

# The Original Memphis Five

## Part 2: July 1920 – September 1922: From Gangland To Broadway

By Ralph Wondraschek

When Phil Napoleon and Frank Signorelli returned to New York in mid-June 1920, after Vie Quinn's vaudeville act had dissolved in Los Angeles,<sup>283, 284</sup> they found Coney Island's entertainment scene as lively as ever. The summer season had opened in May, again with many cabarets featuring Jazz Bands: the Original New Orleans Jazz Band (late of Ed Wynn's Carnival) played at the College Inn <sup>718, 719</sup>, and Billboard's July 03, 1920 issue, p.59, reported the following:

*CONEY ISLAND CABARETS - Coney Island, June 20, by Alfred Nelson. THE COLLEGE INN ...while the original New Orleans Jazz Band jazzed harmoniously with John Stein at the drums, Tony Gardella [sic], clarinet, Frank Sharkey [Bonano], cornet, Moe Grapelle [sic], trombone, and Oscar Herman at the piano. [This was the former Eddie Edwards' Jazz Band]*

*PERRY'S ... The music was exceptionally melodious, by Martin Fried, pianist; Alexander Hyde, violinist, Jack Roth, drums; Harry Eppstein, saxophone, and Frank DeGraph, banjoist. [The issue of August 1920 of the International Musician, p.15, lists Jack Roth as a new member of Musician's Union Local No. 310 (NYC)].*

*HARVARD INN ...the Indiana Five Jazz Band, Jack Gilbert, pianist; Vincent Grande, trombone; James Sarrapede, clarinet; John Sylvester, cornet; William Vizzo, drums.*

The Indiana Five had started their engagement on June 12, the opening night of the Harvard Inn for the summer 1920 season.<sup>297</sup> Fifteen year old James Sarrapede, who in 1921 would assume the name of Jimmy Lytell, is listed in the June, 1920 issue of the 'International Musician' (p.13) as a new member of Musician's Union Local No.310, NYC. A few weeks before, the Brooklyn Standard Union of April 26, 1920, p.16 had reported the following: *Yesterday the revenue men entered Harvard Inn and arrested ... a waiter, James Sarrapedi of 377 Onderdonk Ave., for selling cocktails and ginger ale highballs. ... held in \$500 bail and will be arraigned today in the Federal Court.*

Napoleon and Signorelli, not to be outdone, now re-organized the Memphis Five. Former member Johnny Costello, clarinet, re-joined the band <sup>300, 301</sup>, together with an unknown drummer and most probably Charlie Panely, trombone (born January 06, 1899 in NYC, and also listed in the June, 1920 issue of the 'International Musician' (p.13) as a new member of Musician's Union Local No.310, NYC), who left Anton Lada's Louisiana Five, then playing at the Pre-Catalan Restaurant, 110 West 39<sup>th</sup> St., near Broadway (early April – late October, 1920). (Alcide 'Yaller' Nunez had left the Louisiana Five in early 1920, and is listed in the May 1920 issue of the International Musician as a reinstated member of Musician's Union Local No. 10, Chicago IL). Miff Mole recalled that *"Charlie Panely was on trombone with the Memphis Five during Miff's sojourn on the West Coast"*.<sup>169</sup>

Billboard, July 31, 1920, p.85:

*CONEY ISLAND CHATTER by STONE. The Memphis Five, after a trip to the Coast over the Keith Time, are back on the job at the Harvard Inn, where Lillian Pearl, the rag singer, has also entered on an engagement.*

Whether the newly reorganized Memphis Five were deemed musically better than the Indiana Five by the 'management' of the Harvard Inn, or whether Napoleon's and Signorelli's former connections to proprietor Frankie Yale played a part in this change of bands (in early July, 1920), can only be conjectured.

In addition to Jack Roth's group at Perry's and the ONOJB at the College Inn, there was another group playing jazz at Coney Island that summer 1920 season: *Doc Behrendsen's [sic] Jazz Orchestra surely knows how to hand out the goods. The "Laughing Vamp" would make you dance if you were dying.* (Billboard, July 31, 1920, p.85). Sidney Springer's Jazz Band played at Stauch's,<sup>887</sup> Seaside Walk & Bowery (opposite the Harvard Inn); Arthur Pryor's band, and also Ford Dabney's Jazz Band, started on May 15<sup>th</sup> at Luna Park, Coney Island <sup>1512, 1513, 1514</sup>, and still another group, which performed at nearby Brighton Beach, was Tim Brymn's Black Devil Band of 40 musicians, (again, as was the case in the summer of 1919, with Freddie Keppard as featured cornetist) which opened at the Shelburne Hotel on April 25, 1920 <sup>1509, 845, 843, 844, 828, 837, 854, 855</sup>: *Lt. J. Tim Brymn and his "Black Devil" Jazz Band will give a special Decoration Day concert at the Hotel Shelburne, Brighton Beach, both afternoon and evening. In addition to patriotic airs the program will include operatic selections and several of Lt. Brymn's own compositions. Fred Keppard, a jazz cornet player, is a recent addition to this big band.* (Brooklyn Daily Eagle, May 30, 1920, p.05) Brymn's engagement at the Shelburne lasted until c. September 17, 1920.<sup>859, 860, 841, 842, 848, 849</sup> (Before the Shelburne engagement, in March, Brymn's band had played at Carlton Terrace Restaurant, Broadway & 100<sup>th</sup> Street <sup>846, 847</sup>).

Meanwhile, the Original Dixieland Jazz Band, after a triumphal 16 months stay in England, arrived back in NYC on July 17, 1920. They found their former member Eddie Edwards out of the army, and he quickly re-joined the ODJB. Leader Nick LaRocca now had a dilemma to solve: what to do with Emile Christian, who had been Edwards' replacement on trombone, when the latter was drafted and joined the army on July 30, 1918. Nick LaRocca remembered: *Now, when we came back to America, we got – taken Edwards back in the band, and I was to take Christian and have him play bass violin because he had known a little bit about it, about bass violin. ... So Emile played bass. ... He woulda filled in until he learned, but he wanted to go back to England.*<sup>721</sup>

This arrangement apparently was short-lived, as Emile Christian (on trombone) started to play with the Memphis Five at the Harvard Inn in late July 1920, for about three weeks. Christian himself said: *Three weeks was all I could take after a taste of Europe, and back I went to London.*<sup>900</sup> When he arrived back in London (leaving NYC mid August, arriving late August),<sup>814</sup> he was asked by impresario W. F. Mitchell to form a band for a job he had lined up for him in Paris in October,<sup>722</sup> the same agent that had tried to sign the ODJB to another year's contract in England before they left for NYC on July 08, 1920. On September 06, 1920, Christian wrote to LaRocca from London: *... try and help Johnny Stein*

get these boys over for me, tell Stein to either get those two boys I was playing with or two other good men, but I would like Philip Napoleon on cornet + Johnny Costello on clarinet, the boys I was working with, because they have more of an idea what I want and they can play all the Dixieland numbers, because I know we'll get some requests for them. A second letter from Christian to LaRocca, dated September 14, 1920, is in a similar vein, again asks LaRocca to send Napoleon and Costello over for him, and repeats that Christian had worked with these two. LaRocca's reply to Christian, dated October 3<sup>rd</sup>, reads in part: *Your letter of the 14<sup>th</sup> to hand, I have seen and spoken Napoleon and Costello, also Stein, but what can I do it takes money to start things, and further more Mitchell has not sent me letter that he would assume the responsibility in the payment and employment for these men, Napoleon is willing to come over providing he uses his own band and use you on trombone, as things look how am I to get these men to England when I cannot show where there is work for them, you could hardly expect me to put up this money for Passports, Transportation etc., with out a commitment or contract from Mitchell, or who ever they are to work for, specifying the amount of Salary they are to receive etc. ... probably when you want these boys you will not be able to get them later on as Stein is supposed to be going with Bee Palmer, Giardino back to Chicago, Sharkey has already left for New Orleans, and the only boys that will be left is the Napoleon bunch and they seem to want to go as a band and want to know more about the money, and where the job will be. ...*

Charlie Panely again took the trombone chair with the Memphis Five when Emile Christian left for England in mid-August 1920. The band played their last night at the Harvard Inn on September 17,<sup>723</sup> as the summer season on Coney Island closed.

Their next job was deemed a step up in respectability: they opened at a dance ballroom in Brooklyn; Sixte Busoni's "Danse Caprice", at 342 Flatbush Ave., corner of Sterling Place, on October 03, 1920, or possibly even a little earlier, in late September. Napoleon recalled: *... in the bad old days around World War I when the night clubs were run by mobsters... The Volstead Act was passed and the speakeasy and bootleg liquor arrived. But there was no place in the small speakeasy for a band and we moved to the newly opened ballrooms which were perfectly respectable, with strict rules and no booze.*<sup>661</sup> More on Busoni later...

During this period, on October 08, 1920, the OM5 also played a one-night stand in Beacon, NY, at the Columbus Institute, which did receive some pre-publicity in the local press:

Beacon NY Daily Herald, various issues, September 17 – October 08, 1920 <sup>929 to 938</sup> : *The Memphis Five, a quintet of jazz artists, who have the name of being the greatest syncopated artists in America, will be in Beacon on October 8<sup>th</sup> to dispense a program of entirely new dance numbers at the Beacon Music Shop's dance. Leanord Vitti, of Vitti Brothers, signed the quintet up yesterday [Sept. 16] for the Beacon appearance. Dancing from 8 pm. until 2 am. Admission only 50 cents. The Memphis Five toured Keith's and Orpheum circuits from coast to coast and also played the Palace Theatre on Broadway and winding up at the Harvard Inn, Coney Island. These jazz artists are famous for playing real jazz and syncopated music and are known all along Broadway as Dixieland's greatest syncopated jesters. The*

*Memphis Five has the reputation of the original Dixieland Jazz Band who makes records for the Victrolas, two of the latter being with the Memphis Five. This affair has long been looked forward to by young people of this city. This is the jazziest orchestra which has ever played at a dance in this town. Lovers of syncopated jazz music should not miss attending this sensational jazz dance. Once you hear this famous Dixieland jazz quintet you will want to hear them again, even if you are not a dancer the jazz music will make you move.*

**Don't Miss This Sensational Jazz Dance!**  
**The Original Memphis Five of New York City**

REAL  
JAZZ AND  
SYNCOPATED  
MUSIC



DIXIELAND'S  
GREATEST  
SYNCOPATED  
JESTERS

THESE JAZZ ARTISTS ARE GOING TO APPEAR AT  
**Columbus Institute, Friday Evening, October 8**  
**MANAGEMENT BEACON MUSIC SHOP**  
Dancing 8 to 2 A. M. Admission 50 Cents

*Beacon NY Daily Herald, October 08, 1920 (one night stand). The group pictured is, of course, not the OM5, but Anton Lada's Louisiana Five: Anton Lada, d/Frank Rizzo, bj/Mike Aloia, vn/Chas. Reid, p/Thomas Kraus, C-Melody saxophone. Another picture from the same photo session appeared in Music Trade Review, August 28, 1920, p.58.*

On its page 82, the Metronome Orchestra Monthly issue of December 1922 featured an article about the OM5 which included the photograph below, which seems to date from this time period and apparently shows the following personnel: Phil Napoleon, t / Charlie Panely, tb / Johnny Costello, cl / Jack Roth, p / Ted Napoleon, d.



*The Original Memphis Five, Sept. – Nov. 1920. Suggested personnel, L-R: Johnny Costello, cl / Ted Napoleon, d / Charles Panely, tb / Jack Roth, p / Phil Napoleon, t. Metronome Orchestra Monthly, December 1922, p.82.*

In November, or more probably December, 1920, Miiff Mole returned from his six-month stay on the West Coast and re-joined the Memphis Five at their Danse Caprice job, replacing Panely.<sup>169, 304</sup> The band now consisted of Phil Napoleon, t / Miiff Mole, tb / Johnny Costello, cl / Frank Signorelli, p / Ted

**BROOKLYN AMUSEMENTS.**

**HARRY AND MURRAY KAHN**  
**ANNOUNCE FOR TONIGHT**

**The Memphis Five**

of the Keith Circuit, and two other  
 Famous Orchestras. Lots of fun at the

**"Danse Caprice"**

Flatbush Av. & Sterling Place, Brooklyn.

*New York Evening Telegram, October 03, 1920, p.14*

Napoleon, d. The "Danse Caprice", which had been opened in 1918<sup>757</sup>, was a meeting place for mostly young people ambitious to learn the very latest dance steps.

The following reports afford us an intimate glimpse into what kind of atmosphere prevailed at the ballroom, but also in American society of the time:

Brooklyn Standard Union, December 08, 1920, p.01  
**"CHICAGO SHIMMY" MADE POLICE GASP - DETECTIVES ARREST PROPRIETORS OF DANCE HALL WHERE NEW STEPS WERE THE VOGUE - PARENTS HAD COMPLAINED - FLATBUSH AVENUE PLACE FOUND FREQUENTED BY YOUTHS**

*Following the complaint to the police that the "Chicago Shimmy", a dance more objectionable than the original "shimmy", was being danced there every night, the proprietors of a dance hall at 342 Flatbush Avenue, who said they were Samuel Kamenowitz, 26, of 242 Snediker Avenue, and Daniel Cohen, 29, of 97 Boerum Place, to-day were held in \$1,500 each by Magistrate in Flatbush court for further hearing Tuesday on a charge of keeping a disorderly house. The descent on the dance hall, known as the Danse Caprice, was made by the police after numerous complaints had been received by parents of young girls said to have been frequenters of the place. According to detectives George Lennon and John Osnato, of Inspector Barney Hayes' staff, they visited the Danse Caprice last Saturday night and saw exhibitions of dancing that made even their eyes bulge. As a result of their first visit, the detectives made a second, accompanied by Policewoman Madeline O'Neil. On the occasion of their second visit, the policemen charge they saw not only the "Chicago Shimmy", but a burlesque of it that was worse than its inspiration. The detectives also charge that the dance hall was filled with boys, girls, youths and young women whose ages ranged from sixteen to twenty-one years and that the establishment was conducted in violation of Section 1146 of the Penal Code.*

Brooklyn Standard Union, December 14, 1920, p.02  
**DANCER DENIES SHE DID THE WINDY CITY WIGGLE** *Rose Kleeman, 21 years old, of 41 Fulton Avenue, Hicksville, known, according to the police, in terpsichorean circles as Marcella, was added to the list of defendants in the case of the Dance Caprice, at 342 Flatbush avenue, when it came up today before Magistrate McGuire in Flatbush court. The*

*proprietors of the place, Samuel Kamenowitz, of 242 Snediker Avenue, and Daniel Cohen, of 97 Boerum Street, were arrested several days ago for allowing the "Chicago Shimmy" and other quivering dances which shocked the puritanical sensibilities of Detectives Osnato and Lennon, of Inspector Hayes' staff. Investigation shows, the detectives say, that Marcella and a young man, whose whereabouts have not been determined, gave an exhibition of the Windy City wiggle in the Dance Caprice. In court to-day she declined to make statement except to plead not guilty, and was held in \$500 bail for a hearing Dec. 21. The case of Kamenowitz and Cohen was put over until the same date.*

Brooklyn Standard Union, December 29, 1920, p.11  
**FLATBUSH MAGISTRATE FORBIDS DANCE IN COURT** *A large crowd assembled in Flatbush Court yesterday expecting to see demonstrated there a dance to prove false the charge that an immoral exhibition had been presented in the Dance Caprice by Mlle. Marcella and Billy Reilly, professional performers. The dance hall is at 342 Flatbush Avenue. The Proprietors, Samuel Kamenowitz and Daniel Cohen, are charged with running an immoral exhibition there on Dec. 4. The court spectators were disappointed, Magistrate Short ruling he would hear descriptions of the dance, but did not care to visualize it by an actual performance in the court. He reserved his decision in the case until Jan. 11. The magistrate announced that if the dancers were acquitted the proprietors of the hall automatically would be found guiltless. Detective John Osnato was the complaining witness. He said young girls in the hall giggled, young men laughed outright and elderly folks were "mortified" by the exhibition. Reilly said his rendition was not purely "the Chicago Shimmy", as alleged, but an adaption of it, with a few of his own steps thrown in.*

NY Evening Telegram, January 11, 1921, p.13  
**COUPLE HELD, ACCUSED OF IMPROPER DANCING** *... Samuel Kamenowitz and Daniel Cohen, proprietors of the dance hall, who were charged of keeping a disorderly house. The dancers were accused of presenting an improper performance...*

In February 1921, the Memphis Five secured a job at the Claridge Cabaret, 325 Bleury St., Montreal, one of the first jazz bands to invade Canada. Montreal at the time was unaffected by prohibition and a thriving metropolis of over 500,000, with a sprawling nightlife. Formerly named The Blue Bird Café, the venue specialized in featuring American dance bands from NYC, accompanying its lively shows. After their revue with Signor Richi's Orchestra finished Christmas 1920,<sup>724</sup> the club was sold and closed for renovation. The Grand Re-Opening took place on February 08, 1921, featuring "Reisenweber's New York Revue".<sup>306, 307, 1455</sup> Although these first advertisements do not identify the orchestra by name, later ones<sup>309, 310, 311</sup> do specify the "Original Memphis Five Jazz Band" as the group which was responsible for the music. Other entertainers who were in the cast of this "revamped edition of the Reisenweber Revue," staged by Earl Lindsay,<sup>725</sup> included Chaulsea and Kimmy,<sup>726</sup> Nora Gordon,<sup>725</sup> Johnny Wright<sup>727</sup>, dancer Moskvina<sup>728</sup>, juvenile George T. Greeley<sup>729</sup>, and dancers Addison Fowler and Florenza Tamara.<sup>309, 1455</sup>

New York Morning Telegraph, February 06, 1921, Main Section Part Two, p.08  
**REISENWEBER'S NEW "REVELS" LIKED** *The second edition of the "Revels of 1921", staged by Earl Lindsay, had its opening performance last night in Reisenweber's Crystal Room [NYC] before an invited audience of 500 guests. The original edition of the "Revels"*



**Announcement**


**GRAND  
OPENING**  
of the  
**CLARIDGE**  
(FORMERLY BLUE BIRD)  
Under New Management  
**Mardi-Gras**  
TUESDAY, FEB 8, 1921

FANCY DRESS  
CARNIVAL

AND

RISENWEBER'S  
New York Revue

REGULAR SUPPER AND SHOW  
\$3.00 PER PLATE  
NO COUVERT CHARGE



Montreal Gazette, February 08, 1921, p.11

**FOLLOW THE CROWD  
TO THE  
CLARIDGE**  
FORMERLY THE BLUEBIRD  
**ST. VALENTINE NIGHT  
TO-NIGHT**  
AND SEE  
**REISENWEBER'S New York Revue**  
AND  
Mr. Addison Fowler and Miss Florenza Tamara,  
Artist Supreme Dancers  
Miss Babs Dupuy, the Girl with the Dimples  
Dancing — Original Memphis Five Jazz Band  
BALLOONS, CONFETTI, SOUVENIRS  
PHONE PLATEAU 3000-20 NO COUVERT CHARGE.

