

record dating chart part I

(Covering Labels Issued Prior to 1930)

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NOTES

On the chart, the numbers above the bar refer to master or control series and the numbers below are label or serial figures. In many places where it has been impossible to determine the exact issuance at the first of each year, the serial numbers have been placed between the lines in order to give an approximation of its release.

ACO

English label, from c. 1922 to 1926, 15000 and 16000 series. Most were from Brunswick in later period. One listed in Index to Jazz (IJ)—Ohio Novelty Band, Aco 16033, from Vo 15166 (McKenzie's Candy Kids).

AEOLIAN VOCALION

"The Aeolian Co., NYC." Label states, "Copyright, 1916." Vertical cut, no masters on label or in wax. Parent company of Vocalion until c. 1925, when taken over by Brunswick.

AJAX

"Made in Canada for Ajax Record Co., Chicago, Ill." Master series during 17000 fall in with Para with a 3 prefix. At about 17100 many issues also appear on Mills—Group B, indicating possible transfer of ownership or more likely it was one of a common pool from Paramount.

AMERICAN PARLOPHONE

Of the 15 listed in IJ the majority are issues from OK 41300 and 41400—Hal Laska (Casa Loma), Gilbert Marsh (Miff Mole), etc. Nothing else can be offered on this elusive label.

APEX

"Compo Co., Ltd., Lachine, Ontario, Canada." Issues from the Mills Gr. B.

ARTO

"The Arto Co., Orange, N. J." Same label number as Bell, with a 9 prefix. Thus Bell 50 becomes Arto 9050 and Bell 150 is Arto 9150. Also stamped outside label.

AUTOGRAPH

"Recorded by Marsh Laboratories, Inc., Chicago." Many of the early Paramounts were recorded in this studio. Evidently some Para found their way onto this label, None are listed in IJ as such, but I have a Boyd Senter on Au 537 which is the same as Para 20341.

BANNER

"Plaza Music Co., N. Y." Earliest Banner seems to tie in along with Regal in the association with Emerson. Another connection is with the BS, Pur, Para group with a 900, then 1000 master series, changing to 5000 with the other group of Re, Do, etc. About 1928 an additional control or book-keeping series was added at about (1100) to coincide with the same system as Oriole.

BELL

Evidently the leader in the Bell, Arto, Cleartone, Globe group in 1922/3. The labels all have the same format and general appearance, each with its own prefix letter or number. The Edison Company was no doubt the guiding hand. About 1923/4 the label changed from black to an entirely new colored design, and the Regal masters appear on a few I have checked. Then, about 1925 the same recordings appear on both Bell and Emerson. The Bell sleeve of this period states "Exclusive Recordings for W. T. Grant Co."

BLACK PATTI

"Chicago Record Co., Chicago, Ill." "Electrically Recorded" (on 8046). These were probably released at the period shown, but included some masters cut as early as 1924 as indicated by Hightower on 8045. The adjacent number above, being electrically recorded, would place it at 1926 or later. The range in IJ extends from 8008 to 8048.

BLACK SWAN

"Mfd. by Pace Phonograph Corp., N.Y." In 1922 there is a connection between BS, Pu 11000, Ba 1000 and Fam 3000 series. The company sold out to Paramount in 1924, and the 14000 replaced the 2000 series. Para 12136 (Fae Barnes) has printed on the label, "Formerly BS 14153," and has both the swan and eagle design. The missing Para 12000's were set aside for BS issues, only a few of which materialized. Ethel Waters, BS 10070 and Henderson 10075 (IJ) indicate another series along the way.

BLU-DISC

Four are listed in IJ—1002, Washingtonians; 1003 Joe Trent; 1004, Duke; 1007, A. Prime. The first also appeared on Bwy and Tri 11437, and indications are this was one of the Paramount pool.

BROADWAY

In 1924 there appears to be a connection between Bwy and Triangle, with a possible connection with Emerson. On Bwy 11376 (Majestic D. O.) the master is (42609) which coincides with Em of that period. The 1000 series began about 1926 and are definitely linked with the Para group and also the Mills-Gr. B, since many sides also appear on Banner, Regal, etc. The label of this time states—"N. Y. Recording Lab. . . the same as on Para."

