User’s Guide
By Allan Sutton

This is a revised edition of a work that I originally compiled in association with Kurt Nauck in 2011, which has been out-of-print for several years. Some months after that book was released, I was fortunate to acquire the late Bill Bryant’s research collection, which includes the extensive discographic data accumulated by the Record Research group (George Blacker, Walter C. Allen, Len Kunstadt, Carl Kendziora, et al.) between 1952 and the early 1990s. As I began to review that material, it became apparent that the original edition of this work, although generally reliable (and a major improvement over two earlier attempts by Duane Deakins and H. H. Annand) could benefit from a revision incorporating that data. (Incredibly, Deakins’ badly outdated work is still being sold, as a pirated spiral-bound reprint with his name deleted.)

The original Indestructible Phonographic Record Company recording files have long-since vanished. Therefore, this work is a modern reconstruction based upon careful examination of the surviving artifacts. Ironically, the cylinders and accompanying box lids are not always the most accurate sources of information. Titles were often abbreviated or altered on the rims and lids, and artists were sometimes misidentified, disguised by pseudonyms, or not identified at all. Wherever possible, we have consulted the original catalogs and supplements, trade paper listings, and other primary-source documentation for corroborating evidence.

**Catalog Numbers** — These are the numbers under which the cylinders were listed in the manufacturers’ catalogs. We have not shown the “2M” and “4M” prefixes that sometimes appear on the rims; they were employed to prevent confusion among dealers and customers, but are not considered a part of the catalog number. The same catalog numbers were used when these cylinders were sold under the Columbia, Lakeside (Montgomery Ward), and Oxford (Sears, Roebuck) brands. Clients like Sears selected only certain titles for their catalogs; thus, not every number appears under their brands. Although boxes were individually designed for each retailer, no brand or company name appears on the rims of any Indestructible products. Therefore, unless an Indestructible cylinder is found with its original box and matching lid, it is impossible to determine the brand under which it was sold (nor is it particularly relevant, as the material is identical from one brand to the next).

**Titles** — Titles are given in their full and correct form, as originally published in sheet music form, and/or as registered with the U.S. Copyright Office. The published forms shown here may differ to varying degrees from what appears on the cylinder rims. Indestructible abridged or even altered titles if necessary to fit them within the limited space available on the rims, as did all cylinder makers; and in a few cases, they simply got them wrong. Abridgements are shown only if they might cause confusion with similarly titled songs.
Composers and Show Credits — Composers are rarely shown on the cylinder rims or box lids. Therefore, most composers have been determined by consulting sheet music, copyright filings, and original catalogs and supplements, or by comparing the recorded selections to those issued by other companies for which we have better composer documentation. In the case of shared credits, the lyricist is given first, followed by the composer. To aid in identification, lyricists are listed even for purely instrumental recordings. Where applicable, the shows in which songs were first performed are shown following the composers’ names. With very few exceptions, the artists on these records were not cast members of those shows.

Performers — Performers’ names are given in their customary form, regardless of what appears on rims and lids; for example, Frank C. Stanley and Henry Burr are listed under those names, even though their legal names were William Stanley Grinsted and Harry McClaskey, respectively. Pseudonyms and erroneous artist credits, when present, are shown in parentheses following the correct name. Accompaniments generally are by studio ensembles, with confirmed exceptions noted. For instrumental artists, the instrument(s) played are shown following the artists’ names.

Because of limited space on the cylinder rims, artists’ first names were usually deleted, or abbreviations were substituted (such as “CO. &H.” for Collins & Harlan on some issues.) Titles and artist identification are often lacking entirely on Indestructible lids, particularly in the case of client products like Oxford.

Until 1920, virtually all Indestructible band and orchestra issues lack artist credits on the rims, although in some cases the group (usually Lacalle’s Band) is identified by name in the catalogs. In most if not all cases, these are likely to have simply been by the house band or orchestra, which was under Joseph Lacalle’s direction before he moved to the Columbia label in 1910.

Occasionally, and only in cases of the most distinctive voices, we have relied on aural identification as a last resort. Aural identifications are clearly identified as such in the text. We have also noted actual artists (like Rome Fenton) whose names have been misidentified as pseudonyms by various writers.

Group personnel are shown only if they are confirmed in original catalogs or other primary-source documentation. Although many vocal ensembles had a fairly stable core personnel, we know from other companies’ recording files that substitutions were common, and we have chosen not to guess.

Some late Indestructible cylinders show incorrect artist credits. This is not a case of pseudonym use (the names shown are those of actual performers) but of outright mislabeling, the cause of which remains unknown. Thus far, we have found no evidence of any issued versions by the artists whose names appear in error. Because of the scarcity of these later releases, there are likely to be other instances of Indestructible mislabelings that have not yet come to our attention.
Recording and Release Dates — No primary-source documentation of recording dates has survived for these cylinders. Many discographers attempt to extrapolate recording dates by subtracting a month or two from known release dates, a dangerous practice. We know from the surviving production files of other companies that the time-span from date of recording to date of release averaged between eight and ten weeks during this period. However, those files also document numerous instances of masters that were released anywhere from just several weeks (in the case of “rushes”) to several years after having been recorded. Therefore, we have chosen not to speculate on recording dates.

Release dates are taken from a combination of Indestructible’s original monthly supplements and *The Talking Machine World*’s advance record bulletins, which generally are in agreement. Exact Indestructible release dates after the Columbia connection was severed in 1912, and especially after Indestructible was reorganized as the Federal Record Corporation in 1917, are difficult to determine with any degree of confidence, given the absence of *TMW* listings, the rarity and sporadic nature of Indestructible’s later lists, and irregularities in the few lists that have surfaced. For those later issues, we have shown only the year in which we believe the records to have been issued, based upon other companies’ releases of the same titles.

Rims, Boxes, and Colors — Indestructible rims never show a brand name, but they are easily identified by the date July 29, 1902, referring a William Messer patent that Indestructible acquired from the defunct Lambert operation. Very early Indestructible rims use raised type and are relatively scarce. The company soon switched to embossed, pigment-filled type. Many early numbers exist in both forms. Novice collectors sometimes mistake late Lambert cylinders (which use a similar series of catalog numbers and are molded in black celluloid, rather than the earlier pink) for Indestructibles. The Lamberts are easily distinguished by their lack of Indestructible’s distinctive cardboard liner and metal end-caps.

The vast majority of Indestructible cylinders were molded in black celluloid. However, some also appear in light blue (which is not uncommon) and light green (which is rare). There are confirmed examples of light-blue cylinders that were released as early as 1907 and as late as 1920, in both two- and four-minute formats. Only three light-green pressings have been confirmed, all from 1909 two-minute recordings, although there are anecdotal reports of others. All known material on colored celluloid was also issued in standard black. The colored celluloid, although visually appealing, is often noisier and more prone to surface irregularities than the black. Why colored celluloid was chosen for some pressings remains a mystery.

For Further Reading — A detailed history of the Indestructible Phonographic Record Company, and all other commercial cylinder producers in the U.S., can be found in the author’s *American Record Companies and Producers, 1888–1950: An Encyclopedic History* (Mainspring Press, 2018).
Indestructible Cylinders

Revised Edition by Allan Sutton, William R. Bryant, and The Record Research Associates

Part 1: Two-Minute Popular Series

Cylinders pressed from British masters are indicated by an asterisk.

The following numbers precede the start of Indestructible’s main series, at #640. Copies have been confirmed in private collections, and most are listed in the first Indestructible catalog. All are known to exist as with raised-letter rim markings, and later pressings of some have also been reported with standard sunken-letter markings. Although there are anecdotal reports of other Indestructibles numbered below 640, they have not been confirmed by reliable sources; those that have been investigated thus far have proved to be late Lambert issues (see User’s Guide).

472  Peer Gynt Suite: Anitra’s Dance (Grieg)  
     Band

553  Harrigan (Cohan; interpolated in Fifty Miles from Boston)  
     Wilson [male vocalist]

575  Semiramide: Overture (Rossini)  
     Orchestra

602  Faust: Waltz (Gounod)  
     Band

603  Victorious Eagle March (Rosey)  
     Band

604  Manhattan Beach March (Sousa)  
     Band

605  La Sorella March (Gallini)  
     Band

626  Two Blue Eyes (Madden-Morse)  
     Byron G. Harlan

635  Hearts and Flowers (Tobani)  
     Orchestra
Released November 1907:

Indestructible 640 marks the start of regular, contiguous numbering. Four numbers at the end of this initial block do not appear in any catalogs, supplements, or advertisements inspected thus far, and no copies have been reported by reliable sources. Many releases from 1907 through early 1908 exist with both raised-letter (early) and sunken-letter (later) rim markings.

640  Old Faithful March (Holzmann)
     Band

641  Much Obliged to You (Burt)
     Arthur Collins

642  Dixie Dan (Cobb-Furth; The Gay White Way)
     Arthur Collins

643  See-Saw (Edwards)
     Byron G. Harlan

644  Many’s the Time (Rose-Fischer)
     Arthur Collins & Byron G. Harlan

645  Who Do You Love? (Cole-Johnson)
     Arthur Collins & Byron G. Harlan

646  Flanagan at the Doctor’s (Porter)
     Steve Porter (spoken)

647  Flanagan at the Tailor’s (Porter)
     Steve Porter (spoken)

648  Kentucky Babe (Buck-Geibel)
     Peerless Quartet

649  The New Parson at the Darktown Church (Stewart)
     Peerless Quartet
     Nos. 648–649 anonymous; artist identification is based on aural evidence.

650  Don’t Get Married Any More, Ma (Leigh-Pether)
     Ada Jones

651  Bronco Bob and His Little Cheyenne
     (Williams-Van Alstyne; dialogue by Spencer)
     Ada Jones & Len Spencer (spoken, with vocal)

652  At the Village Post Office (Porter-Harlan)
     Peerless Trio (Billy Murray, Byron G. Harlan, Steve Porter)
     Identification of the performers is from the Indestructible catalog.
653 Darkies Dream (Lansing)
   Fred Van Eps (banjo)

654 Dixie Minstrels, No. 1
   Minstrels (Billy Murray, Byron G. Harlan, Steve Porter, Frank C. Stanley)
   Identification of the performers is from the Indestructible catalog.

655 Dixie Minstrels, No. 2
   Minstrels (Billy Murray, Byron G. Harlan, Steve Porter, Frank C. Stanley)
   Identification of the performers is from the Indestructible catalog.

656 I Think I Oughtn’t Auto Any More (Bryan-Goetz)
   Billy Murray

657 Tooral-I-Ooral-I Ay (Montagu)
   Billy Murray

658 No listing found

659 No listing found

660 Danse des Satyrs
   Ulrich Gingras (piccolo)

661 No listing found

662 No listing found

Released December 1907:

663 Pearls — Intermezzo (Lerdo?)
   Bohemian Orchestra

664 Merry Widow Waltz (I Love You So) (Lehar; *The Merry Widow*)
   Bohemian Orchestra

665 The Stars and Stripes Forever — March (Sousa)
   Band

666 *Il Trovatore*: Anvil Chorus (Verdi)
   Band

667 Somebody’s Been Around Here Since I’ve Been Gone (West-Bratton)
   Arthur Collins

668 Bridgita
   Arthur Collins

669 Don’t Worry (Rose-Snyder)
   Byron G. Harlan
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<tr>
<th>Page</th>
<th>Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
<td>670</td>
<td>When You Love Her and She Loves You (Mills)</td>
<td>Byron G. Harlan</td>
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<tr>
<td>671</td>
<td>In Monkey Land (Morse)</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
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<tr>
<td>672</td>
<td>When the World Don’t Treat You Right</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
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<td>673</td>
<td>Thim Were the Happy Days (Sloane)</td>
<td>Steve Porter (spoken and vocal)</td>
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<td>674</td>
<td>Asleep in the Deep (Lamb-Petrie)</td>
<td>Frank C. Stanley</td>
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<tr>
<td>675</td>
<td>From Your Dear Heart to Mine (Barron)</td>
<td>Frank C. Stanley</td>
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<td>676</td>
<td>The Holy City (Weatherly-Adams)</td>
<td>Henry Burr</td>
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<tr>
<td>677</td>
<td>Some Day When Dreams Come True (Staats)</td>
<td>Henry Burr</td>
</tr>
<tr>
<td>678</td>
<td>She’s the Fairest Little Flower Dear Old Dixie Ever Grew (Johnson-Morse)</td>
<td>Frank C. Stanley &amp; Henry Burr</td>
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<td>679</td>
<td>The Flowers Outside the Cafe (Solman)</td>
<td>Frank C. Stanley &amp; Henry Burr</td>
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<td>680</td>
<td>Three Rubes Seeing New York (Porter)</td>
<td>Peerless Trio (Billy Murray, Byron G. Harlan, and Steve Porter)</td>
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<td>Identification of group and its members is from the Indestructible catalog; inspected rims show only “Trio.”</td>
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<tr>
<td>681</td>
<td>Smile, Smile, Smile (Madden-Hoffmann; <em>The Rogers Brothers in Panama</em>)</td>
<td>Ada Jones &amp; Billy Murray</td>
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<tr>
<td>682</td>
<td>So What’s the Use? (Montagu; <em>The Yankee Tourist</em>)</td>
<td>Billy Murray</td>
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<tr>
<td></td>
<td>Rims are labeled “What’s the Use?”</td>
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<tr>
<td>683</td>
<td>She Forgot to Bring Him Back (Irwin-McKenna)</td>
<td>Ada Jones</td>
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Released January 1908:

684 Twenty-Third Regiment March (Lacalle)
   Military Band

685 For All Eternity (Mascheroni)
   Alan Turner

686 Maritana: In Happy Moments Day by Day (Wallace)
   Alan Turner
   Listed in Deakins in error as “In Happy Memories.”

687 Flanagan on St. Patrick’s Day (Porter)
   Steve Porter

688 Imitation of Amateur Night at the Vaudeville (Porter)
   Steve Porter

689 The Ragtime Drummer (Hill)
   James I. Lent (percussion) with band

690 Mariuch Dance-a da Hootch-a-Ma-Kootch Down at Coney Isle
   (Sterling-H. Von Tilzer)
   Arthur Collins

691 Nothing Ever Worries Me (Hirsch)
   Arthur Collins

692 School Days (When We Were a Couple of Kids) (Cobb-Edwards)
   Byron G. Harlan

693 There’s Another Picture In My Mama’s Frame (Harris)
   Byron G. Harlan
   Reported but not confirmed; the same title and artist are confirmed on 724.

694 My Old Kentucky Home (Foster)
   Quartet (aurally the Peerless Quartet)

695 Tennessee Tessie (Schwab-Ronklyn-Piantadosi)
   Quartet (aurally the Peerless Quartet)

696 Betty — Intermezzo (Slaughter)
   Symphony Orchestra

697 Rocked in the Cradle of the Deep (Willard-Knight)
   Frank C. Stanley

698 Robin Hood: Armorer’s Song (De Koven)
   Frank C. Stanley
699  *Masaniello*: Overture (Auber)
    Band

700  Our Family Tree (Morse)
    Arthur Collins & Byron G. Harlan

701  Rain-in-the-Face (Burt)
    Arthur Collins & Byron G. Harlan

702  Sambo and Dinah (Cole-Johnson)
    Frank C. Stanley & Grace Nelson

703  ’Deed I Do (Edmonds)
    Frank C. Stanley & Grace Nelson

704  Over the Waves — Waltz (Rosas)
    Military Band

705  *Il Trovatore*: Miserere (Verdi)
    Military Band

**Released February 1908:**

706  *The Merry Widow* — Medley (Lehar)
    Band

707  I Want to Be a Merry Merry Widow (Madden-Morse)
    Ada Jones

708  Maxim’s (Girls, Girls, Girls) (Lehar; *The Merry Widow*)
    Frank C. Stanley

709  I Love You So (The Merry Widow Waltz) (Lehar; *The Merry Widow*)
    Frank C. Stanley & Elise Stevenson

710  The Cavalier (Lehar; *The Merry Widow*)
    Frank C. Stanley & Elise Stevenson
    Some rims reportedly mislabeled “Silly Cavalier” (unconfirmed).

711  Vilia (Lehar; *The Merry Widow*)
    Elise Stevenson

712  Quite Parisian (Lehar; *The Merry Widow*)
    Frank C. Stanley

713  Women (Lehar; *The Merry Widow*)
    Male Quartet

714  Cecelia
    Edward M. Favor
715 **Rigoletto: Quartet (Verdi)**
Band

716 **Come On and Kiss Your Baby (Clark)**
Arthur Collins & Byron G. Harlan

717 **Mañana — Tango (Missud)**
Band

718 **Chimmee and Maggie at The Merry Widow (Spencer)**
Ada Jones & Len Spencer (spoken and vocal)

719 **I Got to See the Minstrel Show (Bryan-Von Tilzer)**
Arthur Collins

720 **Flanagan’s Married Life (Porter)**
Steve Porter

721 **When We Are M-A-Double R-I-E-D (Cohan; The Talk of New York)**
Bob Roberts

722 **Trombone Johnsen (Stark)**
Fred Van Eps (banjo)
Rims misspell the name “Johnson” (the correct form is “Johnsen,” per the copyright filing and sheet music).

723 **The Liars (Spencer)**
Len Spencer & Billy Murray (spoken)

724 **There’s Another Picture In My Mama’s Frame (Harris)**
Byron G. Harlan
Issue confirmed; see note at 693.

725 **Listen to the Mocking Bird (Hawthorne, as Winner)**
Joseph Belmont (whistler)

726 **Romance and Reality**
Edward M. Favor

727 **Wouldn’t You Like to Have Me for a Sweetheart? (Irwin-Robyn; The Yankee Tourist)**
Ada Jones & Billy Murray

728 **I’d Rather Be a Lobster Than a Wise Guy (Madden-Morse)**
Billy Murray

729 **Flanagan on a Broadway Car (Porter)**
Steve Porter
Released March 1908:

730  Powhatan's Daughter — March (Sousa)
     Band

731  There Never Was a Girl Like You (Williams-Van Alstyne)
     Byron G. Harlan

732  Under Any Old Flag at All (Cohan; The Talk of New York)
     Billy Murray

733  Little Black Lamb (Buck-Morse)
     Ada Jones

734  Dixie (Emmett)
     Band

735  I'd Rather Have Nothin' All the Time (Williams-Lowitz)
     Arthur Collins

736  And His Day's Work Was Done (Connor)
     Frank Evans

737  Hi-Le, Hi-Lo
     George P. Watson

738  The Village Constable
     Peerless Trio (Billy Murray, Byron G. Harlan, and Steve Porter)
     Identification of group and its members is from the Indestructible catalog;
     inspected rims show only “Trio.”

739  School Day Frolics (Spencer)
     Ada Jones & Len Spencer

740  Flanagan's Mother-In-Law (Porter)
     Steve Porter

741  Poet and Peasant: Overture (Von Suppé)
     Band

742  My Gal Irene (Burt)
     Arthur Collins & Byron G. Harlan

743  I’m Afraid to Come Home in the Dark (Williams-Van Alstyne)
     Bob Roberts

744  When You Steal a Kiss or Two (Clark; The Girl Behind the Counter)
     Ada Jones & Billy Murray

745  Blue Danube Waltz (Strauss)
     Orchestra
Rum-Tiddley-Um-Tum-Tay (Out for the Day Today) (Leigh-Powell)
Helen Trix

The Jokesmiths (Spencer)
Len Spencer & Billy Murray (spoken)

Pride of the Prairie (Breen-Botsford)
Male Quartet

One, Two, Three — All Over! (West-Waters)
Billy Murray

Original Lauterbach (with Yodel) (Watson)
George P. Watson

Softly Now the Light of Day (Gottschalk)
Mixed Quartet

Cupid’s Wedding Bells (Morse)
Ada Jones & Billy Murray

Eppler’s Whiskers — March Comique (Hacker)
Band

April 1908:

No new releases were listed for this month.

Released May 1908:

Hail to the Nation — March
Indestructible Military Band

Hoo-Oo! (Ain’t You Coming Out Tonight?) (Ingraham)
Byron G. Harlan

All She Gets from the Iceman Is Ice (Lamb-Solman)
Edward M. Favor

Cotton — A Southern Breakdown (Von Tilzer)
Fred Van Eps (banjo)

The Lanky Yankee Boys in Blue (Madden-Morse; Lonesome Town)
Billy Murray

Torch Dance (German; Henry VIII)
Band
760  Love’s Roundelay (Herbert-Straus; A Waltz Dream) 
    Frank C. Stanley & Henry Burr

761  Common Sense (Larkins-Smith) 
    Bob Roberts

762  The Dream Waltz (Straus; A Waltz Dream) 
    Orchestra

763  Pass It Along to Father (Vincent-H. Von Tilzer) 
    Ada Jones

764  Way Back (Lester-Keith) 
    Arthur Collins & Byron G. Harlan

765  Piccolo — Buffo Duet (Straus; A Waltz Dream) 
    Frank C. Stanley & Elise Stevenson

766  Der Tambour du Garde — March (Titl) 
    Band

767  For the Red, White, and Blue (Rosenfeld) 
    Frank C. Stanley

768  Rah! Rah! Rah! (Cecil-Chapel; The Soul Kiss) 
    Male Quartet

769  Kimmel March (Kimmel) 
    John J. Kimmel (accordion)

Released June 1908:

770  With Sword and Lance — March (Starke) 
    Band

771  True Heart — March Ballad (Ball) 
    Byron G. Harlan

772  Sailing in My Balloon (Mills-Bennett) 
    Ada Jones

773  Somebody Lied (Branen-Lloyd) 
    Arthur Collins

774  Irish Hearts (Frantzen) 
    Fred Van Eps (banjo)

775  Summertime (Von Tilzer) 
    Male Quartet
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<th>Track</th>
<th>Title</th>
<th>Performers</th>
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<tbody>
<tr>
<td>776</td>
<td>Honey, Won’t You Please Come Down? (Reed)</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
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<tr>
<td>777</td>
<td>When I Get Pickled (Roberts)</td>
<td>Bob Roberts</td>
</tr>
<tr>
<td>778</td>
<td>The Honeybees’ Honeymoon (Reed)</td>
<td>Ada Jones &amp; Billy Murray</td>
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<tr>
<td>779</td>
<td>Big Chief Smoke (Kolb-Raynes; <em>Lonesome Town</em>)</td>
<td>Billy Murray</td>
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<tr>
<td>780</td>
<td>Santiago Flynn — An Irish-Mexican Episode (Madden-Morse; dialogue by Spencer)</td>
<td>Ada Jones &amp; Len Spencer (spoken and vocal)</td>
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<td>781</td>
<td>Plantation Chimes (Hall)</td>
<td>Lacalle’s Band (with laughing)</td>
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<td>782</td>
<td>Sweetheart Days (Heiser-Dailey)</td>
<td>Male Quartet</td>
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<tr>
<td>783</td>
<td>Bye-Bye, Dearie (Von Tilzer)</td>
<td>Frank C. Stanley &amp; Henry Burr</td>
</tr>
<tr>
<td>784</td>
<td>Medley of Irish Jigs (Traditional; arr. by Kimmel)</td>
<td>John J. Kimmel (accordion)</td>
</tr>
<tr>
<td>785</td>
<td>In Darkest Africa (Sousa; No. 3, from <em>Three Quotations</em>)</td>
<td>Band</td>
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<tr>
<td>786</td>
<td>Sounds of Peace — March (Von Blon)</td>
<td>Band</td>
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**Released July 1908:**

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<th>Track</th>
<th>Title</th>
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<tr>
<td>787</td>
<td>By the Old Oaken Bucket, Louise (Davis)</td>
<td>Frank C. Stanley</td>
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<tr>
<td>788</td>
<td>Love Me Like I Like to Be Loved (Bryan-Jones-Meyer)</td>
<td>Stella Tobin</td>
</tr>
<tr>
<td>789</td>
<td>Nothing Ever, Ever, Ever, Hardly Ever Troubles Me</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
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<td></td>
<td>(Norworth-A. Von Tilzer; <em>Ziegfeld Follies of 1908</em>)</td>
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<td>Inspected rims are labeled “Nothing Hardly Ever Troubles Me.”</td>
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<tr>
<td>790</td>
<td>Nearer My God to Thee (Adams-Mason)</td>
<td>Male Quartet</td>
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</tbody>
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791 Smarty (Norworth-Von Tilzer)  
Byron G. Harlan

792 The Frisky Farmer and the Modest Manicure (dialogue by Spencer)  
Ada Jones & Len Spencer (spoken, with vocal by Jones)  
Inspected rims are labeled only “Modest Manicure.”