Montreal Gazette, February 14, 1921, p.13

Follow the Crowd to the  
**CLARIDGE**  
TONIGHT  
**Reisenweber's New York Revue**  
And  
Mr. Addison Fowler and  
Miss Florenza Tamara  
Artist Dancers Supreme  
DANCING FROM 6 P.M. TO 1.30 A.M.  
Music by the Original Memphis Five Jazz Band  
**DINNER EVERY EVENING**  
From 6 to 9 P.M. \$2.00 Per Plate.  
No Couvert Charge.  
Big Night Wednesday, March 2nd—MI-CAREME  
Balloons, Confetti Souvenirs. Tel. Plateau 20-3000.

Montreal Gazette, March 01, 1921, p.11

**The CLARIDGE**  
325 BLEURY STREET  
TONIGHT  
**DINNER From 6 P.M. to 9 P.M.—\$2.00 Per Plate**  
Including Dancing by the Memphis Five Jazz Band  
and Other Entertainers

Montreal Gazette, March 08, 1921, p.11

**THE TALK OF THE TOWN**  
**Moulin Rouge Revue**  
AND MANHATTAN JAZZ BAND  
Direct from New York City—at the  
**CLARIDGE**  
325 BLEURY STREET  
Continuous performance from 7.30 p.m. to 1.30 a.m.  
**HAVE YOUR DINNER**  
Tonight at The Claridge \$2.00 Per Plate.  
Including Dancing and Show  
**NO COUVERT CHARGE**

Montreal Gazette, March 29, 1921, p.11, advertizing a new revue with a new group, the Manhattan Jazz Band. The OM5 had played their last night at the Claridge on March 26, 1921.

**ROSELAND**  
HOME OF CLEAN DANCING  
ROSELAND BUILDING, PHILLIPS PLACE  
MONTREAL'S  
LATEST AND GREATEST ATTRACTION  
With the Biggest and Best Dancing Floor in Canada 22,000 sq. feet.  
CONTINUOUS MUSIC—TWO ORCHESTRAS  
Under Personal Direction of  
MR. GEORGE HUME — SOCIETY'S FAVORITE  
Let Us Take You Into Gladness With Our  
ROSELAND ORCHESTRA COMPOSED OF ELEVEN  
PICKED MUSICIANS  
And Then Into Captivating Ragtime Jammed With Our  
ORIGINAL DARKEY JAZZ BAND  
8 JAZZERS—FROM CHICAGO  
Cafe and Refreshment Buffet Under Personal Direction of  
MR. R. DeGROG—CATERER TO ROYALTY  
Scale of Cafe Charges—  
Business Lunch \$1.00 12-2 p.m.  
Afternoon Tea 75c 4-6 p.m.  
Full Course Dinner \$1.50 6-8 p.m.  
(With Orchestra)  
NO ADMISSION CHARGE 12-7.30 P.M.  
Afternoon Dancing Session From 2.30 p.m. (Admission Free)  
EVENING SESSION 50c  
(This Includes Checking, Tax and 2 Dance Tickets)  
The atmosphere at Roseland is that of the Private Ballroom  
We Invite Montreal's Mothers to Visit Us at Any Time  
Two Matrons in Attendance Always  
We Feature Afternoon Instruction Classes by New York Teachers—25c per Lesson.  
Watch Tomorrow's Paper for Opening Announcement  
H. V. BLACKWELL, Manager  
**MEET ME AT ROSELAND!**

Montreal Gazette, March 14, 1921, p.13. The Montreal Roseland was Claridge's main competition. The March 19 issue names the Original Darkey Jazz Band (from Chicago) as "Wright's Jazz Band".

has been routed for a long tour by Producer Lindsay, and will open for a six weeks' run at the Claridge, Montreal, next Wednesday evening [February 09, 1921].

The accompanying jazz band at Reisenweber's, NYC, for both editions of the "Revels of 1921", was Gayle Sherwood's Versatile Octette, "direct from New Orleans".<sup>1567, 1568, 1569</sup>

The Gazette, Montreal, February 09, 1921, p.08 *OPENING OF THE CLARIDGE* A real interpretation of the word novelty – not in its hackneyed conception – was attempted by the management of The Claridge in its Mardi Gras festivities last night. The Claridge in itself is something new because that particular cabaret had up to the present been the familiar Blue Bird. Blossoming out under a new name, the well-known establishment also tried to provide a new atmosphere. Patrons who occupied all the available tables at what might be termed one of the leading calendar celebrations of the year were inspired to the full by the spirit of the occasion and indulged in all appropriate merriment. The floor was crowded to capacity with couples dancing to the syncopated airs of the Memphis Five Band. Produced and written by Earl Lindsay, "The Revels of 1921" was the revue presented for the first time, an attraction which is scheduled for a month's run [actually for six weeks]. There were several feature acts, in which Monte Congi, tenor, and Miss Dupuls [sic], soprano, an Ottawa girl, took leading roles. Special dancing turns were introduced by Addison Fowler and Florenza Tamara, which were enthusiastically received.

Miff Mole remembered: "People would turn out just to see what a jazz band was, and stayed to be pleasantly instructed."<sup>169</sup>

Sadly, coverage by the Montreal Gazette of Entertainment and Music was practically nonexistent, but the following found its way into the paper's pages (February 14, 1921, p.06): *VAUDEVILLE BILL – PERFORMANCE IN AID OF EMERGENCY PHILANTHROPIC FUND* A well-balanced programme, composed of amateur and professional turns gave entire satisfaction to a large audience at His Majesty's Theatre last night [Feb. 13] when the Montreal section of the Council of Jewish Women presented a vaudeville entertainment in aid of the Emergency Philanthropic Fund. ... The professional contribution consisted of the entire programme of the Claridge cabaret.

According to Mole, the personnel of the band playing at the Claridge was: Nat Natoli, t / Miff Mole, tb / Johnny Costello, cl / Frank Signorelli, p / Ted Napoleon, d (Phil's brother).<sup>169</sup> Mole's recollections of the personnel are confirmed by the following:

The International Musician, March 1921, p.22

*LOCAL NO. 406, MONTREAL, CAN. Transfers deposited: A. Natoli, J. Costello, F. Signorelli, T. S. Napoleon, W. Mole*

The International Musician, April 1921, p.21

*LOCAL NO. 406, MONTREAL, CAN. Transfers withdrawn: F. Signorelli, J. Costello, A. Natoli, T. S. Napoleon, W. Mole*

Phil Napoleon had stayed behind in NYC; it is not known in which bands and places he worked from February 1921 onwards, but he probably joined Sam Lanin's Orchestra soon after the Memphis Five had left for Montreal. It is also unclear if brother Ted Napoleon had joined just for the Canada gig, or if he already was a member of the band when it had re-organized for the Harvard Inn engagement which started in early July, 1920. The Sept. – Nov. 1920 OM5 photo suggests the latter scenario, although the July 04, 1920 issue of the Brooklyn Standard Union, p.12, reported that "Teddy

Napoleon's Oriental Jass Band" would furnish the music for dancing at the annual outing of the "Bright Star Republican and Athletic Club", to be held on July 11, 1920.

It is interesting to note how certain events in the distant past are remembered by most people as being of much longer duration than they actually were: Mole gave the length of his stay in California as one year (when it actually was just six months at most), and said the engagement in Montreal was for five months (actually six weeks only).

The Original Memphis Five's last night at the Claridge in Montreal was on March 26, 1921<sup>313, 1571</sup>; the next day, the New York Morning Telegraph (section 04, p.06) reported: Victor Hyde, musical comedy, cabaret revue, burlesque number and vaudeville act producer ... shipped an entire revue last night to Montreal to open there to-morrow at the Claridge, formerly the Blue Bird ... ["Moulin Rouge Revue", with the "Manhattan Jazz Band" supplying the music]

According to the 1951 Down Beat article on Miff, the OM5 then broke up because "they had no bookings taking them out of Montreal"<sup>169</sup>; in Du Page's 1961 Record Research article, Mole said that "it was soon afterward that the OM5 disbanded due to a minor legal controversy".<sup>304</sup>

Back in NYC, Mole joined Sam Lanin's Orchestra, where most probably Phil Napoleon already was a member.<sup>169, 304</sup> Frank Signorelli quickly got a job with the Original Dixieland Jazz Band, replacing J. Russel Robinson on April 11, 1921 during the ODJB's engagement at the Folies Bergère Café.<sup>730</sup> It is not known in what groups Johnny Costello worked in 1921, but he was not a member of the Indiana Five, whose clarinetist since at least June 1920 was Jimmy Lytell; the personnel of the OI5 was pretty stable in 1921 (Billboard, January 15, 1921, p.35 gave: John Sylvester, c / Vincent Grande, tb / Jimmy Lytell, cl / Harry Ford, p / Tom Morton, d, while the October 22, 1921 Billboard, p.44, and also the October 1921 issue of Metronome Band Monthly, p.66, named: John(ny) Sylvester, c / Vincent Grande, tb / Jimmy Lytell, cl / Newman Fier, p, leader/ Tom(my) Morton, d.



Hitherto unknown photo, taken c. July 1921. Metronome Band Monthly, October 1921, p.66, which names the following personnel, L-R: Tom Morton, d / John Sylvester, c / Jimmy Lytell, cl / Newman Fier, p, leader / Vincent Grande, tb. Jimmy Lytell was 16 years young at the time!

Let's cite H.O. Brunn's "The Story Of The Original Dixieland Jazz Band" (pp. 167-168), speaking of Napoleon, Mole, Costello, Signorelli, etc.: *These enthusiastic youngsters, who were much in demand in jazz-hungry New York, often gathered with members of the Dixieland band 'after hours' for jam sessions and the inevitable rounds of nocturnal revelry, in which girl friends played no little part. This colorful*

weld of New York and New Orleans jazzmen painted the town a gaudy vermillion on more than one occasion, witness the following whimsical item in the New York Daily News of May 15, 1921, while the Dixieland Band was still employed at the Folies Bergère:

**"25 SEIZED IN RAID BY COPS, WHO POSE AS PARTY GUESTS – TEN GIRLS AND FIFTEEN MEN 'TOO NOISY' – CELEBRANTS OF JAZZ BAND'S RETURN – SPILL ALLEGED HOOCH – DRY SLEUTHS GO THROUGH REISENWEBER'S WALL AND RAID CIRCLE HOTEL** Ten young women and fifteen men, all actresses, actors or musicians, were locked up in West 30<sup>th</sup> Street Station early to-day on charges of disorderly conduct, after Detectives Levine and Sheehan of Inspector Boettler's staff had broken up what prisoners indignantly declared was a respectable private party. The detectives said they were passing No.111 West 49<sup>th</sup> Street at 3 A.M when they heard a jazz band and other distressing sounds from a lighted room on the top floor. They thought it was too much noise for that time of night and went up. The man who opened the door was not cordial until the detectives said they were from Greenwich Village and would like to join the party. They were admitted to a small room in which men and women were sitting on beds, boxes and the floor. The band was playing. When all raised their glasses to drink a toast, the detectives showed their shields, whereupon every glass crashed to the floor and the contents spilled. After telling the men and women they were under arrest, the detectives snooped around until they found a suitcase containing several bottles of supposed hooch, but they could find no one who claimed ownership, so they charged their prisoners with disorderly conduct and took them to West 47<sup>th</sup> Street Station in two patrol wagons. The prisoners declared there was nothing improper about the party. They said it was in honor of the first anniversary of the jazz band's return from Europe – it is a band well known on Broadway – and that it was given late because they were all professional people and many did not finish work until after midnight. Their resentment at having the party spoiled was nothing to what it was when they learned they would have to be locked up for the rest of the night."

The accompanying photograph showed a line of musicians



New York Daily News, May 15, 1921, later handwriting by Nick LaRocca. Courtesy of Hogan Archive, Tulane University

and actors, coats over their arms, prominently including Napoleon, Signorelli, Sbarbaro, and Shields. That wise old team of LaRocca and Edwards had evaded the press photographer by ducking behind a desk before the flash went off. ... the prisoners were fined only a dollar each...

Soon after the Memphis Five disbanded when their Montreal engagement ended on March 26, Coney Island's summer season of 1921 began, and again featured many jazz bands in the cabarets there: the Mobile Five Jazz Band (Benny Bloom/Al Kaplan/Bobby Fallon/Murray Kauffman/Harry Stone) had opened May 23 at the College Inn;<sup>732</sup> the Indiana Five (Sylvester/Grande/Lytell/Fier/ Morton)<sup>734</sup> started on June 06 at the Harvard Inn<sup>733, 734, 735</sup> (following their engagement at Billy Gallagher's Broadway Gardens<sup>735</sup> – they would close at the Harvard Inn on August 20, to open at the Rosemont Ballroom in Brooklyn on August 22, 1921<sup>736, 737</sup>); the Reo Five, who followed the Indiana Five at the Harvard Inn;<sup>746</sup> a Harry Yerkes group at Feltman's Maple Garden;<sup>1563</sup> Arthur Lange's Santa Monica Orchestra at Hotel Shelburne, Brighton Beach, early May – late July, 1921<sup>1572 to 1575</sup>, and Jimmy Carr And His All-Star Orchestra (from early August onwards)<sup>1576 to 1579</sup>, and Saxi Holtsworth's Harmony Hounds, who played at Stauch's, Seaside Walk & Bowery St.:

Variety, July 01, 1921, p.06: *Saxi Holtsworth's Harmony Hounds have the distinction of being the first jazz band ever engaged for Stauch's Coney Island Café. Holtsworth's contract calls for \$1,500 a week for 10 weeks, which includes the salary of the five musicians, the balance being expended upon personal advertising. Holtsworth has installed an effective bally-hoo in which he plays a sidewalk solo on a clarinet to the accompaniment of the band which is stationed inside. As the number begins to terminate, the leader backs into Stauch's, dragging most of the curious with him.*

The first recordings associated with the Original Memphis Five, made this summer 1921, were by a studio group organized by Sam Lanin under the pseudonyms "Ladd's Black Aces" and "Lanin's Southern Serenaders". It has been stated that the group was "...the Durante band plus trumpeter Phil Napoleon"<sup>739</sup>, but Phil Napoleon, whose presence on these recordings is undisputed, adamantly maintained that he never recorded with Durante.<sup>740, 741</sup> The perfection of the front line's interplay, and the almost non-existent differences between the multiple versions of *Aunt Hagar's Blues* and *Shake it & Break It* suggest a working band, not a pick-up group.

And indeed, the Monticello, NY Republican Watchman, September 09, 1921, p.09 reported the following: *A farewell dance will be given by the Southern Serenaders famous phonograph artists and jazz sensation of the season, at the Parisien, Monticello, on September 10<sup>th</sup>, Saturday night. There will be continuous dancing.* The same newspaper had reported back in its July 08, 1921 issue (p.05): *NEW BUILDING OPENED THE FOURTH* [of July, 1921] ... *The Parisien Restaurant, occupying the entire second floor [of the Miller & Washington building (business block)], which is under the skillful management of Lou Rose, a leading New York restaurateur, opened Monday night [July 04, 1921] and was a revelation to Sullivan County folks and city visitors in general. It is a modern Broadway institution transferred to Monticello. There is no wonder that many eyes opened wide in astonishment as they roamed over the spacious restaurant, with its splendid equipment and city jazz orchestra.*



# THE PARISIEN

## Monticello's Restaurant De Luxe

### Afternoon Tea Dansant Daily

3 p.m. to 5 p.m. No Couvert Charge.

MENU A LA CARTE

### CABARET

EVERY EVENING, 8 P. M. TO 1 A. M.

BROADWAY'S BEST TALENT

### NIGHTLY

DINING

DANCING

CABARET

MENU A LA CARTE

COUVERT CHARGE 50 CENTS PER PERSON

Hear Our Jazz Band--The Season's Sensation

3 p.m. to 5 p.m. 8 p.m. to 1 a.m.

Monticello NY Republican Watchman, July 22, 1921, p.8

# THE PARISIEN

## NIGHTLY

DINING

DANCING

CABARET

MENU A LA CARTE

COUVERT CHARGE 50 CENTS PER PERSON

Hear Our Jazz Band--The Season's Sensation

8 p.m. to 1 a.m.

Monticello NY Republican Watchman, September 02, 1921, p.12

The Parisien Cabaret and Restaurant Co., Inc., of Monticello, NY, conducted a cabaret and restaurant on the second floor of the Rialto Theatre building, 272 Broadway, Monticello, during the summer months. Usually in September, the club closed for winter. It was opened on July 4<sup>th</sup>, 1921 and catered mostly to the summer guest trade.<sup>325</sup>

To pin down the LBA/LSS recording dates more exactly, it is helpful to interpolate between certain Emerson, Arto, and NYRL matrices, the exact dates of which are known from Ed Kirkeby's logbook; together with data from Bryant's "Bell and Arto Records", and the 6<sup>th</sup> edition of Rust's 'Jazz Records', a chronology of these sessions can be established:

Gennett session: July 13, 1921 Ladd's Black Aces  
Gennett 4762 issued October 01, 1921<sup>748</sup>

Emerson session: c. July 29, 1921 Lanin's Southern Serenaders  
Emerson 10439 issued November 01, 1921<sup>750, 955</sup>

Pathé session: c. Aug. 09, 1921 Lanin's Southern Serenaders  
Pathé 20634 issued November 01, 1921<sup>749</sup>

Arto session: c. Aug. 20, 1921 Lanin's Southern Serenaders  
Arto 9097 issued October 01, 1921<sup>747, 957</sup>

NYRL session: c. Aug. 30, 1921 Lanin's Southern Serenaders  
Paramount 20068 no date of issue listed in trade papers, but probably Nov. 01, 1921

Note that the group at the Parisien Cabaret was described in advertisements of July 22 – September 02 only as "our Jazz

### Farewell Dance at the Parisien.

A farewell dance will be given by the Southern Serenaders famous phonograph artists and jazz sensation of the season, at the Parisien, Monticello, on September 10th, Saturday night. There will be continuous dancing.

Monticello NY Republican Watchman, September 09, 1921, p.09.



