
WILLIE ROBYN: A RECORDING ARTIST IN THE 1920S (PART 2)

By Tim Brooks

Victor to Cameo

The early 1920s must have been a heady time for young Robyn, with an exclusive Victor contract, a burgeoning stage and radio career, excellent reviews for his concert work, and talk of the Met. But by 1923 he had hit a plateau. The first setback was the loss of his agent, the enthusiastic Hugo Boucek. Boucek had run up large bills publicizing his artists. The economic depression of 1921-22 cut into concert revenues, and many concerts were canceled outright. Deeply in debt, Boucek skipped town, never to be heard from again.

Left in the lurch, Robyn did not secure another agent, a move he later felt was a mistake. "I was the most mismanaged person that ever lived," he ruefully explained. The first matter he had to deal with was the expiration of his three-year Victor contract, in mid-1923. Victor was happy to renew, but for the same \$7,000 per year as the previous term, and with Robyn still pretty much limited to the foreign series. Robyn insisted on more money, and another chance at popular recording. He made a new popular trial, "Dearest," on April 11th with Nat Shilkret accompanying on piano.

Robyn scouted around for other options, and even made a test for Edison on May 24th. The test was reviewed by Thomas Edison himself, who noted of Robyn,¹

Has loud tremolo. Sings too loud. If sang less loud he would be much better and have less tremolo. He might do with proper songs.

Thomas Edison was accustomed to evaluating all new talent for his label, and often did so rather caustically; this is actually a fairly favorable response. Edison did not pick him up, however. When Victor refused to budge on its offer, Robyn walked out the door—wondering if he had made the biggest mistake of his life.

He then received an interesting proposition. Henry Waterson, millionaire publisher and owner of the dime-store Cameo label offered him \$400 per week (\$20,800 per year) to become his exclusive employee. He would book Robyn's stage appearances, and Robyn would record exclusively for his label, both current popular material and standard repertoire. (Cameo did not have a classical series.) He would be paid whether he sang or not, every week. Cameo was not as prestigious as Victor, but economically and even artistically the deal made sense. Victor still wanted to negotiate, but Robyn signed with Waterson, who welcomed him with open arms. If Robyn had been a small cog in a large machine at Victor, at Cameo he would be someone special. Indeed, Waterson treated him almost as a son. As Robyn put it, "I was his boy."

Henry Waterson was in his early fifties at the time, a southern gentleman and a prototypical Tin Pan Alley entrepreneur. *Variety* once referred to him as “a Broadway veteran as a boulevardier and night-rounder.”² His fortune had been made in 1912 when he co-founded, with young songwriters Irving Berlin and Ted Snyder, the publishing house of Waterson, Berlin and Snyder. It made them all millionaires, largely on the strength of Berlin’s songs. Waterson also manufactured novelty items which he sold in his own chain of stores. His specialty was low-cost high-volume merchandise—\$1 machine-made oil paintings, 10¢ music rolls, and in 1914 (through a questionable deal that secured the protection of Columbia’s recording patents) the 10¢ Little Wonder record label.³

Laurence Bergreen, in his recent biography of Irving Berlin, has portrayed Waterson as “almost entirely deaf,” musically ignorant and an untrustworthy businessman who eventually bankrupted his publishing empire through compulsive gambling.⁴ This is quite at odds with Robyn’s recollections. While certainly a *bon vivant*, Henry Waterson was extremely successful in the music field over a period of more than 15 years, founding two labels and a major publishing house. Robyn described him as a “very clever businessman” who always treated him fairly and who knew a good song when he heard it. Waterson’s eventual downfall was due to business reverses, not gambling, and he was most definitely *not* deaf!

Columbia had eventually taken over the Little Wonder label, but in 1921, with the principal recording patents expiring, Waterson saw another opportunity to get into the low-priced record business. The country was in the grip of a severe economic downturn and record sales were suffering, yet most labels were stubbornly maintaining their prices at 85¢ (for popular releases). A new label called Regal had caused a furor in the spring by selling its products at 50¢, as had some smaller labels. Waterson’s venture was called Cameo, and was announced in the trade press in November and December 1921.⁵ It would sell for 50¢. The first releases were issued in February 1922, with distribution principally through department stores, including Macy’s, and smaller record stores. Unlike Victor and Columbia, Cameo did not spend much on publicity; its supplements and catalogs were infrequent and printed on cheap newsprint.

From the start Cameo generated extra revenue by leasing its masters to smaller labels which issued them under pseudonyms. Hence an artist who recorded for Cameo might find himself appearing on a variety of other labels as well, in disguise (something that never happened to a Victor artist!). The first outside concern to use Cameo masters was the small Harmograph label of St. Louis, followed by the Muse label of Framingham, Massachusetts in early 1922. By mid-1923, facing competition from 50¢ newcomers including Banner and Perfect, Cameo lowered its price to 35¢ and launched a 50¢ satellite label called Lincoln which also used Cameo masters under different names.

When Robyn arrived at Cameo’s West 34th Street offices in mid-1923 he found a small but thriving concern. The company had already moved twice into larger quarters, and bought a pressing plant in Jersey City from Brunswick. Robyn visited the plant and was impressed when he was told it sometimes pressed Victor as well as Cameo records.

Cameo was run day-to-day by four people: Waterson, the owner, Walter Douglas, his right hand man, studio manager Frank Hennings (who became Robyn’s good friend), and Joe Hiller, a close friend of producer L.K. Sidney. They chose the songs to record from among the latest Tin Pan Alley had to offer. Waterson’s publishing connections helped him stay on top of the latest potential hits. Others on staff were essentially hired hands, including staff conductor Bob Haring and recording engineer Al Houseman.

Despite Robyn’s handsome salary, nearly everything at Cameo was done on the cheap, which was quite a contrast with Victor. He recalled that normally there were only three takes made of each song, two tests and a master. In fact, most issued Cameos show

either take A or B, occasionally a C, but seldom anything higher.⁶ Three songs were generally done in a morning session. Haring, a large, corpulent man, turned them out assembly line fashion—"bump, bump, bump" Robyn recalled, imitating a mechanical rhythm. This was no Shilkret or Pasternack. "Bob Haring and His Orchestra," familiar to collectors from scores of record labels, was in reality a constantly changing pick-up band made up of musicians from the Capitol and other local theaters. Sometimes the Capitol's Eugene Ormandy would play violin. Haring's "orchestra" never appeared outside of the recording studio, so far as Robyn knew.

Interestingly, neither Haring nor his counterparts at Victor (Shilkret, Pasternack, Bourdon) were seen as having much power at their labels—it was the music committee, or management, that decided what and when to record. The conductors, like the musicians, simply carried out their wishes.

When Robyn made his first recordings for Cameo, in late May or early June 1923, the offices and studios were on West 34th Street. In 1924 two new studios were opened at 200 West 57th on the 14th floor. Ironically this was across the street from, and looking down on, Carnegie Hall—and about a block from Jerome Hayes' studio, where Robyn continued to study classical repertoire. (The 200 West 57th Street building is still standing. The space used by Cameo is now occupied by a group of polygraph organizations.)

I asked Robyn to describe the studios (unfortunately no pictures of him recording were ever taken). They were two large, interconnected rooms. Two horns protruded into each room from a small adjacent room containing the recording equipment; one horn was for the singer and the other for the orchestra. A small window allowed the recording engineer to look into the studio, and two lights signaled the musicians when to start and stop. Of course no editing was possible in acoustic recording, so a take had to be perfect. However all involved were familiar with the process, and it was not generally necessary to speed up or slow down noticeably to fit the wax master. One or two dry runs and everyone had the timing down. Normally, Robyn would be given a week or two advance notice to learn the songs he was to record. During the session he stood on a small platform facing the horn, which was slightly above him. The orchestra of perhaps ten men was arrayed around him at distances appropriate to the loudness of the individual instruments. Every song had to be individually balanced, but Cameo spent less time doing this than the finicky Victor.

Also facing the recording room was a large glass window opening on an observation booth. Robyn remembered that detail well.

Waterson was quite a ladies' man, he was a fine gentleman and had a lot of very fine women. I remember one time he brought this particular woman in one morning while I was making a record. A love song. She was standing with him, behind the window.... As I'm recording into the horn, in the middle of the song, his sweetheart, this beautiful woman, caught my eye and made me sing like I was singing to (her). It makes you sing better.... And he was standing right beside her.

I asked Robyn if he often formed a mental picture while he was singing.

Robyn: I used to do a song called "O quand je dors." It's a beautiful thing by Franz Liszt.... I had to imagine something because it is a beautiful thing. There used to be an advertisement for Murad (cigarettes)... with a veil-covered Turkish woman, a gorgeous woman. And I would see that (in my mind). When I did my concerts, and that's quite a song to do, the critics would say that the "Quand je dors" by young Robyn was so deeply felt that it was unusual for a youngster to be able to deliver such a thing like that.

Q: They didn't know what you were seeing in your mind.

There were seldom any jokes or fooling around in the studio. "In the Cameo studio everything was strictly recording..., just business." The musicians, Robyn said, were union men and Waterson was not about to waste a dime. (Compare that with the months it may take to record a dozen songs for an album today!) Cameo used singers and instrumentalists from vaudeville and local theaters, not top name stars such as Whiteman, Jolson or McCormack. Several of Robyn's fellow cast members from the Capitol made Cameo recordings, including Marjorie Harcum (Frank Hennings' wife, with whom Robyn did several duets), Douglas Stanbury and violinist Eugene Ormandy. Ormandy was introduced to Cameo by Robyn, and the two recorded their respective versions of Bach-Gounod's "Ave Maria" (issued on two sides of Cameo 611) at the 57th Street studio on the same day in May, 1924. There were even some sides by "The Capitol Instrumental Trio." Not to play favorites among theaters, Cameo also recorded the Rialto Trio and the Strand Male Quartette.⁷

Many singers from the "record crowd," those whose main careers seemed to be in front of a recording horn, also passed through the Cameo studios. Among them were Arthur Fields, Henry Burr, Vernon Dalhart, Irving and Jack Kaufman, and Monroe Silver. I asked Robyn his recollections of them but he did not mix with this group. They were mostly entertainers, not trained singers as he was, and they moved in different circles. During our interviews Robyn, who was always extremely polite and generous in his opinions of others, broke into hilarious impromptu parodies of Billy Murray and Rudy Vallee.

Billy Murray was a brilliant singer, (but) he was a comedy singer (mimics Murray's sing-song delivery of "Reuben, Reuben"). I don't call that singing.... When Rudy Vallee came out, he was a novice of course, but he did it (imitates Vallee's nasal crooning). It was fine, and good. Absolutely. I was falling right over because I thought it was a fresh idea.

Robyn, with his concert training, was best at art song and standards, but he was given all sorts of material to do. Occasionally, he would turn down a song as inappropriate, but most of the time he sang what he was assigned. As a result, the Robyn recordings that surface today range from the superb to the faintly ludicrous. Examples of the former include art songs, standards, and high class popular fare—one of my own favorites is Berlin's "Blue Skies" (Cameo 1094). Among the latter are jazzy novelties such as "It's Not the First Time That You Left Me (But It's the Last Time You'll Come Back)" (Cameo 405), for which he was totally unsuited. As for his foreign accent, Waterson acknowledged it, but said he did not care. To everything he was given, no matter how trivial, Robyn brought the highest standards of musicianship. At one point in 1926 Waterson wanted him to do something in the then-popular "whispering" style, like Whispering Jack Smith on Victor. Robyn obliged.

I don't remember the name of the song but you imagine it, you sing kind of like talking, and I did it. I made a whispering song for them. (Whispers) I just whispered and they liked it! (laughter) I could do anything on the Cameo because... I was their star at that time. Waterson wanted me and nobody else. If I would say something like "Well, he's (John) McCormack...", Waterson would answer "Don't tell me those things!" The boss, already. He would say "You are the greatest! You! There's nobody greater than you!" He wanted to implant in me the idea that I was the big deal, all for his own purpose you know.

The name of the whispering song is uncertain; it may not even be identified on the label as by Robyn, as it would not sound much like him. Robyn is known to have made some "crooning" records in the early electric era, including "Do You Believe in Dreams?"

(Cameo 921) and "I'd Climb the Highest Mountain" (Cameo 963), the latter with a whistling chorus!

Although some of what Robyn was assigned to record was trivial, he also was given such first-rate hits as "Sleepy Time Gal," "Rose Marie," "Valencia" and "Charmaine"—songs he could not have touched at Victor—as well as a great many fine standards. Waterson even let him record the "Kol Nidre." As a popular label in a very competitive market, Cameo depended on getting its versions of the latest hits in the stores as soon as the ink was dry on the scores. Waterson's close ties to some of Tin Pan Alley's top songwriters (he was still president of Waterson, Berlin and Snyder) certainly helped in this regard. Although Irving Berlin had left the firm, the two men remained in contact, and Robyn recorded some of Berlin's greatest songs as soon as they were published, including "What'll I Do," "All Alone," "Always" and "Blue Skies." Robyn told me, in fact, that he had introduced "All Alone" on record.⁸

Cameo switched to electrical recording in early 1926.⁹ This may have created headaches for the company's engineers and balance sheet, but it did not faze Robyn at all.

Q: Can you remember singing into the microphone at Cameo? Did that make much of a difference to you?

Robyn: Not very much, no, not very much. The people who did the recording, like Mr. Houseman, who was a wonderful recorder for the old (acoustic) recordings... (were) not, for these recordings.

Q: You didn't change your style of singing?

Robyn: No, not at all. You (still) seemed to go forward and backward...; if I had a high tone I had to give out I just moved a little bit sideways and that's all you do.... (Electrical recording) never bothered me. The voice was very clean and that's what counts.

Unfortunately, there are no company files of any kind surviving for Cameo. Judging by the frequency with which Cameos of the mid-1920s, including Robyn's, are found today, sales must have been considerable, however. Cameo was nationally distributed, and its masters were used by a great many other labels, including some in foreign countries such as Australia and Canada. Compiling Robyn's tangled discography is not a task for the faint of heart. It is unlikely, given the scores of pseudonyms under which he appeared, and his many uncredited dance band vocals, that it will ever be complete. Among the principal U.S. labels that used Robyn's Cameo masters were Muse, Lincoln, Tremont, Romeo and Variety. A discography and list of pseudonyms follows this article.

Stage, Radio and Family in the Mid-1920s

Having established a secure position for himself in America in just a few short years, Robyn's thoughts went back to his family in Latvia. He had remained in contact with them, and among the prized possessions he showed me was an old photo that had been sent to him from his home town. It was a touching scene. His family was gathered in their best finery to proudly pose for a group photograph. At the center of the group was a photograph—a picture of Robyn. In their hearts, he was still with them.

In 1924, prosperous with earnings from his many activities, Robyn returned to Latvia to visit his parents. This time he did not travel steerage, but in a first class cabin (S. L. "Roxy" Rothafel had insisted on it). He was personally welcomed by the Captain, and sang for the passengers.

Having known poverty, Robyn was careful to invest his new income wisely. In 1924 he made the first of several investments in real estate, in partnership with his former landlady Mrs. Vineburg. He provided the financing, and she the management, for a

building on West 76th Street. They remained business partners until her death in 1965.

Meanwhile at the Capitol, the popularity of Roxy's gang grew steadily, producing strains between the ambitious showman and his employers. The fact that his productions always ran over budget contributed to the tensions. In July 1925, Roxy abruptly quit, announcing plans to build a chain of theaters of his own.¹⁰ The popular Sunday night broadcasts continued with the cast intact, with Major Bowes as emcee.

Roxy's scheme took longer than planned, but on March 12, 1927, the giant Roxy Theatre opened on 50th Street and Seventh Avenue—barely a block from its arch-rival, the Capitol. The theater included a fully equipped radio studio, and even before the doors opened Roxy's new show debuted on the NBC Blue Network. NBC operated two radio networks at the time, Red and Blue, and the Sunday night Capitol Theatre show appeared on Red. Roxy had tried to get the Capitol's time slot, but NBC demurred, giving him a Monday night Blue Network slot instead. He did manage to steal most of his old cast away from the Capitol, and the debut broadcast on March 7th featured Maria Gambarelli, Douglas Stanbury, Gladys Rice, Beatrice Belkin, Frank Moulan, Jim Coombs, pianists Ohman and Arden, Geoffrey O'Hara, Dorothy Miller, Florence Mulholland, a "mixed chorus of 100 voices and a complete symphony orchestra of 110 instrumentalists." Four conductors were on hand, including Erno Rapee.¹¹

Robyn could not join Roxy, however—he had a contract with the Capitol, and they would not let him go. Robyn always honored his contracts. L.K. Sidney had taken over as producer of the shows at the Capitol, and much to Robyn's dismay began doing "cheap productions—jazz business, you know."

He put on Phil Spitalny and other bands. He didn't have the class..., Roxy did have the class, with the popularity as well.

Robyn remained at the Capitol for nearly two more years, with leading lady Caroline Andrews and conductor David Mendoza, until he was finally able to join Roxy in early 1929. The *Capitol Theatre Show* on Sunday night and *Roxy's Gang* on Monday duked it out until 1931 when Roxy finally left the air. The Capitol show continued on Sunday mornings until 1941. In 1934 Bowes took over a local talent show which became *The Original Amateur Hour*; this soon became a smash hit on network radio and lasted long into the television era.¹² Robyn also recalled television experiments from the Capitol stage; these probably occurred in the late 1920s.

In addition to his radio work Robyn appeared intermittently on stage at the Capitol and Roxy Theatres, and even briefly in a Broadway show. *Rain or Shine* was a hit comedy about a broken-down circus, starring energetic vaudevillian Joe Cook. It opened on February 9, 1928. Robyn had a small part, which Brooks Atkinson in *The New York Times* briefly dismissed as follows: "William Robyn sings one of those turgid dramatic melodies with tragic implications, 'Laugh, Clown, Laugh.'" The last laugh, of course was on Atkinson. "Laugh, Clown, Laugh" was the biggest hit to come from the show.¹³

Later in 1928 Robyn left New York for six months to tour in concert in the West and South, rejoining the Capitol broadcasts in November. One newspaper report of his return called him "the little man with the big voice." The *Brooklyn Times* noted that "although small in stature, his voice is one of rare power, depth and richness."¹⁴ The tour was matched by a gap in his recording activity that lasted from May to December, 1928.

Cameo Goes Bankrupt

Robyn spent a great deal of time with Henry Waterson during his years with Cameo. He visited Waterson's country home, where the tycoon kept a stable of 14 racing horses,

some named after his sons, that competed around the country. Waterson was always scouting for new (and cheap) talent, and he would often take Robyn with him as he scoured the nightclubs of New York and Long Island. Waterson's publishing office in the Strand Building became Robyn's "office" as well, and the young tenor learned much about the recording and publishing businesses. Waterson did not mind what he overheard, because he trusted Robyn completely.

By 1927 Robyn had begun to hear disturbing things. Around 1924 Waterson had expanded into the booming radio industry by purchasing the David Grimes radio company, maker of an inexpensive radio set that seemed to fit in perfectly with Waterson's low-price high-volume approach. He struck a deal with the Cusack Billboard Company for nationwide advertising. Unfortunately, the radios, while good, broke down quickly and started coming back by the hundreds. Waterson unwisely had merged his Grimes and Cameo interests in early 1925,¹⁵ and when the Grimes losses mounted to staggering proportions they began to drag down the still-profitable Cameo as well. By May, 1927, Waterson's entire empire was forced into bankruptcy by the Grimes radio debacle.¹⁶ According to Robyn, Cusack "took him for everything he was worth. He lost everything."

