



# Discography

This chronological discography is designed to satisfy the needs of both the serious collector as well as the casual listener.

The sections are:

[Commercial Recordings](#)

[Non-Commercial Recordings](#)

[LP Reference](#)

[Index](#)

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This first major section of the discography includes commercial recordings made on “shellacs” (nominally 78rpm records) from 1914 until 1949. The discography’s three-digit index number is followed by the name of the opera (upper-case) or the name of the song. (These numbers are no longer in exact order; much current research has revealed different dates, etc. and this updated discography reflects this.) Then the aria or song and the composer. The next data are the matrix, followed by catalogue numbers and the LP reference. (The word “matrix” means the original master made from the hot-wax disc on which the original sound was recorded.)

The numbers that follow “LP:” refer to the LP Index found at the end of listings (both commercial and non-commercial).

Unless otherwise stated, all entries are sung in German.

A word about original speeds of the 78s recorded before 1931. The well-known discographer William Moran has pointed out the fact that no written record was kept of the speeds used in early recordings. “A deviation in speed of 4 revolutions per minute (rpm) changes the pitch (and thus the key) by one-half

tone. Not only is the pitch incorrect...but...the tone and quality of the voice is distorted,” writes Mr. Moran in *Nellie Melba: A Contemporary Review*. The speed of Lehmann 78rpm recordings varies from 72–87rpm. The careful listener can compare the recording against the published key. (See the chapter [“Early Recordings.”](#))

This Lehmann commercial discography is based on that of Floris Juynboll, which appeared in the March 1985 *Stimmen die um die Welt gingen* magazine. With the publication of *Lotte Lehmann: A Centenary Biography* by Alan Jefferson, Juynboll considerably altered and expanded his original publication (especially the listing of commercial recordings). I refer to his data as “J.” in both the commercial and non-commercial sections. There is also the German-language publication of Jefferson’s biography which has an amended Lehmann discography by Juynboll, published by Schweizer Verlagshaus, Zürich, in 1991. When additions or corrections seemed warranted, they have also been included in the present discography.

The Lehmann discography by H. P. Court, updated by Clyde Key, was also helpful. Many thanks to the others who helped: William Moran, who gave me basic instruction and format advice as well as data; Mark Obert-Thorn, Alan Kelly, England; R. Peter Munves, of CBS; Edwin Matthias of the Library of Congress; Robert Kenselaar of the Rodgers & Hammerstein Archive; Elisa Schokoff of the Museum of Broadcasting; Jerry Minkoff, researcher, and editor; Joseph Pearce and Harold Huber, private collectors; Manfred Miethe for the German proofreading; Katsuumi Niwa, Frank Manhold, and Paul Glassman; Dixon Smith, for computer aid; and Frances Holden, Dan Jacobson, Martin Silver, Jim Stenger, Judy Sutcliffe, and Christian Brun in Santa Barbara.

After the Commercial Discography, you’ll find the Non-Commercial Discography. This section continues to grow with discoveries of new “live” Lehmann recordings. The three-digit numbering begun in the Commercial Discography continues. This is useful when using the Index which references both the Commercial and Non-Commercial Discographies. There are often random CD references in both of them.

The Index that follows the LP Reference is complete: arias, Lieder, and master classes are all included. The same three-digit number applies.



The CD Index that follows is divided: *Die Walküre* ; *Der Rosenkavalier*; the Opera Arias; the Lieder; the Opera Aria and Lieder Potpourris, and finally the Miscellaneous CDs. You'll find the same three-digit numbers used in the Commercial and Non-Commercial Discographies referenced in the CD Index. The Potpourri CDs listed above have gained in importance with the recent Marston Records release of Lehmann's acoustic recordings and her electric ones made for Odeon in Berlin.



An almost-candid shot of the three after a *Der Rosenkavalier* performance. Lehmann is holding on to conductor Artur Rodzinsky and Grete Stuckold, as Octavian, is trying to strike a masculine pose.

For her 1935 Victor recordings of Lieder, Lehmann composed a poem for inclusion in the 5-disc set.

