



Chronology of American Popular Music, 1900–2000

FRANK HOFFMANN



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Preface



Chronological outlines have proven to be successful when applied to rock music (e.g., *Rock Movers and Shakers*) and classical music. In an era fascinated by popular culture, particularly of a concise factual nature (witness the appeal of the Trivial Pursuit genre of games, television quiz shows, radio audience participation programming, and newspaper and magazine factoid sections), such works have been widely purchased by libraries and lay enthusiasts alike. However, such works have generally not succeeded as serious reference sources and curriculum-related guides in a formal academic setting. The intent of the proposed work is to cross-over into these fields by providing

- A wide-ranging, in-depth survey of popular music history which encompasses all notable genres, artists, and related socio-cultural trends;
- Well-organized access to this chronologically arranged information by means of a comprehensive index.

This work is—in essence—a chronology of the key dates in American popular music history between 1900 and 2000. Popular music is defined here as including all genres that place a greater emphasis on mass acceptance and commercial success as opposed to overriding aesthetic considerations or single-minded self expression. More specifically, the book embraces Tin Pan Alley pop (and related styles such as musical theater, the minstrel tradition, and vaudeville selections); jazz phases beginning with ragtime (which many consider to be a precursor of the jazz idiom), followed by Dixieland (or the traditional New Orleans Sound), small combo “hot” jazz, big band, bebop, cool jazz (including the West Coast and Third Stream spin-offs), free jazz, fusion, and smooth jazz; commercial folk music; the blues, rhythm and blues, soul, funk, and black contemporary; country and western; and rock ‘n’ roll with its myriad by-products, including progressive rock, punk and new wave, disco, postpunk, alternative rock, and rap/hip hop, just a name a few.

Perhaps the most challenging aspect of compiling a volume of this type relates to establishing the criteria for inclusion. Countless titles are presently available from retailers and libraries that emphasize the trivial aspects of pop music, particularly since the rise of rock ‘n’ roll. These books devote considerable space to the birthdates of musicians and other music industry figures (despite the fact that later biographical events are what would make them important), marriages to people of no significance to the pop music scene, and drug busts and other extra-curricular activities having little impact on music history (and often receiving scant media attention). This work has attempted to focus on events that have made an impact on the evolution of popular music, most notably,

- Milestone accomplishments, whether pertaining to an individual career or the music industry as a whole;
- Death dates, which serve as a the summation of a career;
- Events or creations that prove influential or widely imitated;
- Significant chart or sales activity, especially achieving the number one ranking on a particular chart;
- Awards or special recognition for achievements; and
- Oddities that serve to illustrate or symbolize a prevailing attitude or movement.

A few points are worth noting in order to better understand the logic behind the inclusion of certain entries. Sound recordings, live performances, and the broadcast media were the primary channels for disseminating pop music to the public at large. Charts—which typically measure record sales, radio airplay, and jukebox popularity—were not produced in trade publications, most notably *Billboard* (the leading entertainment weekly), until the mid-1930s. While charts exist for virtually every software format and music genre, *Billboard's* singles (known as the Hot 100 since August 1958) and album charts—which focus on mainstream, mass market hits, including crossover recordings from the country and rhythm and blues fields—have received the bulk of attention. However, British hits from 1964 onwards are frequently noted as well due to that nation's importance in shaping music trends stateside. Since redundancy is avoided in the interests of both aesthetics and saving space, it is advised that users of this volume consult the index to ascertain additional information about a given artist, work, and ongoing event.

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I greatly appreciate the Newton Gresham Library and Computer Services staff, Sam Houston State University, for providing the resources needed to compile my entries for the book. The Music Librarian, Bruce Hall, was particularly helpful in this regard. Bruce's energy and insight in chasing down hard-to-find data knows no boundaries! Without him, this project would have been greatly diminished in scope and quality. Lynn Goeller and her associates at EvS Communication Networx, who were contracted by Routledge to edit the book, proved endlessly resourceful and patient in assisting me through the project's many stages. I can't thank them enough—they were a delight to work with!

1900



- January 31.** Sousa's Band kicks off their first tour for the year at the Kreuger Auditorium, Newark, New Jersey. The itinerary will range as far west as Lincoln, Nebraska, while taking in the northern tier states of Michigan, Wisconsin, and Minnesota along with and Montreal, Canada, as well as the southern states West Virginia and Maryland.
- March 19.** The highly successful musical production, *The Casino Girl*, debuts at the Casino Theatre, New York City.
- March 28.** The Haydn Quartet records several songs for Berliner as the Gramophone Minstrels. The group, which first recorded for Berliner on June 27, 1898 ("Little Alabama Coon"), and would ultimately make approximately seventy discs for the label, appears to have been motivated by the wish to conform to minstrel show conventions, both in name and in mode of presentation.
- April 7.** Sousa's Band ends its first 1900 tour with a performance at the Newburgh, New York Academy of Music.
- April 25.** Sousa's Band sets sail for Europe. Their first tour of that continent will entail 175 concerts in thirty-four cities.
- May.** Emile Berliner sees Francis Barraud's painting of Nipper in the London office of his Gramophone Company. Barraud had delivered the painting to Barry Owen, an executive with The Gramophone Company on October 17, 1899. Nipper, a bull-terrier cross, appears to have been born in Bristol in 1884. When his original owner, scenery painter Mark Henry Barraud, died in 1887, his brother Francis, took in the dog. Barraud would occasionally record his voice via a cylinder-playing phonograph; Nipper's reaction to hearing his master's voice coming out of the black horn spurred the Liverpool-based artist to capture the image in a now-famous watercolor painting. When Owen agreed to purchase the work on September 21, 1899, he made it conditional on two modifications: the black enamel horn be replaced by a more striking brass version, and the cylinder machine by a disc-player. Berliner contacted Barraud, asking him to make a copy of the painting. Berliner brought the work back to the United States, and within a couple of years, the painting was being used to adorn record supplement publications, ads, and record labels.
- May 5.** Sousa's Band perform in Europe for the first time, a Matinee show at the Palais des Beaux Arts, Paris.
- July 3.** Sousa's Band perform at the unveiling of the Washington Monument in Paris.
- July 4.** Sousa's Band perform at the unveiling of the Lafayette Monument, premiering the Sousa march, "Hail to the Spirit of Liberty." After performing at the dedication of the American Pavilion, the band parades through Paris accompanied by the mounted unit of the Garde Republicaine and the American Guard—one of only eight times they marched during forty years of existence.
- July 10.** The U.S. patent office grants The Gramophone Company rights to the painted image of Nipper. With the formation of the Victor Talking Machine Company, Berliner passes the trademark on to his former partner Eldridge R. Johnson, who goes on to extend his rights to the image to Central and South America as well as the Far East and Japan.
- July 20.** Arthur Collins records seven tracks—accompanied by a pianist—for Victor. It was his first session for the label.
- July 21.** Arthur Collins records eight tracks for Victor, accompanied by the Metropolitan Orchestra. He appears to have been the first vocalist at one of the label's sessions to be accompanied by more than a piano.
- September 6.** One of the year's most popular musicals, *Fiddle-dee-dee*, opens at the Weber and Fields Music Hall in New York City.
- September 24.** Sousa's Band begin their first six-day segment performing four times daily at the Pittsburgh Exposition. The second segment takes place October 15–20.
- October 1.** *San Toy*, one of the top-grossing musical productions for the year, is first performed at the Daly's in New York City.

October 8. Sousa's Band begin their first six-day segment performing two times daily at the Merchants and Manufacturers Exposition, Boston. The second segment takes place October 22–27.

October 26. The Haydn Quartet records for Victor for the first time; the resulting track, "Negro Wedding in Southern Georgia," is issued as A-42 in the seven-inch disc configuration.

November 10. The Broadway season's biggest hit, *Floradora*, opens at the Casino Theatre. Owen Hall and Leslie Stuart's musical comedy—best known for its sextette of "typewriter girls"—would go on to run for 505 performances.

December 18. A U.S. patent is granted for the moulded cylinder to the Lambert Company of Chicago. Made of pink celluloid, they had first been produced earlier in the year, allowing the mass production of cylinders from a master. With the major problems of production solved, Edison followed in 1901 with the "gold-moulded" cylinder. As noted by the *Guinness Book of Recorded Sound* (1984), while the cylinder peaked in popularity in 1901, the rise of the disc pointed to the inevitable eclipse of the format:

Edison correctly felt that cylinder reproduction was superior to that of the disc: the former's hill-and-dale groove was not distorted by being bent sideways round the central blank area, as an disc, and playing time was less limited. The ease with which flat discs could be mass-produced by the stamper method had meant that production costs were lower than with the pantographic and other cumbersome methods of making cylinder copies.

1901



- January 3.** Sousa's Band kick off their first tour of the year with a Brooklyn, New York Academy of Music performance. Covering the continental United States, it ends March 31 at New York City's Metropolitan Opera House.
- April 7.** Sousa's Band begin a second tour at the Metropolitan Opera House, New York City. It covers New England, the Midwest, and Ontario, ending with a June 10–July 6 residency at the Pan-American Exposition, Buffalo, New York.
- August 29.** Irish-born tenor Roger Harding dies of a viral infection in his early forties. He performed in minstrel shows, musical comedies, and opera prior to recording for many of the phonograph companies beginning in the 1890s. His repertoire included sentimental songs, lullabies, comic selections, and musical comedy hits.
- September 11.** Will F. Denny records twenty-four takes (covering ten songs) for Victor—his only session for that label.
- September 30.** Metropolitan Opera baritone Giuseppe Campanari listens to Harry McClaskey (aka Henry Burr) sing, and recommends that he go to New York for musical training.
- October 3.** The Victor Talking Machine Company is created—under the leadership of Eldridge R. Johnson—out of the merger and reorganization of two companies: the U.S. division of Emile Berliner's Berliner Gramophone Company, which was producing discs, and Johnson's Consolidated Talking Machine Company, then producing the machines for playing these discs. Victor would become the major commercial force within the fledging record industry in short order, in the process assuring the ascendancy of the flat disc format over the cylinder. The label maintained its dominance throughout much of the twentieth century on the strength of best-selling artists like Billy Murray, Paul Whiteman, Perry Como, and Elvis Presley, despite being purchased by the Radio Corporation of America in 1927 and the German media firm, Bertelsmann, in 1985.
- October 4.** Sousa's Band perform at London's Albert Hall. Following an October 7–November 2 residency at the Glasgow (Scotland) Exposition, they tour England, ending with a December 13 concert at Southampton's Philharmonic Hall.

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1902



- January 11.** Sousa's Band begin their first tour of the year with a performance at the 22nd Regiment Armory, New York City. It covers New England, the South, and the Midwest before ending with an April 2 concert at the Krueger Auditorium, Newark, New Jersey.
- May 11.** Sousa's Band inaugurate a second 1902 tour with the performance at the Metropolis Theater, New York City. It proceeds to Detroit before cutting back through Canada and New England, and ends with a May 30–June 15 residency at the Willow Grove (Pennsylvania) Park.
- June 28.** Sousa's Band start a final 1902 tour with a residency at the Atlantic City, New Jersey, Steel Pier through August 31. It takes in much of the continental United States before ending with a December 14 concert at New York City's Casino Theater.
- October 29.** The Dinwiddie Colored Quartet records three songs—"Down on the Old Camp Ground" (Victor 1714/Monarch 1714), "Poor Mourner" (Victor 1715), and "Steal Away" (Victor 1716)—without instrumental accompaniment for Victor in New York City. They are believed to be the first group to record black gospel material in an authentic manner. They would return to the studio on October 31 to cut three more songs: "My Way Is Cloudy" (Victor 1724), "Gabriel's Trumpet" (Victor 1725), and "We'll Anchor Bye-and-Bye" (Victor 1726). The single-sided Victor discs may all have been issued on Monarch; however, none but #1714 have ever been proven to exist. Race recordings—that is, records performed in African American secular and religious song styles for a black audience—would not reappear until the early 1920s, when established labels began to branch out (albeit, tentatively at first) into this field in search of further profits.
- October 31.** Arthur Collins is paired with Byron G. Harlan for the first time in a Victor recording session—Harlan's first session with the label. They would become the most successful recording duo of the acoustic era.
- December.** The National Phonograph Company discontinues publication of the *Phonogram*. The monthly trade bulletin had a circulation of sixty thousand, and featured listings of the new Edison cylinder releases.

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1903



- 1903.** The American Telephonograph Co. is founded by Danish engineer Valdemar Poulsen and P. O. Pedersen. The firm was committed to the commercial exploitation of the telegraphophone—the first wire recorder, invented by Poulsen in 1898—which consisted of a brass cylinder, with a helical groove cut into its surface into which the wire would fit. Originally promoted as a dictation and telephone message machine, poor audio reproduction compared with cylinders—and later, magnetic tape—necessitated the use of earphones.
- January.** Minstrel singer Billy Golden returns to the National Phonograph Company roster with three releases: “Turkey in the Straw” (#8293), “Roll on the Ground” (#8298), and “Mixed Ale Party” (#8311).
- January 2.** Sousa’s Band kicks off a European tour with an eight-day residency at London’s Queen’s Hall. Other nations on the itinerary include France, Belgium, Germany, Poland, Bohemia, Denmark, Holland, and Ireland. It ends July 30 with a concert at the Hippodrome, Blackpool, England.
- January 20.** *The Wizard of Oz* premieres at New York’s Majestic Theatre. Featuring music by Paul Tietjens and A. Baldwin Stone and lyrics and book by L. Frank Baum, the musical would run for 293 performances. It was adapted to film in 1939 with a new score by Harold Arlen and E. Y. Harburg. A black spinoff, *The Wiz*, would open on Broadway in 1975, and itself be made into a movie in 1978 (starring Diana Ross and Michael Jackson).
- January 30.** The U.S. Circuit Court, Western District of Pennsylvania, restrains the Kaufmann Bros. of Pittsburgh from violating Edison patents by cutting prices on the company’s phonographs, records, and blanks.
- March.** *The Edison Phonograph Monthly*, begins publication with the professed aim of keeping the National Phonograph Co. “in closer touch with the Jobbers and Dealers.”
- March.** An Edison Phonograph ad featuring the heading, “Use Edison Moulded Records Make Records of your own,” runs in the following mass circulation publications: *Leslie’s Popular Monthly*, *McClure’s Magazine*, *Munsey’s Magazine*, *Scribner’s Magazine*, *Argosy*, *Harper’s Magazine*, *Everybody’s Pearson’s*, *Ainslie’s*, *Smart Set*, *Good Housekeeping*, *Success*, *Lippincott’s*, *National Magazine*, *Overland*, *Metropolitan*, *Booklovers’ Magazine*, *Saturday Evening Post*, *Collier’s Weekly*, *Life*, *Town Topics*, *Outlook*, and the *New Era Magazine Supplement* (reproduced in the largest daily papers in fifty major U.S. cities).
- March 1.** To commemorate the opening of the Industrial Exposition at Osaka, Japan, Thomas Edison presents the Emperor of Japan with a specially finished phonograph.
- March 3.** Arthur Collins records duets with Joe Natus—the last Victor session for the duo—before cutting selections with Byron G. Harlan.
- April 1.** Releases by Edison Moulded Records include W.H. Thompson’s “The Song Bird of Melody Lane” (#8378), Byron G. Harlan’s “Somebody’s Waiting For Me” (#8380), Edward Favor’s “The Beer That Made Milwaukee Famous” (#8381), Julian Rose’s “Hebrew Vaudeville Specialty” (#8383), W. H. Thompson and Albert Campbell’s “It’s the Man in the Soldier Suit” (#8384), Harry MacDonough’s “Heidelberg (Stein Song)” (#8385), Collins & Harlan’s “When the Winter Time Comes ‘Round” (#8386), Arthur Collins’ coon song, “I Wonder Why Bill Bailey Don’t Come Home” (#8389), and “When Our Lips in Kisses Met” (#8390), by Miss Morgan and Mr. Stanley.
- May.** *National Magazine* includes an interview (reprinted in the *Edison Phonograph Monthly*) of Thomas Edison by Joe Mitchell Chapple. When asked about his favorite invention, Edison replies:
- The phonograph—the phonograph, by all means! It has been a long time since the first phonograph, as we count time nowadays, and improvements come every day; but I think I have accomplished more the past year on it than in any of the years before. My ambition is to have it so perfect that it will reproduce your Boston symphonies to perfection, giving the distinct intonation of every instrument.
- May 1.** Releases by Edison Moulded Records include Arthur Collins’ “My Little Pansy” (#8393), a Frank P. Banta piano solo, “Violets” (#8394), Byron G. Harlan’s “The Banquet in Misery Hall” (#8397), Edward

Favor's "Hamlet Was a Melancholy Dane" (#8400), and Collins & Harlan's "Waltz Me Down the Alley Sallie" (8402).