793 Charity  
Bob Roberts

794 Bon Bon Buddy (Rogers-Cook; Bandana Land)  
Billy Murray

795 The Alpine Whistler (Belmont)  
Joseph Belmont

796 Irish Repartee (Porter)  
Steve Porter & Billy Murray (spoken)

797 Medley of Popular Songs, No. 1  
Band

798 American Home Songs — Medley  
Band  
Includes: Yankee Doodle (traditional); Tramp, Tramp, Tramp! (Root); Old Black Joe (Foster); Goodnight, Ladies; Massa’s in the Cold, Cold Ground (Foster); Battle Hymn of the Republic (Howe)

799 Any Old Port in a Storm (Lamb-Mills)  
Frank C. Stanley

800 H-a-s-h, Dat Am de Word I Love (Clarke)  
Arthur Collins

801 I’ve Taken Quite a Fancy to You (Madden-Morse)  
Ada Jones & Billy Murray

802 That’s Why I Never Married (Cawthorne-Golden)  
Bob Roberts

803* My Old Dutch (Chevalier-Ingle) [British # unknown]  
Albert Whelan

804 She Hasn’t Done Her Hair Up Yet (Hayden-Clarendon-Rogers)  
Ada Jones

805 Medley of Straight Jigs, No. 1 (Traditional)  
John J. Kimmel (accordion)

806 I Want You (Cohan; The Talk of New York)  
Billy Murray
807 Dixie Minstrels, No. 3
Minstrels
Includes: Bye-Bye, My Caroline (Reed); I’m Happy When the Band Plays “Dixie” (Benham-Vanderveer). Aurally, this is the Rambler Minstrel Company (Billy Murray, Byron G. Harlan, Arthur Collins, Steve Porter). An alternate version by the Peerless Quartet has been reported by a questionable source but has not been confirmed.

808 Finnegan’s Flat (Porter)
Steve Porter (spoken)

809 Luna Waltz (Lincke; Frau Luna)
Lacalle’s Orchestra

810 Distant Greeting — March and Two-Step (Doring)
Band

Released August 1908:

811 If You Cared for Me (Rose-Snyder)
Will C. Robbins
Inspected rims are titled only “If You Cared.”

812 Will He Answer “Goo! Goo!” (Macdonald-Meher)
Ada Jones

813 Medley Buck and Reel (Traditional; arr. by Kimmel)
John J. Kimmel (accordion)
Listed in error in Deakins and derivative works as “Medley of Jigs and Reels.”

814 I’m Starving for One Sight of You (Harris)
Frank C. Stanley & Henry Burr

815 Oh! Oh! Titipoulo (Ithier)
Orchestra

816 Down in Jungletown (Madden-Morse)
Arthur Collins & Byron G. Harlan

817 Sidewalk Conversation (Porter)
Steve Porter (spoken)

818 He and She in Vaudeville (Porter)
Steve Porter & Stella Tobin (spoken, with incidental orchestra)

819 Yankee Doodle’s Come to Town (Cohan; The Yankee Princess)
Billy Murray
820 Gentle Spring Is Here Again (Fulton)
  Byron G. Harlan (vocal) & Joseph Belmont (whistling)

821 The Star-Spangled Banner (Key) / America (Carey)
  Military Band

822 Walk, Walk, Walk (Belmont)
  Billy Murray (vocal) & Joseph Belmont (whistling)

823 Maple Leaf Rag (Joplin)
  Fred Van Eps (banjo)

824 Dolores — Waltz (Waldteufel)
  Orchestra

825 That’s Where I Come In (Connor)
  Edward M. Favor

826 I’m the Man (Camp-Norton)
  Bob Roberts

827 Rose Mousse — Entr’acte (Bosc)
  Concert Band

828 Bonnie Doon (Ye Banks and Braes) (Burns-Johnson)
  Henry Burr

829 Calvary (Vaughan-Rodney)
  Frank C. Stanley

830 Coast Guards March (Snedeker)
  Military Band

831 Rag Babe (Cohan)
  Arthur Collins

832 Henny and Hilda at the Schutzenfest (Spencer)
  Ada Jones & Len Spencer (spoken, with incidental orchestra)

833 Queen of Sheba March
  Military Band
Released September 1908

On September 25, 1908, the Columbia Phonograph Company purchased the Indestructible Phonographic Record Company. Although Columbia marketed the cylinders under its own name (replacing its molded-wax XP line), Indestructible’s recording and manufacturing operations remained independent of its new owners, and the company was later reorganized and reincorporated as an independent entity. See *American Record Companies and Producers, 1888–1950* (Mainspring Press, 2018) for details.

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<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Performer(s)</th>
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</thead>
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<tr>
<td>834</td>
<td>Hurrah, Boys! — March (Lacalle)</td>
<td>Lacalle’s Band</td>
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<tr>
<td>835</td>
<td>Viscount Nelson — March (Zehle)</td>
<td>Lacalle’s Band</td>
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<tr>
<td>836</td>
<td>Medley of Straight Jigs, No. 2 (Traditional; arr. by Kimmel)</td>
<td>John J. Kimmel (accordion)</td>
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<td>837</td>
<td>United States Forever — March (Lacalle)</td>
<td>Lacalle’s Band</td>
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<td>838</td>
<td>Dill Pickles (Johnson)</td>
<td>Vess L. Ossman (banjo)</td>
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<td>839</td>
<td>I Was Roaming Along (Lamb-Hollander)</td>
<td>Arthur Collins</td>
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<td>840</td>
<td>Estellita — Waltz (Herbert)</td>
<td>Samuel Siegel &amp; Roy Butin (mandolin &amp; guitar, respectively)</td>
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<td>841</td>
<td>O’Brien Has No Place to Go (Evans)</td>
<td>Edward M. Favor</td>
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<td>842</td>
<td>A Warrior Bold (Thomas-Adams)</td>
<td>Frank C. Stanley</td>
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<td>843</td>
<td>Stop Making Faces at Me (Mills)</td>
<td>Byron G. Harlan</td>
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<td>844</td>
<td>Childhood (Mills)</td>
<td>Byron G. Harlan</td>
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<td>845</td>
<td>Knights of Columbus March (Buser)</td>
<td>Military Band</td>
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<td>846</td>
<td>Every Mother’s Son There Sang “The Wearing of the Green” (Hollander)</td>
<td>Steve Porter</td>
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<td>847</td>
<td>Tipperary (Curley-Fulton-Helf)</td>
<td>Billy Murray</td>
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848  Wishes (Jerome)
     Arthur Collins & Byron G. Harlan
849  Chimmie and Maggie at the Table d’Hote Dinner (Spencer)
     Ada Jones & Len Spencer (spoken)
850  Lead, Kindly Light (Newman-Dykes)
     Male Quartet
851  Foolish Questions (Lee-Sloane)
     Bob Roberts
852  When You Wore a Pinafore (Madden-Morse)
     Frank C. Stanley & Henry Burr
853  It’s Only Me in My Nightie (Lamb-Helf)
     Dorothy Kingsley
854  In the Right Church, But the Wrong Pew (Smith-Mack)
     Eddie Morton
855  The Smiler (Wenrich)
     Vess L. Ossman (banjo)
856  My Starlight Maid (Klein; The Auto Race)
     Billy Murray
857  Down in Georgia on Camp Meeting Day (Reed-Bivins)
     Arthur Collins & Byron G. Harlan

**Released October 1908:**

858  Grand Opera March — “Containing Two Arias from *Carmen* and *Faust*” (arr. vy Missud)
     Military Band
859  The Palms (Fauré)
     Henry Burr
860  Move On, Mr. Moon (Rose-Snyder)
     Dorothy Kingsley
861  Don’t Go Away (Kendis-Paley)
     Arthur Collins & Byron G. Harlan
862  Medley of Jigs and Reels (Traditional)
     Charles D’Almaine (violin)
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<th>#</th>
<th>Song Title / Artist / Arrangement</th>
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<tr>
<td>863</td>
<td>Dixie Minstrels, No. 4 Quartet</td>
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<td>864</td>
<td>It Looks Like a Big Night Tonight (Van Alstyne-Williams) Billy Murray</td>
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<td>865</td>
<td>Sourire d’ Avril (Depret) Orchestra</td>
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<td>866</td>
<td>Sun Bonnet Sue (Cobb-Edwards) Byron G. Harlan</td>
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<td>867</td>
<td>Honor Bright, I Loves Yer Right, Old Pal (Selden-Gideon) Edward M. Favor</td>
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<td>868</td>
<td>Nearer My God to Thee — Paraphrase (Mason; arr. by Langey) Military Band</td>
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<td>869</td>
<td>I Think I See My Brother Coming Home (Helf-Moran) Arthur Collins</td>
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<tr>
<td>870</td>
<td>House Cleaning Time — A Domestic Episode (Spencer) Ada Jones &amp; Len Spencer (spoken)</td>
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<tr>
<td>871</td>
<td>What a Friend We Have in Jesus (Scriven-Converse) Frederick J. Wheeler (as James F. Harrison)</td>
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<tr>
<td>872</td>
<td>Night Trip to Buffalo Male Quartet</td>
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<tr>
<td>873</td>
<td>You Can Look and You Can Listen (But M-U-M’s the Word) (Brockman-Helf) Ada Jones</td>
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<tr>
<td>874</td>
<td>Alderman Doolin’s Campaign Speech (Porter) Steve Porter (spoken)</td>
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<td>875</td>
<td>Dance of the Honey Bees (Richmond) Orchestra</td>
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<td>876</td>
<td>Cuddle Up a Little Closer, Lovey Mine (Haurbach-Hoschna; <em>The Three Twins</em>) Ada Jones &amp; Billy Murray</td>
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<tr>
<td>877</td>
<td>Mr. Dinkelspiel (Moran-Helf) Bob Roberts</td>
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<tr>
<td>878</td>
<td>Valse Bleue (Margis) Band</td>
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</table>
879 One-Hundred Fathoms Deep (Cranshaw-Shattuck)  
Frank C. Stanley

880 A Singer Sang a Song (Heelan-Furth)  
Eddie Morton

881 Equatorial Ecstatic Frolics (Snedeker)  
Military Band

**Released November 1908:**

These releases were the first to be advertised under the Columbia Indestructible brand.

882 Second Regiment Connecticut National Guard March (Reeves)  
Military Band

883 You Have Always Been the Same Old Pal (Ball)  
Henry Burr

884 Everyone’s in Love with Someone (Gillespie-Petrie)  
Dorothy Kingsley

885 A Coon Wedding in Southern Georgia  
Quartet  
Aurally, this is the Peerless Quartet. (Despite anecdotal reports, no examples have yet been confirmed that credit the Peerless by name on the rims.)

886 Playing Hookey  
Ada Jones

887 Minerva — Intermezzo (Chiaferelli)  
Orchestra

888 Take Me ’Round in a Taxicab (Selden-Gideon; *Ziegfeld Follies of 1908*)  
Edward M. Favor

889 Don’t Take Me Home (Bryant-Von Tilzer)  
Bob Roberts

890 Southern Fantasie  
Samuel Siegel & Roy Butin (mandolin & guitar, respectively)

891 Cheer Up! Cherries Will Soon Be Ripe (Bryan-Meyer)  
Byron G. Harlan

892 Jim Jackson’s Affinity (Spencer)  
Ada Jones & Len Spencer (spoken, with vocal)

893 Amoureuse Waltz (Bergere)  
Band
894 All Hail the Power of Jesus’ Name (Ellor)
   Frederick J. Wheeler (as James F. Harrison)

895 Medley of Schottisches (Traditional)
   John J. Kimmel (accordion)

896 My Brudda Sylvest’ (Lasky-Fischer)
   Arthur Collins & Byron G. Harlan

897 It’s the Pretty Things You Say (Bryan-Snyder)
   Amy Butler

898 Come on Downtown — Waltz (Cohan; The Yankee Princess)
   Band

899 When Highland Mary Did the Highland Fling (Mahoney-Von Tilzer)
   Billy Murray

900 When Summer Days Are Gone (Curley-Christie)
   Male Quartet

901 Life in Vienna — Waltz
   Orchestra

902 The Dance of Sing Ling Foo (Alphin; Ski-Hi)
   Arthur Collins

903 First Rehearsal for the Huskin’ Bee
   Steve Porter & Frank C. Stanley (spoken and vocal, with piano)

904 In the Morning (Dunbar)
   Steve Porter (spoken)

905 Sunbeam Dance (Rolfe)
   Military Band

**Special Release, December 1908:**

906 Jim Lawson’s Horse Trade (Stewart)
   Cal Stewart (spoken)

907 Uncle Josh in a Department Store (Stewart)
   Cal Stewart (spoken)

908 Ground Hog Day at Pumpkin Center (Stewart)
   Cal Stewart (spoken)

909 Uncle Josh’s Second Visit to New York City (Stewart)
   Cal Stewart (spoken)
910  Last Day of School at Pumpkin Center (Stewart)
    Cal Stewart (spoken)

911  Uncle Josh Gets a Letter from Home (Stewart)
    Cal Stewart (spoken)

912  Uncle Josh at a Bug House (Stewart)
    Cal Stewart (spoken)

913  Uncle Josh and the Insurance Company (Stewart)
    Cal Stewart (spoken)

914  Uncle Josh’s New Year’s Pledge (Stewart)
    Cal Stewart (spoken)

915  Uncle Josh on a Bicycle (Stewart)
    Cal Stewart (spoken)

916  Uncle Josh and Aunt Nancy’s Visit to New York (Stewart)
    Cal Stewart (spoken)

917  Uncle Josh at a Roller Skating Rink (Stewart)
    Cal Stewart (spoken)

918  Uncle Josh on a Street Car (Stewart)
    Cal Stewart

919  Uncle Josh in Society (Stewart)
    Cal Stewart (spoken)

920  Uncle Josh at a Camp Meeting (Stewart)
    Cal Stewart (spoken)

921  Uncle Josh’s Invitation to His Farm (Stewart)
    Cal Stewart (spoken)

922  Uncle Josh in a Chinese Laundry (Stewart)
    Cal Stewart (spoken)

923  Uncle Josh at a Ball Game (Stewart)
    Cal Stewart (spoken)

924  Uncle Josh Plays Golf (Stewart)
    Cal Stewart (spoken)

925  Uncle Josh’s Trip to Coney Island (Stewart)
    Cal Stewart (spoken)
Released December 1908:

926 **Lohengrin**: Prelude to Act 3 (Wagner)  
Concert Band  
Catalog listing as “Introduction to the Third Act of Lohengrin,” inspected rims as just “Introduction to Act III.”

927 The Old Swing on the Lawn (Schiller)  
Dorothy Kingsley

928 Hark! The Herald Angels Sing (Wealey-Mendelssohn)  
Male Quartet

929 Are You Sincere? (Bryan-Gumble)  
Byron G. Harlan

930 A Vaudeville Rehearsal (Duprez)  
Fred Duprez (spoken, with orchestra)

931 The Nightingale and the Frog (Eilenberg)  
Louis P. Fritze (piccolo), with orchestra

932 Honey Lou (Rose-Lemonier)  
Arthur Collins & Byron G. Harlan

933 Pass Me Not, O Gentle Savior (Crosby-Doane)  
Frederick J. Wheeler (as James F. Harrison)

934 Taffy (Bryan-Von Tilzer)  
Ada Jones

935 Genee Waltzes (Smith-Levi; *The Soul Kiss*)  
Concert Band

936 Larboard Watch (Williams)  
Frank C. Stanley & Henry Burr

937 It’s Never Late Till Morning (And It’s Early After That) (Smith)  
Bob Roberts

938 Fun in a Barber Shop (Winne)  
Vess L. Ossman (banjo)

939 The Meanest Man in Town (Bryan-Fischer)  
Arthur Collins

940 Pretty Peggy — Song and Dance (Newcomb)  
John Fletcher (cornet)

941 Turkey in the Straw (Traditional; adapted by Golden)  
Billy Golden
942  Play Dat Rag (Rose-Lemonier)
    Arthur Collins & Byron G. Harlan

943  There’s No Moon Like a Honeymoon (Malone-Gumble)
    Ada Jones & Billy Murray
    Catalog listings and inspected rims omit “There’s” in the title.

944  Coppelia: Waltz (Delibes)
    Orchestra
    Inspected rims are labeled just “Waltz from the Ballet.”

945  In Dear Old Yankee Land (Cohan)
    Billy Murray

946  Medley of Reels, No. 2 (Traditional; arr. Kimmel)
    John J. Kimmel (accordion)

947  Oh, You Coon (Cohan; Cohan & Harris Minstrels, 1908 Edition)
    Ada Jones & Billy Murray

948  Christmas Morning at Clancy’s (Porter)
    Steve Porter (spoken, with sound effects)

949  High School Cadets — March (Sousa)
    Military Band

**Released January 1909**

950  The Fairest of the Fair — March (Sousa)
    Band
    A pressing in light green celluloid has been confirmed.

951  Good Bye, Sweetheart, Good Bye (Von Tilzer-Lamb)
    Alan Turner

952  Mandy Lane (McKenna)
    Ada Jones

953  Stella (Paulton)
    Frank C. Stanley

954  Alabam’ (Williams-Van Alstyne; The Broken Idol)
    Arthur Collins & Byron G. Harlan

955  Oh! Lord Be Thou My Light (Glover)
    John Alexander
956  Scarf Dance (Chaminade; *Callirhoe*, op. 37)  Orchestra
957  Good Evening, Caroline (Norworth-Von Tilzer)  Billy Murray
958  If You Were Mine (Mills)  Quartet (aurally, the Peerless Quartet)
959  When I Marry You (Bryan-Gumble)  Byron G. Harlan
960  Rainbow (Bryan-Wenrich)  Frank C. Stanley & Henry Burr
961  Snow Queen (Seltzer-Fulton)  Band
962  Take Plenty of Shoes (It’s a Long Roam Back Home) (Cobb-Gideon)  Arthur Collins
Subtitle is per the original sheet music; it does not appear on the records or in inspected catalogs.
963  Moving Day at Pumpkin Center (Stewart)  Cal Stewart (spoken)
964  Happy Mammy and her Joe (Spencer)  Ada Jones & Len Spencer (spoken, with incidental orchestra)
965  Diantha — Intermezzo  Orchestra
966  Sisseretta’s Visit to the North (Golden)  Billy Golden (spoken)
967  If You’ll Remember Me (Olcott-Ball)  Henry Burr
968  Sweetheart Town (Mahoney-Morse)  Byron G. Harlan & Frank C. Stanley
969  Minor March (Kost-Kimmel)  John J. Kimmel (accordion)
970  Father Is a Judge (He Hasn’t Done a Day’s Work Since) (Helf-Hager)  Fred Duprez
971  Gee! Ain’t I Glad I’m Single (Selden-Gideon)  Bob Roberts
972 Flanagan’s New Year’s Call (Porter)
Steve Porter (spoken)

973 The Guardsman — March
Band

Released February 1909:

974 Stand Pat — March (Roberts)
Military Band

975 Beauty’s Eyes (Weatherly-Tosti)
Alan Turner

976 Now I Have to Call Him Father (Collins-Godfrey)
Ada Jones

977 The Sweetest Gal in Town (Cole-Johnson)
Arthur Collins & Byron G. Harlan

978 Friendship Gavotte (Wormsbacher)
August Schmehl (bells)

979 I Used to Be Afraid to Go Home in the Dark (Now I’m Afraid to Go at All)
(Williams-Van Alstyne-Burt; Miss Innocence)
Billy Murray

980 The Glow Worm — Idyll (Lincke)
Concert Band

981 Why Don’t Santa Claus Go Next Door? (Von Tilzer)
Byron G. Harlan

982 One Sweetly Solemn Thought (Cary-Ambrose)
John Alexander

983 I Can’t Say You’re the Only One (Bovill-Kern; The Girls of Gottenburg)
Ada Jones & Billy Murray

984 Yip! I-Addy! I-Aye! (Cobb-Flyn)
Bob Roberts

985 Call ’Round Any Old Time (Moore-Rogers)
Dorothy Kingsley

986 “Rainbow” Medley (Wenrich; arr. by Lacalle)
Concert Band

987 Arab Love Song (Hobart-Hein; The Boys and Betty)
Ada Jones
988 The Hot Tamale Man (Ingraham)
  Arthur Collins
989 Drowsy Dempsey (Lansing)
  Vess L. Ossman (banjo)
990 Rabbit Hash (Golden)
  Billy Golden (spoken)
991 A True Soldier (Lacalle)
  Military Band
992 A Dream (Bartlett)
  Frank C. Stanley
993 Feed the Kitty (Moran-Helf)
  Fred Duprez
994 I’m Old, But I’m Awfully Tough (Stewart)
  Cal Stewart
995 Medley of German Waltzes (arr. by Kost)
  John J. Kimmel (accordion)
996 Sullivan (Cohan; *The American Idea*)
  Steve Porter
997 The Washington Post — March (Sousa)
  Military Band

Released March 1909:

998 Hail to the Stars and Stripes — March (Lacalle)
  Military Band
999 *The Bohemian Girl*: The Heart Bow’d Down (Balfe)
  Alan Turner
1000 Oh, You Kid (Selden-Gideon)
  Ada Jones & Billy Murray
1001 No One Loves a Fat Man (Reed)
  Arthur Collins
  A pressing in light green celluloid has been confirmed.
1002 Persian Lamb Rag (Wenrich)
  Vess L. Ossman (banjo)
1003 To the End of the World with You (Ball-Reed-Graff)
  Henry Burr
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<td>I Remember You (Bryan-Von Tilzer)</td>
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<td><em>La Gioconda</em>: Dance of the Hours (Ponchielli)</td>
<td>Band</td>
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<td>1006</td>
<td>That Was Me (Lemonier)</td>
<td>Bob Roberts</td>
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<td>1007</td>
<td><em>Carmen</em>: Toreador Song [in English] (Bizet)</td>
<td>Alan Turner</td>
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<td>1008</td>
<td>I Looked Just Once, and What I Saw Was Quite Enough for Me</td>
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<td></td>
<td>(Norton - Wade)</td>
<td>Fred Duprez</td>
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<td>1009</td>
<td>Oriental Girl — Intermezzo (Salvatore)</td>
<td>Symphony Orchestra</td>
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<td>1010</td>
<td>Over on the Jersey Side (Norworth)</td>
<td>Billy Murray</td>
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<td>1011</td>
<td>Love’s Old Sweet Song (Bingham-Molloy) — Medley (arr. by Archer)</td>
<td>August Schmehl (orchestra bells)</td>
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<td>1012</td>
<td>Won’t You Even Say “Hello”? (Piantodosi)</td>
<td>Byron G. Harlan</td>
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<td>1013</td>
<td>Dixie Minstrels, No. 5</td>
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<td>Quartet (aurally the Peerless Quartet)</td>
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<td>1014</td>
<td>New Tipperary March (Helf)</td>
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<td>1015</td>
<td>Down Among the Sugar Cane (Smith-Mack)</td>
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<td>Arthur Collins &amp; Byron G. Harlan</td>
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<td>1016</td>
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<td>1017</td>
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<td>1018</td>
<td>Flanagan’s Real Estate Deal (Porter)</td>
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<td>Steve Porter (spoken)</td>
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<td>1019</td>
<td>Spring Song (Mendelssohn)</td>
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<td>Charles D’Almaine (violin)</td>
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<td>1020</td>
<td>Uncle Josh and the Sailor (Stewart)</td>
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</table>
1021  Broncho Bill — March Characteristique (Duganne)
       Military Band

Released April 1909:

1022  March Lorraine (Ganne)
       Military Band

1023  If You’ve Won the Only One in All the World You Want to Win (Helf)
       Charles Orr

1024  I’m Looking for a Sweetheart, and I Think You’ll Do
       (Burnside-Klein; The Pied Piper)
       Ada Jones & Billy Murray

1025  Only Lonely Little Me (Ellwood-Snyder)
       Byron G. Harlan

1026  Buck and Reel Dance (Traditional)
       Charles D’Almaine (violin)
       Note: This is shown as “Buck and Wing” in some works, but all inspected
       rims and Indestructible catalog listings are as shown here.