Postcard from 1964: Broadway in Monticello, NY. Lanin's Southern Serenaders had played at the Parisien Cabaret, located at the second floor of the Rialto Theatre Building, during their summer season gig in 1921 (July 04 – September 10).



The Rialto Theatre Building, Monticello, NY, in 2011.



Band – The Season's Sensation", while the last press notice from September 09 named the group as "phonograph artists" (this was after they had made the above-listed recordings). The following clipping fits the picture: New York Clipper, August 03, 1921, p.25 *LANIN ON VACATION* Sam Lanin, general musical director of the Roseland Dancing Palace, left for the mountains up the state on a three week vacation trip. The driving distance from Manhattan, NYC, to Monticello, NY, which is also called 'the Gateway to the Catskill Mountains', is 90 miles. Lanin, the ever-astute businessman, would not have missed the opportunity to combine his holiday trip with looking after his aggregation at the Parisien.

The source of the information that Doc Berendsohn was the clarinetist on these recordings comes from Miff Mole.<sup>742, 304</sup> Berendsohn is also present, aurally, on the only recording by 'McPhail's Jazz Orchestra of Chicago' (Olympic 15123), with

the recording date usually given as 'c. August, 1921'. The record was issued on October 01, 1921<sup>743</sup>, so the recording could very well have been made as early as June, 1921. The following press notice, which appeared in the Sept.14, 1921 issue of the New York Clipper (p.30), seems to place Berendsohn in the Jimmy Durante band: *ALAMO BAND TO MAKE RECORDS* Jimmy Durante's Alamo Jazz Band have signed a contract with the Olympic Phonograph Company to make records for that firm. Doc Berenson, saxophone player, will be featured. Which is not to say that Berendsohn could not have finished his Monticello gig with the Southern Serenaders on September 10, especially if his change of bands was arranged beforehand. Another possibility is that it was planned that Berendsohn would be added to the Durante recordings as a guest star. Alas, these recordings were never made, or at least went unissued.



*Sam Lanin Orchestra, photo taken between April and December, 1921 (Courtesy Mark Berresford Identified are: Jules Levy, Jr. - t / Miff Mole - tb / Phil Napoleon - t / Sam Lanin, dir.*

It was originally intended to include here a detailed biography of Bernhard "Doc" Berendsohn, whose granddaughter provided a wealth of most interesting information (and photos), mainly from the unpublished memoirs of Doc Berendsohn's daughter Annice. In the interest of a future article about the Berendsohn brothers, to be written by our esteemed editor and myself, and to be published in due course within the pages of this magazine, I've held back for the time being most of the information on Doc Berendsohn.

The following report, which appeared in the Billboard issue of September 22, 1923, p.22, seems to indicate that the Durante band did not actually exist during the summer of

1921, and was re-formed only in mid-September 1921, to begin their stay at the Alamo in Harlem: *Jimmy Durante's orchestra held a dinner last week [September 10 – 16, 1923] in celebration of their second anniversary as a combination. The orchestra opens September 20 [1923] at Peek Inn, following the termination of their engagement at College Inn, Coney Island, N. Y.* Back on June 03, 1921, Variety had reported (p.27) that it was NOT the Durante group which was playing at the College Inn in Coney Island (their usual summer job): *The Mobile Five Jazz Band opened at the College Inn, Coney Island, last week. The quintet has Harry*



Stone, Murray Kauffman, Bobby Fallon, Ben Bloom and Al Kaplan, last with Frisco in vaudeville.

Aurally, the drummer on the LBA and LSS recordings of the period of July 13 – c. December 10, who played in a very distinct style, does not sound at all like Jack Roth, who was, a few months later, named as being a member of the Durante band (New York Clipper, November 09, 1921, p.28).

Weighing all of the above, my take is that the group who made the 1921 recordings consisted of Phil Napoleon, t / Miff Mole, tb / Doc Berendsohn, cl / unknown, p [not Durante] / unknown, d [not Roth] (with the addition of Loren McMurray, for some of the recording sessions), and that these musicians also played the 10 weeks engagement at Monticello's Parisien Cabaret (July 04 – September 10, 1921).

The following press notice seems to confirm that the group which made the LBA/LSS recordings was composed entirely of men from the Sam Lanin Orchestra: *LANIN PLAYS AT BENEFIT. Lanin's Roseland Orchestra gave its services gratis, at the benefit given at the Astor Theatre, last Sunday by a local daily newspaper in aid of a children's club. This orchestra under the leadership of Sam Lanin is one of the busiest in New York; in addition to playing at the Roseland Dancing Palace, the orchestra, under the alias of Lanin's Southern Serenaders, Lanin's Famous Players and Lanin's Roseland Orchestra, records for numerous mechanical companies. Mr. Lanin is also manager of other orchestras, among them being, Ladd's Black Aces, exclusive Gennett record artists, and Bailey's Lucky Seven.*<sup>754</sup>

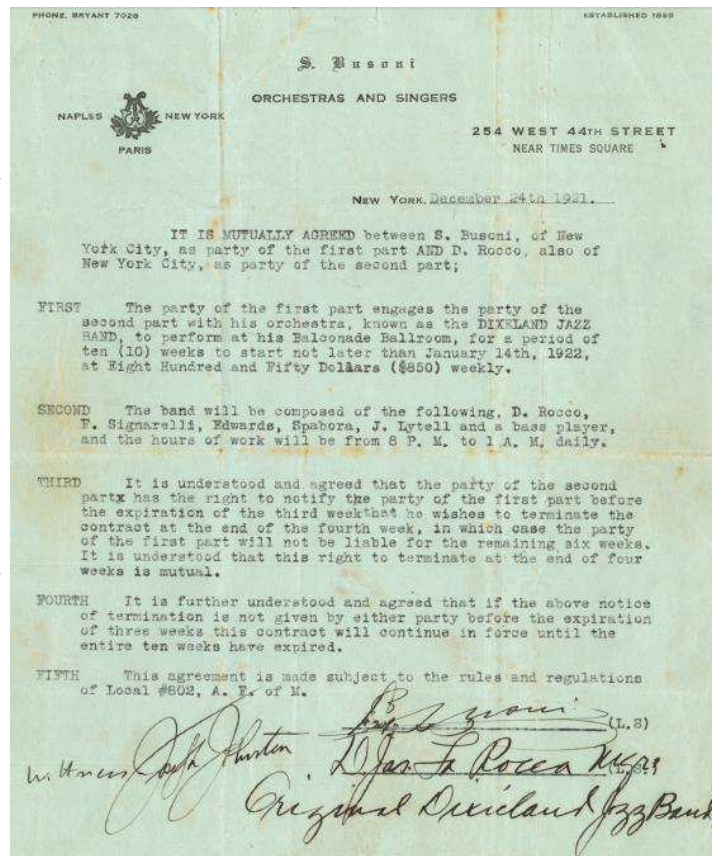
The 1921 discs by Ladd's Black Aces and Lanin's Southern Serenaders number among the very best jazz recordings that had been made up to that time. It is interesting to read the following contemporary record review of Gennett 4806 (recorded November 15, 1921), written by Abel Green and appearing in *Variety*, February 24, 1922, p.07: *REVIEWS OF RECORDING DISCS Brother Low Down / I've Got To Have My Daddy Blues Ladd's Black Aces Gennett No. 4806 Real "low down" blues is the stuff Ladd's jazz aggregation has been delivering on the Gennett records, and here are two of the wildest and dandiest "blues" heard for some time. "Brother Low Down" (Bernard-Briers) with the clarinet shrieking a really catchy fluctuating and undulating melody makes you "strut your stuff" the limit. The "Daddy Blues" (Erdman-Cohn-Jones) emanates from Chicago, where all wicked blues find very welcome attention. It is more of a plaintive tune with the omnipresent clarinet wailing staccato and tickling the toes temptingly and tempestuously.*

*Lanin's Southern Serenaders – the essence of sheer Jazz. The stuff that makes every brownskin "shuffle his dogs". "Aunt Hagar's Children Blues", the only number that anyone with a harmony conscience could couple with "Shake It and Break It".* (Bicknell, IN, Daily News, November 09, 1921, p.08 [advertising Emerson 10439])

After the summer job in Monticello, Napoleon and Mole resumed playing with Sam Lanin's regular dance orchestra when the Roseland Ballroom opened again in mid September 1921, after the summer break. Sam Lanin paid them large salaries to jazz up his orchestra, and their stay continued into the new year. Meanwhile, an event took place which eventually would have a profound effect on the story of the (at that time disbanded) Memphis Five: on December 20, 1921, clarinetist Larry Shields played his last night with the Original Dixieland Jazz Band at the conclusion of the group's

two weeks engagement at Jack Fiegle's Dance Palace in Philadelphia, and then left for Los Angeles.<sup>751</sup> Nick LaRocca: *...it was getting too hard. Shields had already married before we went to London, and his wife couldn't travel with him, and he was away from his wife, and from the money he was making ... he thought he was fat, that this money would last him forever...*<sup>721</sup> Nick LaRocca returned to New York on December 24 to sign a contract with Sixte Busoni, owner of several dance halls in Brooklyn and Coney Island, which called for a planned ten weeks (not twenty weeks as stated in Brunn's book) ODJB engagement at the soon-to-be opened Balconades Ballroom in Brooklyn, 66<sup>th</sup> St. & Columbus Avenue, 3<sup>rd</sup> floor.

However, witness the following entry in *Variety*, January 13, p.22: *Announcement has been made of the opening of the Balconades Ballroom. A "Dance Promenade" is featured, under the direction of William H. Hardey. "Admission One Dollar", the card says, with dancing continuous to the music of Castle's Society and Memphis Jazzband Orchestra.* Apparently Napoleon, Mole, Costello and Signorelli, the former members of the Memphis Five, had agreed with Sixte Busoni on an engagement for the new ballroom starting early January 1922, with the Memphis Five to be re-organized but which, ultimately, didn't materialize (Later on, I'll explain the reasons for this in more detail). In any case, the ODJB opened at the Balconades on January 14, 1922, 7:00 pm.<sup>327, 328, 330</sup>, with more than 1500 couples attending, playing opposite Morton Dennison's Society Orchestra<sup>330, 343</sup> (which was listed in advertisements under the pseudonym 'Busoni's Syncopated Orchestra'). LaRocca had, as a replacement for Shields, secured the services of Johnny Costello on clarinet.



Contract between Sixte Busoni and the ODJB for a ten weeks engagement at Balconades ballroom. Courtesy of the Hogan Archive, Tulane University, New Orleans, LA





*The Original Dixieland Jazz Band at the Balconades Ballroom, late January – early February, 1922. L to R: Harry Barth, sb-bb / Frank Signorelli, p / Jimmy Lytell, cl-as / Nick LaRocca, c / Eddie Edwards, tb / Tony Sbarbaro, d-k. Courtesy of the Hogan Archive, Tulane University, New Orleans.*

However, just days into the ODJB's Balconades job, a personal feud between Costello and Frank Signorelli came to a head. When a choice had to be made, Costello was the one to leave, and was replaced by 17 year old Jimmy Lytell<sup>752</sup> (a cousin of Signorelli), who left the Original Indiana Five, with which he had been playing during the previous 1½ years. (This is the version of the story as it appeared in Brunn's book – however, please note that Jimmy Lytell is already listed as the ODJB's clarinetist in the December 24, 1921 contract – so I don't know how Johnny Costello figures in the story...). Harry Barth on string bass and tuba was added to the ODJB's personnel, as an experiment.

In his book about the ODJB, H.O. Brunn continues the story thus: "On March 15, 1922, Nick LaRocca returned to his hotel room with an advanced case of pneumonia, and the Balconades soon found itself with a ballroom full of dancers and no jazz band. Quick to fill the vacancy, Frank Signorelli left LaRocca to form the Original Memphis Five, taking along clarinetist Jimmy Lytell".<sup>753</sup> This would determine the length of the ODJB's engagement at the Balconades as 8½ weeks. However, on another occasion,<sup>721</sup> LaRocca recounted: *Now, we go to the Balconades ... After five weeks I went down with influenza. I pulled the band out rather than put substitutes in there. When I pulled the band out that's when they formed the Memphis Five and brought it into the Balconades.*" LaRocca's last-cited recollection would pin down the end of the ODJB's stay at the Balconades as February 18. Checking the following press notices and advertisements determines the date of the ODJB's retreat from Balconades as Friday, February 10<sup>th</sup>, and the start of the

OM5's engagement there as Friday, February 17<sup>th</sup>, with the intervening week substituted by another, unknown, orchestra:

The Daily Star, Queens Borough, Brooklyn, N.Y., Thursday, February 16, 1922, p.10 *The Original Memphis Five, jazz band extraordinary, has been engaged for an indefinite engagement at the Balconades Ballroom. ...*

The Daily Star, Queens Borough, Brooklyn, N.Y., Saturday, February 18, 1922, p.10 *The Balconades Ballroom, Sixty-sixth street and Columbus Avenue, enters upon its fifth week. Musical attractions consist of the Original Memphis Five and Busoni's Syncopated Orchestra. The Balconades may safely boast of having music that is second to none of any ballroom in the country. The "Dixieland Frolic" continues as a regular Tuesday night event. Thursday night at the Balconades are known as "Carnival Nights", with new features introduced weekly.*

Considering the fact that the contract between Busoni and the ODJB granted either side the option to terminate the engagement prematurely after four weeks (with notice to be given not later than after the third week), I think this was exactly what happened – perhaps because the OM5 was asking for less money than the ODJB, on February 3<sup>rd</sup>, Busoni gave LaRocca his notice for February 10<sup>th</sup> (the four week period), and engaged the OM5 instead. Due to their obligatory two weeks notice period with the ODJB, Lytell and Signorelli could not start playing with the OM5 at the Balconades before February 17<sup>th</sup> (they wouldn't have dared to give LaRocca their two-weeks notice before the ODJB leader would have received the news from Busoni himself [Feb. 03],



**GRAND OPENING  
TONIGHT**



**BALCONADES  
BALL ROOM**

*Newest & Finest Ball Room in America*

**Columbus Ave. & 66th St.**

**CONTINUOUS DANCING**

**POPULAR PRICES** *WITH THE WORLD'S  
BEST DANCE MUSIC*

**THE ORIGINAL DIXIELAND JAZZ BAND**

**AND BUSONI'S SYNCOPATED ORCHESTRA**

**MATINEE DANCES** *Every Saturday, Sunday & Holiday*

*New York Evening Telegram, January 14, 1922, p.04*



**DANCE**

**NIGHTLY at the NEW**

**BALCONADES  
BALLROOM**

**Columbus Av. and 66th St.**

**CONTINUOUS DANCING**

**With World's Best Dance Music by the  
Original**

**DIXIELAND JAZZ BAND**

**and Busoni's Syncopated Orchestra.**

**LADIES 55c** **Week Days,**  
**GENTS 75c** **including**  
**Tax.**

**SAT., SUN. and HOLIDAYS.**  
**Ladies, 75c; Gents, \$1 (Incl. Tax).**

**NO CHARGE FOR DANCING.**  
**MATINEES—SAT., SUN. and HOLIDAYS**

*New York Evening Telegram, February 05, 1922, p.04*  
*(this is the last advertisement of the ODJB at Balconades)*

**DANCING  
EVERY NIGHT**

**Bal Conades  
BALL ROOM**

**66TH ST. and COLUMBUS AVE**

**2 BANDS 2**

**Continuous Dancing.**

**JOE JOHNSON, Manager.**

*Brooklyn Daily Star, February 11, 1922, p.10 (ODJB not named anymore)*

**DANCING  
EVERY EVENING**

**At the New**

**BALCONADES  
BALLROOM**

**Columbus Ave. & 66th St., N. Y.**

**CONTINUOUS DANCE MUSIC**

**By the**

**ORIGINAL "MEMPHIS FIVE"**

**and Busoni's Syncopated Orchestra.**

**Matinees Maturdays, Sundays and Holidays.**

**JOE JOHNSTON, Manager.**

*Brooklyn Daily Star, February 18, 1922, p.10*  
*(OM5's first night at Balconades was February 17, 1922)*



**DANCING**

**NIGHTLY AT THE NEW**

**BALCONADES  
BALL ROOM**

**COLUMBUS AVE. & 66TH ST.**

**CONTINUOUS DANCING**

**with the world's best dance music by the**

**ORIGINAL "MEMPHIS FIVE"**  
**(New York's Greatest Dance Sensation)**  
**and Busoni's Syncopated Orchestra**

**Hostesses and Instructors**

**Matinees—Sat., Sun. and Holidays.**

**LADIES 55c** **Week Days**  
**GENTS 75c** **including Tax**

**SAT., SUN. and HOLIDAYS**  
**Ladies, 75c; Gents, \$1 (Incl. Tax)**

**NO CHARGE FOR DANCING**

*Official Metropolitan Guide, week of April 23, 1922, p.11*



**DANCE**

**Nightly at the NEW**

**BALCONADES  
BALLROOM**

**66th St., nr. B'y, at Sub. Sta.**

**CARNIVAL OF FUN  
TO-MORROW NIGHT.**

**CONTINUOUS DANCING**

**With World's Best Dance Music by the**

**ORIGINAL "MEMPHIS FIVE"**  
**and Busoni's Society Orchestra.**

**HOTSESSSES AND INSTRUCTORS.**

**LADIES 55c** **including**  
**GENTS 75c** **Tax.**

**NO CHARGE FOR DANCING.**  
**MATINEES—SAT., SUN. and HOLIDAYS**

*NY Evening World, May 10, 1922, p.24*  
*(OM5's last night at Balconades was May 12, 1922)*

and thus could not take a steady job with another band before the two weeks had expired [Feb. 17]).

In his Tulane interviews, and also for his version of the story which appeared in Brunn's OJJB book, LaRocca preferred not to disclose what actually had happened, and 'invented' the story of him having contracted pneumonia.