June 1. Releases by Edison Moulded Records included the Arthur Collins coon song, "Won't You Roll Dem Eyes" (#8405), a Vess Ossman banjo solo, "The Mississippi" (#8408), Edward M. Favor's "Julie" (#8411), J. F. Hopkins' "Down Where the Wurzbürger Flows Medley" (#8412), and Harry MacDonough's "Down at Lover's Roost" (#84150).

July. In an article entitled "Odd Uses for the Phonograph," the *Edison Phonograph Monthly* documents that sound recordings can lessen pain while having teeth extracted, elicit "pleasant" expressions from patrons in photography studios, and turn pet stop parrots into mimics.

July 1. Releases by Edison Moulded Records included Harry MacDonough's "Hiawatha" (#8425), Miss Morgan and Mr. Stanley's "Deed I Do" (#8435), the Edison Male Quartette's "Massa's in the Cole, Cold Ground" (#8436), Len Spencer's "Reuben Haskins of Showhegan, Maine" (#8441), and Collins & Harlan's "Hurrah for Baffin's Bay" (#8447).

August. The National Phonograph Co. announces the establishment of a record-making plant in London. Plans exist for locating more plants in the chief cities of six other European countries.

August 1. The *Edison Phonograph Monthly* advertised the release of the first national releases by a twenty-six-year-old tenor, Billy Murray: "I'm Thinking of You All the While" (Edison two-minute cylinder #8452) and "Alex Busby, Don't Go Away" (Edison two-minute cylinder #8453). Both records—which fell within the then-popular genre category of "coon songs"—were immediate hits. Although it appears that he had been making cylinders as early as 1897 for the San Francisco-based Edison distributor, Bacigalupi Brothers (which, allegedly, were in great demand on the West Coast and Pacific region), Murray become an overnight success, making records for all the major (Edison, Columbia, and Victor) and independent labels within the next year or so. In addition to possessing a powerful voice and lucid diction ideally suited to the limitations of acoustic era recording, he exhibited an extraordinary comic touch. In short order, his repertoire had expanded to include Broadway musicals, love songs and sentimental ballads, comic songs, vaudeville sketches, ethnic material, topical songs, and more faddish fare such as the jungle and cowboy songs in vogue in the first decade of the twentieth century. The finest songwriters of the day—George M. Cohan, Irving Berlin, and the Von Tilzer brothers, among others—were delighted to have their material interpreted by Murray for the record-buying public. Classic songs that received a definitive interpretation from Murray included "Alexander's Ragtime Band," "By the Light of the Silvery Moon," "Casey Jones," "Give My Regards to Broadway," "The Grand Old Flag," "In My Merry Oldsmobile," "Meet Me in St. Louis, Louis," "Moonlight Bay," "Over There," and "Yankee Doodle Boy." His popularity was such that one biographer estimated that the singer's solo and collaborative efforts outsold the releases of all other popular artists combined between 1910 and 1920. While this may represent something of an exaggeration, it is clear that Murray—in an era when recording artists were accorded minimal publicity and critical respect—played a key role, like Caruso in the classical music sector, in legitimizing the recording medium. He continued to make records through 1943; his forty-six-year recording career has rarely been equaled over the years.

August 30. Sousa's Band begins a second 1903 tour with an eight-day residency at the Willow Grove (Pennsylvania) Park. It proceeds to Chicago and back, ending October 4 at New York City's Carnegie Hall.

September 1. Releases by Edison Moulded Records included Collins & Harlan's "Parody on Hiawatha" (#8475), Billy Murray's coon song, "I Could Never Love Like That" (#8477), Billy Golden's "Medley of Coon Songs" (#8491), and "Mountain Echoes" (#8495), a violin and flute duet by Jaudas & Atz.

September 2. Already a best-selling Edison artist, Billy Murray participates in his first Victor recording session. The following matrixes were produced:

B-386 I'm Thinking of You All of the While (released as #2467)

B-387 Alec Busby, Don't Go Away (unissued)

B-388 Won't You Kindly Hum Old "Home, Sweet Home" to Me (unissued)

B-389 Up in a Coconut Tree (#2453)

B-390 My Little 'Rang Outang (#2454)

- September 11.** Collins & Harlan record “It Was the Dutch” (Victor 2451); it is believed to be the last Victor Monarch record to have a spoken announcement (done by Collins).
- September 27.** In a letter sent to the *Edison Phonograph Monthly*, F. K. Wilson writes that an Edison cylinder entitled “Hiawatha” was played 1,525 times, mostly at the “slot machine gallery at a Coatsville, Pennsylvania park before wearing out. The editor notes that most moulded records should be just as durable.
- October.** The *Edison Phonograph Monthly* announces that recording artist Cal Stewart just had a book published, *Uncle Josh Weathersby’s “Punkin Centre” Stories*. It contains all his humorous sketches, augmented by illustrations.
- October 1.** Releases by Edison Moulded Records included Miss Corrinne Morgan’s “Happy Days” (#8499), the Edison Military Band’s “American Standard March” (#8500), Collins & Harlan’s “It Was the Dutch” (#8509), Harlan & Stanley’s “Waiting for the Dinner Horn to Blow” (#8511), Billy Murray’s “Won’t You Kindly Hum Old Home Sweet Home to Me” (#8521), and Harry MacDonough’s “My Cosy Corner Girl” (#8522).
- October 13.** *Babes In Toyland* premieres at New York’s Majestic Theatre. Featuring music by Victor Herbert and lyrics and book by Glen MacDonough, the musical had a run of 192 performances. The work was adapted to screen twice: the 1934 version featured Laurel and Hardy, and the 1961 edition included Ray Bolger and Ed Wynn.
- November 1.** Releases by Edison Moulded Records included Arthur Collins’ coon song, “Any Rag” (#8525), Harry MacDonough’s “By the Sycamore Tree” (#8526), Dan W. Quinn’s “I Like You, Lil, for Fair” (#8534), the Invincible Quartette’s “Nigger Stew” (#8537), Fred Van Epps’ banjo solo, “The Lobster’s Promenade” (#8540), and Billy Murray’s coon song, “Under a Panama” (#8541).
- November 11.** Dr. A. L. Kroeber, affiliated with the University of California Department of Anthropology, finishes a month-long project documenting Mojave customs, language, ceremonies, etc., on more than one hundred phonographic cylinders through the assistance of two Mohave Indians, Captain Joe Nelson and Captain Jack Jones.
- November 24.** Arthur Pryor’s Band enters the studio for the first time, recording two takes of “Mr. Black Man” (one of which is issued as Victor 2557). According to Rudi Blesh (*They All Played Ragtime*. Alfred Knopf, 1950), Pryor’s ensemble “played with far more syncopation than any other brass band.”
- November 28.** Jules Levy dies at age forty-five. Widely considered “the world’s greatest cornet player” during the latter decades of the nineteenth century, Levy was also the first prominent musician to be recorded on a regular basis. His biggest hit was “My Country ‘Tis of Thee” (North American 470; 1893).
- November 30.** Frank P. Banta, age thirty-three, dies at his home in New York City. He had supplied to piano accompaniment (both arrangements and playing) to more than half the recordings then listed in the Edison catalog.
- December 1.** Releases by Edison Moulded Records included Billy Murray’s “Bedelia, an Irish Coon Serenade” (#8550) and “Up in the Cocoanut Tree” (#8564), Will F. Denny’s “Trixie” (#8552), Byron G. Harlan’s “Down Where the Swanee River Flows” (#8561), the Edison Quartette’s “Keep on A-Shining Silv’ry Moon” (#8571), and Harry MacDonough’s “The Maid of Timbuctoo” (#8572).

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1904



January 1. Releases by Edison Moulded Records included Billy Murray's "Under the Anheuser Bush" (#8575) and "Mary Ellen" (#8597), Harry MacDonough's "Peggy Brady" (#8579), Collins & Harlan's "What Would the Neighbors Say" (#8588), S. H. Dudley's "The Whistling Bowery Boy" (#8593), and Albert Benzler's "Pretty as a Butterfly" (#8595).

January 5. John E. Finney writes that a Savannah, Georgia theater, lacking the services of a live orchestra, utilizes an Edison Triumph Phonograph both before and during the intermission of the play, *Isis*. The venue's management was sufficiently impressed with the experiment to continue it the following week.

February. The *Edison Phonograph Monthly* states that Edison today—and in recent months—makes 50 percent more cylinders than any other company.

February 1. Releases by Edison Moulded Records included Bob Roberts' "Wouldn't It Make You Hungry" (#8602) and "The Woodchuck Song" (#8617), Len Spencer's "Clancy's Prize Waltz Contest" (#8604) and "Reuben Haskins' Ride on a Cyclone Auto" (#8619), and Collins & Harlan's "Barney" (#8608) and "I Ain't Got No Time" (#8621).

The Collins & Harlan discs were the first ever made at the Edison laboratory with orchestral accompaniment.

February 4. Various newspapers report that a phonographic record of German Emperor William's voice will be the first European deposit made in the phonetic archives to be maintained as Harvard University and in the Congressional Library and National Museum in Washington, D.C.

March 1. Releases by Edison Moulded Records included Arthur Collins' "Maydee (Pretty South Sea Island Lady)" (#8625) and "Hannah Won't You Open That Door" (#8637), Harry Anthony's "I'm Longing for My Old Kentucky Home" (#8633), the U.S. Marine Fife & Drum Corps' "Medley of National Airs" (#8638), and Harlan and Belmont's "Beautiful Birds Sing On" (#8639).

March 7. Mendlow Brothers ran an ad in the Lynn, Massachusetts, *Daily Evening Item* comparing prices for Edison Phonographs and Records between 1900 and 1904. There had been no discernable price change over that period; the players continued to retail at \$10, \$20, \$30, \$50, and \$75, while the cylinder still cost 50 cents apiece (\$5.00 per dozen).

April 1. Releases by Edison Moulded Records included Harry MacDonough's "In Zanzibar (My Little Chimpanzee)" (#8651), Len Spencer's "Uncle Tom's Cabin (Flogging Scene)" (#8656), Billy Murray's "Dear Sing Sing" (#8668), and the Edison Military Band's "Mr. Black Man (Cakewalk)" (#8669) and "Navajo Medley" (#8673).

May 1. Releases by Edison Moulded Records included Edward M. Favor's "Cordalia Malone" (#8675) and "The Irish, The Irish" (#8686), violinist Charles D'Alaine's "Pop Goes the Weasel Medley" (#8678), Collins & Harlan's "Good-bye, Fedora" (#8679) and "Possum Pie (or the Stuttering Con)" (#8697), Billy Murray's "That Is a Habit I Never Had" (#8689), and William M. Redmond's "On a Good Old Trolley Ride (Out With My Pearlie, My Steady Young Girlie)" (#8696).

April 2. Sousa's Band begin their first tour of the year with a performance at the Asbury Park, New Jersey Pavilion. It ends with an April 30–June 4 residency at the St. Louis World's Fair (Louisiana Purchase Exposition).

May 16. Edison announces that the price of Gold Moulded Records would be reduced to 35 cents (from 50 cents) effective July 18. The company's rationale was the recent increases in production capacity that made the strategy of seeking a larger market share feasible.

June 1. Releases by Edison Moulded Records included Byron G. Harlan's "All Aboard for Dreamland" (#8700) and "It's the Band" (#8718), the Mendelssohn Mixed Quartette's "Evening Chimes" (#8701), James F. Harrison's "Then and Now" (#8714), and Billy Murray's "Meet Me in St. Louis, Louis (Meet Me at the Fair)" (#8722).

- July.** Edison revives *Phonogram* as a monthly publication. By including a list of the imminent record releases, it functions as a promotional vehicle for phonograph jobbers and dealers. The first issue had a circulation of 100,000, which was increased to 110,000 and 135,000 for the August and September installments, respectively. By March 1906, circulation had reached 360,000 copies.
- July 1.** Releases by Edison Moulded Records included Vess L. Ossman's "The St. Louis Rag" (#8726), Campbell and Roberts' "An Interrupted Courtship on the Elevated Railway" (#8731), Campbell and Harrison's "My Old New Hampshire Home" (#8734), Billy Murray's "Hannah" (#8737), the Edison Concert Band's "A Bit o' Blarney" (#8742), the Edison Male Quintette's "The Old Cabin Home" (#8744), and cornetist Bohumir Kryl's "Kryl's Favorite" (#8745).
- August 1.** Releases by Edison Moulded Records included Campbell and Roberts' "Michael Clancy as a Policeman" (#8754), Harry Anthony's "Little Rustic Cottage by the Stream" (#8758), Harry MacDonough's "Mississippi Mamie" (#8762), Billy Murray's "Alexander" (#8765), clarinetist William Tuson's "Minstrel Boy" (#8769), James F. Harrison's "Two Eyes of Brown" (#8770), and Bob Roberts' "When the Coons Have a Dreamland of Their Own" (#8771).
- August 28.** Sousa's Band kick off a second 1904 tour with a nine-day residency at the Willow Grove (Pennsylvania) Park. Covering the continental United States, it ends December 5 at the Krueger Auditorium, Newark, New Jersey.
- September 1.** Releases by Edison Moulded Records included Bob Roberts' "Tippecanoe" (#8775), W. H. Thompson's "Old Folks at Home" (#8781) and "The Maple Leaf Forever" (#8799), Harlan and Stanley's "Dixie" (#8784), Billy Murray's "Old Mother Goose" (#8785), and George Seymour Lenox's "The Bloom is on the Rye" (#8793).
- October 1.** Releases by Edison Moulded Records included two coon songs by Bob Roberts ("Teasing," #8804; "Here's My Friend," #8824), Harry Tally's "Seminole" (#8808), Collins and Harlan's "Down Where the Sweet Potatoes Grow" (#8810), Miss Nelson and Mr. Stanley's "What Colored Eyes Do You Love" (#8814), and MacDonough and Biehling's "Bye and Bye You Will Forget Me" (#8817).
- October 11.** The National Phonograph Co. declines acceptance of a Gold Medal for its Phonograph exhibition at the St. Louis World's Fair. President William E. Gilmore stated that it ran counter to company policy to pursue "awards of any character."
- November.** The *Edison Phonograph Monthly* looks at the phonograph clubs phenomena. As offered by various retailers, the concept enables financially strapped individuals to obtain a phonograph and recordings through an installment plan format.
- November 7.** *Little Johnny Jones*, George M. Cohan's third musical (and first hit), premieres at the Liberty Theatre in New York City. Cohan not only wrote the music, lyrics, and book, but directed and starred in the work. Featuring the songs "The Yankee Doodle Boy" and "Give My Regards to Broadway"—both of which were hit records at the time as recorded for a variety of labels by Billy Murray—the musical had an initial run of 52 performances; following a road tour, the show returned to Broadway twice for a total run of twenty weeks.
- November 20.** Releases by Edison Moulded Records included two songs by Irving Gillette (aka Henry Burr)—"Shine On, Oh Stars" (#8827) and "Star of Bethlehem" (#8853), Billy Murray's "Save It for Me" (#8830), Campbell and Harrison's "Rock of Ages" (#8839), the Ossman Banjo Trio's "I've Got a Feelin' for You" (#8841), the Edison Symphony Orchestra's "Edison Tennessee Barn Dance" (#8844) and "My Little Canoe" (#8851), and Frank C. Stanley's "Birthday of a King" (#8852).
- December 20.** Releases by Edison Moulded Records included the Edison Concert Band's "The Auto Race" (#8856), Miss Grace Nelson's "My Little Canoe" (#8858), Billy Murray's "Mr. Wilson, That's All" (#8863) and "Come Take a Trip in My Airship" (#8874), the Criterion Quartette's "Little Tommy Went a Fishing" (#8866), the Edison Instrumental Quintette's "Loving Hearts" (#8871), and Arthur Collins' "Abraham" (#8873).