1027  Make a Noise Like a Hoop and Roll Away (Shields-Helf)
       Fred Duprez

1028  Won’t You Be My Playmate? (Smith-Herbert; Little Nemo in Slumberland)
       Metropolitan Trio (vocal)

1029  Robin Hood: Oh Promise Me (De Koven)
       Alan Turner

1030  Amina — Serenade (Lincke)
       Orchestra

1031  My Bambazoo (Snyder)
       Arthur Collins & Byron G. Harlan

1032  That’s Why I’m a Happy Married Man (Mahoney-Morse)
       Bob Roberts

1033  Medley of Popular Songs
       Quartet (reportedly the Peerless Quartet; unconfirmed)

1034  Lonely Lou (Morse)
       Ada Jones

1035  The Damnation of Faust: Rakoczy March (Berlioz)
       Military Band
1036  Jennie (Montgomery)  
      Billy Murray

1037  The Whole Year ’Round  
      Frank C. Stanley

1038  Say No! That’s All (Snyder)  
      Arthur Collins

1039  Nobody Loves Me (Smith-Herbert; The Tattooed Man)  
      Jane Elwot

1040  An Irish-Dutch Argument (Kennedy)  
      Frank Kennedy & Steve Porter (spoken, with vocal by Porter)

1041  The First Heart Throbs (Eilenberg)  
      Symphony Orchestra

1042  Don’t Be Cross with Me (Howard)  
      Elise Stevenson

1043  Cy Perkins’ Barn Dance (Spencer)  
      Ada Jones & Len Spencer (spoken, with incidental orchestra)

1044  Uncle Josh and the Fire Department (Stewart)  
      Cal Stewart (spoken)

1045  To Our Glorious Country — March (Front)  
      Military Band

Released May 1909:

1046  Gunfire March (Heed)  
      Military Band

1047  Good Bye, Molly Brown (Jerome; Mr. Hamlet of Broadway)  
      Ada Jones

1048  Pansy, the Moon Am Shining (Snyder)  
      Tom Fortune

1049  Tannhauser: To the Evening Star (Wagner)  
      Victor Sorlin (cello)

1050  I Wish I Had a Girl (Hahn-LeBoy)  
      Charles Orr

1051  Under the Honeymoon (Madden-Jerome; Mr. Hamlet of Broadway)  
      Frank C. Stanley & Elise Stevenson
1052 My Sweetheart — Waltz (Bacucci)
   Orchestra

1053 Schoolmates (Bryan-Edwards; School Days)
   Byron G. Harlan

1054 I Want a Little Corner in Your Heart (Sterling-Mills)
   Ada Jones

1055 Roll On, Thou Dark Blue Ocean (Petrie)
   Edgar S. Allyn

1056 Ada, My Sweet Potato (Cole-Johnson)
   Bob Roberts (with chorus)

1057 Oscaleeta (Savasta)
   Band

1058 Just One Sweet Girl (Mahoney-Von Tilzer)
   E. J. Brown

1059 Who’s Your Friend? (Rogers)
   Arthur Collins & Byron G. Harlan

1060 Situation (Hubbell)
   Jane Elwot

1061 Flower Girl — Intermezzo (Wenrich)
   Orchestra

1062 Trans-mag-ni-fi-can-bam-dam-u-al-i-ty (Burris-Smith)
   Arthur Collins

1063 Did He Run? (McCree-Von Tilzer)
   Peerless Quartet

1064 When I Dream in the Gloaming of You (Ingraham)
   George Madden

1065 Fan’s March (Kost-Kimmel)
   John J. Kimmel (accordion)

1066 Dancing Sunshine (Snyder)
   Frank C. Stanley & Henry Burr

1067 Uncle Josh and the Lightning Rod Agent (Stewart)
   Cal Stewart (spoken)

1068 Blitz and Blatz (Duprez-Porter)
   Fred Duprez & Steve Porter (spoken)
Marching Through Georgia (Work; arr. by Lacalle)  
Band  
A pressing in light green celluloid has been confirmed.

Released June 1909:

1070 Dancing in the Barn — Schottische (Turner)  
Band

1071 Queen of the Earth (Jaxone-Pinsuti)  
Alan Turner

1072 Isn’t Love a Grand Old Thing? (Tannehill-McKenna)  
Ada Jones & Walter Van Brunt

1073 The Whitewash Man (Jerome-Schwartz)  
Arthur Collins

1074 The Father of Victory — March (Ganne)  
August Schmehl (xylophone)

1075 Shine On, Harvest Moon (Bayes-Norworth; *Ziegfeld Follies of 1908*)  
Frank C. Stanley & Henry Burr

1076 Heine Waltzed ’Round on His Hickory Limb (Ingraham-Cragg)  
Bob Roberts

1077 The Bandolero (Sweet)  
Band

1078 A Little Bit Is a Whole Lot Better Than Nothing at All (Edwards)  
Fred Duprez

1079 Naughty Eyes (Sylvester-Wenrich)  
Walter Van Brunt

1080 Steamboat Leaving the Wharf at New Orleans  
Male Quartet (spoken and vocal)  
This closely resembles the “Steamboat Medley” sketch, which was widely recorded by various quartets in the early 1900s.

1081 When the Humming Birds Return, Sweet Irene (Farran-Snyder)  
Byron G. Harlan & Frank C. Stanley  
“Sweet Irene” does not appear on the rims.

1082 La Cinquantaine (Marie)  
Orchestra
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<tr>
<th>Track</th>
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<tbody>
<tr>
<td>1083</td>
<td>Bandy Legs (Lowitz) Ada Jones</td>
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<tr>
<td>1084</td>
<td>Medley of Broadway Hits (arr. by Ossman) Vess L. Ossman (banjo)</td>
</tr>
<tr>
<td>1085</td>
<td>Abide with Me (Lyte-Monk) Henry Burr</td>
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<tr>
<td>1086</td>
<td>The Yama-Yama Man — Medley (Hoschna; arr. by Lacalle) Band</td>
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<tr>
<td>1087</td>
<td>The Preacher and the Bear (Longbrake, assigned to Arzonia) Arthur Collins</td>
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<tr>
<td>1088</td>
<td>Killarney (Falconer-Balfe) John A. Finnegan</td>
</tr>
<tr>
<td>1089</td>
<td>On a Monkey Honeymoon (Mahoney-Morse) Arthur Collins &amp; Byron G. Harlan</td>
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<tr>
<td>1090</td>
<td>Indian Intermezzo (Kost) John J. Kimmel (accordion)</td>
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<tr>
<td>1091</td>
<td>Sweet Girl of My Dreams (Olcott-Sullivan) Walter Van Brunt</td>
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<tr>
<td>1092</td>
<td>Finnegan's Irish Band (Drislane) Steve Porter</td>
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<tr>
<td>1093</td>
<td>The Colored Wedding (Laurendeau) Band</td>
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**Released July 1909:**

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<th>Track</th>
<th>Title / Arrangement / Performers</th>
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<tr>
<td>1094</td>
<td>Policeman's March (Lincke) Military Band</td>
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<tr>
<td>1095</td>
<td>Blue Feather (Mahoney-Morse) Ada Jones &amp; Walter Van Brunt</td>
</tr>
<tr>
<td>1096</td>
<td>Down at the Huskin’ Bee (Rosenfeld; Stern [as Henry]) Arthur Collins A vocal adaptation of “S. R. Henry’s Barn Dance,” per catalog.</td>
</tr>
<tr>
<td>1097</td>
<td>Let’s Go Back to Baby Days (Drislane-Meyer) Byron G. Harlan</td>
</tr>
<tr>
<td>1098</td>
<td>The Birds and the Brook (Stults) Orchestra</td>
</tr>
</tbody>
</table>
1099  Face to Face (Johnson)
      Frank C. Stanley

1100  Beautiful Eyes (De Haven-Whiting-Snyder; Mr. Hamlet of Broadway)
      Ada Jones

1101  Wise Old Indian (Mahoney-Morse)
      Arthur Collins & Byron G. Harlan

1102  Medley of Popular Songs (arr. by Schmehl)
      August Schmehl (xylophone)

1103  Maryland, My Maryland (Randall; tune, “O Tannenbaum”)
      Henry Burr

1104  The Boogie Boo (Brown-Ayer; The Newlyweds and their Baby)
      Bob Roberts (with female chorus)

1105  Sousedskas — Landler (Kmoch; arr. by Tryner)
      Band
      Rims are marked “Landler. (Sousedskas).”

1106  I Want a Girl from a Yankee Doodle Town (Chattaway-Frantzen)
      Walter Van Brunt
      “I Want” is omitted on inspected rims.

1107  In the Garden of My Heart (Roma-Ball)
      Frank C. Stanley & Henry Burr

1108  Sailor’s Hornpipe Medley (Traditional; arr. by D’Almaine)
      Charles D’Almaine (violin)

1109  Onward, Christian Soldiers (Baring-Gould; Sullivan)
      Male Quartet

1110  Love and Springtime (Amour et Printemps) (Waldteufel)
      Orchestra

1111  Bear’s Oil (Golden-Hughes)
      Billy Golden & Joe Hughes (spoken and vocal)
      Includes “Haul the Woodpile Down” (traditional), sung by Hughes.

1112  Flanagan’s Brother Dan (Porter)
      Steve Porter (spoken)

1113  Hoop-E-Kack (Allen-Jacobs)
      Vess L. Ossman (banjo)

1114  Love Me All the Time (Howard; The Blue Mouse)
      Walter Van Brunt
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<thead>
<tr>
<th>Track</th>
<th>Title</th>
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</thead>
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<tr>
<td>1115</td>
<td>The Warbler’s Serenade (Perry; arr. by Wood)</td>
<td>Band</td>
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<tr>
<td>1116</td>
<td>Fourth of July in Jayville Center (Stanley)</td>
<td>Byron G. Harlan &amp; Frank C. Stanley (spoken, with incidental orchestra)</td>
</tr>
<tr>
<td>1117</td>
<td>The Thunderer — March (Sousa)</td>
<td>Band</td>
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</table>

**Released August 1909:**

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<th>Track</th>
<th>Title</th>
<th>Performers</th>
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<tr>
<td>1118</td>
<td>Peace Forever — March (Lacalle)</td>
<td>Military Band</td>
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<tr>
<td>1119</td>
<td>I’m Tired of Living Without You (Rose-Mills)</td>
<td>Harry A. Ellis</td>
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<tr>
<td>1120</td>
<td>Mary Blaine (White-Helf)</td>
<td>Henry Burr</td>
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<tr>
<td>1121</td>
<td>The Hornpipe Rag (Madden-Jerome)</td>
<td>Arthur Collins</td>
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<tr>
<td>1122</td>
<td>Moon Winks (Stevens)</td>
<td>August Schmehl (orchestra bells)</td>
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<tr>
<td>1123</td>
<td>Big Bass Viol (McGaffey)</td>
<td>Frank C. Stanley</td>
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<tr>
<td>1124</td>
<td>Dixie Minstrels, No. 6</td>
<td>Minstrels (aurantially, the Peerless Quartet)</td>
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<tr>
<td>1125</td>
<td>My Girl — Vaudeville Specialty (Duprez)</td>
<td>Fred Duprez (spoken, with orchestra)</td>
</tr>
<tr>
<td>1126</td>
<td>Zampa: Overture (Herold)</td>
<td>Band</td>
</tr>
<tr>
<td>1127</td>
<td>Oh! You Candy Kid (Adams-Golden)</td>
<td>Ada Jones</td>
</tr>
<tr>
<td>1128</td>
<td>Golden Arrow (Van Alstyne)</td>
<td>Frank C. Stanley &amp; Henry Burr</td>
</tr>
<tr>
<td>1129</td>
<td>I Love, I Love, I Love My Wife, But Oh! You Kid (Lucas-Von Tilzer)</td>
<td>Bob Roberts</td>
</tr>
</tbody>
</table>
1130 O Kioto San — Japanese Two-Step (Thurban)  
Orchestra
1131 Roll on de Ground — Coon Shout (Golden)  
Billy Golden (vocal)
1132 Rock of Ages (Toplady-Hastings)  
Choir
1133 What’s the Use of Moonlight (When There’s No One ’Round to Love)?  
(Le Boy-Kahn)  
Walter Van Brunt
1134 Die Wacht am Rhein (Wilhelm)  
Band
1135 Im Mer an der Wand Lang [in German]  
F. Traube  
Several researchers have suggested that “Traube” might be a pseudonym for comedian Fred Duprez, based on aural evidence.
1136 My Cousin Caruso (Madden-Edwards)  
Byron G. Harlan
1137 Blitz and Blatz at the Ball Game (Duprez-Roberts)  
Fred Duprez & Bob Roberts (spoken)
1138 Oh! You Lovin’ Gal (Drislane-Meyer)  
Arthur Collins & Byron G. Harlan
1139 Flanagan and His Money (Porter)  
Steve Porter (spoken)
1140 Farm Liars (Golden-Hughes)  
Billy Golden & Joe Hughes (spoken)  
This sketch is better known as “The Liars, or, My Uncle’s Farm,” the title under which it was recorded for many other companies.
1141 Kerry Mills’ Barn Dance (Mills)  
Military Band

Released September 1909:
1142 If You Were Mine (La, La, La) — March and Two-Step  
Military Band  
Some inspected rims are labeled only “La, La, La.”
1143 Don’t Be an Old Maid, Molly (Bryan-Mills)  
Harry A. Ellis
1144 I’m Awfully Glad I Met You (Drislane-Meyer)  
Miss Florede & Walter Van Brunt

1145 My Wife’s Gone to the Country — Hurrah! Hurrah! (Berlin-Snyder)  
Bob Roberts

1146 Under the Irish Moon (Drislane-Meyer)  
Byron G. Harlan

1147 Wild Cherries Rag (Snyder)  
August Schmehl (xylophone)

1148 Please Don’t Tell My Wife (Edwards)  
Fred Duprez

1149 Liza (Williams-Van Alstyne)  
Peerless Quartet

1150 That’s A-Plenty (Williams)  
Arthur Collins

1151 King Cotton — March (Sousa)  
Band

1152 Shipmates — A Nautical Absurdity (Golden-Hughes)  
Billy Golden & Joe Hughes (spoken)

1153 Take Me Up with You, Dearie (McCree-A. Von Tilzer)  
Frank C. Stanley

1154 Come Out, June Moon (Arnold-Brown)  
Walter Van Brunt

1155 Monte Cristo Waltz (Kotlar)  
Orchestra

1156 I’ve Got Rings on My Fingers (or, Mumbo Jumbo Jijjiboo J. O’Shay)  
(Weston-Scott; The Yankee Girl)  
Ada Jones

1157 Love Me, Baby Mine (Cole-Johnson)  
Arthur Collins & Byron G. Harlan

1158 I Want Somebody to Play With (Williams-Van Alstyne)  
Henry Burr

1159 Street Piano Medley  
P. Molinari (mechanical street piano)
1160  Blitz and Blatz at the Sea Shore (Duprez-Roberts)  
      Fred Duprez & Bob Roberts (spoken, with incidental chorus and orchestra)

1161  Googy-Oo (Rice; The Candy Shop)  
      Ada Jones & Walter Van Brunt

1162  La Marseillaise (De L’Isle)  
      Band

1163  There’ll Come a Day (Snyder)  
      Frank C. Stanley & Henry Burr

1164  Bye, Bye, My Honey (Golden)  
      Billy Golden (spoken and vocal)

1165  Barn Yard Galop (Kikiriki) (Fahrbach)  
      Band

Released October 1909:

1166  Sons of the Brave — March (Bidgood)  
      Band

1167  He Was a Wonderful Man (Cohan; George Washington, Jr.)  
      Ada Jones & Walter Van Brunt

1168  Come Right In, Sit Right Down, Make Yourself at Home  
      (White-Anderson-Dixon)  
      Arthur Collins

1169  If Tears Were Pearls (Von Tilzer)  
      Frank C. Stanley

1170  Little Charmer (Laurendeau)  
      August Schmehl (orchestra bells)

1171  Dublin Daisies (Wenrich)  
      Quartet (reportedly the Peerless Quartet)

1172  When Other Hearts Have Closed Their Doors (Snyder)  
      Harry A. Ellis

1173  American Beauties — March (St. Clair)  
      Band
1174 But You'll Never Know Till You Get Married (Malloy-Brookhouse)  
Bob Roberts  
“But” is omitted on inspected rims.

1175 Baboon Bungaloo (Madden-Jardon)  
Arthur Collins & Byron G. Harlan

1176 El Capitan — March (Sousa)  
Band

1177 Mister Othello (Hobart-Golden)  
Ada Jones

1178 Spring, Beautiful Spring (Lincke)  
Orchestra

1179 The Ninety and Nine (Banks-Clephane)  
Henry Burr

1180 Suwanee Babe (Drislane-Richards)  
Frank C. Stanley & Henry Burr

1181 Das Yiddische Herz (The Yiddish Heart) [in Yiddish]  
(Smulewitz-Brody)  
Minnie Epstein

1182 Melody in F (Rubenstein; op. 3, no. 1)  
Bohemian Band

1183 Blitz and Blatz’s Discussion (Roberts)  
Fred Duprez & Bob Roberts (spoken)

1184 Lonesome (Meyer)  
Byron G. Harlan

1185 Royal Italian March (Marcia Reale Italiana) (Gabette)  
Band

1186 Goodnight, Goodnight (Ball)  
Henry Burr

1187 School Days in Truckmuck (Golden-Hughes)  
Billy Golden & Joe Hughes (spoken)

1188 Father Has a Tender Heart (Kerr-Kerr)  
Edward M. Favor

1189 A Georgia Barn Dance (Mills)  
Band
Released November 1909:

1190 Automobile March (Automobil Marsch) (Fall)  
   Band

1191 I Never Knew I Loved You Till You Said Good-Bye (Leighton)  
   Harry A. Ellis

1192 Take Me on a Honeymoon (Meyer-Madden)  
   Ada Jones & Walter Van Brunt

1193 Moon Fairy (Frantzen)  
   Symphony Orchestra

1194 On Calvary’s Brow (Sweney)  
   Frank C. Stanley & Henry Burr

1195 Strawberries (Here Comes the Strawberry Man) (Allen)  
   Arthur Collins

1196 The Huguenots: Benediction of the Poignards (Meyerbeer)  
   Military Band

1197 Arrah, Come in out of the Rain, Barney McShane (Helf)  
   Ada Jones

1198 My Pony Boy (Heath-O’Donnell; Miss Innocence)  
   Quartet (reportedly the Peerless Quartet)

1199 Prunes (Furth)  
   Bob Roberts

1200 A Midsummer Night’s Dream: Wedding March (Mendelssohn)  
   Military Band

1201 My Faith Looks Up to Thee (Lochner-Bassford)  
   Metropolitan Trio

1202 Let’s Go in to a Picture Show (McCree-A. Von Tilzer)  
   Byron G. Harlan

1203 Zeb Green’s Airship (Spencer)  
   Ada Jones & Len Spencer (spoken, with incidental orchestra)

1204 That Wasn’t All (Hirsch; The Soul Kiss)  
   Fred Duprez

1205 Santiago Waltz (Corbin)  
   Symphony Orchestra

1206 Run, Brudder Possum, Run (Cole-Johnson-Johnson)  
   Arthur Collins & Byron G. Harlan
1207 The Actor and the Rube (Duprez)
Fred Duprez & Byron G. Harlan (spoken)

1208 Pass dat Possum — Characteristic March (Mills)
August Schmehl (xylophone)

1209 Games of Childhood Days (Robinson)
Lois Lee

1210 Medley of Emmett’s Yodel Songs (Emmett)
George P. Watson

1211 Sadie Salome, Go Home! (Leslie-Berlin; Ziegfeld Follies of 1910)
Edward M. Favor

1212 Drink to Me Only with Thine Eyes (Johnson)
Frank C. Stanley

1213 The Whistlers (Relterer)
Military Band

Released December 1909:

1214 Bombasto March (Farrar)
Military Band

1215 If I Had My Choice of the World’s Pretty Girls (Helf)
Henry Burr

1216 How Do You Do, Miss Josephine? (McCree-Von Tilzer)
Arthur Collins & Byron G. Harlan

1217 Pay More Attention to Me (Burt)
Ada Jones

1218 Let Me Love Thee (Arditi)
Alan Turner

1219 Dear Heart (Bingham-Mattei)
Elise Stevenson

1220 My Prairie Songbird (Drislane-Meyer)
Frank C. Stanley & Henry Burr

1221 Come and Spend Christmas with Me (Mitchell-Helf)
Byron G. Harlan

1222 The Dollar Princess — Waltzes (Fall; The Dollar Princess)
Orchestra
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<td>1223</td>
<td>I've Got to Make Love to Somebody (Allen)</td>
<td>Ada Jones &amp; Walter Van Brunt</td>
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<tr>
<td>1224</td>
<td>O Come, All Ye Faithful (Portugal)</td>
<td>Male Quartet</td>
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<tr>
<td>1225</td>
<td>A Frangesa — March (Costa)</td>
<td>Indestructible Military Band</td>
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<td>1226</td>
<td>What’s What and Who’s Who (Burris-Smith)</td>
<td>Arthur Collins</td>
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<td>1227</td>
<td>I've Lost My Gal (Van Alstyne)</td>
<td>Frank C. Stanley &amp; Elise Stevenson</td>
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<td>1228</td>
<td>Drifting (Williams)</td>
<td>Lois Lee</td>
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<td>1229</td>
<td>The Herd Girl’s Dream (Labitsky)</td>
<td>Instrumental Trio</td>
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<td>1230</td>
<td>How Did the Bird Know That? (Stuart; Havana)</td>
<td>Bob Roberts</td>
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<tr>
<td>1231</td>
<td>Dixie Minstrels, No. 7</td>
<td>Quartet (aurally the Peerless Quartet)</td>
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<tr>
<td></td>
<td></td>
<td>Includes: I Come from a Yankee Doodle Town — Chorus; I Wish I Was in Heaven Sitting Down — Arthur Collins &amp; Chorus</td>
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<tr>
<td>1232</td>
<td>When the Evening Bells Are Chiming Songs of Auld Lang Syne (Helf)</td>
<td>Frank C. Stanley</td>
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<td>1233</td>
<td>Bettina — Barn Dance Intermezzo (Lacalle)</td>
<td>Orchestra</td>
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<tr>
<td>1234</td>
<td>Oh, Miss Malinda (Armstrong-Armstrong)</td>
<td>Lois Lee</td>
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<td>1235</td>
<td>Santa Claus Song (Ellis)</td>
<td>George P. Watson</td>
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<tr>
<td>1236</td>
<td>A Bushel o’ Kisses (Muir)</td>
<td>Edward M. Favor</td>
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<td>1237</td>
<td>A Coon Band Contest — Two-Step (Pryor)</td>
<td>Band</td>
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</table>
Released January 1910:

1238 The Blue and Grey Patrol (Dalbey)  
Band

1239 The Last Rose of Summer (Moore; interpolated in *Martha*)  
Elizabeth Wheeler

1240 John Anderson, My Jo (Burns)  
Henry Burr

1241 Can’t You See I Love You? (Brown-Ayer; *The Newlyweds and their Baby*)  
Ada Jones & Walter Van Brunt

1242 Ebenezer Julius Caesar Washington Gray  
Arthur Collins

1243 The Star-Spangled Banner (Key)  
Frank C. Stanley

1244 Silver Heels — March and Two-Step (Daniels, as Morét)  
Band

1245 Questions  
Edward M. Favor

1246 Wedding Bells (Helf)  
Walter Van Brunt

1247 Dinah Dear (Larkins-Smith)  
Arthur Collins & Byron G. Harlan

1248 Has Anybody Here Seen Kelly? (McKenna-Murphy-Letters)  
Ada Jones

1249 The Moose March (Flath)  
Vess L. Ossman (banjo)

1250 Penny Land (Helf)  
Byron G. Harlan

1251 Homage to the Ladies — Waltz (Waldteufel)  
Orchestra

1252 It Sounds Good to Me  
Fred Duprez

1253 O Morning Land (Rexford-Phelps)  
Elizabeth Wheeler & Idelle Patterson
1254  Mike’s the Boy (Helf)  
Bob Roberts

1255  Annie Laurie (Scott)  
Male Quartet

1256  Believe Me, If All Those Endearing Young Charms (Moore)  
Elizabeth Wheeler

1257  De Molay Commandery March (Hall)  
Band

1258  I Wonder Who’s Kissing Her Now (Hough-Adams-Orlob; Prince of Tonight)  
Henry Burr

1259  He Falls for the Ladies Every Time (Lamb-Solman)  
Adeline Francis

1260  Hunting Song (Bullard; King Arthur)  
Frank C. Stanley & Henry Burr

1261  Village Bells — Barn Dance  
Band

**Released February 1910:**

1262  American Aerial Triumph — March (Lacalle)  
Band

1263  Silver Threads Among the Gold (Rexford-Danks)  
Harry A. Ellis

1264  I Love You (Mack)  
Ada Jones & Walter Van Brunt

1265  How Can They Tell That Oi’m Irish? (Bayes-Norworth)  
Edward M. Favor

1266  Medley of Hornpipes (Traditional; arr. by Fischer)  
John J. Kimmel (accordion)

1267  Auld Lang Syne (Burns; traditional melody)  
Frank C. Stanley

1268  Some Day, Melinda (Fitzgibbon)  
Arthur Collins & Byron G. Harlan

1269  Intermezzo Elegante (Offenbach)  
Orchestra
1270 The Star, the Rose, and the Dream (Lang-Synder)
   Frank C. Stanley & Henry Burr

1271 In the Sunshine and the Shadow I’ll Be True (Friedman)
   Byron G. Harlan

1272 *The Prophet*: Coronation March (Meyerbeer)
   Band

1273 I’ll Go Where You Want Me to Go (Rounsefell)
   Henry Burr

1274 Farmyard Medley
   Quartet (aurally, the Peerless Quartet)

1275 Nobody Knows Where John Brown Went (Longbrake)
   Arthur Collins

1276 Irish Blood (Mack)
   Ada Jones

1277 In the Lives of Famous Men (Moran-Furth)
   Bob Roberts

1278 Sleepy Lou (Giblin)
   August Schmehl (xylophone)

1279 Goodnight, Dear (Anderson)
   Elizabeth Wheeler

1280 Norah McNamara (O’Hara)
   Walter Van Brunt

1281 March Indienne (Schlenick)
   Band

Released March 1910:

1282 The Invincible Eagle — March (Sousa)
   Band

1283 All Through the Night (Maynard)
   Henry Burr

1284 Camp Meeting Jubilee
   Male Quartet (aurally the Peerless Quartet, with Arthur Collins
   featured)
1285 Barn Dance (Kost)
    John J. Kimmel (accordion)
1286 Wanderer’s Night Song (Rubinstein)
    Frank C. Stanley & Henry Burr
1287 Let Me Down Easy (Farrell)
    Arthur Collins
1288 Gold and Silver — Waltz (Lehar)
    Orchestra
1289 A Merry Christmas and a Happy New Year (Formby)
    Bob Roberts
1290 Zoo Lou (Van Alstyne)
    Arthur Collins & Byron G. Harlan
1291 Robin Hood: Brown October Ale (De Koven)
    Frank C. Stanley
1292 I Wish I Had a Pal Like You (Gross-Moore)
    Ada Jones
1293 Red Wing (Chattaway-Mills)
    Band
1294 It’s a Lie! (Robey)
    Edward M. Favor
1295 I’d Like to Be a Soldier Boy in Blue (Newton-Durand)
    Byron G. Harlan
1296 Keep Your Foot on the Soft Pedal (Von Tilzer)
    Fred Duprez
1297 The Bolo Rag (Gumble)
    August Schmehl (xylophone)
1298 Come, Be My Sunshine, Dearie (Gardner)
    Walter Van Brunt
1299 Man, Man, Man (Girls, You’re Thinking Too Much of the Men)
    (Murray-Hildury)
    Adeline Francis
1300 Scots Wha’ Hae wi’ Wallace Bled (Burns)
    Henry Burr
1301 Cocoanut Dance (Hermann)
    Band
Released April 1910:

1302 Boston Commandery March (Carter)
    Band

1303 Put on Your Old Grey Bonnet (Murphy-Wenrich)
    Byron G. Harlan (with male chorus)

1304* Nazareth (Gounod) [British #6021]
    Stanley Kirkby

1305 Cubanola Glide (Bryan-Von Tilzer)
    Arthur Collins & Byron G. Harlan

1306 Belle of Yokohama (Thurban)
    Orchestra

1307 Beulah Land (Stites-Sweney)
    Frederick J. Wheeler (as James F. Harrison)

1308 Infantry Calls, No. 1
    John Fletcher (cornet)
    Originally a member of Sousa’s Band, John Fletcher later founded the
    Operaphone and Olympic labels before becoming a partner in Black Swan
    records.

1309* Eileen Alannah (Thomas) [British #6034]
    Thomas Jackson

1310 Wild Cherries Rag (Snyder)
    Arthur Collins

1311 Boy Trumpeter — Intermezzo (Chueca - Valverde)
    Band

1312 Shall We Meet Beyond the River? (Hastings-Rice)
    John Young & Frederick J. Wheeler (as Anthony & Harrison)

1313 Just Plain Folks (Stonehill)
    Ada Jones

1314* Anchored (Cowan-Watson) [British #6035]
    Norman Williams

1315 Love’s Serenade (Von Blon)
    Instrumental Trio

1316 Carrie (Carrie Marry Harry) (Von Tilzer-McCree)
    Walter Van Brunt
1317  Emmaline (Jerome-Schwartz)
      Ada Jones & Walter Van Brunt

1318  My Southern Rose (Taylor)
      Walter Van Brunt

1319*  The Yeoman’s Wedding (Hayes) [British #6038]
      Harry Thornton

1320*  Violets (Wright) [British #6025]
      Stanley Kirkby

1321  Liberty Bell March (Sousa)
      Band

Released May 1910:

1322  Carolina Brown — Two-Step (Kapp)
      Band

1323  Just a Little Ring from You (Mahoney-Morse)
      Ada Jones & Walter Van Brunt

1324  It Is Well with My Soul (Spafford-Bliss)
      Male Quartet

1325  Business Is Business with Me (Johnson-Smith)
      Arthur Collins

1326  Mandy, How Do You Do? (Wenrich-Danmark)
      Walter Van Brunt & Fred Hillebrand

1327  Medley of German Polkas (arr. by Kohl)
      John J. Kimmel (accordion)

1328*  Somewhere (Harris) [British #6001]
      Harry Fay

1329  Let the Lower Lights Be Burning (Bliss)
      John Young & Frederick J. Wheeler (as Anthony & Harrison)

1330  By the Light of the Silvery Moon (Madden-Edwards)
      Ada Jones

1331  On the Beach (Silberberg)
      Orchestra
1332* In the Evening by the Moonlight, Dear Louise (Sterling-Von Tilzer)  
[British #6026]  
Stanley Kirkby  
Inspected rims show only “In the Evening by the Moonlight,” but this is not the James Bland composition of that title.

1333 Lyna, Oh, Oh, Miss Lyna (Rogers-Frantzen)  
Arthur Collins & Byron G. Harlan

1334* The Flight of Ages (Weatherly-Bevan)  
[British #6020]  
Jesse Broughton

1335 Eily Riley (MacDonough-Hubbell; The Midnight Sons)  
Walter Van Brunt

1336 Child's Festival — Gavotte (El Bateo)  
Bohemian Orchestra  
Possibly a British recording.

1337* Solloman (Cohan)  
[British #6040]  
Frank Miller

1338 I Really Can't Reach that Top Note (Arthurs)  
[British #6011]  
Frank Lombard

1339 Mary of Argyle (Jeffreys-Nelson)  
Frederick Gunster

1340 Over the Mountain of Sorrow (Tracy)  
Frederick Wheeler

1341 1863 Medley (Medley of Civil War Songs) (arr. by Calvin)  
Military Band

Released June 1910:

1342 Kaiser Friedrich March (Friedemann)  
Band

1343 Cupid’s I.O.U. (Meyer)  
Ada Jones & Walter Van Brunt

1344* The Bandolero (Stuart)  
[British #6024]  
Stanley Kirkby

1345 Come After Breakfast (Bring ’Long Your Lunch, and Leave ’Fore Suppertime) (Brymn-Smith-Burris)  
Arthur Collins
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Performer/Composer</th>
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<tbody>
<tr>
<td>1346</td>
<td>Traumerei (Schumann)</td>
<td>String Quartet</td>
</tr>
<tr>
<td>1347</td>
<td>It’s Moonlight All the Time on Broadway (Shields-Wenrich)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>1348</td>
<td>Two Little Brown Eyes (Hamilton-Nelson)</td>
<td>John Young (as Harry Anthony)</td>
</tr>
<tr>
<td>1349</td>
<td>Simple Confession (Simple Aveu) (Thomé)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>1350</td>
<td>Red Clover (Morse)</td>
<td>Frederic H. Potter &amp; chorus</td>
</tr>
<tr>
<td>1351</td>
<td>Tell Mother I’ll Be There (Fillmore)</td>
<td>Mixed Quartet</td>
</tr>
<tr>
<td>1352*</td>
<td>Tell Me, Mary, How to Woo Thee (Hodson) [British #6033]</td>
<td>Thomas Jackson</td>
</tr>
<tr>
<td>1353</td>
<td>Serenade (Moskowski)</td>
<td>Charles D’Almaine (violin)</td>
</tr>
<tr>
<td>1354*</td>
<td>A Jovial Monk Am I (Bingham-Audran; La Poupee) [British #6007]</td>
<td>Norman Williams</td>
</tr>
<tr>
<td>1355</td>
<td>Nora Malone (Call Me by Phone) (McCree-A. Von Tilzer)</td>
<td>E. J. Brown</td>
</tr>
<tr>
<td>1356</td>
<td>The Jolly Coppersmith (Peter)</td>
<td>Band</td>
</tr>
</tbody>
</table>

**Released July 1910:**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Performer/Composer</th>
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<tbody>
<tr>
<td>1357</td>
<td>American Republic March (Thiele)</td>
<td>Band</td>
</tr>
<tr>
<td>1358</td>
<td>When He Sings the Songs My Mother Sang to Me (Snyder-Gould)</td>
<td>Ada Jones</td>
</tr>
<tr>
<td>1359</td>
<td>America (My Country ’Tis of Thee) (Carey)</td>
<td>Quartet (aurally the Peerless Quartet)</td>
</tr>
<tr>
<td>1360</td>
<td>Shaky Eyes (Clark-Armstrong)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>1361</td>
<td>Love’s Dream After the Ball (Czibulka)</td>
<td>String Quartet</td>
</tr>
</tbody>
</table>
1362 He’s a College Boy (Mahoney-Morse)  
Frederic H. Potter (with chorus)

1364* You’re the Flower of My Heart, Sweet Adeline (Gerard-Armstrong)  
[British #6030]  
Stanley Kirkby  
Inspected rims show only “Sweet Adeline.”

1365 Where the River Shannon Flows (Russell)  
Fritz Karl

1366 Red Wing (Chattaway-Mills)  
Frank C. Stanley & Henry Burr

1367 Medley of Buck Dances (Traditional; arr. by Johnson)  
John J. Kimmel (accordion)

1368 I’m on My Way to Reno (Jerome-Schwartz)  
Fred Duprez

1369 Daddy (Behrend)  
Florence Venning  
Possibly from a British master; Venning was a British performer who recorded for several companies in London, but she also occasionally performed in the U.S.

1370 Way Down in Cotton Town (Leslie-Piantadosi)  
Walter Van Brunt & Fred Hillebrand

1371 The Bride-Elect — March (Sousa)  
Band

Released August 1910:

1372 New Colonial March (Hall)  
Band

1373 Nellie Was a Lady (Foster)  
Frank Coombs

1374 My Garden that Blooms for You (Evans-Lusk)  
Walter Van Brunt

1375* Three for Jack (Weatherly-Squire) [British #6027]  
Stanley Kirkby

1376 Estudiantina — Waltz (Waldteufel)  
Orchestra
1377  Oh, You Blondy (Edwards)
       Ada Jones

1378  Play that Lovey-Dove Waltz Some More (Leslie-Mills)
       Arthur Collins & Byron G. Harlan

1379*  In Old Madrid (Bingham-Trotère)  [British #6028]
       Stanley Kirkby

1380  Singing Bird (Longbrake-Edwards)
       Frank C. Stanley & Henry Burr

1381  If He Comes In, I’m Going Out (Mack-Smith)
       Arthur Collins

1382  The Grasshoppers’ Dance (Bucalossi)
       Band

1383  Holy, Holy, Lord God Almighty (Dykes)
       Mixed Quartet

1384  Who Do You Suppose Went and Married My Sister? Thomashevsky!
       (Bayes-Norworth)
       Fred Duprez
       Inspected rims are labeled only “Thomashevsky.”

1385  National Fencibles March (Sousa)
       Band

1386  Call Me Up Some Rainy Afternoon (Berlin)
       Ada Jones

Released September 1910:

1387  Niebelungen March (Wagner)
       Band

1388  The Girl with a Brogue (Wimperis-Monckton)
       Ada Jones

1389  Temptation Rag (Lodge)
       Arthur Collins

1390  In the Sweet Bye and Bye (Bennett-Webster)
       Mixed Quartet

1391  Lucy-Anna-Lou (Madden-Edwards)
       Ada Jones & Walter Van Brunt
Rome Fenton was not a pseudonym for Arthur Clough, as has been claimed in other works. Fenton was a concert tenor who made his New York debut on February 25, 1909.

**Sylvia: Valse Lente (Delibes)**
Orchestra

**Flee as a Bird (Shindler)**
Frederick J. Wheeler (as James F. Harrison)

**Chanticleer Rag (Madden-Gumble)**
Arthur Collins & Byron G. Harlan

**Jim Bludsoe (Hay)**
Edgar L. Davenport (spoken)

**Loin du Bal (Gillet)**
Orchestra

**Back to My Old Home Town (Bayes-Norworth)**
Walter Van Brunt

**Tenting Tonight on the Old Camp Ground (Kittredge)**
Male Quartet

**What’s the Matter with Father? (Williams-Van Alstyne)**
Fred Duprez

**The Mill in the Forest (Eilenberg)**
Band

**Released October 1910:**

**Blaze of Glory — March (Holzmann)**
Band

**I’m Bugs About You (Smalley-Drislane-Meyer)**
Ada Jones

**Yucatana Man (Rosenfeld; Stern, as Henry)**
Arthur Collins & Byron G. Harlan

**Sweet and Low (Barnby)**
Brass Quartet

**Life in the Alps — German Yodel (Watson)**
George P. Watson
Any Little Girl That’s a Nice Little Girl Is the Right Little Girl for Me (Gray-Fischer)  
Walter Van Brunt

Honeysuckle — Intermezzo (Von Tilzer)  
Orchestra

Sweet Italian Love (Berlin-Snyder)  
Bob Roberts

That Fussy Rag (Smalley)  
Quartet (aurally the Peerless Quartet)

Curly Head (Gumble-McKenna)  
Byron G. Harlan

Siamese Patrol (Siamesische Wachtparade) (Lincke)  
Band

Silver Bell (Madden-Wenrich)  
Frank C. Stanley & Henry Burr

You’ll Come Back (Drislane-Meyer)  
Elida Morris

When You Marry a Girl for Looks (Kerr)  
Fred Duprez

Under the Tent (Daniels)  
Band

Released November 1910:

Persian March (Strauss)  
Band

Top o’ the Morning, Bridget McCue (Sterling-H. Von Tilzer)  
Ada Jones  
Also issued in the British series (see 6045).

All That I Ask of You Is Love (Seldon-Ingraham)  
Henry Burr

I Know a Lovely Garden (Teschemacher-D’Hardelot) [British # unknown]  
Thomas Jackson

The Kerry Dance (Molloy)  
Brass Quartet
1422  When the Bloom Is on the Heather (Gould)  
      Male Quartet
1423  Snyder, Does Your Mother Know You’re Out? (Watson)  
      George P. Watson
1424  That Beautiful Rag (Snyder)  
      Arthur Collins & Byron G. Harlan
1425  Hungarian Dance, No. 5 (Brahms)  
      Orchestra
1426  Meet Me Tonight in Dreamland (Whitson-Friedman)  
      Walter Van Brunt
1427  The Grandmother Song (Grossmutterchen) (Langer)  
      Instrumental Trio
1428  Indian Summer (Daniels, as Morét)  
      Band
1429  Softly Now the Light of Day (Weber-Seymour)  
      John Young & Frederick J. Wheeler (as Anthony & Harrison)
1430  Play that Barber Shop Chord (Tracey-Muir)  
      Arthur Collins
1431  The Coquette (Sousa)  
      Band

Released December 1910:

1432  The Three DG’s — March (Brophy)  
      Band
1433  Every Little Movement (Harbach-Hoschna; Madame Sherry)  
      Inez Barbour & Walter Van Brunt
1434  Dew Drop (Armstrong)  
      Harry A. Yerkes (xylophone)
1435  Gypsy Love Song (Herbert; The Fortune Teller)  
      Frank C. Stanley
1436  Punchinello (Herbert)  
      Symphony Orchestra
1437  The Honeymoon Glide (Walker-McKeon)  
      Arthur Collins & Byron G. Harlan
1438* The Rosary (Nevin) [British # not known]
   Norman Williams

1439 Kiss Me (Berlin-Snyder)
   Elida Morris

1440 Around the Christmas Tree — Descriptive (Varela)
   Military Band (with unidentified adult and children’s voices)
   Includes a band rendition of “Adeste Fidelis.”