As late as 1958, LaRocca still seemed to have kind of hard feelings against Signorelli because of the February 1922 Balonades incident: *He [Signorelli] had learned the numbers and the arrangements by playing along with the Original Dixieland Jazz Band which I had taught this Signorelli and Lytell. And it was easy for them to have Miff Mole and a drummer sit in and play with 'em, because that was the nucleus of their band; they had two men right there, all they needed was trombone and the drums to fill out their band. Some of the arrangements that Frank Signorelli had taken – one, especially, "I Wish I Could Shimmy Like My Sister Kate"...<sup>721</sup> they [OM5] took the whole arrangement in toto and recorded it, that's what they did. And they made "Sister Kate"<sup>1542</sup> ... they had copied every arrangement, so Frank Signorelli he knew the arrangements, how we played them, and from this clarinet player. It was easy for Philly Napoleon and the rest of them, like Miff Mole, to fall in line on these arrangements, because the piano player had learned them. ... It was here [Balconades Ballroom] the Memphis Five got their foothold on Broadway. ... That was the beginning of the Memphis Five big history in the world.<sup>1543</sup>*

New York Clipper, Wednesday, February 22, 1922, p.28 **MEMPHIS FIVE REORGANIZED** *The original Memphis Five, composed of Frank Signorelli, Phil Napoleon, Milford Mole, James Lytell and Jack Roth, have re-organized and have been engaged to open Friday at the Balconades Ballroom, formerly Healy's Balconades. Signorelli, pianist and leader of the re-organized orchestra was for a time pianist of the Original Dixieland Jazz Band, and the others of the combination have been working in Duranti's [sic] and the Indiana Five orchestras.*

And also, on the same page: **NEW ORCHESTRA AT HEALY'S** *The "Dixieland Jazz Band" has closed at Healy's 66<sup>th</sup> street resort and a new combination will open there Friday night. The new orchestra in reality will be the re-organization of the old Memphis Five, the members of which have been playing in Duranti's [sic], Lannin's [sic] and the Indiana Five orchestras, and have decided to get together again. Taking into account that notices which appeared in theatrical magazines like the NY Clipper had to be sent in at least one week prior to publication, 'Friday' would have been the 17<sup>th</sup>, and NOT the 24<sup>th</sup>.*

Miff Mole recalled that the OM5 were reorganized 'in January/February 1922', and that although he was to be in the reorganization, he elected to remain with Sam Lanin, but was called to do the majority of the OM5's recording dates.<sup>304, 169</sup> But the following short articles seem to suggest that Mole indeed, for a period of a few weeks, was a member of the OM5 playing at Balconades, at least until mid-March:

New York Clipper, March 15, 1922, p.06 **MUSICIANS NOT UNIQUE.** *The motion made in the Supreme Court by the Roseland Amusement Corporation, which conducts the Roseland Dance Hall at Broadway and Fifty-first street, for an order enjoining Sixte Busoni, proprietor of the Balconnade Ballrooms [sic], at Columbus Avenue and Sixty-sixth Street from spiriting away two musicians who played in one of the orchestras at the*

*Roseland hall, by name Phil Napoleon and Milford Mole, was denied last week by Justice Bijur. In his decision the Judge said: I am not satisfied that the services of the two musicians are unique and extraordinary or indeed of any particular importance. In the papers applying for the injunctive order, which was granted temporarily several weeks ago, the Roseland Amusement Company asserted that Napoleon and Mole, who played cornet and trombone respectively, were the principal members of the orchestra, which, according to the papers is equal, if not superior, to any similar organization in the City of New York. The plaintiff company also alleged that Busoni, with intent to injure it, had attempted to induce the two musicians to break their contracts. Busoni, who also conducts the Dance Caprice Ballroom in Brooklyn, and is also the manager of a musical bureau with about thirty orchestras under his management, alleged in his answer to the moving papers that the Roseland Amusement Company was after him, and was indifferent to the fate of the two musicians, who, he states, are not such extraordinary musical prodigies. The reason Busoni advances for this allegation is that at his dance hall, which is only a short distance from the Roseland, an admission charge only is required, while at the plaintiffs the admission charge entitles the patron to only three dances and all additional dances must be paid for at the rate of five cents per dance. Therefore, he says, the Roseland people are sore at him. Busoni also answered that he did not approach Napoleon and Mole, but that they came to him and asked him to engage an orchestra which they were re-forming and which is now playing at the Balconades Ballroom, known as the Memphis Five.*

Variety, March 17, 1922, p.11

*The Roseland Amusement Corp., which operates the Roseland dance hall, was denied its injunction against Sixte Busoni, operator of the Balconades Ballroom (above Healy's), to restrain the latter from employing two musicians in the Memphis Five band, formerly working at the Roseland. Justice Bijur held that Philip Napoleon, cornetist, and Milford Mole, trombonist, were not sufficiently unique to warrant an injunction. The Roseland considers the Balconades opposition.*

The Metronome Orchestra Monthly, March 1922, p.89

**MEMPHIS FIVE RE-ORGANIZING** *The Original Memphis Five has reorganized. Under the leadership of Frank Signorelli the Original Memphis Five has just accepted a long Busoni booking on Broadway, at the Balconades Ballroom. The combination was organized in 1917 for a summer engagement at Atlantic City. They played the Fall and Winter season at some of the best known cafes on Broadway and later toured the Keith and Orpheum circuits with a record run. Then, through a misunderstanding, the Memphis Five was forced to disband. Frank Signorelli, the pianist, and James Lytell, clarinetist, both joined the Original Dixieland Jazz Band. Phil Napoleon, cornetist, and Milfred Mole, trombonist, were made interesting offers by Sam Lanin at the Roseland and consequently played with Lanin's Southern Serenaders for the Emerson, Gennett, Pathé, Regal and Arto Records. Jack Roth, drummer, joined Jimmy Durante's Alamo Jazz Band. Recently, at Mr. Busoni's suggestion, Phil Napoleon and Milfred Mole persuaded the "hold-outs" to get together and talk business. As a result, the Original Memphis Five have signed up with the Balconades, which is a Busoni enterprise. This is the old line-up restored to Broadway: Frank Signorelli,*



*pianist; James Lytell, clarinetist; Phil Napoleon, cornetist; Milfred Mole, trombonist, and Jack Roth, drummer.*

The Metronome report is interesting in that it confirms Miff Mole's presence on the 1921 LBA/LSS recordings and gives perhaps the clearest account of the circumstances that led to the OM5's reorganization in Jan/Feb 1922. By the way, careful listening to the recordings of the July 1921 – July 1922 period reveals that the last session Berendsohn and the unknown drummer took part was the c. Dec. 10, 1921 date for Emerson (although Berendsohn continued to record with Bailey's Luck Seven until June 1922, the session which produced **Sweet Indiana Home & Nobody Lied** being the last recordings of his career). On the c. Jan. 24, 1922 Leona Williams session, as well as on the c. Jan. 24 and c. Feb. 15, 1922 LSS dates (and all later LBA, LSS and OM5 recordings, of course), Lytell and Signorelli had taken over, and at least Lytell is clearly identifiable to the seasoned ear. This is of significance in that it proves that the OM5 had re-organized in the recording studios already in January, even before LaRocca's alleged illness (the actual reason was Busoni's Feb. 10 termination of the ODJB's engagement at the Balconades, not any illness of LaRocca) afforded them the opportunity to play together as a group on a club/ballroom job again.

Fortunately, a contemporary newspaper report survives which makes it clear that the Napoleon bunch was, already in mid-January, ready to accept one-night stand engagements, playing together as a five-piece group:

Long Island Daily Press, January 23, 1922, p.05

*On February 11<sup>th</sup> the Acme Club of St. John's will hold a novelty dance at the Masonic Temple, Richmond Hill. Attractions will include contests and exhibitions. Music by the Memphis Five Jazz Band.*

The OM5 played this gig six days before the start of their job at Busoni's Balconades. Busoni and the Memphis Five must have had already agreed on an engagement of the Napoleon group at the Balconades early in January (before the above-cited Variety report of January 13, 1922 appeared). But Busoni's contract with the ODJB re the Balconades job was already signed [Dec. 24, 1921], so Busoni had to honor the ODJB's right to start their job at his ballroom [Jan. 14], but then, after three weeks [Feb. 03], he gave LaRocca's band their one-week notice (as he was entitled to by the contract), and signed up the OM5 to start at the Balconades, on February 17. The OM5's February 11 gig at the Masonic Temple in Richmond Hill must have been a good opportunity for Napoleon, Mole, Lytell, Sinorelli and Roth to practice their interplay by appearing together as a live group (of course, Lytell & Signorelli knew already by mid-January, when this gig was agreed upon between the Acme Club of St. John's and the Napoleon bunch, that their last night with the ODJB would be February 10<sup>th</sup> [the plot with Busoni !]). The above-mentioned three recording sessions (and another one which went unissued [Leona Williams, January 14, 1922]) further gave the OM5 the opportunities to hone their skills of playing together as a group.

Back to the 'Metronome' article above, it also confirms that the Memphis Five started their first 'proper' jobs in Atlantic City, albeit the year was 1919, not 1917, as we have seen in Part 1 of this article. And yes, they played the fall (1919) season at a Broadway café (The Ritz Cabaret), but the winter season was already done as the accompanying jazz band in the Vi Quinn act. The summer 1920 at the Harvard Inn, the fall/winter at the Danse Caprice, and the Canada engagement

at the Claridge in Feb/March 1921 are omitted. Frank Signorelli then joined the ODJB as mentioned, but Jimmy Lytell had not, up to that point in time, been a member of the Memphis Five. The report of Napoleon AND Mole taking part in the LSS recordings (note that Signorelli is not mentioned in this context) disqualifies 'Moe' Gappell, supposedly at that time the trombone player in the Jimmy Durante band (but we've already seen that the Durante band did not exist during the summer months of 1921), presence on the 1921 recordings (and remember that Miff Mole recalled that he himself had been the trombone player on the 1921 sessions). The NY Clipper and Variety reports also show that, until early March at least, the Roseland & Lanin were still wrangling over Busoni & Napoleon AND Mole (thus Mole WAS away from the Lanin Orchestra at that time). Of course Miff is right in the sense that he hadn't been away from the Lanin Orchestra for a longer time, because some time after mid-March, 1922, he rejoined the Lanin Orchestra (but took part in most of the OM5's recordings). Mole was replaced in the band by Charles Panely; his presence as a sideman in the band is confirmed by June 26, 1922 from the OM5's incorporation papers (more of that later).

Another contemporary report dealing with the history of the OM5 up to that time appeared in The Metronome Orchestra Monthly, December 1922, p.82 [it's NOT from Variety, Dec.1922, as stated in Kunstadt's "Jazz – A History of the New York Scene", p.125]:

*ORIGINAL MEMPHIS FIVE The record of the Original Memphis Five, generally conceded to be one of America's foremost exponents of contemporary music, is one that will undoubtedly remain for decades to come. How many orchestral combinations, ten times the size of this quintette of exceptionally capable musicians, can boast that they are making records for eleven different concerns, and are scheduled for weekly appearances in three different dance palaces? Phil Napoleon, popular leader of the miniature orchestra, and Frank Signorelli, his efficient lieutenant and pianist, organized the Original Memphis Five in 1917, and at once contracted for two years to play at the Harvard Inn, at that time Coney Island's foremost dance emporium. Followed engagements at the Ritz in Brooklyn, and two seasons in vaudeville with Vi Quinn and Franklyn Farnum, during which period they earned for themselves the title of "American Kings of Jazz". A temporary halt was called, however, when some minor legal controversy disrupted the combination for a short period. This was soon straightened out, however, and the Original Memphis Five resumed their engagements, opening intact at Healy's Balconnades. At present, however, their weekly schedule calls for regular weekly appearances at the Palais de Danse, in Brooklyn, Healy's Balconnades, and Healy's Danceland at Ninety-fifth street and Broadway. An indication of the popularity of the combination is evidenced by the capacity crowds that throng these dance places on the nights the Original Memphis Five plays. The boys contracted also to make regular recordings for the following prominent mechanical organizations: Columbia, Arto, Banner, Pathé-Actuelle, Gennett, Paramount, Regal, Brunswick and Cameo. It has also been announced that they will shortly make records for the Aeolian Company. The personnel of the Original Memphis Five follows: Phil Napoleon, leader and cornetist; Frank Signorelli, pianist; James Lytell, clarinet; Charles Panelly, trombone, and Jack Roth, drums.*

*This Letter to all Comp. June 24/22  
 Mined Nelson.*

Gentlemen:

This is to inform you that on last month's list of the Arto Company, there appeared what purported to be a record made by the Original Dixieland Jazz Band.

This record was not made by myself or my organization and the use of such name was wholly unauthorized and I am bringing action against the Arto Co. on the basis of unfair competition.

Won't you kindly beware of any individuals who represent themselves as the Original Dixieland Jazz Band or members thereof.

Thanking you for such consideration as you may extend me in the matter, I am,

Very truly yours,

ORIGINAL DIXIELAND JAZZ BAND.

✓ Brunswick-Balke-Collender Co., 16 West 36th St.,  
 ✓ Thomas Edison, Inc. 79 Fifth Avenue,  
 ✓ Victor Phonograph Co., 28 West 44th St.,  
 ✓ Columbia Graphophone Co., 1819 Broadway,  
 ✓ Starr Piano Co., 9 East 37th St.,  
 ✓ Pathe-Freres Phonograph Co., 18 E. 42nd St.  
 ✓ General Phonograph Co., 145 West 45th St.  
 ✓ Aeolian-Vocalion Phonograph Co., 28 West 42nd St.,

*Banner Phonograph 18 W - 20th St.  
 Banner Phonograph 102 W - 38th St.  
 New York Recording Co. 1140 B'way  
 New York Rec. Inc. 135 Orchard St. near Boston House.*

Letter from Nick LaRocca to various record companies, June 24, 1922

Interestingly, the period of June 1920 to February 1922 again is omitted in the above report.

At this point, the band's career on records started to take off and gain momentum, even after their temporary falling-out with the Roseland, and probably Sam Lanin, too (soon restored, as the Bailey's Lucky Seven sessions demonstrate). They managed to continue their LBA and LSS recordings with Gennett and Emerson, with Lytell & Roth. Then, the first recording session which produced non-pseudonymously issued discs was brokered by Ed Kirkeby, held at the NYRL studios for Arto, on April 05, 1922. Whether it was the OM5 who presented themselves as the ODJB to the Arto Company, or whether Arto by themselves had this idea to potentially boost record sales by using a famous name, the fact remains that very early pressings of Arto and its subsidiary labels use the credit 'Original Dixieland Jazz Band'<sup>755, 756</sup>, while later ones credit the band correctly as 'Original Memphis Five'. As the Original Dixieland Jazz Band had not appeared in public since proprietor Busoni had terminated their Balconades engagement in early February, former members Lytell and Signorelli and the others, may have felt some justification to have a record issued under the ODJB name. Anyhow, LaRocca quickly took action as soon as he discovered the plot; his letter is reproduced above. It is understandable that the early pressings using the ODJB credit are extremely rare, though also the later pressings are still quite scarce. LaRocca's letter reveals that the Arto Company, as they had done with Arto 9097 (LSS), needed only a very short time to issue their recordings – just 26 days from recording in this case (Arto 9140).

A contemporary record review affords us a glimpse how theatrical press critics perceived the OM5's music:

Variety, May 19, 1922, p.09

REVIEWS OF RECORDING DISCS    *You've Had Your Day /*  
*Virginia Blues*    *Ladd's Black Aces*    Gennett No. 4843

Those "Black Aces" sure can throw six-ace when it comes to blues and rags. The feature of this disk is "Ukulele Ike" Cliff Edwards' calliope yodel work in conjunction with the band in the "Virginia Blues" number. Fred Meinken, composer of the "Wabash Blues", wrote this Virginny ditty, including the inevitable "Carry Me Back to Old Virginny" melody interlude by permission of Oliver Datson, the right owners. "You've Had Your Day" (Edwards-Costello) is a mean toddle, the trombone doing some trick slides, including a snatch of "When You And I Were Young, Maggie".

During a period of three months following their start at the Balconades, the OM5 was advertised continuously and at least weekly in various NYC newspapers as playing there. This, as it was usual during those times in the musical entertainment business, was a 7-nights-per-week gig: weekdays, their evening work began at 8 pm; additionally, on Saturdays, Sundays and Holidays, there were also matinees, which started 3 pm. Impresario Ed Kirkeby remembered:<sup>826</sup> *Philly Napoleon, and the gang, as the Memphis Five, worked up in Healy's Balconades ... on 66<sup>th</sup> and Broadway. That was a very popular dance hall. They really tore up the place there on Friday, Saturday nights. Did terrific business...*

A short history of Healy's Golden Glades, and how the Balconades Ballroom came into existence, is provided by the following press notice:

New York Clipper, January 03, 1923, p.06

*... Healy's Golden Glades, Columbus Avenue and Sixty-sixth Street [on the 4<sup>th</sup> floor], was one of the best known night places in the city until the prohibition law shot business to pieces. Healy abandoned his ice-skating revue last spring and converted the Glades into a number of banquet rooms. The restaurant on the main floor passed into control of Maurice and Fitzgerald, former Healy employees, with the Balconades Ballroom [on the 3<sup>rd</sup> floor] being converted into a dance palace and operated by Busoni, the orchestra man...*

And a 1947 clipping reported: *... When jazz first swept the country the Golden Glades introduced the Memphis Five, featuring a jazz dancer named George Raft. At the Balconades, ... Billy Hardy gave exhibition dances with a Miss Alexander... Dan Healy, no relation [to owner Tom Healy], was master of ceremonies there in 1922.*<sup>758</sup>

New York City's 'Official Metropolitan Guide' of the week of April 23, 1922, p.27 contains the following:

*FOR LOVERS OF DANCING*    *When you desire to dance to the best music, the Balconades Ball Room at Columbus Avenue and Sixty-Sixth Street will be found to feed the needs of the dancer in every way. The dancing is done here to the music furnished by the Original Memphis Five and Busoni's Syncopated Orchestra. Instructors and hostesses are provided and prices for dancing privileges are exceptionally reasonable.*

Cap'n Joey's Jazza-Ka-Jazza, March 1922, p.32    *Morton Dennison and his Society Orchestra at Healy's Balconades play some wicked tunes. Mort is known as the violin vamp.*

The Balconades closed in late February 1926; the place was remodeled and re-opened two weeks later as the "Venetian Gardens".<sup>916</sup>

As the summer season drew nearer, the OM5 played their last night at the Balconades on May 12, 1922, and then on the next day were to open at a brand-new Busoni enterprise: The Daily Star, Queens Borough, Brooklyn, N.Y., May 10, 1922, p.12

*CONEY ISLAND TO HAVE ANOTHER BALLROOM*    *The new dancing palace, which is to be known as "Danceland" is*





Brooklyn Daily Eagle, May 13, 1922, p.24

located at Surf Avenue and Twentieth Street, and is another of Sixte Busoni's enterprises. The first ballroom in the city under the supervision of Mr. Busoni was the "Dance Caprice" at Flatbush Avenue and Sterling Place, which opened in 1918. Among some of the other Busoni enterprises are Brighton Ballroom in Brighton Beach, Palm Garden in Philadelphia, and the Balconades Ballroom at Sixty-sixth Street and Columbus Avenue, opened this year. Danceland will be opened next Saturday night [May 13, 1922], with dancing every Saturday afternoon and evening throughout the summer months. The Original Memphis Five and Busoni's Syncopated Orchestra will furnish the music.