1905



- January.** The first issue of *Talking Machine World* is published. Due to its intelligent and unbiased coverage, it is immediately recognized as the preeminent recording industry journal.
- January 4.** Henry Burr makes his first recordings for Victor. Two cuts from the session—"Daddy" (4239) and "Loch Lomond" (#4240)—are issued in March.
- January 6.** Sousa's Band begin a British tour with a performance at Liverpool's Philharmonic Hall. It ends May 9 at the same venue.
- January 23.** Releases by Edison Moulded Records included Irving Gillette's "My Dreams" (#8904), Billy Murray's "Yankee Doodle Boy" (#8910), Fred G. Rover's "Those Songs My Mother Used to Sing" (#8911), Murray & Roberts' "Dan, Dan, Dan-u-el" (#8913), and Arthur Collins' "Gimme de Leavins" (#8917).
- February 25.** Releases by Edison Moulded Records included Irving Gillette's "Oh Promise Me" (#8929), Collins & Harlan's "Oh, Oh, Sallie" (#8935), the Edison Military Band's "Darkie Tickle" (#8937), Murray & Roberts' "Can't You See My Heart Beats All for You" (#8942), and Miss Ada Jones' "My Carolina Lady" (#8948).
- March.** The *Edison Phonograph Monthly* includes the warning, "Jobbers are cautioned against allowing their sample Records each month to permanently leave their possession, or to be sold either to Dealers or to the public ahead of the receipt of their stock orders." In the May issue of *EPM*, it was noted that the National Phonograph Co. decided to stop furnishing one jobber with promotional cylinders in the future.
- March 25.** Releases by Edison Moulded Records included Billy Murray's "If Mister Boston Lawson Has His Way" (#8954), Miss Ada Jones' "He's Me Pal" (#8957), Irving Gillette's "In the Shade of the Old Apple Tree" (#8958), Harry MacDonough's "Billy" (#8964), and the Edison Concert Band's "Yankee Patrol" (#8971).
- April 23.** The Schenectady (NY) *Sunday Press* reports that Rev. Henry C. Slade delivered his own funeral sermon via phonograph on March 9, at Rideout, Kentucky.
- April 25.** Releases by Edison Moulded Records included Collins and Harlan's "Tammany" (#8979), Miss Ada Jones' "You Ain't the Man I Thought You was" (#8989), Murray and Roberts' "I've Got a Little Money and I've Saved It All for You" (#8991), Irving Gillette's "Good Night, Little Girl, Good Night" (#8995), Billy Murray's "When Father Laid the Carpet on the Stairs" (#8998), and Arthur Collins' "Preacher and the Bear" (#9900).
- May 4.** Victor begins featuring Billy Murray as lead vocalist for the Haydn Quartet in dance and novelty number. Harry Macdonough continues as frontman on sentimental ballads, old standards, and gospel hymns.
- May 10.** Bass vocalist George H. Broderick dies of pneumonia, at age fifty, at his home in Chicago. He recorded for all of the major record labels at the turn of the century, including Berliner and Edison. The first numbered record of the Consolidated Talking Machine Company (later renamed Victor) featured him reciting the Eugene Field poem, "Departure"; recorded on June 28, 1900, it was assigned the catalog number "A-1."
- June 1.** Releases by Edison Moulded Records included Billy Murray's "Paddy's Day" (#9009), Anthony & Harrison's "O Morning Land" (#9010), Ada Jones & Len Spencer's "Ev'ry Little Bit Helps" (#9016), and "South Carolina Minstrels" (#9024), by the Edison Minstrels (featuring Len Spencer, Billy Murray and a chorus by the Edison Quartette with orchestra accompaniment).
- July 1.** The National Phonograph Co. announces the establishment of the Edison Commercial System for installing the Edison Business Phonograph. The advantages cited include centralization of the office type-writing force and the ability to render department heads free of clerical routine.

- July 1.** Releases by Edison Moulded Records included Cyrus Pippins' "Courting Matilda" (#9030), "Shame on You!" (#9033), by Tascott, the white coon, Rubel and Tuson's "Two Little Bullfinches Polka" (#9035), Ada Jones and Len Spencer's "Antomy and Cleopatra" (#9036), Billy Murray's "Me an' de Minstrel Ban" (#9037), and Miss Nelson and Mr. Stanley's "Sambo and Dinah" (#9043).
- August 1.** Releases by Edison Moulded Records included Miss Clarice Vance's "Mariar" (#9051), the Knickerbocker Quintette's "The Rosary" (#9052), Edgar L. Davenport's "Jim Bludsoe" (#9053), Billy Murray's "My Irish Molly O" (#9063), and Ada Jones and Len Spencer's "Louis and Lena at Luna Park" (#9064).
- September 1.** Releases by Edison Moulded Records included Hebert L. Clarke and John Hazel's "Swiss Boy" (#9077), Ada Jones and Len Spencer's "Chimmie and Maggie at the Hippodrome" (#9079), Miss Marie Narelle's "Killarney" (#9081), Irving Gillette's "Little Girl You'll Do" (#9094), and Billy Murray's "Give My Regards to Broadway" (#9095).
- October.** The *Edison Phonograph Monthly* reports on the popularity of slot phonographs in penny arcades across the nation.
- October 1.** Releases by Edison Moulded Records included Bob Roberts' "Everybody Works But Father" (#9100), Theo. Van Yorx's "I Wait For Thee" (#9102), Miss Elene Forster's "The Village Seamstress" (#9103), Samuel Siegel's "Evening on the Plaza" (#9113), and Billy Murray's "Hiram Green, Good-Bye" (#9118).
- November 1.** Releases by Edison Moulded Records included Billy Murray's "In Timbuctoo" (#9127), Byron G. Harlan's "Wait 'Till the Sun Shines, Nellie" (#9130), Ada Jones' "I'm the Only Star That Twinkles on Broadway" (#9135), Edward Barrow's "The Irish Girl I Love" (#9140), Edward M. Favor's "Fol-the-rol-lol" (#9142).
- December.** *Variety* begins publication. The trade weekly focuses on the entertainment business, including vaudeville, theater, the cinema, and other mass media.
- December 1.** Releases by Edison Moulded Records included Hans Kronold's "Traumerei" (#9149), Andrew Keefe's "I'm Old but I'm Awfully Tough" (#9152), Collins and Harlan's "Nigger Loves His Possum" (#9160), Frank Bush's "Short Stories by Frank Bush" (#9163), Billy Murray's "Sympathy" (#9164), and the Edison Male Quartette's "Silent Night" (#9168).

1906



- January.** The *Edison Phonograph Monthly* includes a response by the National Phonograph Co. to occasional inquiries that their recordings include print-outs of the lyrics to the songs. The company deems it to be cost prohibitive due to reproduction costs and the likelihood that song publishers would demand financial reimbursement.
- January 1.** Releases by Edison Moulded Records included the Edison Concert Band's "The Choristers" (#9170) and "It Blew! Blew! Blew! Schottische" (#9185), MacDonough and Biehling's "Good-Bye 'Dixie' Dear" (#9187), Billy Murray's "Yankee Boogie" (#9188), and Spencer and Holt's "Barnyard Serenade" (#9190).
- January 7.** Sousa's Band kick off their first tour of the year at New York City's Hippodrome. It winds through New England, the South, and the Midwest (including Toronto) before ending with another Hippodrome concert April 8.
- February 1.** Releases by Edison Moulded Records included Eugene Rose's "Genevieve' Waltz Medley" (#9197), Joe Belmont's "College Life March" (#9203), Billy Murray's "Lazy Moon" (#9204), Madge Maitland's "Is Everybody Happy?" (#9210), Arthur Collins' "Robinson Crusoe's Isle" (#9211), and Ada Jones and Len Spencer's "The Original Cohens" (#9215).
- March.** The *Edison Phonograph Monthly* includes a National Phonograph Co. announcement that jobbers and dealers would do well to advertise the seventy-four recordings—termed "cut-outs—that were eliminated from the February 1st *Record Catalogue*. The firm states, that while these selections "are quite as attractive as anything in the catalogue," it is necessary to trim stock with approximately three hundred new titles being released annually.
- March 1.** Releases by Edison Moulded Records included Andrew Keefe's "Uncle Josh Weathersby in a Department Store" (#9221), Ada Jones' "Just a Little Rocking Chair and You" (#9222), Bob Roberts' "My Name is Morgan, but It Ain't J.P." (#9227), Billy Murray's "Forty-Five Minutes from Broadway" (#9231), and Edward Meeker's "What's the Use of Knocking (When a Man is Down)" (#9234).
- March 26.** The New York Circuit Court of Appeals issues an injunction against the National Phonograph Co. from selling phonographs and records in violation of contracts granted the New York Phonograph Company by the now defunct North American Phonograph Company in 1896. Edison continues to do business in that state, contending that the rights outlined in this prior agreement had long since expired, and promising to protect its jobbers and dealers with the best legal representation money can buy.
- April 1.** Releases by Edison Moulded Records included Irving Gillette's "When the Whip-poor-will Sings, Marguerite" (#9243), Spencer and Porter's "Flanagan's Night Off" (#9244), Miss Hoy and Mr. Anthony's "I Would Like To Marry You" (#9248), Albert Benzler's "Ching Chang—Chinese Galop" (#9253), Billy Murray's "You're a Grand Old Rag" (#9256).
- April 15.** Sousa's Band begin their second tour of the year at New York City's Hippodrome. Limited to venues in New England and Montreal, it ends May 6 at the Hippodrome.
- April 18.** San Francisco suffers major damage from an earthquake. Edison's West Coast jobber, Peter Bacigalupi, provides an eyewitness account of the event in the July issue of the *Edison Phonograph Monthly* (pp. 10–12).
- May 1.** Releases by Edison Moulded Records included Ada Jones' "My Little Dutch Colleen" (#9267) and "So Long, Mary" (#9288), Harlan G. Harlan's "Keep on the Sunny Side" (#9271), the Edison Minstrels' "At the Minstrel Show—Nos. 1-6" (#s 9275-9280), and Collins and Harlan's "Traveling" (#9287).
- June 27.** Releases by Edison Moulded Records included Alan Turner's "In Happy Moments" (#9291), Leopold Moeslein's "Sailor's Hornpipe Medley" (#9293), Billy Murray's "If Washington Should Come To Life" (#9300), Irving Gillette's "Lonesome Little Maid" (#9303), Will F. Denny's "Nothing Like That in Our Family" (#9306), and George P. Watson's "Chas. T. Ellis' Baby Song" (#9308).

- July.** Implementing a proposal by Guglielmo Marconi (inventor of the wireless spark transmitter) made during his visit to the American Graphophone Company's Bridgeport plant, Columbia introduces the Velvet-Tone thin, flexible laminated shellac record, which features a paper core. The format demonstrates a reduction in surface noise compared with standard shellac discs.
- July 27.** Releases by Edison Moulded Records included Ada Jones' "Waiting at the Church" (#9315), Anthony and Harrison's "Heaven Is My Home" (#9319), Spencer and Porter's "The Morning After" (#9326), Billy Murray's "I'm Up in the Air About Mary" (#9329), and Ada Jones and Len Spencer's "Bashful Henry and His Lovin' Lucy" (#9335).
- August 27.** Releases by Edison Moulded Records included Billy Murray's "Waltz Me Around Again, Willie" (#9340), John Kimble's "American Calk Walk" (#9341), Harry MacDonough's "Where the River Shannon Flows" (#9344), Edward M. Favor's "The Umpire is a Most Unhappy Man" (#9352), and the Edison Mixed Quartette's "I Surrender All" (#9353).
- September.** John Philip Sousa contributes an article, "The Menace of Mechanical Music," to *Appleton's Magazine*. He warns that records could cause a deterioration of musical taste and put many musicians out of work. He goes on to say that the desire to study music would be diminished, with future Mozarts and Wagners losing their incentive to create new work.
- September 8.** The New York *Evening Post* publishes a reply to John Philip Sousa's attack on all mechanical playing devices in the September issue of *Appleton's Magazine*:
- "Canned music" is the epithet applied by Mr. Sousa to the music made by phonographs and "piano-players." He strongly objects to it on the ground that it tends to blunt our national music sense. But it is a little difficult to see what there is to blunt in the musical sense of a nation which makes a hero of a Sousa, paying him \$50,000 for a mediocre march not worth \$50. The phonographs help make life more worth living to farmers and villagers.
- September 16.** Following an August 12 to September 3 residency at the Willow Grove (Pennsylvania) Part, Sousa's Band kicks off a final 1906 tour at the Cumberland, Maryland, Academy of Music. It will cover the Midwest, Boston, and New York state before ending October 28 at New York City's Hippodrome.
- September 27.** Releases by Edison Moulded Records included Helen Trix's "Is Your Mother In, Molly Malone?" (#9365), Hans Kronold's "Simple Confession" (#9366), Miss Hinkle and Mr. MacDonough's "Softly and Tenderly" (#9367), Ada Jones' "If the Man in the Moon were a Coon" (#9372), and Billy Murray's "Come Take a Skate with Me" (#9380).
- October.** Newspaper magnate William Randolph Hearst deploys cylinder recordings of his speeches while campaigning for the governor's office in the state of New York. The wax Graphophone masters are manufactured by Columbia in New York City, electroplated and molded, and distributed for playback at public gatherings and circulation by libraries.
- October.** Paris-based Pathe Records begins producing shellac-based records after experimenting with single-sided discs with a recording in wax on top of a cement base. The company's output, however, remains unique in that the vertically cut grooves are wider than those employed by other labels. In addition, they rotated at 90 rpm—rather than the usual 78–80 rpm—and started on the inside near the center of the disc, spiraling out to the edge. The irregularities—which required Pathe playback equipment, limited the firm's ability to compete in the U.S. or U.K. markets.
- October 15.** A letter, written by "Veritas," is published by the *Talking Machine News* which questions whether Thomas Edison invented the phonograph. Another letter in the same vein, signed by Henry Seymour, is included in the journal's November 1 issue. Frank L. Dyer, General Counsel of the National Phonograph Co., composes a lengthy reply reasserting Edison's claim as the inventor of the talking machine, which is published in the London edition of the *Edison Phonograph Monthly* for January 1907. It is reprinted in the February issue of *EPM's* American edition. The company continued to use its commercial and political muscle to press the Edison perspective until forced out of business by the Great Depression.
- October 27.** Releases by Edison Moulded Records included Billy Murray's "Are You Coming Out To-night, Mary Ann?" (#9395), Harry MacDonough's "Not Because Your Hair Is Curly" (#9398), Harlan and

Stanley's "The Rube and the Country Doctor" (#9399), Florence Hinkle's "Lover and the Bird" (#9400), and the Edison Male Quartette's "Since Nellie Went Away" (#9408).

November. The *Edison Phonograph Monthly* provides a tour (with photos) of Edison's start-of-the-art Recording Department, opened in mid-1905 on the seventeenth floor of the Knickerbocker building, Manhattan. Included is a description of the acoustic recording process.