1441 Dougherty (Jerome - Schwartz)
   Ada Jones

1442 Du, Du — German Yodel (Traditional)
   George P. Watson

**Released January 1911:**

1443 The Pazzazza Promenade (Huffer)
   Indestructible Concert Band

1444 Jack Tar March (Sousa)
   Band

1445 The Dublin Rag (Atteridge-Schwartz)
   Ada Jones

1446 Sweetness (Lemonier)
   Peerless Quartet

1447 Serenade Coquette (Barthelemy)
   Orchestra

1448 Oh Jesus, Thou Art Standing (Ambrose)
   Frederick J. Wheeler (as James F. Harrison)

1449 I Love It (Goetz-Von Tilzer)
   Arthur Collins

1450 The Last Rose of Summer (Moore; interpolated in Martha)
   Charles S. Schuetze (harp)

1451 Ogalalla (Bryan-Snyder)
   Frank C. Stanley & Henry Burr

1452 Roll On, Silver Moon (Ernest)
   George P. Watson
1453  St. Louis Tickle (Bennett, as Barney & Seymore)
      Vess L. Ossman (banjo)
1454  There Is a Land Mine Eye Hath Seen (Gurdon-Crowninshield)
      Frederick J. Wheeler (as James F. Harrison)
1455  With Trumpet and Drum (Weldon)
      Band

February–March 1911

(No new releases announced)

Released April 1911

1456  The Free Lance March (Sousa)
      Band
1457  Stop! Stop! Stop! (Come Over and Love Me Some More) (Berlin)
      Elida Morris
1458  Think It Over, Mary (Gray-Piantadosi)
      Byron G. Harlan
1459  The Grizzly Bear (Berlin-Botsford)
      Arthur Collins
1460  Just Before the Battle, Mother (Root)
      Frank C. Stanley & Henry Burr
1461  Dr. Eisenbart
      George P. Watson
1462  Moonlight — Serenade
      Orchestra
1463  Whoa, Bill (Von Tilzer)
      Arthur Collins & Byron G. Harlan
1464  Jasper’s Diplomacy (Spencer)
      Ada Jones & Homer Sibley (spoken, with vocal by Jones)
1465  The Monastery Bells (Lefébry-Wély)
      Band
Released May 1911:

1466 Marche a la Turca
Band

1467 Wait Till the Clouds Roll By (Wood-Fulmer)
Will Oakland

1468 Come, Josephine, in My Flying Machine (Bryan-Fischer)
Ada Jones

1469 The Colored Major (Stern, as Henry)
Vess L. Ossman (banjo)

1470 Herman, Let’s Dance That Beautiful Waltz (Berlin-Snyder)
Ada Jones

1471 Song Without Words
Orchestra

1472 God Be with You Till We Meet Again (Rankin-Tomer)
Quartet (aurally the Peerless Quartet; unaccompanied)

1473 Miss Trombone — A Slippery Rag (Fillmore)
Band

1474 Sleep, Baby, Sleep (Barton)
George P. Watson

Released June 1911:

1475 Lights Out — March (McCoy)
Band

1476 My Hero (Straus; The Chocolate Soldier)
Inez Barbour

1477 Heaven Is My Home (Taylor-Sauvage)
Frederick J. Wheeler (as James F. Harrison)

1478 The Cuckoo
Fred Van Eps (banjo)

1479 Won’t You Love Me, Molly Darling? (Hays)
John Young (as Harry Anthony)

1480 Winter (Bryan-Gumble)
Quartet (aurally the Peerless Quartet)
<table>
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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1481</td>
<td>Some of these Days (Brooks)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>1482</td>
<td>Glory Song (Oh, That Will Be Glory for Me) (Gabriel)</td>
<td>John Young &amp; Frederick J. Wheeler (as Anthony &amp; Harrison)</td>
</tr>
<tr>
<td>1483</td>
<td>They’re All Good American Names (Jerome-Schwartz)</td>
<td>Bob Roberts</td>
</tr>
<tr>
<td>1484</td>
<td>German Patrol (Eilenberg)</td>
<td>Military Band</td>
</tr>
</tbody>
</table>

**Released July 1911:**

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<th>Number</th>
<th>Title</th>
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<tbody>
<tr>
<td>1485</td>
<td>The Great Conquest (Wood)</td>
<td>Military Band</td>
</tr>
<tr>
<td>1486</td>
<td>Let Me Live and Stay in Dixie Land (Brice-King)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>1487</td>
<td>Dreaming (Bailey)</td>
<td>Helen Clark</td>
</tr>
<tr>
<td>1488</td>
<td>Alma (Hobart-Briquet; <em>Alma, Where Do You Live?</em>)</td>
<td>Inez Barbour &amp; John Young (as Barbour &amp; Anthony)</td>
</tr>
<tr>
<td>1489</td>
<td>When Mariola Do the Cubanola (Dillon-Von Tilzer)</td>
<td>Arthur Collins</td>
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<tr>
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<td>Listed in error as #1498 in the July 1911 Columbia Indestructible supplement.</td>
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</tr>
<tr>
<td>1490</td>
<td>Ciribiribin (Pestalozza)</td>
<td>Guido Gialdini (whistling)</td>
</tr>
<tr>
<td>1491</td>
<td>Father Was Out (Hill)</td>
<td>Murry K. Hill (spoken and vocal)</td>
</tr>
<tr>
<td>1492</td>
<td>I Love My Wife (Bryan-Brown)</td>
<td>Fred Duprez</td>
</tr>
<tr>
<td>1493</td>
<td>Oh, Glory! (Hill)</td>
<td>Murry K. Hill (spoken and vocal)</td>
</tr>
<tr>
<td>1494</td>
<td>The Billboard — March (Klohr)</td>
<td>Band</td>
</tr>
</tbody>
</table>
Released August 1911:

1495 American Spirit — March (Buglione)  
Band
1496 All Alone (Dillon-Von Tilzer)  
Ada Jones & Walter Van Brunt
1497 Oh, That Moonlight Glide (McCree-A. Von Tilzer)  
Arthur Collins & Byron G. Harlan
1498 Don’t Wake Me Up, I Am Dreaming (Whitson-Ingraham)  
Walter Van Brunt
1499 When Willie Took a Fancy to Miss Nancy  
Fred Duprez
1500 Birds of the Forest — Gavotte (Adolfs)  
Guido Gialdini (whistling)
1501 Oh, Fiddle! (Hill)  
Murry K. Hill (spoken and vocal)
1502 Sizilietta (Von Blon)  
Band
1503 Unissued; see 1515

The August 1911 releases were the last of the two-minute series to appear in *The Talking Machine World*’s advance bulletins.

Released Late 1911–Early 1912:

1504 Dreams, Just Dreams (Berlin-Snyder)  
Walter Van Brunt
1505 My Hula Hula Love (Madden-Wenrich)  
Peerless Quartet
1506 The Birth of Passion (Hoschna)  
Orchestra
1507 That Railroad Rag (Vincent-Bimberg)  
Arthur Collins & Byron G. Harlan
1508 For Every Boy Who’s Lonely, There’s a Girl Who’s Lonely Too  
(Harbach-Hoschna; Dr. De Luxe)  
Walter Van Brunt
Two-minute Indestructible releases were discontinued in 1912, but were reintroduced in early 1914. The relative scarcity of later two-minute Indestructibles suggests that sales were weak. Exact release dates for these later issues are not known, due to the rarity and sporadic nature of later Indestructible advertising. The approximate dates shown are based on confirmed years of issue for the same titles on other labels.

Released c. 1914:

1516 You’re Here and I’m Here (Smith-Kern; The Laughing Husband) Band

1517 Sympathy — Hesitation Waltz (Harbach-Friml; The Firefly) Band

Some rims state “Fox Trot.”

1518 Kentucky Home (Donaldson) Band

1519 When You’re a Long, Long Way from Home (Lewis-Meyer) Henry Burr

1520 The High Cost of Loving (Bryan-Meyer) Elida Morris
1521 Sister Susie’s Sewing Shirts for Soldiers (Weston-Darewski)
Arthur Collins

1522 California and You (Leslie-Puck)
Henry Burr

1523 Back to the Carolina You Love (Clarke-Schwartz)
Arthur Collins

1524 I Didn’t Raise My Boy to Be a Soldier (Bryan-Piantadosi)
Henry Burr (as Carl Ely)
Carl Ely normally was a pseudonym for Walter Van Brunt, but all copies heard thus far are by Burr, based on the aural evidence.

1525 It’s a Long Way to Tipperary (Judge-Williams)
Henry Burr (as Kirkby)
All inspected and auditioned copies are mislabeled “Kirkby” (Stanley Kirkby recorded this title for Columbia in England, but he is not the performer on any auditioned copies of this cylinder, which are unmistakably by Burr). The same error occurs on the two-minute version of this title (3342).

1526 Is There Still Room for Me ‘Neath the Old Apple Tree? (Leslie-Brown-Abrahams)
Henry Burr

Released c. 1915:

1527 Mighty Lak’ a Rose (Stanton-Nevin)
Frederick J. Wheeler (as James F. Harrison)

1528 The Ladder of Roses (Burnside-Hubell; *Hip-Hip-Hooray*)
Henry Burr

1529 When Old Bill Bailey Plays the Ukulele (McCarron-Vincent)
Arthur Collins

1530 What a Wonderful Mother You’d Make (Goodwin-Piantadosi)
Henry Burr

1531 Goodbye Girls, I’m Through (Golden-Caryll; *Chin-Chin*)
Henry Burr (as Irving Gillette)

1532 Little Grey Home in the West (Lohr)
Frederick J. Wheeler (as James F. Harrison)

1533 Somewhere a Voice Is Calling (Newton-Tate)
Henry Burr (mislabeled Harrison)
1534 America, I Love You (Leslie-Gottler)  
Orchestra

1535 Hello, ’Frisco (Buck-Hirsch; Ziegfeld Follies of 1915)  
Orchestra

1536 Along the Rocky Road to Dublin — One-Step (Young-Grant)  
Orchestra

Released c. 1916:

1537 Under the Rambling Roses (Stern, as Henry)  
Orchestra

1538 Carry Me Back to Old Virginny (Bland)  
John Young

1539 If I Knock the “L” Out of Kelly (It Would Still Be Kelly to Me)  
(Lewis-Young-Grant; Step This Way)  
Ada Jones

1540 I Sent My Wife to the Thousand Isles (Sterling-Moran-Von Tilzer; Robinson Crusoe, Jr.)  
“Quinn”  
Inspected rims as “Quinn,” but a copy has not been auditioned to determine if Dan W. Quinn is the actual performer. He is miscredited on several releases in this range that are by other artists.

1541 There’s a Little Bit of Bad in Every Good Little Girl (Clarke-Fischer)  
Ernest Hastings

1542 He’s Got the Makings of a Darned Fine Man (Mahoney-Herman)  
Ada Jones

1543 Oh How She Could Yacki Hacki Wicki Wacki Woo (That’s Love in Honolulu’) (Murphy-McCarron-A. Von Tilzer)  
Arthur Collins (as Quinn)  
Rims are labeled “Quinn,” but the artist is Collins, per aural evidence.

1544 I’ve Got a Sweet Tooth Bothering Me (Berlin)  
M. J. O’Connell  
Rims labeled “Quinn” have been reported but are not confirmed.

1545 Ireland Must Be Heaven, for My Mother Came from There  
(McCarthy-Johnson-Fisher)  
Henry Burr
Released c. 1917:

1546 Yaddie Kiddie Kiddie Kaddie Koo (Lewis-Young-Meyer)  
Arthur Collins

1547 You’re a Dangerous Girl (Clarke-Monaco; Robinson Crusoe, Jr.)  
Bresnen  
This and the corresponding four-minute issue (3405), have been reported anecdotally as showing “Breshen,” “Brennan,” or “Brennen” on the rims, but “Bresnen” appears on all copies inspected thus far. It is not known whether this was a pseudonym or the name of an actual performer.

1548 Brighten the Corner Where You Are (Gabriel-Ogden)  
Henry Burr

1549 Uncle Sammy’s Army (Morse-Dolph)  
Charles Troxell

1550 Naughty! Naughty! Naughty! (Goodwin-Tracey-Vincent; The Show of Wonders)  
“Quinn”  
Inspected rims as “Quinn,” but a copy has not been auditioned to determine if Dan W. Quinn is the actual performer. He is miscredited on several releases in this range that are by other artists.

1551 ’Twas Only an Irishman’s Dream (Cormack)  
Henry Burr

1552 Waikiki — Mermaid Medley  
Helen Louise & Frank Ferera (guitars)  
Artist identification from an undated sales flyer; inspected rims are anonymous.

1553 Kamehameha  
Helen Louise & Frank Ferera  
Artist identification from an undated sales flyer; inspected rims are anonymous.

1554 Serenade  
Indestructible Symphony Orchestra

1555 How Could Washington Be a Married Man and Never, Never Tell a Lie? (Piantadosi)  
Dan W. Quinn

1556 [1] Over There (Cohan)  
Band with vocal chorus  
Auditioned copies are not by the Peerless Quartet recording, contrary to claims in earlier works. The unidentified vocal group is heard in only one chorus.
1556 [2] Over There (Cohan)
   Band with vocal chorus
   See comments under Version 1. This version is performed at a markedly faster tempo.

1557 Oh Johnny, Oh Johnny, Oh! (Olman)
   Baritone (mislabeled “Quinn”)
   Auditioned copies are not by Dan W. Quinn, per aural evidence; nor by Arthur Fields, as has been claimed on some hobbyist websites. The actual performer remains unidentified.

Released c. 1918:

1558 Wait Till the Cows Come Home (Caryll; Jack O’Lantern)
   Henry Burr

1559 Where Do We Go from Here? (Johnson-Wenrich)
   Royal Dadmum

1560 Joan of Arc (They Are Calling You) (Bryan-Weston-Wells)
   Henry Burr (as Irving Gillette)

1561 Kawaihwa
   Helen Louise & Frank Ferera (guitars)

1562 Kai Maia
   Helen Louise & Frank Ferera (guitars)

1563 Hawaiian Butterfly (Baskette-Santly)
   Helen Louise & Frank Ferera (guitars)

1564 Will You Remember Me? (Romberg; Maytime)
   Coster

1565 Jack O’Lantern — Medley (Caryll)
   Band (later pressings as Federal Band)

1566 Where Do We Go from Here? (Johnson-Wenrich)
   Band (later pressings as Federal Band)

1567 Smiles (Callahan-Roberts)
   Band (later pressings as Federal Band)

1568 Missouri Waltz (Knight-Eppel-Logan)
   Band (later pressings as Federal Band)

1569 Oh! How I Hate to Get Up in the Morning (Berlin)
   Irving Kaufman
Some rims show only “Kaufman,” while others show “I. Kaufman.” Aurally, both versions are the same recording.

1570  My Belgian Rose (Benoit-Levenson-Garton)  
      Elliott Shaw

1571  Hello Central, Give Me No-Man’s Land (Lewis-Young-Schwartz;  
      Sinbad)  
      Henry Burr

1572  Smiles (Callahan-Roberts)  
      Henry Burr

1573  I’m Always Chasing Rainbows (McCarthy-Carroll; Oh Look)  
      Henry Burr (as Irving Gillette)

1574  Backyard Conversation (Two Jealous Washerwomen) (Spencer)  
      Ada Jones & Steve Porter (spoken)  
      A rim labeled “Collins” has been reported but is not confirmed.
Part 2: Four-Minute Popular Series

Cylinders pressed from British masters are indicated by an asterisk.

**Released January 1910:**

3001 American Patrol — March (Meecham)
   Lacalle’s Band

3002 *Carmen* — Selections (Bizet)
   Lacalle’s Band

3003 Medley of 1909 Hits (arr. by Lacalle)
   Lacalle’s Band

3004 Tres Jolie — Waltz (Waldteufel)
   Lacalle’s Band

3005 *Havana* — Selections (Stuart)
   Lacalle’s Band

3006 Dancing on the Housetop — Schottische (Christie)
   Lacalle’s Band

3007 *Cavalleria Rusticana* — Selections (Mascagni)
   Lacalle’s Band

3008 Moraima — Spanish Caprice (Espinoza)
   Lacalle’s Band

   The above, and many of the following issues, are not credited on the rims to Lacalle (Indestructible’s first house conductor), but he is credited in the earliest Indestructible four-minute supplements. His name was deleted from later catalogs, after he left Indestructible for Columbia.

3009 Salut d’Amour (Love’s Greeting) (Elgar)
   William Dorfman (violin)

3010 The Star of Bethlehem (Adams)
   Henry Burr

3011 Down Where the Big Bananas Grow (Weslyn-Barrow)
   Arthur Collins & Byron G. Harlan

3012 Carolina Minstrels, No. 1
   Minstrels (aurally the Peerless Quartet)
   Includes: Virginia, I Love But You (quartet); The Humming Coon (Arthur Collins); Climb Up, Ye Children, Climb (quartet). Peerless Quartet members Albert Campbell, Arthur Collins, and Frank C. Stanley are addressed by name.
3013 If I Had a Thousand Lives to Live (Solman)
   Frank C. Stanley & Henry Burr

3014 Where the Sunset Turns the Ocean’s Blue to Gold (Buckner-Petrie)
   Byron G. Harlan
   Note: The original lyrics and title were “When the Sunset...,” under which
title the song was first published.

3015 Medley of Plantation Songs
   Peerless Quartet

3016 Red Head (Franklin-Green)
   Ada Jones

3017 When the Bell in the Lighthouse Rings, Ding, Dong (Solman)
   Frank C. Stanley

3018 Jesus, Lover of My Soul (Marsh)
   Choir

3019 What Makes the World Go ’Round? (Williams-Van Alstyne; “A Broken Idol”)
   Elise Stevenson & Frank C. Stanley

3020 The Arkansas Traveler (Traditional; dialogue by Spencer)
   Len Spencer (with uncredited violinist)

3021 I Pagliacci: Prologue (Leoncavallo; arr. Lacalle)
   Lacalle’s Band

3022 Madame Butterfly — Selections (Puccini)
   Lacalle’s Band

3023 Little Miss Golden Curls (Drislane-Meyer) / A Little Ray of Sunshine
   Follows Each Dark Cloud (Drislane-Meyer)
   Byron G. Harlan

3024 Good Bye (Tosti)
   Elizabeth Wheeler

3025 The Butterfly (Bendix)
   Eugene Rose & George Rubel (flute & clarinet)

3026 Though Your Sins Be as Scarlet (Crosby-Doane)
   Frank C. Stanley & Henry Burr

3027 The Ghost of the Banjo Coon (O’Dea-Caldwell) / Linder Green
   (Bivins)
   Arthur Collins

3028 I Wish I Had My Old Girl Back Again (Wallace-Macdonald)
   Walter Van Brunt
3029  Slip on Your Gingham Gown (Berris-Smith)
      Arthur Collins & Byron G. Harlan

Released February 1910:

3030  In Sousa-Land — Medley of Marches (Sousa; arr. by Lacalle)
      Lacalle’s Band

3031  Old Black Joe (Foster) / The Old Folks at Home [as “Swanee River”]
      (Foster)
      Quartet (aurally the Peerless Quartet)

3032  Summer Reminds Me of You (Bryan-Meyer)
      Walter Van Brunt

3033  I Used to Believe in Fairies (Spinks; Ragged Robin)
      Albert Campbell

3034  Stephanie — Gavotte (Czibulka)
      Lacalle’s Orchestra

3035  The Rube and the Country Doctor (Porter)
      Byron G. Harlan & Frank C. Stanley (spoken)

3036  Cloud Chief (Philie) / Medley of Jigs and Reels (Traditional; arr. by
      D’Almaine and Varela))
      Vess L. Ossman (banjo) / Charles D’Almaine (violin)

3037  Marriage Is Sublime (Bryan-Morse)
      Bob Roberts

3038  Bonnie Sweet Bessie (The Maid of Dundee) (Root-Gilbert)
      Elizabeth Wheeler

3039  The Dream of the Rarebit Fiend [a.k.a. “The Perman’s Brooklyn
      Cakewalk”] (Thurban) / Yumuri (Lacalle)
      Lacalle’s Band

Released March 1910:

3040  La Czarina — Mazurka (Ganne)
      Lacalle’s Band

3041  Creole Days (De Koven)
      Walter Van Brunt

3042  Characteristic Negro Medley
      Male Quartet (aurally the Peerless Quartet)
3043  Dream of Autumn (Sogne d’Automne) — Waltz (Joyce)  
      Lacalle’s Band

3044  Softly and Tenderly (Thompson)  
      Frank C. Stanley & Henry Burr

3045  Nobody (Williams; Abyssinia)  
      Arthur Collins

3046  The Woodchuck Song (Davis-Morse; The Runaways) / Henry Hudson  
      Was a Bold Jack Tar (Shields)  
      Bob Roberts

3047  A Vision of Salome — Waltz (Joyce)  
      Lacalle’s Band

3048  Ludwig’s Air Castle (dialogue by Spencer)  
      Ada Jones & Len Spencer (spoken and vocal)  
      The uncredited supporter is probably Byron G. Harlan, based  
      on aural evidence.

3049  Impassioned Dream — Waltz (Rosas)  
      Lacalle’s Band

Released April 1910:

3050  Semper Fidelis — March (Sousa) / The Famous Twenty-Second  
      Regiment March (Gilmore)  
      Lacalle’s Band  
      See comments concerning the artist credit under Indestructible 3008.

3051  When the Mists Have Rolled Away (Sankey)  
      John Young & Frederick J. Wheeler (as Anthony & Harrison)

3052  Goodnight, Little Girl, Goodnight (Hays-Macy)  
      Henry Burr

3053  Sweet Longing (Menzel)  
      Instrumental Trio (harp, flute, violin)

3054  Hosanna (Dole-Granier)  
      Frederick J. Wheeler (as James F. Harrison)

3055  La Serenata (Tosti-Jaxone)  
      Lacalle’s Orchestra

3056  Peaches and Cream (Wenrich; dialogue by Spencer)  
      Ada Jones & Len Spencer (spoken and vocal)
3057 Would You Mind Passing the Salt? (Reekie-Lawrence) / Now We Can Both Laugh Together (St. John-Warwick)
Edward M. Favor

3058 Asthore (Darling) (Trotère)
John Young (as Harry Anthony)

3059 The Whispering of the Flowers (Von Blon)
Lacalle’s Band

Released May 1910:

3060 *Lucia*: Sextette (Donizetti)
Lacalle’s Band

3061 I Want What I Want When I Want It (Blossom-Herbert; *Mlle. Modiste*)
Frederick J. Wheeler (as James F. Harrison)

3062 Come Where My Love Lies Dreaming (Foster)
Quartet (aurally the Peerless Quartet)

3063 Lustspiel Overture (Béla, op. 73)
Lacalle’s Orchestra
Inspected rims are labeled “Hungarian Lustspiel Overture.”

3064 Let George Do It (Piantadosi)
Walter Van Brunt

3065 That Mesmerizing Mendelssohn Tune (Berlin)
Arthur Collins & Byron G. Harlan

3066 The Little Old Log Cabin in the Lane (Traditional)
Quartet (aurally the Peerless Quartet)

3067 Medley of National Airs (arr. Kimmel) / Medley of Jigs and Reels (Traditional)
John J. Kimmel (accordion) / Charles D’Almaine (violin)

3068 Love Divine (Stainer)
Edith Chapman & Frederick J. Wheeler (as Chapman & Harrison)

3069 *The Midnight Sons* — Selections (Scott, *et al.*; arr. by Lacalle)
Lacalle’s Band
Released June 1910:

3070 My Old Kentucky Home — Fantasia (Foster; arr. by Lacalle)
Lacalle’s Band

3071 Moonlight in Jungle Land (Dempsey-Schmid)
Arthur Collins & Byron G. Harlan

3072 Thora (Adams-Weatherly)
Frederick J. Wheeler

3073 Kimmel Medley (arr. by Kimmel)
John J. Kimmel (accordion)

3074 Skylark! Skylark! (Rogers)
John Young & Edith Chapman (as Anthony & Chapman)

3075 Carolina Minstrels, No. 2
Minstrels (aurally the Peerless Quartet)

3076 A Vision of Salome — Fantasia (Joyce; arr. by Lacalle)
Lacalle’s Orchestra

3077 A Race for a Wife (Spencer)
Ada Jones & Len Spencer

3078 The Coleville Coon Cadets (Freeman)
Arthur Collins

3079 By the Suwanee River (Myddleton)
Arthur Collins, with Lacalle’s Band

3080 A Signal from Mars — Two-Step (Paull)
Lacalle’s Band

3081 Morning, Cy! — Barn Dance (Peters)
Lacalle’s Band

3082 La Gitana — Waltz (Bucalossi)
Lacalle’s Band

3083 Southern Smiles — March & Two-Step (Kelly)
Lacalle’s Band

3084 Blue Danube Waltz (Strauss)
Lacalle’s Band
Released July 1910:

3085  *Aïda*: Triumphal March [as “Aida March”]  (Verdi)
       Lacalle’s Band

3086  You’re the Queen in the Kingdom of My Heart (Weslyn-Andino)
       John Young (as Harry Anthony)

3087  Alexander and His Clarinet (Berlin)
       Arthur Collins & Byron G. Harlan

3088  Sword Dance (Kimmel) / Whip and Spur — March (Allen)
       John J. Kimmel (accordion) / Vess L. Ossman (banjo)

3089  Some Day (Gabriel)
       Frederick J. Wheeler (as James F. Harrison)

3090  *Faust*: Ballet Music (Gounod)
       Lacalle’s Orchestra

3091  For You, Bright Eyes (Harbach-Hoschna; *Bright Eyes*)
       John Young & Edith Chapman (as Anthony & Chapman)

3092  Give My Regards to Mabel (Bryan-H. Von Tilzer)
       Fred Duprez

3093  The Golden Wedding (dialogue by Spencer)
       Ada Jones & Len Spencer (spoken and vocal)

3094  *Isabella* Overture (Von Suppé)
       Lacalle’s Band

3095  Violets — Waltz (Waldteufel)
       Lacalle’s Band

3096  *It Happened in Nordland* — Selections (Two-Step) (Herbert)
       Lacalle’s Band

