

PHONO-CUT RECORDS

A History and Discography

Second Edition (Digital Version 1.0)

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Chronology: The Boston Talking Machine and Phono-Cut Record Companies

By Allan Sutton

Adapted from *American Record Companies and Producers, 1890–1950* (Mainspring Press)

March 1910 • The *Talking Machine World* reports the launch of a newly organized (but as-yet unnamed) Boston company "in which the vertical cut record will figure." Other reports reveal that Josiah B. Millet (publisher of *The American Business Encyclopaedia and Legal Advisor*). Millet, in addition to his publishing activities, is a well-known acoustic scientist who holds several patents on underwater sound-transmission devices. Financing is provided largely by Henry Whitney and Henrietta Whitney.

April – June 1910 • George Cheney resigns from the Sonora Phonograph Company (the first American producer of vertical-cut discs) to serve as recording engineer of the new Boston company. Louis Valiquet, formally of the Universal Talking Machine Company (Zonophone), is retained as a consulting engineer, and James S. Whitney serves as sales manager. Loring Leeds, formerly of Leeds & Catlin, is hired as general manager and oversees the design and construction of the plant. Isaac W. Norcross is also briefly associated with the venture but severs relations in August or September 1910.

December 1910 – January 1911 • Millet's venture is doing business as the Boston Talking Machine Company, and regular recording sessions appear to be under way, based on song titles featured on the earliest releases. The records are marketed by the Phono-Cut Record Company, from which the label takes its name. Like Pathé's discs (which were not yet being produced in the United States), they employ a vertically cut groove meant to be played with a polished sapphire ball.

The studio is located in Boston (as confirmed by the late Walter Van Brunt, who recalled recording there) and hosts many Boston-based performers, including André Maquarre (flute); Georges Grisez (clarinet); Karl Barleben, Carmine Fabrizio, Sylvain Noack, Otto Roth, and Anton Witek (violins); Karl Rissland (viola); Georges Longy's ensemble; and Boston Opera Company members Carlo Cartica, Rudolfo Fornari, and Gaetano Romboli. However, most of Phono-Cut's output is by the usual New York-area freelancers who make the trek to Boston, and house ensembles directed by Fred Hager, Zonophone's former musical director.

January–March 1911 • Millet assigns his patent for a flexible laminated disc with paper core to the Boston Talking Machine Company on January 5. However, no evidence has been found that the company ever produced such records, and by the time the patent is finally granted on December 24, 1912, Boston Talking Machine is winding down production. On March 29, 1911, Millet patents a sound-absorbing stylus holder, which he claimed would absorb "objectionable and inharmonic stylus vibrations." At about the same time, Boston Talking Machine becomes the exclusive sales agent for the Millet Signal Company's Detectorphone, a telephonic device used to detect leakage in ship hulls and underground pipes.

December 1911 • Boston Talking Machine officials claim strong record sales for the holiday season, without citing specific figures. At about the same time, the company introduces the Little Wonder phonograph (unrelated to the later Little Wonder records), a compact table-top machine with cast-iron base, which employs a vertical-cut reproducer with sapphire ball.

January 24, 1912 • The American Graphophone Company (Columbia) announces it has filed a patent-infringement suit against Boston Talking Machine, based upon a Thomas Macdonald patent covering vertical-cut recording. A Columbia official warns the suit will "be pushed to the limit."

February–March 1912 • Some key personnel leave the company following announcement of Columbia's lawsuit. The exodus reaches its peak in March, with the departure of Fred Hager and George Cheney, who move to the Keen-O-Phone start-up. The suit is settled out of court later in the year, after Boston Talking Machine agrees to license the patent in question.

January 1913 • The Chicago-based O'Neill-James Company, which had formerly marketed Busy Bee records, become jobbers of Phono-Cut discs and Little Wonder phonographs. The company reports that it has "a stock of records on hand" and advertises nationally for salesmen for the "new" line. It promises, "We can start you into business for yourself," while noting that applicants need to have "some capital."

February–March 1913 • Faced with legal and financial problems, Boston Talking Machine apparently discontinues recording, based upon song titles appearing on its last known releases. The Little Wonder phonograph is reintroduced, with the assurance, "all suits are settled."

Summer 1913 • O'Neill-James' closure deprives Boston Talking Machine of one of its largest distributors and retail outlets, and the company begins its final downward spiral. On August 12, 1913, Burton H. Corbett replaces Millet as president. Some Little Wonder phonographs are now being marketed under the Wondrola name.

September 1913 • With bankruptcy looming, Loring Leeds resigns as general manager of the Boston Talking Machine Company.

October 2, 1913 • The Boston Talking Machine Company is placed in receivership on petition of Henry M. Whitney, who declares the company "financially distressed and unable to meet its obligations." Burton Corbett and E. Fred Aldrich are appointed as receivers.

November 1913 • Corbett returns to Chicago, where he files a \$100,000 lawsuit against the Whitneys alleging breach of contract. The Massachusetts State Auditor's office later reports that Boston Talking Machine last paid taxes for the fiscal year ending November 31, 1913.

December 1913 • *The Talking Machine World* reports that Boston Talking Machine "is not doing any business, and some of the leading members of the staff have gone to other places." (Contrary to some anecdotal modern accounts, the Boston Talking Machine Company is not purchased by the Keen-O-Phone Company, which by late 1913 is experiencing financial troubles of its own.)

1914 • Shutting down the Boston Talking Machine Company proves to be a prolonged and contentious affair, complicated by creditors' lawsuits and a case involving alleged theft of company stock by the Whitneys. Surplus Phono-Cut discs are still being remaindered, at deep discounts, late into the year.

January 1915 • Boston Talking Machine's remaining assets (include machinery, patents, copyrights, phonograph parts, and finished pressings, according to the legal notices) are purchased by Charles E. Whitman for \$30,000. At least some masters are acquired by the Starr Piano Company's Fred Gennett, who reissues them on the earliest version of Starr's Remington label, retaining the original Phono-Cut catalog numbers. Gennett later confirming the connection, recalling that Starr Piano got its start in the record business by purchasing some assets of "a bankrupt Boston firm."

November 1915 • The remaining inventory of Phono-Cut discs are sold to the Wonder Talking Machine Company (New York), a newly formed venture headed by former U-S Everlasting executive Harry B. McNulty.

April 1916 • The Wonder Talking Machine Company offers now-antiquated Phono-Cut discs for 25¢ each (40¢ less than the original list price) in conjunction with its Wonder phonographs.

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PHONO-CUT RECORDS
Second Edition (Digital Version 1.0)

Edited and Annotated by Allan Sutton

Data Compiled by George Blacker, *et al.*

Original copies of most issues have been inspected by the author or trusted contributors. Data for those that have not are from listings in an undated Wonder Sales Company catalog, and are unconfirmed. We will be updating this discography as needed, and encourage collectors to submit additions and corrections (with supporting photos or scans of original labels and markings in the wax) to: publisher@mainpringpress.com.

Many pressings show one or more zeroes in close proximity to the master numbers, which are shown in brackets in the discography. It is suspected, but not yet confirmed, that these represent takes; however, there are also confirmed instances of Phono-Cut having used a different master number for each take. Some of George Blacker's informants did not note these markings when submitting data to him; therefore, their absence in the discography does not necessarily indicate their absence on the discs. Obviously, further research into these markings is needed.

Unnumbered test (mx. 598)

The Bohemian Girl: The Heart Bow'd Down (Balfe)

Dr. Clark (bass) Acc: Piano

Note: Test pressing. The corresponding issue, if any, has not been located.

5001-A (mx. 1141)

Forest Whispers (Losey)

National Military Band

5001-B (mx. 1125)

Goody Two Shoes — Caprice (Pryor)

National Military Band

5002-A (mx. 941)

Dill Pickles — Two-Step (C. Johnson)

Fred Van Eps (banjo) Acc: Orchestra

5002-B (mx. 955)

Cupid's Arrow — Concert Polka (Eno)

Fred Van Eps (banjo) Acc: Orchestra

Note: Reissued in the same coupling on Remington 5002 (Starr Piano Co. pressing).

5003-A (mx. 1126 [0])

The Dixie Rube — Medley March (Allen)

National Military Band

5003-B (mx. 965)

Sliding Jim (Losey)

Colonial Military Band

Note: Also issued on single-sided Colonial Phono-Cut 965 (as Colonial Band).

5004-A

The Telescope March — March (Seltzer)

National Military Band

Note: Information is from a single-sided test pressing; a commercial pressing has not yet been located.

