

A DIRECTORY TO COLUMBIA RECORDING ARTISTS

OF THE 1890's

by Tim Brooks

The earliest recording artists are a distant and somewhat mysterious lot. How many readers have ever heard a George H. Diamond popular song parody, a Pat Brady rural monologue, or Sousa's U.S. Marine Band introducing one of the composer's own marches? Recordings such as these, made in the early 1890's, do still exist, in a few private collections and archives, but for some reason they have been the subject of little solid research, and are nearly never made available for study through LP reissue. Yet these fragile wax cylinders represent the seminal period of commercial recording. They also constitute the aural vestiges of the nineteenth century.*

As a sequel to my article Columbia Records in the 1890's: Founding the Record Industry (ARSC Journal, X/1, 1978), I have compiled an index of all performers known to have recorded for that pioneering company from 1889 to 1899, with biographical notes on most of them. In addition, the present article contains an annotated bibliography of all known Columbia record catalogs of the same period.

No one knows who the first person to make a commercial record was. It may have been a piccolo player named Frank Goede, whose name appears on the first page of the first Edison recording ledger (session of May 24, 1889). Or it may have been one of Columbia's early artists, such as the indefatigable John Y. AtLee. (It is not known when during 1889 AtLee began making prerecorded cylinders for Columbia.) Recording executive Victor Emerson, reminiscing many years later in 1912, said that it was a "mud gutter band" that he recruited off the streets of Newark, N.J., to make some musical records for his New Jersey Phonograph Co. (He paid them 50¢ a day for their labor.)

It is even possible that another local company, such as the Metropolitan Phonograph Co. of New York, founded in 1888, preceded them all with some unknown singer or instrumentalist.

*These earliest recordings are in great danger of deterioration. The failure of most holders to provide for their effective preservation, and the almost total lack of interest by academic groups in any program of scholarly reissue, is a disgrace. Ironically, a great deal of attention has been directed toward recordings of later years, while we are slowly destroying--through neglect--what little still survives from the 1890's. This subject has been dealt with in a separate article by the author (see ARSC Journal, XI/1).

Whoever was first, the Columbia company was chiefly responsible for developing the idea of prerecorded musical cylinders, and selling that idea to the foundering phonograph industry and to the public. In a real sense, Columbia founded the record industry. Others dabbled in the field, and some were major competitors at various times. Among these were Edison (although it concentrated mostly on machines until 1896), the New Jersey Phonograph Co. (later known as the U.S. Phonograph Co.), the Ohio Phonograph Co., the New England Phonograph Co., the Chicago Talking Machine Co. and the Berliner disc company. However Columbia dominated the field, and throughout most of the decade could boast that it sold more records than all others combined.

Columbia's artists were, accordingly, the best known. The very first performers to enter the recording studios were mostly minor league stage artists. Columbia made no secret of the fact that, at least at the outset, many of its artists were recruited from the local Washington vaudeville theaters. Remember that vaudeville in those days was not all buck and wing, as it is sometimes pictured today. Tragedians, "high class" ballad singers, religious singers, and instrumentalists of various kinds all did their turns, along with the comic singers and monologists. Thousands of these performers were constantly touring the country, providing a large and constantly changing pool of talent.

Columbia also recruited a few local residents with no prior experience at all--especially in its first days. John Y. AtLee was a government clerk, Fred Galsberg a student, and young Len Spencer ran errands to the Columbia offices from his family's business college. Also, being an astute marketer, Columbia stocked recordings by the successful artists of other companies, such as Leachman (from Chicago) and Kelly (from Ohio). Thus a cross section of the top artists of all companies will be found here.

There were two principal requirements for recording in the 1890's, the first being a rather sharp, piercing voice (or instrument). A "recording voice" was important because the early equipment was crude and insensitive. The catalog continually stressed the virtue of records which could be clearly heard. For this reason, a loud military band went over well, as did a piercing whistler or piccolo player. Women, on the other hand, usually didn't record very loudly and are infrequently found in the catalog.

The second requirement was stamina. This was necessary because the technology had not yet been developed to allow mass duplication of a recording. The duplicates that were produced were generally acknowledged to be of inferior quality. So an artist was called on to repeat his selection over and over, to produce enough copies to supply the demand. If he was not available for continual rerecording, his cylinders were simply not available for very long.

Professional phonograph singers took great pride in their ability to turn out thousands of copies, in round after round of recording, and

they made good money doing it--because they were paid by the round. Dan Kelly, who originated the popular Pat Brady monologues in the early 1890's, was said to have made about 5000 cylinders of them between 1890 and 1892. This means he probably had to recite his sketches more than a thousand times, since only three or four originals could be made each time. Yet his total pales beside those claimed by Russell Hunting and Dan W. Quinn in 1896. Hunting said that he had made 50,000 "Casey" monologues during the preceding six years (in addition to his vocal recordings), while Quinn claimed a total of about 55,000 cylinders during the previous five years. Obviously, recording was not for those with a frail constitution.

It should be noted that public performances made similar demands on popular artists at the time--there was no amplification in theaters, and the vaudeville circuit was a gruelling one. Recordings were probably a pretty fair representation of the entertainment of the day.

Few major celebrities from the theatrical or music worlds made recordings during the 1890's. Most were probably too expensive, and not available for continual rerecording. The phonograph did not really need them at this time anyway. The chief attraction of recorded sound at this early stage was simply the marvel of singing and talking reproduced by a machine. Exceptions to the dearth of celebrities were the U.S. Marine Band and Sousa's Band, both of which were internationally known. These two organizations did much to legitimize mechanical recording. The cornetist Jules Levy was also a major celebrity at the time he recorded.

The following index includes all artists listed in the Columbia catalogs of 1889-1899, plus a few who are known from other sources to have made records for the company. The list is no doubt incomplete, as the artists on some recordings were not identified in print. In addition, the catalog often said that further unnamed selections, "too numerous to mention," were available on order. However Columbia publicized its artists rather widely, more so than most companies of the period, so most of those whose cylinders were sold by Columbia are probably included here. Beginning in 1899 artist identification was abruptly dropped from the catalog, and we will take this as a convenient cut-off point.

The format followed is: artist's name; birth and death dates, if known; and a listing of the catalogs in which his or her name appears. The catalog list is keyed to a bibliography of known catalogs, which follows. The biographical notes are based on this author's research and, for those artists whom he has covered, on the valuable writings of Jim Walsh in Hobbies magazine. My sincere appreciation to William Bryant, John Cowles, Ward F. Hodge and Lawrence Holdridge, who also contributed information.

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COLUMBIA RECORDING ARTISTS

1889 - 1899

Adamini, Arturo (Arthur B.) (tenor)

98B, C, 99A

Songs in Spanish and Italian. Adamini was a native of Italy who made his name in vaudeville in the U.S., as a tenor and guitar soloist. He also recorded Spanish songs for Edison and Berliner at about this time.

Alba, Marie (vocal)

This obscure operatic artist apparently recorded for Columbia in 1899, shortly after the company stopped identifying its performers by name in the catalog. She is listed as a Columbia artist in the program for a concert given by E.D. Easton in May 1899. Mme. Alba also made a few five-inch Concert cylinders for Edison at about this time, including duets with Bernard Begue.

Asbury, Charles (vocal, banjo)

4/15/97, 6/97

Asbury, who specialized in "coon songs," had previously recorded for the New Jersey Phonograph Co., ca. 1892-1894.

AtLee, John Y. (1842-1910) (whistling, vocal)

11/90, 12/90, 6/91, 9/91, 11/91,
1/92, 92B, 6/92, 10/92, 12/92,
4/93, 4/94, 9/94, 3/95, 11/96,
3/97, 4/97, 6/97, 98F,G

AtLee was a government clerk who was also an amateur "artistic whistler." He was one of the first local Washington performers recruited by Columbia when it began recording in 1889. His style was loud and florid, and he soon became one of the company's two best sellers, along with the U.S. Marine Band. He also began making vocal recordings in 1892, but his vogue waned after a few years and after making a few Berliner discs in 1898-1900, and some minor label cylinders, he ceased recording.