November 27. Releases by Edison Moulded Records included Collins & Harlan's "Camp Meeting Time" (#9415), Ada Jones' "Hottentot Love Song" (#9418), Arthur Collins' "Abraham Jefferson Washington Lee" (#9423), Billy Murray's "My Mariuccia Take-a Steamboat" (#9430), and Ada Jones and Len Spencer's "Down on the Farm" (#9431).

December 1. The *Sioux City (Iowa) Tribune* reports that a Council Bluffs resident, Rudolph Walter, received a phonograph recording that day from his parents, who were then in England. In addition to talking to him, they had his sister sing one of his favorite songs. Walter indicated that he would return the favor for the Christmas holidays.

December 6. A John Philip Sousa article in New York's *Town Topics* describes a fictitious concert played by a stage full of phonographs conducted by a "Professor Punk" and tells of a performance of *Faust* by an all-star cast at the home of the "Automated Opera." He notes that the event ushered in a new era in which mechanical devices would completely replace conventional instruments.

December 25. The Christmas 1906 issue of *Musical Trades* includes an article written by John Philip Sousa entitled "My Contention." He argues that the wording of the existing copyright law is ambiguous and is being interpreted by record producers to their advantage.

December 27. Releases by Edison Moulded Records included Harlan and Stanley's "Tramp! Tramp! Tramp!" (#9439), W. H. Thompson's "Why Can't a Girl Be a Soldier" (#9446), Collins and Harlan's "Arrah Wanna" (#9447), Mrs. Alice Shaw and Twin Daughters' "Spring-Tide Revels" (#9448), and Billy Murray's "When Tommy Atkins Marries Dolly Gray" (#9451).

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1907



January 28. Releases by Edison Moulded Records included the Vassar Girls Quartette's "Kentucky Babe" (#9460), Billy Murray's "A Lemon in the Garden of Love" (#9462) and "Alice, Where Art Thou Going?" (#9474), Collins & Harlan's "Good-a-bye John!" (#9463), Andrew Keefe's "Uncle Josh in a Chinese Laundry" (#9466), Miss Hinkle and Miss Keyes' "Looking This Way" (#9467), James F. Harrison's "Good Bye, Sweet Maryland" (#9468), J. W. Myers' "Night Time" (#9470), and "Whistle It" (#9471), a selection from *The Red Mill* interpreted by Miss Trix and Messrs. Meeker and Murray.

February. The *Edison Phonograph Monthly* publishes an article entitled "Doubtful Points Legally Interpreted." Intended to serve as an ethical and commercial for Edison jobbers and dealers, it provides lengthy responses to the following questions:

1. What constitutes a proper initial order from a new Dealer, and what is meant by a suitable store?
2. Can an authorized Dealer sell out his business to another party, provided his successor continues the sale of our goods?
3. Can a Dealer who was sold out his business open up in another town without placing the initial order required of a new Dealer?
4. Is a Dealer allowed a pay a commission, and may the commission be paid in Records?
5. Can Jobbers or Dealers enter into contracts with newspapers to handle premium machines and exchange such machines for Edison machines, and also enter into a Contract with a subscriber for the purchase of Edison Records as a part consideration for the delivery of the premium machine without violating the Conditions of Sale?

February 27. Releases by Edison Moulded Records included Ada Jones' "My Irish Rosie" (#9484), the Edison Venetian Trio's "Memories of Home" (#9485), Steve Porter's "Flanagan's Troubles in a Restaurant" (#9495), Billy Murray's "Waiting for a Certain Girl" (#9496), Collins & Harlan's "Bake Dat Chicken Pie" (#9499), and S. H. Dudley's "Merry Whistling Darkey" (#9502).

March 27. Releases by Edison Moulded Records included a harp solo, "Angel's Serenade" (##9509), by Charles Schuetze, Louise Le Baron's "That's What the Rose Said to Me" (#9518), Collins & Harlan's "My Kickapoo Queen" (#9519), Billy Murray's "Ida-Ho!" (#9520), and Edward Meeker's "Do, Re, Mi, Fa, Sol, La, Si, Do" (#9526).

April. The *Edison Phonograph Monthly* reports that the National Phonograph Co.'s volume of business for the 1906-1907 fiscal year increased 50 percent over the preceding year.

April 27. Releases by Edison Moulded Records included Bob Roberts' "No Wedding Bells for Me" (#9538), Edith Helena's "The Last Rose of Summer" (#9546), Billy Murray's "San Antonio" (#9547), Frederick H. Potter's "Let Me Hear the Band Play, 'The Girl I Left Behind'" (#9548), and Will F. Denny's "Ask Me Not" (#9551).

May. The *Scientific American* describes a time-controlled phonograph—consisting of a spring which trips a lever attached at one end to an ordinary alarm clock, while at the other end a cord which passes over a pulley is connected to the starting lever of a phonograph—invented by Dr. J. E. Hett of Berlin, Ontario. The mechanism appears to have been created to function primarily as a more pleasant form of alarm clock.

May 27. Releases by Edison Moulded Records included Billy Murray's "In Washington" (#9558), Collins & Harlan's "Reed Bird (The Indian's Bride)" (#9559), W. H. Thompson's "It's a Long Way Back to Dear Old Mother's Knee" (#9560), the Edison Vaudeville Co.'s "Mrs. Clancy and the Street Musicians" (#9564), and Ada Jones and Len Spencer's "Becky and Izzie" (#9572).

June 25. Victor and G&T (The Gramophone and Typewriter Co.), a London offshoot of the Washington D.C.-based Berliner Gramophone Co., sign an agreement which divides the world into two distinct trading sectors. The contract would remain in effect until 1957.

June 27. Releases by Edison Moulded Records included the Edison Military Band's "Dream of the Rarebit Fiend" (#9585) and "Shoulder Arms March" (#9601), Billy Murray's "Because I'm Married Now" (#9586), Bob

Roberts' "You' Have to Wait Till My Ship Comes In" (#9590), Frank C. Stanley's "Hymns of the Old Church Choir" (#9592), and Edward Meeker's "Save a Little Money for a Rainy Day" (#9596).

- July.** The *Edison Phonograph Monthly* heralds the appearance of a "new type of Edison phonograph," the Alva, designed to meet the demand for a player that can be operated by alternating current widely used in most communities. Listing for \$80, it is similar to Edison's Triumph model, possessing the same cabinet and general mechanism (except the motor).
- July 27.** Releases by Edison Moulded Records included Reinald Werrenrath's "My Dear" (#9604), Billy Murray's "He Goes To Church On Sunday" (#9612), August Molinari's "Street Piano Medley" (#9615), Edward Meeker's "Harrigan" (#9616), and Murry K. Hill's "In the Good Old Steamboat Days" (#9619).
- August 8.** Sousa's Band begin their 1907 tour with a performance at the Asbury Park, New Jersey, Casino. Covering the continental United States, it ends December 14 at the Albany, New York, Armory.
- August 27.** Releases by Edison Moulded Records included Ada Jones' "Jack and Jill" (#9627), Manuel Romain's "When the Bluebirds Nest Again, Sweet Nellie Gray" (#9628), Billy Murray's "I'd Rather Two-Step Than Waltz, Bill" (#9634), Edward Meeker's "I Think I Oughtn't Ought to Any More" (#9638), and Harlan and Belmont's "The Blue Jay and the Thrush" (#9648).
- September 27.** Releases by Edison Moulded Records included Reed Miller's "The Birds in Georgia Sing of Tennessee" (#9658), Ada Jones and Billy Murray's "Will You Be My Teddy Bear?" (#9659), Lilian Doreen's "Take Me Back to New York Town" (#9666), Joe Belmont's "Snow Bird Mazurka" (#9667), Billy Murray's "In the Land of the Buffalo" (#9668), and the Edison Minstrels' "Dixie Minstrels" (#9672).
- October.** In an article titled, "Collections of Rare Records," the *Edison Phonograph Monthly* states "there is no doubt but that as home recording becomes more understood and carefully studied, collections of records will be made just as today collections of rare autographs arouse much interest and obtain enormous prices when put up at auction."
- October 28.** Releases by Edison Moulded Records included Billy Murray's "Who? Me?" (#9680), Irving Gillette's "June Moon" (#9682), Ada Jones and Billy Murray's "Kiss, Kiss, Kiss" (#9683), Arthur Collins' "If I'm Goin'to Die, I'm Goin' to Have Some Fun" (#9684), and the Edison Vaudeville Company's "At the Village Post Office" (#9687).
- November 1.** G&T changes its name back to The Gramophone Co. Ltd. (which had last been employed in December 1900). Firm headquarters—formerly at 31 Maiden Lane, London—are relocated to the new factory at Hayes, Middlesex.
- November 27.** Releases by Edison Moulded Records included Collins & Harlan's "In Monkey Land" (#9700), Irving Gillette's "Some Day When Dreams Come True" (#9702), Ada Jones' "Wouldn't You Like to Have Me for a Sweetheart?" (#9706), the Edison Vaudeville Company's "Three Rubes Seeing New York" (#9707), James Brockman's "Marianina" (#9712), and Len Spencer and Gilbert Girard's "Old Dog Sport" (#9715).
- December 23.** Releases by Edison Moulded Records included Frederic Rose's "Down in the Old Cherry Orchard" (#9723), Ada Jones and Billy Murray's "Smile, Smile, Smile" (#9724), James Brockman's "Marititch" (#9730), Mr. and Mrs. Waterous' "O, Moment That I Bless" (#9731), and Billy Murray's "Dixie Dan" (#9742).

1908



- January 5.** Sousa's Band begin their first tour of the year with a performance at the New York City Hippodrome. Covering New England, the South, and the Midwest, it ends March 3 at the Providence, Rhode Island Infantry Hall.
- January 25.** Releases by Edison Moulded Records included Billy Murray's "Somebody's Been Around Here Since I've Been Gone" (#9747), Stella Tobin's "Will He Answer 'Goo-Goo?'" (#9758), Steve Porter's "Imitation of Amateur Night at the Vaudeville" (#9764), and Arthur Collins' "Much Obligated to You" (#9768).
- February.** U.S. Circuit Court for the Eastern District of Pennsylvania determines in the case of the New Jersey Patent Company and National Phonograph Company vs. Fred G. Schaefer that Edison's selling contracts should be upheld, and enjoins the illegal sale of records at cut prices.
- February 1.** Seven Edison recordings by Scotch comedian Harry Lauder are released. They include some of his best-known material such as "I Love a Lassie" (#19178) and "Stop Yer Ticklin', Jock" (#19179).
- February 25.** Releases by Edison Moulded Records included Florence Hinkle's "Golden Sails" (#9774), the Edison Symphony Orchestra's "The Teddy Bears' Picnic" (#9777), Billy Murray's "I'm Afraid to Come Home in the Dark" (#9780), Frederic Rose's "The Heart You Lost in Maryland You'll Find in Tennessee" (#9782), and Steve Porter's "Flanagan's St. Patrick's Day" (#9790).
- March.** The *Edison Phonograph Monthly* denies a report circulating in the Midwest that Ada Jones recently died. It reports that she is in good health and making records for Edison each month.
- March 1.** Russian author Leo Tolstoy writes Thomas Edison thanking him for the gift of a phonograph for use "as a labor saving device."
- March 25.** Releases by Edison Moulded Records included Billy Murray's "Under Any Old Flag at All" (#9796), Charles D'Almaine's "Hornpipe Medley" (#9797), Ada Jones and Billy Murray's "When You Steal a Kiss—or Two" (#9799), Edward M. Favor's "I'm Looking for the Man That Wrote 'The Merry Widow Waltz'" (#9806), and Arthur Collins' "I Got to See de Minstrel Show" (#9812).
- April 25.** Releases by Edison Moulded Records included Ada Jones and Len Spencer's "Chimmie and Maggie at 'The Merry Widow'" (#9820), Edward M. Favor's "The Girl Who Threw Me Down" (#9831), Billy Murray's "One! Two! Three! All Over" (#9832), Edward Meeker's "Stuttering Dick" (#9836), and Ada Jones' "Pass It Along to Father" (#9838).
- May.** The *Edison Phonograph Monthly* includes the comments made by Frank L. Dyer, general counsel for the National Phonograph Co., at the congressional hearings for a proposed copyright bill:
- The National Phonograph Co. have signed no agreement providing for a two-cent royalty. . . Admitting that copyright protection can constitutionally extend to talking-machine records, and that public interests require new legislation on the point, my client, the National Phonograph Co., is willing to agree to any fair and reasonable arrangement. I am convinced, however, that the scheme is neither constitutional nor expedient.
- May 25.** Releases by Edison Records included Alan Turner's "Good-Bye, Sweetheart, Good-Bye" (#9843), Ada Jones and Billy Murray's "When the Song of Love is Heard" (#9844), the Edison Concert Band's "Humoresque on 'The Merry Widow Waltz'" (#9851), Spencer and Mozart's "Krausmeyer's Birthday Party" (#9853), the Edison Military Band's "Nigger in the Barnyard" (#9856) and "Harry Lauder Medley" (#9865), Ada Jones; "All She Gets From the Iceman is Ice" (#9859), and Billy Murray's "Big Chief Smoke" (#9862).
- June 1.** Edison releases ten records by William Jennings Bryan. They include such orations as "The Labor Question" (#9915) and "Immortality" (#9923).
- June 25.** Releases by Edison Records included Ada Jones' "Smarty" (#9872), Ada Jones and Billy Murray's "When We Are M-A-Double-R-I-E-D" (#9875), Frederick Potter's "Topeka" (#9882), and Collins & Harlan's "Nothing Hardly Ever Bothers Me" (#9883).

- July.** Zon-o-phone issues Will F. Denny's "All the Girls Look Good to Me" (#1048). This appears to have been his last recording to be produced for any label.
- July 25.** Releases by Edison Records included Dorothy Kingsley's "It Always Comes With the Summer" (#9892), William Craig's "Lady Binnie and the Shores of Lake Erie" (#9893), Billy Murray's "Yankee Doodle Comes to Town" (#9895), Arthur Collins' "Mother Hasn't Spoke to Father Since" (#9898), Will Oakland's "When the Autumn Moon is Creeping Thro' the Woodlands" (#9902), and Ada Jones and Billy Murray's "A, B, C's of the U.S.A." (#9903).
- August 3.** William H. Taft records 12 speeches for Edison Records. Selections include "Irish Humor" (#9997) and "Rights and Progress of the Negro" (#10007). Along with the William Jennings Bryan recordings made earlier in the year, they are heavily promoted during the presidential campaign season.
- August 16.** Sousa's Band kicks off its final 1908 tour with a twenty-three-day residency at the Willow Grove (Pennsylvania) Park. Covering Ohio, West Virginia, Maryland, Virginia, and New Jersey, it ends with a concert at the New York City Hippodrome on October 18.
- August 25.** Releases by Edison Records included Len Spencer and Mozarto's "Sim and Sam, the Musical Coons" (#9923), Matt Keefe and George Stricklett's "Mother's Lullaby" (#9932), Ada Jones and Billy Murray's "I've Taken Quite a Fancy to You" (#9933), Billy Murray's "Starlight Maid" (#9938), and Collins & Harlan's "Down in Jungle Town" (#9941).
- September 25.** Releases by Edison Records included Ed Morton's "Don't Take Me Home" (#9949), Ada Jones and Billy Murray's "Cuddle Up a Little Closer, Lovey Mine" (#9950), the Edison Minstrels' "Jubilee Minstrels" (#9953), Frederic C. Freemantel's "Ah! So Pure" (#9962), Billy Murray's "Pride of the Prairie" (#9968), and the New York Military Band's "Genee Waltzes from 'The Soul Kiss'" (#9971).
- October 1.** Edison's wax Amberol series, with two hundred windings per inch—the first narrow-groove cylinders, double the previous standard, and capable for running for four minutes—is first issued. The extended playback capabilities led Edison to exploit the operatic repertoire and market the newly developed Amberola Phonograph with an enclosed horn. The Amberols were brittle, however, causing problems with rough handling; this led to Edison's introduction of the Blue Amberol configuration in 1912, which were constructed of durable (reputed to survive three thousand plays when used with the Edison Diamond Reproducer), relatively silent-surfaced plastic. Although the Blue Amberols never challenged the hegemony of the flat disc, they continued to be used in rural areas of North America until Edison shut down all phonograph-related operations on November 1, 1929. The first fifty issues include Steve Porter's "Flanagan and 'The Reillys' at a Baseball Game" (#4), Arthur Collins' "The Preacher and the Bear" (#18), Gu Reed's "Asleep in the Deep" (#20), Steve Porter's "A Police Court Scene" (#37), and Cal Stewart's "A Busy Week at Pumpkin Center" (#43).
- October 2.** Will Denny dies in Seattle at age forty-eight. He had suffered a seizure September 22 while touring the Pantages Circuit. The Boston native was a prolific artist during the first two decades of commercial recording: his biggest hits were "The Pretty Red Rose" (New England cylinder, 1892) and "Any Old Place I Hang My Hat Is 'Home Sweet Home' to Me" (Gram-o-Phone 956; 1901).
- October 14.** Nat M. Wills participates in his first Victor recording session. One track produced at the time, "No News' or 'What Killed the Dog'" (#5612; reissued on 17222) becomes his biggest hit, remaining in the Victor catalog until remade by Frank Crumit in 1927.
- October 25.** Releases by Edison Records included Amy Butler's "It's the Pretty Things You Say" (#9974), the American Symphony Orchestra's "Golden Blonde" (#9979), Thomas Chalmers' "Evening Star" (#9982), Steve Porter's "A Morning in Mrs. Reilly's Kitchen" (#9988), and the Knickerbocker Quartette's "Come Where My Love Lies Dreaming" (#9994).
- November 25.** Edison Standard (Two-Minute) Record releases include Cal Stewart's "Uncle Josh's Arrival in New York City" (#10016) and "Last Day of School at Pumpkin Centre" (#10021), Billy Murray's "I'm Glad I'm Married" (#10018) and "My Rosy Rambler" (#10022), and Ada Jones and Billy Murray's "Oh, You Coon!" (#10025). Edison Amberol (Four-Minute) Record releases include Marshall P. Wilder's "A Few Short Stories" (#54) and "Stories About a Baby" (#57), Ada Jones' "When Grandma was a Girl" (#55), and Cal Stewart's "The County Fair at Pumpkin Center" (#59).