## Bridge to Eternity

Du, für den Augenblick geboren,  
Gesang, Wort, Instrumentaton,  
Bist nicht für immerdar verloren,  
Entschwindend im Entstehen schon!

You, who for a moment's span were made,  
Song, word, and evanescent tone,  
Are not lost forever in the shade,  
In mystic darkness of a source unknown.

Die Technik hat dich kühn entrissen  
Dem schnellen Flug der flücht'gen Zeit  
Und bannte dich in tiefem Wissen  
In eine schöne Ewigkeit

Boldly snatched from time's remorseless  
flight,  
By new-found might of Science held in  
place.  
You live, enchanted, in the glorious light  
Of immemorial and eternal space.

Wie wunderbar ist es, zu denken,  
Dass es dem Menscheng Geist gelang  
Auf's Neue stets der Welt zu schenken,  
Was überströmend einst die Seele sang!

Oh wondrous force! How strange it is to  
think  
Than man's unfathomed genius can prolong  
The fragile chain that holds from Lethe's  
brink  
The fleeing beauty of a moment's song.



On this and the following pages you'll find recording work sheets from the 1940s of Lehmann recordings for Columbia. The rather casual nature of the whole endeavor, the many changes that were made, the references to royalties to be paid (or not), and of course the technical information about the matrix or catalog numbers is all fascinating to observe.

Contract		DATE MADE	MATRIX NO.	TITLE	PUB.	DATE O.K'D	DATE PAID	AMT PAID	MONTH LISTED
<b>EXCLUSIVE ARTIST</b>		7/2/41	CO-31698	WAGNER, Schwanen-ML 5776	ML 5776	10/15/42			
LOTTE LEHMANN		6/30/41	CO-31699	MEYER, Morgengruss					
Col. Masterworks			CO-31700	MEYER, Venetianisches Gondellied	ML 5778	10/15/42		7344-D	Sept 1942
S.S. #130-12-6023			CO-31701	MEYER, Neue Liebe				ML 57265	
April 5, 1940			CO-31702	SCHUMANN, Der Nussbaum ML 5778					
One year			CO-31703	BEETHOVEN, Wonne der Wehmüt					
February 11, 1941			CO-31704	BEETHOVEN, Andenken					
January 31, 1942			CO-31705	BEETHOVEN, Der Kuss ML 5778					
January 31, 1942				Die Trommel Geruchret					
February 11, 1941			CO-31706	BEETHOVEN, In Quers-Tomba-Gesang					
January 31, 1942			CO-31707	WOLF, Verborgeneheit					
January 31, 1942			CO-31708	WOLF, Zur Ruh, Zur Ruh ML 5778					
January 31, 1942			CO-31709	WOLF, Gesang Weylas					
January 31, 1942			CO-31710	BRAMMS, Wiegenlied					
February 11, 1941				Ständchen					
February 11, 1941			CO-32035	BRAMMS, Wiegenlied ML 5778					
February 11, 1941			CO-32036	BRAMMS, Ständchen ML 5778	10/15/42	ML 57266		Royalty 7300-D	March 1942
February 11, 1941		6/22/42	XCO 32966	SCHUBERT, Schöne Wälderin	ML 5996			M-615	July 1946
February 11, 1941			XCO 32967	" " "	6/25/42				
February 11, 1941			XCO 32970	" " "	ML 5997/8				
February 11, 1941			XCO 32971	" " "					
February 11, 1941			XCO 32972	" " "					
February 11, 1941			XCO 32973	" " "					
February 11, 1941			XCO 32974	" " "					
February 11, 1941			XCO 32975	" " "					
February 11, 1941			XCO 32976	" " "					
February 11, 1941		6/25/42	XCO 32968	" " "					
February 11, 1941			XCO 32969	" " "					
February 11, 1941			XCO 32974	" " "					
February 11, 1941			XCO 32977	" " "					
February 11, 1941			XCO 32978	" " "					
February 11, 1941			XCO 32979	" " "					
February 11, 1941				with PAUL ULANOWSKY, Pianist					