"Auctioneer, The" (talking)

6/91, 9/91, 11/91, 1/92, 6/92, 10/92, 12/92, 4/93, 4/94, 98B,C,H

This was probably W.O. Beckenbaugh (q.v.), although no specific identification was given in the catalog.

Bangs, David C. (talking)

4/94, 9/94, 3/95, 95B,C

Bangs was responsible for the short-lived "Rastus" series of Negro dialect recordings, as well as pathetic and humorous narratives, and straight dramatic readings from Shakespeare. He also recorded for Berliner (1895) and the Chicago Talking Machine Co. (ca. 1896).



By D. C. Bangs.

Banta's Orchestra

95B,C, 8/96, 11/96

This was presumably Frank P. Banta (1870-1903), a pianist who did much studio work in the 1890's, beginning with Edison as early as 1893. He was the father of Frank E. Banta, who recorded for Victor and others in the teens and 1920's.

Beckenbaugh, W.O. (talking)

95B,C, 8/96, 11/96, 3/97, 4/97, 6/97, 9/97

Beckenbaugh, who was known as "the Leather Lunged Auctioneer," also recorded for Berliner at about this time. See also "The Auctioneer."

Begue, Bernard (French baritone)

98B,C

Mons. Begue was one of Columbia's earliest classical artists. He also recorded for Edison in 1899 and made a few Berliner, Columbia and Zonophone discs around the turn of the century. He was with the Paris Grand Opera in the 1890's, and with the Metropolitan Opera in New York from 1902-1917, generally appearing in minor roles.

"Brady, Pat" - see Dan Kelly

Brilliant Quartette (vocal)

9/91, 11/91, 1/92, 92A, 6/92, 10/92, 12/92, 94A, 4/94, 95C

This was the first vocal group to be widely featured by Columbia, recording many popular and Negro songs in the early 1890's. The members were never identified. A group named the Brilliant Quartet--which may or may not be the same--recorded similar material for Berliner in the late 1890's. Its members were identified as Messrs. Marion, Miller, Marsh and Rapp.

Buckler, George (talking)

9/91

Shakespearean recitations.

Burnham, J.J. (vocal)

6/92, 4/93

Popular songs, comic and sentimental.

Cassi, Emil (bugle)

98F,G

Cassi was a veteran army bugler assigned to Theodore Roosevelt's Rough Riders, who sounded the call for the charge up San Juan Hill during the Spanish-American War. Upon his return to the U.S., he recorded his bugle calls from that day, for Columbia, Edison, Berliner and Zonophone.

Chalfont, _____ (whistling?)

4/97

Accompanied Golden and Spencer. Recorded with Golden on Edison at about the same time. Also spelled Chalfant.

Chambers, W. Paris (1854-1913) (cornet)

95B,C, 6/97, 9/97

Chambers was one of the leading cornetists and concert bandleaders of the 1880's and 1890's. He also recorded for Edison and Berliner in the late 1890's, and for Zonophone in 1901.

Chambers and Stone (cornet and trombone duet)

95B,C

W. Paris Chambers and Harry P. Stone

Clarance, Edward (1861-1903) (vocal)

8/96, 11/96, 3/97, 4/97

Clarance, a singer, vaudeville performer and manager since his youth, had recorded for the New Jersey Phonograph Co. as early as 1892, and was an Edison standby from 1892 through the late 1890's. According to his obituary in the New York Dramatic Mirror he was "the first singer engaged by the Edison Phonograph Co. to make records for their machines," but this seems unlikely. He had three titles in the Columbia catalog. Also spelled "Clarence."

Clark, Tom (1854-1943) (orchestra leader)

Clark, who was born in England, came to the U.S. in the 1870's and shortly thereafter became a cornetist in Gilmore's 22d Regiment Band. He later played with the Innes, Sousa, Levy and Cappa bands, and directed the Columbia Orchestra (q.v.) for a time in the late 1890's. He recorded cornet solos for Edison and the New Jersey and New York Phonograph companies ca. 1891-1893, and for Berliner in 1898-1899. An accomplished composer, he spent his later years as an arranger for the G. Schirmer publishing co.

Coda, Sig. Andrea (clarinet)

95B,C, 8/96, 11/96

Coda was identified in the catalogs as a soloist at the Peabody Institute, Baltimore.

Coda and Coffin (clarinet and saxophone)

95B,C

Coffin, Eugene (saxophone)

95B,C, 8/96

Colman, Miss Lilla (Mezzo-Soprano)

3/95

Columbia said that "these records of female voice are free from blast or screech," but they nevertheless appeared in only one catalog. The Selections were standards, such as "Old Folks at Home."

Columbia Orchestra

4/15/97, 6/97, 9/97, 98A,B,C,H, 99A

This long-lived house orchestra was announced in the April 1897 catalog as having been organized by recording director Victor Emerson to replace the departed Issler's Orchestra. The first recordings under the Columbia Orchestra name seem to have been issued in late 1896, however. The director was identified in 1898 as cornetist Tom Clark.

Columbia Phonograph Band

Apparently an early studio orchestra, although it was not identified in the catalog. See Washington Military Concert Band.

Cullen and Collins (banjo duets)

3/95, 95C, 8/96, 11/96, 3/97, 4/97

This popular duo also recorded for Berliner in the late 1890's, including some interesting ragtime-influenced numbers. Little is known about the artists today. Joe Cullen also recorded some solo discs for Berliner. Collins' full name was William P. Collins.

Davenport, Miss Susie (contralto)

6/93

Miss Davenport was the first female vocalist to be identified by Columbia, with fourteen of her popular selections listed in an 1893 flyer. She was never heard from again.

de la Rosa, F. (Spanish vocal)

95B, C, 8/96, 11/96, 3/97

Sig. de la Rosa also recorded for Edison and the U.S. Phonograph Company of New Jersey in the late 1890's.

Denny, Will F. (c. 1860-1908) (tenor)

9/97, 98A,B,C,G

Will F. Denny was a popular vaudevillian who made his first records for the New England Phonograph Co. of Boston around 1891. A few years later he came to New York and began recording prolifically for virtually all of the existing phonograph companies, including Columbia. He continued to record until shortly before his death, while on tour, in 1908.

Diamond, George H. (vocal)

2/93, 4/93

Diamond was announced with much fanfare in 1893 as an important and expensive addition to the catalog. His recordings were premium priced. Whatever his accomplishments on the stage, however, his recording career was brief. He also recorded for Edison and the New Jersey Phonograph Co. at about the same time.

Emmett, Minnie S. (soprano)

98B,C

Miss Emmett had an extended career for a female in the early days of recording, appearing in the D.E. Boswell catalog in 1895, the U.S. Phonograph Co. of New Jersey lists about the same time, the Columbia catalog in 1898, on a few Columbia discs ca. 1902-1905, and on a single U.S. Everlasting cylinder (No. 1235) in 1911.

Emmett and Harding (soprano and tenor duet)

98F,G

Presumably Minnie Emmett and Roger Harding (q.v.)

Favor, Edward M. (c. 1857-1936) (tenor)

95B, C, 8/96, 11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97

Favor was one of a small group of vaudeville singers who dominated early recording. He worked for virtually all the companies, specializing in comic songs and show tunes, and his career on record lasted from the early 1890's to around 1914. His stage career was even longer, extending from the his musical "1492" in 1893 through a succession of character roles in Broadway shows of the 1920's and 1930's. His last Broadway appearance was in 1934, at the age of 78.

Fisher, J.J. (bass-baritone)

98B,C, 99A

Little is known about this bass-baritone, who recorded briefly but extensively from about 1897-1902 for several companies. His repertoire consisted of standard and religious numbers.

Foster, Maud (contralto)

95C, 11/96

Popular songs. She also made some Berliners, around 1897.

Gaisberg, Fred (1873-1951) (piano)

Though young Fred Gaisberg is not listed in any catalog, he is known to have begun his career as a piano accompanist for Columbia in Washington in the early 1890's. In 1893 he switched to Berliner, and began a 45-year career as one of the recording industry's leading impressarios, responsible for bringing many of the great classical artists (including Caruso) into the studio.