5004-B

The Great Conquest

Band

Note: Content of this side is unconfirmed; information is from a World Sales catalog listing.

5005-A (mx. 1072 [0]; 1520, 1520 [00])

The Liars — Comic Dialogue (Golden - Hughes)

Billy Golden & Joe Hughes Acc: Orchestra

5005-B (mx. 1071 [0]; 1522, 1522 [0])

An Easy Job on the Farm — Comic Dialogue (Golden - Hughes)

Billy Golden & Joe Hughes

Note: All mxs. numbers are confirmed; 1520 and 1522 presumably are remakes. Despite the label credit, an orchestra is not present on mxs. 1522 and 1522 [0]; 1071 [0] has not been auditioned.

5006-

Way Down East Where I Belong (Wheeler)

Byron G. Harlan Acc: Orchestra

5006-

When You're Married

Byron G. Harlan Acc: Orchestra

5007-A (mx. 1062 [00])

That Slippery Slide Trombone (Van Alstyne)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5007-B (mx. 1058)

I'm Going Back to Dixie (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5008-A (mx. 1060)

Brass Band Ephraim Jones (Feist)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5008-B (mx. 1055)

Everybody's Doin' It (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5009-

Don't Blame Me for Loving You (Harris)

Quartet Acc: Orchestra

5009-

I Want a Girl Just Like the Girl That Married Dear Old Dad (Dillon - Von Tilzer)

Quartet Acc: Orchestra

5010-A (mx. 511; 1504)

Chicken Reel (Daly)

Colonial Orchestra

5010-B (mx. 414)

Jolly Fellows — Waltz (Volstedt)

Colonial Military Band

Note: Inspected pressings also show 10506-A in the wax of side B; the significance of that number has yet to be determined. Mx. 414 also exists as a Colonial Phono-Cut sample or test pressing (logo and company name only, no label text).

5011-A (mx. 137)

Semper Fidelis — March (Sousa)

Colonial Military Band

Note: Also issued on single-sided Colonial Phono-Cut 137.

5011-B (mx. 134)

Stars and Stripes Forever — March (Sousa)

Colonial Military Band

5012-

That Baboon Baby Dance (Cooke - Hirsch)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5012-

Under the Yum Yum Tree (Sterling - Von Tilzer)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5013-

That Beautiful Rag (Snyder)

Arthur Collins Acc: Orchestra

5013-

Below the Mason-Dixon Line (Reed)

Arthur Collins Acc: Orchestra

5014-A

Polka Caprice

National Military Band Band

5014-B

Amina — An Egyptian Serenade (Lincke)

National Military Band

5015 / 5022

Split-number pressing with standard Phono-Cut labels, coupling Harlan's "Twilight Express" with Burr's "Silver Threads Among the Gold," respectively.

5015-

Twilight Express

Byron G. Harlan Acc: Orchestra

5015-

When I Was Twenty-One and You Were Sweet Sixteen (Johnson - Butterfield)

Byron G. Harlan Acc: Orchestra

5016-A (mx. 1175 [0])

The Ragtime Goblin Man (Von Tilzer)

Arthur Collins Acc: Orchestra

5016-B (mx. 1176 [00])

The Ragtime Jockey Man (Berlin)

Arthur Collins Acc: Orchestra

5017-

Ragging the Baby to Sleep (Gilbert - Muir)

Byron G. Harlan Acc: Orchestra

5017-

They Gotta Quit Kickin' My Dawg Around (The Missouri "Dawg" Song) (Oungst - Perkins)

Byron G. Harlan Acc: Orchestra

5018-

Darkies' Ragtime Ball

Arthur Collins & Byron G. Harlan Acc: Orchestra

5018-

In Ragtime Land (McKeon - Sherman)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5019-A (mx. 1185)

Baby Rose (—)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5019-B (mx. 1186)

Don't Leave Me Now (—)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5020-A (mx. 618)

Goodbye, My Love, Goodbye (Ball)

Henry Burr Acc: Orchestra

5020-B (mx. 670)

The Hour That Gave Me You (Schmid)

Henry Burr Acc: Orchestra

5021-A (mx. 1161)

The Bohemian Girl: Then You'll Remember Me (Balfe)

Henri Le Bonté Acc: Colonial Orchestra

5021-B (mx. 1159)

Bonnie Sweet Bessie (Gilbert)

Henri Le Bonté Acc: Colonial Orchestra

5022-A (mx. 1364 [0])

Silver Threads Among the Gold (Rexford - Danks)

Henri [sic] Burr Acc: Orchestra

Note: Also exists as a split-number coupling, with Byron G. Harlan's "Twilight Express" (5015) on the reverse.

5022-B (mx. 1157 [0])

Won't You Love Me, Molly Darling? (Hays)

Henri Le Bonté Acc: Colonial Orchestra

5023-A (mx. 420)

I Pagliacci: Prologo (Leoncavallo; as Leon Cavallo [*sic*] on label)

Rudolfo A. Fornari Acc: Colonial Orchestra

5023-B (mx. 422)

Maria, Mari (Di Capua)

Rudolfo A. Fornari Acc: Colonial Orchestra

Note: Crossed-out 10534-B also appears in the wax on some pressings.

5024-A (mx. 1129)

That Flying Rag (Pryor)

National Military Band

5024-B (mx. 1163)

Everybody Rag — Two-Step (Herzer)

National Military Band

Note: Mxs. 1129 and 1163 likely are later remakes, being far out of numerical range for this release. The (presumed) original master numbers have not yet been reported.

5025-A (mx. 159)

Aida: Hymn and Triumphal March (Verdi)

Colonial Military Band

5025-B (mx. 633)

Der Freischutz — Selection (Weber)

Colonial Military Band

5026-A (mx. 141)

American Eagle March (Boehme)

Colonial Military Band

5026-B (mx. 142)

Boston Commandery March (Carter)

Colonial Military Band

5027-A (mx. 632)

Colt's Armory March (Smith)

Colonial Military Band

Note: Of four inspected pressings, two also show 10514-A in the wax on side A. The significance of that number has not yet been determined.

5027-B (mx. 1033)

Flag of Victory March (Von Blon)

Colonial Military Band

5028-A (mx. 963)
The Gondolier — Waltz (Roeder)
Colonial Military Band

5028-B (mx. 1142)
Alita — Morceau Characteristics (Losey)
National Military Band

5029-A (mx. 779)
Hunter's March (Holmes)
Colonial Military Band

5029-B (mx. 1116 [0])
Our Director — March (Bigelow)
National Military Band

5030-A (mx. 161)
Poet and Peasant Overture (Von Suppé)
Colonial Military Band

5030-B (mx. 634)
Maritana Overture (Wallace)
Colonial Military Band

Note: Reissued in the same coupling on Remington 5030 (Starr Piano Co. pressing), as by Hager's Band.

5031-A (mx. 1167)
Spirit of Independence — March (Holzmann)
National Military Band

5031-B (mx. 1169)
Into Action — Descriptive March ([Wellington])
National Military Band

5032-A (mx. 136)
Washington Post — March (Sousa)
Colonial Military Band

Note: Inspected pressings also shows 10501-A in the wax on side A. The significance of that number has not yet been determined.

5032-B (mx. 1077)
Under One Flag — March (Von Blon)
Colonial Military Band

5033-A (mx. 1097 or 1279)

On Tip-Toe — Air de Ballet (Hasmer)

Colonial Military Band

Note: On the single inspected copy, 1097 is handwritten in the wax, with 1279 die-stamped over it

5033-B (mx. 1080)

Punch and Judy — Intermezzo (Stern, as Henry)

Colonial Military Band

5034-A (mx. 775)

Famous Tea Party (Hager)

Colonial Military Band

5034-B (mx. 1146)

A Day at West Point (Bendix)

National Military Band

5035-A (mx. 684)

Just Pushin' Around — Descriptive (Hager)

Colonial Orchestra Vocal: Baker & Burr

Note: Not Elsie Baker; both vocalists are male, per the auditioned disc.

5035-B (mx. 1140)

The Gaby Glide — Two-Step (Hirsch)

National Military Band

5036-A (mx. 1117)

The Busy Bee (arr. Wood)

National Military Band

5036-B (mx. 1118)

Kerry Mills' Barn Dance (Mills)

National Military Band

5037-

Gypsy March No. 1 and Danza No. 27 (Langey; *Musical Scenes from Spain*)

National Military Band

5037-

Habanera No. 3 and Bolero No. 4 (Langey; *Musical Scenes from Spain*)

National Military Band

5038-
Over the Hot Sands — Mystic Shriners March
Band

5038-
Around the World
Band

Note: From a catalog listing lacking band identification and composer credits.