BRUNSWICK

"Brunswick-Balke-Collender." The 2000 series began in early twenties. About 1922 a purple label in the 5000 series appears with occasional pseudo-jazz (Louis Panico, etc.). Master numbers do not appear fully until c. 1930, but often two digits or three are the suffix to a complicated system of master designation. Vocalion label was taken over in 1925 and the following year began the Race series of 1000 in conjunction with the regular 14000. The Br 7000 lightning bolt label had its counterpart in a hill-billy series of three digit numbers with a similar design.

BUDDY

Gennett issues, and reissues from as early as 1923 up to c. 1925/6. Sold for 25c. The label has this to offer: Southern Aluminum Co., New Orleans, La.; Aluminum Specialty Co., Atlanta, Ga.; Associated Mfg. Co., Galveston, Tex.; Aluminum Specialty Co., Dallas, Tex.; Southern Aluminum Co., Chicago, Ill.; Associated Mfg. Co., Oakland, Cal., which leads one to believe it was connected with an aluminum company.

CAMEO

Earliest issues show connection with Muse. Masters continue unbroken up to about 4100, then change to 9000 with a 1 prefix. Definitely tied in with Romeo and Lincoln. It is interesting to note that for a short time in 1929 the three labels had the same interval of numbers between successive issues, e.g.:

B'Way Broad.	Ca 9022	Ro 826	Li 3051
Lumberjacks	9007	811	3036
	15	15	15

From 1927 sleeve—"Cameo Record Corp., 239 W. 34th St., N. Y. C."

CHAMPION

"Champion Records, Richmond, Ind." (from 15000 label). Created by Gennett for race items to compete with other records selling for 35c. Later became the property of Decca and many reissues were made in the mid 30's on the 7000 series.

CARDINAL

Only one listed in IJ—Ethel Waters, Card 2036 (673/4). The series indicates a Black Swan, but the only other masters in this bracket would be Cameo, which seems doubtful. Might be one of the "bird" group—i.e., with Oriole, but definitely not with Bluebird.

CHALLENGE

"Sears Roebuck and Co." Earliest issues seem to be from the Gennett pool and later ones are tied in with the Mills-Gr. B.

CLARION

Label introduced by Columbia and contains mostly dance bands with occasional jazz groups.

CLAXTONOLA

"Brenard Mfg. Co., Iowa City, Iowa." Although these reissues were taken from both Para and Ge the Para 20000 series or Pu 11000 were followed in giving numbers to the Clax with a 40 prefix, thus—Para 20263 becomes Clax 40263.

CLEARTONE

"Cleartone Phonograph Co., N. Y." 85c. Early series same as Bell, prefixed with C-. Numbers in wax have same number as label only prefixed with 90. Thus, label No. C-53A has a "master" number of 9053A. There is some evidence that the early Grey Gulls were tied in with Cleartone prior to the Bell association.

CLIFTOPHONE

English label from Brunswick. Probably first introduced in the early 20's.

CLOVER

Only one in IJ—Clo 1581 (Marlborough Mel. Synco.). This may be one of the Grey Gull labels.

COLUMBIA

"Columbia Recording Corp., Bridgeport, Conn." Founded in the 1890's the label name has remained, except for a short time in the late 30's, under various ownerships. The OK label was taken over in 1926 from General Phonograph Corp., but Columbia and the later Ha, Ve, Di held to their own master system in all series. The Co 15000 is hill-billy and has not been shown on the chart.

CONQUEROR

"Sold by Sears Roebuck and Co." Reissues from Pathe-Perfect.

CONNORIZED

The master series and the presence on many of Bailey's Lucky Seven indicate a possible connection with Gennett, or at least the Ge pool. The label states on one record—"This number is also on Player Piano Roll . . ." so the same company was evidently in both fields.

CROWN

The 3000 series began with masters of 1000 possibly in late 1930 or early 1931. Crown Record Co., N. Y. Early 30's also with the Gem label.

DIVA

The Harmony numbers are used, prefixed with a 2. "Mfd. for W. T. Grant Co." About 1930 began 6000 series.