Gaskin, George J. (1863-1920) (tenor)

9/94, 3/95, 95B,C, 8/96, 11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97, 98A,B,C,D,E,F,G,H

George J. Gaskin, an authentic Irish tenor (born in Belfast), began making records at least as early as 1892 for the New Jersey Phonograph Co. He soon had extensive lists with all of the phonograph companies, specializing in the latest popular hits, with a few oddities thrown in (including sacred selections and even grand opera). His strident, piercing voice was fine for the early days, but unsuitable for the improving technology of the early 1900's and his career petered out shortly after the turn of the century. He attempted a comeback on Pathe in 1916, without success. See also the Manhasset Quartette.

Gebicke, Louis (trombone)

4/94

Gebicke was accompanied by, and was probably a member of, the U.S. Marine Band. Two brothers named Oscar and Charles Gericke were drummers in Sousa's Band at about this time, and may have been related.

Giguere, Eddie (yodler, vocal)

4/11/94

Four selections listed in an 1894 flyer. Giguere was described as "the well-known yodler of the Police Patrol Company."

Gilmore's Band

8/96, 11/96, 3/97, 4/97, 6/97, 9/97, 98A,B,C,D,E,F,G,H, 99A

Patrick S. Gilmore (1829-1892), known as "the father of the concert band," was the first American bandmaster to gain international fame. Born in Ireland, he served in the Union Army during the Civil War (where he composed "When Johnny Comes Marching Home"), then toured widely during the 1870's and 1880's. His first recordings appear to have been for Edison in 1891. Although Gilmore himself died in

1892, his band stayed together for a number of years longer, under the leadership of Victor Herbert, and recorded for several companies.

Gilmore's Brass Quartette

98A,B,C,H

Among those who appear to have been members of this quartette at various times during the 1890's were cornetists Emil Keneke, Albert Bode, Holly Wilder, Otto Mesloh, Tom Clark, W.S. Mygrant and Walter B. Rogers, and trombonist Leo Zimmerman.

Golden, Billy (1858-1926) (vocal)

1/92, 12/92, 95B,C, 8/96, 11/96, 3/97, 4/97, 6/97, 9/97, 98A,B,F

Golden was an authentic buck-&-wing vaudevillian who began his career in 1874, and performed on stage with a number of partners, including his wife May Golden. He specialized in rollicking "darker tunes" such as "Turkey in de Straw," "Bye Bye Ma Honey" and "Roll on de Ground," and it was said that he sounded so convincingly Negro that record companies had to periodically print a picture of him to prove he was a white man. He began recording in the early 1890's and was a standby in many companies' catalogs for thirty years thereafter. See also Spencer Trio.

Graham, George (monologues)

8/96, 6/97, 9/97, 98A,B,C

Graham was said to be a patent medicine salesman who was "discovered" on a Washington sidewalk, where he was hawking his wares. His fast-talking monologues first appeared on Berliner ca. 1896, and proved quite popular. He later recorded for Columbia and Zonophone. His last traced recordings were Victor and Columbia discs made in 1903.

Greater New York Quartette

98C,F,G

This short-lived vocal group had a varying membership, reported in Nov. 1897 as Harding, Porter, Spencer and Depew; in Sept. 1898 as Harding, Porter, Jones and Hargrave; and in May 1899 as Harding, Porter, Jones and Campbell. The name continued to be used by Columbia at least until late 1901 (on moulded cylinders). See also Imperial Minstrels.

Grosskurth, August (cornet)

6/92, 10/92, 4/93, 4/94, 9/94

Grosskurth was solo cornetist with the Marine Band and later was with Sousa's Band. Also recorded as Grosskurth Brothers, cornet duet. Misspelled Krosskurth in the earlier catalogs.

Grosskurth and Hans Wunderlich (cornet duet)

9/94

Hanford, Charles B. (1859-1926) (recitations)

9/91, 4/94, 9/94

Hanford, a distinguished tragedian who was with the Julia Marlowe Dramatic Company at the time of his first recordings, committed to wax Shakespearean and other "high class" recitations. He was probably best known for his role as Marc Anthony in Julius Caesar, which he played opposite Edwin Booth's Brutus and Lawrence Barrett's Cassius. In later years he was among the first rank of Shakespearean actors in the U.S., and these early recordings--if any survive--should be of considerable interest to students of theater history. (He is not known to have made any other recordings.) After retiring in 1914, Hanford was associated with Thomas A. Edison in planning methods of camouflage for army and navy operations--his knowledge of stagecraft proving particularly helpful in this regard.



CHARLES B. HANFORD.

Hard, Mrs. Robert (vocal)

99A

Four standard selections, listed in a single catalog. She is also reported to have made a single Columbia disc, around 1908 (No. A648).

Harding, Roger (? -1901) (tenor)

6/97, 9/97, 98A, 99A

Harding was billed as a member of several notable theatrical and opera companies; his specialty was "the rendition of high-class ballads and vocal numbers from the standard operas." Nevertheless

his first recording was "Don't Drive Your Child From Your Door." He recorded for a number of companies, beginning around 1897, but his career was cut short by his untimely death in 1901. See also Spencer Trio, Spencer & Harding, Emmett & Harding, Greater New York Quartette.

Havens, John (tenor)

Little is known about this young tenor, who was associated with Estella Mann in her Lyric Phonograph Co. enterprise in 1898-1899 (he was manager of the firm, as well as her duet and trio partner). He also made a few cylinders for Reed & Dawson in 1899, before leaving the phonograph industry in the middle of that year "to embark in another business." See The Lyric Trio.

Heitinger, Charles G. (vocal)

12/92

Popular songs.

Highland Quartette (vocal)

95C, 8/96, 11/96

Standard repertoire.

Holcombe, Herbert (c.1867-1908) (baritone)

95B,C, 8/96, 11/96

Holcombe was a vaudevillian of the team of (Sadie) Cushman and Holcombe, who performed primarily standard songs. He came to prominence around 1890, as a member of the company at Keith's, and continued to perform until his untimely death in 1908 as the result of an operation. He also made a few recordings for the Chicago Talking Machine Co., and Berliner, around 1896.

Hooley, William F. (1861-1918) (bass)

Hooley was best known as the bass "foundation" of many of the most popular recording trios and quartets of the 1890's and early 1900's. An immigrant from Ireland, he began recording with the Edison Male Quartet in the mid 1890's, subsequently appeared with other groups as well. One of these was Estella Mann's Lyric Trio (q.v.), which appeared briefly on Columbia in 1899. However Hooley is best known for his work with numerous Victor groups, including the Haydn, Orpheus and American Quartets, Heidelberg Quintet, Trinity Choir, Victor Light Opera Company, and practically every other studio ensemble that needed a bass. He made some solo records, usually basso numbers such as "Asleep In the Deep," but occasionally a childrens'

record or recitation. He remained active until his death in 1918.

Hopper, De Wolf (1858-1935)

Though he is not listed in any catalog, this famous stage performer appears to have made some cylinders for Columbia in the summer of 1891, to promote a stage appearance in Washington. These recordings were placed on coin-in-slot machines around the city, and may not have been sold. (Reported in a letter from Edward Easton published in The Phonogram, June/July 1891, p. 144.)

Hunting, Russell (1864-1943) (vocal, monologues)

4/93, 93B, 3/95, 95C, 8/96, 11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97, 98A,B,C,F,G,H, 99A

Russell Hunting, a young Boston actor, first became associated with the phonograph around 1890, when he began recording humorous "Michael Casey" monologues for the New England Phonograph Co. These were so popular that he was soon recording for other companies as well, including Columbia in 1892 (although his name did not appear in their catalog until the following year). He became one of the most popular artists of the 1890's, primarily on the basis of his seemingly endless succession of Casey skits, as well as vocal recordings. He was also editor of the industry trade paper The Phonoscope, founded in 1896. After 1898 Hunting decreased his recording activities in favor of an executive career, moving to England to become recording manager for Edison Bell, then cofounding his own Russell Hunting Record Co., then joining Pathé in France. In 1914 he returned to the U.S. for a few years to found the American Pathé label. See also Spencer & Hunting.