As a result of the bankruptcy, Robyn lost \$28,000 in back salary due him; Waterson's partner Earl Jones claimed that he lost \$172,000.¹⁷ But not everyone lost out. James E. MacPherson was the owner of the American Record Manufacturing Company, a pressing plant in Framingham, Massachusetts that had done considerable business with Cameo. Among other things, it operated the Muse and Tremont labels. In what may have been an "inside deal," MacPherson scooped up the profitable Cameo operation at bankruptcy prices.¹⁸ MacPherson previously had assumed the presidency of the Pathé and Perfect labels, and he merged the two label groups in early 1928.

What happened in the studio as a result was one of the most complicated arrangements in recording history. The sequence of events finally was untangled by the detective work of discographers in the 1950s and 1960s.¹⁹ Pathé/Perfect and Cameo continued as separate label groups, each with its own labels, matrix numbers, and artists. But buyers may have noticed a similarity in the sound. Pathé/Perfect and Cameo had begun holding "co-recording" sessions. If both labels needed a particular song, then the artist recording that day made two takes, one for each label. Each label gave the artist a different name and numbered its take in its own matrix series (rather than as alternates of the same matrix number, as is the usual custom—this is what made tracing the masters so difficult). If only one label wanted the song, then only one take was made. In some cases a label decided it needed a song *after* the session; it would then have to borrow the other label's matrix, and a Cameo matrix might then turn up on Pathé/Perfect pressing, or vice versa.

Robyn continued to work for the merged labels, apparently as an exclusive artist, but his recordings were now appearing on more labels than ever. On Cameo, Lincoln, and Romeo his name became John Spear. On Pathé and Perfect it was William Robyn, Wyllie Robyn, Wee Willie Robyn or Jack Ender. On foreign issues it might be something else entirely. From his first "co-recording" session in April 1928, "Ramona" (two takes) is known to have been issued on 14 labels, "Little Mother" (one take) on five and "Together" (two takes) on five. There are probably others that have not yet been traced.

Co-recording continued through the summer of 1929, with Robyn assigned an increasing number of dance band vocals along with his solos. Increasingly, too, he was given current pop material such as "Broadway Melody" and "I've Got a Feeling I'm

Falling” rather than the standards to which he was better suited. Although Robyn never recorded jazz per se, some of the accompaniments from orchestras such as Sam Lanin and the Caroliners (Irving and Paul Mills) were pretty upbeat. On “June” the band backing him included Benny Goodman, Glenn Miller and Jimmy McPartland.²⁰

The recording situation became even more complicated in August 1929 when MacPherson merged his interests with the Plaza Music Company (Banner, Oriole, Regal, Domino and Jewel labels) and the Scranton Button Co. (a pressing plant) to create the American Record Corporation (ARC). Now there were three label groups with three different matrix series and ten different U.S. labels, plus their foreign affiliates, all drawing masters from the same sessions. For example, the recordings Robyn made with organist George Epstein on August 23, 1929 appear to have been issued on as many as 15 labels in the U.S. and abroad. During his entire career, Robyn’s recordings appeared on more than 50 labels in the U.S. and abroad, under more than 50 different names, from James Allison to Louis Young.

Finally, ARC realized that it had to simplify things. In October 1929 the Pathé/Perfect and Cameo matrix series were dropped, and all masters were numbered henceforth in Plaza’s 9000-series, no matter what label they appeared on. From this point forward it becomes somewhat easier to trace where Robyn’s recordings were released. In the face of declining record sales, ARC also began to discontinue labels, and one of the early casualties, in 1930, was Cameo. After this Robyn’s recordings appeared on other ARC-controlled labels, primarily Perfect, Banner, Regal, Romeo, Oriole, Conqueror and Crown.

Robyn scouted around for other recording opportunities. On March 20, 1929 he made another test for Victor (“My Amada”/“Bye and Bye”), but this did not result in any issued recordings. In December 1930 and January 1931 he made a few free-lance sides for Brunswick’s new low-priced Melotone label, which also were issued in Australia (as by “William Francis” and “Reginald Forsythe”). The Melotone labels identified him as an “Original Member of Roxy’s Gang.”

Although he was only in his thirties, Robyn’s recording career was unfortunately drawing to a close. His trained, concert style was not suited to the pop material he was being given, and tastes in vocalists were changing. The more intimate crooning of Rudy Vallee, Bing Crosby, and Russ Columbo would dominate the early 1930s. Though there was room for a few singers with a more formal style (Nelson Eddy comes to mind), Robyn would not be one of them. Robyn’s last issued recordings for many years appear to have been made in May 1931, for ARC, with his old friend Bob Haring leading the orchestra. They included “There Must Be a Bright Tomorrow (For Each Yesterday of Tears).”

On Stage in the Early 1930s

By 1930 the entertainment world was changing in many ways. Movies and radio were king. Vaudeville was moribund and live entertainment in movie theaters, particularly the spectacular shows pioneered by Roxy, was rapidly disappearing. The Roxy Theatre went into bankruptcy in 1930. Robyn began appearing at the Paramount Theatre, which featured top name stars such as Rudy Vallee and Harry Richman rather than the large ensemble casts of old.

Robyn received an interesting offer at about this time to join a popular radio and recording quartet. The Revelers had been formed in 1925, but had suffered some turnover in first tenors. Members during the late 1920s were James Melton (1st tenor), Lewis James, Elliott Shaw, and Wilfred Glenn. Glenn called Robyn to make the offer—presumably to replace the departing Melton—but Robyn declined due to his limited

reading ability.

Robyn still had a loyal following in New York, and he continued to introduce some notable songs.

A very dear friend by the name of Father Joe (Connor), a priest from West Orange, New Jersey, brought (me) the song "Dein ist mein Ganzes Herz" ("Yours Is My Heart Alone") from Hungary or Austria. He went on a tour and he met Franz Lehar there who (had) just completed this particular song. He brought the song back with him and he gave it to me. I learned it and I was going to put it on the radio with Roxy and the Gang.... Roxy came in that particular evening and he hears me, as I'm singing. He says "where did you get it? I just got it." I said "I got it some time ago, Father Joe gave it to me." It was quite a surprise for Roxy. I introduced the song in this country... Just an easy song, not too difficult.²¹

Robyn also had the opportunity to make some short musical films while he was at the Paramount. The first that he recalled was built around the hit song "You Brought a New Kind of Love to Me," and presumably made in mid-1930 during the song's vogue. The tune was introduced by Maurice Chevalier in the movie *The Big Pond*, which was released in April or May 1930.

Later the same year he landed the lead role in a one-reel Paramount-Publix comedy called *Top Notes*, written and directed by Walton Butterfield. Remarkably, the film has survived and is available from a West Coast film rental service.²² It is an entertaining short which opens with Robyn standing by a phonograph in his apartment in a rooming house, singing a Neapolitan song. The scene shifts to a downstairs hallway where we see two women, played by Virginia Fairfax and Florence McGee. They hear the faint singing and wonder who it is.

Jenny: Maybe it's that new man on the same floor.

Mrs. Spratt: Mr. Williams? No, Mr. Williams is a little bit of a man. Listen..., that's the voice of a large and powerful singer. In fact, it's every bit as fine a voice as I would have had, had I continued my career.

Jenny: Instead of keeping a boarding house for cracked voices.

Mrs. Spratt: That is no cracked voice, and when I find out who he is I shall take him under my wing.

Jenny: You mean you won't throw him out when his rent is overdue?

Mrs. Spratt: I mean that rent or no rent, he can remain here until he becomes a Metropolitan star. Then I might even marry him.

The two women proceed to snoop outside each door in the house as the glorious voice wafts through the halls, suspecting everyone but Mr. Williams (Robyn). There are some bits of business as several of the "cracked voices" emerge and try to take advantage of the situation, but the landlady and her friend eventually find themselves leaning against Williams' door. Inside he is preparing to leave, still singing. He opens the door, they fall in, and he steps over them, still singing,

Why do they hear your voice but never your heart?

Troubadour, can your lonely heart tell me more...

Than the songs that are fashioned for a troubadour?

(fade out)

A third Robyn film was a more elaborate production, a four-reel children's film shot on Long Island in early 1932 called *Puss in Boots*. It was a musical version of the famous fairy tale in which a poor but goodhearted miller's son becomes a lord of the realm

through the efforts of his faithful pussycat.

I (did) a short for a Mr. Weisfeldt I think his name was. It was called *Puss in Boots*, a short children's picture.... They took me because I was so short and I could do the little (king) whichever way they wanted.... Filmed out on Long Island someplace. There was a whole bunch of kids and a long table and I am dressed as the king, with the whole business. I'll never forget it because they gave them spinach. And the kids said to each other (disdainfully), "spinach!" The children don't want spinach, they want ice cream.

The film was a Picture Classic production, directed by M.J. Weisfeldt (Robyn's memory was remarkable). The *New York Sunday News* gave it three stars, calling it "enchanting" and "a sure treat for the youngsters." The review continued,²³

All the action in the fairy tale is delightfully put to the screen, with lyrics by Robert A. Simon, music by Nathaniel Shilkret and direction by M.J. Weisfeldt. Wee Willy Robyn (remember him from Roxy's Gang?) sings splendidly as the King, and Junior Addario does grand work as Puss In Boots, while Robert Skilling Jr. and Oscar Ragland acquit themselves creditably as miller's boy and giant, respectively.

One of Robyn's closest friends in show business at the time was tenor Jan Peerce, who just then was getting his start. Robyn and Peerce worked together shortly after Robyn made *Puss in Boots*.²⁴

I got \$135 for whatever I did... in the movie. Short time, an hour. I came back and Jan asks me—you know Jan Peerce is a millionaire now—he asks me, "what did you get for this thing?" So I showed him. I said "here is the check—\$135." He said, "*that's* money!"

Robyn recalled other incidents with Peerce during their latter days with Roxy, about 1933.

Jan Peerce was just beginning to come out, and Roxy was going to plug him for all he's worth, which was lucky for Peerce. He wanted him to do "Celeste Aida," and "Sylvia" by Oley Speaks. Beautiful thing. It has to be done just so. He rehearsed and (Roxy) insisted that he do it a tone higher. It sounded awful to me, and I'm sure to other people too, but Roxy wanted it that way so they rehearsed it that way.

Jan was very unhappy and he and I took a little stroll after the rehearsal. The performance was that evening. I said, "Jan, if you do *Aida* a tone higher, and 'Sylvia' a tone higher, you're going to kill yourself. The public will never forgive you because you'll have to shout it out and it's not a shouting thing. *Aida* is too high. If it is high enough for Caruso it should be high enough for you. You go back and tell Roxy that you will not be able to do it, that you will do it a tone lower. You're sorry but you feel that it's not the right thing to do. I know Roxy is going to scream murder, and he'll ask you 'who told you?' And if you tell him that I told you I'll tell him that you're a liar because I don't want to have any fights with Roxy." (Roxy and I) were almost through with each other (at that time).

Jan looks at me, looks straight in my eye... I said "yes, I know, you think I'm a tenor, you're a tenor, I'm going to bury you. That's *not* the case." He believed me. We went back to the theater, he knocks on Roxy's door, Roxy lets him in... I hear a scream, "YOU... WHO TOLD YOU TO DO THIS! If you weren't an amateur I'd throw you out right away!" He was screaming and pounding, but he quieted down, he said "if I knew that you weren't an amateur I would throw you out, but I know you're an amateur. We'll do it a tone lower." That saved Jan's neck.

On another occasion Roxy introduced Peerce with "Ladies and gentlemen, listen to him and see if you can't hear Caruso's voice."

Well, you know that killed him. People (remembered) Caruso for that glorious, round, big voice. There were just two people applauding when he was finished. So I told Jan, "take my advice, ask him not to introduce you as the new Caruso and you'll get a bigger hand." And that's the way it was.

After his own theater closed, Roxy opened the new Radio City Music Hall at Rockefeller Center on Christmas 1932, but his stay there was relatively brief. He left in 1934, after a falling-out with the Rockefellers. The depths of the Depression were not hospitable to his big, expensive stage productions. Roxy died on January 13, 1936, at the age of 53.

Robyn's life now became a round of radio work and periodic small-time stage and concert appearances in the New York area. He made a test recording for Brunswick (an ethnic selection) in April 1933, but could not get further recording work. He continued to be known and appreciated in the Northeast, however. A highlight of this period was his appearance at the annual Press Club dinner in Washington, D.C., where he sang for President Franklin D. Roosevelt. Robyn, in fact, sang for several presidents over the years, including Wilson, Coolidge, Hoover and possibly others.

Radio work in the 1930s included regular appearances on New York station WOR, on the *Mobil Oil Hour* with Nat Shilkret, and on programs with orchestra leaders Emery Deutsch and Erno Rapee. Robyn also appeared with his friends Gladys Rice and Doug Stanbury in the program *A Song Rendezvous*. Among his personal appearances were a March 6, 1932 performance at a Friar's Club Frolic; and a series of annual December "musicales" in 1934, 1935, 1936 and perhaps later years in small theaters in the New York area. The musicales were always tasteful and eclectic, including selections by Donizetti, Tchaikovsky, Schubert, Meyerbeer, Grieg, and Low, together with songs in Latvian, Russian, Yiddish and English. In 1935 the *New York Times* reported that,

In addition to the more serious items listed, Mr. Robyn was heard in a group of light ballads by composers of music of the less highbrow variety... Charles Maduro's "Melodie Creole," and three new songs offered for the first time, namely "I Wondered Why" by Peter Tinturin, "Twilight at Noon" by Pierre Norman, and "Forgive Me" by the talented accompanist of the evening, Leo Russotto. Mr. Tinturin presided at the piano for his ballad.²⁵

With his superb taste in music, and his support of contemporary composers, it is a shame that Robyn did not have the opportunity to record such repertoire in the 1930s.

Nevertheless, critics continued to be impressed with his concert work. In 1935 the *New York Times* noted "the sweet quality of his light lyric voice... and ingratiating manner." In 1936 the same newspaper commented "the soloist made known a sense of style, command of diction in various languages and abilities as an interpreter quite above the average. His well-trained voice was sympathetic in quality and was employed expressively in lyrics covering a wide range of moods."²⁶

The latest recital appearance of this period that I have traced was on March 30, 1940, at Town Hall in New York with Russian violinist Nicolas Zadri. There were undoubtedly many others.

Before this time Robyn had begun to rethink his entire career. The heady days of the early 1920s were long past, and concert fame and the Met had never come. He had a loyal following, and many friends from his radio, recording and concert careers, but it seemed unlikely that he would achieve the heights to which some of his erstwhile friends—including Ormandy and Peerce—had risen. He turned increasingly to his family, and his faith.

Conditions in Latvia were dreadful. The country had gained its independence in 1920, but was in turmoil as the Nazis, who wanted to incorporate the Baltic states into the Third Reich, fomented unrest. Across the border in Russia, Stalin was murdering hundreds of thousands of his countrymen. It was only a matter of time before either Hitler or Stalin would devour the defenseless Baltic states. Robyn worked to get members of his family out of Latvia. He managed to bring his youngest brother, Aaron, to the U.S. around 1937. But the young man was sickly, with a rheumatic heart. Despite the best medical care Robyn could obtain for him he died soon after, at the age of 33. Also at about this time Robyn brought a nephew Harold, son of his eldest brother Abraham, to the U.S. In time Harold moved to Texas where he became a successful businessman.

Perhaps the most dramatic decision of Robyn's life was to leave the entertainment world altogether and pursue his original goal, to become a cantor. This was no easy task, as the cantor in a Jewish synagogue is expected to be a man of great purity and probity, traits not normally associated with show business. Robyn met great resistance from those he first approached.

I tried to become a cantor, of course I am a single person... and being a vaudevillian, in the theater life, the Orthodox people don't accept that in the synagogue. First they want a married man, secondly they don't want a theatrical person. They think that you're a scoundrel... so they didn't accept me. It was very difficult. I gave many try-outs, I wore my heart out....

Robyn persevered. He began studying with David Puttermann and Zavel Zilberts, the great Jewish teachers, while he continued to perform on radio and in person to support himself. One of his summer engagements was at a Jewish resort in upstate New York, east of Albany, called Totem Lodge. The complex sat on a beautiful hillside overlooking Burden Lake, and during the long, warm summer days when he was not performing, Robyn would go out into the woods. "I studied the Hebrew that I copied from Zilberts. I'd go away into the woods... and I'd sit on a stump, or in the grass, and copy every note with the Hebrew prayer book."

Robyn continued to study assiduously, and to audition for whomever would hear him. He was accepted finally at the Nathan Straus Jewish Center, a small synagogue in the Bronx, around 1939. After a couple of years he moved to Temple B'nai Sholom, in Rockville Center, Long Island, and then, in September 1946, to the Temple Israel Center in White Plains, a few miles north of New York City. He remained there for almost 20 years, retiring in 1965. Jan Peerce sang at Temple Israel in his honor. During the late 1940s Robyn became a founding member of the Cantors Association of America.

While at Temple Israel Robyn made his first recordings in many years. Around 1947 or 1948 he recorded a series of eight sacred Jewish songs accompanied by a large male chorus, for the small Pilotone label of New York. These were excellently recorded and showed Robyn to be in fine voice, exhibiting the superb musicianship that characterized his entire career. The recordings may have been made under the auspices of radio station WOR, which was quite active in recording in the 1940s. They were issued as 78 rpm Pilotone album set no. 127, "Hebrew Chants," pressed in vinyl.²⁷

Nor were these Robyn's final issued recordings. Around 1961, more than 40 years after his first commercial records, Robyn was induced by friends and parishioners to record five prayers for a privately issued LP, "Hear Our Voice." Robyn (as Cantor William Rubin) sang on one side of the LP, and his close friend and fellow Temple Israel Cantor William Wolff on the other, both accompanied by organist William Hargrove. The recordings were made at Memorial Methodist Church (!) in White Plains, and issued on

the “Hadar” label ostensibly of that city. According to Wolff, only 500 or 1,000 copies were pressed, half going to Robyn and half to himself. Wolff’s half sold rather quickly, and he asked Robyn to make some of his stock available. But Robyn said that his copies had been accidentally destroyed. Ever the perfectionist, he apparently was unhappy with the recordings and unwilling to give them further circulation. To this writer’s ears, the LP reveals a voice still possessed of beauty and power, even at nearly 70 years of age.

Retirement

In the fall of 1965 Robyn took a well-earned retirement from Temple Israel. He spent time with his nephew in Texas, and worked to bring another nephew to the United States from Latvia, which was now part of the Soviet Union. Robyn’s two older brothers, Abraham and Herman, had both survived World War I, but were killed by the Communists during the terror of the late 1930s. He had managed to get Abraham’s son Harold and his own brother Aaron to the U.S. before the borders slammed shut in 1939, but it took 22 years to get Ike, another son of Abraham, to America. Arranging to get Jews out of the Soviet Union was not easy. Finally, in May 1976, he succeeded. Ike, who had once been mayor of the city of Riga, moved to Texas to live with his brother.