5039-A (mx. 1108 [00])
La Paloma (The Dove) (Yradier)
National Military Band

5039-B (mx. 1128 [0])
Los Novios — Spanish Fandango (Schwartz)
National Military Band

5040-A (mx. 1113)
Rosita — Porto Rican Dance (Missud)
National Military Band

5040-B (mx. 505)
L' Estudiantina — Waltz (Waldteufel)
Colonial Orchestra

5041-A (mx. 978)
Rendez-vous — Intermezzo Rococco (Aletten)
Colonial Orchestra

5041-B (mx. 788)
A Hunting Scene (Bucalossi)
Colonial Orchestra

5042-A (mx. 977)
Dream of the Rarebit Fiend (Thurban)
Colonial Orchestra

5042-B (mx. 627)
Flirtation Caprice (Campbell)
Colonial Orchestra

5043-A (mx. 166)
Home of My Childhood — Waltz (Ziehrer)
Colonial Orchestra

5043-B (mx. 504)
My Old Kentucky Home (Langey)
Colonial Orchestra

5044-A (mx. 279)
Irish Washerwoman (Traditional)
Colonial Orchestra

5044-B (mx. 344)
Sailor's Hornpipe (Traditional)
Colonial Orchestra

Note: Mx. numbers are present but not fully legible on some pressings.

5045-A (mx. 768)
Ballet Egyptien No. 1 (Luigini)
Petit Orchestra

5045-B (mx. 739)
Serenade (Moszkowski)
Members of the Boston Symphony Orchestra [unnamed]

Note: Of three inspected copies, two show no mx. number, while one shows both 739 and 25006 in the wax.
The significance of the latter number is unknown.

5046-A (mx: see note)
When the Bell in the Lighthouse Rings (Blanke)
Frank C. Stanley Acc: Orchestra

Note: Mx. number is unclear on the inspected pressing, possibly 103 or 109.

5046-B (mx. 663, 664)
By the Dear Old River Rhine (Mahoney - Morse)
Albert Campbell & Henry Burr Acc: Orchestra
Note: Mx. 663 was also issued on Colonial Phono-Cut 663 (single-face disc).

5047-A (mx. 738)
Entr'act Valse (Helmberger)
Members of the Boston Symphony Orchestra [unnamed]

5047-B (mx. 740)
Humoresque (Dvorak)
Members of the Boston Symphony Orchestra [unnamed]

5048-A (mx. 742; 1320)

King Carl — March (Unrath)

Members of the Boston Symphony Orchestra [unnamed]

5048-B (mx. 482; 1102)

Prima Spada — Spanish March (Oller)

Members of the Boston Symphony Orchestra [unnamed]

Note: All mx. numbers are confirmed on various pressings; 1102 and 1320 probably are later remakes, being numerically out of range for this issue.

5049-A

Campin' on de Old Swanee — Cake Walk (Smith)

Fred Van Eps (banjo) Acc: Orchestra

5049-B

Dixie Medley (arr. by Van Eps)

Fred Van Eps (banjo) Acc: Orchestra

5050-A (mx. 953)

Dope — A Rag Novelette (Polla, as Powell)

Fred Van Eps (banjo) Acc: Orchestra

5050-B (mx. 942)

Powder Rag (C. Johnson, as Birch)

Fred Van Eps (banjo) Acc: Orchestra

5051-A (mx. 943)

Yankee Land (Hoffman)

Fred Van Eps (banjo) Acc: Orchestra

5051-B (mx. 958)

L'Infanta — March (Gregory)

Fred Van Eps (banjo) Acc: Orchestra

5052-A (mx. 945)

The Smiler (A Joplin Rag) (Wenrich)

Fred Van Eps (banjo) Acc: Orchestra

Note: "Joplin" refers to Percy Wenrich's hometown, not to the composer Scott Joplin.

5052-B (mx. 959)

Red Pepper (A Spicy Rag) (Lodge)

Fred Van Eps (banjo) Acc: Orchestra

5053-A (mx. 272)
Highland Fling (Traditional)
Donald Ferrier (bagpipes) Unaccompanied

5053-B (mx. 273)
Sword Dance
Donald Ferrier (bagpipes) Unaccompanied

5054-A
Petit Valse (Hollman)
Georges Grisez (clarinet) Acc: Piano

5054-B
Polacca
Georges Grisez (clarinet) Acc: Piano

5055-A (mx. 816)
Polonaise from Second Concerto (Weber)
Georges Grisez (clarinet) Acc: Piano

5055-B (mx. 1123)
Mignon: Polonaise (Io son Titania) (Thomas)
Georges Grisez (clarinet) Acc: Piano

5056-
Concert Valse
Andre Maquarre (flute)

5056-
Intermezzo
Andre Maquarre (flute)

Note: A copy was not located for inspection. Information is from a catalog listing lacking accompaniment details and composer credits.

5057-A (mx. 477)
Minute Waltz (Chopin)
Andre Maquarre (flute)

5057-B (mx. 1088 [0])
Tout Passe (Berger)
Georges Longy (oboe)

5058-A (mx. 1020; 1320 [0])

Liebesfreud (Kreisler)

Carmine Fabrizio (violin) Acc: Piano

Note: Both mx. numbers are confirmed on various pressings; presumably, the latter is a remake.

5058-B (mx. 1102 [0])

L' Abeille (The Bee) (Schubert)

Sylvain Noack (violin) Acc: Piano

5059-

Dudziarz — Le Menetrier

Sylvain Noack (violin)

5059-

Elegie

Sylvain Noack (violin)

Note: From a catalog listing lacking accompaniment details and composer credits.

5060-A (mx. 1083)

Hungarian Dance (Brahms)

Sylvain Noack (violin) Acc: Piano

5060-B (mx. 1101)

Thais: Meditation (Massenet)

Sylvain Noack (violin) Acc: Piano

5060-B / 5211-A

This is a split coupling; catalog numbers have been cut out, leaving an oblong hole in the label (George Blacker report).

5061-A (mx. 1087)

Madrigale (Simonetti)

J. Theodorowicz (violin) Acc: Piano

5061-B (mx. 1132)

Poloniase de Concert (Wieniawski)

J. Theodorowicz (violin) Acc: Piano

5062-

Melodie

J. Theodorowicz (violin)

5062-

Le Menetrier

Ferir (violin)

Note: From a catalog listing lacking accompaniment details and composer credits.

5063-A (mx. 1103)

Perpetuum Mobile (Perpetual Motion) (Ries)

Anton Witek (violin) Acc: Piano

5063-B (mx. 1104)

Gondoliera (Ries)

Anton Witek (violin) Acc: Piano

5064-

Chaconne No. 1: Excerpts

Anton Witek (violin)

5064-

Chaconne No. 2: Excerpts

Anton Witek (violin)

Note: From a catalog listing lacking accompaniment details and composer credits.

5065-

Finale — Vivace

Longy Club (Georges Longy, director) and Symphony Orchestra

5065-

Petite Symphonie: Allegretti

Longy Club (Georges Longy, director) and Symphony Orchestra

Note: From a catalog listing lacking composer credits.

5066-A (mx. 1096 [0])

Gavotte from Thuille's Sextet (Thuille, op. 6)

Longy Club (Georges Longy, director) and Members of the Boston Symphony Orchestra [unnamed]

5066-B (mx. 1099 [0])

La Poule, l' Ane, et le Coucou (The Chicken, the Ass, and the Cuckoo) (Hueguenin)

Members of the Boston Symphony Orchestra [unnamed]

Note: Oboe, bassoon, and clarinet.

5067-A (mx. 1095 [0])

Vöglein (Grieg, as Griez on label)

Longy Club (Georges Longy, director) and Members of the Boston Symphony Orchestra [unnamed]

5067-B (mx. 1098 [0])

Petite Gavotte (Huguenin)

Members of the Boston Symphony Orchestra [unnamed]

Note: Oboe, bassoon, and clarinet.

5068-A (mx. 934)

Serenade (Titl)

Members of the Boston Symphony Orchestra [unnamed]

Note: Flute, violin, cello, harp. Some pressings labeled only as Instrumental Quartet.

5068-B (mx. 1100 [0])

Robin Adair (arr. by Wood)

Members of the Boston Symphony Orchestra [unnamed]

Note: Oboe, bassoon, and clarinet.