3097  At a Georgia Camp Meeting — Two-Step (Mills)
       Lacalle’s Band

3098  Language of the Flowers — Waltz (Roberts)
       Lacalle’s Band

3099  College Life — Two-Step (Frantzen)
       Lacalle’s Band
Released August 1910:

3100  The Angelus (Lieurance)  
      Band

3101  Roses, Roses Everywhere (Bingham-Trotère)  
      John Young

3102  Goodnight, Goodnight, Beloved (Pinsuti)  
      Mixed Quartet

3103  You Are the Ideal of My Dreams (Ingraham)  
      Henry Burr

3104  Blitz and Blatz Among the Indians (Duprez)  
      Fred Duprez & Bob Roberts (spoken)

3105  Meet Me Where the Lanterns Glow — Waltz (Klein)  
      Orchestra

3106  My Heart Has Learned to Love You (Now Do Not Say Goodbye)  
      (Reed-Ball)  
      Walter Van Brunt

3107  Come Along, My Mandy (Bayes-Norworth; The Jolly Bachelors)  
      Ada Jones & Walter Van Brunt

3108  Return of the Arkansaw Traveler (Traditional; dialogue by Spencer)  
      Ada Jones & Len Spencer

3109  Tannhauser: Pilgrim’s Chorus (Wagner)  
      Band

3110  Southern Roses — Waltz (Strauss)  
      Band

3111  To Thee — Waltzes (Waldteufel)  
      Band

3112  Mandy Jane — Schottische (Rolfe)  
      Band

3113  Girls of Baden — Waltzes (Komzak)  
      Band

3114  Artist’s Life — Waltz (Strauss)  
      Band
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| 3115 | Orpheus in the Underworld: Overture (Gluck)  
Band |
| 3116 | The Passage Bird’s Farewell (Hildach, op. 14)  
John Young & Frederick J. Wheeler |
| 3117 | The Bohemian Girl: Then You’ll Remember Me (Balfe)  
Henry Burr |
| 3118* | I Love a Lassie (Lauder) [British #7062]  
Sandy MacGregor |
| 3119 | Sheridan's Ride (Reed)  
Edgar L. Davenport (spoken, with sound effects) |
| 3120 | Charme d’ Amour (Love’s Spell) (Weslyn-Kendall)  
Orchestra |
| 3121 | Sugar Moon (Murphy-Wenrich)  
Arthur Collins & Byron G. Harlan |
| 3122 | I’ve Got the Time, I’ve Got the Place, but It’s Hard to Find the Girl  
(Henry-Macdonald)  
Walter Van Brunt |
| 3123 | Spring Morning Serenade (Aubade Printaniere) (Lacomb)  
Band |
| 3124 | The Mikado — Selections (Gilbert-Sullivan)  
Indestructible Light Opera Company |
| 3125 | Sauerkraut Is Bully — Lauterbach  
George P. Watson |
| 3126 | The Skaters — Waltz [Les Pantineurs] (Waldteufel)  
Band |
| 3127 | College Medley, No. 1 (arr. by Berg)  
Male Quartet |
| 3128* | Serenade [Ständchen] (Schubert) [British #7035]  
Vincent Hards |
| 3129 | In a Clock Store — Descriptive Fantasie (Orth)  
Band |
Released October 1910:

3130  Ragtime Medley, No. 1 (Snyder et al.; arr. by Varela)  
      Band  
      Includes: Wid Cherries Rag; Dill Pickles; That Fussy Rag; Nobody; That Lovin’ Rag

3131* Forever and Forever (Fane-Tosti) [British #7065]  
      Stanley Kirkby

3132 Swingin’ in de Sky (Kingsley)  
      Arthur Collins & Byron G. Harlan

3133* Saftest o’ the Family (Lauder) [British #7088]  
      Sandy MacGregor

3134* Rondo Capriccioso (Mendelssohn, op. 14) [British #7029]  
      Albert W. Ketelbey (piano)

3135 Hope Beyond (White)  
      John Young & Frederick J. Wheeler (as Anthony & Harrison)

3136 I’ll Lend You Everything I’ve Got Except My Wife  
      (Havez-Von Tilzer; Ziegfeld Follies of 1910)  
      Arthur Collins

3137 Softly, Unawares (Lincke)  
      Band

3138 Carolina Minstrels, No. 3  
      Peerless Quartet  
      Includes: Carrie from Carolina (quartet); Happy Days in Dixie (Arthur Collins); That’s How They Do (Henry Burr & quartet)

3139 Sleep, Baby, Sleep (Barton) / Snyder, Does Your Mother Know You’re Out? (Watson)  
      George P. Watson

3140* Off to Philadelphia (Temple-Haynes) [British #7086]  
      Harry Thornton

3141* Hearts and Flowers (Tobani) [British #7081]  
      Stroud Haxton (violin)

3142* Dear Delightful Women (Wimperis-Rubens; The Balkan Princess)  
      [British #7012]  
      Ida Hamilton & Jack Charman

3143 Lasca (Deprez)  
      Edgar L. Davenport (spoken)
3144  Humoresque on “Comin’ thro’ the Rye” (Bellstedt)  
      Band

Released November 1910:

3145*  *The Balkan Princess* — Selections (Rubens)  [British #7017]  
      Band

3146*  Father O’Flynn (Traditional)  [British #7026]  
      Robert Howe

3147  Honey, I Will Wait for You (Longbrake-Edwards)  
      Frank C. Stanley & Henry Burr

3148*  Annie Laurie (Scott)  [British #7010]  
      Archie Anderson

3149*  Intermezzo (Johnson)  [British #7005]  
      Stroud Haxton (violin)

3150  I Apologize (Brockman - Fitzgibbons)  
      Arthur Collins

3151*  *Maritana*: In Happy Moments Day by Day (Wallace)  [British #7032]  
      Stanley Kirkby

3152  Serenade — Sing, Smile, and Slumber (Gounod)  
      Instrumental Trio

3153*  *Lurline*: Sweet Spirit, Hear My Prayer (Wallace)  [British #7037]  
      Wilfred Platt

3154*  Amoretten Tanze — Waltz (Gung’l)  [British #7001]  
      Band

3155*  My Motter (Wimperis-Talbot; *The Arcadians*)  [British #7013]  
      Harry Fay

3156*  Queen Amang the Heather (Lauder)  [British #7047]  
      Sandy MacGregor

3157  The Watermelon Fete (Thurban; No. 3, from *Suite Americana*)  
      Bohemian Orchestra
      Possibly from a British master. Inspected rims are labeled simply “Orchestra,”  
      but the record is credited to the Bohemian Orchestra (normally an indicator  
      of an English recording) in several Indestructible supplements.
3158  Hi-Le, Hi-Lo / Hush-a-Bye Baby
       George P. Watson

3159*  The Arcadians — Selections (Monckton-Talbot) [British #7030]
       Band

Released December 1910:

3160  Christmas Echoes — Medley
       Military Band with Quartet (aurally the Peerless Quartet)

3161  You’re Mine, All Mine (Buck-Morse)
       Ada Jones & Walter Van Brunt

3162*  Moonstruck (Monckton; Our Miss Gibbs) [British #7014]
       Freda Matthews

3163  Casey Jones (Seibert-Newton)
       Arthur Collins (with male chorus)

3164*  Marche aux Flambeaux (Torchlight March) (Clarke) [British #F]
       Albert W. Ketelbey (organ)

3165*  Mary (Ross-Caryll-Monckton; Our Miss Gibbs) [British #7023]
       Ethel Williams & Jack Charman
       The Oxford release was listed as a dance selection in error in some Sears,
       Roebuck catalogs.

3166*  On the Road to Mandalay (Kipling-Speaks) [British #7070]
       Robert Howe

3167  The Chocolate Soldier — Selections (Straus)
       Band

3168  That Opera Rag (Berlin-Snyder)
       Bob Roberts

3169*  Good Bye (Tosti) [British #7058]
       Stanley Kirkby

3170  Country Dance / Merrymakers Dance (both German; Henry VIII)
       Orchestra
       Possibly from a British master.

3171*  Come into the Garden, Maud (Tennyson-Balfe) [British #7075]
       Vincent Hards
       Originally listed in error as Lakeside 3173 in the Montgomery Ward catalog.
3172 Where the Silv’ry Colorado Wends Its Way (Scoggins-Avril)
   John Young (as Harry Anthony)

3173 Mister Johnson, Goodnight (Ingraham)
   George Moore (spoken and vocal)

3174* Polonaise Militaire (Chopin; op. 40, no. 1) [British #7044]
   Band

Released January–June 1911:

3175* The Dollar Princess — Selections (Fall) [British #7031]
   Orchestra

3176* Venetian Song (Tosti - Stephenson) [British #7061]
   Ethel & Mary Williams

3177* Canzonetta (D’Ambrosio) / Ave Maria (Gounod) [British #7041]
   Stroud Haxton (violin)

3178 Under the Yum-Yum Tree (Sterling-Von Tilzer)
   Arthur Collins & Byron G. Harlan

3179 Angel’s Serenade (Braga)
   Charles S. Schuetze (harp)

3180 Sunset (Van DeWater)
   Peerless Quartet

3181* Brotherly Love (Blamphin) [British # 7033]
   Phillip Ritte & Harry Thornton

3182* The Dawn of Love (Bendix) [British #7049]
   Orchestra

3183 Tarry with Me (Smith-Baldwin)
   John Young & Frederick J. Wheeler (as Anthony & Harrison)

3184* Sweet Genevieve (Cooper-Tucker) [British #7048]
   Stanley Kirkby

3185 Down South (Myddleton; arr. by Stanley)
   Vess L. Ossman (banjo)

3186 Put Your Arms Around Me, Honey (McCree-Von Tilzer)
   Arthur Collins & Byron G. Harlan

3187* Bonnie Leezie Lindsay (Lauder) [British #7036]
   Sandy MacGregor
3188* Elijah: If with All Your Hearts (Mendelssohn) [British #7085]  
Phillip Ritte

3189* Turkey in the Straw — Humoresque (Bellstedt) [British #7045]  
Clarinet solo  
Several works claim this is William Tuson, but the artist is uncredited on inspected copies of the American issue, and in the TMW advance listing. A British specimen has not been inspected or reported by credible sources thus far.

3190 A Georgia Barn Dance (Mills) / Kerry Mills’ Barn Dance (Mills)  
Band

3191 I’ve Got Your Number (Bryan-Meyer)  
Elida Morris & Walter Van Brunt

3192* An Evening Song (Blumenthal) [British #7059]  
Phillip Ritte

3193 The Preacher and the Bear (Arzonia)  
Arthur Collins

3194 Pop! Goes the Weasel (Traditional)  
Charles D’Almaine (violin)

3195 The Old Oaken Bucket (Woodworth-Kiallmark)  
Male Quartet

3196 Sally in Our Alley (Carey)  
Frank Coombs & William H. Thompson

3197 Hearts and Flowers (Tobani)  
Orchestra

3198 Which? Grand Baby, or a Baby Grand? (Lee-Durand)  
Ada Jones  
Rims are labeled “A Grand Baby, or a Baby Grand?”

3199 When You and I Were Young, Maggie (Johnson-Butterfield)  
Frank Coombs

3200 The Herd Girl’s Dream (Labitsky)  
Instrumental Trio

3201* Estudiantina (Waldteufel) [British #7076]  
Ethel & Mary Williams

3202 My Wild Irish Rose (Olcott-Ball)  
Walter Van Brunt
3203* Billy Whitlock’s Wedding (Whitlock) [British #7008]  
Billy Whitlock

3204 Dixie Medley  
Band  
Medley includes: Keemo-Kimo (Traditional); Massa’s in the Cold, Cold Ground (Foster); The Darkies’ Awakening (Lansing); Old Folks at Home (Foster); Dixie (Emmett)

3205 Medley of Indian Hits  
Band

3206 In the Shade of the Old Apple Tree (Williams-Van Alstyne)  
Walter Van Brunt

3207 ’Mid the Green Fields of Virginia (Harris)  
Frank C. Stanley & Henry Burr

3208 Shepherd’s Dance (German; Henry VIII)  
Charles D’Almaine (violin)

3209 Only a Pansy Blossom (Rexford-Howard)  
Will Oakland

3210 Faust: Waltz (Gounod)  
Orchestra

3211 Belle Brandon (Ellwood-Wollcott)  
Will Oakland

3212 Last Night (Kjerulf)  
Helen Clark

3213 Home, Sweet Home (Payne-Bishop)  
Male Quartet

3214 Reminiscences of Scotland  
Band

Released June 1911:

3215 The Barber of Seville — Selections (Rossini)  
Band

3216 (Hold Me, Parson, Hold Me) I Feel Religion Comin’ On (Robinson)  
Arthur Collins

3217 The Longest Way ’Round Is the Sweetest Way Home (Shields-Mills)  
Will Oakland
3218  Jigs and Reels Medley (Traditional; arr. by Wood)  
Orchestra

3219  I’m Falling in Love with Someone (Herbert; Naughty Marietta)  
Walter Van Brunt

3220  The Vale of Dreams (Baer-Schmid)  
John Young & Frederick J. Wheeler (as Anthony & Harrison)

3221  The Golden Crown: Overture (Herman)  
Orchestra

3222  Elijah: It Is Enough (Mendelssohn)  
Frederick J. Wheeler (as James F. Harrison)

3223  Silver Threads Among the Gold (Rexford-Danks)  
Will Oakland

3224  Ernani — Selections (Verdi)  
Band

Released July 1911:

3225  Gesundheit! (To Your Health) — Waltzes (Helf)  
Military Band

3226  Mandy Lou (Allen)  
Peerless Quartet

3227  All Aboard for Blanket Bay (Sterling-Von Tilzer)  
Walter Van Brunt

3228  Baby Rose (Weslyn-Christie)  
Arthur Collins & Byron G. Harlan

3229  Will the Roses Bloom in Heaven? (Harris)  
Henry Burr

3230  A Bunch of Nonsense (Hill)  
Murry K. Hill (spoken and vocal)  
Includes the songs “Don’t” and “Four-Hundred Nursery Rhymes Brought Up to Date.”

3231  The Crushed Tragedian (Spencer)  
Ada Jones & Len Spencer (spoken, with incidental orchestra)

3232  Tout Passe — Waltz (Berger)  
Guido Gialdini (whistling)
3233 Danse des Sultanes (Daniels)
Concert Band

Released August 1911:

3234* Tancredi: Overture (Rossini) [British #7078]
Band

3235 Day Dreams, Visions of Bliss (Reinhardt; The Spring Maid)
Elise Stevenson & Henry Burr

3236 By the Saskatchewan (McLellan-Caryll; The Pink Lady)
Quartet (aurally the Peerless Quartet)
Despite the artist credit, this is primarily a solo by Henry Burr, the group’s lead tenor, with the full quartet heard only on the last chorus.

3237* Le Caid: Overture (Thomas) [British #7091]
Orchestra

3238 I’m Looking for a Nice Young Fellow Who Is Looking for a Nice Young Girl (Branen; Stern, as Henry)
Ada Jones

3239 Il Bacio [The Kiss] — Waltz (Arditi)
Guido Gialdini (whistling)

3240 A Talk on Married Life (Hill)
Murry K. Hill (spoken and vocal)

3241 Medley of Popular Hits (arr. by F. D. Wood)
Band

The August 1911 releases were the last of the four-minute series to appear in The Talking Machine World’s advance bulletins.

Released September 1911–May 1912:

3242 March of the Toys (Herbert; Babes in Toyland)
Band

3243 The Mississippi Dippy Dip (Macdonald-Walker)
Arthur Collins & Byron G. Harlan

3244 Fackeltanz [Torch-Light Dance] (Meyerbeer)
Band
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>3245</td>
<td><em>The Mikado</em> — Selections (Sullivan)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>3246</td>
<td>Fremito d’Amour</td>
<td>Guido Gialdini (whistler)</td>
</tr>
<tr>
<td>3247</td>
<td>Two Little Love Bees (Smith-Reinhardt; <em>The Spring Maid</em>)</td>
<td>Elise Stevenson &amp; Henry Burr</td>
</tr>
<tr>
<td>3248</td>
<td>On Mobile Bay (Jones-Daniels)</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
</tr>
<tr>
<td>3249</td>
<td>The Tale of the Cheese (Hill)</td>
<td>Murry K. Hill (spoken and vocals)</td>
</tr>
<tr>
<td></td>
<td>Includes the songs “The Tale of the Bumble-Bee” and “There’s a Woman in the Case.”</td>
<td></td>
</tr>
<tr>
<td>3250</td>
<td>Everybody’s Doin’ It Now — Medley (Berlin)</td>
<td>Band</td>
</tr>
<tr>
<td></td>
<td>Some rims reportedly are labeled “Orchestra.”</td>
<td></td>
</tr>
<tr>
<td>3251</td>
<td>Alexander’s Ragtime Band (Berlin)</td>
<td>Arthur Collins &amp; Byron G. Harlan</td>
</tr>
<tr>
<td>3252</td>
<td>That Mellow Melody (Lewis-Meyer)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3253</td>
<td>Oh, You Beautiful Doll (Brown-Ayer)</td>
<td>Walter Van Brunt (as Carl Ely)</td>
</tr>
<tr>
<td>3254</td>
<td>It’s a Long Lane That Has No Turning (Klein; <em>Around the World</em>)</td>
<td>Helen Clark &amp; Walter Van Brunt</td>
</tr>
<tr>
<td>3255</td>
<td>I Want to Be in Dixie (Berlin-Snyder)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3256</td>
<td>Remick’s 1912 Hits — Medley of Popular Songs</td>
<td>Band</td>
</tr>
<tr>
<td>3257</td>
<td>I Love the Name of Mary (Graff-Olcott-Ball)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3258</td>
<td>If You Talk in Your Sleep, Don’t Mention My Name (Brown-Ayer)</td>
<td>Walter Van Brunt (as Carl Ely)</td>
</tr>
<tr>
<td>3259</td>
<td>Good Bye, Rose (Burkhardt-Ingraham)</td>
<td>Henry Burr</td>
</tr>
<tr>
<td>3260</td>
<td>There’s a Girl in Havana (Goetz-Sloane)</td>
<td>Helen Clark &amp; Walter Van Brunt</td>
</tr>
<tr>
<td>Number</td>
<td>Title</td>
<td>Artist(s)</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>3261</td>
<td>The Ragtime Violin (Berlin)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3262</td>
<td>Snyder’s Successes — Medley of Song Hits (Berlin-Snyder)</td>
<td>Band</td>
</tr>
<tr>
<td>3263</td>
<td>I Want a Girl Just Like the Girl That Married Dear Old Dad (Dillon-Von Tilzer)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3264</td>
<td>Moonlight Bay (Madden-Wenrich)</td>
<td>Helen Clark &amp; Walter Van Brunt</td>
</tr>
<tr>
<td>3265</td>
<td>Everybody’s Doin’ It Now (Berlin)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3266</td>
<td>When I Get You Alone Tonight (McCarthy-Goodwin-Fischer)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3267</td>
<td>Beautiful Lady — Waltz (Caryll; The Pink Lady)</td>
<td>Band [Indestructible Concert Band in some listings]</td>
</tr>
<tr>
<td>3268</td>
<td>When I Was Twenty-One and You Were Sweet Sixteen (Williams-Von Tilzer)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3269</td>
<td>Goodbye, Everybody (Hough-Gilbert)</td>
<td>Walter Van Brunt</td>
</tr>
<tr>
<td>3270</td>
<td>Somebody Else Is Gettin’ It (Von Tilzer)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3271</td>
<td>Love Never Dies (Paulton-Bereny)</td>
<td>Helen Clark &amp; Walter Van Brunt</td>
</tr>
<tr>
<td>3272</td>
<td>’Round the World</td>
<td>Band</td>
</tr>
</tbody>
</table>

Columbia discontinued its sales of Indestructible cylinders in May 1912. Indestructible had earlier been reorganized and reincorporated as an independent entity and carried on sans the Columbia trademark. To help fill its 1913 catalog, Indestructible reissued some recordings obtained from the failing U-S Everlasting operation. The U-S reissues listed here were first tentatively identified by Bill Bryant in the 1970s and have since been confirmed by other collectors and researchers through aural and visual comparison of the corresponding U-S Everlasting and Indestructible pressings.
Exact Indestructible release dates from 1913 onward are not known, due to the rarity and sporadic nature of later Indestructible advertising and supplements, and irregularities in those listings. The approximate dates shown are based upon the years in which the selections were issued by other companies.

**Released c. 1913:**

3273  My Sumurum Girl (Jolson-Hirsch)  
Walter Van Brunt

3274  In the Shadows (Finck)  
Helen Clark & Walter Van Brunt

3275  Waiting for the Robert E. Lee (Gilbert-Muir)  
Arthur Collins

3276  Take Me Back to the Garden of Love (Goetz-Osborne)  
Walter Van Brunt (as Carl Ely)

3277  I’d Love to Live in Loveland with a Girl Like You (Rossiter, as Williams)  
Henry Burr

3278  The Harbor of Love (Jones-Blake)  
Walter Van Brunt

3279  That’s How I Need You (McCarthy-Goodwin-Piantadosi)  
Henry Burr

3280  On the Mississippi (Macdonald-Carroll-Fields)  
Arthur Collins

3281  Row! Row! Row! (Jerome-Monaco; *Ziegfeld Follies of 1912*)  
Arthur Collins

3282  You’re My Baby (Brown-Ayer)  
Arthur Collins & Byron G. Harlan  
Artists are listed as “Brown & James” in the Montgomery Ward catalog’s Lakeside listing, but rims on inspected Lakesides are anonymous.

3283  A Garland of Old-Fashioned Roses (Musgrove-Keithley)  
Henry Burr  
Reissue of U-S Everlasting 1587. A quartet version of this number, possibly from Indestructible’s own master, has been reported but is not confirmed.