Hylands, Frederic (piano)

Although Hylands is not listed in any known catalogs, he is described in the July 1898 Phonoscope as accompanist on many popular Columbia vocal recordings of that time.

Jardella, Felix (clarinet)

6/92, 10/92, 4/93

Jardella was solo clarinetist with the U.S. Marine Band. He may be the same as the F. Jardella who recorded for Berliner ca. 1897.

Imperial Minstrels

98A,B,C

This was a studio group, embracing "the combined efforts of the Columbia Orchestra and the Greater New York Quartette, together

with Len Spencer's humorisms and George W. Johnson's hearty laughter."

Issler, Edward, Orchestra

95C, 8/96, 11/96, 3/97, 4/97

Edward Issler was one of the most familiar names in record catalogs of the 1890's. He made piano solos and led a four piece "orchestra" for Edison as early as 1889, later produced band and orchestra recordings for the New Jersey Phonograph Co., D.E. Boswell, Chicago Talking Machine Co. and probably others. His recording career had ended by 1900, however.

Jaeger, Henry (piccolo, flute)

2/90, 6/90, 4/94, 9/94

To Jaeger, "the celebrated flute and piccolo soloist of the Marine Band," belongs the distinction of having been the first Columbia artist to be identified by name. He has not known to have recorded for anyone else, although a cornetist named Alvin Jaeger (related?) made a few solos for Edison in 1889.

Johnson, George W. (c.1847-c.1910) (vocal)

95B,C, 8/96, 11/96, 3/97, 4/15/97, 6/97, 9/97, 98A,B,C

Johnson was the first Black artist to achieve fame, if not wealth, through the phonograph. A semi-literate ex-slave, he was said to have been discovered panhandling on the streets, around 1890, and brought into the studio to record the infectious "laughing song" which he had been singing for passersby. These first recordings were probably for Columbia; shortly thereafter he also recorded for Edison (1891) and the New Jersey Phonograph Co. (1892). His repertoire was generally limited to four numbers, all laughing songs, but he recorded these over and over for virtually all labels, even including Bettini. His career declined after 1900, although he made a few scattered later recordings. See also Imperial Minstrels.

Kelly, Dan (1842- ?) (monologues)

4/93, 93B

Kelly was a minor stage comedian who had performed in minstrel shows and vaudeville from the 1850's to the 1880's. Around 1890 he was engaged to make records for the Ohio Phonograph Co., and his series of "Pat Brady" Irish monologues achieved considerable popularity for a brief period in the early 1890's.

Keppler, William (clarinet)

4/94, 9/94

Keppler was a soloist with the U.S. Marine Band.

Krosskurth, August - see Grosskurth

Leachman, Silas (1859-1936) (vocal)

9/94, 3/95

Deep-voiced "coon singer," based in Chicago. He began with the Chicago Talking Machine Co. in the early 1890's, recording prolifically--and exclusively--for them until ca. 1900. (The records were also distributed by Columbia). His last records were made for Victor in 1902-03.

Le Maire, Pete (yodler)

4/15/97, 6/97, 9/97, 98A

Recorded for the U.S. Phonograph Co. of New Jersey and the Chicago Talking Machine Co. in the mid 1890's, later for Columbia (which carried only three titles by him). Discs for Columbia, Zonophone and Victor from about 1901-1905. Also spelled Le Mar, Le Maur, La Mar.

Levy, Jules (1838-1903) (cornet)

96C,D, 8/96, 11/96, 3/97, 6/97

Levy was probably the most celebrated concert cornetist in history, touring the world from the 1850's to the early 1900's, playing for huge crowds and fantastic sums of money. He was one of the most important "name" artists to make early recordings, beginning with experimental cylinders for Edison in the 1880's, Edison and the New York Phonograph Co. around 1893, and a series for Columbia in 1896 (introduced with much publicity). He also made a few discs for Columbia and Victor shortly before his death in 1903.

Libbey, J. Aldrich (1872-1925) (vocal)

99A

A prominent actor of the 1890's, who is perhaps best known for introducing "After the Ball" in the hit musical "A Trip to Chinatown," in 1892. He also made a few Edison cylinders in 1902.

Lipp, L.W. (German dialects, yodling)

4/15/97, 6/97, 9/97, 98A

Earliest known recordings for the New Jersey Phonograph Co. in 1892, later recorded for D.E. Boswell and Edison (as late as 1899).

Lowe, Charles P. (xylophone, bells)

11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97, 98A,B,C, 99A

A popular vaudeville and concert performer, who appeared as soloist with Sousa's Band on occasion. Lowe recorded widely in the 1890's and early 1900's; his first known records were for the New Jersey Phonograph Co. in 1892 (although the Phonoscope in 1898 stated that he had been recording for "about nine years," so he may have done uncredited work before that). Others for Boswell and Edison cylinders, and Victor, Columbia, Zonophone and American discs to about 1905.

Lyric Trio

This early mixed trio appears to have recorded for Columbia in 1899, shortly after the company stopped identifying its artists by name in the catalog. It is identified as Columbia talent in the March 1899 Phonoscope, and also in the program for a concert given by E.D. Easton in May 1899. The Lyric Trio was possibly the first on record to feature a female voice, and consisted of Estella L. Mann, John Havens and William F. Hooley. It began on Miss Mann's own Lyric cylinders ca. early 1898, later appeared on Edison, Berliner, Victor and some minor labels, until about 1901. Personnel changed early on: Havens was replaced by Harry Macdonough in mid 1899, and Miss Mann by Grace Spencer in 1900. In later years Victor had a Lyric Mixed Quartet (1906-1920's) and Columbia a Lyric Male Trio (1914-1915), but these were unrelated.

Manhasset Quartette (vocal)

11/96

This was possibly the first vocal group to record under its own name, appearing before the horn as early as 1891 for Edison. It was a "studio group," assembled expressly for recording work, and sang for several companies in the early and mid 1890's, including New Jersey and Boswell. Membership varied, but in its later days the quartet included George J. Gaskin, John Bielings, Joe Riley and Walter Snow. It broke up around 1896, when Gaskin left.

Mann, Estella L. (1871-1947) (soprano)

This remarkable young woman attained a prominent position in the recording industry for a brief period in the late 1890's. In addition to making many recordings, she was the first woman to own

a record company. She graduated from a musical conservatory in 1894, and toured with Sousa for a year shortly thereafter. Her first recordings were made in 1898 (some sources say 1896), probably for her own Lyric Phonograph Co. of New York. In addition to solo work she sang on many duet and trio recordings; her Lyric Trio appeared on Columbia in 1899. Her repertoire was an odd mixture of grand opera and "coon songs." Miss Mann also turned up on some minor cylinder makes, Berliner discs, and on a few Zonophone discs made in 1900, the latter being (apparently) her last recordings. See The Lyric Trio.

Marsh, Charles O. (vocal)

10/92, 12/92

Popular songs.

Martin, John C. (cornet)

Martin apparently recorded for Columbia in 1899, shortly after the company ceased identifying its artists by name in the catalog. He is listed as a Columbia artist in the program for a concert given by E.D. Easton in May 1899. One Columbia cylinder that has been located is a cornet duet by "Martin and Martin," and a Frank Martin was also recording at about this time, so John C. may have had a brother. John Martin also made a few Berliner discs in 1899. Nothing else is known about him.

May, Allen (baritone)

6/97

May was a vaudevillian who appeared with the Howard Burlesque Co. He also recorded for the New Jersey Phonograph Co. in 1892, and for Universal cylinders in 1897. See also Spencer & May.

McCabe, W.A. (tenor)

9/94

The catalog stated that "Mr. McCabe is a tenor soloist of considerable ability and his records will probably become popular." Evidently they didn't.

Metropolitan Orchestra

8/96, 11/96

This otherwise unidentified organization made nine selections for Columbia in 1896. An orchestra with the same name appeared on Berliner and later Victor discs from about 1896 to 1903 but it is not known if it is the same one.