The Brooklyn Standard Union, May 13, 1922, p.05 "DANCELAND [sic] OPENS DOORS TO CONEY REVELERS" "Danceland", Coney Island's newest amusement attraction, will open for the season this evening. Located at Surf Avenue and West Twentieth Street, Danceland claims sufficient dance-floor space to accommodate 3,000 couples. Two orchestras will provide continuous dance music, and there will be afternoon and evening dancing sessions daily. The "Memphis Five", a jazz combination, will alternate with "Busoni's Society Syncopaters". Joseph Johnston, who has directed a number of successful ballrooms in Brooklyn and Manhattan, will be the managing director of "Danceland", which is being operated by Sixte Busoni.

The Brooklyn Standard Union, May 14, 1922, p.06 "DANCELAND", AT CONEY, OPENED LAST NIGHT "Danceland", Coney Island's newest amusement institution, was formally opened for the season last night in the presence of a large group of invited city officials and other Brooklyn and Manhattan notables. Located on Surf Avenue and Twentieth Street, the "Danceland" boasts of the largest and coolest ballroom in America, having dance floor space sufficient to accommodate with comfort over 3000 couples at one time. This new temple of Terpsichore stands unique among ballrooms or dance halls in that it combines open-air dancing under stately elm trees with a sheltered roof which can be utilized in inclement weather. The celebrated orchestras provide continuous and alluring dance music. The "Memphis Five", a jazz organization, which has gained nation-wide fame through headlining in vaudeville, alternates in its playing with "Busoni's Society Syncopators", a sterling musical combination which has been entertaining in leading

Broadway restaurants for the past few years and which just completed a successful season at the Balconades Ballroom (formerly Healy's). Through a novel arrangement of orchestrations, these two orchestras vary their programmes for each dance, alternating between fox-trots, waltzes and tangos. ...

Brooklyn Standard Union, May 21, 1922, p.13

"DANCELAND", CONEY ISLAND. Among the unique features that Managing Director Joseph Johnston has introduced at "Danceland", Coney Island's newest amusement enterprise, and the largest ballroom in America, is the variation of dances. In other words, with the exception of the fox-trot, no two similar styles of dancing follow each other, thus, after a jazz fox trot is finished, it is either followed by a syncopated (or modulated) fox-trot, then a waltz and then again a fox-trot, after which perhaps a tango is sandwiched in. In this way the patrons of "Danceland" are given a diversified programme that does not tend to tire them out, in addition to reviving the popularity of the old-fashioned waltz and the graceful tango. Another feature pleasing "Danceland" patrons is the attention paid to "request numbers". Although at times Director Johnston receives calls for tunes that either were forgotten years ago or never have been published he manages, with the assistance of the "Memphis Five" and "Busoni's Syncopators" to diplomatically fill them all. Continuous dance music is supplied by the "Memphis Five" and "Busoni's Syncopators". The former is strictly a jazz organization, while the latter is a symphonic aggregation, which recently finished a long engagement on Broadway. Although "Danceland" is now open for the season the "Balconades Ballroom", at Broadway and Sixty-Sixth Street, Manhattan, under the same management, also will remain open throughout the summer, an ice-cooled air ventilating system just having been installed.

Brooklyn Daily Eagle, May 28, 1922, p.5

Coney Island's newest amusement enterprise, "Danceland", will hereafter be open to the public every weekday night, according to an announcement made yesterday by Managing Director Joseph Johnston. A series of matinee dances every Saturday, Sunday and holiday afternoon also will be inaugurated, so that afternoon pleasure seekers or bathers at Coney Island can enjoy a dance or two at Danceland's spacious floor, before returning to their homes for dinner. A unique feature of these matinee dances is that the patrons can dance as often or as long as they please, the afternoon and evening dance sessions being continuous with no extra admission charged to the dancers remaining for the late season. The Original Memphis Five and Busoni's Society Orchestra are playing at "Danceland".

Brooklyn Standard Union, May 28, 1922, p.19

DANCELAND TO BE OPEN EVERY WEEKDAY NIGHT. ...Messrs. Busoni and Johnston have inaugurated also a unique popularity contest between the "Original Memphis Five" and "Busoni's Society Orchestra", playing at "Danceland", and the "Broadway Symphonic Sextette", which is featured at their Balconades Ballroom, Broadway and Sixty-sixth street, Manhattan. The orchestra that proves most popular among "Danceland" and "Balconades" patrons by July 1 will be rewarded with a number of lucrative phonograph recording contracts.

The Brooklyn Standard Union, June 4, 1922, p.05 "DANCELAND", CONEY ISLAND "Danceland", Coney Island, has become in the three weeks that it has been in



Brooklyn Daily Eagle, June 04, 1922, p.C 09

operation, probably the most popular dancing rendezvous in the Greater City. Not only can "Danceland" boast of the largest dance floor in the East, but the unique ventilating arrangements and floral gardens have hit the popular appeal of thousands of dance enthusiasts, particularly on sultry evenings. Managing Dir. Joseph Johnston has inaugurated the series of "special nights" at "Danceland." Every Wednesday evening hereafter will be known as "Carnival Night" and a "Memphis Five Frolic" will be held on Friday evenings, special added attractions being engaged for these occasions.

Brooklyn Daily Eagle, June 11, 1922, p. 8

Danceland at Coney Island will be enlarged shortly. According to the tentative specifications, the floor space will be increased approximately 1,000 square feet and thus provide an even greater degree of dancing comfort for the dance enthusiasts. With the assistance of the Memphis Five and Busoni's Society Orchestra, the carnival and frolic nights which are held Wednesday and Friday evenings will be continued throughout the season, special added entertainment features being provided from week to week.

After a stay of seven weeks, the OM5 played their last night at Busoni's Danceland in Coney on July 1 (the ODJB succeeded them there, beginning July 06), and then appeared in a vaudeville performance at Brighton Beach, for the first week of July (July 03-08).

Other jazz bands which played on Coney Island this summer season included the Original Dixieland Jazz Band at Rosebud Ballroom, Surf Ave. & West 5<sup>th</sup> St. (May 13 – July 05)<sup>763, 764</sup> and at Danceland, Surf Ave. & 20<sup>th</sup> St. (July 06 – September 08)<sup>763, 765, 767 to 776</sup>, the Indiana Five (with Newman Fier, p and Johnny Stein, d<sup>760</sup>) at Brighton Beach Hotel (May 27 – September, 1922)<sup>759, 760, 761</sup>, and the Original Reo Five at the Harvard Inn.<sup>762</sup>

After their one-week job at Brighton Beach, the OM5 appeared for the following week (July 10 – 15) at their old stomping ground, the Balconades Ballroom in Brooklyn,<sup>394</sup>

before beginning an eight-week engagement at another of Busoni's ballrooms, the Rosebud, Surf Ave. & West 5<sup>th</sup> St., Coney Island (July 18 – Sept.08).<sup>394, 395, 396, 777</sup> So, over the summer, the OM5 and the ODJB had alternated with each other at Busoni's Danceland and Busoni's Rosebud, respectively.

Variety, November 10, 1922, p.10 carried a short review of an OM5 record they had waxed during the period they played at the Rosebud: *REVIEW OF DISKS: Sister Kate / You Can Have Him Blues* Gennett No. 4938 *Ladd's Black Aces* Both selections make corking toddles, the Ladd band injecting some wicked modulations.

Thanks to the late Bob Hilbert<sup>741, 777</sup>, we know that, in anticipation of their upcoming engagement at the Rosebud ballroom, Jack Roth and Frank Signorelli filed incorporation papers, on June 26, 1922, for 'Original Memphis Five Inc.' for the purpose of furnishing 'music and entertainments at hotels, cabarets, dance halls and private parties, and to engage in vaudeville entertainments either as an orchestra band or soloists'. On June 30, a stockholders' meeting was conducted and Philip Napoleon was elected president and Frank Signorelli secretary and treasurer. There was no vice-president named and Charles Panely, Jimmy Lytell and Jack Roth were relegated to sideman status; they each signed hand-written contracts that read 'I hereby agree to render my services as trombonist / clarinetist / drummer of the Original Memphis Five from the time beginning July 18, 1922, to January 18, 1923, with an option of my services from then on.' If that all seemed very legalistic, one has to know that other five-piece bands also had done the same: the Original Georgia Five filed incorporation papers on January 11, 1923<sup>778</sup>, the Original Indiana Five on August 15, 1925.<sup>779</sup> The seriousness with which the members of the OM5 viewed their enterprise is revealed in the handwritten by-laws, with its tortured, semi-legalistic syntax:

1. Rehearsals can be called at any time either day or night.
2. Members of the band shall be fined one dollar for the first fifteen minutes and two dollars for the first half hour, etc., for being late on the job unless for a cause that can be accepted by officers of the band.
3. Members of the band shall at no time be delayed for their work during the work period.
4. No member shall at any time seen or heard of having a quarrel or quarrels with the President of Rosebud, Inc. [i.e. Sixte Busoni]. If so, they are liable to a heavy fine according to the above quarrel.
5. Members of the band shall not transact any conversations whatsoever while on the bandstand, either to members of the band, or to patrons while playing positions, if so they are liable to a small fine.
6. No member, including officers, shall laugh at any mistake which is made by any member or members during the dance and if so they are liable to a small fine.
7. No member shall transact any quarrel, or dispute, or show any hard grievance in their place of business if so the members that are quarreling shall be fined.
8. Members of the band shall not ignore leader of the band during working hours meaning if number is to be played as called by leader.
9. Members of the band if found guilty letting out any of the personal affairs of the Original Memphis Five, Inc., shall be liable to a heavy fine.





Original Memphis Five, 1922. L-R: Phil Napoleon, t / Frank Signorelli, p / Miiff Mole, tb / Jimmy Lytell, cl / Jack Roth, d.

10. During working hours no member shall call another by their nick names or should start anything which they think seems funny during the night.

11. Under no circumstances shall members of the band be caught not doing their best while playing their instrument shall be liable to a fine.

12. It is hereby voted and understood that on the eighteenth day of July, 1922, Jack Roth is to try all complaints made by members. It's period ending January 1923.

FINES: 1.) 25 cents 2.) \$1 for fifteen minutes & \$2 for first half hour 3.) 25 cents 4.) \$1 to \$5 5.) 25 cents 6.) 50 cents 7.) \$1 8.) 25 cents 9.) \$2 10.) 25 cents each offense 11.) 25 cents

The five musicians duly signed the document.

The insistence on such a rigid code of behavior undoubtedly reflects the continued tension in this band of headstrong youths. While jazz musicians were regarded by the general public as the personification of 'flaming youth', here were some young men who were determined to take themselves and their careers seriously. In Phil Napoleon, they had a natural leader. He always retained a certain distance between himself and the other members of the band, but despite everyone's egos and tempers – including his own – he was able to keep the band together and prospering for more than four years to come.

The third part of the OM5 saga will deal with the time period of September 1922 – February 1925, and the band's activities as one of the most popular groups in New York City's leading ballrooms.

## ORIGINAL MEMPHIS FIVE: known Playing Engagements

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### References

[1920-06-12 (opening night) Original Indiana Five at Harvard Inn, Coney Island: John Sylvester, cornet / Vincent Grande, trombone / James Sarrapede, clarinet / Jack Gilbert, piano / William Vizzo, drums]		
1920-early July	Harvard Inn, Coney Island (replacing O15)	Napoleon/prob.Panely/Costello/Signorelli/unknown 297; 298
1920-late July	Harvard Inn, Coney Island [change of personnel] [Doc Behrendsen's Jazz Orchestra also played at Coney Island this 1920 summer season]	Napoleon/E. Christian/Costello/Signorelli/unknown 300, 301 299
1920-mid Aug.	Harvard Inn, Coney Island [change of personnel]	Napoleon/prob.Panely/Costello/Signorelli/unknown 300; 301; 169; 814
1920-09-17	last night at Harvard Inn, Coney Island	Napoleon/prob.Panely/Costello/Signorelli/unknown 723
1920-10-03	Danse Caprice, Flatbush Ave.& Sterling Place, Brooklyn, NYC	Napoleon/Panely/Costello/Roth(piano)/Ted Napoleon 169; 305
1920-10-08	ONS: Beacon, NY, Beacon Music Shop, Columbus Hall, 8 PM – 2 AM	Napoleon/Panely/Costello/Roth(piano)/Ted Napoleon 302; 303; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938

1920-December	Danse Caprice, 342 Flatbush Avenue, Brooklyn, NYC[change of p]	Napoleon/Mole/Costello/Roth (piano)/Ted Napoleon	169; 304; 305
1921-02-08	Claridge Cabaret (formerly Blue Bird), 325 Bleury St., Montreal, Quebec, Canada	Nat Natoli/Mole/Costello/Signorelli/Ted Napoleon	306; 307; 308; 309; 310; 311; 312; 1455; 1457; 1458; 1459; 1460; 1461; 1566
1921-02-13	ONS: His Majesty's Theatre, Montreal, Council of Jewish Women, vaudeville entertainment in aid of the Emergency Philanthropic Fund	Nat Natoli/Mole/Costello/Signorelli/Ted Napoleon	1456
1921-03-26	last night at Claridge; band breaks up due to no available bookings to take them out of Montreal (Ref.169), or, according to (Ref.304), due to a minor legal controversy	Nat Natoli/Mole/Costello/Signorelli/Ted Napoleon	313; 169; 304; 1571
1921-07-04	Parisien Cabaret, Miller & Washington Building, 2 <sup>nd</sup> floor, 272 Broadway, Monticello, NY. SOUTHERN SERENADERS	Napoleon/Mole/Berendsohn/unknown/unknown	314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324
1921-09-10	last night at Parisien Cabaret, Monticello, NY	Napoleon/Mole/Berendsohn/unknown/unknown	325
1922-01-14	SOUTHERN SERENADERS, famous phonograph artists and jazz sensation of the season, give farewell dance. planned "Memphis Jazzband" engagement at Balconades, cancelled. Instead, the ODBJ opened at Balconades, January 14	Napoleon/Mole/Costello/Signorelli/Roth	326; 327; 328; 329; 330; 331; 332; 333; 334; 335
1922-02-11	ONS: Masonic Temple, Richmond Hill, NYC, novelty dance held by the Acme Club of St. John's	Napoleon/Mole/Lytell/Signorelli/Roth	1535
1922-02-17	Balconades, NYC, 66 <sup>th</sup> St. & Columbus Ave., 3 <sup>rd</sup> floor	Napoleon/Mole/Lytell/Signorelli/Roth	335; 336; 337; 338
1922-mid March	Balconades, NYC, 66 <sup>th</sup> St. & Columbus Ave. [change of personnel] Mole chose to re-join the Sam Lanin Orchestra, but played on most of the OM5's recordings.	Napoleon/Panely/Lytell/Signorelli/Roth	339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371
1922-05-13	Danceland, Surf Ave. & West 20 <sup>th</sup> St., Coney Island	Napoleon/Panely/Lytell/Signorelli/Roth	304; 355; 353; 354; 927
1922-07-01	last night at Danceland, Coney Island	Napoleon/Panely/Lytell/Signorelli/Roth	372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391
1922-07-03	Brighton Beach, Brooklyn, vaudeville appearance (July 03 – 08)	Napoleon/Panely/Lytell/Signorelli/Roth	393
1922-07-10	Balconades, 66 <sup>th</sup> St. & Columbus Ave., NYC (July 10 – 15)	Napoleon/Panely/Lytell/Signorelli/Roth	393; 394
1922-07-18	Rosebud Ballroom, Surf Avenue & West 5 <sup>th</sup> Street, Coney Island	Napoleon/Panely/Lytell/Signorelli/Roth	394; 395; 777
1922-09-08	last night at Rosebud Ballroom, Coney Island	Napoleon/Panely/Lytell/Signorelli/Roth	396

#### Addenda to Part 1:

1919-02-21	Palm Garden, Wilson & Greene Aves, Brooklyn, annual Pretzel Night of Montauk Tribe	Napoleon/Gappell/Costello/Signorelli/Kronengold (the group was not yet named "Memphis Five", but "Napoleon's jazz band")	1547; 1550
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Due to space limitations, the list of more than 1500 contemporary sources used for this four-part study of the Original Memphis Five could not be included in the printed edition of VJM. These references are listed at the end of the internet version of my piece; readers are encouraged to print-out these additional pages for quick and permanent reference.

Thanks to Mark Berresford (1921 Sam Lanin Orchestra photo), and to Bruce Raeburn, curator of the Hogan Archive, Tulane University, New Orleans (Jan/Febr 1922 ODBJ photo, 1921-12-24 Busoni-LaRocca contract, & 1922-06-24 LaRocca letter).