December 1. With the introduction of the new Amberol format, two hundred Edison Standard (Two-Minute) Records are withdrawn from the company catalogue.

December 24. Edison Standard Record releases include Cal Stewart's "Uncle Josh's New Year's Pledge" (#10034) and "Uncle Josh in a Roller Skating Rink" (#10048), Billy Murray's "Good Evening, Caroline" (#10038), Ada Jones and Billy Murray's "Rainbow" (#10049), and the Metropolitan Quartette's "Darling Nellie Gray" (#10053). Edison Amberol Record releases include the Empire Vaudeville Co.'s "Aunt Dinah's Golden Wedding" (#63) and Miss Chapman and Mr. Anthony's "Sing Me to Sleep" (#67).

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- January 25.** Edison Standard Record releases include Cal Stewart's "Uncle Josh in Society" (#10058) and "Jim Lawson's Horse Trade" (#10070), Billy Murray's "Sullivan" (#10060), June Rossmore's "I Don't Like You" (#10062), and Ada Jones and Billy Murray's "A Can't Say You're the Only One" (#10069). Edison Amberol Record releases include Cal Stewart's "Uncle Josh Keeps House" (#75), Edith Chapman's "Mona" (#76), Ada Jones and Billy Murray's "Cohan's Pet Names" (#78), and Miss Stevenson and Mr. Stanley's "Battle Hymn of the Republic" (#79).
- February 25.** Edison Standard Record releases include Sallie Stembler's "Ev'rything's Funny to Me" (#10081), Cal Stewart's "Uncle Josh on a Fifth Avenue Bus" (#10085) and "Ground Hog Dog at Pumpkin Centre" (#10093), and Ada Jones and Billy Murray's "Oh, You Kid!" (#10090). Edison Amberol Record releases include Cal Stewart & Company's "Uncle Josh's Huskin' Bee" (#83) and the National Guard Fife and Drum Corps' "On Parade Medley" (#92).
- March 25.** Edison Standard Record releases include "Happy Days March" (#10097), by Maurice Levi and his Band, the American String Quartette's "Solitude of the Shepherdess" (#10100), Billy Murray's "Jennie" (#10107), and Ada Jones and Billy Murray's "I'm Looking for a Sweetheart and I Think You'll Do" (#10114). Edison Amberol Record releases include the Peerless Quartette's "Choruses of Six Popular Songs" (#110) and Golden and Hughes' "My Uncle's Farm" (#111).
- April 24.** Edison Standard Record releases include William Craig's "Sterling Castle and Harvest Dance" (#10120), Press Eldridge's "A Confidential Chat" (#10121), Harbert Payne's "Ayesha, My Sweet Egyptian" (#10125), Billy Murray's "I Used to Be Afraid to Go Home in the Dark" (#10127). Harry Fay's "I Don't Care if There's a Girl There" (#10133), and Ada Jones and Billy Murray's "Shine On, Harvest Moon" (#10134). Edison Amberol Record releases include Mabel McKinley's "Golden Rod" (#122), Billy Murray's "I'm Awfully Strong for You" (#130), and the Metropolitan Quartette's "Come Where the Lilies Bloom" (#131).
- May 25.** Edison Standard Record releases include "Brooke's Triumphant March" (#101037), the label debut for the United States Marine Band, Ada Jones and Billy Murray's "Isn't Love a Grand Old Thing" (#10150), and "Denver Town" (#10155), the first offering by the Premier Quartette (aka American Quartet when recording for Victor).
Edison Amberol Record releases include Grace Cameron's "Adam and Eve" (#136) and "Gavotte – Caprice" (#152), a mandolin/guitar duet by Samuel Siegel and Roy H. Butin.
- June 25.** Edison Standard Record releases include Ada Jones and Billy Murray's "Blue Feather" (#10162), Billy Murray's "It Happens in Many Families" (#10167), and the Premier Quartette's "Good Night, Moonlight" (#10174). Edison Amberol Record releases include Digby Bell's "The Tough Kid on the Right Field Fence" (#156), Billy Murray's "When a Fellow's on the Level with a Girl That's on the Square" (#164), and Frederick Gunster's "Where is My Wandering Boy To-Night?" (#167).
- July 24.** Edison Standard Record releases include Nat M. Wills' "Parody 'Down in Jungle Town'" (#10178), Josie Sadler's "He Falls for the Ladies Every Time" (#10179), the Premier Quartette's "Little Willie" (#10186), and Ada Jones and Billy Murray's "Can't You See I Love You?" (#10190). Edison Amberol Record releases include Len Spencer's "The Arkansas Traveler" (#181), Arthur S. Witcomb's "Believe Me If All Those Endearing Young Charms" (#183), John Barnes Wells' "Good Night, Dear" (#187), and Eugene A. Jaudas' "Garry Owen Medley" (#189).
- August 15.** Sousa's Band begin their 1909 tour with a twenty-three-day residency at the Willow Grove (Pennsylvania) Park. It covers the continental United States as well as Quebec and Ontario before ending with a December 21 concert at Jackson's Theater, Bridgeport, Connecticut.
- August 24.** Edison Standard Record releases include Alexander Prince's "Scotch Reels" (#10200), Ada Jones and Billy Murray's "I'm Awful Glad I Met You" (#10202), Arthur Osmond's "I Played My Concertina" (#10209), and Billy Murray's "Take Me Up with You Dearie" (#10213). Edison Amberol Record releases

include Miss Ray Cox's "The Baseball Girl" (#196), Pete Murray's "Lily of the Prairie" (#207), and Ada Jones and Billy Murray's "Googy-oo" (#211).

- September 1.** Edison introduces the mahogany-sided Cygnet Horn, which promotional literature claims combines attractiveness with fidelity and functionality.
- September 13.** *The Chocolate Soldier* premieres at New York's Lyric Theatre. Featuring music by Oscar Strauss and lyrics and book by Stanislaus Stange, it would run for 296 performances. The musical represented an English translation of *Der Tapfere Soldat* (originally presented in Vienna in 1908), which was adapted from the George Bernard Shaw play, *Arms and the Man*.
- September 25.** Edison Standard Record releases include the Whitney Brothers Quartette's "Santa Lucia" (#10230), Arthur C. Clough's "When the Meadow Larks Are Calling, Annie Laurie" (#10233), and Collins & Harlan's "Down at the Huskin' Bee" (#10234). Edison Amberol Record releases include Billy Murray's "I've Got Rings On My Fingers" (#218), P. J. Frosini's "Seneca Waltz" (#223), Earl Cartwright's "Two Grenadiers" (#251), and Ernest Pike & Peter Dawson's "Ever of Thee" (#258).
- October 25.** Edison Amberol Record releases—placed ahead of the two-minute cylinders for first time in the *Edison Phonograph Monthly*—include the "Stars and Stripes Forever March" (#285), the label debut for Sousa's Band, Victor Herbert and his Orchestra's "Selections from 'Little Nemo'" (#287), and Collins & Harlan's "Run, Brudder Possum, Run!" (#301). Edison Standard Record releases include Olly Oakley's "Oakley Quickstep" (#10244) and Cal Stewart's "Uncle Josh at the Opera" (#10253).
- November 24.** Edison Amberol Record releases include Ada Jones and Len Spencer's "The Golden Wedding" (#312), Billy Murray's "Good Luck, Mary" (#314), and Elizabeth Wheeler and Harry Anthony's "The Garden of Dreams" (#315). Edison Standard Record releases include the Premier Quartette's "Swanee Babe" (#10263) and Billy Murray's "Foolish Questions" (#10273).
- December 24.** Edison Amberol Record releases include John F. Burckhardt's "Annie Laurie and Home, Sweet Home" (#327), the Jorda-Rocabruna Instrumental Quintette's "Monte Cristo Waltz" (#333), and Ada Jones and Billy Murray's "Emmaline" (#343). Edison Standard Record releases include Bessie Wynn's "It's Hard To Find a Real Nice Man" (#10278), Jack Pleasants' "I Said 'Hooray'" (#10293), and the Premier Quartette's "Wedding Bells" (#10294).

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- January 25.** Edison Amberol Record releases include Harvey Hindermeier's [sic] "Hello, Mr. Moonman, Hello!" (#348), Collins & Harlan's "Slip on Your Gingham Gown" (#358), and Ada Jones and Billy Murray's "I'm Glad I'm a Boy and I'm Glad I'm a Girl" (#362). Edison Standard Record releases include Stella Mayhew's recording debut, "I'm Looking for Something to Eat" (#10298) and the Vienna Instrumental Quartet's "The Tin Soldier" (#10303).
- February 25.** Edison Amberol Record releases include the Manhattan Mixed Trio's "D They Think of Me at Home?" (#367), Billy Murray's "The Hat My Father Wore Upon St. Patrick's Day" (#382), "The Bonnie Blue Flag" (#389), by Polk Miler's Old South Quartette, and Harry Lauder's "The Bounding Sea" (#12119) and "When I Get Back Again to Bonnie Scotland" (#12132). Edison Standard Record releases include Marie Dressler's "I'm a Goin' to Change My Man" (#10318), H. Benne Henton's "Laverne" (#10321) and Ada Jones and Billy Murray's "What Makes the World Go 'Round" (#10330).
- March 25.** Edison Amberol Record releases include Edgar L. Davenport's "Sheridan's Ride" (#297) and Golden and Hughes' "The Two Happy Darkey Boys" (#403). Edison Standard Record releases include Cal Stewart's "Uncle Josh in a Chinese Laundry" (#10343) and Ada Jones and Billy Murray's "The Belle of the Barbers' Ball" (#10344).
- April 1.** John Yorke Atlee dies at age sixty-eight. Known as the "artistic whistler," he was one of the earliest recording stars with such hits as "The Mocking Bird" (Columbia, 1891), "Home, Sweet Home" (Columbia, 1891), and "After the Ball" (Columbia, 1893).
- April 25.** Edison Amberol Record releases include Billy Murray's "Has Anybody Here Seen Kelly?" (#416), Joe Maxwell's "I'd Like to Be the Follow that Girl is Waiting For" (#427), Ada Jones and Len Spencer's "The Suffragette" (#428), and "The Cubanola Glide" (432), by Collins & Harlan with the New York Military Band. Edison Standard Record releases include Billy Murray's "He's a College Boy" (#10354), Miss Marvin and Mr. Anthony's "Some Day" (#10355), Sophie Tucker's "That Lovin' Rag" (#10360), and Ada Jones' "By the Light of the Silvery Moon" (#10362).
- May 25.** Edison Amberol Record releases include Marie Florence's "My Hero" (#437), Billy Murray's "Casey" (#450), and Premier Quartette's "Farmyard Medley" (#451). Edison Standard Record releases include Roxy P. LaRocca's "Annie Laurie" (#10368) and Billy Murray's "What's the Matter With Father" (#10369).
- June 25.** Edison Amberol Record releases include "Patriotic Songs of America" (#457), by the New York Military and Premier Quartette, and Billy Murray's "Mister Pat O'Hare" (#464). Edison Standard Record releases include Vess L. Ossman's "The Moose March" (#10383) and Steve Poster's "Flanagan in Central Park" (#10390).
- July 25.** Edison Amberol Record releases include Stella Mayhew's "The Grizzly Bear" (#479), Pike and Kirkby's "Just for To-Night" (#486), Billy Murray's "The Morning After the Night Before" (#488), and the Premier Quartette's "A Night Trip to Buffalo" (#492). Edison Standard Record releases include J. Scott Skinner's "The Birlin Reels" (#10402) and Billy Murray's "I'm On My Way to Reno" (#10405).
- August 13.** Sousa's Band begin their first tour of the year with a performance at the Great Auditorium, Ocean Grove, New Jersey. Covering Pennsylvania and New York venues, it ends with a September 19–24 residency at the Pittsburgh Exposition.
- August 25.** Edison Amberol Record releases include Charles Daab's "Irish and Scotch Melodies" (#498), Maude Raymond's "Phoebe Brown" (#505), Billy Williams' "My Old Armchair" (#510), and the Premier Quartette's "Carry Me Back to Old Virginy" (#512). Edison Standard Record releases include "The Lady Bugs' Review" (#10421) and the Long Acre Quartette's "That Fussy Rag" (#10423).
- August 30.** *Madame Sherry* premieres at the New Amsterdam Theatre, in New York City. Featuring music by Karl Hoschna and lyrics and book by Otto Haubach (changed to Harbach during World War I), it had a run of 231 performances. Notable songs included "Every Little Movement" and "Put Your Arms Around Me Honey."

September 24. Edison Amberol Record releases include Miss Barbour and Mr. Anthony's "Where the Daisies Bloom" (#522), Jere Sanford's "Yodling and Whistling Specialty" (#523), and Billy Murray's "Come Be My Sunshone, Dearie" (#531). Edison Standard Record releases include Edward Meeker's "Play That BarberShop Chord" (#1043) and the Knickerbocker Quartet's "Oft in the Stilly Night" (#10435).

October 25. Edison Amberol Record releases include "Red Wing" (#541), by Frederic Potter, Chorus and New York Military Band and Billy Murray's "Way Down in Cotton Town" (#543). Edison Standard Record releases include Billy Murray's "Nix on the Glow-Worm, Lena" (#10437) and Stella Mayhew and Billie Taylor's "That Beautiful Rag" (#10438).

November 6. Sousa's Band kick off a second 1910 tour with a concert at New York City's Metropolitan Opera House. Covering New England, Canada, the Midwest, and the Southeast, it ends with a December 14–20 residency at the Cement Exposition, Madison Square Garden, New York City.