Mozart Quartette (vocal)

8/96, 11/96

This group also appears in the D.E. Boswell catalog of 1895. According to Victor Emerson, reminiscing many years later (1912), the Mozart Quartette was founded by George J. Gaskin.

Myers, J.W. (c.1864- ?) (baritone)

3/95, 95B,C, 8/96, 11/96, 3/97, 4/97, 98B,C

Myers, who was born in Wales, came to the U.S. as a youth and built a career as a singer and theatrical manager in the 1880's and 1890's. His first known records were made around 1892, for the New Jersey Phonograph Co. Subsequently he recorded for virtually every company specializing in standard and popular ballads. He was especially prolific in the early 1900's, on cylinder and disc, until he abruptly ceased recording in 1907 (he made a few final discs in the mid teens).

Mygrant, William S. (1862-1937) (cornet)

4/15/97

Mygrant also recorded briefly for Edison around 1892, and for Zonophone after the turn of the century. He was a member, and later leader, of several army bands from the 1890's until his retirement in 1926.

Old Guard Band, New York

8/96, 11/96

Oliver, Jessie (vocal)

3/3/94

Miss Oliver was a pioneer female recording artist, but little is known about her today. A single form letter survives from 1894 stating that hers were the first "successful" female vocal records made by Columbia; nevertheless she appeared in no subsequent catalogs. Five standard selections were announced in the 1894 letter ("Home, Sweet Home," "Annie Laurie," etc.), on some of which she was accompanied by the Standard Quartette, a Negro group. Miss Oliver's only other known recordings are some cylinders made for the Hall Music Co. of Chicago, ca. 1895-1896, and two Columbia discs from 1902.

Ossman, Vess L. (1868-1923) (banjo)

95B,C, 8/96, 11/96, 3/97, 4/97, 6/97, 9/97, 98A,B,C,F,G,H

Ossman, known as "The Banjo King," was probably the leading instrumental soloist on record in the 1890's and early 1900's. (The banjo was quite popular at the time, and recorded especially well.) His earliest traced recordings were for Edison ca. 1893. He later appeared on all labels, and his discs and cylinders from 1900-1910 are frequently found. He recorded less frequently after 1910, devoting himself to teaching and leading a dance band in Ohio. He died while on tour in 1923. See also Spencer & Ossman.

Otis, Hal (baritone)

6/93

Porter, Steve (1864-1936) (baritone)

9/97, 98A,B,C,D,E,H, 99A

This minor league vaudevillian entered the recording field in 1897, singing ballads and sacred numbers for Berliner discs and Columbia cylinders, and soon made recording his principal career. After 1900 he devoted himself increasingly to ensemble work and Irish monologues (especially the "Flanagan" series). Porter was part of the immensely popular American Quartet during the 1910's, and continued to record--often in a supporting role to other artists--until the late 1920's. See also the Spencer Trio, Greater New York Quartette.

Pryor, Arthur (1870-1942) (trombone)

95B,C, 8/96

Arthur Pryor was the youthful sensation of the band world in the 1890's, appearing first with Liberati's Band (1889) and then with Sousa (1892). Sousa soon made the young virtuoso his assistant conductor, in which capacity Pryor directed most of the band's early recording sessions. Pryor's first solos were made for Columbia in 1895, followed by numerous sessions for Berliner and then Victor. In 1903 he left Sousa to form his own band, which became a mainstay of the touring band circuit and of Victor records, with whom he remained exclusively associated until the late 1920's.

Quinn, Dan W. (c.1859-1938) (tenor)

3/95, 95B,C, 8/96, 11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97, 98A,B,C,D,E,F,G,H, 99A

This genial Irish tenor was already an established professional singer in New York when he first began to make records in 1892, for the local New York Phonograph Co. His piercing voice (which recorded very clearly) and ability to sight read (which allowed him to sing any new song with little rehearsal) made him popular with

all of the early companies, and he ranks with Gaskin and Spencer as one of the three most prolific artists of the 1890's. His specialties were show tunes (he appeared in a number of Broadway shows), comic songs and Irish numbers. His career declined in the early 1900's, as recording techniques improved, although he made a few final discs in the late 1910's.

"Rastus" - see D.C. Bangs

Rebstock, Frank (German vocal)

8/96

Mr. Rebstock made three German selections for Columbia in 1896, and was never heard from again.

Reeves, Al (1864-1940) (vocal, banjo)

10/92

Reeves was an important vaudevillian and minstrel show performer who in later years was known as "the King of Burlesque." He began his career about 1878, later toured with his own Al Reeves' Specialty Co. and his famous "Big Beauty Show" ("99% Girls 99%"). The latter packed them in for twenty years, across the country. His catch phrase: "Give me credit, boys." Reeves appears to have made no other recordings than those listed by Columbia in 1892.

Roberts, Fred (vocal)

94B

Roberts was a well known stage comedian who was travelling with Gus Hill's company when he made a series of recordings for Columbia in 1894, which were listed in one special flyer. He is not known to have made any other recordings.

Rosin, E. (vocal)

6/97

Rosin was the first classical vocal artist to be listed by Columbia, singing in Italian and German. He made no other known recordings.

Schweinfest, George (c.1862-1949) (piccolo)

3/97, 4/97, 6/97, 9/97, 98A,B,C,G,H

Schweinfest was one of the phonograph's earliest pioneers, beginning with Edison in 1889 and thereafter recording prolifically for the New Jersey Phonograph Co. and Columbia. Although his

specialty was the piccolo, he was a versatile musician who also played piano, violin and flute, and he was a member of Issler's Orchestra and later the Columbia Orchestra. His last records appear to have been some Victor and Columbia discs made around 1902, and a Columbia 6" BC cylinder made in 1906.

Scott, George D. (vocal)

4/94, 9/94

Scott made twelve selections for Columbia in 1894, mostly comic Irish songs.

Sousa, John Philip (1854-1932) (bandleader)

95A,B,C, 8/96, 11/96, 3/97, 4/97, 6/97, 9/97, 98A,B,C,D,E,H, 99A

Sousa, "The March King," was probably the most famous military bandleader and composer in modern history, and his early association with the phonograph was a major factor in popularizing recorded music. He assumed leadership of the U.S. Marine Band in 1880, and was in charge of that celebrated organization when it began recording for Columbia in 1890. In 1892 he left to form his own concert band, which was highly successful; it recorded first for the New Jersey Phonograph Co., then for Columbia in 1895, and later for Berliner and others. Many of Sousa's world-famous marches were introduced via his recordings in the 1890's (though he himself never conducted the sessions, leaving that to his assistant conductors). His career continued into the 1920's, with his later recordings mostly for the Victor company.

Spencer, Len (1867-1914) (baritone)

95B,C, 8/96, 11/96, 3/97, 4/97, 4/15/97, 6/97, 9/97, 98A,B,C,F,G,H, 99A

Spencer was one of the leading figures in early recording. The son of a noted Washington family of educators (originators of the Spencerian system of penmanship), he was first engaged to record by the local Columbia Phonograph Co. around 1889--although he did not receive catalog billing at that time. During the early 1890's he was a principal artist of the New Jersey Phonograph Co., and later made many records for Columbia, Berliner, Edison and others. In addition to comic, Negro, and sentimental songs, he organized minstrel groups, wrote and participated in sketches, announced band records, and was generally a jack-of-all-trades in the recording studio. He remained active up to the time of his death, with his later recordings consisting mostly of comedy sketches, such as his famous "Arkansas Traveller," and duets (many with Ada Jones). See also The Greater New York Quartette.

Spencer Trio, The (vocal)

6/97, 9/97, 98A,B,C

Len Spencer and Billy Golden were two-thirds of this trio, which specialized in sketch comedy. The third member was originally Billy Williams (6/97), then Roger Harding (9/97, 98A), then Steve Porter (98B,C). Earlier, Spencer and Golden had recorded with a whistler named Chalfont (April 1897 catalog).