Robyn remained close to friends from his Roxy days, especially Gladys Rice, Douglas Stanbury and Maria Gambarelli. Gamby, the daughter of a wealthy vintner, went on to dance at the Met and make films in Hollywood; she married a public relations executive and lived in an opulent apartment on Central Park West.²⁸ Jerome Hayes was another friend for life; he died in Robyn’s arms at the age of 93. Others from Robyn’s early days had died, or drifted away. He did not know what had happened to Leon Goldberg (“Varvara”). Following the collapse of Cameo, Henry Waterson had begun a book publishing venture, which failed in 1929, after which he was inactive. He died in 1933, a broken man.²⁹ Roxy, as noted earlier, died in 1936.

Some, in their success, “forgot” their old friends. It must have been disappointing to know that Eugene Ormandy, the violinist whom he had introduced to recording, and who later became a world-famous conductor, “doesn’t want to know me anymore.” Or that Jan Peerce, to whom he had once been so close, even a mentor, never mentioned him in his biography *The Bluebird of Happiness*. But Robyn never criticized anyone in our conversations. Always a gentleman, and always most considerate of others, he went out of his way to understand and accept people for what they were.

Robyn seemed to have been forgotten, but that began to change, in a small way at least, in October 1975. In that month, he attended the Edison artists’ reunion at West Orange, New Jersey, with his friends Gladys Rice and Douglas Stanbury. Young collectors swarmed around him, and he received an enthusiastic ovation when he appeared briefly at the microphone to sing “The Sunshine of Your Smile.” He also made new friends in this writer and Milford Fargo, a professor of music at the Eastman School in Rochester, New York. Fargo, an exceptionally warm and sensitive person who was a friend of many (including this writer), visited Robyn several times. He eventually arranged a short tour of Canada in the fall of 1984, where Robyn performed four concerts for students, accompanied on piano by Prof. Fargo. Among Robyn’s selections was “At Dawning.” Fargo also delivered a talk on Robyn’s life at the 1985 Association for Recorded Sound Collections Conference in San Francisco.

Robyn was a guest at the 1977 Centennial of Recorded Sound Celebration at Glenmont, Edison’s estate in New Jersey. In 1992, as this is being written, he is still being contacted by collectors and fans, most of whom were not born when he made his

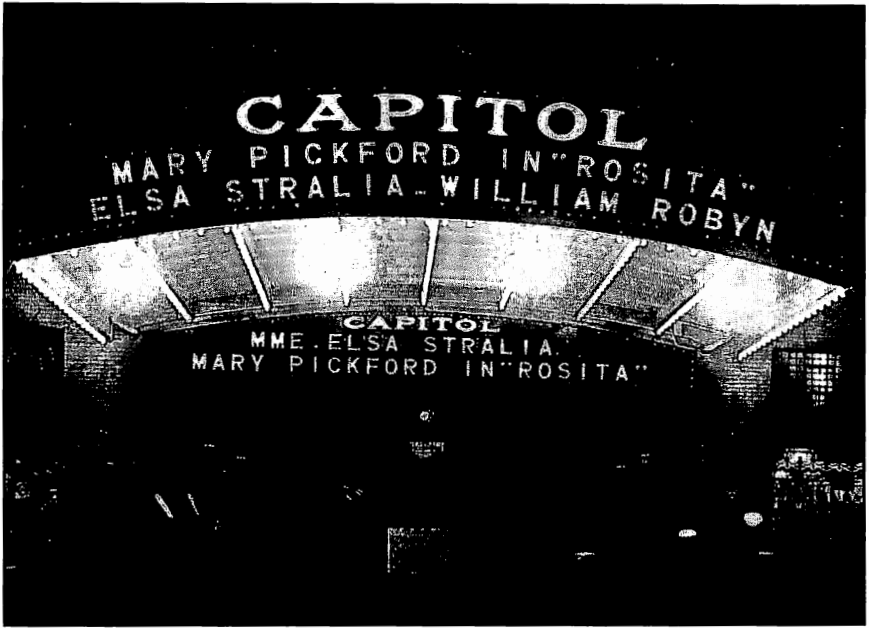
recordings. They simply wished to pay their respects or obtain his autograph. His vivid and articulate memories of his life and career are a treat for anyone privileged to hear them.

Despite the impositions on his time, Robyn, in his nineties, is unfailingly courteous and gentlemanly. His career, while modest by some standards, was more extensive than most modern collectors realize, especially in the concert realm. His considerable vocal gifts were recognized by reviewers from *Variety* in 1916 to the nation's top critics at Carnegie Hall. They should be no less recognized today.

NOTES:

1. Report on Robyn's test in Edison's handwriting, dated May 24, 1923, from the Edison files.
2. *Variety*, Aug. 15, 1933 (obituary).
3. More on Waterson, and on Little Wonder, can be found in Brooks, "Ever Wonder About Little Wonder?"
4. Bergreen, pp. 33, 114-115.
5. See *The Clipper*, November 30, 1921, p. 18; *Talking Machine World*, December 15, 1921, p. 78; *Variety*, December 30, 1921, p. 53. Waterson was not named in the initial press reports as an officer of Cameo; the "front man" was former Columbia executive Edward N. Burns. However Waterson's name began appearing in early 1922, and he later replaced Burns as president.
6. This is confirmed in an interview by Dan Mahoney with recording engineer Earl Jones, a co-founder of Cameo, on April 19, 1955. "Concerning the literal suffix to Cameo matrices, Jones says it was the policy of Cameo to cut three takes of each selection. Pressed to explain what an E take would indicate, he replied probably a remake. But an E would definitely not indicate an electrical recording."
7. Among the recordings by the Strand Quartette are Cameo 278, 718 and 929; by the Rialto Trio, Cameo 271; and by the Capitol Trio, Cameo 469. Nearly all these are standard selections.
8. Practically every label jumped on this song as soon as it was out, with the *Talking Machine World* announcing half a dozen versions—including Al Jolson's—in December, 1924. Robyn's version, on Cameo 625, was recorded c. October 1924 and could have been rushed out in November. Exact recording and release dates are not available for Cameo.
9. Earl Jones, in interviews with Dan Mahoney in 1955, insisted that Cameo had begun electrical recording alongside the acoustical process in 1923, at approximately matrix no. 400. If so, the electrical masters do not seem to have been issued.
10. According to Dunning in *Tune in Yesterday*, p. 525, Roxy quit after the American Telephone and Telegraph Co. criticized the "informality" of his announcing.
11. Described in Dunning, p. 525. Dunning is inaccurate in some of his dates, including the debut of the Capitol show and the year when Roxy left it. The correct dates have been established by this author from contemporary newspaper accounts.
12. Bowes hosted the *Amateur Hour* until his death in 1946. After a two-year hiatus it was revived by his assistant Ted Mack who continued to introduce hopefuls with a spin of the Wheel of Fortune "around and around she goes, where she stops, nobody knows" on both radio and television. Mack's radio version lasted until 1952, and his television version ran intermittently until 1970, usually on Sunday. For further information see DeLong, pp. 181-182, and Brooks and Marsh, p. 592. Dunning has inaccurate information about these programs also.
13. *New York Times*, February 10, 1928, p. 26. This appearance by Robyn was especially hard to trace, as he misremembered the name of the show as *The Clown* and didn't know the date. The song may have been an interpolation although its performance here precedes the many recorded versions. Robyn apparently did not record it.
14. Clippings from December 7 and 9, 1928. These and other clippings welcoming him back can be found in the Capitol scrapbooks at the New York Public Library.
15. *Variety*, January 14, 1925, p. 32.
16. *Variety*, May 11, 1927, p. 51.

17. Dan Mahoney interview, April 19, 1955. It should be noted that Jones was not always accurate with dates and figures.
18. *Talking Machine Journal*, October 1927, p. 66.
19. Since no files or other documentation survive, the masters used by Cameo, Path /Perfect and related labels were analyzed empirically by a team including Carl Kendziora, Perry Armagnac, Walter Allen, Dan Mahoney, Len Kunststadt and Bob Colton. They laboriously located and compared hundreds of pairs of recordings of the same titles on different labels to determine which were the same take, which were alternate takes of the same recording, and which were different recordings (using a two-turntable A/B process called Simultaneous Audio Comparison, or SAC). Copious notes were made, and the relationships explained here were deduced from the resultant mass of data. See *Record Research* No. 51/52 (May/June 1963) for an explanation of the project.
20. Rust, *American Dance Band Discography*, p. 1257.
21. "Yours Is My Heart Alone" is from Lehar's operetta *The Land of Smiles*, and was introduced by Austrian tenor Richard Tauber in Berlin in 1929. It was brought to American in early 1931 with recordings on most major labels during the Spring and Summer of that year, and it was presumably then that Robyn began singing it.
22. As of 1992 *Top Notes* was available for rental in a 16 mm. compilation reel called "A Smattering of Culture," from Kit Parker Films, 1245 Tenth Street, Monterey, CA 93940. The film's script, titled "Censorship Dialogue Script, Paramount New York Studios, December 11, 1930," is on deposit at the Library of Congress.
23. Review by Irene Thirer, *New York Sunday News*, May 15, 1932, p. 61.
24. Pearce, in his biography *The Bluebird of Happiness* (p. 82), does not mention Robyn but does describe his own "discovery" by Roxy as taking place while he was singing at the Astor Hotel in the late summer of 1932 (prior to that he had been a small-time bandleader). He began performing in Roxy's Radio City show that winter. Thus Robyn probably met him in late 1932 or early 1933, some months after he made *Puss in Boots*.
25. *New York Times*, December 9, 1935.
26. *New York Times*, December 14, 1936.
27. Due to the obscurity of the Pilotone label, I have not been able to trace further information on them. The only contemporary reference to this set that I have been able to find is in *The Bibliography of Jewish Recordings*, dated December, 1948, at the Library of Congress.
28. A complete file on Mme. Gambarelli is at the Dance Collection of the New York Public Library. She died February 4, 1990 (obit. in *New York Times*, Feb. 9, 1990).
29. Waterson died in Saratoga, N.Y., on August 10, 1933, at the age of 62. His obituary appears in *Variety*, August 15, 1933.



Robyn's name in lights at the Capitol (1923).



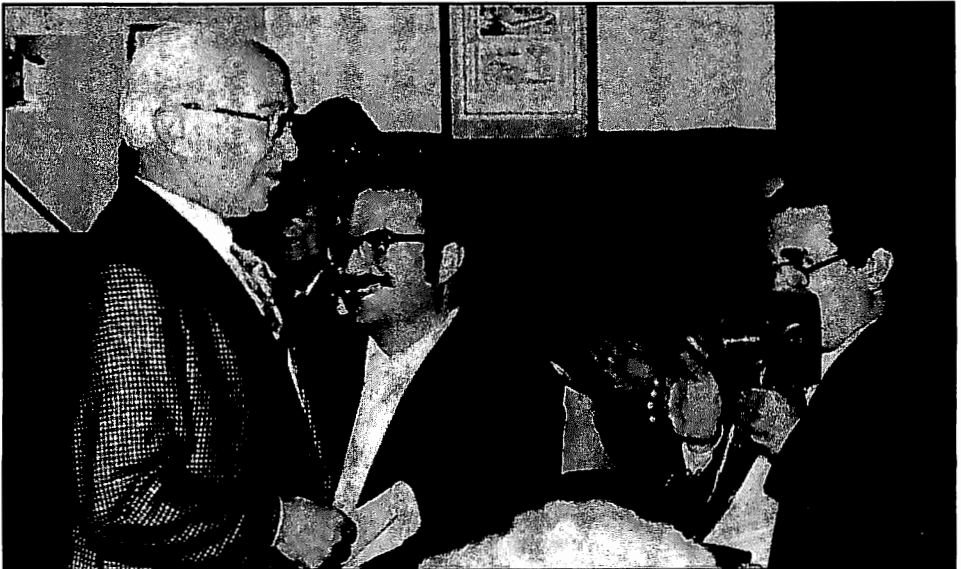
WILLIAM ROBYN: A CAMEO ARTIST

Robyn as a cantor in the 1940s.



Three of Robyn's closest show-biz friends in the 1920s: Nat Shilkret, Gladys Rice, and Douglas Stanbury. Photo courtesy of the U.S. Dept. of the Interior, National Park Service, Edison National Historic Site

Robyn, age 80, receives a rousing ovation at the 1975 Edison Site recital. Photo by author.



The William Robyn Discography

This discography lists all known commercial recordings by William Robyn, from his first trials for Victor and Columbia in 1918 to his religious LP in the 1960s. It is almost certainly incomplete. Because of the bewildering number of pseudonyms under which he appeared (more than 50), and the many labels on which he was issued (also more than 50), it is doubtful that all of his work will ever be traced. Much of it was on small labels whose files and even published catalogs have disappeared. Readers who identify additional issues by Robyn are invited to contact the author in care of this publication.

Though it may be incomplete, the discography does give an indication of the breadth and scope of Robyn's recording activities. More than 350 recordings are listed, with an uncommonly broad range of repertoire.

A special word should be said about the period from April 1928 to September 1929, when Robyn recorded for the Cameo, Pathe/Perfect and later Plaza label groups (which were commonly owned). As noted in the accompanying article, this is one of the most confusing periods in recording history for discographers to untangle. Brian Rust calls it a "nightmare jungle." During this period the record company ceased using a unique master or "matrix" number to identify a single recording, and instead assigned it different "master" numbers on different labels. Usually these different numbers represented different takes of the recording, but sometimes they were apparently used for the same take. On occasion, in fact, two or even three "master" numbers might appear on the same physical record. The disc might also have a Banner "control number" for good measure. It was as if the gnomes in the bookkeeping department were determined to make sure no one would ever be able to trace where that recording came from!

For purposes of clarity, when a title was issued on more than one of the three label groups during this period I have shown a separate entry for each group (Cameo, Pathe/Perfect and Plaza), each with its own matrix number. Thus "Little Pal" on August 23, 1929, has three entries, one for the Cameo labels, one for Pathe/Perfect, and one for the Plaza labels (Banner, etc.). Most likely these represent three different takes made by Robyn at the same session. However they could be the same take, given different numbers. Only the gnomes know for sure.

A few other conventions have been used in the discography. Recording dates have been estimated for all entries, but release dates are shown only where known. "WR?" means that this is a probable but unconfirmed Robyn item. I have refrained from listing speculative items except in a few special cases. Often Robyn *might* be on matrices adjacent to those shown, and he *might* be hiding behind the same pseudonym on different issues. Or, he might not. There is no way to know for sure without hearing the record. The pseudonymous issues have almost all been heard to confirm that they are in fact Robyn.

Other abbreviations in the "Note" field include "USF" for Victor's catalog of foreign-language recordings issued in the U.S., and "ctrl" for the "control" numbers used by Plaza. Standard Rust abbreviations are used for labels, as explained in the appendix.

The release date refers to whichever issue was released first, normally the first one listed. Issues are listed by label and number. Additional issues may be shown in the notes. Note that on some later ARC issues the matrix may actually appear prefixed with a "1" (e.g., 110178 instead of the 10178 shown here). Normally only issued takes are shown. However if a higher unissued take is known to have been made at the same session, or if no takes were issued, the highest unissued take made is shown in parentheses. In general, the artists are shown as credited on the primary label (although Robyn did not always get credit for vocal choruses with orchestras). Alternate credits are explained in the notes. The title (composer) columns are as shown on the label.

William Robyn Discography - Chronological Order

Recorded	Released	Issues	Matrix	Takes	Artist	Title (Composer)
1918						
18 Nov 18		Vic trial			William Scarpioff w. Nathaniel Shikret, piano	Somewhere in France
19 Nov 18		Vic trial			William Scarpioff	Pechka Vieterock—Russian
4 Dec 18		Col trial	62489	(1)	William Scarpioff	(unknown title)
14 Dec 18		Col trial	62505	(1)	William Scarpioff	(unknown title)
		NOTE: Address on Columbia file card: William Scarpioff, 150 W. 64th St., NYC.				
1919						
c.May-Jun 1919	Aug 1919	Em 9204 (9*)	3746	1	Edward Hamilton w. piano & violin	Evening (Brings Love Dreams of You) (Burnett-Gillespie)
c.May-Jun 1919	Sep 1919	Em 7522 (7*)			William Robinson w. piano & violin	Sometime It Will Be Lovetime (Sometime—Somewhere) (Walker-Arthur)
	NOTE: WR?					
c.May-Jun 1919	Aug 1919	Em 9200 (9*)	3747	2	Edward Hamilton w. piano & violin	Sometime It Will Be Lovetime (Sometime—Somewhere) (Walker-Arthur)
c.Aug 1919	c.Mar 1920	Col E4446	85399	2	William Scarpioff w. orch.	Ach Ty Roshcha—Russian
c.Aug 1919	c.Mar 1920	Col E4446	85402	1	William Scarpioff w. orch.	Chasovoy—Russian
c.Aug 1919	c.Apr 1920	Col E4480			William Scarpioff w. orch.	Para Gniedyh—Russian
c.Aug 1919	c.Apr 1920	Col E4480			William Scarpioff w. orch.	Pichka—Russian
c.Oct 1919	Jan 1920	Br 2021	3282		Thornely Crane w. orch.	Tulip Time (Buck-Stamper)
c.Nov 1919	c.Jun 1920	Col E4498	85707	2	William Scarpioff-Delphine March w. orch.	Ohn a Heim—Jewish
	NOTE: From "Power of Nature."					
c.Nov 1919	Apr 1920	OK 4077, OK 4560, Phonola 4077?, Par A-2082, PA(UK) E3015	S7126	B	William Robyn w. orch.	Mother Machree (Young-Olcott-Ball)
	Oct 1920	OK 4162	S7127	B	William Robyn w. orch.	Rosaty, The (Rogers-Nevin)
	NOTE: WR?				William Robinson	Just Like the Rose (Cool-Terriss-Bridges)
c.Dec 1919	Mar 1920	Em 10115	4725	1,3	Edward Hamilton w. orch.	Just Like the Rose (Cool-Terriss-Bridges)
c.Dec 1919		Md 718 (7*)	21529	3	William Robinson w. orch.	Lullaby Land
c.Dec 1919	Mar 1920	Em 10113, Med 8148	4757	3	Edward Hamilton w. orch.	I Sing of You (Walker-Lamont)
	NOTE: WR?					
c.Jan 1920	May 1920	P 22314, PA 021085, Per 11157, Op 41110	68240		William Rubnoff	Trumpeter, The (Barron-Dix)
	NOTE: Op as George Ruban. Plays best @ 72 rpm.					