November 7. *Naughty Marietta* premieres at the New York Theatre, in New York City. Featuring music by Victor Herbert and lyrics and book by Rida Johnson Young, it had a run of 136 performances. The classic work owed much to producer Oscar Hammerstein—forced into musical theater due to mounting debts associated with his operatic ventures—who brought in Herbert and two of his star opera singers, Emma Trentini and Orville Harrold. A movie version, starring Jeanette MacDonald and Nelson Eddy, was made in 1935.

November 25. Edison Amberol Record releases include Helen Clark's "The Man in the Silvery Moon" (#570), the New York Military Band's "By the Light of the Silvery Moon Medley" (#574), and Ada Jones and Billy Murray's "Silver Bell" (#576). Edison Standard Record releases include Will Oakland's "There's a Clock Upon the Mantel Striking One, Two, Three" (#10447) and Sophie Tucker's "Reuben Rag" (#10449).

December 12. Frank C. Stanley (real name: William Stanley Grinsted) dies of pleuro-pneumonia—the result of a cold contracted at the Waldorf-Astoria recital in New York City—at age forty-one. Widely considered the top bass vocalist in the acoustic era, he began his career playing the banjo, accompanying Arthur Collins on others on recordings in the late 1890s. He went on to fame as leader—and manager—of the Peerless Quartet. His hits included "Blue Bell" (Edison 8655; 1904) and "Tramp! Tramp! Tramp!" (Victor 16531; 1910).

December 24. Edison Amberol Record releases include Will Oakland's "Mother Machree" (#583) and Ada Jones' "You'se Just a Little Nigger, Still You'se Mine, All Mine" (#588). Edison Standard Record releases include Ada Jones and Billy Murray's "You're Mine, All Mine" (#10458) and Collins & Harlan's "Cotton Time" (#10464).

December 31. Edison discontinues five hundred Standard Records from its catalogue.

December 31. The Edison Sales Department Bulletin No. 59 outlines a new record exchange plan to take effect January 1, 1911. Among its provisions:

1. Dealers may return to Jobbers to the extent and under the conditions hereinafter indicated, any Edison (Domestic and Foreign) Records—Standard, Amberol or Grand Opera—listed more than one year previous to such return, receiving full credit at the rate of 21 cents for each Standard record, 30 cents for each Amberol record, 47 cents for each Standard Grand Opera record, 60 cents for each Amberol Grand Opera \$1.00 record, 90 cents for each Amberol Grand Opera \$1.50 record and \$1.20 for each Amberol Grand Opera \$2.00 record.
2. Dealers may return records to their Jobbers for credit as above to the extent of 10 percent of their record purchases for every three months as advised by Jobber...

1911



- January 2.** Sousa's Band perform at Queen's Hall, London, the first of a six-day engagement featuring two daily concerts. They kick off a 352-day world tour covering 47,346 miles—"the most extensive tour undertaken by a musical organization of that size." (Paul Edmund Bierley. *The Incredible Band of John Philip Sousa*. University of Illinois Press, 2006)
- January 6.** George Walker dies of syphilis in Islip, New York. Along with Bert Williams, he was part of a popular comedy team from the mid-1890s up through their last performance together in Louisville in February 1909.
- January 25.** Edison Amberol Record releases include Miss Spencer and Mr. Ormsby's "Alma" (#601), Reinald Werrenrath's "Asthore" (#602), and Berick von Norden's "The Lord Is My Light" (#612). Edison Standard Record releases include Ada Jones and Billy Murray's "Oh, You Dream" (#10472) and the Weber Male Quartet's "In Absence" (#10474).
- February 25.** Edison Amberol Record releases include the Premier Quartet's "Down on the Mississippi" (#626) and "The Jingle of Jungle Joe" (#638), Billy Murray's "Gee! But It's Great to Meet a Friend from Your Home Town" (#631), and Arthur C. Clough's "Let Me Call You Sweetheart" (#637). Edison Standard Record releases include Leon Rice's "When the Roses Bloom" (#10479) and W.H. Thompson's "Dreams, Just Dreams" (#10481).
- March 18.** Copyright is assigned to the Irving Berlin composition, "Alexander's Ragtime Band."
- March 24.** The *Louisville Times* publishes an article about the life of railroad engineer, John Luther Jones, who achieved immortality when an old round-house African American, Wallace Saunders, composed a song about Casey's fatal train accident on March 18, 1900. With some fifty to seventy-five verses added via the public domain, and a Broadway reinterpretation by T. Lawrence Seibert and Eddie Newton, Saunders continues to shovel coal and wipe engines for the Illinois Central railroad.
- March 25.** Edison Amberol Record releases include Billy Murray's "Stop, Stop, Stop" (#648), Ada Jones and Billy Murray's "Come Josephine in My Flying Machine" (#655), and Cal Stewart's "The Revival Meeting at Pumpkin Center" (#657). Edison Standard Record releases include Agnos Noll's "Sweet Red Roses" (#10487) and the Peerless Quartet's "Way Down East" (#10489).
- April 17.** Vaudeville and musical comedy star Emma Carus introduces "Alexander's Ragtime Band" on stage.
- April 25.** Edison Amberol Record releases include Frank H. Doyle's "I Love the Name of Mary" (#667), Billy Murray's "Piano Man" (#673) and "Let Me Live and Stay in Dixieland" (#674), Marcus Kellerman's "Danny Deever" (#682), and the Empire Vaudeville Company's "Mother Goose Days" (#685). Edison Standard Record releases include the biggest selling Amberol recording of the past six months, "Silver Bell" (#10492), by Ada Jones and Billy Murray, and "That Girl" Quartet's "Honeymooning, Honey, in Bombay" (#10494).
- May 25.** Edison Amberol Record releases include Sophie Tucker's "Some of These Days" (#691), Ada Jones and Billy Murray's "There's Something About You, Dear, that Appeals to Me" (#695) and "Rainbow" (#699), the latter already one of biggest sellers in the Standard catalog, Guido Gialdini's "Birds of the Forest" (#701), and Karel Bondam's "Spinning Song" (#707). Edison Standard Record releases—all of which are make-overs previously issued in the Amberol format—include Billy Murray's "Casey Jones" (#10499) and Collins & Harlan's "The Cubanola Glide" (#10500).
- June 24.** Edison Amberol Record releases include Ada Jones' "All Alone" (#725), the National Promenade Band's "Huskin' Bee Medley" (#727), and the Knickerbocker Quartet's "Old Black Joe" (#738). Edison Standard Record releases—all make-overs from the Amberol catalog—include Ada Jones' big seller, "Any Little Girl, That's a Nice Little Girl, Is the Right Little Girl for Me" (#10502) and Ada Jones and Billy Murray's "Come, Josephine, in My Flying Machine" (#10505).

- June 26.** The Six Brown Brothers—a saxophone vaudeville act actually formed as a quintet comprised of Tom, William, Verne, Alex, and Fred Brown in 1910—make their first recordings in New York. The session results in “American Patrol”/“The Bullfrog and the Coon” (Columbia A-1041).
- July.** The *New Phonogram* celebrates its seventh anniversary. More than five hundred thousand copies of each issue are now being distributed to Edison owners worldwide.
- July 10.** Edison officially unveils the Edison Disc Phonograph at the Fifth Annual Convention of the National Association of Talking Machine Jobbers, Milwaukee, Wisconsin.
- July 25.** Edison Amberol Record releases include Anna Chandler’s “In the Land of Harmony” (#741), the Metropolitan Quartet’s “My Hula Hula Love” (#742), Guido Deiro’s “My Sweetheart” (#743), “Yankee Doodle” (745), by the Premier Quartet and New York Military Band, Frederick Weld’s “By the Saskatchewan” (#755), and the Garde Republicaine Band’s “Hungarian Serenade (#757). Edison Standard Record releases include Billy Murray’s reworking of the Ada Jones Amberol hit, “All Alone” (#10509) and the Whitney Brothers’ Quartet’s “Forsaken” (#10510).
- August 19.** A full-page ad in *Variety* taken out by the Snyder Company terms its song, “Alexander’s Ragtime Band” “The Song Sensation of the Century...” Recordings would flood the marketplace, including versions by Collins & Harlan, the Victor Military Band, and Billy Murray.
- August 25.** Edison Amberol Record releases include Dr. Franklin Lawson’s “Tell Her I Love Her So” (#769), Walter Van Brunt’s “I’m Just Pinin’ for You” (#771) and “Any Girl Looks Good in Summer” (#775), and Stanley Kirkby’s “Your Eyes Have Told Me So” (#781). Edison Standard Record releases include Sousa’s Band’s “The Lion Chase” (#10511) and Marie Narelle and Mary Jordan’s “Every Little Movement” (#10512).
- September 25.** Edison Amberol Record releases include Fred Van Epps’ “Dixie Medley” (#804), Evan Baldwin’s “Oh Tiny, Play That ‘Traumerei’” (#805), and Bessie Volckmann’s “Good-Bye, Sweet Day” (#809). Edison Standard Record releases include Manuel Romain’s “Down in Sunshine Valley” (#10519) and the Vienna Instrumental Quartet’s “In Vienna – Serenade” (#10520).
- October 9.** Harry Lauder begins his fourth American tour at the Manhattan Opera House.
- October 25.** Edison Amberol Record releases include Billy Murray’s “Alexander’s Ragtime Band” (#817), Walter Van Brunt’s “The Old Town is Looking Mighty Good Tonight” (#825) and “I Want a Girl” (#832), and the Premier Quartet’s “The Washington Waddle” (#827). Edison Standard Record releases include Billy Murray’s “Alexander’s Ragtime Band” (#10522)—the first instance of a simultaneous issue in both cylinder formats—and the Premier Quartet’s “When I’m Alone I’m Lonesome” (#10523).
- November 25.** Edison Amberol Record releases include the third saxophone solo recording to be included in the firm’s catalog, Harry S. Barbour’s “Tyrolienne Serenade” (#843), Henri Scott’s “O’er the Fresh Green Fields” (#844), Billy Murray’s “The Oceana Roll” (#846), Roland Hogue’s “You’re the Queen in the Kingdom of My Heart” (#850), and R. Festyn Davies’ “Open the Gates of the Temple” (#858). Edison Standard Record releases include the National Military Band’s “With Sword and Song March” (#19526) and Ethel Hepburn’s “Will the Roses Bloom in Heaven?” (#10527).
- December 10.** Sousa’s Band end their 1911 world tour with performances at the New York City Hippodrome.
- December 23.** Edison Amberol Record releases include Billy Murray’s “Any Place the Old Flag Flies” (#875), Charles R. Hargreaves’ “O’er the Blue Waters” (#878), Mary Hissem-de Moss’s “Ecstasy” (#883), the Frank Croxton Quartet’s “Flora’s Holiday” (#884), Lottie Gilson’s “Can’t You Take It Back and Change It for a Boy?” (#890), and the Premier Quartet’s “That Mysterious Rag” (#893). Edison Standard Record releases include Ada Jones’ “You’ve Got to Take Me Home To-night” (#10533) and the Premier Quartet’s “The Red Rose Rag” (#10535).

1912



- January 24.** Edison Amberol Record releases include Nevada Van der Veer-Miller's "Trust in the Lord" (#898), Joseph A. Phillips' "The Chase" (#901), and the Premier Quartet's "Oh, That Navajo Rag" (#917) and "Oh You Beautiful Doll" (#921). Edison Standard Record releases include Walter Van Brunt's "There's a Dixie Girl Who's Longing for a Yankee Doodle Boy" (#10538) and a make-over of Amberol #693—"That Mysterious Rag" (#10539), by the Premier Quartet—one of the big novelty hits of the season.
- February 24.** Edison Amberol Record releases include the 5th Eve. Presbyterian Church Choir's "23rd Psalm" (#929), Maurice Burkhart's "After the Honeymoon" (#932), and Manhattan Ladies' Quartet's "Pussy's in the Well" (#941). Edison Standard Record releases include the New York Military Band's "Silver Star" (#10541) and "La Paloma" (#10544), by the Trio Instrumental "Arriga."
- February 26.** Edison issues nine Amberol Records (#s 978-986) featuring the Fisk University Jubilee Quartet singing Negro religious and plantation songs.
- March 25.** Edison Amberol Record releases include three vaudeville-style selections by Irene Franklin—"I've Got the Mumps" (#950), "The Talkative Waitress" (#951), and "I Want to be a Janitor's Child" (#952)—Billy Murray's "Rum Tum Tiddle" (#954), the Premier Quartet's "Moonlight Bay" (#962) and "Ragtime Violin" (#966), and Elsie Baker's "Your Smile" (#971). Edison Standard Record releases include companion releases of Murray's "Rum Tum Tiddle" (#10548) and the Premier Quartet's "Moonlight Bay" (#10550).
- April 25.** Edison Amberol Record releases include the Premier Quartet's "That Coontown Quartet" (#996) and "That Hypnotizing Man" (#1001), Fred Van Epps' "Alexander Ragtime Band Medley" (#1002), and Andre Benoist's "Old Folks at Home, with Variations" (#1006). Edison Standard Record releases include Elsie Baker's "Pickaninny's Lullaby" (#10552) and Walter Van Brunt's make-over of Amberol #910, "I Want a Regular Pal" for a "Gal" (#10553).
- May 25.** Edison Amberol Record releases include Collins & Harlan's "The Darkies' Ragtime Ball" (#1020), Charles Daab and William Dorn's "So So' Polka" (#1021), the Metropolitan Quartet's "Golden Deer" (#1027), and Julius Spindler's "Long, Long Ago – with Variations" (#1034). Edison Standard Record releases include Elizabeth Spencer's "Absent" (#10557) and Byron G. Harlan's "They Gotta Quit Kickin' My Dawg Aroun'" (#10559).
- June 25.** Edison Amberol Record releases include Donald Chalmers' debut selection, "Till the Sands of the Desert Grow Cold" (#1043), Bill Murray's "The Gaby Glide" (#1049) and "Mammy's Shufflin' Dance" (#1051), and Irene Armstrong's "My Laddie" (#1055). Edison Standard Record releases include "Santa Lucia March" (#10561), by the H.M. Irish Guards Band, and Billy Williams' "My Father was Born in Killarney" (#10562).
- July.** Columbia terminates all cylinder production, opting hereafter to focus exclusively on the disc medium.
- July 25.** Edison Amberol Record releases include Harriet Bawden's "Ma Curly-Heady Babby" (#1066), Charles W. Harrison's "Oriental Rose" (#1068), George P. Watson's "Sauerkraut Is Bully Medley" (#1076), and Mildred Graham Reardon's "Embarrassment" (#1084). Edison Standard Record releases include Ada Jones' "Oh, Mr. Dream Man" (#10567) and Harvey Hindermeyer and Donald Chalmers' "The Roses, The Robins and You" (#10569).
- August 1.** Edison introduces its new Home Recording Outfit, consisting of a four-minute recorder, three blank records, and a hand shaving machine.
- August 24.** Edison Amberol Record releases include Hugh Allan's "I Know a Lovely Garden"/"Because" (#1105), "Opera Burlesque, on Sextette from 'Lucia'" (#1107), by Billy Murray and Mixed Chorus), and Ada Jones' "Whistle It" (#1118), from *The Wall Street Girl*. Edison Standard Record releases include Walter Van Brunt's "I'd Love to Live in Loveland With a Girl Like You" (#10572) and the Premier Quartet's Amberol make-over, "The Skeleton Rag" (#10575).
- September 25.** Edison Amberol Record releases include Harry E. Humphrey's "Buck Fanshaw's Funeral" (#1127), the Cathedral Choir's "By the Old Cathedral Door" (#1128), the Heidelberg Quintet's "Under the Love

Tree" (#1131), Collins & Harlan's "Waiting for the Robert E. Lee" (#1144), Archie Anderson's "Will Yo No Come Back Again" (#12471), and William Davidson's "O Sing to Me the Auld Scotch Sangs" (#12474).

October 1. Edison introduces the new Blue Amberol configuration. From this point onward, all Edison Phonographs will be of the four-minute type only.