If you have any contributions or suggestions to make, please email me at [rwondraschek@yahoo.de](mailto:rwondraschek@yahoo.de)

#### Addenda to Part 1:

The contemporary newspaper report below details the first documented gig of the Memphis Five (still described as "Napoleon's jazz band"):

Brooklyn Standard Union, February 23, 1919, p.05 *Montauk Tribe, 198, held its regular council sleep in Oriental Hall, 1463-65 Myrtle avenue, on Feb. 11. There was the usual large attendance of chiefs from Montauk and several other tribes. The annual committee reported arrangements completed for the "pretzel night", which was held in Palm Garden [Wilson & Greene Aves] last Friday evening [February 21, 1919] and was one of the best events of the tribe in several years. The committee, of which James Connors was the chairman, worked hard to make the affair a success and was amply rewarded for its troubles by the appearance of one of the best crowds that Montauk ever had at a social event. ... Napoleon's jazz band kept the crowd in a good humor throughout the evening.*

The following review of Vie Quinn & Co.'s appearance in Chicago augments the two other ones included in Part 1 of my OM5 piece:

Billboard, February 28, 1920, p.17 *MAJESTIC, CHICAGO - REVIEWED MONDAY MATINEE, FEBRUARY 23*  
*The bill this week is a rather quiet one and is uniform in its quality. Nothing stands out. ... No. 5 [of 9]: Vie Quinn was there with all the latest jazz stuff imaginable, and all the jazz lovers were appreciative of what she had to offer, but the Monday afternoon audience was evidently not a jazz crazy bunch. Seven people worked hard and went thru rough, strenuous movement for the little appreciation they received.*



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- 7 New York Herald, August 29, 1919, Part 2 p.05
- 8 New York Clipper, August 27, 1919, p.27
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- 12 New York Tribune, August 24, 1919, p.07
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398	Brooklyn Daily Eagle, Sept. 09, 1922, p.22	465	New York Clipper, November 30, 1923, p.22
399	Brooklyn Daily Eagle, Sept. 10, 1922, p.10 C	466	New York Clipper, December 07, 1923, p.21
400	Brooklyn Daily Eagle, Sept. 11, 1922, p.06 A	467	New York Clipper, December 14, 1923, p.22
401	New York Clipper, September 13, 1922, p.28	468	New York Clipper, December 14, 1923, p.25
402	Brooklyn Daily Eagle, September 22, 1922, p.24	469	New York Clipper, December 21, 1923, p.22
403	Brooklyn Standard Union, September 22, 1922, p.14	470	New York Clipper, January 04, 1924, p.22
404	Brooklyn Standard Union, September 24, 1922, p.05	471	New York Clipper, January 11, 1924, p.22
405	Brooklyn Daily Eagle, September 23, 1922, p.24	472	New York Clipper, January 18, 1924, p.22
406	Brooklyn Standard Union, September 23, 1922, p.06	473	New York Clipper, January 25, 1924, p.17
407	Brooklyn Daily Eagle, September 24, 1922, p. 10 C	474	New York Clipper, February 01, 1924, p.26
408	Brooklyn Daily Eagle, October 08, 1922, p. 8 C	475	New York Clipper, February 08, 1924, p.25
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410	Brooklyn Daily Eagle, October 11, 1922, p. 10A	477	New York Clipper, February 22, 1924, p.44
411	Brooklyn Standard Union, October 01, 1922, p.04	478	New York Clipper, February 29, 1924, p.16
412	Brooklyn Standard Union, October 08, 1922, p.04	479	New York Clipper, February 29, 1924, p.19
413	Brooklyn Standard Union, October 08, 1922, p.05	480	New York Clipper, March 06, 1924, p.12
414	Brooklyn Standard Union, October 10, 1922, p.10	481	New York Clipper, March 06, 1924, p.19
415	Brooklyn Standard Union, October 17, 1922, p.09	482	New York Clipper, March 13, 1924, p.19
416	Brooklyn Standard Union, October 22, 1922, p.06	483	New York Clipper, March 20, 1924, p.17
417	New York Morning Telegraph, October 08, 1922, p.03	484	New York Clipper, March 27, 1924, p.18
418	New York Clipper, November 01, 1922, p.28	485	New York Clipper, April 03, 1924, p.15
419	Billboard, November 04, 1922, p.21	486	New York Clipper, April 03, 1924, p.21
420	Billboard, November 11, 1922, p.43	487	New York Clipper, April 10, 1924, p.19
421	New York Clipper, December 06, 1922, p.28	488	New York Clipper, April 17, 1924, p.15
422	Brooklyn Standard Union, December 03, 1922, p.05	489	New York Clipper, April 17, 1924, p.19
423	New York Times, December 21, 1922, p. 18	490	New York Clipper, April 24, 1924, p.20
424	Evening Telegram, NY, December 22, 1922, p.04	491	New York Clipper, May 01, 1924, p.16
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428	New York Morning Telegraph, December 10, 1922, p.07	495	New York Sun, November 08, 1922, p.??
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431	Poughkeepsie Eagle News, January 10, 1923, p.06	498	New York Clipper, November 23, 1923, p.20
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433	New York Clipper, February 07, 1923, p.11	500	Brooklyn Daily Eagle, January 16, 1924, p. 08 A
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437	New York Clipper, February 07, 1923, p.09	504	Brooklyn Daily Eagle, March 07, 1924, p. 08 A
438	Variety, February 8, 1923, p.22	505	New York Telegram & Evening Mail, March 07, 1924, p.11
439	Variety, February 15, 1923, p.05	506	Brooklyn Standard Union, March 21, 1924, p.18
440	New York Clipper, March 28, 1923, p.04	507	New York Telegram & Evening Mail, March 15, 1924, p.19
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443	Brooklyn Standard Union, April 08, 1923, p.05	510	New York Clipper, week ending May 24, 1924, p.20
444	Talking Machine World, April 15, 1923, p.151	511	New York Clipper, week ending May 31, 1924, p.22
445	Troy Times, Troy, N.Y., April 25, 1923, p.13	512	New York Clipper, week ending June 07, 1924, p.20
446	New York Clipper, May 02, 1923, p.30	513	New York Clipper, week ending June 14, 1924, p.21
447	New York Clipper, May 16, 1923, p.18	514	New York Clipper, week ending June 21, 1924, p.21
448	New York Clipper, May 30, 1923, p.18	515	New York Clipper, week ending June 28, 1924, p.21
449	Variety, May 30, 1923, p.04	516	New York Clipper, week ending July 05, 1924, p.21
450	Talking Machine World, June 15, 1923, p.162	517	New York Clipper, week ending July 12, 1924, p.24
451	New York Clipper, June 20, 1923, p.28	518	Variety, July 16, 1924, p.38
452	Vaudeville News, June 29, 1923, p.13	519	Variety, July 23, 1924, p.41
453	New York Clipper, July 04, 1923, p.28	520	Variety, August 13, 1924, p.33
454	New York Clipper, July 11, 1923, p.28	521	Variety, August 27, 1924, p.41
455	New York Clipper, July 20, 1923, p.04	522	Variety, September 10, 1924, p.40
456	Brooklyn Standard Union, September 12, 1923, p.03	523	Variety, September 17, 1924, p.42
457	New York Clipper, September 14, 1923, p.23	524	Brooklyn Daily Eagle, May 29, 1924, p.05



525	Variety, September 03, 1924, p.07	592	Variety, August 26, 1925, p.46
526	Variety, September 03, 1924, p.42	593	Variety, September 02, 1925, p.40
527	Variety, September 10, 1924, p.40	594	Utica, NY, Daily Press, July 03, 1925
528	New York Evening Post, September 12, 1924, p.14	595	Evening Leader, Corning, NY, July 09, 1925, p.14
529	New York Sun, September 13, 1924, p.03	596	Evening Leader, Corning, NY, July 11, 1925, p.03
530	Variety, September 17, 1924, p.44	597	Star-Gazette, Elmira, NY, July 11, 1925, p.03
531	Variety, September 17, 1924, p.45	598	Auburn Citizen, July 18, 1925, p.??
532	Variety, September 24, 1924, p.26-B	599	Union Sun Journal, Lockport, NY, August 10, 1925, p.04
533	Variety, October 01, 1924, p.36	600	Daily Journal, Medina, NY, August 14, 1925, p.03
534	Variety, October 01, 1924, p.71	601	Jamestown Evening Journal, August 14, 1925 p.20
535	Variety, October 15, 1924, p.41	602	Union Sun Journal, Lockport, NY, August 10, 1925, p.04
536	Variety, October 29, 1924, p.32	603	Union Sun Journal, Lockport, NY, August 13, 1925, p.12
537	Variety, November 05, 1924, p.38	604	Union Sun Journal, Lockport, NY, August 15, 1925, p.16
538	Variety, November 19, 1924, p.37	605	Orleans Republican, Albion NY, August 12, 1925, p.04
539	Brooklyn Daily Eagle, November 30, 1924, p.68	606	Orleans Republican, Albion NY, August 12, 1925, p.01
540	Variety, December 03, 1924, p.35	607	Daily Journal, Medina, NY, August 14, 1925, p.03
541	Variety, December 31, 1924, p.55	608	Variety, September 02, 1925, p.41
542	Variety, January 07, 1925, p.44	609	Variety, September 09, 1925, p.37
543	Brooklyn Daily Eagle, January 18, 1925, p.40	610	Variety, September 09, 1925, p.32
544	Brooklyn Daily Eagle, January 21, 1925, p.32	611	Variety, September 09, 1925, p.38
545	Brooklyn Daily Eagle, January 22, 1925, p.05	612	Variety, September 09, 1925, p.65
546	Variety, January 28, 1925, p.40	613	Variety, September 16, 1925, p.44
547	Brooklyn Daily Eagle, January 28, 1925, p.10A	614	New York Times, September 10, 1925, p.28
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549	Brooklyn Daily Eagle, February 10, 1925, p.20	616	Variety, November 25, 1925, p.42
550	Variety, February 11, 1925, p.34	617	Variety, December 16, 1925, p.45
551	Brooklyn Daily Eagle, February 12, 1925, p.03	618	Variety, December 16, 1925, p.46
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553	Brooklyn Standard Union, January 30, 1925, p.03	620	Times Union, Albany, NY, May 14, 1926, p.05
554	Brooklyn Standard Union, February 04, 1925, p.??	621	Times Union, Albany, NY, May 14, 1926, p.05
555	New York Times, February 08, 1925, p.18	622	Schenectady Gazette, Schenectady, NY, May 14, 1926. p.08
556	Brooklyn Daily Eagle, February 12, 1925, p.03	623	Variety, May 12, 1926, p.53
557	Variety, March 04, 1925, p.41	624	Variety, May 19, 1926, p.34
558	New York Sun, February 17, 1925, p.22	625	Variety, May 19, 1926, p.52
559	Long Island Daily Press, February 21, 1925, p.01	626	Variety, May 26, 1926, p.51
560	Reading Eagle, NY, March 05, 1925, p.21	627	Long Island Daily Press, June 01, 1926, p.12
561	Reading Eagle, NY, March 08, 1925, p.25	628	Daily Star, Queens Borough, June 01, 1926, p.11
562	Reading Eagle, NY, March 30, 1925, p.04	629	Times Union, Albany, NY, July 08, 1926, p.??
563	Reading Eagle, NY, April 19, 1925, p.08	630	Watertown Daily Times, June 14, 1926, p.07
564	Reading Eagle, NY, April 20, 1925, p.07	631	Journal and Republican and Lowville Times, June 24, 1926, p.01
565	Daily Argus, Mount Vernon, NY, March 26, 1925, p.01	632	Variety, August 04, 1926, p.39
566	Daily Argus, Mount Vernon, NY, March 27, 1925, p.10	633	Brooklyn Daily Eagle, September 30, 1926, p.05
567	Daily Argus, Mount Vernon, NY, March 30, 1925, p.02	634	Variety, October 06, 1926, p.36
568	New York Telegram, May 29, 1925, p.13	635	Variety, October 06, 1926, p.56
569	Variety, March 18, 1925, p.45	636	Variety, October 06, 1926, p.82
570	Variety, March 25, 1925, p.42	637	Variety, January 12, 1927, p.45
571	Variety, April 01, 1925, p.42	638	Daily Argus, Mount Vernon, N.Y., December 11, 1926, p.10
572	Variety, April 08, 1925, p.45	639	Evening News, Albany, NY, April 28, 1927, p.11
573	Variety, April 15, 1925, p.40	640	Brooklyn Daily Eagle, NY, October 18, 1927, p. 12A
574	Variety, April 22, 1925, p.37	641	Brooklyn Standard Union, NY, October 16, 1927, p.11
575	Variety, April 29, 1925, p.41	642	Buffalo Courier-Express, January 24, 1928, p.05
576	Variety, May 06, 1925, p.50	643	Albany Evening News, October 22, 1929, p. ??
577	Variety, May 13, 1925, p.40	644	Albany Times-Union, October 22, 1929, p.16
578	Variety, May 20, 1925, p.50	645	Daily Argus, Mount Vernon NY, June 26, 1930, p.04
579	Variety, May 27, 1925, p.46	646	Philadelphia Inquirer, July 23, 1930, p.14
580	Variety, June 03, 1925, p.36	647	Brooklyn Daily Eagle, July 30, 1930, p.20
581	Variety, June 10, 1925, p.40	648	Brooklyn Daily Eagle, August 06, 1930, p.21
582	Variety, June 17, 1925, p.42	649	Brooklyn Daily Eagle, August 13, 1930, p.20
583	Variety, June 24, 1925, p.86	650	Brooklyn Daily Eagle, August 20, 1930, p.06
584	Variety, July 01, 1925, p.36	651	Daily Argus, Mount Vernon NY, August 27, 1930, p.??
585	Variety, July 08, 1925, p.45	652	Brooklyn Daily Eagle, September 03, 1930, p.13
586	Variety, July 15, 1925, p.40	653	Daily Argus, Mount Vernon NY, May 01, 1931, p.06
587	Variety, July 22, 1925, p.34	654	Nassau Daily Review, May 18, 1931, p.07
588	Variety, July 29, 1925, p.40	655	Jamestown Evening Journal, July 21, 1933, p.09
589	Variety, August 05, 1925, p.34	656	Buffalo Courier Express, July 28, 1933, p.14
590	Variety, August 12, 1925, p.37	657	Elmira Star-Gazette, August 18, 1933, p.10
591	Variety, August 19, 1925, p.41	658	Elmira Star-Gazette, August 25, 1933, p.08

659	Letter from Phil Napoleon to Nick La Rocca, August 21, 1958, p.01	722	H.O. Brunn: The Story of the Original Dixieland Jazz Band, p.13,
660	Buffalo Courier Express, December 08, 1964, p.14		Sidwick & Jackson, London, 1961
661	Miami News, November 29, 1964, p.06	723	Billboard, September 25, 1920, p.62
662	Variety, August 10, 1917, p.14	724	The Gazette, Montreal, November 26, 1920, p.13
663	Brooklyn Daily Eagle, June 09, 1918, p.22	725	New York Clipper, February 09, 1921, p.17
664	Variety, May 09, 1919, p.17	726	New York Clipper, December 29, 1920, p.17
665	Variety, June 13, 1919, p.17	727	New York Clipper, February 09, 1921, p.34
666	New York Clipper, July 02, 1919, p.15	728	New York Clipper, February 16, 1921, p.17
667	Variety, May 04, 1917, p.14	729	New York Clipper, March 02, 1921, p.17
668	Variety, November 23, 1917, p.08	730	H.O. Brunn: The Story of the Original Dixieland Jazz Band, p.154,
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671	Variety, October 11, 1918, p.42		<i>[press clip from 10/1921, with no source cited – but see 1565]</i>
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673	New York Evening Telegram, November 10, 1918, p.11	733	New York Clipper, June 15, 1921, p.25
674	New York Clipper, November 13, 1918, p.21	734	New York Clipper, July 06, 1921, p.20
675	New York Evening Telegram, November 24, 1918, p.10	735	New York Clipper, July 20, 1921, p.16
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678	New York Clipper, January 01, 1919, p.31	738	New York Herald, March 03, 1919, Part 2, p.04
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708	Variety, March 22, 1922, p.26	761	Billboard, November 11, 1922, p.13
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716	Brooklyn Standard Union, May 31, 1925, p.13	769	New York Clipper, July 26, 1922, p.28
717	Brooklyn Standard Union, January 10, 1926, p.13	770	Brooklyn Daily Eagle, July 26, 1922, p. ??
718	Variety, June 11, 1920, p.29	771	Brooklyn Standard Union, July 30, 1922, p.07
719	Billboard, June 12, 1920, p.63	772	Brooklyn Daily Eagle, July 30, 1922, p.06 C
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		775	Brooklyn Standard Union, August 27, 1922, p.07
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781	Billboard, November 11, 1922, p.13	847	New York Evening Telegram, March 21, 1920, p.15
782	Brooklyn Daily Star, October 21, 1922, p.10	848	New York Evening Telegram, September 07, 1920, p.12
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784	Billboard, October 28, 1922, p.12	850	New York Evening Telegram, May 18, 1919, p.15
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786	Brooklyn Daily Star, December 02, 1922, p.10	852	New York Evening Telegram, September 11, 1919, p.22
787	New York Clipper, December 20, 1922, p.96	853	New York Evening Telegram, September 09, 1919, p.19
788	New York Clipper, March 28, 1923, p.04	854	Brooklyn Daily Eagle, May 08, 1920, p.07
789	New York Clipper, April 04, 1923, p.28	855	New York Clipper, April 28, 1920, p.17
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799	Brooklyn Daily Eagle, June 19, 1922, p.10	865	The Reading Eagle, October 09, 1925, p.29
800	Brooklyn Standard Union, May 09, 1924, p.??	866	Variety, September 23, 1925, p.42
801	Brooklyn Standard Union, July 06, 1924, p.10	867	Variety, September 30, 1925, p.47
802	Brooklyn Standard Union, July 27, 1924, p.16	868	Variety, April 04, 1919, p.48
803	Brooklyn NY Daily Star, December 08, 1923, p.14	869	Billboard, April 12, 1919, p.06
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808	The Metronome Orchestra Monthly, June 1923, p.94	874	WWI draft card of Bernard Berendsohn, June 05, 1917
809	Journal and Republican and Lowville Times, July 22, 1926, p.01	875	New York Sun, March 16, 1939, p.26
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811	New York Times, May 28, 1926, p.24	877	Variety, May 23, 1919, p.17
812	Brooklyn Standard Union, December 28, 1919, p.04	878	Variety, November 08, 1918, p.35
813	Syracuse NY Journal, Sunday, December 18, 1927, p.09	879	Variety, November 15, 1918, p.43
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815	Music Trade Review, September 15, 1923, p.57	881	Variety, November 29, 1918, p.35
816	Music Trade Review, May 19, 1923, p.50	882	Variety, December 27, 1918, p.157
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942	The Metronome, November 15, 1926, p.18	1022	Variety, April 22, 1925, p.13
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949	letter from Nick La Rocca to Robert Simon, March 19, 1919	1029	Billboard, January 03, 1948, p.42
950	Billboard, December 27, 1919, p.08	1030	The Independent, Kansas City, March 06, 1920, p.01
951	Philadelphia Inquirer, July 28, 1944, p.08	1031	The Independent, Kansas City, March 06, 1920, p.02
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962	Des Moines News, March 18, 1920, p.07	1042	Washington Post, July 01, 1930, p.09
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965	Minneapolis Star Tribune, March 26, 1920, p.21	1045	Washington Post, August 13, 1930, p.10
966	Winnipeg Tribune, March 30, 1920, p.08	1046	Washington Post, September 03, 1930, p.10
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969	Kansas City Times, March 11, 1920, p.07	1049	Washington Post, January 25, 1925, p.12
970	Kansas City Times, March 11, 1920, p.25	1050	Washington Post, January 26, 1925, p.09
971	Kansas City Times, March 12, 1920, p.14	1051	The Constitution, Atlanta, Ga., February 01, 1925, p.07
972	Vancouver Daily World, April 14, 1920, p.07	1052	Boston Globe, March 08, 1926, p.15
973	Vancouver Daily World, April 15, 1920, p.07	1053	Boston Globe, March 10, 1926, p.14
974	Vancouver Daily World, April 16, 1920, p.07	1054	Boston Globe, March 11, 1926, p.13
975	Baltimore Sun, February 01, 1920, p.27	1055	Boston Globe, March 11, 1926, p.15
976	Baltimore Sun, February 02, 1920, p.16	1056	Washington Post, January 04, 1920, p.04
977	Baltimore Sun, February 03, 1920, p.07	1057	Baltimore Sun, February 01, 1920, p.27
978	Baltimore Sun, February 04, 1920, p.22	1058	Baltimore Sun, February 02, 1920, p.16
979	Oregon Daily Journal, April 24, 1920, p.06	1059	Baltimore Sun, February 03, 1920, p.07
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981	Oregon Daily Journal, April 25, 1920, p.53	1061	The Frater, November, 1916, p.47
982	Oregon Daily Journal, April 26, 1920, p.09	1062	Northw. University Bulletin, Evanston, IL, April 07, 1917, p.56
983	Oregon Daily Journal, April 27, 1920, p.10	1063	The Frater, November 1919, p.25
984	Oregon Daily Journal, April 28, 1920, p.10	1064	The International Musician, September 1920, p.17
985	Oakland Tribune, May 17, 1920, p.11	1065	The International Musician, December 1921, p.11
986	San Francisco Chronicle, May 04, 1920, p.14	1066	The International Musician, August 1920, p.15
		1067	The International Musician, October 1920, p.10