5069-

Rondo

Longy Club (Georges Longy, director) and Symphony Orchestra

5069-

Petite Suite Gauloise: Rondo de Nuit

Longy Club (Georges Longy, director) and Symphony Orchestra

Note: A copy has not been located; information is from a catalog listing lacking composer credits.

5070-A (mx. 1158)

L' Africana: O Paradiso (Meyerbeer)

Henri Le Bonté Acc: Colonial Orchestra

5070-B (mx. 1160)

Carmen: Air de la fleur (Bizet)

Henri Le Bonté Acc: Colonial Orchestra

5071

Untraced

5072-A

Birds and the Brook (Stults)

Virginia F. Huber (whistling) Acc: Orchestra

5072-B

Hungarian Dance No. 1 (Brahms)

Strube Orchestral Club

5073-

In a Persian Garden: Ah! Moon of My Delight (Khayyam - Fitzgerald - Lehmann)

Henri Le Bonte Acc: Orchestra

5073-

Believe Me If All Those Endearing Young Charms (Moore; traditional melody)

Henri Le Bonte Acc: Orchestra

5074-A (mx: 1156)

For You Alone (O'Reilly - Geehl)

Henri Le Bonte Acc: Orchestra

5074-B (mx: 1155)

I Know a Lovely Garden (Teschemacher - Rhodes, as d'Hardelot)

Henri Le Bonte Acc: Orchestra

5075-A (mx. 639)

Twenty-Third Psalm and The Lord's Prayer (Traditional)

Henri [*sic*] Burr (recitation)

5075-B (mx. 682)

Cavalry (Darwood - Sweney)

Baker & Burr

Note: This is a male duet, not Elsie Baker & Henry Burr as one hobbyist site has erroneously reported.

5076-A (mx. 601)

Aida: Celeste Aida (Verdi)

Carlo Cartica Acc: Colonial Orchestra

5076-B (mx. 723)

Martha: M'appari (Flotow)

Carlo Cartica Acc: Colonial Orchestra

5077-

O Sole Mio (Capurro - Di Capua)
Carlo Cartica Acc: Colonial Orchestra

5077-

Torna a Sorriento (De Curtis - De Curtis)
Carlo Cartica Acc: Colonial Orchestra

5078-A (mx. 698)

Rigoletto: Questa o quella (Verdi)
Carlo Cartica Acc: Colonial Orchestra
Note: Inspected copy is mislabeled Cortica.

5078-B (mx. 711)

Tosca: E lucevan le stelle (Puccini)
Carlo Cartica Acc: Colonial Orchestra
Note: Inspected copy is mislabeled Cortica and also shows 10533-A in the wax. The significance of that number is not known.

5079-

My Wild Irish Rose (Olcott - Ball)
Charles Chapman

5079-

Arizona Mary
Charles Chapman
Note: A copy has not been located; information is from a catalog listing lacking accompaniment details.

5080

Untraced

5081-A (mx: none visible)

The Ragtime Violin (Berlin)
Arthur Collins Acc: Orchestra

5081-B (mx: none visible)

The Parson and the Turkey (Longbrake)
Arthur Collins Acc: Orchestra

5082-A (mx. 191)

Nobody (Williams)

Arthur Collins Acc: Orchestra

5082-B (mx. 605)

Contribution Box (Hogan - Vodery [as Voders (*sic*) on label] - Creamer)

Arthur Collins Acc: Orchestra

5083-A (mx. 193)

The Preacher and the Bear (Longbrake, assigned to Arizona)

Arthur Collins Acc: Orchestra

Note: 5088 is stamped over 5083 in wax on some copies. Label as "Preacher and the Bear."

5083-B (mx. 1189 [00])

On a Good Old Time Straw Ride (Reed - Christie)

Byron G. Harlan Acc: Orchestra

Note: One of two inspected copies shows 5132-B is crossed-out in the wax. Mx. 1189 presumably is a late remake, being far out numerical range for this release; the original mx. number remains to be identified.

5084-

The Oceana Roll (Denni - Denni)

Arthur Collins Acc: Orchestra

5084-

Chicken Reel (Mittenthal - Daly)

Arthur Collins Acc: Orchestra

5085

Untraced

5086-A (mx. 1179 [0])

Buddy Boy (Wenrich)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5086-B (mx. 1181 [00])

Waiting for the Robert E. Lee (Muir)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5087-

Ragtime Solider Man (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5087-

That Alabama Bear

Arthur Collins & Byron G. Harlan Acc: Orchestra

5088-

Carmé — Neapolitan Song (Califano - De Cristofaro)

Gaetano Romboli Acc: Colonial Orchestra

5088-

Ciribiribin — Waltz Song (Pestalozza)

Gaetano Romboli Acc: Colonial Orchestra

5089-

La Traviata: Di Provenza il mar (Verdi)

Gaetano Romboli Acc: Colonial Orchestra

5089-

Don Pasquale: Romanza (Donizetti)

Gaetano Romboli Acc: Colonial Orchestra

5090-A (1134 [00])

Faust: Dio possente (Gounod)

Gaetano Romboli Acc: Colonial Orchestra

5090-B (1148 [00])

Lucia di Lammermoor: Cruda funesta (Donizetti)

Gaetano Romboli Acc: Colonial Orchestra

5091-

Funiculi, Funicula (Denza)

Gaetano Romboli Acc: Colonial Orchestra

5091-

Chi Sa?(Who Knows?)

Gaetano Romboli Acc: Colonial Orchestra

5092-A (mx. 1130?)

Masked Ball: [—] (Verdi)

Gaetano Romboli Acc: Colonial Orchestra

Note: Mx. number is partially illegible. Aria not stated on the inspected label.

5092-B (mx. 1138)

La Mamma de Rosa

Gaetano Romboli Acc: Colonial Orchestra

5093-A (mx. 1056; 1057)

Alexander's Ragtime Band (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

Note: Boths mxs. are confirmed on various pressings.

5093-B (mx. 1059)

You've Got Me Hypnotized (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5094-A (mx. 260)

Casey Jones (Newton)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5094-B (mx. 262 [B])

Whoa, Bill! (Smith - A. Von Tilzer)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5095-A (mx. 1061)

That Society Bear (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5095-B (mx. 1064)

That Precious Little Thing Called Love (McPherson)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5096-A (mx. 1074; 1513)

Whistling Pete (Golden - Hughes)

Golden & Hughes Acc: Orchestra

5096-B (mx. 1070; 1524)

Two Darkies in a Cemetery (Golden - Hughes)

Golden & Hughes Acc: Orchestra

Note (both sides): Both mx. numbers are confirmed, the higher ones being late remakes.

5097-A / 5157-A

Split number coupling with standard Phono-Cut labels (the catalog number has been cut out of the label on 5097-A).

5097-A (mx. 229)

Tenting Tonight (Kittredge)

Colonial Quartet Acc: Drums & trumpets

5097-B (mx. 1046)

A Wee Little Drop o' the Cruiskeen Lawn (Moran - Helf)

Peerless Quartet Unaccompanied

Note: 10512-B also in wax.

5098-A (mx. 1237)

Let's Buzz (Esrom - Morse [Morse - Morse])

Peerless Quartet Acc: Orchestra

5098-B (mx. 1254)

Mine (Solman)

Henry Burr Acc: Orchestra

5099-A (mx. 1240 [00])

It's a Long Lane That Has No Turning (Klein; "Round the World")

Peerless Quartet Acc: Orchestra

5099-B (mx. 1050)

By the Saskatchewan (Caryll; "The Pink Lady")

Peerless Quartet Acc: Orchestra

5100-

Look Out Jimmie Valentine (Madden - Edwards)

Quartet

5100-

That Raggedy Rag (Gillespie - Reilly - Henry)

Quartet

Note: A copy has not been located for inspection. Information is from a catalog listing lacking artist credits and accompaniment details.

5101-A (mx. 1192 [0])

An Old-Time Street Fakir — Village Sketch (Porter)

Byron G. Harlan & Steve Porter With uncredited banjoist

5101-B (mx. 1195 [0])

A Rural Argument — Village Sketch (Porter)

Byron G. Harlan & Steve Porter With sound effects and uncredited violinist

5102-

Village Doctor and the Rube Patient — Village Sketch (Porter)

Byron G. Harlan & Steve Porter

5102-

The Village Barber — Village Sketch (Porter)

Byron G. Harlan & Steve Porter

5103-A (mx. 1194 [00])

The Country Postmaster — Village Sketch (Porter)

Byron G. Harlan & Steve Porter Acc: Violin

5103-B (mx. 1197 [0])

Two Rubes Swapping Horses — Village Sketch (Porter)

Byron G. Harlan & Steve Porter Acc: Organ

5104-

Andante

Henneberg (flute)

5104-

Butterfly

Krafft (violin)

Note: From a catalog listing lacking accompaniments details and composer credits.