1920

c. Jan 1920	May 1920	P 22314, PA 021085, Per 11157, Op 41111	68243	William Robynoff w.orch.	I Hear a Thrush at Eve (Eberhart-Cadman)
c. Feb 1920	NOTE: Op as John Manning. Plays best @ 72 rpm.				
c. Feb 1920	May 1920	Em 10150, Med 8160	4878	William Robyn w.orch.	Was There Ever a Pal Like You? (Berlin)
c. Feb 1920	May 1920	Em 10143	4884	William Robyn w.orch.	I Know What It Means to Be Lonesome (Kendis-Brockman-Vincent)
c. Feb 1920	Jun 1920	Em 10180	4925	William Robyn	I Found I Can't Live Without You (Kaufman-Kilgour-McConnell)
c. Mar 1920	May 1920	Br 5003	3525	William Robyn w.orch.	Alexandria (Goetzl)
c. Mar 1920	NOTE: From "Aphrodite." Erroneously announced in March 1920 Talking Machine World as Br 2036 (number then reassigned to a Carl Fenton/Green Bros. dance record). Br 5003 announced in Third Release (June 1920 TMW).				
c. Mar 1920	Jun 1920	Em 10161, Sym 4228	41033	William Robyn w.orch.	Blue Diamonds (Caddigan-Story)
c. Mar 1920	May 1922	OK 4560	57306	William Robyn w.orch.	Macushla (Rowe-MacMurrugh)
29 Apr 20		Vic trial		William Robyn w. Jerome Hayes, piano	I Hear a Thrush at Eve
c. Jun 1920	NOTE: Remake of mx. 3525.	Br 5003	3703	William Robyn w.orch.	Alexandria (Goetzl)
16 Jun 20		Vic rejected	B-24168	William Robyn w.orch.	Down the Trail to Home, Sweet Home (Ball)
16 Jun 20		Vic rejected	B-24169	William Robyn w.orch.	I'm in Heaven When I'm in My Mother's Arms (Johnson-Hess-Ager)
6 Jul 20	Oct 1920	Vic 18686	B-24168	William Robyn w.orch.	Down the Trail to Home, Sweet Home (Ball)
6 Jul 20	Oct 1920	Vic 18686	B-24169	William Robyn w.orch.	I'm in Heaven When I'm in My Mother's Arms (Johnson-Hess-Ager)
12 Aug 20	Nov 1920	Vic 18693	B-24378	Louise Terrell-William Robyn w.orch.	Tripoli (On the Shores of Tripoli) (Cunningham-Dubin-Weill)
	NOTE: Paired with the hit "I'll Be With You in Apple Blossom Time" by Charles Harrison, and no doubt a big seller. Stamper numbers as high as 27 and 29 have been observed.				
12 Aug 20	NOTE: Louise Terrell-Elizabeth Lennox.	Vic rejected	B-24377	William Robyn-Louise Terrell	Goodbye Sunshine, Hello Moon! (Eckstein)
13 Aug 20	NOTE: Remake of 1908 Harry Macdonough recording.	Vic 16196	B-24380	William Robyn w.orch.	Oh Promise Me (Scott-deKoven)
13 Aug 20		Vic rejected	B-24381	William Robyn w. Rosario Bourdon orch.	Home Sweet Home (Bishop)
8 Sep 20		Vic rejected	B-24457	William Robyn w.orch.	Palms, The (Faure)
8 Sep 20		Vic rejected	B-24381	William Robyn w. Rosario Bourdon orch.	Home Sweet Home (Bishop)
9 Sep 20		Vic 16408	B-24457	William Robyn w.orch.	Palms, The (Faure)
9 Sep 20	NOTE: Remake of c. 1913 Harry Macdonough recording.	Vic rejected	B-24381	William Robyn w. Rosario Bourdon orch.	Home Sweet Home (Bishop)

1921

13 Jan 21	Vic rejected	B-24788	(4)	William Robyn w.orch.	Rose I Call Sweetheart (Johnson-Burkhart)
18 Jan 21	Vic rejected	B-24788	(8)	William Robyn w.orch.	Rose I Call Sweetheart (Johnson-Burkhart)
26 Jan 21	Vic 18741	B-24910	2,	William Robyn w.orch.	Mother of Pear (McCarthy-Graft-Ball)
26 Jan 21	Vic 18741	B-24788	(4)	William Robyn w.orch.	Rose I Call Sweetheart (Johnson-Burkhart)
3 Mar 21	Mar 1922	B-24975	3	William Robyn w.Nathaniel Shilkret orch.	Seit gesunt meine liebe altern (Have Mercy Upon Us)—Yiddish (arr. by Persin)
3 Mar 21	NOTE: USF catalog only. Vic rejected	C-24974	(2)	William Robyn w.Nathaniel Shilkret orch.	Rachem (Mercy), Op. 60, No. 1—Yiddish (Brown-Zucca)
20 Apr 21	NOTE: Remade 29 Aug 21. Jul 1921	B-25168	1,(3)	William Robyn w.orch.	Nobody's Rose (Wood-Fried-White)
6 Jun 21	Oct 1921	B-25428	1	William Robyn w.Nathaniel Shilkret orch.	Morgen Shtern—Die Neien Zeit (Morning Star—The New Era)—Yiddish (Rosenstein-Rumshinsky)
10 Jun 21	NOTE: From "Dem Rabbie Nigen." USF catalog only. Oct 1921	B-25438	1	Anna Hoffman-William Robyn w.N. Shilkret orch.	Dus Chipe Kleid (The Bridal Gown)—Yiddish (Levenwirth-Rumshinsky)
27 Jun 21	NOTE: From "Dus Chipe Kleid." USF catalog only. Nov 1921	B-25371	3	William Robyn w.orch.	Jealous of You (Freedman-Ingham-Johnson)
27 Jun 21	Vic 18805 Vic rejected	B-25370	(3)	William Robyn w.orch.	Who'll Dry Your Tears When You Cry? (Young-Lewis-Akst)
13 Jul 21	Oct 1921	B-25370	6	William Robyn w.orch.	Who'll Dry Your Tears When You Cry? (Young-Lewis-Akst)
29 Aug 21	Mar 1923	C-24974	5	William Robyn w.Nathaniel Shilkret orch.	Rachem (Mercy), Op. 60, No. 1—Yiddish (Brown-Zucca)
29 Aug 21	NOTE: USF catalog only. Vic rejected	B-25536	(2)	William Robyn w.Nathaniel Shilkret orch.	Yamen Roishen (Hershbein)
17 Oct 21	Jan 1922	B-25719	3	William Robyn w.orch.	Molly-O (I Love You) (Emery-McNeil)
20 Oct 21	Vic rejected	B-25536	(5)	William Robyn w.Rosario Bourdon orch.	Yamen Roishen (Hershbein)
20 Oct 21	Vic rejected	B-25719	(7)	William Robyn w.orch.	Molly-O (I Love You) (Emery-McNeil)
26 Oct 21	Vic rejected	B-25719	(11)	William Robyn w.orch.	Molly-O (I Love You) (Emery-McNeil)
17 Mar 22	Jul 1922	B-26256	2	S. Blinzweig-William Robyn w.N. Shilkret orch.	Eli Rachem—Yiddish (Glirod-Friedsell)
	NOTE: From "The Golem." USF catalog only.				

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20 Apr 22	Aug 1922	Vic 73342	B-26422	1, (3)	William Robyn w.Nathaniel Shikret orch.	In a klein Shliebele—Yiddish (Lillian-Rumshinsky)
20 Apr 22	NOTE: From "Der Rebe Hot Geheissen Freilach Sein." USF catalog only.					
10 May 22	Aug 1922	Vic 73345	B-26423	(2)	William Robyn w.Nathaniel Shikret orch.	V'shomru (And Thou Shalt Guide Me) (Arinstein)
10 May 22	Aug 1922	Vic 73345	B-26462	2, (3)	Naum Coster-William Robyn w.N. Shikret orch.	A Mame's Trehren—Yiddish (Meyerowitz)
10 May 22	Sep 1922	Vic 73378	B-26461	3	William Robyn w.Nathaniel Shikret orch.	Dem Pedler's Brievele (The Peddler's Letter to His Mother)—Yiddish (Leiserowitz)
12 May 22	NOTE: USF catalog only.					
12 May 22	Aug 1922	Vic 73346	B-26352	(2)	Olympia Quartette	In Der Ferne "Nun Lieb Wohl" (In the Distance) (Slcher)
12 May 22	NOTE: For the 12 May 1922 session (mxs. 26352-54) the Olympia Quartette consisted of Max Bloch and William Robyn tenors, and Clifford Cairns and Louis Bauer, bss.					
12 May 22	Aug 1922	Vic 73346	B-26353	2, (3)	Olympia Quartette	In Einem Kühlen Grunde (In a Cool Valley) (Glueck)
23 May 22	Sep 1922	Vic 73378	B-26354	3	Olympia Quartette	Der Lindenbaum "A Brunnen Vor Dem Torre" (The Linden Tree: The Fountain Before the City Gates) (Schubert, arr. Slcher)
10 Jul 22	Sep 1922	Vic 73378	B-26423	4, (5)	William Robyn w.Nathaniel Shikret orch.	V'shomru (And Thou Shalt Guide Me)—Yiddish (Arinstein)
10 Jul 22	NOTE: USF catalog only.					
10 Jul 22	Aug 1922	Vic 73378	B-26352	(5)	Olympia Quartette	In Der Ferne "Nun Lieb Wohl" (In the Distance) (Slcher)
10 Jul 22	NOTE: For the 10 Jul 1922 session (mxs. 26352, 26677-78), the Olympia Quartette consisted of Ivan Frank and William Robyn, tenors, and Carl Schlegel and Clifford Cairns, baritones.					
10 Jul 22	Aug 1922	Vic 73378	B-26677	(3)	Olympia Quartette	Dar Jager Abschied "Wer Hat Dich Du Schoenerwald" (Hunter's Farewell) (Mendelssohn-Bartholdy)
18 Jul 22	Oct 1922	Vic 68593 (12")	B-26678	(2)	Olympia Quartette	Die Drei Wunsche "Wie Ein Vogeln Macht Ich Fliegens" (Witt)
8 Aug 22	NOTE: Robyn is in chorus.					
21 Aug 22	Aug 1922	Vic 73489	B-26699	2	Ivan Frank and chorus, w.Nathaniel Shikret orch.	Nur Eine Nacht Solist Du Mir Gehoren! (Just for a Night)—German
25 Aug 22	Dec 1922	Vic 73489	B-26819	(3)	William Robyn w.Jos. Pasternack orch.	For the Sake of Auld Lang Syne (Graff-Burne-Ball)
			B-26819	(7)	William Robyn w.Jos. Pasternack orch.	For the Sake of Auld Lang Syne (Graff-Burne-Ball)
			B-26845	3	William Robyn w.Nathaniel Shikret orch.	Gott, far vos shtrufst die deine kinder? (Oh God, Why Do You Punish Your People)—Yiddish (Rumshinsky)
	NOTE: From "Der Rebetzin's Tochter." USF catalog only.					

25 Aug 22	Vic rejected	B-26844 (3)	William Robyn w. Nathaniel Shikret orch.	Hamawdli (The Sabbath Prayer) (Rumshinsky)
5 Sep 22	NOTE: From "Der Rebetzin's Tochter." Dec 1922 Vic 73489	B-26844 (6)	William Robyn w. Nathaniel Shikret orch.	Hamawdli (The Sabbath Prayer)—Yiddish (Rumshinsky)
18 Sep 22	NOTE: From "Der Rebetzin's Tochter." Dec 1922 Vic 73503	B-26780 (3)	Carl Schlegel-William Robyn-Henry Marchetti	Am Elterngrab (My Parents Graves)—German (Winter)
17 Nov 22	NOTE: USF catalog only. Mar 1923 Vic 68605 (12")	C-27159 (3)	William Robyn w. Nathaniel Shikret orch.	Sei Choir Adonoi Mehejulemn (O God What Has Befallen Us)—Yiddish (Rumshinsky)
4 Dec 22	NOTE: USF catalog only. Mar 1923 Vic 73654	B-27201 (2)	William Robyn w. chorus & Nathaniel Shikret orch.	Tanz, Gesang un Wein (Dance, Song and Wine)—Yiddish (Chemiansky)
4 Dec 22	NOTE: From "Tanz, Gesang un Wein." Mar 1923 Vic 73656	B-27202 (2)	William Robyn w. chorus & Nathaniel Shikret orch.	Liebes Schmerzen (Love's Torment)—Yiddish (Rumshinsky)
4 Dec 22	NOTE: From "Stronger Than Love." Mar 1923 Vic rejected	B-27205 (1)	Lucy Finkle-William Robyn w. N. Shikret orch.	Liabe Gesang (Love Theme) (Rumshinsky)
11 Dec 22	Mar 1923 Vic 73656	B-27205 3	Lucy Finkle-William Robyn w. N. Shikret orch.	Liabe Gesang (Love Song)—Yiddish (Rumshinsky)
29 Dec 22	NOTE: From "Wise Women." May 1923 Vic 73737	B-27271 (2)	William Robyn w. Nathaniel Shikret orch.	A Gris fin Neuer Russland (Greetings from New Russia)—Yiddish (Rumshinsky)
29 Dec 22	NOTE: From "Die Goldene Kalle." Vic rejected	B-27272 (2)	William Robyn w. Nathaniel Shikret orch.	Macabeier March (Rumshinsky)
1923				
2 Feb 23	May 1923 Vic 73736	B-27529 (3)	Eva Leoni-William Robyn-Ivan Frank w. orch.	Die Fiedermaus: Mein Herr Marquis—German (Strauss)
2 Feb 23	May 1923 Vic 73736	B-27530 (3)	Eva Leoni-William Robyn-Ivan Frank w. orch.	Die Fiedermaus: Herr, Was Dachten Sie Von Mir?—German (Strauss)
8 Feb 23	May 1923 Vic 73737	B-27272 3	William Robyn w. Nathaniel Shikret orch.	Macabeier March—Yiddish (Rumshinsky)
9 Feb 23	NOTE: From "Shiekkind Fun Der Reir" ("Stepchild of the World"). 1923 Vic 73817	USF catalog only. B-27468 2	William Robyn w. Nathaniel Shikret orch.	Himno Nacional Filipino (Philippine National Hymn)
9 Feb 23	NOTE: In English. 1923 Vic 73817	B-27469 2	William Robyn w. Nathaniel Shikret orch.	Hail Philippines—Cancion patriótica filipina (m: Bize)
	NOTE: In English. USF catalog only.			

26 Feb 23	May 1923	Vic 73744	B-27574	1, (2)	William Robyn w. Nathaniel Shikret orch.	Siesser Heim (Home Sweet Home)—Serenade—Yiddish (Rumshinsky)
26 Feb 23	NOTE: From "The Golden Bride." This is not the traditional American "Home, Sweet Home" by Bishop-Payne. Jun 1923	Vic 73777	B-27573	1, (2)	William Robyn w. Nathaniel Shikret orch.	Ech ti Dolya, Mia Dolya! (Oh, My Fate!)—Russian
27 Feb 23	NOTE: USF catalog only. Vic rejected		B-27576	(2)	William Robyn w. Nathaniel Shikret orch.	Kabed es Ovicko (Schorr-Secunda)
21 Mar 23	NOTE: From "The American Rebezin." Jun 1923	Vic 73777	B-27705	1, (3)	William Robyn w. Nathaniel Shikret orch.	Solnze vschodit i zachodit (The Sun Rises and Sets)—Russian
21 Mar 23	NOTE: USF catalog only. Vic 73824		B-27576	4	William Robyn w. Nathaniel Shikret orch.	Kabed es Ovicko—Yiddish (Schorr-Secunda)
11 Apr 23	NOTE: From "The American Rebezin." USF catalog only. Vic trial				William Robyn w. Nathaniel Shikret, piano	Dearest
18 Apr 23	Jul 1923	Vic 73824	B-27837	1, (3)	William Robyn w. Nathaniel Shikret orch.	Wach auf Mein Folk—Yiddish (Rumshinsky)
21 May 23	NOTE: From "Die Kluge Frauen." USF catalog only. Vic rejected		B-28020	(1)	William Robyn w. Nathaniel Shikret orch.	Meine Sonne (Wie Strahl Sonne Hell in Vollem Fliehen) (Di Capua)
24 May 23	NOTE: German version of "O Sole Mio." Edison trial				William Robyn	(unknown title)
c. May 1923	c. Sep 1923	Cam 367	516	C, E	William Robyn	Roll Along Missouri
c. May 1923	NOTE: Lin as Ray Hamilton, Muse as Eddie Shaw. Cam 369, Lin 2086, Muse 346		517	A	William Robyn w. orch.	Silver Threads Among the Gold (Rexford-Danks)
c. May 1923	NOTE: Lin as Ray Hamilton, Muse as Eddie Shaw. Cam 369, Lin 2086, Muse 346		518	A, B	William Robyn w. orch.	Dear Old Girl (Buck-Morse)
c. May 1923	NOTE: Lin as Ray Hamilton, Muse as Eddie Shaw. Cam 370, Lin 2111, Muse 369?		521	B	William Robyn w. orch.	Somewhere a Voice Is Calling (Tate)
c. May 1923	NOTE: Lin as Ray Hamilton. Cam 370, Lin 2111, Muse 369?		522	C	William Robyn w. orch.	At Dawning (I Love You) (Cadman)
c. Jun 1923	NOTE: Lin as Ray Hamilton. c. Sep 1923	Cam 367, Lin 2084, Muse 344	526	A	William Robyn	First Waltz, The (Belongs to Me) (Curtis-Robinson)
c. Jun 1923	NOTE: Lin as Ray Hamilton, Muse as Eddie Shaw. Cam 372, Lin 2098		536	B	William Robyn w. orch.	My Wild Irish Rose (Olcott)
c. Jun 1923	NOTE: Lin as Ray Hamilton. Cam 385, Lin 2135		539	A	William Robyn w. orch.	I'm Falling in Love with Someone (Herbert)
c. Jun 1923	NOTE: Lin as Ray Hamilton. From "Naughty Marietta." Cam 386, Lin 2149		540	A	William Robyn	Drink to Me Only With Thine Eyes (Johnson-Mellish)
c. Jun 1923	NOTE: Lin as Ray Hamilton. Cam 386, Lin 2149		541	B	William Robyn	For You Alone (O'Reilly-Geehl)

c.Jun 1923	Cam 412	548	A	William Robyn	Believe Me If All Those Endearing Young Charms (Moore-Stevenson)
c.Jun 1923	Cam 384	549	A	William Robyn	Oh Promise Me (de Koven)
c.Jul 1923	Cam 412	569	B	William Robyn	Beautiful Isle of Somewhere (Pounds-Fearis)
c.Jul 1923	Cam 384	570	B	William Robyn	Dream, A (Bartlett)
c.Jul 1923	Cam 396, Lin 2084, Muse 344	577	B,D	William Robyn w.orch.	Ten Thousand Years from Now (Ball)
	NOTE: Lin as Ray Hamilton, Muse as Eddie Shaw. Some copies of Cam as by Wee Willie Robyn.				
c.Jul 1923	Cam 408	578	A	William Robyn w.orch.	Kol Nidre—Hebrew
c.Jul 1923	Cam 396	588	F	William Robyn w.orch.	Sunflower Maid (Eysoldt-Smith-Wheeler)
	NOTE: Some copies as by Wee Willie Robyn.				
c.Jul 1923	Cam 408	589	A	William Robyn w.orch.	Eili Eili "Lomo Azavtoni"—Hebrew
c.Aug 1923	Cam 411, Lin 2274	598	A,B	William Robyn w.violin, harp & organ	Rosary, The (Rogers-Nevin)
	NOTE: Lin as Ray Hamilton.				
c.Aug 1923	Dec 1924	599	A	William Robyn w.violin, harp & organ	Absent (Glenn-Melcalf)
	NOTE: Lin as Ray Hamilton.				
c.Aug 1923	Cam 405, Lin 2096, Muse 356	616	B,E	William Robyn w.orch.	It's Not the First Time That You Left Me (But It's The Last Time You'll Come Back) (Bennett-Jerome)
	NOTE: Lin as Ray Hamilton.				
c.Aug 1923	Mar 1924	617	B	William Robyn w.orch.	Out There in the Sunshine with You (Brennan-Ball)
	NOTE: Lin as Ray Hamilton.				
c.Sep 1923	Cam 434	620	B	William Robyn	Ben Bolt (Kneass)
c.Sep 1923	Cam 434	621	C	William Robyn	In the Gloom (Harrison)
c.Oct 1923	Cam 416, Lin 2109, Muse 367	662	B	William Robyn w.orch.	Pretty Peggy (Carroll)
	NOTE: Lin as Ray Hamilton, Muse as Walter Norton. From "Earl Carroll's Vanities of 1923."				
c.Oct 1923	Cam 416, Lin 2109, Muse 367	663	A	William Robyn w.orch.	Every Night I Cry Myself to Sleep Over You (Johnson-Hood-Bibo)
	NOTE: Lin as Ray Hamilton, Muse as Walter Norton.				
c.Oct 1923	Cam 432, Lin 2134	672	A	William Robyn w.orch.	Old Pal (Why Don't You Answer Me?) (Lewis-Young-Jerome)
	NOTE: Lin as Ray Hamilton (released Feb 1924).				
c.Oct 1923	Mar 1924	681	B	William Robyn w.orch.	When Clouds Have Vanished and Skies Are Blue (Clay-Johnson)
	NOTE: Lin as Ray Hamilton, Muse as Walter Norton.				
c.Oct 1923	Jan 1924	682	B	William Robyn w.orch.	I'm Drifting Back to Dreamland (Sadler-Harrison)
	NOTE: Lin as Ray Hamilton.				
c.Oct 1923	Cam 432, Lin 2120, Muse 378	688	A	William Robyn w.orch.	Indiana Moon (Davis-Jones)
	NOTE: Lin as Ray Hamilton, Muse as Bobby Mack.				
c.Dec 1923	Cam 484, Lin 2159	754	A	William Robyn w.orch.	I Love You (Thompson-Archer)
	NOTE: Lin as Ray Hamilton. From "Little Jessie James."				