DAVEGA

"S. B. Davega Co., N. Y." Pathe master numbers scratched under the label the same as on Pat-Per . . . (105000) series.

DANDY

Label design and master series of c. (3500) coincide with Emerson in the period shown. The stamp used in the impression on wax of the master number is identical with Emerson.

DOMINO

"Domino Record Co., N. Y." The earliest masters indicate another series other than the later tie-in with Regal, etc. These 10000 and 11000 numbers are used by Gennett in that period, but perhaps there is no connection. After the beginning of the Mills association, Domino and Regal masters are more closely allied throughout the span than are Re and Banner. The 3400 series is no doubt a continuation of the 400's with a prefix of "3."

EMPIRE

No information available other than a possible connection with Pathe c. 1922 because of a master series of (67000) on one record.

EDISON

"Thomas A. Edison, Inc., Orange, N. J. Vertical cut records, beginning about 1910. On one record the group is called the "Frisco Jass Band," indicating the 1917-18 era. The 50000 series extends up to about 1928, but the Eva Taylor Ed 14046, Aug., 1929, indicates a continuance of Edison label.

EMERSON

The earliest Emerson label states . . . "Emerson Phonograph Co., Inc., N. Y." (c.) 1918. Sold for \$1.00 in USA. During 1922/3 Regal and Banner were connected with Emerson, and along with Medallion were associated labels using the same master series—(40000). About 1924 a new series of masters were in evidence, see Charlie Johnson, Em 10856 (2623). About 1925 a new label appeared and a new serial number of 3000 with masters c. (3500). Dandy is a companion label as well as the new Bell label of the same period. The Em label states—"Consolidated Record Corporation."

EVERYBODY'S

"Everybody's Record, Inc., N. Y." On the only one I have of this label—Richard Hitter's Cabineers, Eccentric/Bucktown Blues, the masters given are S.A.H. 6/S.A.H. 7, on both the label and scratched under it. It may be pure coincidence (or same designer) but the design of the label border is the same as Cleartone, and may indicate a relationship with a later Bell group.

FEDERAL

Probably one of the Pathe-Perfect group at about the same period as Davega.

FAMOUS

Its earliest associates are the Black Swan, Banner, Puritan labels and in later issues with the Paramount pool.

GLOBE

One of the Bell Group, using a K- prefix, with the same number outside the label with a 9 prefix. After the severance with Bell the name Globe was one of the Grey Gull group.

GENNETT

"Division of the Starr Piano Co., Richmond, Ind." Earliest records probably issued c. 1918 as vertical cut. Two series of masters used, one for the local cuttings, and another for New York. Was no doubt the greatest contributor to a common pool with dozens of other labels, but directly under Gennett supervision were the ones shown on the chart. The 20000 label series are in a minority as far as jazz is concerned. (See Wolverines in IJ.)

GREY GULL

35 So. McCallen St., Boston, Mass. "Boston, USA," appears prominently on the label. Evidently the 1000 series began about 1922 and from here on the confusion begins. In the listings which I have the master numbers are in a 600 group, 2000, 3000 and a few others. Throughout the whole span there does not seem to be a definite sequence, but the 3000 series of masters are predominant, with an indication of some system in the last year or two. During the period Grey Gull was connected with Radiex, Globe, Nadsco and Supreme (q.v.) all using the same serial numbers. At about 1100 there is a possible tie-in with Oriole 100 series. I can find nothing listed in the 1500 or 1600 on the above labels—perhaps the Clover 1500 was a fill-in and the Madison 1600 also started. I believe the Pennington 1400 is correct as shown. From all appearances a lot of things were reissued in the 1929 period with (3300) masters backed up with current pressings in the (3900)'s. This is the case of many of the probable Oliver items. As will be noticed on the chart some serials on one label will also appear on another label but with a prefix number, e.g., GG, Rad 1700 is also VD 71700. Grey Gull probably drew a good share of its material from such pools as the Gennett or Paramount at various times.

GUARDSMAN

English label, the most familiar being the 7000 series (see Henderson, IJ) which were in evidence in the mid twenties. The earliest issues in a series from 1300 on were from Vocalion, the later ones being from Gennett.