October 25. Edison Blue Amberol Record releases include Fred Van Eps' "Darkies' Dream"/"Darkies' Awakening" (#1544), the Empire Vaudeville Co.'s "Aunt Dinah's Golden Wedding" (#1563), Billy Murray's "Everybody Two Step" (#1587), "I'm the Guy" (#1592), and "Kentucky Days" (#1597), and Mary Carson's "O Dry Those Tears" (#1593).

November 20. Edison Blue Amberol Record releases—many of which are reissues than first appeared in the Amberol format—include Grace Kerns' "Roses Bloom for Lovers" (#1504), Ada Jones and Male Quartet's "By the Light of the Silvery Moon" (#1521), Ada Jones and Billy Murray's "Silver Bell" (#1524), the Emos Quartet's "Good-Night, Good-Night, Beloved" (#1548), and Billy Murray's "Casey Jones" (#1550), "When I Get You Alone Tonight" (#1602), and "Sweetheart Let's Go A-Walking" (#1607).

December. The *Edison Phonograph Monthly* comes out solidly in favor of price cutting in articles like "New Line-Cuts and a Few Suggestions" and "The Cut Prices Will Clean Up Your Stock."

1913



- January 1.** A pubescent Louis Armstrong is picked up by the New Orleans police for firing a pistol the previous evening. He is sent to a reform school, the Coloured Waifs' Home, where he was allowed to join the band, eventually taking up the cornet.
- February 1.** Edison Blue Amberol Record releases include Collins & Harlan's "Row, Row, Row" (#1529), Spindler, Santangelo and Giammatteo's "Dialogue for Three" (#1616), Arthur C. Lichty's "Sleepy Rose" (#1617), Edna Brown's "I'll Sit Right on the Moon" (#1623), and Royal Fish's "You're the Flower of My Heart, Sweet Adeline" (#1625).
- March 15.** Edison Blue Amberol Record releases include Helen Clark and Edwin Skedden's "When I Met You Last Night in Dreamland" (#1627), the Neapolitan Instrumenta Quartet's "How Could I Forget Thee" (#1630), Charles Hackett's "Mattinata" (#1636), Ferdinand Himmelreich's "Nearer, My God, to Thee" (#1647), and Albert A. Wiederhold's "Gipsy John" (#1649).
- April 15.** Edison Blue Amberol Record releases include "Medley of Country Dances" (#1716), by E.A. Jaudas, Charlotte Kirwan and Harvey Hindermeyer's "Sympathy" (#1717), and Joseph Parsons' "Deep Down in My Heart" (#1727).
- May 15.** Edison Blue Amberol Record releases include Anna Chandler's "All Night Long" (#1739), the Edison Light Opera Co.'s "Favorite Airs from the Geisha" (#1740), and Campbell and Gillette's "Always Take a Girl Named Daisy" (#1762).
- May 24.** President Woodrow Wilson delivers an address to North American Indians via the Edison Phonograph at the White House.
- June.** The *Edison Phonograph Monthly* announces the first catalog of Blue Amberols and updated phonograph model catalog.
- July 15.** Edison Blue Amberol Record releases include the Premier Quartet's "You're a Great Big Blue Eyed Baby" (#1792), "Ragtime Violin" (#1806), and "And the Green Grass Grew All Around" (#1808), Ada Jones and Billy Murray's "Oh, You Silv'ry Bells" (#1800), the Edison Concert Band's "Glowworm" (#1807), and "Aloha Oe" (#1812), by Toots Paka's Hawaiians.
- August 1.** The debut of the inaugural Edison Disc Records list. The material is culled from Blue Amberol masters; recording artists are not listed. List prices range from \$1 to \$3 per disc. Releases include "Moonlight in Jungleland"—Baritone and Tenor Duet/"Below the Mason-Dixon Line"—Baritone Solo (#50001), "Home, Sweet Home"—Mixed Quartet/"The Swallow"—Mixed Quartet (#82033), and "Bird on the Wing"—Mixed Quartet/"Silent Night"—Soprano, Tenor and Baritone (#82040).
- August 15.** Edison Blue Amberol Record releases include Mrs. Clarence Eddy's "Kathleen Mavourneen" (#1828), Vernon Archibald's "Down by the Old Mill Stream" (#1829), Elizabeth Spencer and E. Eleanor Patterson's "I Would That My Love" (#1831), and Van Avery's "Just Plain Dog" (#1840). Many of the one hundred added monthly selections are reissues of four-minute Amberol masters.
- September 15.** Edison Blue Amberol Record releases include "Funny Doings at Sleepy Hollow" (#1929), by Harlan E. Knight and Co., Ada Jones and Billy Murray's standard, "Come, Josephine, in My Flying Machine" (#1949), and saxophonist H. Benne Henton's "The Kiss Waltz" (#1966).
- October.** Edison announces its first disc line, renamed the Edison Diamond-Disc in June 1914. Although the label continued to produce Blue Amberol cylinders until ceasing the productions of phonographs and records on November 1, 1929, it was clear that the format was losing ground fast as a commercially viable product. In contrast to the laterally cut grooves employed by the other American record companies, Edison's records employed the process first utilized by cylinders. According to Roland Gelatt (*The Fabulous Phonograph*),

The combination of vertical-cut recording, individually ground diamond styli, and Edison's usual high standards of construction acted to make these instruments superior acoustically to any competing talking machine.

October 25. Edison Blue Amberol Record releases include Marie Kaiser's "Villanelle – Oft Have I Seen the Swift Swallow" (#2015), Ada Jones and Billy Murray's "Snow Deer" (#2021), and Steve Porter's "Alderman Doolin's Campaign Speech" (#2037).

November 18. Henry Burr, Albert Campbell, and countertenor Will Oakland cut "I'm On My Way to Mandalay" (Victor 17503)—apparently the first time three tenors sing together on a recording.

November 25. Edison Blue Amberol Record releases include T. Foster Why's "Thy Sentinel Am I" (#2065), Elizabeth Spencer and Billy Murray's "The Doll Girl" (#2066), and the National Promenade Band's "The Horse Trot" (#2076).

December 24. Edison Blue Amberol Record releases include Charlotte Kirwan and Kathryn Staats' "The Lord is My Shepherd" (#2117), Ernst Albert Couturier's "A Dream" (#2119), Emory B. Randolph's "When the Song Birds Sing No More" (#2120), Elizabeth Spencer and Walter Van Brunt's "Be My Little Baby Bumble Bee" (#2140), and Owen J. McCormack's "The Lass from the County Mayo" (#2142).

1914



- January.** The Columbia Stellar Quartet's debut disc, "Sally in Our Alley"/"The Girl I Left Behind Me" (#1440) issued. The group—which specialized in popular and Broadway songs, was founded in late 1913 with members Charles Harrison and John Barnes Wells (tenors), baritone Andrea Sarto, and bass Frank Croxton.
- February.** Edison Blue Amberol Record releases include Henry Heidelberg's "The Nightingale" (#2149), George Wilton Ballard's "When the Twilight Comes to Kiss the Rose Good-night" (#2150), and Edward Sterling Wright's "A Little Christmas Basket"/"Howdy! Honey! Howdy!" (#2152) and "When De Co'n Pones' Hot"/"Possum" (#2153).
- March 19.** Fred Van Eps—a minstrel-styled banjoist who first recorded on brown wax cylinders in the 1890s, makes his first ensemble dance recordings in New York for Victor.
- August 6.** Patrick Conway's Band record the first Victor disc to bear include the designation "Fox Trot." Composed by black ragtime composer Joe Jordan and titled "Sweetie Dear," it would be followed in short order by literally thousands of similarly described recordings.
- October.** The New York-based Little Wonder Record Company, founded by Henry Waterson of the music publishing firm Waterson, Berlin and Snyder, introduces single-sided 5½-inch discs listing for 10 cents. The first release features Henry Burr's "Ben Bolt"; he would appear on more Little Wonder records than any other vocalist.
- December 15.** Len (Leonard Garfield) Spencer, reputed to have been America's first nationally-known recording star, dies at age forty-seven. His career embraced a dizzying array of styles—sentimental ballads, minstrel songs, dramatic recitations, and comic duets—which enabled him to assume many ethnic roles. His hits included "Ta-Ra-Ra-Boom Der E" (Columbia, 1892), "Little Alabama Coon" (Columbia 7156; 1895), and "Arkansas Traveler" (Victor 1101, 1902; remake of his 1900 Columbia hit and the biggest seller of the pre-1905 era).

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1915



- May.** Henry Burr forms his own label, the Paroquette Record Manufacturing Co.
- May.** Victor Emerson announces the formation of the Emerson Phonograph Company, Inc. His business strategy would consist of exploiting the low-priced market and contracting out as much work as possible.
- September 15.** Jelly Roll Morton's "Jelly Roll Blues" is published—along with instrumental parts—in Chicago by Will Rossiter. Arranged by pianist Mel Stitze, it appears to have been the published jazz arrangement.
- November.** A Sergeant Dwyer, VC, records his eyewitness account of World War I conditions in the trenches for Regal, British Columbia's budget-priced subsidiary label. It was the first recording to address the conflict beyond comments made by notable politicians and other key figures. After returning to the front, from the leave which enabled him to provide his recorded insights, the young officer would be killed in action.

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1916



- February 4.** Having made many solo recordings in the past, Vess Ossman cuts his first tracks as the leader of Vess Ossman's Banjo Orchestra in Camden, New Jersey. The session produces one release, "Kangaroo Hop"/"Merry Whirl" (Victor 35536).
- March 3.** The Original Dixieland Jazz Band opens at Schiller's Café in Chicago, going on to achieve considerable success.
- May 5.** Jaudas's Society Orchestra makes its first recordings in New York for Edison.
- August.** Emerson announces plans to discontinue the manufacture of vertically cut records, focusing instead on universal-cut disc.
- August.** The Brooklyn-based Lynn Phonograph Company advertises the new Flemish record player in *Talking Machine World*.
- September 18.** Jim Europe enlists in the 15th New York Infantry. He would pass an officer's exam and was about to take command of a machine gun company when a colonel induces him to organize a military band.
- September 25.** Joseph C. Smith's Orchestra first records for Victor. One selection would end up on the "B" side of Stewart James's twelve-inch release, "Songs of the Night" (#35593). His group would specialize in dance renditions of songs and medleys from popular Broadway shows.
- October.** The Harmonola Company, headquartered in Philadelphia, advertises the new Harmonola phonograph in *Talking Machine World*.
- October 31.** Original Dixieland Jazz Band clarinetist Alcide Nunez is replaced by Larry Shields. Combined with the ouster of drummer Johnny Stein a few months earlier, and subsequent hiring of Tony Sbarbaro, the group's classic lineup is now set; other members include cornetist Nick La Rocca, pianist Henry Ragas, and trombonist Eddie Edwards.
- December 1.** Collins & Harlan become the first recording act to refer to the new music style called "jas." The song, "That Funny Jas Band from Dixieland," is issued in April 1917 as Blue Amberol 3140, itself a dub of Diamond Disc 50423 (released in July 1917).

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1917



- January.** Exclusive patent rights held by Edison, Columbia, and Victor begin to expire. As a result, new record companies begin entering the American marketplace, including Okeh, Brunswick, Vocalion, Pathe (France), and Emerson. The latter's introduction of an entirely new process for encoding audio data in record grooves (known as "hill-and-dale") enabled the label to avoid legal constraints.
- January.** The Emerson Dance Orchestra records for the first time in New York. The lineup would also be billed on some records as either the Emerson Military Band or the Emerson Symphony Orchestra; nevertheless, the material remained in dance band genre.
- January 27.** The Original Dixieland Jazz Band—and the new style of music they were paying—are propelled to the forefront of the entertainment business by means of a highly successful stint at Reisenweber's Restaurant in Manhattan. The band members—leader Nick LaRocca (cornet, composer of "Tiger Rag," "Livery Stable Blues," and other hit recordings), trombonist Eddie Edwards, pianist Harry Ragas, drummer Tony Sbarbaro, and clarinetist Larry Shields—got together and began playing in New Orleans, where jazz had been incubating for decades before the Eastern media anointed it the "next big thing."
- February.** The Columbia Graphophone Co. is registered in Great Britain, listing Louis Sterling as manager and Sir George Croydon Marks as chairman. The venture was organized under the financial control of the U.S.-based parent company (which bore the same name effective January 28, 1913).
- February 14.** Borbee's Jazz Orchestra make their recording debut with the fox trot "It's a Long, Long Time" and the one-step "Just the Kind of a Girl You'd Love to Make Your Wife" (a Harry Von Tilzer composition). Issued as Columbia A2233 in July, the third "jass" group to appear on record.
- February 26.** The Original Dixieland Jazz Band become the first jazz act to record studio tracks, beginning with "Livery Stable Blues"/"Dixie Jass Band One-Step." Their recordings were huge sellers for a few years they were superseded by more innovative musicians such as Joe "King" Oliver, Kid Ory, Louis Armstrong, Jellyroll Morton, Fats Waller, and Duke Ellington in the 1920s.
- March 7.** The first jazz record, the Original Dixieland Jazz Band's "Livery Stable Blues"/"Dixie Jass Band One-Step" (Victor 18255) is released. It sells more than one million copies over the next eight years, drastically changing the course of popular music history in the process. Ironically, the Columbia label actually had recorded the Original Dixieland Jazz Band on January 30—about a month prior to the quintet's first studio date with Victor. The circumstances surrounding these developments were succinctly outlined by *The Guinness Book of Recorded Sound* (1984):
- Columbia had no idea how to record a quintet of cornet, trombone, clarinet, piano, and drums, nor did their musical director realise they were at their best playing the numbers they had worked out between them. Columbia insisted on their recording two popular dance tunes of the time, "Darktown Strutters' Ball" and "Indiana," but on hearing the results, decided against issue. Victor stepped in with superior recording and better understanding of what exactly was setting New York nightlife on fire, and though Columbia reversed the rejection decision, it was too late. Try as they might to find a similar band to pit against the Dixieland Jazz Band, they failed. As early as 1917–18 in the history of jazz, the talent simply was not there.
- April 20.** Dave Montgomery dies at age forty-six. He was half of the musical comedy duo, Montgomery and Stone, popular in Broadway shows, vaudeville, and minstrel shows. Partner Fred Stone died March 6, 1959, at age eighty-five.
- April 26.** Joe Natus dies at age fifty-seven. A member of the Big Four Quartet, he had a top-selling cylinder as a solo artist, "The Song That Reached My Heart" (North American, 1892).
- May.** Pathe releases the first record by Wilbur C. Sweatman and His Jass Band. They are the second jazz act to appear on a disc.
- May 10.** The first jazz cylinder, the Frisco Jazz Band's "Canary Cottage," is recorded by Edison, and issued in

August on its Blue Amberol series. Another song from the session, “Johnson ‘Jass’ Blues” (Blue Amberol 3254), is released the following month.

- May 15.** *Talking Machine World* announces a “new singing act now touring the Eastern States and featuring the well-known record makers, Billy Murray, Henry Burr, the Sterling Trio, Peerless Quartet, Collins & Harlan, with Theodore Morse as pianist.” First referred to as the Phonograph Singers, their name would evolve into the Eight Popular Victor Artists by the 1920s. Through varying lineups (with Murray and Burr the only mainstays), the troupe would remain active until 1928.
- June 4.** Earl Fuller’s Famous Jazz Band cuts “Slippery Hank” and “Yah-De-Dah.” They are released as Victor 18321 in September. With the Original Dixieland Jazz Band refusing to record for Victor for a year following their sensational debut, the company relied on Fuller’s ensemble to meet the sudden demand for “jass” material.
- September 21.** Harry A. Yerkes makes his first recordings as a bandleader in New York. The resulting tracks—“Happy Sammies”/“That’s It” (Columbia A-2482)—are credited to the Jazarimba Orchestra.
- December 9.** Humorist Nat Wills dies of an apparent suicide at age forty-four. He started out in the 1890s as end man of the Ideal Minstrels in Washington; by 1900, he’d found major success as a vaudeville comedian called the “gentlemanly tramp.” Considered a master of parody writing and singing, his first recording—“No News” or “What Killed the Dog” (Victor 5612; 1909)—became his biggest seller.
- December 10.** Joseph M. Knecht—who served as musical director to the Waldorf Astoria Hotel, and from 1925 directed the B. F. Goodrich Silvertown Cord Orchestra—make his first recording in New York for Victor.