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c.Jan 1924	Cam 484, Lin 2160 NOTE: Lin as Ray Hamilton.	776	A	William Robyn w.orch.	On the Blue Lagoon (Paskman-Frini)
c.Jan 1924	Cam 491	812	B	William Robyn w.orch.	Down the Road to Yesterday (Steel-Connor-Stevens)
c.Feb 1924	Cam 525	845	A	William Robyn w.orch.	You're in Love with Everyone (But the One Who's in Love with You)(Dixon-Henderson)
c.Feb 1924	Cam 513, Lin 2188, Muse 445	846	B	William Robyn w.orch.	If the Rest of the World Don't Want You (Go Back to Mother and Dad)(Gerber-Dreyer)
c.Feb 1924	NOTE: Lin as Ray Hamilton, Muse as Walter Norton. Lin 2021	847	A	Henry Scott	Mother Machree (Young-Olcott-Ball)
c.Apr 1924	NOTE: Robyn appears on later Lin pressings; earlier pressings used a Henry Burr matrix. The Robyn matrix may also be on later pressings of Cam 240, replacing Burr there as well. Cam 544, Lin 2199	935	B	William Robyn w.orch.	From One Till Two (I Always Dream of You) (Bard-Hoover)
c.Apr 1924	NOTE: Lin as Ray Hamilton. Cam 543, Lin 2200	937	B	William Robyn w.orch.	(Life and Love Seem Sweeter) After the Storm (Nelson)
c.Apr 1924	NOTE: Lin as Ray Hamilton. Cam 540, Lin 2336	953	C	William Robyn	When You and I Were Young, Maggie (Butterfield-Johnson)
c.Apr 1924	NOTE: Lin as Ray Hamilton. Jun 1925 Cam 535, Ro 466	955	B	William Robyn	I Need Thee Every Hour
c.May 1924	NOTE: Listed erroneously as Cam 538 in June 1925 Talking Machine World. Cam 537	958	A	William Robyn	One Sweetly Solemn Thought
c.May 1924	Cam 537	959	B	William Robyn	Just As I Am
c.May 1924	Cam 540, Lin 2336, Ro 241	964	B	William Robyn	Where is My Boy Tonight (Lowry)
c.May 1924	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. Ro mx= 10964. Cam 551, Cam 586, Lin 2259, Tre 508	989	B	William Robyn w.instr. acc.	So Far Away—So Long Ago (Smith-Snyder)
c.15 May 24	NOTE: Lin as Ray Hamilton, Tre as Walter Norton. Cam 551, Cam 586	990	A,B	William Robyn-Douglas Stanbury w.instr. acc.	What'll I Do (Berlin)
c.May 1924	Cam 570	1008	B	William Robyn w.instrumental acc.	If Love Were All (Axt-Wells)
c.Jun 1924	Dec 1924 Cam 611	1014	C	William Robyn w.violin & harp	Ave Maria (Bach-Gounod)
c.Jun 1924	NOTE: acc. by Eugene Ormandy, violin, Carl Schuetze(?). Harp. Cam 551	1025	A	William Robyn w.instr. acc.	What'll I Do (Berlin)
c.Jun 1924	Cam 570, Lin 2223	1028	C	William Robyn	She's Everybody's Sweetheart (But Nobody's Gal) (Rose-Contrad)
c.Jul 1924	NOTE: Lin as Ray Hamilton. Cam 581, Lin 2234, Tre 483	1047	B	William Robyn	I Can't Forget Your Eyes (Smith-Snyder)
c.Jul 1924	NOTE: Lin as Ray Hamilton, Tre as Walter Norton. Cam 582, Lin 2234, Tre 483	1051	B	William Robyn	I Wonder What's Become of Sally (Vellen-Ager)
	NOTE: Lin as Ray Hamilton, Tre as Walter Norton.				

c.Jul 1924	Cam 582, Lin 2258, Tre 507 NOTE: Lin as Ray Hamilton, Tre as Walter Norton.	1052	A	William Robyn	One Million Times a Day (Lewis-Young-Jerome)
c.Jul 1924	Cam 581, Lin 2233 NOTE: Lin as Ray Hamilton.	1053	A	William Robyn	Why Live a Lie? (Gilbert-Koehler)
c.Sep 1924	Cam 608, Lin 2271 NOTE: Lin as Ray Hamilton.	1129	B	William Robyn	(Who Wants a) Bad Little Boy? (Burke-Fisher)
c.Sep 1924	Mar 1925 Cam 651	1138	A	William Robyn w.orch.	Reason I Love You, The (Because I Do) (Smith-Snyder)
c.Sep 1924	Apr 1926 Cam 888	1139	C	William Robyn	Smile Away Your Tears
c.Sep 1924	Cam 607, Lin 2258, Tre 507 NOTE: Lin as Ray Hamilton, Tre as Walter Norton.	1160	B	William Robyn w.orch.	Pal That I Loved Stole the Gal That I Love, The (Pease-Nelson)
c.Sep 1924	NOTE: Lin as Ray Hamilton, Tre as Walter Norton. Cam 700, Lin 2423	1161	A,B	William Robyn	Don't Waste Your Tears Over Me (Slasny)
c.Oct 1924	Dec 1924 Cam 625, Lin 2273, Tre 0546 NOTE: Lin as Ray Hamilton, Tre as Walter Ray.	1174	B	William Robyn w.orch.	In Shadowland (Lewis-Young-Brooks-Ahlert)
c.Oct 1924	Dec 1924 Cam 625, Lin 2273 NOTE: Lin as Ray Hamilton, Tre as "The Music Box Revue."	1191	C	William Robyn w.orch.	All Alone (Berlin)
c.Nov 1924	Jan 1925 Cam 637, Lin 2284, Tre 0533 NOTE: Lin as Ray Hamilton, Tre as Walter Ray. Take G superimposed on take C.	1226	C,G	William Robyn w.orch.	At the End of the Road (MacDonald-Hanley)
c.Nov 1924	Jan 1925 Cam 636, Lin 2285 NOTE: Lin as Ray Hamilton.	1227	B	William Robyn w.orch.	My Kid (To Our Kids) (Dubin-McHugh-Dash)
c.Dec 1924	Feb 1925 Cam 650, Lin 2295 NOTE: Lin as Ray Hamilton.	1273	B	William Robyn	Rose Marie (Harbach-Hammerstein 2d-Friml) From "Rose Marie."
c.Dec 1924	Mar 1925 Cam 651, Lin 2309 NOTE: Lin as Ray Hamilton.	1274	B	William Robyn w.orch.	Lost World, The (Smith-Friml) From the photoplay "The Lost World."
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c.Jan 1925	Mar 1925 Cam 686, Lin 2309 NOTE: Lin as Ray Hamilton.	1336	A	William Robyn	When You and I Were Seventeen (Rosoff-Kahn)
c.Jan 1925	Mar 1925 Cam 686, Tre 0533	1337	B	William Robyn	If You See That Gal of Mine (Send Her Home) (Lewis-Young-Ahlert)
c.Apr 1925	NOTE: Tre as Walter Ray. Sep 1925 Cam 762, Lin 2373	1415	B	William Robyn w.orch.	Wondering (Kaimar-Ruby)
c.Apr 1925	NOTE: Lin as Ray Hamilton. Sep 1925 Cam 744, Lin 2373	1416	B,C	William Robyn	I've Found My Sweetheart Sally (Yellen-Pollack)
c.May 1925	NOTE: Lin as Ray Hamilton. Cam 744, Lin 2380, Tre 0546	1462	B	William Robyn	Pal of My Cradle Days (Montgomery-Plantadosi)
c.May 1925	NOTE: Lin as Ray Hamilton, Tre as Walter Ray. Cam 762, Lin 2395	1463	C	William Robyn w.orch.	Madeira (Kaimar-Ruby-Jerome)
c.May 1925	NOTE: Lin as Ray Hamilton. Oct 1925 Cam 791	1464	C	William Robyn	Away From You (Davis-Ager)

c.Aug 1925	NOTE: Lin as Ray Hamilton. Cam 843, Lin 2442	1570	C	William Robyn w.orch.	Won't You Give Me One More Waltz (Gaskill-McConnell)
c.Aug 1925	Oct 1925 Cam 791, Lin 2395	1571	A,D	William Robyn	Normandy (Britt-Little-Robinson)
c.Oct 1925	NOTE: Lin as Ray Hamilton. Dec 1925 Cam 804, Lin 2408	1641	C	William Robyn	Are You Sorry? (Davis-Ager)
c.Oct 1925	NOTE: Lin as Ray Hamilton. Dec 1925 Cam 826, Lin 2424	1642	A	William Robyn w.orch.	Love Me and I'll Live Forever (Bryan-Snyder)
c.Nov 1925	Dec 1925 Cam 827	1680	C	William Robyn w.orch.	Forever (And Ever with You) (Davis-Burke)
c.Nov 1925	Dec 1925 Cam 827, Lin 2424	1685	D	William Robyn w.orch.	(You Forgot to) Remember (Berlin)
c.Nov 1925	NOTE: Lin as Ray Hamilton. Cam 843, Lin 2442	1686	C	William Robyn w.orch.	Lonesomest Girl in Town, The (Dubin-McHugh-Millis)
c.Nov 1925	NOTE: Lin as Ray Hamilton. Lin 2444	1713	A	Ray Hamilton	Some Day
c.Dec 1925	Cam 849, Lin 2456	1727	B	William Robyn	Sleepy Time Gal (Alden-Egan-Lorenzo-Whiting)
1926	NOTE: Lin as Ray Hamilton.				
c.Jan 1926	Cam 861, Lin 2469	1757	A	William Robyn	Too Many Parties and Too Many Pals
c.Jan 1926	NOTE: Lin as Ray Hamilton. Cam 862, Lin 2470	1758	A	William Robyn w.orch.	Don't Wake Me Up (Let Me Dream) (Gilbert-Wayne-Baer)
c.Jan 1926	NOTE: Lin as Ray Hamilton. Cam 861	1759	A	William Robyn and Marjorie Harcum	Roses
c.Jan 1926	Cam 866	1764	C	William Robyn	You're Always a Baby to Mother (Tracey-Mohr)
c.Jan 1926	Cam 866	1786	A	William Robyn	Don't Be Afraid to Come Home! (Yellen-Bryan-Ager)
c.Feb 1926	Apr 1926 Cam 888	1817	B	William Robyn	Lantern of Love
c.Feb 1926	NOTE: From "Castles in the Air." Cam 884, Lin 2471	1818	A	William Robyn and Marjorie Harcum	And I Believed in You (Bryan-Wright-Bessinger)
c.Feb 1926	NOTE: Lin as Childs and Hamilton. Apr 1926 Cam 902, Lin 2491	1827	A	William Robyn	If Dreams Could Bring You Back Again (Medin)
c.Feb 1926	NOTE: Lin as Ray Hamilton. Cam 878, Lin 2471	1828	B,C, D	William Robyn and Marjorie Harcum w.orch.	Always (Berlin)
c.Mar 1926	NOTE: Lin as Childs and Hamilton. Cam 908, Lin 2493	1862	B	William Robyn	There Are Two Sides to Every Story
c.Mar 1926	NOTE: Lin as Ray Hamilton. WFR's first electric? Cam 908, Lin 2491	1863	C	William Robyn	Just a Cottage Small (By a Waterfall)
c.Mar 1926	NOTE: Lin as Ray Hamilton. Cam 907	1864	A	William Robyn	After a While (Davis-Akst)
c.Apr 1926	May 1926 Cam 921, Lin 2504, Ro 220	1890	E	William Robyn	Ting-a-Ling (Britt-Little)
	NOTE: Lin as Tom Brown. Ro as Buddy Gravelle.				

c.Apr 1926	May 1926	Cam 921, Lin 2504, Ro 220	1891	C	Frankie Waters	Do You Believe in Dreams? (Britt-Robinson-Little)
c.May 1926	NOTE: Lin as Tom Brown, Ro as Buddy Gravelle. Robyn crooning!	Cam 943, Ro 221	1948	B	William Robyn	I Wish I Had My Old Gal Back Again (Ager-Yellen-Pollack)
c.May 1926	NOTE: Ro as Buddy Gravelle. Ro mx=11948.	Cam 944, Lin 2521	1953	B	William Robyn	At Peace with the World (Berlin)
c.May 1926	NOTE: Lin as Ray Hamilton.	Cam 944, Lin 2522, Ro 247?	1954	D	Marjorie Harcum and William Robyn	(I'd Call This World a Heaven) If I Could Call You Mine (Friend-Snyder)
c.May 1926	NOTE: Lin as Childs and Hamilton, Ro as Fred Franklin.	Ro 221	1968	D	Gravelle and Robinson	Iyone—My Own—Iyone (Bryan-Britt-Leonard)
c.May 1926	NOTE: Robyn and unidentified artist. Ro mx. shown as 11968.	Cam 961, Lin 2544, Ro 218	1977	A,D	William Robyn	Valencia (A Song of Spain) (Boyer-Charles-Grey-Padilla)
c.May 1926	NOTE: Lin as Ray Hamilton, Ro as Fred Franklin?	Cam 961, Lin 2532, Ro 219	1978	B	William Robyn	Songbird of Melody Lane (Bryan-Wending)
c.1 Jun 26	NOTE: Lin as Ray Hamilton? Ro as Buddy Gravelle.	Cam 953	1982	A	Bob Haring & His Orch., voc: William Robyn	Roses Remind Me of You (Davis-Sherman-Burke)
c.1 Jun 26	Cam 954, Lin 2529, Ro 211	1983	A,C	A,C	William Robyn	Mary Lou
c.Jun 1926	NOTE: Lin as Lincoln Dance Orch., Ro as Romeo Dance Orch.	Cam 960, Lin 2560, Ro 218	1996	B,C	William Robyn w.orch.	Rose of St. Mary's (Bryan-Snyder)
c.8 Jun 26	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle.	Cam 959, Lin 2529	1997	A	Bob Haring & His Orch., voc: William Robyn	That's Why I Love You
c.Jun 1926	NOTE: Lin as Lincoln Dance Orch.	Cam 963, Lin 2533, Ro 222	2004	B	William Robyn w.orch.	I'd Climb the Highest Mountain (If I Knew I'd Find You) (Brown-Clare)
c.Jul 1926	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. WR croons, whistling duet!	Cam 979, Lin 2544, Ro 244	2032	A,C	William Robyn	Memories of You (Benee-Russell)
c.Jul 1926	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle (mx 12032C).	Cam 979, Lin 2545, Ro 240	2033	A	William Robyn	That's Why I Love You (Donaldson-Ash)
c.Jul 1926	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle (mx=12033A).	Cam 1025, Lin 2584	2034	B	William Robyn-Marjorie Harcum w.orch.	Sleepy Head (Davis-Greer)
c.1 Jul 26	NOTE: Lin as Childs and Hamilton. Mx not confirmed for Cam.	Cam 970, Ro 233	2035	A,C	Bob Haring & His Orch., voc: William Robyn	Song Bird of Melody Lane (Bryan-Wending)
c.Oct 1926	NOTE: Ro as Romeo Dance Orch.	Cam 1034			William Robyn w.orch.	Let the End of the World Come Tomorrow (As Long As You Love Me Today)
c.Oct 1926	NOTE: Ro as Buddy Gravelle (mx=12135).	Cam 1023, Ro 348	2135	A,B,F	William Robyn w.orch.	Dawn of Tomorrow (Green-Gravelle)

c.Apr 1927	Cam 1156, Ro 387	2441	C	William Robyn w.saxophone & piano	Nesting Time (Dixon-Monaco)
c.May 1927	NOTE: Ro as Buddy Gravelle. Ro control no.=242A.				
c.May 1927	Cam 1172			William Robyn	After We Kiss
c.May 1927	Cam 1172			William Robyn	Honolulu Moon
c.May 1927	Cam 1187, Lin 2649, Ro 414, Vri 5098 2469		A	William Robyn w.orch.	Forgive Me (Ager-Yellen)
c.May 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle, Vri as Frank Conroy. Cam 1171, GP 18705	2477	A	William Robyn w.orch.	Daughter of Sweet Adeline, The (Dubin-Raskin-Snyder)
c.May 1927	NOTE: GP as Albert Lee.				
c.May 1927	Cam 1171	2478	B	William Robyn w.orch.	Russian Lullaby (Berlin)
c.May 1927	Cam 1187, Lin 2649, Ro 414, GP 18713, Vri 5098	2481	B	William Robyn w.piano & saxophone	Charmaine (Rapee-Pollack)
c.May 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle, GP as Louis Young, Vri as Frank Conroy. Cam 1185, Lin 2647, Ro 412, Vri 5096	2482	F	William Robyn w.saxophone & piano	Under the Moon (Lyn-Wheeler-Snyder)
c.May 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle, Vri as Frank Conroy. Cam 1201, Lin 2664, Ro 429	2483	B	William Robyn w.piano & saxophone	Roam on Little Gypsy Sweetheart (Kahal-Snyder)
c.Jun 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. Cam 1185, Lin 2647, Ro 412, Vri 5096	2519	C	William Robyn w.orch.	Dawn of Tomorrow (Green-Gravelle)
c.Jul 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle, Vri as Frank Conroy. Cam 1204, Lin 2667, Ro 432	2529	C	William Robyn w.violin, viola, organ	Silver Threads Among the Gold (Rexford-Danks)
c.Jul 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. Remake of Cam 369 (mx 517). Cam 1204, Lin 2667, Ro 432	2530	A	William Robyn w.violin, viola, organ	When You and I Were Young, Maggie (Butterfield)
c.Jul 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. Remake of Cam 540 (mx 953). Cam 1227, Lin 2692, Ro 455 & organ	2531	C	William Robyn w.violin, viola, organ	Dear Old Girl (Buck-Morse)
c.Aug 1927	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle? Cam 1215, Lin 2679, Ro 442	2571	A.B	William Robyn	Your Beautiful Eyes
c.Apr 1928	NOTE: Lin as Ray Hamilton, Ro as Buddy Gravelle. Cam 8211, Lin 2866, Ro 641	3038	B	John Spear w.piano, violin, cello	Ramona (Gilbert-Wayne)
	NOTE: Australian issues: Ang 3012 (as Charles Hart), Elec 5032 & 5054 (as Lawrence Henry), Golden Tongue 114 (as Al Johnston), GP 18730 (as Walter Richards), Mt 10014 (as Walter Clarke), Pm 2538 (as William Robyn), Stig F1119 (as Eddie Rickman), Regent R1029 (as Bob Hillman).				
	Jun 1928 PA 32353, Per 12432, Per(UK) P398	108124	1	Wyllie Robyn, w. violin, cello, piano	Ramona (Gilbert-Wayne)