5105-

Adagio from Concerto

Georges Longy (oboe)

5105-

Faust: Slave's Entrance and Cleopatra's Dance (Faust)

Band

Note: A copy has not been located for inspection; information is from a catalog listing. The *Faust* selection also appears on Phono-Cut 5122, *q.v.*, although it is not possible to determine if is the same recording.

5106-A (mx. 834)
Zapateado Dance (The Cobbler) (Sarasate)
Karl Barleben (violin) Acc: Piano

5106-B (mx. 844)
Cavatina (Raff)
Frederic L. Mahn (violin) Acc: Piano

5107-
Sattarella
Karl Rissland (violin)

5107-
Faust: Waltz (Fuast)
Karl Barleben (violin)

Note: A copy has not been located for inspection; information is from a catalog listing lacking accompaniment details, and a composer credit for the first title.

5108-
Melody in F
Carl Barth (cello)

5108-
Serenade
Carl Barth (cello)

Note: A copy has not been located for inspection; information is from a catalog listing lacking accompaniment details and composer credits.

5109-A (mx. 597)
Cavalleria Rusticana: Brindisi (Mascagni)
Carlo Cartica Acc: Orchestra
Note: Inspected copy is mislabeled Cortica.

5109-B (mx. 690)
Otello: Morte de Otello (Verdi)
Carlo Cartica Acc: Orchestra
Note: Inspected copy is mislabeled Cortica.

5110-A (mx. 509)
Merry Wives of Windsor Overture (Nicolai)
Colonial Orchestra

5110-B (mx. 823)
Wine, Women and Song — Waltz (Strauss)
Strube Orchestral Club

5111-A (mx. 514)

Charge of the Light Brigade (Paull, as Paul [*sic*] on label)

Colonial Orchestra

5111-B (mx. 789)

The Night Alarm (Reeves)

Colonial Orchestra

Note: One of two inspected pressings also shows canceled 10544-B in the wax on side B. The significance of that number has not been determined.

5112-A (mx. 372)

Steamboat Bill (Shield - Leighton Bros.)

Bob Roberts Acc: Orchestra

5112-B (mx. 373)

That's Why I'm a Happy Married Man (Morse)

Bob Roberts Acc: Orchestra

5113-A (mx. 853; 866)

The Magic Flute: Aria of the Queen of the Night (Mozart)

Frida Windolph Acc: Orchestra

Note: Some copies are mislabeled Windolph. One inspected copy shows mx 853, and two show 866.

5113-B (mx. 871)

Dolce Conconte (Air with Variations) (Mozart - Dronet)

Frida Windolph Acc: Orchestra

Note: Some copies are mislabeled Windolph.

5114-A (mx. 850; 853)

Alice — Concert Waltz (Henneberg)

Frida Windolph Acc: Orchestra

5114-B (mx. 898)

La Traviata: Finale from Scene and Aria ["Folie! Folie!...Sempre libera"] (Verdi)

Mme. Rhadeska Acc: Orchestra

5115-A (mx. 1412 [0])

Les Patineurs (The Skaters) — Waltz (Waldteufel)

Colonial Orchestra

5115-B (mx. 803)

Valse de Brunnes (Waltz of the Brunettes) — Waltz (Ganne)

Petit Orchestra

5116-A (mx. 881)

Berceuse (Cui)

Otto Roth (violin) Acc: Piano

5116-B (mx. 883)

Canzonetta (Godard)

Otto Roth (violin) Acc: Piano

5117-A (mx. 912)

Bourée (—)

William Krafft (violin) Acc: Piano

5117-B (mx. 996)

Encore (Herbert)

A. Maquarre & G. Grisez (flute & clarinet) Acc: Piano

5118-

Aubade (De Wailly)

Georges Longy, Andre Maquarre & Georges Grisez (oboe, flute, clarinet)

5118-

Larghetto (Mozart)

Georges Longy, Andre Maquarre & Georges Grisez (oboe, flute, clarinet)

5119-

Spring Song

Oboe and Viola Duet

5119-

Forsaken

Violin Duet

Note: A copy has not been located for inspection; information is from a catalog listing lacking artists' names, accompaniment details, and composer credits.

5120-A (mx. 1012)

Aubade Fleurie (Ganne)

Colonial Orchestra

5120-B (mx. 1094)

Einsamer Wanderer / Elfentanz (Grieg / Grieg)

Longy Club (Georges Longy, director) & Members of the Boston Symphony Orchestra [unnamed]

5121-

Faust: Pas seul (Gounod)

Band

5121-

Faust: Waltz from Ballet (Gounod)

Band

Note: A copy has not been located for inspection; information is from a catalog listing lacking artist credits.

5122-A

Faust: Adagio from Ballet (Gounod)

National Military Band

5122-B

Faust: Slave's Entrance and Cleopatra's Dance (Gounod)

National Military Band

Note: This title is also listed on Phono-Cut 5105 in the Wonder Sales catalog, but thus far a copy of that issue (if correct) has not been located, so it is not possible to determine if they are the same recording.

5123-A (mx. 1200)

The Passing Guard — March (Martin)

National Military Band

5123-B (mx. 1205)

American Republic March (Thiele)

National Military Band

5124-

Ideal March

National Band

5124-

Ramshackle Rag (Snyder)

National Band

5125-A (mx. 1210)

The Steel King March (St. Clair)

National Military Band

5125-B (mx. 1209)

Captain Stevenson's March (Reeves)

National Military Band

5126-B (mx. 1399[0])
A Life's Lesson (Nevin)
Josephine Story White (contralto) Acc: Piano

5126-A (mx. 513)
Happy Birdling of the Forest (Wallace)
Frida Windolph (soprano) Acc: Orchestra with flute obligato

5127-A (mx. 1212 [0])
Flying Colors — March (Missud)
National Military Band

5127-B (mx. 1213 [0])
True to the Flag — March (Blon)
National Military Band

5128-
Turkish Towel Rag
Band

5128-
Devil's March
Band

Note: A copy has not been located for inspection; information is from a catalog listing lacking band and composer credits.

5129-
The Whistler and his Dog (Pryor)
Band

5129-
Manana — Chilean Dance
Band

Note: A copy has not been located for inspection; information is from a catalog listing lacking band and composer credits.

5130-
Yale Boola (Hirsch)
Orchestra

5130-
Over the Waves (Sobre las Olas)—Waltz (Rosas)
Orchestra

Note: A copy has not been located for inspection; information is from a catalog listing lacking orchestra credits.

5131-A (mx. 1253)

That's How I Need You (Piantadosi)

Henry Burr Acc: Orchestra

5131-B (mx. 1239)

Bring Back My Golden Dreams (Bryan - Meyer)

Peerless Quartet Acc: Orchestra

5132-A (mx. 231; 1529)

Good Night, Good Night

Henry Burr Acc: Orchestra

Note: Both mx. numbers are confirmed, the latter being a late remake.

5132-B (mx. 1139 [00])

Il Trovatore: Di quella pira (Verdi)

Carlo Cortica Acc: Orchestra

Note: Inspected copy is mislabeled Cortica.

5133-A (mx. 1238)

Kentucky Days (Wenrich - Mahoney [as Mahmey on label, *sic*])

Peerless Quartet Acc: Orchestra

5133-B (mx. 1241)

Liza (Van Alstyne - Williams)

Peerless Quartet Acc: Orchestra

Note: Reissued in the same coupling on Remington 5133 (Starr Piano Co. pressing).

5134-

Ye Banks and Breas o' Bonnie Doon (Burns; traditional melody)

Henry Burr

5134-

Loch Lomond (Traditional)

Henry Burr

5135-A (mx. 1243)

Safe in the Arms of Jesus (Crosby)

Henry Burr

5135-B (mx. 1247)

Rock of Ages (Hastings)

Henry Burr

Note: Wax shows crossed-out 5136-A

5136-A (mx. 1244)

Jesus, Savior, Pilot Me (Gould)

Henry Burr Acc: Orchestra

5136-B (mx. 1248)

Abide with Me (Monk)

Peerless Quartet Acc: Orchestra

Note: This side listed as Henry Burr in the World Sales catalog.