1918



- January.** The Chicago-based Cable-Nelson Piano Co. begins producing the Dulcitone phonograph. The trademark will be filed April 14, 1919.
- January.** Emerson Records adds a line of nine-inch records selling for 75 cents. The label was founded in 1916 by Victor H. Emerson, who had been employed by Columbia Records as recording manager since the 1890s. He had been the co-developer of the extremely popular 10 cent Little Wonder disc. Early releases—available on seven-inch (retailing for 25 cents) and 5½-inch (ten cents) discs—concentrated on popular songs, dance numbers, and patriotic marches performed by small groups of unnamed musicians based in the New York area. After World War I, the company entered an ambitious expansion period, hiring “big name” artists such as Eddie Cantor, the Six Brown Brothers, and the Louisiana Five. However, the company would soon find itself overextended and went into receivership in 1921.
- February 1.** *Ob, Lady! Lady!!* premieres at the Princess Theatre in New York City. Featuring music by Jerome Kern and lyrics by P. G. Wodehouse—who also wrote the book with Guy Bolton—the musical had a run of 219 performances.
- February 5.** The trademark is filed for the Kimball phonograph, manufactured by the Chicago-based W.W. Kimball Company.
- February 14.** *Sinbad* premieres at New York City’s Winter Garden. Featuring music by Sigmund Romberg, lyrics and book by Harold Atteridge, the musical—which had a run of 388 performances—was essentially a one-show show built around Al Jolson. Utilizing his customary blackface makeup, Jolson would frequently interpolate songs between different adventures, most notably “Rock-a-Bye Your Baby With a Dixie Melody” (m. Jean Schwartz-w. Sam Lewis, Joe Young) and “Swanee” (George Gershwin’s first hit composition).
- March 25.** The trademark (in use since November 1, 1916) is filed for the Nightingale phonograph, produced by the Chicago-based Nightingale Manufacturing Company.
- May.** Thornell-Manton, based in New York City, advertises its new Recruit phonograph in *Talking Machine World*.
- May 22.** The assets—including thirty thousand discs—of Henry Burr’s Par-o-ket (Paroquette) label are unloaded at a public auction in Brooklyn. The firm was hurt by the fact that few phonographs at the time were equipped to play vertical-cut records.
- June.** Emerson first uses the shield label design and treble clef trademark on nine- and ten-inch discs. They are marketed as Gold Seal records, although the label color is actually blue (nine-inch) or black (ten-inch).
- June 18.** *Ziegfeld Follies* premieres at the New Amsterdam Theatre in Manhattan. The twelfth annual edition of this extratravaganza focused on World War I with its vaudevillian mix of sketches, production numbers, and songs. Starring such luminaries as Marilyn Miller, Eddie Cantor, W.C. Fields, and Will Rogers, it had a run of 151 performances.
- July.** The Bush and Lane Piano Company, based in Holland Michigan, advertises the new Cecilaphone phonograph in *Talking Machine World*. It is named after Saint Cecilia, the patron saint of music.
- July.** Milo Rega makes his first recordings as a bandleader—under the moniker, Rega’s Novelty Dance Orchestra—in New York for Okeh. Notable sidemen over the years would include Nathan Glantz, Bennie Krueger, Joe Green, Rudy Wiedoeft, and singer Jack Kaufman.
- September.** The Bush and Lane Piano Company advertises the new Bush and Lane phonograph in *Talking Machine World*.
- September.** Emerson announces the creation of Emerson International, a division devoted to ethnic and foreign-language recordings, under the direction of Louis D. Rosenfield.
- September.** Okeh—founded in 1916 by German-American Otto K.E. Heinemann, then U.S. branch manager for the German-owned Odeon Records—begins marketing its own record line. Centered in New York,

the company would switch from the vertical to the lateral cut method 1919. Early on, it concentrated on ethnic fare geared to U.S. immigrants as well as mainstream popular recordings. When Mamie Smith's blues records became successful in 1920, the label began exploiting the African American market. Okeh pioneered "location recording" in 1922, and began sending mobile recording trucks to record performers in cities such as New Orleans, Atlanta, San Antonio, St. Louis, Kansas City, and Detroit.

September. The Los Angeles-based Southern California Hardwood and Manufacturing Company advertises the new Hawthorn phonograph in *Talking Machine World*.

October. The Chicago-based Shell-O-Phone Talking Machine Company advertises its new Shell-O-Phone phonograph in *Talking Machine World*. The product employs a conch shell for a speaker horn.

October 1. The Chicago-based Cole and Dumas Music Co. begins producing the Olympian phonograph. The trademark will be filed August 6, 1920.

October 12. William F. Hooley dies at age fifty-seven. The bass singer anchored the sound of both the Haydn Quartet (1898–1914) and American Quartet (1909–1918). His biggest solo recording was "Gypsy Love Song" (Edison 7163; 1899).

November. Louis Armstrong starts working on Louisiana riverboats.

December. The Crippen Company, based in New York City, begins producing the Crippen phonograph. The trademark will be filed December 6, 1919.

December 27. Rudy Wiedoeft and the Master Saxophone Sextette first record in New York for Columbia. Both masters, including his signature song, "Saxophobia," are rejected.

1919



January. The Green Brothers—George Hamilton Green and brother Joe, who performed on drums, vibes, xylophone, and marimba—first record in New York for Aeolian Vocalion as the Xylophone Orchestra. They remain active in the studio—together and apart—through a Decca session on March 22, 1939.

January. Joseph Samuels makes his first recordings as a bandleader in New York for Pathe.

February. Emerson signs the popular white jazz group, the Louisiana Five.

February 4. Rudy Wiedoeft and the Master Saxophone Sextette enter a recording studio for the second time, this time in Edison's New York facility. His take of "Saxophobia"—as well as "Rainy Day Blues"—will again be rejected. Later in the month, both songs will be recorded again for Paramount, and issued as #22068.

February 14. Al Bernard first records for Edison; "Hesitation Blues" is issued as Blue Amberol 3738 in June and as Diamond Disc 50524 in July.

March. Jim Europe participates in three recording sessions for Pathe after returning from World War I military duty. These studio dates—combined with a fourth in May—produce eleven vertical-cut discs notable for their syncopation and other jazz flourishes.

May. Louis Armstrong departs New Orleans to join Fate Marable's black dance orchestra sailing on the Streckfus riverboat line based in St. Louis. He remained with them for two years, learning to read music and play a varied repertoire.

May. Al Bernard's "St. Louis Blues" (Emerson 9163) is released—his debut as a solo artist. He would also record the song for Edison and Brunswick in 1920.

May 9. Jim Europe dies at age thirty-nine after being stabbed backstage during a concert in Boston's Mechanic Hall. He was the first African American to lead his own band on records issued by a major company.

Son of a former slave, Europe's family relocated from his birthplace of Mobile, Alabama, to Washington, D.C. when he was nine. Continuing music lessons on piano, violin, and mandolin, he lived for a time just houses away from John Philip Sousa, whose march compositions and U.S. Marine Corps Band dominated American musical tastes. Moving to New York City around 1903, he began directing black dance ensembles and—when opportunities presented themselves—working in musical comedy.

In 1913 Europe achieved renown in New York society when his Exclusive Society Orchestra—one of the earliest jazz bands to perform at public venues—was frequently employed by the highly popular dance team of Vernon and Irene Castle. Collaborating with the Castles in early 1914, he played a key role in creating and popularizing the fox-trot. Hoping to capitalize on the popularity of the Castles, Victor signed Europe to record four titles on December 29, 1913, and February 10, 1914, respectively. His best-selling disc appears to have been "The Castles in Europe One-Step"/"Congratulations Waltz" (Victor 35372; 1914), issued in the twelve-inch configuration and retained in the company's monthly catalog for five years.

Enlisting in the 15th New York Infantry on September 18, 1916, Europe was induced to organize and lead a military band to boost troop morale. After the Armistice, he signed a recording contract with the New York-based Pathe Freres Phonograph Company. Four sessions—three in March and one in May 1919—produced eleven discs in the military band tradition, albeit punctuated by syncopation and other jazz effects. Their popularity, however, was limited because Pathe employed the vertical-cut process (often termed "hill-and-dale"), as opposed to lateral-cut technology, which was soon to dominate the marketplace. Actively collaborating with such major talents as Noble Sissle and Eubie Blake, Europe's promising career was prematurely ended when one of his drummers stabbed him in the neck backstage during a Boston concert, just two days after recording his last six sides for Pathe.

June. Sidney Bechet joins Will Marion Cook's New York Syncopated Orchestra (he'd already played some state-side gigs with the group earlier that year) for a European tour. After hearing them perform "Characteristic

Blues,” Swiss conductor Ernest Ansermet would write the following review (*Revue Romande*, October 1919):

There is in the Southern Syncopated Orchestra an extraordinary clarinet virtuoso who is, it seems, the first of his race to have composed perfectly formed blues on the clarinet. I’ve heard two of them which he had elaborated at great length... They are equally admirable for their richness of invention, force of accent, and daring in novelty and the unexpected. Already, they gave the idea of a style, and their form was gripping, abrupt, harsh, with a brusque and pitiless ending like that of Back’s second Brandenburg Concerto. I wish to set down the name of this artist of genius: as for myself, I shall never forget it—it is Sidney Bechet.

Ansermet would conclude that clarinetist’s style “is perhaps the highway the whole world will swing along tomorrow.”

- June.** Emerson introduces ten-inch discs retailing for 85 cents. The company also launches its own trade magazine, *The Emersonian*.
- July.** A *Talking Machine World* ad paid for by Emerson International exclaims, “The foreigner buys big all the Time. Get his business.”
- July 18.** Ben Selvin—violinist, vocalist, composer, and probably the most prolific recording bandleader prior to World War II—cuts his first tracks in New York for Victor.
- September.** Emerson discontinues its nine-inch line of discs, opting for standard ten-inch pressing in all musical categories.
- September 5.** Ted Lewis makes his first recordings as a bandleader—“Wond’ring” (Columbia A-2857) and “Blues My Naughty Sweetie Gives to Me” (Columbia A-2798)—in New York, which are released under the moniker “Ted Lewis Jazz Band.”
- September 15.** Art Hickman and his Orchestra make the first recordings in what would later be recognized as the Big Band style. As the leader of the resident dance ensemble for the St. Francis Hotel in San Francisco, Hickman created a novel, richly textured sound which featured a saxophone choir providing counterpoint to the brass and rhythm sections. While in New York to fulfill an engagement, the band enters the Columbia studios to record a number of songs that were popular at the time.
- October.** Emerson takes out a full-page *Talking Machine World* ad announcing that Arther Fields and Irving and Jack Kaufman, three of the leading freelance recording artists of the day, had signed exclusive contracts.
- October-November.** Carl Fenton and His Orchestra first records in New York. Two records result from these sessions: “Karavan”/“Romance” (Brunswick 2011) and “La La Lucille”/“My Cuban Dream” (Brunswick 2012). Fenton’s dance band would continue to record regularly into the early 1930s.
- October 1.** Joseph C. Smith’s Orchestra—featuring Harry Rederman and his Laughing Trombone—records “Yellow Dog Blues” (Victor 18618). It becomes the most popular recording of a W. C. Handy composition up to this time.
- November.** Clarinetist/saxophonist Paul Biese records for the first time in New York. “Dardanella” (Vocalion 14002)—credited to Paul Biese—is released from the session.
- November.** Emerson introduces a twelve-inch disc line, although few would actually be produced.
- December.** Vaughn De Leath performs for a small group of listeners before a radio microphone in Lee De Forest’s laboratory. De Leath—who would henceforth be known as “The (Original) Radio Girl”—would go on to star as recording artists, and radio and television pioneer.
- December 7.** Humorist Cal Stewart dies at age sixty-three. He was close to forty before first recording; his early life was spent working on trains and in circuses, medicine shows, and vaudeville. His records made fictional New England farmer, “Uncle Josh Weathersby,” and the town of Punkin Center (allegedly created by another vaudeville performer) leading symbols of Americana by the late 1890s. His hits included “Uncle Josh’s Arrival in New York” (Columbia 14000; 1898) and “Uncle Josh on an Automobile” (Columbia 1518; 1903).

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- January.** The Cincinnati-based Amerinola Company advertises the new Amerinola phonograph in *Talking Machine World*.
- January.** Brunswick introduces a new line employing the lateral cut system then in the process of becoming the de facto pressing format. Within a few years, the label becomes one of the Big Three record companies stateside, along with Victor and Columbia.
- January 9.** Vincent Lopez makes his first recordings as a bandleader in New York for Edison, with Lopez and Hamilton's Kings of Harmony Orchestra. Their first release is "Peggy" (Edison Diamond Disc 50648/Blue Amberol 4006).
- January 9.** Harry Raderman's Jazz Orchestra makes its first recordings in New York for Edison. Raderman had previously directed a November 1919 session for Lyric, which would be credited to the Bal Taberin Jazz orchestra.
- January 10.** Vocalist Mamie Smith, providing her own piano accompaniment, cuts her first song, "That Thing Called Love"—a trial recording that will remain unissued—in New York City for Victor. However, Okeh recruits her for a February 14 session, which results in two takes—a new version of "That Thing Called Love" (Matrix 7275-E0 and "You Can't Keep a Good Man Down" (Matrix 7276-D)—coupled for release #4113 (she is allegedly accompanied by the Rega Orchestra, although there is evidence to suggest that support was really provided by the all-white Hagar's Orchestra). She is generally recognized as the first true blues singer to be featured on a phonograph record. Nevertheless, much of her material will exhibit strong pop leanings, an approach typifying many other African American blues artists (e.g., Ethel Waters) interested in reaching a wider audience. Smith would continue to record for Okeh on a regular basis through February 19, 1931; she also did sessions for Ajax c. September 1924 and Victor on August 27 and 31, 1926.
- c. February.** Bennie Krueger makes his first recordings as a bandleader in New York for Gennett.
- February.** Emerson opens new studios and offices at 206 Fifth Avenue, New York City.
- March.** The Newport Society Orchestra makes its first recordings in New York for Paramount. Headed by studio conductor Ben Selvin, group recorded frequently during the 1920s for many record companies. The moniker also functioned as a pseudonym for Selvin's regular band on Banner and associated labels.
- April 28.** Sam Lanin makes his first recordings, "Oh! By Jingo"/"Rose of Chile" (Columbia A-2943), as Lanin's Roseland Orchestra. Discography expert Brian Rust states that he probably produced more dance records than any other bandleader during the 1920s, an estimated four hundred sessions between 1920 and 1931, for almost every existing New York label.
- May.** The Detroit-based Adora Phonograph Company advertises the new Adora record player in *Talking Machine World*.
- May 12.** Emerson files a trademark application for the Melodisc imprint, claiming use of the brand since February of that year.
- June.** Isham Jones makes his first recordings as a bandleader in Chicago for Brunswick.
- July.** The Racine (Wisconsin) Phonograph Company advertises the new Blandin record player in *Talking Machine World*.
- July 1.** Billy Murray becomes an exclusive Victor recording artist. The contract remains in effect until July 1, 1927.
- August.** The American Talking Machine Co., located in Bloomsberg, Pennsylvania, advertises the new Americanola phonograph in *Talking Machine World*.
- August.** Emerson introduces a new line of phonographs incorporating the all-spruce Music Master internal horn, apparently influenced by the Starr Piano Company's all-spruce "singing throat."