HARMONY

From Columbia, companion to Diva and Velvetone.

HMV

English issues from Victor, using same masters. The different label series with the letter prefixes is too involved to give a complete list in such a short space, and should be left to an English collector more informed.

HARMOGRAPH

"Harmograph Talking Machine Co., St. Louis, Mo." Appears to be connected with both Gennett and Paramount, the latter using 2nd masters usually when reissuing Para.

HERWIN

"Herwin Record Co., St. Louis, Mo." (From He 92011 by Pace Jubilee Singers.) No master numbers. Label states—"Electrically Recorded," so places it after 1926. Evidently from Gennett pool.

HYTONE

"The Indestructible Phonograph Record Co." From Bell group, label number prefixed with K-. Also has same number outside with 9 prefix, as with Arto.

HIT OF THE WEEK

"Durium Products Corp., N. Y." Paper base, one side only.

IMPERIAL

English issues mostly from Perfect or Banner. Appears to parallel Apex in label sequence. It is not known if the label continued after 1926.

JEWEL

"Jewel Record Co." Appeared in 1928 and most issues appear on Oriole; later includes Banner and Romeo.

KEITH PROWSE

English label. Only three listed in IJ—101, Jelly James; 102, Andy Preer; 103, J. Dodds, probably from Gennett pool.

LINCOLN

"The Lincoln Record Corp., N. Y." With Cameo and Romeo using same masters. Actually, Lincoln appears much earlier than Romeo, contrary to usual belief.

LYRIC

"Lyraphone Co. of America, Newark, N. J., USA." Price, \$1.00. Have been unable to find much of interest on any of these.

LA BELLE

Have seen only one of this label . . . Southern Five, "Sister Kate." On Melody 1410 the same group and title appear. May be some connection also in label ownership.

MEDALLION

Connected with early Emerson.

MAXSA

French issues from Ge and Para pools.

MONTGOMERY WARD

Those listed in IJ are in the early 1930 period but there were, no doubt, some from the late twenties, but I have been unable to trace but one which might be.

MAJORIE

Connected with Olympic (q.v.).

MUSE

Connected with early Cameo. (See Jazzbo's Carolina Ser., IJ.)

MERRITT

One listed in IJ . . . Geo. E. Lee Orch. Possibly a label for the Kansas City trade.

MELODY

(See reference to this label under La Belle.)

MELOTONE

Since this appeared mostly in the 1930's it will be in the chart of that era.

MITCHELL

(Not shown on chart.) From the small amount of information I have this is one of the Pur, Na, etc., group using the same numbers. May be a label put out in Detroit.

MICROPHONE

Evidently one of the Pathe-Perfect group. Insufficient information to give it a definite label series.

MADISON

"Madison Record Co." Has been stated as being a Canadian label. From Grey Gull group in late period of 1920's.

NATIONAL MUSIC LOVERS

"NML, Inc., N. Y." May be from Pathe-Perfect. Occasionally some near jazz appears on some of these.

NORDSKOG

Recorded in Los Angeles in 1921 were these labels with the Kid Ory band and various singers, and then were used by the Spikes Brothers with their own SUNSHINE label, in later issues.

NADSCO

One of the GG bunch. The name may have been an abbreviation of National Department Stores Company or some such name.

NATIONAL

"National Record Exchange, Iowa City, Iowa." From Paramount.

OKEH

From sleeve of OK 4031—"Otto Heineman Phonograph Supply Co., N. Y., Lateral Cut," with the Indian head design. From sleeve of 4900 series—"General Phonograph Corp., 25 West 45, N. Y. C., Otto Heineman, Pres." Columbia, in 1926, took over General and it became the Okeh Phonograph Corp. The master series follow in an orderly sequence for all series of labels.

ODEON

No doubt connected with OK. On Od 20055, Lanins Roseland Orch. (8177), the label states—"American Odeon Corp., N. Y." Two other Odeons noted place them in the 1930 period—The Travellers, and Cornell Orch., both in the 36000's. The early OK sleeves have ads for Odeon records which are foreign issues of classical music. About 1928/9 a series appears with the same serials as OK with a prefix of "ONY" and possibly were replaced by American Parlophone.