987	San Francisco Chronicle, May 06, 1920, p.14	1068	The International Musician, February 1921, p.18
988	San Francisco Chronicle, May 07, 1920, p.07	1069	The International Musician, March 1921, p.22
989	San Francisco Chronicle, May 08, 1920, p.07	1070	The International Musician, April 1921, p.21
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1077	Harrisburg, PA, Evening News, May 26, 1923, p.06	1154	Harrisburg, PA, Telegraph, April 02, 1925, p.14
1078	Pittsburgh, PA, Press, June 03, 1923, p.39	1155	Harrisburg, PA, Telegraph, April 03, 1925, p.16
1079	Wilkes-Barre, PA, Times Leader, August 01, 1923, p.09	1156	Harrisburg, PA, Telegraph, April 04, 1925, p.12
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1081	Wilkes-Barre, PA, Times-Leader, August 04, 1923, p.13	1158	Harrisburg, PA, Evening News, April 03, 1925, p.26
1082	Wilkes-Barre, PA, Record, August 09, 1923, p.02	1159	Harrisburg, PA, Evening News, April 04, 1925, p.18
1083	Wilkes-Barre, PA, Record, August 10, 1923, p.02	1160	Reading, PA, Times, April 06, 1925, p.05
1084	Wilkes-Barre, PA, Record, August 10, 1923, p.14	1161	Reading, PA, Times, April 06, 1925, p.19
1085	Scranton, PA, Republican, August 11, 1923, p.11	1162	Reading, PA, Times, April 06, 1925, p.28
1086	Wilkes-Barre, PA, Times Leader, August 11, 1923, p.06	1163	Reading, PA, Times, April 06, 1925, p.18
1087	Wilkes-Barre, PA, Record, August 13, 1923, p.02	1164	Altoona, PA, Tribune, April 08, 1925, p.11
1088	Wilkes-Barre, PA, Times Leader, August 13, 1923, p.02	1165	Altoona, PA, Tribune, April 09, 1925, p.08
1089	Wilkes-Barre, PA, Sunday Independent, August 12, 1923, p.04	1166	Altoona, PA, Tribune, April 10, 1925, p.13
1090	Wilkes-Barre, PA, Times Leader, August 13, 1923, p.09	1167	Altoona, PA, Tribune, April 09, 1925, p.04
1091	Wilkes-Barre, PA, Record, August 13, 1923, p.12	1168	Altoona, PA, Tribune, April 11, 1925, p.20
1092	Wilmington, DE, News Journal, September 01, 1923, p.05	1169	Reading, PA, Times, April 11, 1925, p.03
1093	The Metronome Orchestra Monthly, September 1923, p.86	1170	Altoona, PA, Mirror, April 13, 1925, p.13
1094	Bismarck, ND, Tribune, November 03, 1923, p.06	1171	Altoona, PA, Tribune, April 14, 1925, p.10
1095	Wilmington, DE, News Journal, November 15, 1923, p.03	1172	Altoona, PA, Tribune, April 14, 1925, p.11
1096	Chicago Daily Tribune, November 14, 1924, p.18	1173	Altoona, PA, Tribune, April 14, 1925, p.14
1097	Brooklyn Daily Eagle, December 21, 1924, p.64	1174	Wilkes-Barre, PA, Times Leader, April 15, 1925, p.02
1098	St. Louis, MO, Post-Dispatch, January 30, 1925, p.03	1175	Wilkes-Barre, PA, Record, April 16, 1925, p.02
1099	The Metronome, March 01, 1925, p.60	1176	Wilkes-Barre Times Leader, April 17, 1925, p.02
1100	Reading, PA, Times, March 05, 1925, p.07	1177	Reading, PA, Times, April 17, 1925, p.15
1101	Reading, PA, Times, March 07, 1925, p.08	1178	Reading, PA, Times, April 20, 1925, p.02
1102	Harrisburg, PA, Evening News, March 07, 1925, p.19	1179	Reading, PA, Times, April 18, 1925, p.05
1103	Reading, PA, Times, March 09, 1925, p.07	1180	Tyrone, PA Daily Herald, April 14, 1925, p.04
1104	Hanover, PA, Evening Sun, March 09, 1925, p.04	1181	Tyrone, PA, Daily Herald, April 15, 1925, p.04
1105	Hanover, PA, Evening Sun, March 09, 1925, p.06	1182	Huntingdon, PA, Daily News, April 22, 1925, p.02
1106	Hanover, PA, Evening Sun, March 09, 1925, p.20	1183	Clearfield, PA, Progress, April 21, 1925, p.08
1107	Harrisburg, PA, Evening News, March 10, 1925, p.04	1184	Tyrone, PA, Daily Herald, April 21, 1925, p.05
1108	Harrisburg, PA, Telegraph, March 10, 1925, p.16	1185	Tyrone, PA, Daily Herald, April 22, 1925, p.05
1109	Harrisburg, PA, Evening News, March 10, 1925, p.16	1186	Harrisburg, PA, Telegraph, April 24, 1925, p.16
1110	Wilkes-Barre, PA, Record, March 12, 1925, p.02	1187	Harrisburg, PA, Telegraph, April 25, 1925, p.16
1111	Wilkes-Barre, PA, Times Leader, March 11, 1925, p.02	1188	Harrisburg, PA, Evening News, April 24, 1925, p.30
1112	Wilkes-Barre, PA, Times Leader, March 12, 1925, p.02	1189	Harrisburg, PA, Evening News, April 25, 1925, p.18
1113	Wilkes-Barre, PA, Record, March 11, 1925, p.02	1190	Lowell, MA, Sun, May 04, 1925, p.09
1114	Wilkes-Barre, PA, Record, March 12, 1925, p.02	1191	Lowell, MA, Sun, May 04, 1925, p.16
1115	Wilkes-Barre, PA, Record, March 11, 1925, p.30	1192	Fitchburg, MA, Sentinel, May 04, 1925, p.02
1116	Mount Carmel, PA, Daily News, March 12, 1925, p.03	1193	Fitchburg, MA, Sentinel, May 06, 1925, p.01
1117	Mount Carmel, PA, Daily News, March 13, 1925, p.14	1194	Fitchburg, MA, Sentinel, May 07, 1925, p.02
1118	Shamokin, PA, News-Dispatch, March 11, 1925, p.05	1195	Fitchburg, MA, Sentinel, May 08, 1925, p.02
1119	Shamokin, PA, News-Dispatch, March 13, 1925, p.03	1196	Fitchburg, MA, Sentinel, May 06, 1925, p.02
1120	Mount Carmel, PA, Daily News, March 12, 1925, p.05	1197	Nashua, NH, Telegraph, May 07, 1925, p.11
1121	The Metronome, March 15, 1925, p.62	1198	Lowell, MA, Sun, May 12, 1925, p.11
1122	Reading, PA, Times, March 16, 1925, p.16	1199	Lowell, MA, Sun, May 14, 1925, p.14
1123	Reading, PA, Times, March 21, 1925, p.09	1200	Lowell, MA, Sun, May 14, 1925, p.22
1124	Reading, PA, Times, March 23, 1925, p.05	1201	Lebanon, PA, Daily News, May 15, 1925, p.06
1124	Harrisburg, PA, Telegraph, March 23, 1925, p.18	1202	Lowell, MA, Sun, May 18, 1925, p.05
1125	Harrisburg, PA, Evening News, March 23, 1925, p.16	1203	Lowell, MA, Sun, May 19, 1925, p.08
1126	Shamokin, PA, News-Dispatch, March 24, 1925, p.04	1204	Fitchburg, MA, Sentinel, May 19, 1925, p.09
1127	Mount Carmel, PA, Daily News, March 24, 1925, p.06	1205	Lowell, MA, Sun, May 23, 1925, p.16
1128	Shamokin, PA, News-Dispatch, March 24, 1925, p.03	1206	Lowell, MA, Sun, May 25, 1925, p.16
1129	Shamokin, PA, News-Dispatch, March 25, 1925, p.03	1207	Lowell, MA, Sun, May 26, 1925, p.13
1130	Mount Carmel, PA, Daily News, March 25, p.08	1208	Mount Carmel, PA, Daily News, May 27, 1925, p.01
1131	Harrisburg, PA, Evening News, March 25, 1925, p.18	1209	Mount Carmel, PA, Daily News, May 28, 1925, p.01
1132	Harrisburg, PA, Telegraph, March 25, 1925, p.12	1210	Mount Carmel, PA, Daily News, May 27, 1925, p.04
1133	Harrisburg, PA, Telegraph, March 26, 1925, p.18	1211	Shamokin, PA, News-Dispatch, May 27, 1925, p.02
1134	Harrisburg, PA, Telegraph, March 27, 1925, p.16	1212	Shamokin, PA, News-Dispatch, May 28, 1925, p.16
1135	Harrisburg, PA, Telegraph, March 28, 1925, p.12	1213	Shamokin, PA, News-Dispatch, May 29, 1925, p.08
1136	Harrisburg, PA, Telegraph, March 30, 1925, p.14	1214	Mount Carmel, PA, Daily News, May 28, 1925, p.01
1137	Harrisburg, PA, Telegraph, March 31, 1925, p.16	1215	Mount Carmel, PA, Daily News, May 29, 1925, p.01
1138	Harrisburg, PA, Telegraph, April 01, 1925, p.16	1216	Mount Carmel, PA, Item, May 28, 1925, p.02
1139	Harrisburg, PA, Telegraph, April 02, 1925, p.14	1217	Mount Carmel, PA, Item, May 29, 1925, p.11
1140	Harrisburg, PA, Evening News, March 26, 1925, p.20	1218	Shamokin, PA, News-Dispatch, May 28, 1925, p.01

1141	Harrisburg, PA, Evening News, March 27, 1925, p.26	1219	Shamokin, PA, News-Dispatch, May 29, 1925, p.01
1142	Harrisburg, PA, Evening News, March 28, 1925, p.19	1220	Shamokin, PA, News-Dispatch, June 01, 1925, p.01
1143	Harrisburg, PA, Evening News, March 30, 1925, p.16	1221	Mount Carmel, PA, June 02, 1925, p.01
1144	Harrisburg, PA, Evening News, March 31, 1925, p.16	1222	Mount Carmel, PA, June 03, 1925, p.01
1145	Harrisburg, PA, Evening News, April 01, 1925, p.22	1223	Mount Carmel, PA, June 04, 1925, p.01
1146	Harrisburg, PA, Evening News, April 02, 1925, p.20	1224	Mount Carmel, PA, June 05, 1925, p.01
1147	Shamokin, PA, News-Dispatch, March 25, 1925, p.06	1225	Mount Carmel, PA, June 06, 1925, p.01
1148	Shamokin, PA, News-Dispatch, March 26, 1925, p.09	1226	Lebanon, PA, Daily News, June 02, 1925, p.01
1149	Mount Carmel, PA, Daily News, March 26, 1925, p.08	1227	Lebanon, PA, Daily News, June 04, 1925, p.02
1150	Hanover, PA, Evening Sun, March 24, 1925, p.08	1228	Huntingdon, PA, Daily News, June 05, 1925, p.05
1151	New Oxford, PA, Item, March 26, 1925, p.26	1229	Huntingdon, PA, Daily News, June 06, 1925, p.04
1152	Reading, PA, Times, March 30, 1925, p.05	1230	Altoona Tribune, PA, June 05, 1925, p.14
1153	Muncie, IN, Star Press, March 28, 1925, p.05	1231	Altoona Tribune, PA, June 08, 1925, p.14
1232	Altoona, PA, Tribune, June 09, 1925, p.16	1310	Canandaigua, NY, Daily Messenger, July 20, 1925, p.03
1233	Tyrone, PA, Daily Herald, June 09, 1925, p.05	1311	Canandaigua, NY, Daily Messenger, July 21, 1925, p.04
1234	Altoona, PA, Mirror, June 06, 1925, p.22	1312	Canandaigua, NY, Daily Messenger, July 22, 1925, p.03
1235	Altoona, PA, Mirror, June 08, 1925, p.30	1313	Altoona, PA, Mirror, July 22, 1925, p.36
1236	Altoona, PA, Mirror, June 09, 1925, p.22	1314	Altoona, PA, Mirror, July 23, 1925, p.28
1237	Tyrone, PA, Daily Herald, June 08, 1925, p.04	1315	Altoona, PA, Tribune, July 23, 1925, p.16
1238	Tyrone, PA, Daily Herald, June 09, 1925, p.05	1316	Uniontown, PA, Morning Herald, July 23, 1925, p.01
1239	Clearfield, PA, Progress, June 09, 1925, p.07	1317	Uniontown, PA, Morning Herald, July 24, 1925, p.01
1240	Altoona, PA, Mirror, June 11, 1925, p.22	1318	Uniontown, PA, Morning Herald, July 25, 1925, p.01
1241	Altoona, PA, Mirror, June 12, 1925, p.28	1319	Connellsville, PA, Daily Courier, July 21, 1925, p.02
1242	Altoona, PA, Mirror, June 13, 1925, p.44	1320	Connellsville, PA, Daily Courier, July 22, 1925, p.02
1243	Oil City, PA, Derrick, June 16, 1925, p.05	1321	Connellsville, PA, Daily Courier, July 23, 1925, p.02
1244	Oil City, PA, Derrick, June 17, 1925, p.05	1322	Connellsville, PA, Daily Courier, July 25, 1925, p.02
1245	Titusville, PA, Herald, June 17, 1925, p.06	1323	Akron, OH, Beacon Journal, August 18, 1925, p.19
1246	Franklin, PA, News Herald, June 17, 1925, p.01	1324	Akron, OH, Beacon Journal, August 22, 1925, p.02
1247	Oil City, PA, Derrick, June 17, 1925, p.07	1325	Harrisburg, PA, Evening News, September 02, 1925, p.06
1248	Franklin, PA, News Herald, June 16, 1925, p.01	1326	Harrisburg, PA, Evening News, September 05, 1925, p.02
1249	Franklin, PA, News Herald, June 17, 1925, p.12	1327	Orchestra World, September 1925, p.11
1250	Franklin, PA, News Herald, June 18, 1925, p.05	1328	Altoona, PA, Mirror, September 22, 1925, p.30
1251	Connellsville, PA, Daily Courier, June 16, 1925, p.02	1329	Altoona, PA, Mirror, September 23, 1925, p.28
1252	Connellsville, PA, Daily Courier, June 18, 1925, p.05	1330	Huntingdon, PA, Daily News, Sept. 22, 1925, p.05
1253	Uniontown, PA, Morning Herald, June 18, 1925, p.01	1331	Huntingdon, PA, Daily News, Sept. 23, 1925, p.07
1254	Uniontown, PA, Morning Herald, June 18, 1925, p.16	1332	Lebanon, PA, Daily News, September 29, 1925, p.05
1255	Uniontown, PA, Morning Herald, June 19, 1925, p.11	1333	Lebanon, PA, Daily News, October 08, 1925, p.02
1256	Uniontown, PA, Morning Herald, June 20, 1925, p.01	1334	New Oxford, PA, Item, October 15, 1925, p.08
1257	Huntingdon, PA, Daily News, June 19, 1925, p.04	1335	Gettysburg, PA, Times, October 20, 1925, p.05
1258	Huntingdon, PA, Daily News, June 20, 1925, p.08	1336	Gettysburg, PA, Times, October 21, 1925, p.06
1259	Tyrone, PA, Daily Herald, June 22, 1925, p.16	1337	Hanover, PA, Evening Sun, October 20, 1925, p.02
1260	Tyrone, PA, Daily Herald, June 17, 1925, p.05	1338	Hanover, PA, Evening Sun, October 20, 1925, p.03
1261	Tyrone, PA, Daily Herald, June 18, 1925, p.05	1339	Hanover, PA, Evening Sun, October 21, 1925, p.03
1262	Tyrone, PA, Daily Herald, June 18, 1925, p.13	1340	Hanover, PA, Evening Sun, October 22, 1925, p.04
1263	Tyrone, PA, Daily Herald, June 23, 1925, p.05	1341	The Metronome, November 01, 1925, p.53
1264	Tyrone, PA, Daily Herald, June 24, 1925, p.05	1342	Altoona, PA, Mirror, Thursday, October 29, 1925, p.24
1265	Huntingdon, PA, Daily News, June 17, 1925, p.04	1343	Altoona, PA, Mirror, Thursday, October 30, 1925, p.27
1266	Huntingdon, PA, Daily News, June 23, 1925, p.08	1344	Altoona, PA, Mirror, Thursday, October 30, 1925, p.40
1267	Altoona, PA, Mirror, June 19, 1925, p.30	1345	Altoona, PA, Mirror, Thursday, October 31, 1925, p.18
1268	Altoona, PA, Mirror, June 24, 1925, p.20	1346	Altoona, PA, Tribune, October 29, 1925, p. 09
1269	Altoona, PA, Tribune, June 23, 1925, p.16	1347	Altoona, PA, Tribune, October 29, 1925, p. 12
1270	Altoona, PA, Tribune, June 24, 1925, p.14	1348	Altoona, PA, Tribune, October 30, 1925, p. 14
1271	Altoona, PA, Mirror, June 18, 1925, p.22	1349	Altoona, PA, Tribune, October 31, 1925, p. 10
1272	Altoona, PA, Mirror, June 19, 1925, p.14	1350	Altoona, PA, Tribune, October 31, 1925, p. 16
1273	Altoona, PA, Mirror, June 20, 1925, p.22	1351	Reading, PA, Times, November 14, 1925, p.08
1274	Altoona, PA, Mirror, June 22, 1925, p.36	1352	Reading, PA, Times, December 28, 1925, p.09
1275	Altoona, PA, Tribune, June 19, 1925, p.14	1353	Reading, PA, Times, December 30, 1925, p.08
1276	Altoona, PA, Tribune, June 20, 1925, p.16	1354	Wilkes-Barre, PA, Evening News, January 01, 1926, p.01
1277	Altoona, PA, Tribune, June 22, 1925, p.14	1355	Wilkes-Barre, PA, Evening News, January 02, 1926, p.01
1278	Tyrone, PA, Daily Herald, June 22, 1925, p.08	1356	Wilkes-Barre, PA, Evening News, January 02, 1926, p.09
1279	Altoona, PA, Mirror, June 25, 1925, p.14	1357	Clarion-Ledger, Jackson, Miss., November 27, 1925, p.07
1280	Altoona, PA, Mirror, June 25, 1925, p.24	1358	Reading, PA, Times, January 07, 1926, p.05
1281	Altoona, PA, Mirror, June 26, 1925, p.14	1359	Mansfield, OH, News, January 17, 1926, p.23
1282	Altoona, PA, Mirror, June 26, 1925, p.28	1360	Mansfield, OH, News, January 18, 1926, p.09
1283	Altoona, PA, Tribune, June 25, 1925, p.14	1361	Mansfield, OH, News, January 19, 1926, p.09
1284	Altoona, PA, Tribune, June 26, 1925, p.14	1362	Mount Carmel, PA, Daily News, May 07, 1926, p.07
1285	Lebanon, PA, Daily News, June 26, 1925, p.01	1363	Pittston, PA, Gazette, May 10, 1926, p.01
1286	Lebanon, PA, Daily News, June 27, 1925, p.01	1364	Huntingdon, PA, Daily News, June 05, 1926, p.08
1287	Reading, PA, Times, June 29, 1925, p.06	1365	Huntingdon, PA, Daily News, June 07, 1926, p.03
1288	Reading, PA, Times, June 30, 1925, p.07	1366	Huntingdon, PA, Daily News, June 08, 1926, p.05
1289	Reading, PA, Times, July, 01, 1925, p.07	1367	Newport, NH, Argus Champion, August 13, 1926, p.05
1290	Wilkes-Barre, PA, Times Leader, June 30, 1925, p.02	1368	Terre Haute, IN, Saturday Spectator, November 27, 1926, p.45
1291	Wilkes-Barre, PA, Times Leader, July 01, 1925, p.02	1369	Olean, NY, Times Herald, July 16, 1927, p.04