5137-A (mx. 1249)

Sun of My Soul (Ritter)

Peerless Quartet Acc: Organ

5137-B (mx. 1252)

Lead, Kindly Light (Dyles [sic" Dykes] - Johnson)

Peerless Quartet Acc: Organ

5138-A (mx. 1172 [00])

When Uncle Joe Play a Rag on his Old Banjo (Morse)

Arthur Collins Acc: Orchestra

5138-B (mx. 1171; 1174 [00])

Rum Tum Tiddle (Jerome - Schwartz)

Arthur Collins Acc: Orchestra

Note: Both mx. numbers are confirmed.

5139-A (mx. 1256, 1256 [00])

March Federation (Klohr)

National Military Band

5139-B (mx. 1258, 1258 [00])

Washington Grey's March (Grafulla)

National Military Band

5140-A (mx. 1257)

Dance of the Lunatics (An Idiotic Rave) (Allen)

National Military Band

5140-B (mx. 1291)

Lawana — Intermezzo (Robinson)

National Military Band

5141-A (mx. 1259)

The Ringling Bros. Grand Entry March (Grafullo)

National Military Band

5141-B (mx. 1242; 1262)

Damrell March (Missud)

National Military Band

Note: Both mx. numbers are confirmed on various pressings.

5142-A (mx. 1263)

Second Regiment Connecticut March (Reeves)

National Military Band

5142-B (mx. 1264)

Hoch Hapsburg March (Kral)

National Military Band

5143-A (mx. 201)

Turkey Hollow — Comic Sketch (Golden - Hughes)

Golden & Hughes

Note: Also reported as Golden & Heins (unconfirmed report from questionable source), but the two inspected copies are labeled Golden & Hughes.

5143-B (mx. 1173 [000])

The Swanee River Bend (Mierisch - Lowitz)

Arthur Collins Acc: Orchestra

5144-

Men of Harlech

Peerless Quartet

5144-

Nearer, My God, to Thee

Peerless Quartet

Note: A copy has not been located for inspection; information is from a catalog listing lacking accompaniment details.

5145-A (mx. 801)

Chanson Joyeuse (Wachs)

Petit Orchestra

5145-B (mx. 859)

Canzonetta (D'Ambrosio)

Karl Rissland (violin) Acc: Piano

5146-
A Girlie Was Just Made to Love (Goodwin - Meyer)
Margaret Middecke Acc: Orchestra

5146-
Tony from America
Margaret Middecke Acc: Orchestra

5147-A (mx: 1279 [00])
Glow Worm (Robinson - Lincke)
Margaret Middecke Acc: Orchestra

5147-B
In the Shadows (Finck)
Margaret Middecke Acc: Orchestra

5148-A (mx. 1273; 1273 [0])
Poinsetta [sic] Waltzes (Daly - Davis)
Colonial Dance Orrchestra

5148-B (mx. 1285; 1285 [00])
Funiculi, Funicula — March and Two-Step (Roberts)
Colonial Dance Orrchestra

5149-A (mx. 1277)
Moonlight Bay — Schottische (Madden - Wenrich)
Colonial Dance Orchestra
Note: See also 5245.

5149-B (mx. 1283)
The Skeleton Rag — Two-Step (Madden - Wenrich)
Colonial Dance Orchestra
Note: See also 5246.

5150-A (mx. 1287, 1287 [0000])
Everybody Two-Step (Herzer)
Colonial Dance Orchestra

5150-B (mx. 1288)
A Thousand and One Nights — Waltz (Strauss)
Colonial Dance Orchestra

5151-A (mx. 1290)
Jesus, Lover of My Soul (Walsh)
Colonial Quartet Acc: Organ

5151-B (mx. 1291)
Now the Day Is Over (Barnby)
Colonial Quartet Acc: Organ

5152-A (mx. 1292)
I Love to Tell the Story (Fischer)
Colonial Quartet Acc: Organ

5152-B (mx. 1567 [0], [00], [000])
I Love You Truly (Jacobs-Bond)
Miss Mitchell (contralto) Acc: Orchestra

5153-A (mx. 1295)
Rocked in the Cradle of the Deep (Knight)
Howard White Acc: Orchestra

5153-B (mx. 1296)
Forgotten (Cowles)
Howard White Acc: Orchestra

5154-A (mx. 1298)
Down Deep Within the Cellar (Fischer)
Howard White Acc: Orchestra

5154-B (mx. 1297)
A Stein Song (Bullard)
Howard White Acc: Orchestra

5155-A (mx. 1303)
Anchored (Watson)
Howard White Acc: Orchestra

5155-B (mx. 1306)
Asleep in the Deep (Petrie - Lamb)
Howard White Acc: Orchestra

5156-A (mx. 1305 [00])

The Bohemian Girl: The Heart Bow'd Down (Balfe)

Howard White Acc: Orchestra

5156-B (mx. 1307 [00])

All Hail the Power of Jesus' Name (Holden)

Howard White Acc: Orchestra

5157-A / 5097-A

Split number coupling with standard Phono-Cut labels (the catalog number has been cut out of the label on 5097-A).

5157-A (mx. 1321)

Robin Hood: Armorer's Song (De Koven)

Howard White Acc: Orchestra

5157-B (mx. 1323)

The Two Grenadiers (Heine - Schumann)

Howard White Acc: Orchestra

5158-A [version 1] (mx. 1317 [0])

Good-Bye, Sweet Day (Vaunch)

Howard White (bass) Acc: Orchestra, with cello obligato

5158-A [version 2] (mx. 1534 [00])

Athalie: War March (Mendelssohn)

Orchestra

Note: Both versions of Side A are confirmed; Version 2 is a c. early 1913 recoupling. Side B is the same on both versions.

5158-B (mx. 1318 [0])

A Perfect Day (Carrie-Bond)

Howard White (bass) Acc: Orchestra, with cello obligato

5159-A (mx. 1309 [00])

I Used to Believe in Fairies (Spink)

Grace Hawthorne Acc: Orchestra

5159-B (mx. 1316 [0])

Ragtime Solider Man — Turkey Trot (Berlin)

Colonial Dance Orchestra

5160-A (mx. 1281)
Nymphs et Sylvains (Benberg)
Margaret Middecke Acc: Orchestra

5160-B (mx. 1319)
To a Wild Rose (MacDowell)
Carmine Fabrizio (violin) Acc: Piano

5161-A (mx. 1170)
Hyacinth Rag (Botsford)
Colonial Military Band

Note: Listed in the World Sales catalog as "Blacksmith Rag," but the single inspected copy is labeled as shown here.

5161-B (mx. 1330)
Drink to Me Only with Thine Eyes (Johhnson)
Arthur Cole Acc: Orchestra

5162
Untraced

5163
Untraced

5164-
K'vodo (Sanctification)
Rev. Edwin Wolkowich Acc: Choir

5164-
Retze (Our Sabbath Rest)
Rev. Edwin Wolkowich Acc: Choir

Note: Wolkowich was Cantor of the Union Park Street Temple, Boston (per label).

5165-A (mx. 1328 [0])
Oh Promise Me (Scott - De Koven; "Robin Hood")
Arthur Cole Acc: Orchestra

5165-B (mx. 1329 [00])
My Dreams (Tosti)
Arthur Cole Acc: Orchestra

Note Reissued in the same coupling on Remington 5165 (Starr Piano Co. pressing). Arthur Cole was not a pseudonym, as some have speculated. He was a Boston artist who later recorded several titles for Grey Gull.

5166-

Uvashofer Godo (On This Solemn Day)

Rev. Edwin Wolkowich Acc: Choir

5166-

V'shomru (The Seventh Day He Rested)

Rev. Edwin Wolkowich Acc: Choir

Note: Wolkowich was Cantor of the Union Park Street Temple, Boston (per label).