3284  Where the Edelweiss Is Blooming (Goetz-Sloane)  
Agnes Kimball & Henry Burr (as Kimball & McClaskey)  
Reissue of U-S Everlasting 1595

3285  Down by the Old Mill Stream (Taylor)  
William H. Thompson
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3286</td>
<td>I’d Rather Be Kissed ’Neath the Mistletoe Bough Than Spoon Under Any Old Tree</td>
<td>Farrar-Osborne, Albert Campbell, Henry Burr</td>
<td>Reissue of U-S Everlasting 1632</td>
<td></td>
</tr>
<tr>
<td>3287</td>
<td>I’ve Got the Finest Man</td>
<td>Ada Jones</td>
<td>Reissue of U-S Everlasting 1586</td>
<td></td>
</tr>
<tr>
<td>3288</td>
<td>My Tango Maid</td>
<td>Walter Van Brunt</td>
<td>Reissue of U-S Everlasting 1636</td>
<td></td>
</tr>
<tr>
<td>3289</td>
<td>When the Midnight Choo-Choo Leaves for Alabam’</td>
<td>Arthur Collins, Byron G. Harlan</td>
<td>Reissue of U-S Everlasting 1637</td>
<td></td>
</tr>
<tr>
<td>3290</td>
<td>I Should Worry and Get Wrinkles</td>
<td>Ada Jones</td>
<td>Reissue of U-S Everlasting 1635</td>
<td></td>
</tr>
<tr>
<td>3291</td>
<td>Turkey Trot Medley</td>
<td>U-S Military Band</td>
<td>Reissue of U-S Everlasting 1638</td>
<td>Medley includes: That Old Girl of Mine (Jones-Van Alstyne); You're My Baby (Brown-Ayer).</td>
</tr>
<tr>
<td>3292</td>
<td>I’ll Get You</td>
<td>Ada Jones &amp; Walter Van Brunt</td>
<td>Reissue of U-S Everlasting 1644</td>
<td></td>
</tr>
<tr>
<td>3293</td>
<td>Some Boy!</td>
<td>Ada Jones</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3294</td>
<td>The Trail of the Lonesome Pine</td>
<td>Walter Van Brunt</td>
<td>Reissue of U-S Everlasting 1639</td>
<td></td>
</tr>
<tr>
<td>3295</td>
<td>All Night Long</td>
<td>Elsie Baker (as Edna Brown)</td>
<td></td>
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</tr>
<tr>
<td>3296</td>
<td>Snookey Ookums</td>
<td>Arthur Collins, Byron G. Harlan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3297</td>
<td>In My Harem</td>
<td>Walter Van Brunt</td>
<td>Reissue of U-S Everlasting 1646</td>
<td></td>
</tr>
<tr>
<td>3298</td>
<td>To Have, to Hold, to Love</td>
<td>Frederick J. Wheeler</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3299 When I Dream of Old Erin (I’m Dreaming of You) (Lee-Friedman)
John Finnegan
3300 Take Me to Roseland, My Beautiful Rose (Strouse-Johnson-Osborne)
DeLos Becker
Reissue of U-S Everlasting 1652
3301 Why Did You Make Me Care? (Maguire-Solman)
DeLos Becker
Reissue of U-S Everlasting 1649
3302 You Made Me Love You (I Didn’t Want to Do It) (McCarthy-Monaco)
Helen Clark & Walter Van Brunt
Reissue of U-S Everlasting 1645
3303 It Takes a Little Rain with the Sunshine (To Make the World Go ’Round) (Macdonald-Carroll)
DeLos Becker
Reissue of U-S Everlasting 1651
3304 The International Rag (Berlin)
Arthur Collins
3305 I Will Love You When the Silver Threads Are Shining Among the Gold (Louis-Klickmann)
Manuel Romain
Reissue of U-S Everlasting 1557
3306 Venus Waltz (McLellan-Caryll; Oh! Oh! Delphine)
Inez Barbour & Henry Burr (as Barbour & McClaskey)
Reissue of U-S Everlasting 1623
3307 Take Me to that Swanee Shore (Gilbert-Muir)
Arthur Collins & Byron G. Harlan
Reissue of U-S Everlasting 1584
3308 ’Til the Sands of the Desert Grow Cold (Graff-Ball)
Elsie Baker
3309 When It Rains, Sweetheart, When It Rains (Berlin)
Manuel Romain
Reissue of U-S Everlasting 1549
3310 Songs My Mother Sang to Me
Henry Burr (as Harry McClaskey)
Reissue of U-S Everlasting 1438
3311 At the Gate of the Palace of Dreams (Baer-Schmid)
  John Barnes Wells
  Reissue of U-S Everlasting 1619

3312 You’re Just As Sweet at Sixty As You Were at Sweet Sixteen (Heelan-Helf)
  William H. Thompson
  Reissue of U-S Everlasting 1589

3313 When the Old Oaken Bucket Was New (Moriarity-Cooper)
  George Wilton Ballard & William H. Thompson
  Reissue of U-S Everlasting 1547

3314 As I Sat Upon My Dear Old Mother’s Knee (Skelly)
  Will Oakland
  Reissue of U-S Everlasting 1537

3315 My Rosary of Dreams (Dusenberry-Dennison)
  Manuel Romain
  Reissue of U-S Everlasting 1628

3316 My Little Persian Rose (Woolf-Friedland)
  George Wilton Ballard
  Reissue of U-S Everlasting 1603

3317 Peg O’ My Heart (Fischer)
  Henry Burr

3318 He’d Have to Get Under, Get Out and Get Under (To Fix Up His Automobile)(Clarke-Leslie-Abrahams)
  Albert Campbell

3319 When It’s Apple Blossom Time in Normandy (Mellor-Gifford-Trevor)
  Henry Burr

3320 Brazilian Dream — Tango (Dixon)
  Band

3321 Irresistible — Tango (Logatti)
  Band

3322 Maurice Tango (Hein)
  Band

3323 Isle d’Amour — Hesitation Waltz (Carroll-Edwards; Ziegfeld Follies of 1913)
  Band
Released c. 1914:

3324 Too Much Mustard [Tres Moutarde] — One-Step (Macklin)  
    Band

3325 Amelia Waltzes  
    Band

3326 Dreaming — Hesitation Waltz  
    Band

3327 Nights of Gladness — Valse Boston (Ancliffe)  
    Orchestra

3328 Ballin’ the Jack — Fox Trot (Smith)  
    Band

3329 Reuben — Fox Trot (Claypoole)  
    Band

3330 The Old Homestead (Penn)  
    Band

3331 The Maurice Glide — One-Step (Haenschen)  
    Band

3332 The Same Sort of Girl (Kern; The Girl from Utah)  
    Band

3333 No listing or specimens found

3334 There’s a Girl in the Heart of Maryland (Macdonald-Carroll)  
    Albert Campbell & Henry Burr

3335 Sailing Down the Chesapeake Bay (Havez-Botsford)  
    Albert Campbell & Henry Burr

3336 When Old Silas Does the Turkey Trot to “Turkey in the Straw” (Leap)  
    Arthur Collins & Byron G. Harlan

3337 I’m on My Way to Mandalay (Bryan-Fischer)  
    Albert Campbell & Henry Burr

3338 Rebecca of Sunnybrook Farm (Brown-Gumble)  
    Henry Burr (as Irving Gillette)

3339 I Want to Go Back to Michigan (Down on the Farm) (Berlin)  
    Elida Morris

3340 Sing Me “The Rosary” (Klickmann)  
    Henry Burr
3341  He’s a Devil in His Own Home Town (Clarke-Berlin)
       Byron G. Harlan

3342  It’s a Long Way to Tipperary (Judge-Williams)
       Henry Burr (as Kirkby)
       All inspected and auditioned copies are mislabeled “Kirkby” (Stanley Kirkby recorded this title for Columbia in England, but he is not the performer on any auditioned copies of this cylinder, which are unmistakably by Burr). The same error occurs on the two-minute version of this title (1525).

3343  He’s a Rag Picker (Berlin)
       Arthur Collins & Byron G. Harlan

3344  Stay Down Here Where You Belong (Berlin)
       Henry Burr (as Fields)
       All confirmed copies are mislabeled “Fields,” but no examples by Arthur Fields have been reliably reported. Artist identification is per aural evidence.

3345  Mother Machree (Olcott-Ball; Barry of Ballymore)
       Henry Burr

3346  Along Came Ruth (Berlin)
       Henry Burr
       All confirmed copies are mislabeled “Fields,” but no examples by Arthur Fields have been reliably reported. Artist identity is per aural evidence.

3347  When You’re All Dressed Up and No Place to Go (Burt-Hein)
       Arthur Collins (as Hawley)

Released c. 1915:

3348  Where Is My Wandering Boy Tonight? (Lowry)
       Henry Burr (as Irving Gillette)
       Some pressings appear with the notation “CLOCK” substituted in raised type on the rim (see Part 5 in this section).

3349  Where the River Shannon Flows (Russell)
       Henry Burr

3350  When You’re a Long, Long Way from Home (Lewis-Meyer)
       Henry Burr

3351  Mother (Davis-Fredericks)
       Henry Burr

3352  America, I Love You (Leslie-Gottler)
       Royal Dadmun
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3353</td>
<td>It’s Tulip Time in Holland (Two Lips Are Calling Me)</td>
<td>Radford-Whiting, Albert Campbell &amp; Henry Burr</td>
</tr>
<tr>
<td>3354</td>
<td>When You Wore a Tulip (And I Wore a Big Red Rose)</td>
<td>Mahoney-Wenrich, Albert Campbell &amp; Henry Burr</td>
</tr>
<tr>
<td>3355</td>
<td>A Little Bit of Heaven</td>
<td>Ball, Frederick J. Wheeler (as James F. Harrison)</td>
</tr>
<tr>
<td>3356</td>
<td>On the 5:15</td>
<td>Murphy-Marshall, Arthur Collins</td>
</tr>
<tr>
<td>3357</td>
<td>When I Leave the World Behind</td>
<td>Berlin, Henry Burr</td>
</tr>
<tr>
<td>3358</td>
<td>Hello, ’Frisco — Fox Trot (Ziegfeld Follies of 1915)</td>
<td>Buck-Hirsch, Arthur Collins</td>
</tr>
<tr>
<td>3359</td>
<td>A Perfect Day</td>
<td>James F. Harrison, Henry Burr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Deakins and derivative works list this in error as Indestructible 3410.</td>
</tr>
<tr>
<td>3360</td>
<td>Keep the Home Fires Burning (Till the Boys Come Home)</td>
<td>Ford-Novello, Royal Dadmun</td>
</tr>
<tr>
<td>3361</td>
<td>La Paloma</td>
<td>Yradier, Orchestra [Indestructible Symphony Orchestra in some listings]</td>
</tr>
<tr>
<td>3362</td>
<td>The Wedding of the Winds</td>
<td>Hall, Orchestra [Indestructible Symphony Orchestra in some listings]</td>
</tr>
<tr>
<td>3363</td>
<td>Ciribiribin</td>
<td>Pestalozza, Orchestra [Indestructible Symphony Orchestra in some listings]</td>
</tr>
<tr>
<td>3364</td>
<td>The Holy City</td>
<td>Waetherly-Adams, Henry Burr</td>
</tr>
<tr>
<td>3365</td>
<td>Beautiful Isle of Somewhere</td>
<td>Pounds-Fearis, Frederick J. Wheeler (as James F. Harrison)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Inspected rims are mislabeled “H. ARRISON.”</td>
</tr>
</tbody>
</table>

Deakins and derivative works list this in error as Indestructible 3410.
Mistaken artist credits become increasingly commonplace in the later 1910s. When possible, correct identifications have been made based upon aural evidence, but it is likely that many more such instance remain to be identified.

**Released c. 1916:**

3366  
*Face to Face (Johnson)*  
Royal Dadmun

3367  
*Nearer My God to Thee (Adams-Mason)*  
Henry Burr

3368  
*Oh Come, All Ye Faithful [Adeste Fidelis] (Portugal)*  
Albert Campbell & Henry Burr

3369  
*Let the Lower Lights Be Burning (Bliss)*  
Hardy Williamson

3370  
*Cohen on the Telephone (Silver)*  
George L. Thompson (spoken)

3371  
*If I Knock the “L” Out of Kelly (It Would Still Be Kelly to Me)*  
(Lewis-Young-Grant; *Step This Way*)  
Ada Jones

3372  
*Good-Bye, Good Luck, God Bless You (Is All That I Can Say)* (Brennan-Ball)  
Henry Burr

3373  
*My Dreamy China Lady (Kahn-Van Alstyne)*  
Royal Dadmun

3374  
*Pretty Baby (Kahn-Jackson-Van Alstyne)*  
Baritone

Rims on inspected copies are labeled simply “Murray,” with no first name given. Deakins misidentified the performer as Billy Murray, while others have misidentified him as Pete Murray — neither of whom made this recording, based on the aural evidence.

3375  
*There’s a Little Bit of Bad in Every Good Little Girl (Clarke-Fischer)*  
Frederick J. Wheeler (as James F. Harrison)

3376  
*I Love You Truly (Jacobs-Bond)*  
John Young (as John Anthony)

3377  
*You Can’t Get Along with ’Em or Without ’Em (Clarke-Fisher)*  
Dan W. Quinn

3378  
*Don’t Bite the Hand that’s Feeding You (Morgan)*  
Albert Campbell & Henry Burr
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3379</td>
<td>There’s a Quaker Down in Quaker Town (Berg-Solman)</td>
<td>Albert Campbell &amp; Henry Burr</td>
</tr>
<tr>
<td>3380</td>
<td>Yaaka Hula Hickey Dula (Goetz-Young-Wendling; Robinson Crusoe, Jr.)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3381</td>
<td>My Mother’s Rosary (Lewis-Meyer)</td>
<td>Henry Burr</td>
</tr>
<tr>
<td>3382</td>
<td>Hello, Hawaii, How Are You? (Kalmar-Leslie-Schwartz)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td></td>
<td>All inspected rims are mislabeled “Quinn,” but no copies by Dan W. Quinn have been reliably reported. Artist identity is per aural evidence.</td>
<td></td>
</tr>
<tr>
<td>3383</td>
<td>Sweet Cider Time, When You Were Mine (McCarthy-Wenrich)</td>
<td>John Young</td>
</tr>
<tr>
<td>3384</td>
<td>When You’re Down in Louisville (Call on Me) (Berlin)</td>
<td>Royal Dadmun</td>
</tr>
<tr>
<td>3385</td>
<td>Where Did Robinson Crusoe Go with Friday on Saturday Night?</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td></td>
<td>(Snyder; Robinson Crusoe, Jr.)</td>
<td></td>
</tr>
<tr>
<td>3386</td>
<td>I’m Simply Crazy Over You (Goetz-Jerome-Schwartz)</td>
<td>Royal Dadmun</td>
</tr>
<tr>
<td>3387</td>
<td>On the Shore at Le Wei Wi (Kern; Very Good, Eddie)</td>
<td>Indestructible Symphony Orchestra</td>
</tr>
<tr>
<td>3388</td>
<td>When It’s Orange Blossom Time in Loveland (I’ll Be Waiting at the Church for You) (Branen-Lange)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>3389</td>
<td>Are You from Dixie? (‘Cause I’m from Dixie, Too) (Yellen-Cobb)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>3390</td>
<td>Underneath the Stars (Brown-Spencer)</td>
<td>Orchestra</td>
</tr>
<tr>
<td>3391</td>
<td>My Own Iona (Gilbert-Friedland-Morgan)</td>
<td>Albert Campbell &amp; Henry Burr</td>
</tr>
<tr>
<td>3392</td>
<td>I Can Dance with Everybody but My Wife (Cawthorne-Golden; Sybil)</td>
<td>Arthur Collins</td>
</tr>
<tr>
<td>3393</td>
<td>Ireland Must Be Heaven, for My Mother Came from There</td>
<td>Henry Burr</td>
</tr>
<tr>
<td></td>
<td>(McCarthy-Johnson-Fisher)</td>
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</table>
3394  O'Brien Is Tryin’ to Learn to Talk Hawaiian (Dubin-McCormack)
     Ada Jones

3395  There’s Someone More Lonesome than You (Klein-Von Tilzer)
     Henry Burr (as Irving Gillette)

3396  It’s Not Your Nationality (It’s Simply You) (McCarthy-Howard)
     Tenor (as Quinn)
     All inspected copies are labeled “Quinn,” but the voice on this recording is
     not that of Dan W. Quinn, and no copies by him have been reliably reported.

3397  She Is the Sunshine of Virginia (Macdonald-Carroll)
     Albert Campbell & Henry Burr

3398  On the Old Back Seat of the Henry Ford (Dillon-Dillon)
     Arthur Collins

3399  ’Twas Only an Irishman’s Dream (O’Brien-Dubin-Cormack)
     Henry Burr
     Some rims reportedly are labeled “Gillette” (a confirmed Burr pseudonym),
     but copies inspected thus far credit Burr by name.

3400  The Greatest Battle Song of All (Friend-Downing-Ruby)
     Ada Jones

3401  Just a Little Love, a Little Kiss (Ross-Rieu)
     Henry Burr

3402  They’re Wearing ’Em Higher in Hawaii (Goodwin-Mohr)
     Arthur Collins

3403  When Uncle Sammy Leads the Band (Klein-Von Tilzer)
     Troxell

3404  How Could Washington Be a Married Man and Never, Never Tell a Lie?
     (Macdonald-Goodwin-Piantoadosi)
     Dan W. Quinn

3405  You’re a Dangerous Girl (Clarke-Monaco; Robinson Crusoe, Jr.)
     Bresnen
     This, and the corresponding two-minute issue on 1547, has been reported
     anecdotally with “Breshen,” “Brennan,” or “Brennen” on the rims, but
     “Bresnen” appears on all copies inspected thus far. It is not known whether
     this was a pseudonym or the name of an actual performer.

3406  Sweeter as the Years Go By (Morris)
     Possibly Frederick J. Wheeler (as Burr)
     All inspected rims are mislabeled “Burr,” but no copies by Henry Burr have
     been reliably reported. Speculative artist identity is per aural evidence.
3407  Hawaiian Hula Medley  
Helen Louise & Frank Ferera (guitars)

3408  Maui Aloha  
Helen Louise & Frank Ferera (guitars)

3409  Wailana (Drowsy Waters) — Waltz  
Helen Louise & Frank Ferera (guitars)  
Deakins shows this in error as “Hilo” (see next number).

3410  Hilo — Hawaiian March  
Helen Louise & Frank Ferera (guitars)  
Deakins shows Indestructible 3410 in error as Indestructible 3359. Inspected 
rims on the above four issues state only “Hawaiian Guitars,” but Louise & 
Ferera are identified by name in an undated Indestructible sales flyer.

**Released c. 1917:**

3411  Twilight  
Orchestra

3412  Over There (Cohan)  
Baritone with chorus (as Quartet)  
The vocalists have been identified in various works as the Peerless Quartet, 
but auditioned copies are a baritone solo with sporadic chorus backing.

3413  There’s a Long, Long Trail (King-Elliott)  
Alan Turner

3414  Joan of Arc (They Are Calling You) (Bryan-Weston-Wells)  
Henry Burr (as Irving Gillette)

3415  Poor Butterfly (Golden-Hubbell; *The Big Show*)  
Orchestra

3416  Oh! Boy — Selections (Wodehouse-Kern)  
Band

3417  Pack Up Your Troubles in Your Old Kit Bag and Smile, Smile, Smile  
(Powell; *Her Soldier Boy*)  
Royal Dadmum

3418  Goodbye Broadway, Hello France (Davis-Baskette) — Medley, intro.  
I May Be Gone for a Long, Long Time (Brown-Von Tilzer)  
Band, with vocal chorus  
The vocalists have been identified in various works as the Peerless Quartet, 
but a vocal duet (or possibly trio) is heard on all auditioned copies.
3419  I'm a Twelve O'Clock Fellow in a Nine O'Clock Town  
(Whiting-Kalmar-Von Tilzer)  
Byron G. Harlan (as Quinn)  
Rims are labeled “Quinn,” but no copies by Dan W. Quinn have been reliably reported. The identification of Harlan is based on aural evidence.

3420  Send Me Away with a Smile (Weslyn-Piantadosi)  
Royal Dadmun  
Earlier reports of a Henry Burr version have not been confirmed. Dadmun is confirmed on all copies auditioned this far.

3421  When the Great Red Dawn Is Shining (Lockton-Sharpe)  
Alan Turner

3422  I'm All Bound 'Round with the Mason-Dixon Line (Lewis-Young-Schwartz)  
Baritone (as Ely)  
Ely normally was a pseudonym for tenor Walter Van Brunt, but the voice in this case is not his.

3423  I May Be Gone for a Long, Long Time (Brown-Von Tilzer)  
Baritone with chorus (as Quartet)  
Rims are labeled “Quartet,” but the group is heard only sporadically.

3424  The Star-Spangled Banner (Key)  
Baritone (as Gordon)  
Misidentified by Deakins as Elaine Gordon (a vaudeville comedienne), although the performer on auditioned copies is an unidentified baritone. That error has been widely repeated in derivative works. It has been reported, but not confirmed, that this issue is credited in an unspecified supplement to Charles Gordon, which on other labels usually was a pseudonym for baritone Percy Hemus.

3425  American War Songs — Medley  
Band

3426  Aloha Oe (Liliuokalani)  
Helen Louise & Frank Ferera (guitars)

3427  My Bird of Paradise (Berlin)  
Helen Louise & Frank Ferera (guitars)

3428  Moi One Ionae [My Own Iona] (Friedland-Morgan)  
Helen Louise & Frank Ferera (guitars)
Released c. 1918:

3429 [1] Pua Carnation (from “Bird of Paradise”)
R. W. Tully & Helen Louise (guitars)

3429 [2] Pua Carnation (from “Bird of Paradise”)
Helen Louise & Frank Ferera (guitars)

3430 National Anthems of the Allies
Band

3431 Carry Me Back to Old Virginny (Bland)
Gray (unidentified contralto)

3432 Where Do We Go from Here? (Johnson-Wenrich) / Over There (Cohan)
Band

3433 Smiles — Fox Trot (Callahan-Roberts)
Band (late pressings as Federal Band)
Some pressings appear with the notation “CLOCK” in raised type on the rim
(see Part 5 in this section).

3434 Missouri Waltz (Knight-Eppel-Logan)
Band (late pressings as Federal Band)

3435 Rose of No-Man’s Land (Caddigan-Brennan)
Irving & Jack Kaufman (as Kaufman Brothers)
Artist identity is based on aural evidence. The Kaufman Brothers act originally
comprised Phil and Jack Kaufman, but Irving replaced Phil following the
latter’s death in 1918 and is unmistakably present on this recording.

3436 Just a Baby’s Prayer at Twilight (For Her Daddy Over There)
(Lewis-Young-Jerome)
Henry Burr

3437 Till We Meet Again — Waltz (Egan-Whiting)
Band

3438 Oh! Frenchy (Ehrlich-Conrad)
Irving Kaufman

3439 Hindustan — Fox Trot (Wallace-Weeks)
Band

3440 How Ya’ Gonna Keep ’Em Down on the Farm (After They’ve Seen
Paree)?
(Lewis-Young-Donaldson)
Byron G. Harlan
3441 K-K-K-Katy (O’Hara) 
Irving Kaufman (with uncredited supporting performer)

3442 The Darktown Strutters’ Ball — Fox Trot (Brooks) 
Band (late pressings as Federal Band)

3443 I’m Sorry I Made You Cry (Clesi) 
Henry Burr

3444 Beautiful Ohio — Waltz (Earl) 
Band 
Some rims reportedly are labeled “Federal Dance Orchestra,” but this has not been confirmed.