1292	Wilkes-Barre, PA, Times Leader, July 02, 1925, p.02	1370	Reading, PA, Times, July 29, 1927, p.17
1293	Wilkes-Barre, PA, Times Leader, July 03, 1925, p.02	1371	Fitchburg, MA, Sentinel, August 06, 1927, p.02
1294	Wilkes-Barre, PA, Record, July 01, 1925, p.02	1372	Fitchburg, MA, Sentinel, August 30, 1927, p.02
1295	Wilkes-Barre, PA, Record, July 02, 1925, p.02	1373	Fitchburg, MA, Sentinel, August 27, 1927, p.02
1296	Shamokin, PA, News-Dispatch, July 01, 1925, p.01	1374	Fitchburg, MA, Sentinel, August 29, 1927, p.02
1297	Danville, PA, Morning News, July 02, 1925, p.01	1375	Fitchburg, MA, Sentinel, August 31, 1927, p.02
1298	Reading, PA, Times, July 06, 1925, p.08	1376	Variety, October 12, 1927, p.54
1299	Reading, PA, Times, July 07, 1925, p.07	1377	Wilkes-Barre, PA, Record, December 10, 1927, p.15
1300	Reading, PA, Times, July 08, 1925, p.07	1378	Wilkes-Barre, PA, Times Leader, December 10, 1927, p.14
1301	Mount Carmel, PA, Daily News, July 07, 1925, p.01	1379	Wilkes-Barre, PA, Record, December 12, 1927, p.24
1302	Mount Carmel, PA, Daily News, July 08, 1925, p.01	1380	Wilkes-Barre, PA, Record, December 13, 1927, p.28
1303	Mount Carmel, PA, Daily News, July 09, 1925, p.01	1381	Wilkes-Barre, PA, Times Leader, December 12, 1927, p.17
1304	Shamokin, PA, News-Dispatch, July 13, 1925, p.01	1382	Wilkes-Barre, PA, Times Leader, December 13, 1927, p.18
1305	Reading, PA, Times, July 13, 1925, p.06	1383	Reading, PA, Times, December 14, 1927, p.27
1306	Reading, PA, Times, July 14, 1925, p.07	1384	Scranton, PA, Republican, December 15, 1927, p.24
1307	Danville, PA, Morning News, July 11, 1925, p.04	1385	Reading, PA, Times, December 16, 1927, p. 30
1308	Wilkes-Barre, PA, Times Leader, July 14, 1925, p.02	1386	Reading, PA, Times, December 17, 1927, p. 23
1309	Wilkes-Barre, PA, Times Leader, July 15, 1925, p.02	1387	Wilkes-Barre, PA, Record, December 17, 1927, p.31
1388	Wilkes-Barre, PA, Times Leader, December 17, 1927, p.14	1443	Bruce Bastin: "Never Sell A Copyright", p.60, Storyville Publications, 1990
1389	Reading, PA, Times, December 19, 1927, p.17	1444	Hartford, CT, Courant, September 29, 1930, p.06
1390	Scranton, PA, Republican, December 21, 1927, p.12	1445	Akron, OH, Beacon Journal, November 04, 1930, p.23
1391	Syracuse, NY, Journal, December 22, 1927, p.06	1446	Washington Post, November 15, 1930, p.10
1392	Wilkes-Barre, PA, Record, December 26, 1927, p.21	1447	New York Times, April 10, 1932, p. XX09
1393	Scranton, PA, Republican, December 26, 1927, p.14	1448	Orchestra World, October 1933, p.04
1394	Reading, PA, Times, December 26, 1927, p.17	1449	Orchestra World, January 1935, p.10
1395	Reading, PA, Times, December 27, 1927, p.15	1450	Pittsburgh, PA, Duquesne Duke, April 26, 1928, p.01
1396	Mount Carmel, PA, Daily News, January 05, 1928, p.01	1451	Pittsburgh, PA, Duquesne Duke, May 17, 1928, p.01
1397	Mount Carmel, PA, Daily News, January 06, 1928, p.01	1452	Pittsburgh, PA, Gazette Times, February 03, 1920, p.08
1398	Wilkes-Barre, PA, Times Leader, January 05, 1928, p.27	1453	Pittsburgh Gazette Times, February 15, 1920, Sixth section, p.06
1399	Wilkes-Barre, PA, Times Leader, January 09, 1928, p.11	1454	The Arrow, Pittsburgh, PA, February 15, 1928, p.11
1400	Harrisburg, PA, Evening News, January 09, 1928, p.16	1455	The Gazette, Montreal, February 09, 1921, p.08
1401	Shamokin, PA, News-Dispatch, January 10, 1928, p.03	1456	The Gazette, Montreal, February 14, 1921, p.06
1402	Wilkes-Barre, PA, Times Leader, January 10, 1928, p.17	1457	The Gazette, Montreal, March 02, 1921, p.11
1403	Harrisburg, PA, Evening News, January 14, 1928, p.10	1458	The Gazette, Montreal, March 11, 1921, p.13
1404	Scranton, PA, Republican, January 12, 1928, p.12	1459	The Gazette, Montreal, March 16, 1921, p.11
1405	Wilkes-Barre, PA, Record, January 19, 1928, p.03	1460	The Gazette, Montreal, March 24, 1921, p.11
1406	Wilkes-Barre, PA, Record, January 20, 1928, p.04	1461	The Gazette, Montreal, March 25, 1921, p.11
1407	Wilkes-Barre, PA, Record, January 21, 1928, p.09	1462	Buffalo, NY, Evening News, January 23, 1928, p.14
1408	Wilkes-Barre, PA, Times Leader, January 19, 1928, p.16	1463	Olean, NY, Times-Herald, March 24, 1942, p.09
1409	Wilkes-Barre, PA, Times Leader, January 20, 1928, p.17	1464	Rochester, NY, Times Union, January 28, 1928, p.13
1410	Wilkes-Barre, PA, Evening News, January 19, 1928, p.12	1465	Rochester, NY, Times Union, January 30, 1928, p.32
1411	Wilkes-Barre, PA, Evening News, January 20, 1928, p.04	1466	Rochester, NY, Times Union, January 31, 1928, p.28
1412	Wilkes-Barre, PA, Evening News, January 21, 1928, p.07	1467	Rochester, NY, Times Union, February 01, 1928, p.32
1413	Reading, PA, Times, February 08, 1928, p.14	1468	Rochester, NY, Times Union, February 02, 1928, p.32
1414	Wilkes-Barre, PA, Record, February 06, 1928, p.20	1469	Rochester, NY, Times Union, February 03, 1928, p.36
1415	Wilkes-Barre, PA, Times Leader, February 10, 1928, p.30	1470	Albany, NY, Times Union, October 22, 1929
1416	Canonsburg, PA, Daily Notes, February 11, 1928, p.01	1471	Albany, NY, Times Union, October 12, 1930, p. C-07
1417	Wilkes-Barre, PA, Times Leader, February 13, 1928, p.14	1472	Greenfield, MA, Recorder, July 27, 1927, p.03
1418	Binghamton, NY, Press and Sun-Bulletin, February 14, 1928, p.18	1473	Angola, NY, Record, January 19, 1928, p.04
1419	Harrisburg, PA, Evening News, February 11, 1928, p.10	1474	Buffalo, NY, Courier Express, January 23, 1928, p.05
1420	Harrisburg, PA, Evening News, February 13, 1928, p.22	1475	Buffalo, NY, Courier Express, January 21, 1928, p.13
1421	Harrisburg, PA, Evening News, February 15, 1928, p.22	1476	Buffalo, NY, Courier Express, January 23, 1928, p.14
1422	Harrisburg, PA, Evening News, February 17, 1928, p.06	1477	Buffalo, NY, Courier Express, January 22, 1928, p.10
1423	Pittsburgh, PA, Press, March 08, 1928, p.30	1478	Buffalo, NY, Courier Express, January 24, 1928, p.05
1424	Pittsburgh, PA, Press, March 23, 1928, p.42	1479	Buffalo, NY, Courier Express, January 25, 1928, p.07
1425	Hanover, PA, Evening Sun, March 29, 1928, p.03	1480	Buffalo, NY, Courier Express, January 27, 1928, p.15
1426	Hanover, PA, Evening Sun, March 30, 1928, p.03	1481	Brooklyn Standard Union, September 30, 1926, p.03
1427	Reading, PA, Times, April 02, 1928, p.10	1482	Brooklyn Daily Eagle, October 27, 1927, p.07
1428	Reading, PA, Times, April 02, 1928, p.11	1483	Brooklyn Standard Union, July 04, 1920, p.12
1429	Reading, PA, Times, April 03, 1928, p.15	1484	Brooklyn Daily Eagle, June 15, 1919, p.06
1430	Reading, PA, Times, April 04, 1928, p.09	1485	Buffalo, NY, Evening News, April 25, 1925, p.07
1431	Reading, PA, Times, April 14, 1928, p.23	1486	Variety, August 04, 1926, p.39
1432	Reading, PA, Times, April 13, 1928, p.20	1487	Variety, January 25, 1928, p.44
1433	Mount Carmel, PA, Daily News, April 13, 1928, p.01	1488	New York Morning Telegraph, November 04, 1923, p.05
1434	Mount Carmel98, PA, Daily News, April 13, 1928, p.08	1489	New York Morning Telegraph, September 28, 1919, p.16
1435	Mount Carmel, PA, Daily News, April 14, 1928, p.06	1490	New York Morning Telegraph, December 21, 1919, section 06, p05
1436	Mount Carmel, PA, Daily News, April 16, 1928, p.06	1491	New York Morning Telegraph, November 16, 1919, p.06
1437	Reading, PA, Times, May 01, 1928, p.12	1492	New York Morning Telegraph, November 16, 1919, section 06, p02
1438	Reading, PA, Times, May 03, 1928, p.12	1493	New York Morning Telegraph, November 23, 1919, section 06, p02
1439	Reading, PA, Times, May 04, 1928, p.20	1494	New York Morning Telegraph, November 25, 1919, p.05
1440	Reading, PA, Times, May 05, 1928, p.18	1495	New York Morning Telegraph, November 30, 1919, p.08
1441	Warren, PA, Times Mirror, July 11, 1929, p.06	1496	New York Morning Telegraph, November 23, 1919, p.08
1442	Vernon, TX, Daily Record, December 19, 1929, p.03	1497	New York Morning Telegraph, November 30, 1919, section 06, p02



1498	New York Morning Telegraph, December 07, 1919, section 06, p.02	1571	New York Morning Telegraph, March 27, 1921, section 04, p.06
1499	New York Morning Telegraph, December 09, 1919, p.07	1572	New York Morning Telegraph, May 08, 1921, main sect. part 2,p.10
1500	New York Morning Telegraph, December 14, 1919, p.08	1573	New York Morning Telegraph, May 15, 1921, main sect. part 2,p.10
1501	New York Morning Telegraph, December 21, 1919, p.09	1574	New York Morning Telegraph, May 22, 1921, main sect. part 2,p.12
1502	New York Morning Telegraph, December 21, 1919, section 06, p.01	1575	New York Morning Telegraph, May 29, 1921, main sect. part 2,p.10
1503	New York Morning Telegraph, December 28, 1919, p.08^	1576	New York Morning Telegraph, Aug.14, 1921, main sect. part 2,p.08
1504	New York Morning Telegraph, December 28, 1919, section 06, p.02	1577	New York Morning Telegraph, Aug.21, 1921. main sect. part 2,p.08
1505	New York Morning Telegraph, January 11, 1920, section 04, p.02	1578	New York Morning Telegraph, Aug.28, 1921, main sect. part 2,p.08
1506	New York Morning Telegraph, January 18, 1920, p.06	1579	New York Morning Telegraph, Sept04, 1921, main sect. part 2,p.14
1507	New York Morning Telegraph, January 18, 1920, section 04, p.02	1580	New York Morning Telegraph, Oct. 10, 1921, main sect. part 2,p.10
1508	New York Morning Telegraph, January 25, 1920, p.18	1581	New York Morning Telegraph, Dec. 04, 1921, section 03 ,p.04
1509	New York Morning Telegraph, April 25, 1920, main section part 02, p.14		
1510	New York Morning Telegraph, April 26, 1920, p.14		
1511	New York Morning Telegraph, May 02, 1920, section 04, p.06		
1511	New York Morning Telegraph, May 09, 1920, section 04, p.05		
1512	New York Morning Telegraph, May 13, 1920, p.06		
1513	New York Morning Telegraph, May 16, 1920, p.09		
1514	New York Morning Telegraph, May 18, 1920, p.05		
1515	Billboard, February 10, 1923, p.71		
1516	Billboard, February 17, 1923, p.20		
1517	Billboard, May 12, 1923, p.22		
1518	Billboard, June 30, 1923, p.75		
1519	Billboard, September 22, 1923, p.22		
1520	Billboard, July 19, 1924, p.76		
1521	Billboard, September 06, 1924, p.19		
1522	Billboard, September 20, 1924, p.20		
1523	Billboard, September 20, 1924, p.14		
1524	Billboard, September 27, 1924, p.21		
1525	Billboard, November 08, 1924, p.21		
1526	Billboard, January 24, 1925, p.20		
1527	Billboard, March 06, 1926, p.22		
1528	Billboard, March 20, 1926, p.09		
1529	Billboard, March 27, 1926, p.23		
1530	Billboard, April 03, 1926, p.17		
1531	Dr. David Evans, liner notes to Document DOCD-5516 (CD), 1997		
1532	New York Morning Telegraph, February 04, 1923, p.02		
1533	Brooklyn Daily Eagle, September 23, 1923, p. B 03		
1534	Brooklyn Standard Union, September 30, 1923, p.14		
1535	Long Island Daily Press, January 23, 1922, p.05		
1536	Brooklyn Daily Star, September 13, 1924, p.14		
1537	New York Times, December 12, 1926, p.22		
1538	Billboard, October 16, 1926, p.21		
1539	Billboard, December 12, 1926, p.21		
1540	Billboard, March 05, 1927, p.22		
1541	Billboard, March 26, 1927, p.22		
1542	Nick La Rocca interview by Richard B. Allen, June 02, 1958, reel II. Hogan Archive, Tulane University, New Orleans.		
1543	Nick La Rocca interview, June 16, 1958, reel I. Hogan Archive, Tulane University, New Orleans.		
1544	Billboard, January 19, 1924, p.22		
1545	Billboard, May 17, 1924, p.20		
1546	Billboard, May 24, 1924, p.17		
1547	Brooklyn Standard Union, February 23, 1919, p.05		
1548	Brooklyn Standard Union, March 12, 1927, p.02		
1549	Syracuse Journal, March 19, 1927, p.11		
1550	Brooklyn Standard Union, February 20, 1919, p.11		
1551	Billboard, February 28, 1920, p.17		
1552	Billboard, April 18, 1925, p.20		
1553	Billboard, May 02, 1925, p.22		
1554	Billboard, September 19, 1925, p.21		
1555	Billboard, April 16, 1927, p.23		
1556	Billboard, April 23, 1927, p.22		
1557	Billboard, April 23, 1927, p.23		
1558	Billboard, October 22, 1927, p.22		
1559	Billboard, October 29, 1927, p.22		
1560	Billboard, December 10, 1927, p.38		
1561	Billboard, January 14, 1928, p.26		
1562	Billboard, April 07, 1928, p.24		
1563	Metronome Band Monthly, September 1921, p.125		
1564	Metronome Band Monthly, October 1921, p.64		
1565	Metronome Band Monthly, October 1921, p.66 [see also 731]		
1566	New York Morning Telegraph, February 06, 1921, main section part 2, p.08		
1567	New York Morning Telegraph, December 19, 1920, p.14		
1568	New York Morning Telegraph, December 21, 1920, p.05		
1569	New York Morning Telegraph, December 25, 1920, p.08		
1570	New York Morning Telegraph, January 09, 1921, section 03, p.04		