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c. Apr 1928	Cam 8212, Lin 2867, Ro 642, GP 18705, Worth 7015	3039	A	John Spear w. piano, violin, cello	Little Mother
c. Apr 1928	NOTE: Ro as Harry Smith? GP as Edgar Richards, Worth as Les Weston. Cam 8213, Lin 2868, Ro 643	3040	B	John Spear, w. piano, violin, cello	Together (DeSylva-Brown-Henderson)
c. Apr 1928	NOTE: Alt take of 108126-1. Jul 1928 PA 32350, Per 12439, Per(UK) P398	108126	1	Jack Ender	Together (DeSylva-Brown-Henderson)
c. Apr 1928	NOTE: Per(UK) as Willie Robyn w. piano, violin, cello. =Cam mx 3040? Cam 8212, Lin 2867, Ro 642	3048		John Spear	After I Took You Into My Heart
c. May 1928	NOTE: Australian issues: Elec 5066 (as Lawrence Henry), GP 18713 (as Louis Young), Mt 10015 (as Ray Turner), Pm 2559 (as Harold Lambert).	3144		John Spear	In the Evening (Hanley-Dowling)
c. May 1928	Jul 1928 Cam 8271, Lin 2919, Ro 694 Per(UK) P427	108188	1	Willie Robyn w. piano & vln.	In the Evening (Hanley-Dowling)
c. May 1928	NOTE: This recording has been erroneously attributed to Willard Robison, who recorded the same title on mx. 108129. Apparently Robison's matrix was issued in the U.S. (on Per 12442 and GP 32363), while Robyn's was released in England.	3145	C	John Spear, w. violin & guitar	Beloved (Kahn-Sanders)
c. May 1928	Aug 1928 Cam 8266, Lin 2914, Ro 689 Per(UK) P427	108189		Jack Ender w. piano & violin	Beloved (Kahn-Sanders)
c. Dec 1928	NOTE: Per(UK) as Willie Robyn w. piano. =Cam mx 3145? Mar 1929 PA 32419, Per 12498	108543	2.3	William Robyn w. orch.	Sweetheart of All My Dreams (I Love You, I Love You.) (Fitch-Fitch-Lowe)
c. Dec 1928	NOTE: "Capitol Theatre Broadcasting Family." Tk 3 reported as test pressing. Cam 9148, Lin 3175, Ro 950	3539	A	John Spear w. orch.	I'll Be a Pal to Your Boy (If You'll Be a Pal to Mine) (Bryan-Sherman-Blythe)
c. Dec 1928	Mar 1929 PA 32419, Per 12498	108545	2	William Robyn, w. orch.	I'll Be a Pal to Your Boy (If You'll Be a Pal to Mine) (Bryan-Sherman-Blythe)
c. 20 Dec 28	NOTE: "Capitol Theatre Broadcasting Family." Cam 9031, Lin 3060, Ro 835, Dn(UK) A78	3548	A	Vincent Richards & His Orch., voc: William Robyn	Carolina Moon (Davis-Burke)
c. 20 Dec 28	NOTE: =Sam Lanin Orch. Dn(UK) as Bob Haring & His Orch. Australian issues: Ang 3102 (as Jardin Royal Orch.), Starr 747 (as Elmer Grosso & His Orch.), Worth 7041 (as Clare Hull & His Wanderers), Worth 7059 (as Hart Lawson & His Orch.). Mar 1929 PA 36917, Per 15098	108548	2	Levee Loungers, voc: William Robyn	Carolina Moon (Davis-Burke)
c. 26 Dec 28	NOTE: =Sam Lanin Orch. Cam 9046, Lin 3075?, Ro 850	3589	C	The Caroliners, voc: William Robyn	June (Parish-Gravelle)
c. Jan 1929	NOTE: =Irving/Paul Mills orch. Benny Goodman, Glenn Miller, Jimmy McPartland and other jazz greats reportedly on this session. Although Rust gives the recording date shown, mx suggests this may have been made in Jan 1929.				
c. Jan 1929	Cam 9051, Lin 3080, Ro 844 Cam 9049, Lin 3078, Ro 853, Starr 731	3576 3577	B B	John Spear w. orch. John Spear w. orch.	Kashmiri Moon Heaven's Little Doorway

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Willie Robyn: Part 2

c.Jan 1929	Cam 9071, Lin 3100, Ro 875	3635	A	John Spear w.orch.	Kiss You Left Behind, The (Dubin-Gabaroche)
c.Jan 1929	Cam 9070, Lin 3099, Ro 874	3636		John Spear	I Want You To Want Me
c.20 Feb 29	Cam 9086, Ro 888	3656	A	Vincent Richards & His Orch., voc: William Robyn	Broadway Melody (Freed-Brown)
	NOTE: =Sam Lanin Orch.				
c.20 Feb 29	May 1929 PA 36947, Per 15128	108658	1	Sam Lanin & His Troubadours, voc: William Robyn	Broadway Melody (Freed-Brown)
	NOTE: From "Broadway Melody."				
c.25 Feb 29	Cam 9104, Lin 3131, Ro 906	3719		The Caroliners, voc: William Robyn	Love's First Kiss (Porter-Perry)
	NOTE: =Sam Lanin Orch. PA mx.=108661-3. Rust gives this recording date, but mx suggests that it was made later; perhaps the mx number was assigned after the fact.				
c.25 Feb 29	May 1929 PA 36958, Per 15139	108661	3	Harold White & His Orch., voc: William Robyn	Love's First Kiss (Porter-Perry)
	NOTE: =Sam Lanin Orch.				
c.Mar 1929	Cam 9124, Lin 3151, Ro 926, Ang 3113	3724		John Spear w.orch.	Weary River (Clarke-Silvers)
	NOTE: Theme Song of "Weary River."				
c.Mar 1929	May 1929 PA 32443, Per 12522	108700	1	William Robyn w.orch.	Weary River (Clarke-Silvers)
c.Mar 1929	May 1929 PA 32440, Per 12519	108701	3	William Robyn w.orch.	Mr Amado
c.Mar 1929	Cam 9137, Lin 3164, Ro 939, Ang 3098, Worth 7056	3779		John Spear w.orch.	Yo Te Amo (Means I Love You) (Bryan-Whiting)
	NOTE: Worth as James Allison. Mx assigned at later date? Theme Song of "The Wolf Song."				
c.Mar 1929	May 1929 PA 32440, Per 12519	108702	1	William Robyn w.orch.	Yo Te Amo (Means I Love You) (Bryan-Whiting)
20 Mar 29	NOTE: Theme Song of "The Wolf Song."				
	Vic trial				
	BVE T413				
c.12 Apr 29	Cam 9165, Lin 3192, Ro 967, Ang 3192	3793	A	William Robyn w.Dagmar Nordstrum, piano Cliff Roberts & His Orch., voc: William Robyn	My Amada/Bye and Bye I've Got a Feeling I'm Falling (Rose-Link-Waller)
c.12 Apr 29	NOTE: =Sam Lanin Orch. Ang as the Clevelanders. Jun 1929 PA 36983, Per 15164	108760	1	Casino Dance Orchestra, voc: Wee Willie Robyn	I've Got a Feeling I'm Falling (Rose-Link-Waller)
	NOTE: =Sam Lanin Orch.				
c.12 Apr 29	Jul 1929 PA 36997, Per 15178	108761	2	Frank Keyes and His Orch., voc: Wee Willie Robyn	On the Alamo (Kahn-Jones)
	NOTE: =Sam Lanin Orch.				
c.Apr 1929	Cam 9153, Lin 3180, Ro 955	3815	A	John Spear w.orch.	Sweet Madelon (Parish-Abraham)
c.Jun 1929	Cam 9244, Lin 3271, Ro 1046, Ang 3137	3909	C	John Spear w.orch.	In Mem'ry Lane (James-Mills)
c.Jun 1929	Cam 9274, Lin 3301, Ro 1076, Ang 3156	3910	C	John Spear	In the Moonlight
	NOTE: Ang as Jamie Bolton.				

c. Jun 1929	Cam 9223, Lin 3250, Ro 1025	3938	Society Night Club Orchestra w.voc.	Tonight I Am Thinking of You (Parish-Dowell)
c. Aug 1929	Cam 9244, Lin 3271, Ro 1046, Ang 3157	4023	John Spear?	Your Mother and Mine
15 Aug 29	NOTE: Cam, Ang as Al Foster, Pathe mx 108815-3 also appears in wax. Oct 1929 Ban 6521, Je 5716	8970	John Spear w.orch.	Grieving (Through Believing in You)
15 Aug 29	NOTE: Cam mx=4029. Ban cfr #2476. Ban 6525, Or 1706, Je 5718, Cr 81439, Dom 181439? Stg 281439?	8971	John Spear	I Can't Help Feeling Blue Over You
15 Aug 29	NOTE: Cr/Dom/Stg as Willie Robyn. Cam mx 4030-B, Ban cfr #2496. Oct 1929 Ban 6522, Or 1707, Je 5715, Chg 834	8972	John Spear w.orch.	I'll Be Listening In Every Night (Howard)
c.23 Aug 29	NOTE: Or/Je as Roy Powell. Cam mx=4031-C, Ban cfr #2478. Ro 1060	4025	Jean dePaye, pipe organ, w.voc.	Not For a Day But Forever (Heinzman-Newman)
23 Aug 29	Ban 6529, Je 5719, Apex 41038, Imp 2327	8965	Jean dePaye, pipe organ, voc: Jerry White	Not For a Day But Forever (Heinzman-Newman)
c.23 Aug 29	NOTE: Cam mx 4025, Ban cfr #2484. Imp as George Epstein. Apex voc. as Willie Robyn. Lin 3286	4026	Jean dePaye, pipe organ, w.voc	Rose of Romany (Hoffman)
23 Aug 29	NOTE: =Geo. Epstein, voc: WR. Oct 1929 Ban 6531	8964	Jean dePaye, pipe organ, voc: John Spear	Rose of Romany (Hoffman)
c.23 Aug 29	NOTE: =Geo. Epstein, voc: WR. Ban cfr #2488. Cam 9256, Lin 3283, Ro 1058, Ang 3164	4027	Jean dePaye, pipe organ, w.voc.	Just One More Waltz with You, Sweetheart (Blank-Heise-Thomas)
23 Aug 29	NOTE: =Geo. Epstein, voc: WR. Oct 1929 Ban 6530, Or 1718, Chg 851, Apex 41016	8963	Jean dePaye, pipe organ, w.voc.	Just One More Waltz with You, Sweetheart (Blank-Heise-Thomas)
c.23 Aug 29	NOTE: Or as Ed Roberts, Apex as Geo. Epstein (both w voc.) Ban cfr #2486? Cam 9257, Lin 3284, Ro 1059	4028	Jean dePaye, pipe organ, w.voc.	Ruby (Hoffman)
23 Aug 29	NOTE: =Geo. Epstein, voc: WR. Oct 1929 Ban 6528, Or 1717, Je 5720, Chg 850, Imp 2327	8962	Jean dePaye, pipe organ, voc: Jerry White	Ruby (Hoffman)
c.23 Aug 29	NOTE: =Geo. Epstein, voc: WR. Additional issues: Apex 41015 (as George Epstein, organ solo), Cr 81152, Dom 181152? Or as Ed Roberts w.voc, Je as Ed Roberts w.voc: William Stanley, Imp as George Epstein, Cr/Dom/Stg as Irving Clark, organ. Ban cfr #2482.	4044	Jean dePaye, pipe organ, w.voc.	Little Pal (Joison-DeSylva-Brown-Henders)
	NOTE: =Geo. Epstein, voc: WR. Also in wax(Ro): mx. 108939-2. From "Say It With Songs."			

23 Aug 29	PA 25219, Per 11653	108939	2	George Epstein, pipe organ, voc: Wee Willie Robyn	Little Pal (Jolson-DeSylva-Brown-Henders)
23 Aug 29	NOTE: From Al Jolson's picture "Say It With Songs." Oct 1929 Ban 6530, Re 8862, Dom 4420, Cq 7421, Chg 851 Apex 41015 NOTE: Re/Dom/Apex as Geo. Epstein, voc: WR, Ban ctrl #2485. Cam 9257, Lin 3284, Ro 1059, Ang 3149 NOTE: =Geo. Epstein, voc: WR, Theme song of "Drag." PA 25219, Per 11653	8960 4045 108938		Jean dePaye, pipe organ, w.voc. Jean dePaye, pipe organ, w.voc. George Epstein, pipe organ, voc: Wee Willie Robyn	Little Pal (Jolson-DeSylva-Brown-Henders) My Song of the Nile (Bryan-Meyer) My Song of the Nile (Bryan-Meyer)
23 Aug 29	NOTE: Theme song of "Drag." Oct 1929 Ban 6531, Re 8862, Dom 4420, Cq 7421, Apex 41016 NOTE: Re/Dom/Apex as Geo. Epstein, voc: WR, Ban ctrl #2487. Canadian issues: Cr 81152, Dom 181152?, Stg 281152? (all as Irving Clark, organ). Jean dePaye, pipe organ, w.voc. George Epstein, pipe organ, voc: Wee Willie Robyn	8961 4046 108937	2,3 3	Jean dePaye, pipe organ, voc: John Spear Jean dePaye, pipe organ, w.voc. George Epstein, pipe organ, voc: Wee Willie Robyn	My Song of the Nile (Bryan-Meyer) Pagan Love Song (Freed-Brown) Pagan Love Song (Freed-Brown)
23 Aug 29	Oct 1929 Ban 6528, Or 1718, Re 8861, Dom 4419, Chg 850 NOTE: Other issues: Je 5720, Embassy 8046 (as Larry Herman at the Wurflitzer), Savoy 1046 (as Jimmy Wilson, organ solo), Arcadia 2037 (as Walter Hammond, organ solo), Chg as Ed Roberts, voc: Roy Powell, Dom/Re as Geo. Epstein, voc: WR, Or/Je as Ed Roberts w.voc: Roy Powell. Ban ctrl #2481. Theme Song of "The Pagan." Mx 108937-3 and 8959 are both shown on Chg, along with Ban control number. Lin 3286, Ang 3149	8959 4047 w.voc.		Jean dePaye, pipe organ, w.voc.	Am I Blue? (Clarke-Akst)
23 Aug 29	NOTE: Also in wax: mx. 108940-3. From "On With the Show." PA 25220, Per 11654	108940	3	George Epstein, pipe organ, voc: Wee Willie Robyn	Am I Blue? (Clarke-Akst)
23 Aug 29	NOTE: From "On With the Show." Oct 1929 Ban 6529, Dom 4419, Re 8861, Or 1717, Je 5719 NOTE: Dom/Re as Geo. Epstein, voc: WR. Or as Ed Roberts w.v. Ban ctrl #2483. Other issues: Apex 41038 (as George Epstein, organ solo), Embassy 8042 (as Larry Herman at the Wurflitzer), Savoy 1046 (as Jimmy Wilson, organ solo). From "On With the Show." Nov 1929 Ban 0520, Dom 4434, Re 8879, Or 1771, Ro 1138	8958 9045 3		Jean dePaye, pipe organ, voc: John Spear John Spear	Am I Blue? (Clarke-Akst) Love (Your Spell Is Everywhere) (Goulding-Janis)
26 Sep 29	NOTE: Also Je 5772. Canadian issues: Apex 41045 (as Willie Robyn), Cr 81268, Dom 181268?, Stg 281268? (Cr/Dom/Stg as Lewis Roberts); UK: Imp 2217; Australian: Ang 3173 (as John Spear), Broadcast W592 (as "Wee" Willie Robyn), Re/Dom as Willie Robyn. Or mx given as 19045. From "The Trespasser." PA 32486, Per 12565	108986	1	Wee Willie Robyn w.orch.	Love (Your Spell Is Everywhere) (Goulding-Janis)
c.26 Sep 29					