ORIOLE, ENGLISH

Only a few issued during 1927 from the Vocalion Race series.

ORIOLE

No company name appears on the label, but sleeves state—"Sold only at McCrory's, price, 25c." The earliest Orioles may have been with Grey Gull. After it became one of the Mills group, its master system followed more closely with Banner after 1928.

OLYMPIC

"Fletcher Record Co., N. Y." (from label). On Oly 1521 by Hanna Sylvester, the piano is by Fletcher Henderson. Could this have been a label sponsored by "Fletcher"? Olympic 1434 and Majorie 1434 are listed under Henderson in the Index to Jazz.

PENNINGTON

"Made Exclusively for L. Bamberger Co., Newark, N. J." This label has the identical design as Radiex, Supertone, etc., from Grey Gull. On Penn 1411 by Frisco Syncopators, "Little Bit of Jazz/Doodle Doo Doo" (3452/1), the same group and coupling with identical masters is also on Triangle 11411, which adds to the claim that Grey Gull drew from the Para pool. There is an earlier series c. 1923/4 with numbers similar to Triangle.

PARAMOUNT

"The New York Recording Laboratories, Inc., Port Washington, Wis." . . . This Record Is Made Entirely in Our Own Laboratories at New York City and Grafton, Wisconsin . . ." (Paramount was a subsidiary of the N. Y. Chair Co.) Earliest records in the 2000 series were vertical cut. A complicated series of master, control, release or book-keeping numbers were used, beginning about 1925. Between 1800 and 2300 there also appear two other number series—10000 and 200. Between 2300 and 2800 they increase to 11000:300. After 2800 a new group replaces the 11000 and becomes 4000:500. Thus, only the 3 digit numbers have continued. About 1928 a 20000 series appears; at 1929 has reached 21000, then 21400 in 1930 with the addition of some 1400's. The latter may be a continuation of the 3 digit numbers in natural increase. Then c. 1930 the "L" series begin at one (1). Two label series were used—12000 and 20000 using same masters, but when a title appeared on Pur, Na, etc., the 20000 series was used and a different prefix given—thus, Para 20251 becomes Pu 11251 and Na 12251. Claxtonola used a 40 prefix.

PATHE-PERFECT

From sleeves during mid-twenties . . . "Perfect Record Co., 34 Grand Ave., Brooklyn, N. Y., and "Perfect Record Co., 114 East 32 St., N. Y." The Pathe and Perfect serial numbers have the same interval between, e.g., Per 14355 has a Pathe equivalent of Pat 036174, and 14356 has 036175, etc. This is also true in the 32000 and 12000 series. Pathe-Perfect issues are to be found throughout the Mills groups—both A and B, and may be found quite often scratched under the label. I have found no definite proof that the master system of Mills group B consists of removing the "10" from the Pathe masters and using the remaining four digits as a Re, Ba master. Thus, Pat mas. (105900) does not mean that on Re or Ba will be found the same recording with a mas. (5900). The "Pathe" 020000 series (coinciding with Per 14000) are actually the Actuelle label, later called Pathe-Actuelle.

PHONOLA

Canadian label using OK masters. Phonola Co. of Canada, Ltd., Elmira, Ont.

PURITAN

"Mfd. by B. D. & M. Co., Bridgeport, Conn." (From 11080—Yerkes Jazzarimba Band.) Connected with Banner, Black Swan, Para, and Famous in earliest period. Pur 11112 (Handy) label states—"United Phonograph Corp., Sheboygan, Wisc." Pur 11235 (Henderson) . . . N. Y. Recording Lab. . . etc., same as Paramount.

PARLOPHONE

As with HMV, space does not permit a full digest of this label.

POLK

Issues from Brunswick about 1930 or 31. Possibly a Texas label?

QRS

"QRS Co., Manufacturers of Music Rolls and Records" (from 7059). Arthur Satherly, executive with Paramount, left them and formed his own company, using the QRS label. Thus, some of the Para 12800 group also appeared on QRS. In early thirties the black label was replaced with a smaller red one and it states—"Recorded by Cova Recording Corp., N. Y.," and indicates a change of ownership, or at least a difference in jazz output.