Spencer and Harding (vocal)

9/97, 98A,H

Len Spencer and Roger Harding

Spencer and Hunting (vocal)

98F,G

Len Spencer and Russell Hunting teamed to record a scene from "Uncle Tom's Cabin," in 1898. Spencer portrayed Uncle Tom, and Hunting, Simon Legree.

Spencer and May (vocal)

6/97

Len Spencer and Allen May, singing ballads.

Spencer and Ossman (vocal & banjo)

6/97, 9/97, 98A,B,C

Len Spencer and Vess L. Ossman, doing ragtime, cakewalks, and other syncopated numbers.

Spencer and Williams' Minstrels

6/97, 9/97

Len Spencer and Billy Williams. This was a reorganization of an earlier Spencer & Williams troupe, which had recorded for the U.S. Phonograph Co. of New Jersey at least as early as 1894. According to the catalog, "the records embrace bones and tambourine overtures, jokes, Negro shouts, and songs, interspersed with the hearty laughter and tumultuous applause of the delighted audience."

Standard Quartette (vocal)

3/3/94, 4/94, 3/95, 95C, 8/96, 11/96

The original announcement of this group identified them as "gentlemen of color," which, if true, would seem to make them the first black group ever to record. The full text: "During a recent visit of this famous quartette to Washington, we obtained their services. They make a specialty of old-fashioned melodies and jubilee songs and have no equals in that line. They are all 'gentlemen of color' and sing their distinctive songs with harmony and sweetness." One selection by them, "Swing Low, Sweet Chariot," is also listed in the D.E. Boswell catalog of 1895, but this may be the Columbia recording. Nothing further is known about the quartette.

Stewart, Cal (1856-1919) (monologues)

98B,C,F,G, 10/99

Stewart was a veteran monologist who gained fame with his "Uncle Josh Weathersby" rural sketches (the character was adapted from Denman Thompson's famous play of the 1880's, "The Old Homestead"). After many years on the stage, Stewart began recording ca. 1897, for Edison and Berliner, and soon after for Columbia and other companies. He remained popular until his death in 1919.

Stone, Harry P. (trombone)

95B,C

See also Chambers and Stone.

Taylor Brothers Trio (vocal)

4/94, 9/94

The catalog described these gentlemen, who recorded five popular selections, as "well known and popular vocalists of Washington." Two of them had recorded individually in 1893 (see following entries).

Taylor, F.B. (baritone)

6/93

Taylor, L.B. (baritone)

6/93

Terry, George E. (baritone)

4/94

The catalog described Mr. Terry as "one of Washington's popular vocalists."

Third Artillery Band, U.S.A.

6/91, 9/91, 11/91, 1/92

Trinity Chimes

96D, 99A

These were on-location recordings made in actual church belfries, according to references in The Phonoscope. The 1899 series was made at Trinity Church, New York, however earlier "Trinity Chimes" recordings--including some marketed by the New Jersey Phonograph Co. in the early 1890's--were apparently made at other churches.

Tuson, William (clarinet)

6/97, 9/97, 98A,B,C,H

Though not well known, Tuson was a standby in the recording studios of the 1890's and early 1900's. A member of Gilmore's and later Issler's band, he recorded frequently as a soloist for Edison from 1889-1891, then for the New Jersey Phonograph Co., and then for Columbia and Victor (1900). His last solo recordings seem to have been for Edison in 1905.

Twenty-Third Regiment Band

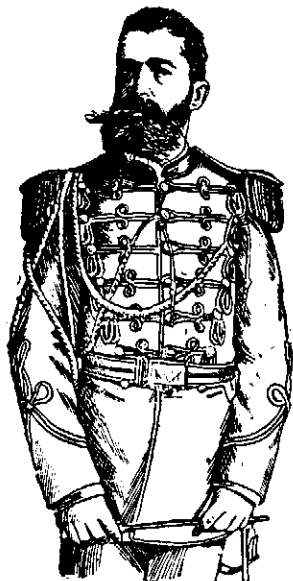
95B,C, 8/96, 11/96

This military band also recorded for Edison, ca. 1893-1894.

U.S. Marine Band

10/90, 11/90, 12/90, 6/91, 7/91, 9/91, 11/91, 1/92, 6/92, 10/92, 12/92, 4/93, 4/94, 9/94, 3/95, 95A,B, 8/96, 11/96, 3/97, 6/97, 9/97, 98D,E, 99A

This famous organization was Columbia's leading attraction during its first five years, having been secured by the lucky coincidence of its being based in Columbia's home territory of Washington, D.C. (Columbia was at the time a local company.) The recordings were actually made by a small contingent from the band--only a dozen or so could squeeze in front of the horns at once--and the musicians were in fact "moonlighting" to supplement their meagre military pay. Leaders of the band during this period were John Philip Sousa from 1890-92, Francesco Fanciulli from 1892-1897 (when he was



PROF. FANCIULLI.

arrested and court-martialed for refusing to play a Sousa march!) and William H. Santelmann after 1898. The Marine Band later shifted to Edison cylinders and Victor discs, and has continued to record to this day.

Valmore, Fred (monologues)

4/15/97, 6/97

Valmore recorded two "descriptive specialties," "Recollections of Boyhood Days" and "The Instrumental Man." Nothing more of him is known.

Villiers, Robert (French vocals)

6/97, 9/97

Mons. Villiers recorded five French songs for Columbia.

Wagoner, O. (German vocals)

4/15/97, 6/97, 9/97

Described by the catalog as "a favorite artist in his native land." He may or may not be the same as the "Herr Wagner" who recorded a few German songs for Edison at about the same time.

Wahl, Fred (xylophone)

12/92

Washington Military Concert Band

95B,C, 8/96, 11/96

This was apparently a studio group, as the catalog identified it as "formerly Columbia Phonograph Band." It added, "this band is composed of selected artists--the best musicians in Washington--many of them former members of the Marine Band, under Sousa."

Waterbury, E.M. (1871- ?) (flute, piccolo)

6/92, 10/92, 4/93

A musical act known as the Waterbury Brothers (George N. and Edward M.) began playing music halls and vaudeville theaters in 1892, continuing for many years thereafter. This is probably Edward.

Watson, George P. (yodler)

98A

Watson was a New York stage performer who had a modest repertoire, but a lengthy career. Beginning with Berliner, Edison and Columbia in 1897-1898, he continued to record occasionally until at least 1926, and his name remained in the Victor catalog until the 1940's.

Weaver, A.C. (baritone)

9/94

Comic songs. It is not certain who this was. If it was Addison Weaver (1833-1903), the recordings represent a link with the very earliest days of minstrelsy. Addison was considered a real "old timer" by the 1890's, a comedian, end man and manager who had started his career when minstrelsy was just beginning, in 1845. He retired at just about the time that these recordings were made. There was also a classical banjoist named A.C. Weaver, active at this time (usually as part of the duo Stuber and Weaver) who might be the one on Columbia.

Weber, Joseph (vocal)

95B,C

According to an item in the Phonoscope for Oct. 1898, Weber was a stage performer who began recording in the early 1890's on an occasional basis. His known recordings include some popular songs for Columbia in 1895, and a series of German-language solos for Lyric cylinders around 1898. It is possible, but less likely, that this is the Joe Weber of Weber and Fields, the famous comedy team who were just beginning their Broadway career at this time.

Williams, Billy (1854-1910) (vocal)

Williams was a long-time minstrel performer, active since the 1860's, and noted for his "wench" impersonations. He made some solos for the New Jersey Phonograph Co. as early as 1892, and later recorded with Spencer and Williams' Minstrels and the Spencer Trio (q.v.), ca. 1894-1897. He was not related to the Australian music hall artist of the same name, some of whose recordings were released in the U.S. in the 1910's.

Williams, Miss Emma (xylophone)

6/93, 4/94

Wormser, Professor D. (zither)

98B,C

The Professor also recorded for Edison from about 1899-1902.

Wunderlich, Hans (cornet)

A member of Sousa's Band, and the U.S. Marine Band (with whom he remained at least until 1920). See Crosskurth and Wunderlich.

* * * * *



OUR NEW BUILDING.

COLUMBIA RECORD CATALOGS: 1889-1899

Compiled by Tim Brooks

ISSUED NOVEMBER 15, 1889.