26 Sep 29	Nov 1929	Ban 6554, Dom 4434, Re 8879, Or 1742	9046	John Spear w.orch.	Smiling Irish Eyes (Ruby-Perkins)
c.26 Sep 29	NOTE: Dom/Re as William Robyn, Or as Roy Powell. Ban ctf #2539. 108987 3 Wee Willie Robyn w.orch.				
26 Sep 29	Nov 1929	NOTE: =Plaza mx 9046. Ban 6558, Or 1742	9047	John Spear w.orch.	Smiling Irish Eyes (Ruby-Perkins)
14 Nov 29	Jan 1930	NOTE: Or as Roy Powell. Cam mx=4102. Ban ctf #2544. PA 32417, Per 12576, Dom 4457, Re 8902, Imp 2302	9139 3	"Wee" Willie Robyn w.orch.	What Would I Do Without You (Hoffman)
14 Nov 29	NOTE: Dom/Re as Ralph Haines. Ban 0574				
1930	14 Nov 29		9140	John Spear	Love Me
5 Feb 30	5 Feb 30	Ban 0607, Or 1862, Ro 1218, Cr 81533	9342 1,2	The Clevelanders, voc: Wee Willie Robyn	Little Grey Mother of Mine
5 Feb 30	Apr 1930	Per 15277, Ban 0600	9344 2	The Clevelanders, voc: Wee Willie Robyn	I Love You More Each Day
19 Feb 30	19 Feb 30	Per 12596, Ban 0643, Apex 41138, Imp 2304	9372	"Wee" Willie Robyn w.orch.	Gone (Link-Razaf-Waller)
21 Feb 30	21 Feb 30	NOTE: Voc 600, Cr 81345, Dom 181345, Stg 281345, Cr/Dom/Stg as Billy Roberts	9386 1	Joe Green Novelty Orch., voc: Wee Willie Robyn	When I'm Looking at You
21 Feb 30	21 Feb 30	NOTE: Additional issues: Apex 41127 (as Joe Green's Novelty Orch.), Ang 3246 (as Royal Marimba Band), Voc(Aust) 599 (as Dixie Marimba Players), Per/Re/Imp/Voc as Dixie Marimba Players. From "The Rogue Song."	9387 2	Dixie Marimba Players, voc: Wee Willie Robyn	White Dove, The (Grey-Lehar)
21 Feb 30	21 Feb 30	NOTE: =Joe Green Orch.? Dom 181328?, Stg 281328?, Cr/Dom/Stg as Clarence Sherman's Orch. From "They Learned About Women."	9388 2,3	Dixie Marimba Players, voc: Wee Willie Robyn	There Will Never Be Another Mary (Yellen-Ager)
21 Feb 30	21 Feb 30	NOTE: =Joe Green orch.? Additional issues: Ro 1281, Or 1886, Bwy 1367, Cq 7504, Apex 41141, Cr 81320, Dom 181320?, Stg 281320?, Ang 3242. Ban/Cam/Or/Ang as Royal Marimba Band. Cr/Dom/Stg as Criterion Dance Orch. Cam and Or mx given as 19388-3; same recording (with "+" prefix on mx).	9387 2	Dixie Marimba Players, voc: Wee Willie Robyn	Lazy Lou'siana Moon (Donaldson)
11 Mar 30	11 Mar 30	Per 15298, Re 8983, Apex 41141, Cr 81343, Dom 181343?, Stg 281343?	9422	The Clevelanders, voc: Wee Willie Robyn	Montana Call (Grey-Stohart)
14 Mar 30	14 Mar 30	Ban 0676, Re 8971, Ro 1295, Or 1931, Cq 7516	9431 1,4	George Epstein, pipe organ, voc: Wee Willie Robyn	Lazy Lou'siana Moon (Donaldson)
14 Mar 30	14 Mar 30	NOTE: "Courtesy of Lew White's Studios." Imp 2298, Ang 3275	9432 3	George Epstein, pipe organ, voc: Wee Willie Robyn	Should I? (Freed-Brown)
14 Mar 30	14 Mar 30	Ban 0651, Re 8971, Ro 1269, Cq 7516, Apex 41147, Imp 2298	9940	John Spear	I'm Just as Lonesome as You
14 Aug 30	14 Aug 30	NOTE: From "Lord Byron of Broadway." Ban 0620, Re 10126, Chg 777			

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14 Aug 30	Ban 0821?	9941	John Spear	Lonely Only (Just For You)
14 Aug 30	Ban 0819, Re 10125, Or 2068	9942	John Spear	Sleepy Bye Bye Time
26 Aug 30	Ban 0810, Re 10116	9959	Willie Creager & His Orch., voc: John Spear	It's Really For You
23 Sep 30	Cr (Can) 81530	10074	The Midnight Serenaders, voc: John Spear	Love Melodies (Gold-Summer)
7 Oct 30	Ban 0864, Re 10171, Cq 7640	10110	Wee Willie Robyn	Just a Little While
7 Oct 30	Cq 7640, Ang 3263, Voc(Aust) 716	10111	Wee Willie Robyn	Always in All Ways
c.Nov 1930	Per 12652, Ban 0866, Dom 4667, Re 10172 (Whiling-Wending)	10118	William Robyn	I'll Be Blue (Just Thinking of You From Now On)
9 Oct 30	NOTE: Also Ro 1481, Voc(Aust) 751 (as "Wee" Willie Robyn)	10125	Dixie Marimba Players, voc: William Robyn	One More Waltz
9 Oct 30	NOTE: =Joe Green Orch. Also Voc(Aust) 722. Ban as Royal Marimba Band, Ang/Voc as Joe Green's Marimba Band. Per 15374, Ban 0857?, Cr 7643, Ang 3269	10126	Dixie Marimba Players, voc: William Robyn	Song of the Big Trail (Old Fashioned Song of Love)
9 Oct 30	NOTE: =Joe Green Orch. Also Voc(Aust) 746, Royal 391063. Ban as Royal Marimba Band, Cr/Apex/Voc as Joe Green's Marimba Band. Per 15365, Ban 0844, Imp 91063, Apex 41253	10127	Joe Green Orch., voc: William Robyn	Beyond the Blue Horizon (Robin-Whiting-Harfing)
24 Oct 30	NOTE: Ang 3264, Voc(Aust) 724. From "Monte Carlo." Per as Dixie Marimba Players, Ban as Royal Marimba Band, Apex/Ang/Voc as Joe Green's Marimba Band. Per mx. given as 110127-2. Per 11658	10168	Ralph Stone, pipe organ, voc: William Robyn	Beyond the Blue Horizon (Robin-Whiting-Harfing)
24 Oct 30	Ban 32004, Ro 1489	10178	Ralph Stone, pipe organ, voc: William Robyn	Sweet Kentucky Sue (Mohr)
28 Oct 30	NOTE: =Harry Chrysler. Mx shown as 110178. Per 15381	10183	Joe Green's Marimba Players, voc: William Robyn	One Sweet Moment
28 Oct 30	Per 15382, Ban 32009, Cq 7775, Cr 81529	10184	Joe Green's Marimba Players, voc: William Robyn	You Promised That You'd Be Mine
28 Oct 30	NOTE: Cr as Joe Green's Novelty Orch. Per 15385, Ban 32012	10185	Joe Green's Marimba Players, voc: William Robyn	Blue, Just Blue
10 Nov 30	ARC unknown	10230	William Robyn	Aching Heart
10 Nov 30	Re 10206	10239	William Robyn	Tender Memories
10 Nov 30	Re 10201	10240	William Robyn w.orch.	Song of Love, A (Gold-Summer)
4 Dec 30	ARC unknown	10297	William Robyn	I Know I Love You Truly
4 Dec 30	Ban 32080, Re 10240	10298	William Robyn	Will You Be Mine
4 Dec 30	ARC unknown	10299	William Robyn	Sunlit Skies
9 Dec 30	Per 15408, Or 2170	10310	Dan Ritchie & His Orch., voc: William Robyn	Golden Sands

NOTE: =Lou Gold Orch.

9 Dec 30	Per 15407, Ban 32046	10311	1	Lou Gold & His Orch., voc: William Robyn	I'm Up on a Mountain (Talking to the Sky)
9 Dec 30	Per 15404, Ban 32044, Re 10222, Ro 1530	10312		Cliff Roberts & His Orch., voc: William Robyn	And Then Your Lips Met Mine (Mainek-Signorelli-Nelson)
9 Dec 30	NOTE: =Lou Gold Orch. Ban as Dan Ritchie Orch. Voc(Aust) 815	10313		"Wee" Willie Robyn	Tears
16 Dec 30	Mt M12084, Pan P12084	E35752		Willie Robyn w.orch.	I Still Call You Sweetheart (Yellen-New)
16 Dec 30	Mt M12067, Aurora 22010, Pan P12067	E35753		Willie Robyn w.orch.	Lonesome Lover (Bryan-Monaco)
16 Dec 30	NOTE: Aurora as William Francis. "Original Member of Roky's Gang." See Discographer magazine 1:3 for info on Aurora. 1931 Mt M12067, Aurora 22010	E35754		Willie Robyn w.orch.	It's a Lonesome Old Town (When You're Not Around) (Tobias-Kisco)
31 Dec 30	NOTE: Aurora as William Francis. "Original Member of Roky's Gang." Ban 32081, Or 2204, Ro 1566, Cq 7694, Voc(Aust) 787, Bellbird 341.	10344		William Robyn	I'm Alone Because I Love You
9 Jan 31	NOTE: From movie "Viennese Nights." Ban 32080, Ro 1566, Cq 7696	E35795		Willie Robyn w.orch.	I Bring a Love Song (Hammerstein 2d-Romberg)
12 Jan 31	Per 15426, Ban 32086?, Ro	10360		William Robyn w.orch.	Something to Remember You By (Dietz-Schwartz)
13 Jan 31	1563, Or 2197, Voc(Aust) 835 Cq 7699, Or 2204, Ro	10362		voc: William Robyn	Lower, Come Back To Me
13 Jan 31	NOTE: Also Imp 2549, Voc(Aust) 783, Royal 391067. Cq 7699, Or 2204, Cr 91067, Apex 41300	10367	2,4	Harry Chrysler, pipe organ, voc: William Robyn	I'm Alone Because I Love You (Young)
13 Jan 31	NOTE: Also Voc(Aust) 783, Royal 391067. Mt M12084, Pan P12084, Emb E122	10368	1,2, 3	Harry Chrysler, pipe organ, voc: William Robyn	When Your Hair Has Turned to Silver (Tobias-DeRose)
20 Jan 31	NOTE: Emb as Reg Forsythe. Per 15423, Ban 32071, Bellbird 342	E35934		Willie Robyn w.orch.	I Bring a Love Song (Hammerstein 2d-Romberg)
20 Jan 31	NOTE: Bellbird as Tex Lewis Band Per 15423, Ban 32071, Cr 91086, Apex 41308	10376		Joe Green & His Orch., voc: William Robyn	Don't Forget Me in Your Dreams
20 Jan 31	NOTE: Cr as Joe Green's Novelty Orch. Per 15416, Cq 7686, Cr 91051, Apex 41291	10377	4	Joe Green & His Orch., voc: William Robyn	River and Me, The
20 Jan 31	NOTE: Voc(Aust) 781, Royal 391051. Remake of an earlier Fred Rich Orch. session with Scrappy Lambert (aka Rodman Lewis) vocal. Uncertain if all issues used the Green-Robyn take (-6), but Cr/Apex definitely did—even though they are labeled as by Rich—and Voc probably did as well since it is credited to Green.	10334	6	Joe Green & His Orch., voc: William Robyn	Lonesome Lover (Bryan-Monaco)

15 May 31	Or 2272	10624	3	Bob Haring & His Orch., voc: Willie Robyn	Building a Home For You
15 May 31	Per 15478, Ban 32198	10637	2	Harold White & His Orch., voc: William Robyn	Beautiful Love
15 May 31	NOTE: =Bob Haring Orch. Per 15478, Ban 32198	10638	2	Harold White & His Orch., voc: William Robyn	First Girl I Met, The (Was the Last Girl I Loved)
15 May 31	NOTE: =Bob Haring Orch. Per 15477, Or 2278	10639		Bob Haring & His Orch., w.voc.	There Must Be a Bright Tomorrow (For Each Yesterday of Tears)
1933					
27 Apr 33	Br trial	TO 1294		William Robyn	A Chasend'l Olif Shabes
c.1947					
c.1947	Pilotone S45 5089/127-1	PR5089		Cantor William Rubin and male choir	Kiddush
c.1947	Pilotone S45 5090/127-2	PR5090		Cantor William Rubin and male choir	K'Dusha (N'Kadesh)
c.1947	Pilotone S45 5091/127-3	PR5091		Cantor William Rubin and male choir	Kaddish (Y'is-Ga-Dal)
c.1947	Pilotone S45 5092/127-5	PR5092		Cantor William Rubin and male choir	Etz Chayim
c.1947	Pilotone S45 5093/127-6	PR5093		Cantor William Rubin and male choir	El Mole Rachamin
c.1947	Pilotone S45 5094/127-7	PR5094		Cantor William Rubin and male choir	En Kelohenu
c.1947	Pilotone S45 5095/127-4	PR5095		Cantor William Rubin and male choir	Kol Nidre
c.1947	Pilotone S45 5096/127-8	PR5096		Cantor William Rubin and male choir	Sholom Aleichem
1961					
c.14 Jul 61	Hadar RW 1568 (LP)			Cantor William Rubin w. William Hargrove, organ	Brosh Hashono (arr. by Rusotto)
c.14 Jul 61	NOTE: "7-14-61" in wax. Hadar titles are from LP "Hear Our Voice." Hadar RW 1568 (LP)			Cantor William Rubin w. William Hargrove, organ	Un'sanne Tokel (arr. by Rusotto)
c.14 Jul 61	Hadar RW 1568 (LP)			Cantor William Rubin w. William Hargrove, organ	Ochilo Lo'el (I Will Hope in God) (arr. by Rubin)
c.14 Jul 61	Hadar RW 1568 (LP)			Cantor William Rubin w. William Hargrove, organ	R'tse (Accept Our Rest) (Rusotto)
c.14 Jul 61	Hadar RW 1568 (LP)			Cantor William Rubin w. William Hargrove, organ	Ad Anah—Psalm 13 (Milner)

Appendix #1

Title	Date Recorded
(unknown title)	14 Dec 18
(unknown title)	4 Dec 18
(unknown title)	24 May 23
A Chasend'l Oif Shabes	27 Apr 33
A Gris fin Neuer Russland (Greetings from New Russia)	29 Dec 22
A Mame's Trehren	10 May 22
Absent	c.Aug 1923
Ach Ty Roshcha	c.Aug 1919
Aching Heart	10 Nov 30
Ad Anah-Psalm 19	c.14 Jul 61
After I Took You Into My Heart	c.Apr 1928
(Life and Love Seem Sweeter) After the Storm	c.Apr 1924
After a While	c.Mar 1926
After We Kiss	c.May 1927
Alexandria	c.Mar 1920
Alexandria	c.Jun 1920
All Alone	c.Oct 1924
Always	c.Feb 1926
Always in All Ways	7 Oct 30
Am Elternggrab (My Parents' Graves)	18 Sep 22
Am I Blue?	23 Aug 29
And I Believed in You	c.Feb 1926
And Then Your Lips Met Mine	9 Dec 30
Are You Sorry?	c.Oct 1925
At Dawning (I Love You)	c.May 1923
At Peace with the World	c.May 1926
At the End of the Road	c.Nov 1924
Ave Maria	c.Jun 1924
Away From You	c.May 1925
(Who Wants a) Bad Little Boy?	c.Sep 1924
Beautiful Isle of Somewhere	c.Jul 1923
Beautiful Love	15 May 31
Because I Love You	c.Oct 1926
Believe Me If All Those Endearing Young Charms	c.Jun 1923
Beloved	c.May 1928
Ben Bolt	c.Sep 1923
Beyond the Blue Horizon	9 Oct 30
Beyond the Blue Horizon	24 Oct 30
Blue Diamonds	c.Mar 1920
Blue Skies	c.Jan 1927
Blue, Just Blue	28 Oct 30
Broadway Melody	c.20 Feb 29
B'rosh Hashono	c.14 Jul 61
Building a Home for You	15 May 31
Carolina Moon	c.20 Dec 28
Charmaine	c.May 1927
Chasovoy	c.Aug 1919
Dar Jager Abschied "Wer Hat Dich Du Schoenerwald"	10 Jul 22
Daughter of Sweet Adeline, The	c.May 1927
Dawn of Tomorrow	c.Oct 1926
Dawn of Tomorrow	c.Jun 1927
Dear Old Girl	c.Jul 1927

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Dear Old Girl	c.May 1923
Dearest	11 Apr 23
Dem Peddler's Brievele (The Peddler's Letter to His Mother)	10 May 22
Der Lindenbaum "A Brunnen Vor Dem Torre" (The Linden Tree)	12 May 22
Die Drei Wunsche "Wie Ein Voglein Macht Ich Fliegens"	10 Jul 22
Die Fledermaus: Herr, Was Dachten Sie Von Mir?	2 Feb 23
Die Fledermaus: Mein Herr Marquis	2 Feb 23
Do You Believe in Dreams?	c.Apr 1926
Don't Be Afraid to Come Home!	c.Jan 1926
Don't Forget Me in Your Dreams	20 Jan 31
Don't Wake Me Up (Let Me Dream)	c.Jan 1926
Don't Waste Your Tears Over Me	c.Sep 1924
Down the Road to Yesterday	c.Jan 1924
Down the Trail to Home, Sweet Home	6 Jul 20
Down the Trail to Home, Sweet Home	16 Jun 20
Dream, A	c.Jul 1923
Drink to Me Only With Thine Eyes	c.Jun 1923
Dus Chiipe Kleid (The Bridal Gown)	10 Jun 21
Ech ti Dolyia, Mia Dolyia! (Oh, My Fate!)	26 Feb 23
Eil Rachem	17 Mar 22
Eili Eili "Lomo Azavtoni"	c.Jul 1923
El Mole Rachamin	c.1947
En Kelohenu	c.1947
Etz Chayim	c.1947
Evening (Brings Love Dreams of You)	c.May-Jun 1919
Every Night I Cry Myself to Sleep Over You	c.Oct 1923
First Girl I Met, The (Was the Last Girl I Loved)	15 May 31
First Waltz, The (Belongs to Me)	c.Jun 1923
For You Alone	c.Jun 1923
For the Sake of Auld Lang Syne	8 Aug 22
For the Sake of Auld Lang Syne	21 Aug 22
Forever (And Ever with You)	c.Nov 1925
Forgive Me	c.May 1927
From One Till Two (I Always Dream of You)	c.Apr 1924
Golden Sands	9 Dec 30
Gone	5 Feb 30
Goodbye Sunshine, Hello Moon!	12 Aug 20
Gott, far vos shtrufst die deine kinder?	25 Aug 22
Grieving (Through Believing in You)	15 Aug 29
Hail Philippines--Cancion patriotica filipina	9 Feb 23
Hamawdil (The Sabbath Prayer)	5 Sep 22
Hamawdil (The Sabbath Prayer)	25 Aug 22
Heaven's Little Doorway	c.Jan 1929
Himno Nacional Filipino (Philippine National Hymn)	9 Feb 23
Holy City, The	c.Feb 1927
Home Sweet Home	13 Aug 20
Home Sweet Home	8 Sep 20
Home Sweet Home	9 Sep 20
Honolulu Moon	c.May 1927
I Bring a Love Song	20 Jan 31
I Bring a Love Song	9 Jan 31
I Can't Forget Your Eyes	c.Jul 1924
I Can't Help Feeling Blue Over You	15 Aug 29
I Found I Can't Live Without You	c.Feb 1920
I Hear a Thrush at Eve	c.Jan 1920