5167-

The Bohemian Girl: Then You'll Remember Me (Balfe)

Henry Burr

5167-

Drink to Me Only with Thine Eyes (Johnson)

Henry Burr

5168-A (mx. 1362, 1362 [0])

The Last Rose of Summer (Flotow)

Inez Barbour Acc: Orchestra

5168-B (mx. 1363, 1363 [0])

Comin' Thro' the Rye (Traditional Scotch air)

Inez Barbour Acc: Orchestra

5169-A

Homespun Rag (Allen)

Colonial Orchestra

5169-B

Kaiser Friedrich March (Friedmann)

Colonial Military Band

5170

Untraced

5171-A (mx. 1355; 1355 [0])

Antony and Cleopatra (Ballet Suite): Dance of the Nubians (Gruenwald)

Colonial Orchestra

5171-B (mx. 1367; 1367 [0])

Fishers Hornpipe (Traditional)

Colonial Orchestra

5172-A (mx. 1340 [0])
King of the Turf — March (Fahrbach)
Colonial Military Band

5172-B (mx. 1342 [0])
March of the Eagles — March (Howard)
Colonial Military Band

5173-A (mx. 1343)
Veritas — March (Densmore)
Colonial Military Band

5173-B (mx. 1354)
In Old Vienna — Waltz (Logan)
Colonial Orchestra

5174-A (mx. 1341 [0])
Gate City — March (Weldon)
Colonial Military Band

5174-B (mx. 1346)
Light Cavalry Overture (Von Suppé)
Colonial Military Band

5175-
Our Favorite Regiment — March
Colonial Military Band

5175-
Le Caid Overture (Thomas)
Colonial Military Band

5176-A (mx. 1348 [0])
O' [sic] Flower of All the World (Parker - Woodforde-Finden)
Jeannette M. Whittaker (soprano) Acc: Orchestra

5176-B (mx. 1351 [0])
Lo, Here the Gentle Lark (Bishop)
Mme. Rhadeska (soprano) Acc: Piano with flute obligato

5177-A (mx. 1349)

Leonore (Trottere)

Arthur Cole Acc: Orchestra

5177-B (mx. 1364)

Silver Threads Among the Gold (Rexford - Danks)

Henry Burr Acc: Orchestra

5178

Untraced

5179

Untraced

5180-A

Greeting to Bangor — March (Hall)

Colonial Military Band

5180-B

Musical Scenes from Spain — Fantasia (Langey)

Colonial Orchestra

5181-

Polish Dance No. 1

Colonial Military Band

5181-

Ma Belle Adoree — Waltz

Colonial Military Band

Note: From a catalog listing lacking composer credits.

5182-A

I Rosens Doft (Prince Gustaf)

William Gustafson (in Swedish) Acc: Piano

5182-B

Trollhatten (Lindblad)

William Gustafson (in Swedish) Acc: Piano

5183-

The Belle of New York — March (Clark)

Colonial Military Band

5183-

Cochecho (Alaskan Love Dance)

Colonial Orchestra

5184-A (mx. 1389 [0])

Herd Girl's Dream (Labitsky)

Eaton, Astrella & Eaton (violin, flute, harp)

5184-B (mx. 1390 [0])

Ave Maria (Gounod)

Eaton, Astrella & Eaton (violin, flute, harp)

5185

Untraced

5186-A (mx. 1393 [0])

Row, Row, Row (Jerome - Monaco; "Ziegfeld Follies of 1912")

Ada Jones Acc: Orchestra

5186-B (mx. 1394 [00])

Daddy Has a Sweetheart and Mother Is Her Name (Buck - Stamper)

Ada Jones Acc: Orchestra

5187-A (mx. 1396)

Dreamy Moments (Ludwig - André)

Eaton, Astrella & Eaton (violin, flute, harp)

5187-B (mx. 1565)

Romance (Van Goens))

Arthur Bergh (violin) Acc: Piano

Note: Listed in the World Sales catalog as "Alpine Violets" by violin, flute and harp trio (*sic*).

5188-A (mx. 1324)

Battle of Magenta — March (Marie)

Colonial Military Band

5188-B (mx. 1395)

Pearl of Iberia — Intermezzo (Helmsberger)

Colonial Orchestra

5189-A (mx. 1406 [0])
On the Mississippi (Carroll - Fields - MacDonald)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5189-B (mx. 1407 [00])
Roll On, Mississippi (Carroll - MacDonald)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5190-A (mx. 1408)
Here Comes My Daddy Now (Muir - Gilbert)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5190-B (mx. 1410)
Hitchy Koo (Muir - Gilbert)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5191-A (mx. 1403 [00])
I'm Going Back to Carolina (Erdman - Downs)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5191-B (mx. 1404 [00])
Down in Dear Old New Orleans (Whidden-Young)
Arthur Collins & Byron G. Harlan Acc: Orchestra

5192-A (mx. 1405)
When the Midnight Choo Choo Leaves for Alabam' (Berlin)
Arthur Collins & Byron G. Harlan
Note: The single inspected copy is mislabeled "...Chow Chow..."

5192-B (mx. 1409)
Snooky Ookums (Berlin)
Arthur Collins & Byron G. Harlan

5193 – 5196
Untraced

5197-A (mx. 1399 [0])
Ben Bolt (Kneass)
Inez Barbour

5197-B (mx. 1402 [0])
Auld Lang Syne (Traditional)
Inez Barbour

5198-A (mx. 1400)
Robin Adair (Keppel)
Inez Barbour

5198-B (mx. 1401)
Blue Bells of Scotland
Inez Barbour

5199-A (mx. 1420)
Dancing in the Barn — Schottische (Brooks)
Colonial Orchestra

5199-B (mx. 1421)
Dancing on the House Top (Christie)
Colonial Orchestra

5200-A (mx. 1422 [0])
Dance of the Song Birds (Richmond)
Colonial Orchestra

5200-B (mx. 1424, 1424 [00])
The Old Barn Dance (Corin)
Colonial Orchestra

5201-A (mx. 1425 [0])
Oh! What a Beautiful Dream (Cooper - Oppenheim)
Walter Van Brunt Acc: Orchestra

5201-B (mx. 1426 [00])
The Trail of the Lonseome Pine (Carroll - MacDonald)
Walter Van Brunt Acc: Orchestra

5202-
Bye-Bye Land
Walter Van Brunt Acc: Orchestra

5202-
That Old Girl of Mine (Jones - Van Alstyne)
Walter Van Brunt Acc: Orchestra

5203-A (mx. 1429 [0])

As Long as the Shamrock Grows Green (Osborne - Brockman)

Walter Van Brunt Acc: Orchestra

5203-B (mx. 1430 [00])

Take Me to Roseland, My Beautiful Rose (Osborne - Johnson)

Walter Van Brunt Acc: Orchestra

5204-A (mx. 1437 [00])

Over the Garden Wall (Puck - Kalmar)

Arthur Collins Acc: Orchestra

5204-B (mx. 1442 [0])

And the Green Grass Grew All Around (Von Tilzer - Jerome)

Arthur Collins Acc: Orchestra

5205-A (mx. 1438)

Take Me to That Swanee Shore (Muir - Gilbert)

Arthur Collins Acc: Orchestra

5205-B (mx. 1440)

Melinda's Wedding Day (Piantadosi - Goodwin - McCarthy)

Arthur Collins Acc: Orchestra

5206-A (mx. 1441)

Somebody Else Is Gettin' It (Von Tilzer - Sterling)

Arthur Collins Acc: Orchestra

5206-B (mx. 1443)

Row, Row, Row (Monaco - Jerome)

Arthur Collins Acc: Orchestra

5207-A (mx. 1274)

Luxembourg Valse (Lehar)

Dance Orchestra

5207-B (mx. 1444 [00])

Baumarie — Caprice Gavotte (Carnes)

Albert Benzler (bells) Acc: Orchestra

5208-A (mx. 1275)

The Quaker Girl Valse (Monckton; "The Quaker Girl")

Dance Orchestra

5208-B (mx. 1445)

Golden Trumpets — Military Schottische (Rollinson)

Albert Benzler (bells) Acc: Orchestra

5209-A (mx: 1276 [00])

King of the Air — March and Two-Step

Dance Orchestra

5209-B (mx. 1446 [0])

Stephanie — Gavotte (Czibulka)

Albert Benzler (bells) Acc: Orchestra

Note: This selection was reissued on 5253, in a different coupling.

5210

Untraced

5211-A / 5060-B

Split coupling; see main entries for 5211 and 5060.

5211-A (mx. 1286)

You're My Baby — Schottische (Brown - Ayer)

Dance Orchestra Acc: Orchestra

5211-B (mx. 1448)

One Heart, One Mind — Waltz (Strauss)

Albert Benzler (bells)

5212 – 5215

Untraced

5216-A (mx. 1490)

Male song

Unknown vocalist in Japanese Acc: Samisen, drum

5216-B (mx. 1494)

Female song

Unknown vocalist in Japanese Acc: Samisen

Note: Information is from a copy owned by the late Bill Bryant, who was unable to ascertain any further details.

5217

Untraced

5218-A (mx. 1449)

The Ould Plaid Shawl (Fahy - Haynes)

Henry Burr Acc: Orchestra

Note: Listed as McCloskey in the World Sales catalog.