3445 Till We Meet Again (Egan-Whiting) 
Charles Hart & Elliott Shaw 
There are unconfirmed reports of rims mislabeled “Harrison.”

3446 Livery Stable Blues — Fox Trot (Lopez-Nunez) 
Band (late pressings as Federal Band)

3447 The Darktown Strutters’ Ball (Brooks) 
Arthur Collins & Byron G. Harlan

Released c. 1919:

3448 Mickey (Williams; Daniels, as Morét) 
Irving Kaufman

3449 Ja-Da (Ja-Da, Jing, Jing, Jing) (Carleton) 
Jack Kaufman

3450 Smiles (Callahan-Roberts) 
Henry Burr

3451 I’m Forever Blowing Bubbles (Kenbrovin-Kellette) 
Charles Hart & Elliott Shaw

3452 When You Look in the Heart of a Rose (Methven; The Better ‘Ole) 
Lewis James (as Louis James)

3453 Chong (He Come from Hong Kong) (Weeks) 
Jack Kaufman 
Artist identity is based on aural evidence. The rims show only “Kaufman,” without specifying which Kaufman brother made the recording.

3454 Oh, What a Pal Was Mary (Leslie-Kalmar-Wendling) 
Henry Burr
3455 The Little Ford Rambled Right Along (Foster-Gay)
Jack Kaufman
Artist identity is based on aural evidence. The rims show only “Kaufman,” without specifying which Kaufman brother made the recording.

3456 Cows May Come and Cows May Go, But the Bull Goes on Forever
(Bryan-H. Von Tilzer)
Jack Kaufman
Artist identity is based on aural evidence. The rims show only “Kaufman,” without specifying which Kaufman brother made the recording.

3457 Regretful Blues (Clarke-Hess)
Al Bernard (as Kaufman)
Rims are mislabeled “Kaufman.” Artist identity is based on aural evidence.

3458 By the Campfire (Girling-Wenrich)
Charles Hart & Elliott Shaw

3459 Friends (Santly-Meyer-Johnson)
Charles Hart & Elliott Shaw

3460 Mammy o’ Mine (Tracey-Pinkard)
Charles Hart & Elliott Shaw

3461 The Alcoholic Blues (Laska-Von Tilzer)
Al Bernard (as Kaufman)
Rims are mislabeled “Kaufman.” Artist identity is based on aural evidence.

3462 Alabama Lullaby (De Voll)
Charles Hart & Elliott Shaw

3463 Tell Mother I’ll Be There (Filmore)
Henry Burr

3464 What a Friend We Have in Jesus (Scriven-Converse)
Elliott Shaw

3465 God Be with You Till We Meet Again (Rankin-Tomer)
Tenor (as Burr)
Rims on inspected copies are labeled “Burr,” but the voice is not his.

3466 Throw Out the Lifeline (Uffard)
Henry Burr

3467 The Star-Spangled Banner (Key) — Medley
Band
Includes: America (Carey); The Star-Spangled Banner (Key).

3468 Washington Grays — March (Grafulla)
Band
3469 Marching Through Georgia — Medley
   Band
   Includes: Yankee Doodle (Traditional); Dixie (Emmett); Marching Through
   Georgia (Work); Maryland, My Maryland (traditional)

3470 Red Wing (Mills)
   Band

3471 The National Emblem — March (Bagley)
   Band

3472 Johnny Get Your Gun (Belasco)
   Fred Van Eps (banjo)

3473 Climbing Up the Golden Stairs — Medley (Traditional)
   Fred Van Eps (banjo)
   Includes: Climbing Up the Golden Stairs; Kingdom Coming; Oh, Dem
   Golden Slippers

3474 Chong (He Come from Hong Kong) (Weeks)
   Van Eps Banjo Orchestra (Fred Van Eps, banjo)
   Rims on inspected copies show only “Orchestra.”

3475 How Ya' Gonna Keep 'Em Down on the Farm (After They’ve Seen Paree)?
   (Leslie-Young-Donaldson)
   Van Eps Banjo Trio or Quartet (probable)
   Artist identification is per aural evidence; rims on inspected copies show
   only “Orchestra.”

3476 The Vamp — Fox Trot (Gay)
   Van Eps Trio or Quartet (probable)
   Artist identification is per aural evidence; rims on inspected copies show
   only “Orchestra.”

3477 Tell Me — Fox Trot (Callahan-Kortlander)
   Van Eps Trio or Quartet (probable)
   Artist identification is per aural evidence; rims on inspected copies show
   only “Orchestra.”

3478 I’m Forever Blowing Bubbles — Waltz (Kenbrovin-Kellette)
   Woods’ Orchestra

3479 Mammy o’ Mine — Fox Trot (Tracey-Pinkard)
   Van Eps Trio or Quartet (probable)
   Artist identification is per aural evidence; rims on inspected copies show
   only “Orchestra.”
3480 The Alcoholic Blues — Fox Trot (Laska-Von Tilzer)
Van Eps Trio or Quartet (probable)
Artist identification is per aural evidence; rims on inspected copies show only “Orchestra.”

3481 Dear Old Pal of Mine (Lt. Gitz-Rice)
Alfred Dubois (violin), with piano

3482 Humoresque (Dvorak)
Alfred Dubois (violin), with piano

3483 Spring Song (Mendelssohn)
Alfred Dubois (violin), with piano

3484 Kiss Me Again (Herbert; *Mlle. Modiste*)
Viennese Instrumental Trio

3485 Home, Sweet Home (Payne-Bishop)
Viennese Instrumental Trio

3486 Whispering Hope (Hawthorne)
Viennese Instrumental Trio

3487 Tell Me (Callahan-Kortlander)
Henry Burr

3488 Hawaiian Moonlight (Klickmann)
Toots Paka Hawaiian Troupe

3489 Pua O’ Hula
Toots Paka Hawaiian Troupe

3490 ‘O Sole Mio (Di Capua)
Toots Paka Hawaiian Troupe

3491 One-Two-Three-Four — Waltz (Kalama-Alau)
Toots Paka Hawaiian Troupe

3492 Kilima — Waltz (Awai)
Toots Paka Hawaiian Troupe

3493 I’ve Got My Captain Working for Me Now (Berlin)
Al Bernard

3494 Bye-Lo (Perkins)
Al Bernard

3495 Dardanella — Fox Trot (Barnard-Black)
Nicholas Orlando’s Orchestra
3496  My Baby’s Arms — Fox Trot (McCarthy-Tierney; Ziegfeld Follies of 1919)  
Nicholas Orlando’s Orchestra

3497  Nobody Knows (And Nobody Seems to Care) (Berlin)  
Nicholas Orlando’s Orchestra

3498  Patches — Fox Trot (Roberts)  
Nicholas Orlando’s Orchestra

3499  My Isle of Golden Dreams — Waltz (Blaufuss)  
Nicholas Orlando’s Orchestra

3500  Just As the Sun Went Down (Udall)  
George Wilton Ballard (as George Wilton)

3501  Break the News to Mother (Harris)  
George Wilton Ballard (as George Wilton)

3502  Rose of Washington Square — Fox Trot (Handley)  
Nicholas Orlando’s Orchestra

3503  That Naughty Waltz — Waltz (Levy)  
Nicholas Orlando’s Orchestra

3504  Venetian Moon — Fox Trot (Goldberg-Magine)  
Nicholas Orlando’s Orchestra

3505  I’ll See You in C-u-b-a — Fox Trot (Berlin)  
Nicholas Orlando’s Orchestra

3506  When My Baby Smiles at Me — Fox Trot (Munro-Lewis)  
Nicholas Orlando’s Orchestra

3507  Let the Rest of the World Go By (Brennan-Ball)  
George Wilton Ballard (as George Wilton)

Released c. 1920:

3508  Swanee (Caesar-Gershwin)  
Al Bernard

3509  So Long, Oo-Long (How Long You Gonna Be Gone?) (Kalmar-Ruby)  
Al Bernard

3510  Marion (You’ll Soon Be Marryin’ Me) (Kienzle-Smith-Ingham-McConnell)  
Wyle
No first name appears on the rim or in known sales lists. A copy has not been auditioned to determine if Wyle is a pseudonym.
3511  The Love Nest (Harbach-Hirsch; Mary)  
George Wilton Ballard

3512  My Isle of Golden Dreams — Waltz (Blaufuss)  
Federal Dance Orchestra

3513  I’m Forever Blowing Bubbles — Waltz (Kenbrovin-Kellette)  
Hawaiian Guitars

3514  Bo-La-Bo — Fox Trot (Fairman)  
Federal Dance Orchestra

3515  Wond’ring — Fox Trot (David)  
Federal Dance Orchestra

3516  My Little Persian Rose (Woolf-Friedland)  
George Wilton Ballard

3517  Avalon – Fox Trot (Jolson-Rose)  
Federal Dance Orchestra  
Listed by Annand, but not by Deakins; this issue is confirmed.

3518  The Japanese Sandman — Fox Trot (Whiting)  
Yerkes’ Novelty Band (Harry A. Yerkes, manager)

Released c. 1921:

3519  Margie — Fox Trot (Conrad-Robinson)  
The Happy Six (Harry A. Yerkes, manager)

3520  Feather Your Nest — Fox Trot (Kendis-Brockman-Johnson)  
The Happy Six (Harry A. Yerkes, manager)

3521  Grieving for You (Gershwin)  
The Happy Six (Harry A. Yerkes, manager)  
Listed by Annand, but not by Deakins

3522  Bright Eyes (Jerome-Motzan)  
Dance Symphonists

3523  Na-Jo — Fox Trot (Wiedoeft)  
Dance Symphonists

3524  My Mammy — Fox Trot (Lewis-Young-Donaldson)  
Dance Symphonists
Part 3: British Series

The following reportedly were recorded in London on the premises of John G. Murdoch & Company, the exclusive British sales agents for Indestructible products. None ever appeared in The Talking Machine World’s advance bulletins, but some were also assigned numbers in the regular Indestructible series (shown in brackets) for the American market. The exact British two-minute release dates are not known; see the corresponding American issues, when present, for an approximation.

Two-Minute British Issues

Released 1910–1911:

6001 Somewhere (Harris) [American #1328]
   Harry Fay

6002 Let’s All Go Down the Strand (Castling)
   Harry Fay

6003 I Must Go Home Tonight (Godfrey)
   Harry Fay

6004 I’ve Been Out with Charlie Brown (Scott-Mills)
   Harry Fay

6005 I Like Your Old French Bonnet (Mellor-Lawrence-Gifford)
   Harry Fay

6006 The Bell Ringer
   Norman Williams

6007 A Jovial Monk Am I (Bingham-Audran; La Poupee) [American #1354]
   Norman Williams

6008 Boiled Beef and Carrots (Collins-Murray)
   Charles Denton

6009 Save a Little One for Me (Castling-Godfrey)
   Charles Denton

6010 Robin Red Breast (Gorman-Champion)
   Charles Denton

6011 I Can’t Reach that Top Note (Bard) [American #1338]
   Frank Lombard

6012 My Old Shako (Trotée-Barron)
   Harry Thornton
6013  The Trumpeter (Dix)  
       Harry Thornton

6014  Down the Vale (Haddath-Moir)  
       Jesse Broughton

6015  The Girl in the Clogs and Shawl (Castling-Murphy)  
       Harry Fay

6016  Put a Bit of Powder on It, Father (Castling-Godfrey)  
       Harry Fay

6017  I’ll Let the World Go By (Mills)  
       Thomas Jackson

6018  I Used to Sigh for the Silvery Moon (Barrett-Darewski)  
       Jack Charman

6019  Out on the Deep (Cowan-Lohr)  
       Norman Williams

6020  The Flight of Ages (Weatherly-Bevan)  [American #1334]  
       Jesse Broughton

6021  Nazareth (Gounod)  [American #1304]  
       Stanley Kirkby

6022  Chorus, Gentlemen! (Ambient-Lohr)  
       Stanley Kirkby

6023  The Promise of Life (Bingham-Cowen)  
       Stanley Kirkby

6024  The Bandolero (Stuart)  [American #1344]  
       Stanley Kirkby

6025  Violets (Wright)  [American #1320]  
       Stanley Kirkby

6026  In the Evening By the Moonlight, Dear Louise (Sterling-H. Von Tilzer)  
       [American #1332]  
       Stanley Kirkby

6027  Three for Jack (Weatherly-Squire)  [American #1375]  
       Stanley Kirkby

6028  In Old Madrid (Bingham-Trotère)  [American #1379]  
       Stanley Kirkby

6029  Love’s Old Sweet Song (Bingham-Molloy)  
       Stanley Kirkby
6030  You’re the Flower of My Heart, Sweet Adeline (Gerard-Armstrong)  
   [American #1364]  
   Stanley Kirkby

6031  Alice, Where Art Thou Going? (Heelan-Gumble)  
   Thomas Jackson

6032  I Hear You Calling Me (Harford-Marshall)  [American #1514]  
   Thomas Jackson

6033  Tell Me, Mary, How to Woo Thee (Hodson)  [American #1352]  
   Thomas Jackson

6034  Eileen Alannah (Thomas)  [American #1309]  
   Thomas Jackson

6035  Anchored  [American #1314]  
   Norman Williams

6036  The Deathless Army (Weatherly-Trotere)  
   Norman Williams

6037  Glorious Devon (German)  
   Harry Thornton

6038  The Yeoman’s Wedding (Hayes)  [American #1319]  
   Harry Thornton

6039  Sing Me to Sleep (Greene)  
   Phillip Ritte

6040  Solloman  [American #1337]  
   Frank Miller

6041  Because  
   Thomas Jackson

6042–6044  Untraced

6045  Top o’ the Morning, Bridget McCue (Sterling-H. Von Tilzer)  
   Ada Jones
   From American issue #1418; British issue confirmed by researcher Peter Burgis. This is the only instance discovered thus far of an American recording appearing in the British series.
Four-Minute British Issues

Released September 1910:

7001  Amoretten Tanze — Waltz (Gung’l)  [American #3154]
       Famous Indestructible Record Band

7002  Wonderful World (Rubins-Wimperis)
       Annie Bartle

7003  In Yorkshire (Caryll-Monckton)
       Lottie Berg

7004  The Sailor’s Grave (Lyte-Sullivan)
       Stanley Kirkby

7005  Intermezzo (Johnson)  [American #3149]
       Stroud Haxton (violin)

7006  Will-o-the-Wisp (Squire)
       Harry Thornton

7007  Bay of Biscay (Davey-Dibdin)
       Phillip Ritte

7008  Billy Whitlock’s Wedding (Whitlock)  [American #3203]
       Billy Whitlock (spoken)

7009  Bedouin Love Song (Pinsuti)
       Norman Williams

7010  Annie Laurie (Scott)
       Archie Anderson

7011  My Dream of Love (Ross-Fall; The Dollar Princess)
       Alexander Ghentrens

7012  Dear Delightful Women (Wimperis-Rubens; The Balkan Princess)
       [American #3142]
       Jack Charman & Ida Hamilton

7013  My Motter (Wimperis-Talbot)  [American #3155]
       Harry Fay

7014  Moonstruck (Monckton; Our Miss Gibbs)
       Freda Matthews

7015  Ring o’ Roses
       Ethel Williams & Jack Charman
You Dance Like My Wife (Fall; The Dollar Princess)
Jack Charman & Lottie Berg

Released October 1910:

The Balkan Princess — Selections (Rubens)
Military Band

Queen of the Earth (Jaxone-Pinsuti)
Stanley Kirkby

A Sergeant of the Line (Weatherly-Squire)
Harry Thornton

Tom Bowling (Dibdin)
Phillip Ritte

All I Said Was “Ha-Ha-Ha” (Whitlock)
Billy Whitlock

The Windmill
Norman Williams

Mary (Ross-Caryll-Monckton; Our Miss Gibbs) [American #3165]
Ethel Williams & Jack Charman

If You Want to Be Popular Girls (Arthurs)
Lottie Berg

Mr. Owl (Lawrence)
Jack Charman

Father O’Flynn (Traditional) [American #3146]
Robert Howe

In the Land Where the Women Wear the Trousers
(D’Albert-Godfrey-Williams)
Charles Denton

Oh! Chantecler (A Married Man’s Lament) (Wood)
Harry Fay

Rondo Capricioso (Mendelssohn, op. 14) [American #3134]
Albert W. Ketelbey (piano)
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<td>Flanagan (Murphy-Letters)</td>
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<td>Polonaise Militaire (Chopin; op. 40, no. 1) [American #3174]</td>
<td>Famous Indestructible Band</td>
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Released December 1910:

7045  Turkey in the Straw — Humoresque [American #3189]
      Clarinet solo
Several works claim this is William Tuson, but the artist is uncredited on inspected copies of the American issue, and in the TMW advance listing. A British specimen has not been inspected or reported by credible sources thus far.

7046  The Tales of Hoffman: Barcarolle (Offenbach)
      Ethel & Mary Williams

7047  Queen Among the Heather (Lauder) [American #3156]
      Sandy MacGregor

7048  Sweet Genevieve (Cooper-Tucker) [American #3184]
      Stanley Kirkby

7049  The Dawn of Love (Percy) [American #3182]
      Orchestra

Released January 1911:

7050  Come Under My New Gamp (Whitlock)
      Billy Whitlock
      Listed in error in some works as “Come Under My New Camp,” but “Gamp” (a large umbrella), as shown in the rims, is correct.

7051  The Arrow and the Song (Longfellow-Balfe)
      Norman Williams

7052  Souvenir / Le Canari (Vieuxtemps)
      Stroud Haxton (violin)

7053  It’s My Night Out Tonight
      Jack Charman

7054  Father Tried It On (Formby)
      Arthur Peel (spoken and vocal)

7055  The Sweetest Flower that Blows (Hawley-Peterson)
      Carrie Herwin

7056  Playing the Game in the West (Kendall-Formby)
      Arthur Peel

7057  Hearts and Flowers (Tobani) [American #3197]
      Orchestra
Released February 1911:

7058  Good Bye (Tosti) [American #3169]  
       Stanley Kirkby
7059  An Evening Song (Blumenthal) [American #3192]  
       Phillip Ritte
7060  Watchman! What of the Night? (Sarjeant)  
       Phillip Ritte & Harry Thornton
7061  Venetian Song [American #3176]  
       Ethel & Mary Williams
7062  I Love a Lassie (Lauder) [American #3118]  
       Sandy MacGregor
7063  The Song of Hybrias the Cretan (Elliott-Campbell)  
       Norman Williams
7064  A Jolly Old Cavalier (Dix-Barron)  
       Harry Thornton
7065  Forever and Forever (Fane-Tosti) [American #3131]  
       Stanley Kirkby
7066  A Summer’s Night (Goring)  
       Carrie Herwin
7067  Hi, Hi, Hi, Mr. McKie (Murphy-Letters)  
       Lottie Berg
7068  Marche aux Flambeaux (Torchlight March) (Clarke) [American #3164]  
       Albert W. Ketelbey (organ)
7069  Cavatina (Raff, op. 85, no. 3)  
       Stroud Haxton (violin)
7070  On the Road to Mandalay (Kipling-Speaks) [American #3166]  
       Robert Howe

March 1911:

No releases
Released April–December 1911:

7071 True 'Til Death (Gatty)
Stanley Kirkby

7072 The Two Grenadiers (Schumann)
Harry Thornton

7073 Tell Her I Love Her So (Weatherly-De Faye)
Harry Thornton

7074 Always Jolly — Vaudeville (Whitlock)
Billy Whitlock

7075 Come into the Garden, Maud (Tennyson-Balfe) [American #3171]
Vincent Hards
Some Montgomery Ward catalogs list the American issue as #3173.

7076 Estudiantina (Waldteufel) [American #3201]
Ethel & Mary Williams

7077 The Diver (Loder-Thompson)
Norman Williams

7078 Tancredi: Overture [American #3190]
Famous Indestructible Record Band

7079 Naughty Little Word (Norton)
Lottie Berg

7080 I'd Rather Be by the Fireside (Glover-Kind)
Jack Charman

7081 Hearts and Flowers (Tobani) [American #3141]
Stroud Haxton (violin)

7082 No listing found

7083 The Kiss Waltz [Il Bacio] (Arditi)
Whistling solo

7084 No listing found

7085 Elijah: If With All Your Hearts (Mendelssohn) [American #3188]
Phillip Ritte

7086 Off to Philadelphia (Temple-Haynes) [American #3140]
Harry Thornton

7087 Laughing All the Day (Whitlock)
Billy Whitlock
7088 The Safest of the Family (Lauder) [American #3133] 
    Sandy MacGregor

7089 In Cellar Cool [Im Kühlen Keller] (Fischer) 
    Wilfred Platt

7090 Oh, Hear the Wind Blow 
    Norman Williams

7091 Le Caid: Overture (Thomas) [American #3237] 
    Orchestra

7092 If There Hadn’t Been an Apple on the Tree (Mills-Scott; 
    The Girl Behind the Counter) 
    Lottie Berg

7093 Come into the Garden, John (Godfrey-Williams) 
    Charles Denton

7094 Land o’ the Leal (Traditional) 
    Archie Anderson
No catalog of Indestructible ethnic cylinders has been found. They are extremely rare, and thus far, only the following have been confirmed:

10000 (Spanish)

10003  El clavel
       Male duet with guitar and castanets

10004  En la calle y sin llavín
       Male duet with guitar and castanets
       One performer might be the Cuban baritone Adolfo Colombo, who recorded both of these titles for other companies in late 1907 — the first as a solo for Edison, the second as a duet with Claudio García for Columbia discs.

12000 (Bohemian)

12006  Z. Prodana Nevesty  [unidentified excerpt from The Bartered Bride] (Smetana)
       Bohemian Musical Trio
       Possibly a reissue of U-S Everlasting 5302.
Private Issue, c. February 1909:

This unnumbered cylinder was a special production for Indestructible general manager Frederick W. Matthews, made to celebrate the birth of his son John on February 19, 1909. The rim shows only John A. Matthews’ name, with no artist credits. Arthur Collins serves as the master of ceremonies and is addressed by name; the supporting artists are not readily identifiable.

— John A. Matthews
   Arthur Collins and unknown others, with orchestra

Unnumbered Test or Special

— Humpty Dumpty and Other Rhymes
   Ada Jones

“Clock” Cylinders:

The following four-minute cylinders have the word “CLOCK” in raised type on the rims. The recordings are identical to the corresponding commercial releases, from which they are distinguished only by the altered rim markings.

3348 Where Is My Wandering Boy Tonight? (Lowry)
   Anonymous (Henry Burr)
   The regular commercial pressing (same catalog number, using Burr’s “Gillette” pseudonym) was released c. 1915.

3433 Smiles — Fox Trot (Callahan-Roberts)
   Anonymous (Band)
   The regular commercial pressing (same catalog number, with an anonymous band credit) was released c. 1918.