I Hear a Thrush at Eve	29 Apr 20
I Know I Love You Truly	4 Dec 30
I Know What It Means to Be Lonesome	c.Feb 1920
I Love No One But You	c.Apr 1927
I Love You	c.Dec 1923
I Love You More Each Day	5 Feb 30
I Need Thee Every Hour	c.Apr 1924
I Sing of You	c.Dec 1919
I Still Call You Sweetheart	16 Dec 30
I Want You To Want Me	c.Jan 1929
I Wish I Had My Old Gal Back Again	c.May 1926
I Wonder What's Become of Sally	c.Jul 1924
I'd Climb the Highest Mountain (If I Knew I'd Find You)	c.Jun 1926
I'll Be Blue (Just Thinking of You From Now On)	7 Oct 30
I'll Be Listening In Every Night	15 Aug 29
I'll Be a Pal to Your Boy (If You'll Be a Pal to Mine)	c.Dec 1928
I'm Alone Because I Love You	31 Dec 30
I'm Alone Because I Love You	13 Jan 31
I'm Drifting Back to Dreamland	c.Oct 1923
I'm Falling in Love with Someone	c.Jun 1923
I'm Just as Lonesome as You	14 Aug 30
I'm Up on a Mountain (Talking to the Sky)	9 Dec 30
I'm in Heaven When I'm in My Mother's Arms	6 Jul 20
I'm in Heaven When I'm in My Mother's Arms	16 Jun 20
I've Found My Sweetheart Sally	c.Apr 1925
I've Got a Feeling I'm Falling	c.12 Apr 29
If Dreams Could Bring You Back Again	c.Feb 1926
(I'd Call This World a Heaven) If I Could Call You Mine	c.May 1926
If Love Were All	c.May 1924
If You See That Gal of Mine (Send Her Home)	c.Jan 1925
If the Rest of the World Don't Want You	c.Feb 1924
In Der Ferne "Nun Lieb Wohl" (In the Distance)	12 May 22
In Der Ferne "Nun Lieb Wohl" (In the Distance)	10 Jul 22
In Einem Kuhlen Grunde (In a Cool Valley)	12 May 22
In Mem'ry Lane	c.Jun 1929
In Shadowland	c.Oct 1924
In a klein Shtiebele	20 Apr 22
In the Evening	c.May 1928
In the Gloaming	c.Sep 1923
In the Moonlight	c.Jun 1929
Indiana Moon	c.Oct 1923
It's Not the First Time You Left Me	c.Aug 1923
It's Really For You	26 Aug 30
It's a Lonesome Old Town (When You're Not Around)	16 Dec 30
Iyone--My Own--Iyone	c.May 1926
Jealous of You	27 Jun 21
June	c.26 Dec 28
Just As I Am	c.May 1924
Just Like the Rose	c.Dec 1919
Just One More Waltz with You, Sweetheart	23 Aug 29
Just a Cottage Small (By a Waterfall)	c.Mar 1926
Just a Little While	7 Oct 30
K'Dusha (N'Kadesh)	c.1947
Kabed es Ovicko	21 Mar 23
Kabed es Ovicko	27 Feb 23

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Kaddish (Yis-Ga-Dal)	c.1947
Kashmiri Moon	c.Jan 1929
Kiddush	c.1947
Kiss You Left Behind, The	c.Jan 1929
Kol Nidre	c.Jul 1923
Kol Nidre	c.1947
Lantern of Love	c.Feb 1926
Lay Me Down to Sleep in Carolina	c.Oct 1926
Lazy Lou'siana Moon	21 Feb 30
Lazy Lou'siana Moon	14 Mar 30
Let the End of the World Come Tomorrow	c.Oct 1926
Let's Forgive and Forget (And Start Over Again)	c.Feb 1927
Liebe Gesang (Love Song)	11 Dec 22
Liebe Gesang (Love Theme)	4 Dec 22
Liebes Shmerzen (Love's Torment)	4 Dec 22
Little Grey Mother of Mine	14 Nov 29
Little Mother	c.Apr 1928
Little Pal	23 Aug 29
Lonely Only (Just For You)	14 Aug 30
Lonesome Lover	16 Dec 30
Lonesome Lover	20 Jan 31
Lonesome Waltz	c.Jan 1927
Lonesomest Girl in Town, The	c.Nov 1925
Lost World, The	c.Dec 1924
Love (Your Spell Is Everywhere)	26 Sep 29
Love Me	14 Nov 29
Love Me and I'll Live Forever	c.Oct 1925
Love Melodies	23 Oct 30
Love's First Kiss	c.25 Feb 29
Lover, Come Back To Me	13 Jan 31
Lullaby Land	c.Dec 1919
Macabeier March	8 Feb 23
Macabeier March	29 Dec 22
Macushla	c.Mar 1920
Madeira	c.May 1925
Mammy's Little Kinky Headed Boy	c.Feb 1927
Mary Lou	c.1 Jun 26
Maureen Mavoureen	c.Feb 1927
Meine Sonne (Wie Strahlt Sonne Hell in Vollem Fliehen)	21 May 23
Memories of You	c.Jul 1926
Mi Amado	c.Mar 1929
Molly-O (I Love You)	17 Oct 21
Molly-O (I Love You)	20 Oct 21
Molly-O (I Love You)	26 Oct 21
Montana Call	11 Mar 30
Morgen Shtern--Die Neieh Zeit (Morning Star--The New Era)	6 Jun 21
Mother Machree	c.Nov 1919
Mother Machree	c.Feb 1924
Mother Machree	c.Nov 1926
Mother of Pearl	26 Jan 21
My Amada/Bye and Bye	20 Mar 29
My Kid (To Our Kids)	c.Nov 1924
My Song of the Nile	23 Aug 29
My Wild Irish Rose	c.Jun 1923
Nesting Time	c.Apr 1927

Nobody's Rose	20 Apr 21
Normandy	c.Aug 1925
Not For a Day But Forever	23 Aug 29
Nur Eine Nacht Sollst Du Mir Gehoren! (Just for a Night)	18 Jul 22
Ochilo Lo'el (I Will Hope in God)	c.14 Jul 61
Oh Promise Me	c.Jun 1923
Oh Promise Me	13 Aug 20
Ohn a Heim--Jewish	c.Nov 1919
Old Pal (Why Don't You Answer Me?)	c.Oct 1923
On the Alamo	c.12 Apr 29
On the Blue Lagoon	c.Jan 1924
One Million Times a Day	c.Jul 1924
One More Waltz	9 Oct 30
One Sweet Moment	28 Oct 30
One Sweetly Solemn Thought	c.May 1924
Out There in the Sunshine with You	c.Aug 1923
Pagan Love Song	23 Aug 29
Pal That I Loved Stole the Gal That I Love, The	c.Sep 1924
Pal of My Cradle Days	c.May 1925
Palms, The	c.Feb 1927
Palms, The	9 Sep 20
Palms, The	8 Sep 20
Para Gniedyh	c.Aug 1919
Petrushka	c.Oct 1926
Pretty Peggy	c.Oct 1923
Ptechka Vieterock	19 Nov 18
Ptchka	c.Aug 1919
Put Your Arms Where They Belong (For They Belong to Me)	c.Oct 1926
Rachem (Mercy), Op. 60, No. 1	29 Aug 21
Rachem (Mercy), Op. 60, No. 1	3 Mar 21
Ramona	c.Apr 1928
Reason I Love You, The (Because I Do)	c.Sep 1924
(You Forgot to) Remember	c.Nov 1925
River and Me, The	20 Jan 31
Roam on Little Gypsy Sweetheart	c.May 1927
Roll Along Missouri	c.May 1923
Rosary, The	c.Nov 1919
Rosary, The	c.Aug 1923
Rose I Call Sweetheart	13 Jan 21
Rose I Call Sweetheart	18 Jan 21
Rose I Call Sweetheart	26 Jan 21
Rose Marie	c.Dec 1924
Rose of Romany	23 Aug 29
Rose of St. Mary's	c.Jun 1926
Roses	c.Jan 1926
Roses Remind Me of You	c.1 Jun 26
R'tse (Accept Our Rest)	c.14 Jul 61
Ruby	23 Aug 29
Russian Lullaby	c.May 1927
Sei Choir Adonaj Mehejulemn (O God What Has Befallen Us)	17 Nov 22
Seit gesunt meine liebe altern (Have Mercy Upon Us)	3 Mar 21
She's Everybody's Sweetheart (But Nobody's Upon Us)	c.Jun 1924
Sholom Aleichem	c.1947
Should I?	14 Mar 30
Siesser Heim (Home Sweet Home)--Serenade	26 Feb 23

Silver Threads Among the Gold	c.May 1923
Silver Threads Among the Gold	c.Jul 1927
Sleepy Bye Bye Time	14 Aug 30
Sleepy Head	c.Jul 1926
Sleepy Time Gal	c.Dec 1925
Smile Away Your Tears	c.Sep 1924
Smiling Irish Eyes	26 Sep 29
So Far Away--So Long Ago	c.May 1924
Solnze vschodit i zachodit (The Sun Rises and Sets)	21 Mar 23
Some Day	c.Nov 1925
Something to Remember You By	12 Jan 31
Sometime It Will Be Lovetime (Sometime--Somewhere)	c.May-Jun 1919
Somewhere a Voice Is Calling	c.May 1923
Somewhere in France	18 Nov 18
Song of Love, A	10 Nov 30
Song of the Big Trail (Old Fashioned Song of Love)	9 Oct 30
Songbird of Melody Lane	c.May 1926
Songbird of Melody Lane	c.1 Jul 26
Sunflower Maid	c.Jul 1923
Sunlit Skies	4 Dec 30
Sweet Kentucky Sue	24 Oct 30
Sweet Madelon	c.Apr 1929
Sweetheart of All My Dreams (I Love You, I Love You)	c.Dec 1928
Tanz, Gesang un Wein (Dance, Song and Wine)	4 Dec 22
Tears	9 Dec 30
Tell Me To-Night	c.Jan 1927
Ten Thousand Years from Now	c.Jul 1923
Tender Memories	10 Nov 30
That Night in Araby	c.Oct 1926
That Wonderful Mother of Mine	c.Nov 1926
That's What I Call a Pal	c.Jan 1927
That's Why I Love You	c.Jul 1926
That's Why I Love You	c.8 Jun 26
There Are Two Sides to Every Story	c.Mar 1926
There Must Be a Bright Tomorrow (For Each Yesterday of Tears)	15 May 31
There Will Never Be Another Mary	21 Feb 30
Ting-a-Ling	c.Apr 1926
Together	c.Apr 1928
Tonight I Am Thinking of You	c.Jun 1929
Tonight You Belong to Me	c.Oct 1926
Too Many Parties and Too Many Pals	c.Jan 1926
Tripoli (On the Shores of Tripoli)	12 Aug 20
Trumpeter, The	c.Jan 1920
Tulip Time	c.Oct 1919
Under the Clover Moon	c.Feb 1927
Under the Moon	c.May 1927
Un'sanne Tokef	c.14 Jul 61
V'shomru (And Thou Shalt Guide Me)	23 May 22
V'shomru (And Thou Shalt Guide Me)	20 Apr 22
Valencia (A Song of Spain)	c.May 1926
Wach auf Mein Folk	18 Apr 23
Was There Ever a Pal Like You?	c.Feb 1920
Weary River	c.Mar 1929
What Does It Matter?	c.Feb 1927
What Would I Do Without You	26 Sep 29

What'll I Do	c.Jun 1924
What'll I Do	c.15 May 24
When Clouds Have Vanished and Skies Are Blue	c.Oct 1923
When I'm Looking at You	19 Feb 30
When You and I Were Seventeen	c.Jan 1925
When You and I Were Young, Maggie	c.Apr 1924
When You and I Were Young, Maggie	c.Jul 1927
When Your Hair Has Turned to Silver	13 Jan 31
Where Is My Boy Tonight	c.May 1924
White Dove, The	21 Feb 30
Who'll Dry Your Tears When You Cry?	13 Jul 21
Who'll Dry Your Tears When You Cry?	27 Jun 21
Why Live a Lie?	c.Jul 1924
Will You Be Mine	4 Dec 30
Won't You Give Me One More Waltz	c.Aug 1925
Wondering	c.Apr 1925
Yamen Roishen	29 Aug 21
Yamen Roishen	20 Oct 21
Yo Te Amo (Means I Love You)	c.Mar 1929
You Can't Cry Over My Shoulder	c.Jan 1927
You Promised That You'd Be Mine	28 Oct 30
You're Always a Baby to Mother	c.Jan 1926
You're in Love with Everyone (But the One Who's in Love)	c.Feb 1924
Your Beautiful Eyes	c.Aug 1927
Your Mother and Mine	c.Aug 1929

Appendix #2

Names Used on Record by William Robyn

James Allison	-	Worth(Aust)
Jamie Bolton	-	Ang(Aust)
Tom Brown	-	Lin
Walter Clarke	-	Mt(Aust)
Fred Conroy	-	Vri
Frank Conroy	-	Vri
Thornely Crane	-	Br
Vernon Dalhart(sic)	-	Worth(Aust)
Jack Ender	-	PA, Per
Reg Forsythe	-	Emb(Aust)
Al Foster	-	Cam, Ang(Aust)
William Francis	-	Aurora(Canadian)
Fred Franklin	-	Ro
Buddy Gravelle	-	Lin, Ro
Ralph Haines	-	Dom, Re
Edward Hamilton	-	Em, Med
Ray Hamilton	-	Lin
Charles Hart	-	Ang(Aust)
Larry Henderson	-	Starr(Canada)
Lawrence Henry	-	Elec(Aust)
Bob Hillman	-	Regent(Aust)
Al Johnston	-	Golden Tongue(Aust)
Harold Lambert	-	Pm(Aust)
Albert Lee	-	GP(Aust)
Bobby Mack	-	Muse
Walter Norton	-	Muse, Tre

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Allen O'Shea	-	Stg(Aust)
John O'Shea	-	Ang(Aust)
Olympia Quartette (member)	-	Vic
Edmund Playman	-	Gracelon(Aust)
Roy Powell	-	Chg, Or
Walter Ray	-	Tre
Walter Remick	-	Elec(Aust)
Edgar Richards	-	GP(Aust)
Walter Richards	-	GP(Aust)
Eddie Rickman	-	Stg(Aust)
Billy Roberts	-	Cr(C), Dom(C), Stg(C)
Lewis Roberts	-	Cr(C), Dom(C), Stg(C)
Wyllie Robin	-	Per(UK)
William Robinow	-	Vic
William Robinson	-	Em, Md
William Robyn	-	Ang(Aust)(?), Apex, Ban, Bellbird(Aust), Br, Cam, Cq, Cr, Dn(UK), Dom, Em, Imp, Lin(?), Med, Mt, OK, Or, PA, Pan(Aust), Par, Pm(Aust), Per, Phonola, Re, Ro, Sym, Vic, Voc(Aust)
Willie Robyn	-	Apex(Canada), Ban, Cr, Broadcast(Aust), Dom, Mt, Pan(Aust) Per, Re, Dom(C), Stg(C)
"Wee" Willie Robyn	-	Ang(Aust), Apex, Ban, Bwy, Cam, Cq, Cr, Imp, Or, PA, Per, Re, Ro, Voc(Aust)
Wyllie Robyn	-	PA, Per, Per(UK)
George Ruban	-	Op
Cantor William Rubin	-	Pilotone
William Rubinoff	-	P, PA, Per
William Scarpioff	-	Col
Henry Scott	-	Cam
Eddie Shaw	-	Muse
Harry Smith(?)	-	Ro
John Spear	-	Ang(Aust), Ban, Cam, Chg, Cq, Je, Lin, Or, Re, Ro
William Stanley	-	Je
Brian Thomas	-	Worth(Aust)
Ray Turner	-	Mt(Aust)
Frankie Waters	-	Cam
Les Weston	-	Worth(Aust)
Jerry White	-	Ban, Chg, Imp, Je, Or
Louis Young	-	GP(Aust)

Appendix #3

Label Abbreviations

All labels on which Robyn is known to have been released are listed here. Label abbreviations used in the discography are based on the standard abbreviations established by Brian Rust; also shown are the 1000-block numerical series in which Robyn appeared. All labels are U.S.-based unless noted. Aust=Australian.

Ang	=	Angelus (Australia) 3000
Apex	=	Apex (Canada) 41000
Arcadia	=	Arcadia (Australia) 2000
Aurora	=	Aurora (Canada) 22000
Ban	=	Banner 6000, 0500, 32000
Bellbird	=	Bellbird (Australia) 300
Br	=	Brunswick 2000, 5000

Broadcast	=	Broadcast (Australia) W500
Bwy	=	Broadway 1000
Cam	=	Cameo 200, 1000, 8000, 9000, 0200
Chg	=	Challenge 100
Col	=	Columbia E4000
Cq	=	Conqueror 7000
Cr	=	Crown 3000
Cr(Can)	=	Crown (Canada) 81000, 91000
Dom	=	Domino 4000
Dom(Can)	=	Domino (Canada) 181000
Dn	=	Dominion (UK) A-10
Elec	=	Electron (Australia) 5000
Em	=	Emerson 7000, 9000, 10000
Emb	=	Embassy (Australia) E100, 8000
Golden Tongue	=	Golden Tongue (Australia) 100
GP	=	Grand Pree (Australia) 18000
Gracelon	=	Gracelon (Australia) 4000
Imp	=	Imperial (UK) 2000
Je	=	Jewel 5000
Lin	=	Lincoln 2000, 3000
Md	=	Melodisc 700
Med	=	Medallion 8000
Mt	=	Melotone M-12000
Mt(Aust)	=	Melotone (Australia) 10000
Muse	=	Muse 300
OK	=	Okeh 4000
Op	=	Operaphone 41000
Or	=	Oriole 1000, 2000
P	=	Pathe (vertical cut) P-22000
P(UK)	=	Pathe (UK) E3000
PA	=	Pathe-Actuelle/Actuelle 021000, 25000, 32000, 36000
Pan	=	Panachord (Australia) P12000
Par	=	Parlophone (Australia) A2000
Per	=	Perfect 11000, 12000, 15000
Per(UK)	=	Perfect (UK) P-300
Phonola	=	Phonola 4000
Pilotone	=	Pilotone 5000
Pm	=	Paramount (Australia) P2000, 2000
Re	=	Regal 8000, 10000
Regent	=	Regent (Australia) R1000
Ro	=	Romeo 200, 1000
Royal	=	Royal (Canada) 391000
Savoy	=	Savoy (Australia) 1000
Starr	=	Starr (Canada) 700
Stg(Aust)	=	Sterling (Australia) F1000
Stg(Can)	=	Sterling (Canada) 281000
Sym	=	Symphonola 4000
Tre	=	Tremont 400, 0500
Vic	=	Victor 16000, 18000, 68000, 73000
Voc(Aust)	=	Vocalion (Australia) 500
Vri	=	Variety 5000
Worth	=	Worth (Australia) 7000

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ACKNOWLEDGEMENTS

A discography as detailed as the one presented here is possible only with the help of many, many hands. First and foremost I would like to thank two extraordinary researchers whose major contributions were spurred by their genuine affection for Mr. Robyn--William Bryant and Martin Bryan. Bryant also nudged me for years to get the project started. Another important contributor was Steve Abrams, whose discographies of Cameo and related labels served as the starting point for the listing.

Others who willingly assisted on the discographical side included Ross Laird with extensive information on Australian issues; Arthur Badrock with similar information from England; Victor discographer William Moran; Brian Rust; Quentin Riggs; Barbara Sawka of Stanford University; Leah Burt of the Edison National Historic Site; ethnic expert Richard Spottswood; Richard Warren of Yale University; Sam Brylawski and Winn Matthias of the Library of Congress; and the helpful staffs of the Rodgers and Hammerstein Archives and other divisions of the New York Public Library. The Rigler and Deutsch Record Index was also consulted.

For help on a myriad of miscellaneous biographical details, I must also thank Barbara Vandergrift of the National Press Club; linguist Robert Rothstein of the University of Massachusetts-Amherst; Steven Ramm; Robyn's close friend Cantor William Wolff (a distinguished concert artist in his own right); and his longtime friends Rosemarie and Joseph Lamont, who are now caring for Robyn. (Rosemarie is the granddaughter of Mrs. Vineburg.)

Of course not every source approached was as helpful as these. The synagogues at which Robyn served for so many years seemed to have little interest in locating information on his tenure with them; and a representative of the Friar's Club, when asked the date of the Caruso "roast" at which Robyn appeared, brushed me off with "1928"! (Caruso died in 1921.)

Most important was the help of the subject himself, who gave many hours of his time to answer innumerable questions during our interviews. May we all live as productive a life, and make half as many friends, as has William Robyn.