COLUMBIA
* PHONOGRAPH * COMPANY *

DISTRICT OF COLUMBIA, MARYLAND & DELAWARE,
UNDER AUTHORITY OF
THE NORTH AMERICAN PHONOGRAPH COMPANY,
AND OF THE SOLE LICENSEE OF
THE AMERICAN GRAPHOPHONE COMPANY.

PRINCIPAL OFFICE: 627 E St., N. W., Washington, D. C.
Baltimore, Md., 10 and 12 N. Charles Street.
Wilmington, Del., 826 Market St.



Dated

Description

Nov. 15, 1889

Columbia Phonograph Company of the District of Columbia, Maryland & Delaware, Under Authority of The North American Phonograph Company and of the Sole Licensee of The American Graphophone Company.
16 pp. 12 x 18 cm.

The earliest known literature issued by Columbia, this is not a record catalog but a pamphlet giving a general description of the products sold by the company. References to pre-recorded musical cylinders are on pages six, eight and nine (no list given).

Dated

Description

Feb. 7, 1890

(Same title as 11/89)
24 pp. 12 x 18 cm.
Similar to 11/89, but includes on pp 12-13 a list of "Musical Phonograms" available, by title. These were manufactured by Edison; the same list appears in a North American brochure issued in January 1890. Also contains first mention of a Columbia artist, by name (Henry Jaeger, flute and piccolo soloist of Marine Band).

June 15, 1890

(Same title as 11/89)
16 pp. 12 x 16½ cm.
Similar to 11/89 and 2/90, with several mentions of musical recordings for sale.

Oct. 1, 1890

List of Selections Played by the U.S. Marine Band of Washington, D.C.
1 p. 20½ x 28 cm.
Typed sheet.

Nov. 24, 1890

Music Played at the White House By the President's Band. List of Records by the U.S. Marine Band of Washington, D.C.
4 pp. 8 x 14 cm.
Also lists 21 AtLee whistling records.

Dec. 22, 1890

(Same title as 11/90)
4 pp. 9½ x 19 cm.
Repeats the 21 AtLee selections from 11/90, and adds numerous vocal and instrumental titles by unnamed artists. Last two pages separated from first two in Columbia Archives copy.

June 1, 1891

The President's Band - List of U.S. Marine Band and Other Records For the Edison Phonograph and Graphophone.
10 pp. 9 x 14½ cm.

July 10, 1891

Please attach to list of June 1, 1891. Supplementary List.
3 pp. 9 x 14½ cm.
Supplement to June 1891 catalog.

Sept. 10, 1891

Music Played at the White House by the President's Band. List of Records by the U.S. Marine Band of Washington, D.C. Also other Vocal and Instrumental Records.
15 pp. 8½ x 15 cm.

<u>Dated</u>	<u>Description</u>
Nov. 18, 1891	(Same title as 9/91) 14 pp. 8½ x 15 cm.
Jan. 28, 1892	(Same title as 9/91) 17 pp. 8½ x 15 cm.
(Mid 1892)	<u>92A</u> Special!! Vocal Records By The Celebrated Brilliant Quartette. 1 p. 8½ x 14 cm. Lists 19 selections, perhaps resulting from a recording session reported in the Apr-May 1892 <u>Phonogram</u> . Same list of 19 appears in 6/92 catalog.
(Mid 1892)	<u>92B</u> AtLee Records For Sale by Columbia Phonograph Co. 2 pp. 8½ x 14½ cm. Forty selections. Same list appears in 6/92 catalog.
June 6, 1892	The President's Band!! List of U.S. Marine Band and other Records, For Phonograph Reproduction. 20 pp. 8½ x 15 cm. This and several later catalogs contain a testimonial letter from P.S. Gilmore, dated Mar. 1, 1892, lauding the U.S. Marine Band (directed by Sousa), as well as a full page picture of Thomas Edison!
Aug. 8, 1892	The Columbia Phonograph Company desires to call attention to the list of Campaign Songs, with piano accompaniment, given below, which we are prepared to furnish in any quantity. 1 p. 20 x 28 cm. Single typed sheet, on Columbia letterhead. 30 listed.
(Aug-Sept 1892)	<u>92C</u> Campaign Songs!!! Distinct Words! Popular Music! Bright Ideas! Good Piano Accompaniment! 1 p. 20 x 28 cm. Typed. Same as 8/8/92, but with 2 additional selections.
Sept. 19, 1892	(Same title as 6/92) 14 pp. 9 x 15 cm.
Oct., 1892	(Same title as 6/92) 24 pp. 9 x 14½ cm.
Dec., 1892	(Same title as 6/92) 16 pp. 9 x 14½ cm.

<u>Dated</u>	<u>Description</u>
Feb. 9, 1893	New Vocal Records by George H. Diamond 4 pp. 9 x 14½ cm. Lists 35 sentimental and 47 comic songs by the "well known vocalist" Mr. Diamond, whose services had just been secured--"at considerable expense"--by Columbia.
Apr., 1893	(Same title as 6/92) 31 pp. 9 x 14½ cm.
June 1, 1893	New Records (Supplement to April List.) 2 pp. 9 x 14½ cm.
(1893)	<u>93A</u> (Title unknown) 32 pp. (Size unknown) A catalog is described by Dr. Deakins in <u>Cylinder Records</u> which appears similar to the April 1893 catalog and supplement listed above, but which contains at least two artists who do not appear there or in any other known Columbia catalog (Wm. Phelps and Chas. DeWitt). Deakins cites a date of "1893," but this is not confirmed.
(1893)	<u>93B</u> Humorous Talking Records 2 pp. 8½ x 15 cm. Lists 12 Pat Brady records on one side, 12 "Casey Series" on the other. The 12 Bradys are identical to the list in the 4/93 catalog.
Mar. 3, 1894	(Untitled) 1 p. 24 x 27 cm. Typed form letter listing five standard selections by Miss Jessie Oliver, assisted on some by the Standard Quartette. There are several typographical errors, which may indicate that this letter was never sent out.
Apr. 11, 1894	The Standard Quartette 1 p. 20 x 28 cm. Typed sheet listing 9 selections by the Standard Quartette (who are described as "gentlemen of color") and 4 by yodler Eddie Ciguere.
(1894)	<u>94A</u> The Brilliant Quartet 1 p. 9 x 13 cm. Single sided flyer listing 18 unnumbered selections. Same list, with one additional title, appears in the 4/94 catalog; however this must be prior to March, 1894, judging by the company address (627 E

<u>Dated</u>	<u>Description</u>
(1894) <u>94A</u> (Continued)	Street). The copy begins, "we have again secured, at great expense, the services of the famous Brilliant Quartet ..."
(1894)	<u>94B</u> Songs by Fred. Roberts. (Piano Accompaniment.) 1 p. 8½ x 13 cm. Small flyer listing 12 selections. Date is probable, estimated by song titles and company address given (919 Pennsylvania Ave., Washington, D.C.) as early 1894.
Apr. 1894	Columbia Records. List of United States Marine Band And Other Records For the Edison Phonograph and Graphophone. 31 pp. 9 x 14½ cm. Date appears inside, on page six.
Sept. 1894	(Same title as 4/94) 30 pp. 9 x 14½ cm. Date appears inside, on page three.
Mar. 15, 1895	Temporary Catalogue of the Famous "Columbia Records" For Use on Graphophones and Phonographs. "The Standard of Excellence the World over." 16 pp. 8½ x 15 cm.
(Mar., 1895)	<u>95A</u> Sousa's Grand Concert Band. 1 p. 14½ x 22 cm. Flyer listing 14 selections newly recorded for Columbia, "the only genuine Sousa Band records that have been made for more than two years." There is a letter in the Columbia files, signed by Sousa himself, stating that these 14 recordings were made on March 10, 1895.
(1895)	<u>95B</u> Columbia Phonograph Company, Principal Office: 919 Pennsylvania Avenue, Washington, D.C. ** "Columbia Records," The Best. How to Get Them. 5 pp. 14 x 22 cm. First catalog to give a New York address; first to adopt a permanent numbering system for recordings (a block system).
(1895)	<u>95C</u> Catalogue of the Famous "Columbia Records" 16 pp. 8½ x 23 cm. Notation on inside front cover: "The Norris & Hyde Transposing Piano is used for all accompaniments in Columbia Records."