5218-B (mx. 1450)

I'll Change the Shadows to Sunshine (Graff - Ball)

Henry Burr Acc: Orchestra

Note: One of three inspected copies shows 5221-B in the wax but plays 5218-B.

5219-A (mx. 1451)

Why Did You Make Me Care? (Maguire - Solman)

Henry Burr (tenor) Acc: Orchestra

5219-B (mx. 1452, 1452 [000])

Good-Bye, Everybody (Hough - Gilbert)

Henry Burr (tenor) Acc: Orchestra

Note: Inspected label as "Good-bye, Everyone" (*sic*).

5220-A (mx. 1453 [0])

Last Night Was the End of the World (Von Tilzer)

Henry Burr Acc: Orchestra

5220-B (mx. 1454 [00])

When I Lost You (Berlin)

Henry Burr Acc: Orchestra

5221-

I Always Knew the Girl I Loved Would Be a Girl Like You (Walsh - Christie)

Henry Burr Acc: Orchestra

5221-

To Have, To Hold, To Love (Ball)

Henry Burr Acc: Orchestra

5222-A (1427 [00])

Oh! What a Night (Gilbert - Muir - Abrahams)

Walter Van Brunt Acc: Orchestra

5222-B (1458 [00])

I've Been Through the Mill (Recker)

Walter Van Brunt Acc: Orchestra

5223-A (mx. 1457)

In My Harem (Berlin)

Walter Van Brunt Acc: Orchestra

5223-B (mx. 1459)

Keep On Walking (Berlin)

Walter Van Brunt Acc: Orchestra

5224-A

Goodbye, Boys (Von Tilzer)

Walter Van Brunt Acc: Orchestra

5224-B (mx. 1464)

The Old Maid's Ball (Berlin)

Walter Van Brunt Acc: Orchestra

From George Blacker: "Record was disposed of before this project was ever contemplated. Side B was taped, hence the surviving information."

5225-A (mx. 1460 [0])

It Takes a Little Rain with the Sunshine to Make the World Go 'Round (Macdonald-Carroll)

Walter Van Brunt Acc: Orchestra

5225-B (mx. 1461, 1461 [0])

We Have Much to Be Thankful For (Berlin)

Walter Van Brunt Acc: Orchestra

From this point forward, many releases remain untraced. Walter Van Brunt recalled having recorded twenty-six titles for Phono-Cut, many of which remain accounted-for. This suggests that some numbers in this range had already been scheduled for release but either were not pressed, or did not reach customers before the company shut down operations (as happened with some others labels that were shut down unexpectedly, including Zonophone and American). Many records in this section appear in a February 1914 World Sales Company catalog, but only those showing mx. numbers have been inspected by the author or contributors.

5226 – 5237

Untraced

5238-

Mammy Jinny's Jubilee (Muir)

Arthur Collins & Byron G. Harlan

5238-

Just to Be a Child Again (McKenna)

Byron G. Harlan

5239-A (mx. 1463 [0])

There's One in a Million Like You (Clark - Schwartz)

Walter Van Brunt Acc: Orchestra

5239-B (mx. 1510 [0])

Underneath the Cotton Moon (Meyer)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5240

Untraced

5241-A

Flanagan's Trouble in a Restaurant (Porter)

Steve Porter Speech, unaccompanied

5241-B (mx. 1511)

At the Devil's Ball (Berlin)

Arthur Collins & Byron G. Harlan Acc: Orchestra

Note: This recording also appears on anomalous Phono-Cut 5421, *q.v.*

5242

Untraced

5243-

Down on Jasper's Farm (Porter)

Byron G. Harlan & Steve Porter

5243-

We've Got a Parrot in Our House

Arthur Collins & Byron G. Harlan

5244-A

Two Jolly Sailors (Porter)

Byron G. Harlan & Steve Porter Speech, unaccompanied

5244-B

Bake dat Chicken Pie (Dumont)

Arthur Collins & Byron G. Harlan Acc: Orchestra

5245-

Narodna

P. Pashkowsky (tenor, in Polish)

5245-

Moonlight Bay — Schottische (Madden - Wenrich)

Colonial Dance Orchestra

Note: This odd coupling is from a catalog listing, the accuracy of which has not been determined; the original issue of "Moonlight Bay" is confirmed on Phono-Cut 5149.

5246-

Nie Oouszozaj Nas

P. Pashkowsky (tenor, in Polish)

5246-

The Skeleton Rag — Two-Step (Madden - Wenrich)

Colonial Dance Orchestra

Note: This odd coupling is from a catalog listing, the accuracy of which has not been determined; the original issue of "The Skeleton Rag" is confirmed on Phono-Cut 5149.

5247 – 5250

Untraced

5251-

Darktown Eccentricities (Golden - Hughes)

Golden & Hughes

5251-

Clammy Green (Golden - Hughes)

Golden & Hughes

5252

Untraced

5253-A

Fogeln's Visa (Bird Song) (Soderberg)

Marie Sundelius (in Swedish) Acc: Piano

5253-B

Stephanie — Gavotte (Czibulka)

Albert Benzler (bells) Acc: Orchestra

Note: "Stephanie" was originally issued on 5209, *q.v.*

5254 – 5256

Untraced

5257-A (mx. 1532 [0])

Sail On, Silvery Moon (Downs - Erdman)

Arthur Campbell & Henry Burr Acc: Orchestra

5257-B (mx. 1541 [00])

My Banjo and Me

Arthur Collins Acc: Orchestra

Note: Label shows "Two-Step," although dance tempos normally don't appear on vocal selections.

5258-A (mx. number not present)

That Baseball Rag (Wolff - C. Jones)

Arthur Collins Acc: Orchestra

Note: Inspected label as "Base Ball Rag" (*sic*).

5258-B (mx. number not present)

Caro Mio Ben (Giordani)

Miss Mitchell Acc: Orchestra

5259 – 5260

Untraced

5261-A (mx: 1550 [0])
My Hero (O. Straus; "The Chocolate Solider")
Inez Barbour Acc: Orchestra

5261-B (mx: 1530 [0])
Snow Deer (Wenrich)
Arthur Campbell & Henry Burr Acc: Orchestra

5262 – 5263
Untraced

5264-A (mx. 1570)
Oh, Morning Land (Rexford - Phelps; as Pheers on label)
Ladd & Seaman (vocal duet) Acc: Orchestra

5264-B (mx. 1540)
I'm Going Back, Back, Back to Memphis, Tennessee (Richards)
Arthur Collins Acc: Orchestra

Note: Inspected label as "I'm Going Back to Memphis, Tenn. — One-Step" (*sic*).

Anomalous Issue

5421-A (mx. 1572 [0])
Unidentified selection
Unidentified orchestra

Note: Mx. 1572 is the highest Phono-Cut master number confirmed thus far. It probably dates to early 1913, based upon the dates on which other companies recorded songs that appear on Phono-Cut masters in 1500 range.

5421-B (mx. 1511)
At the Devil's Ball (Berlin)
Arthur Collins & Byron G. Harlan Acc: Orchestra

Note: Numbered far beyond Phono-Cut's known range, this disc was in the collection of the late George Blacker, who reported that Side A had a blank label and showed no catalog number in the wax; while side B had a standard Phono-Cut label, with the catalog number cut out. Mx. 1511 originally was issued on Phono-Cut 5241, *q.v.* He was unable to identify the title and artist on Side A.

7" Remington Discs

Phono-Cut-derived 7" Remington discs, pressed by the Starr Piano Company, use the same label design as the 10" Phono-Cut-derived issues and use what are almost certainly Phono-Cut masters, based on sound and appearance, although no 7" discs are known to have been issued under the Phono-Cut label. Thus far, too few Remington 7" discs have been reliably reported to permit a definitive listing.

Allan Sutton is the author of numerous books on the history of American recording, including *American Record Companies and Producers, 1888–1950*; *A Phonograph in Every Home*; *Recording the 'Twenties*; *Recording the 'Thirties*; multiple editions of *Pseudonyms on American Records*; and *Race Records and the American Recording Industry, 1919–1945*. In 2013 he was honored with a Lifetime Achievement Award from the Association for Recorded Sound Collections. A native of Baltimore and graduate of Towson University, he lives in Colorado.

George Blacker was an independent researcher and member of the *Record Research Associates*. He was a frequent contributor to that publication, specializing in early vertical-cut recordings and the often-obscure companies that produced them. His discographical data and other research materials, acquired by Mainspring Press in 2011, have recently been donated to the Davidson Library at the University of California–Santa Barbara.