RAINBOW

This has been listed as one of the Gennett pool in some accounts, but I have never seen anything on any Rainbow label but Homer Rhodover, in sacred offerings with trombone.

RIALTO

Only one listed in IJ—Morton's Ria 535, and indications are that it is in the same category as Autograph.

ROMEO

From sleeve—"Sold Exclusively by S. H. Kress & Co." Copyright, 1926 (label). Companion to Cameo and Lincoln.

RADIEX

One of the Grey Gull group (q.v.).

REGAL

Earliest connection is with Emerson which it resembles in make-up. At about the 9300 series the masters in the (1100) places it along with Banner, BS, Pur, group, but begins the Mills association about mid 1923.

REX

"Rex Talking Machine Corporation, Philadelphia." A vertical cut, probably about 1921 or 22. Have found only one of these, so can not say if anything exists in a later period.

SILVERTONE

Label used by Sears, Roebuck & Co. As nearly as can be determined the 3000 series were from Vocalion, the 3500's from Paramount, the 4000 from Gennett, and the 5000's elude me as to parentage.

SUPERTONE

"Sears, Roebuck & Co." (as stated on Super 9272 by Manhattan Madcaps—"Sweet Lorraine"). This is the same series as the Eddie Walker (9368; 9486), Ivy Smith (9515), Cow Cow D. (9517), all being from Gennett and Champion. There is still another Supertone label issued by Straus and Schram, Chicago, and is definitely one of the Grey Gull group, with same label as Radiex, and the house band of Orig. Dixie Rag Pickers.

SUPREME

Index lists two Orig. Dixie Rag Pickers on Supreme 1321, 1346, but I have been unable to trace down any on this label in order to check their derivation.

STARR

Subsidiary of Gennett. From sleeve of label series c. 9500—"Starr Co. of Canada, Ltd., London, Ontario . . ." Starr Gennett Records (c. 1924). From record label No. 10304—"Canada Sales, Ltd., Toronto, Ontario—" (c. 1927).

SALABERT

French issues—see Orig. Memphis Five, Calif. Ramblers, Red Heads, etc. Probably most issues were from Pathe-Perfect. An unusual feature of the record is the raised edge at the rim which prevents the needle from sliding off.

SUNSHINE

(See Nordskog.)

TREMONT

"American Record Mfg. Co." One record available on Tre 0525, The Steppers, "Alabama Bound (1323)/Plymouth Dance O., "Let It Rain, Let It Pour" (1375). The tunes place it in the 1925 period and the Cameo masters are the only ones which coincide at this time.

TRIANGLE

Closely allied with Paramount but does not seem to have the quality of jazz issues as found in some of the other labels from the Para 20000 group. See Pennington for mention of this association.

VAN DYKE

First records were around the 1929 period and using the same masters as Madison, Grey Gull and Radiex.

VOCALION

Pre-Brunswick issues were by the Aeolian Company, as stated on the label, and "Copyright, 1921." Brunswick masters were used. The 1000 Race series skipped the 1300's, probably because the "13" held a superstitious meaning. There is some doubt as to the serials in the 7000 series being correct as shown on the chart. The earliest 7000's have master numbers from the 1927 section so perhaps they first appeared in that year (1927), or again, they may have been held and issued the following year (late '28 or early '29).

VELVETONE

With the Dive, Harmony group, using a "I" prefix. Began the 7000 label series about 1930.

VICTOR

Because of their method of issuing blocks of numbers to different sections of the country at the various recording studios, and the lack of master numbers on the label (except for a short time in 1928), the establishing of a definite sequence is difficult. Those shown may have a variation of several hundred numbers at the beginning of each year. The Race series—38000 to 38146—were orchestral and listed as "Hot Dance Tunes." The 38500 to 38631 were vocal blues, etc. The 23000 to 23041 were orchestral and 23250 to 23432 vocal, religious, some orchestral and extended until 1933.

WINNER

A label from the Edison Bell group in England. Gennett masters were used in the early 20's, then Perfect, Banner and Paramount.

[illegible]

[illegible]