<u>Dated</u>	<u>Description</u>
(1896)	<u>96A</u> Opera on Talking Machines. Gems of The Lyric Stage Now Perfectly Reproduced. Latest Triumph of The Art of Record Making. (pp., size unk.) Lists 16 "operatic choruses" (including Gilbert & Sullivan selections, and one "negro song") numbered 9301-16. These do not appear in any other catalog.
(1896)	<u>96B</u> Campaign Records 1 p. 8 x 23 cm. Mentions recreations of Bryan's "Crown of Thorns and Cross of Gold" speech, and "McKinley's Speech Accepting the Republican Nomination;" also a general statement about other campaign related records to be made available.
Aug., 1896	Catalogue of the Famous "Columbia Records" 15 pp. 8 x 23 cm. Similar format to 95C, but omits mention of the Norris & Hyde Transposing Piano. Instead, on the inside cover, is the date "August, 1896."
(1896)	<u>96C</u> The Great and Only Levy!! Superb! Incomparable! 1 p. 8 x 29 cm. Flyer announcing first Columbia records by Levy, this accompanied (and was mentioned in) the regular catalogs of 1896-97. 13 selections listed, numbered A through N.
(1896)	<u>96D</u> Special Records. The Great and Only Levy!! Superb! Incomparable! 1 p. 8 x 28 cm. Similar to 96C, but later. Lists 6 Levy selections and 12 by the Trinity Chimes.
(1896)	<u>96E</u> A New March by Sousa! "El Capitan" (From His New Opera, Now Having a Big Run in New York). 1 p. 8 x 20 cm. Probably from the summer of 1896 (<u>El Capitan</u> opened in April).
Nov., 1896	List of the Famous "Columbia Records" 8 pp. 16 x 25 cm.
Mar., 1897	(Same title as 11/96) 8 pp. 16 x 25 cm.

<u>Dated</u>	<u>Description</u>
Apr., 1897	List of the Famous "Columbia Records," for Graphophone or Phonograph. Northern Talking Machine Company, 6 Grand Court, Mooney-Brisbane Building, 395-407 Main St., Buffalo, N.Y. 16 pp. 9 x 16½ cm. Put out by a local distributor.
Apr. 15, 1897	Supplementary List of the Famous Columbia Records. 3 pp. 15½ x 25 cm. Note on first page: "The following new selections have been added since the issue of March Catalogue."
June, 1897	(Same title as 11/96) 12 pp. 16 x 24 cm. This catalog has been reprinted by the New Amberola Phonograph Co., St. Johnsbury, Vt.
Sept. 14, 1897	Columbia Records 36 pp. 8 x 15½ cm. Cover picture of a cylinder being held on two fingers of a hand; "Columbia Records" written across the cylinder. The identification "Hawthorne & Sheble, General Sales Agents" appears on the back cover, and they may have published this catalog.
1898 (early)	<u>98A</u> Columbia Records, 1898. Music and Mirth, Song and Story. American Graphophone Print. 38 pp. 8½ x 15½ cm. Cover shows a variety of entertainers issuing from the open horn of an early graphophone. Catalog is dated from internal evidence as being issued prior to the following entry (98B).
1898 (mid)	<u>98B</u> Columbia Records for Graphophones and Phonographs, 1898. 32 pp. 8½ x 15½ cm. Testimonial letter from Columbia's exclusive artists, dated May 1, 1898, appears on inside cover.
(Mid 1898)	<u>98C</u> Columbia Records. Catalogue, Phonograph and Graphophone Records, Columbia Records. 32 pp. 8½ x 15½ cm. Variant edition of 98B. Differs in that it has no illustrations, is undated, and does not give a company address. Contains advertising for horns and cylinder carrying cases at front and back. Record listings virtually identical to 98B.

<u>Dated</u>	<u>Description</u>
(May 1898)	<u>98D</u> War Records for Talking Machines 1 p. 8½ x 14 cm. (postcard) Picture at top shows soldiers and sailors with a Graphophone, with legend "National and Patriotic Airs, Battle Songs of the Times."
(Mid 1898)	<u>98E</u> Old Glory Set to Music. War Records for Talking Machines. 1 p. 14½ x 26 cm. Similar to 98D, with a few additional selections. Same picture appears at top.
(c. Aug., 1898)	<u>98F</u> Supplemental List of Columbia Records. 6 pp. 8½ x 16½ cm. Picture of Bugler Cassi of the Rough Riders on the cover, with Hawthorne & Sheble dealer imprint below.
(Aug-Sep 1898)	<u>98G</u> The Latest Columbia Records. The Music of Victory, Songs for the Home, Humorous Talking Records. 6 pp. 8 x 15½ cm. Same picture of Bugler Cassi on cover as on 98F; contents similar to 98F, with a few additional titles.
(Fall 1898)	<u>98H</u> Columbia Records for Graphophones and Phonographs. Supplemental List. 4 pp. 16½ x 24½ cm. Appears to be a supplement to 98B/C.
(early 1899)	<u>99A</u> Special List. Columbia Records for Graphophones and Phonographs. 4 pp. 16½ x 24½ cm. Presumably a supplement to 98B/C.
June 1, 1899	"Grand" Records, Made by the Columbia Phonograph Company. 4 pp. 16 x 24½ cm. First known list of the large size, 5" cylinders. From this point forward no artist names are given.
Oct. 2, 1899	New Columbia Records. 3 pp. 15½ x 22 cm. Copy indicates that "Both 'G' (Grand) and 'P' (small) records of these selections are furnished by us." This is probably a dealer's advance list, as it advises dealers to stock at once from this list prior to the issue of the new general catalog.

<u>Dated</u>	<u>Description</u>
(1899)	<p>99B Disk Records for the Toy Graphophone. 1 p. 13½ x 24 cm. Columbia's first disc records were children's selections, and came in sets of five discs each (at 50¢ per set). Five sets are listed on this flyer.</p>

Berliner Sales Figures

by
 Raymond R. Wile

One of the most difficult bits of information to acquire is sales figures for the early record companies. The Census did not include sound recordings until 1899 but the figures provided for cylinders at that time included both the blanks and finished cylinders in the same total. It is quite possible that the figure is grossly inflated because of this factor. In the case of Berliner Gramophone Records, it is much easier to obtain figures. Because the various Berliner groups were involved in extensive litigation sales figures were often produced in order to prove the potential value of the merchandise and business in question.

For a portion of the period we also have totals for machines sold and can even distinguish between the so-called Montross motor machines as opposed to those with spring motors supplied by Eldridge Johnson. The United States Gramophone Company reserved Maryland and the District of Columbia so the figures will be a little inaccurate and should be increased because of that factor. Also during 1897 and early 1898 the National Gramophone Company was exporting machines and records to England and the figures will also reflect this factor. To my knowledge this is the first appearance of this information.

(Note: The information provided is taken from several sources but the majority is from materials included in the following court cases:

1. American Graphophone Company versus the National Gramophone Co. and Frank Seaman. Affidavits in opposition to a preliminary injunction. Affidavit of Emile Berliner. (Cited as NAT)
 2. Victor Talking Machine Company and United States Gramophone Company versus the American Graphophone Co. Testimony of Emile Berliner. (Cited as AGC)
 3. Frank Seaman versus the U. S. Gramophone Company. (Cited as USG)
 4. Frank Seaman versus the Berliner Gramophone Co. (Cited as BER)
- One Annual Report of the United States Gramophone Co. survives for the year ending March 31, 1898 which provides some additional figures. (Cited as USG-A)

SALES FIGURES

American Gramophone Co. period (1891 - 1893)

(The history of the Gramophone seems to be that of developmental work during this period. There is a patent for a coin-operated gramophone, some more developmental work involving matrix making and the development of a clock-work gramophone that was apparently unsuccessful.