NOTE: WE GET ANOTHER OPTION BEGINNING FEB. 1, 1943 EXERCISED

WE GET ANOTHER OPTION BEGINNING FEB. 1, 1944

DATE MADE	MATRIX NO.	TITLE	PUB.	DATE OK'D	DATE PAID	AMT PAID	MONTH LISTED
<b>EXCLUSIVE ARTIST</b> <b>LOTTE LEHMANN</b> <b>Col. Masterworks</b> <b>8.8. #130-12-6023</b> <b>April 5, 1940</b> <b>One year</b> <b>February 1, 1941</b> <b>January 31, 1942</b> <b>Jan 31 - Feb 28, 1942</b> <b>12 FEB - 1942</b> <b>13 1/2-hr. broadcasts</b> <b>ACT</b> <b>AN ACCT.</b> <b>AMT \$13,000.00 for</b> <b>above (see contr.)</b> <b>ANTR</b> <b>1 year - on 10%</b> <b>royalty basis</b> <b>EXERCISED</b> <b>Recordings in excess</b> <b>of 12 - 10% roy.</b> <b>NOTE: WE GET</b> <b>ANOTHER OPTION</b> <b>BEGIN. FEB. 1,</b> <b>1943. See letter</b> <b>7/2/41 EXER</b> <b>WE GET ANOTHER</b> <b>OPTION BEGINNING</b> <b>FEB. 1, 1944.</b>							
7/9/41	CO-31488	WAGNER: Der Engel					
	CO-31489	MOZART: Sehnsucht nach dem Frühling					
		MOZART: Warnung					
	CO-31490	MOZART: Das Veilchen					
	X CO-31491	WAGNER: Tannhauser ML 5778 1457266		10/15/62		71464.0	Aug. 1943
	X CO-31492	WAGNER: Im Treibhaus					
	CO-31493	WOLF: Wer tat deinem Flüßlein weh?					
	CO-31494	WAGNER: Wien, du Stadt meiner Träume				Royalty M-494	Apr. 1942
6/26/41	CO-31485	SCHUMANN: In der Fremde					
		Volkliedchen					
	CO-31486	SCHUMANN: Aufträge ML 5778 10/15/62		ML 57265			
	CO-31487	SCHUMANN: Die Lotosblume					
6/24/41	CO-31508	SCHUMANN: Frauenliebe und -Leben, Op. 42	XLP 15249	ML 4788	ML 2162 9/11/51	M-539	July 1943
		Seit ich ihn gesehen		32 16 0315			
	CO-31509	Er, der Herrlichste von allen	with	5/26/69			
	CO-31510	Ich kann's nicht fassen	BRUNO WALTER, Piano				
	CO-31511	Du Ring an meinem Finger					
	CO-31512	Helft mir, ihr Schwestern					
	CO-31513	Süßer Freund, du blickst					
	CO-31514	An meinem Herzen					
	CO-31515	Nun hast du mir den ersten Schmerz getan					
7/14/41	CO-31521	ARNOLD: Da Draussen in der Wachau				Royalty M-494	Apr. 1942
	CO-31522	STOLZ: Im Prater Blüeh'n Wieder die Bäume					
	CO-31523	LEOPOLDI: Wien, Sterbende Maerchenstadt					
	CO-31524	MONRO: My Lovely Celia					
	CO-31525	HAYDN: She Never Told her Love					
	CO-31526	REINISKY: Ich muss wieder einmal in Grinzing sein				Royalty M-494	Apr. 1942
	CO-31527	STRAUSS-DUSTAL: Heut Macht die Welt Sonntag fuer Mich					
	X CO-31528	C'est mon Ami					
		Maman dites Moi					
	X CO-31529	La Vierge a la Creche					
		La Mero Michel					
7/2/41	CO-31693	MEINDELSSOHN: On Wings of Song				Royalty	17344.0 Sept. 1942
	CO-31694	STRAUSS: Allerseelen				X-270	Oct. 1946
	CO-31695	STRAUSS: Morgen ML 5778					
	CO-31696	STRAUSS: Zueignung ML 5778		10/15/62			
	CO-31697	STRAUSS: Ständchen ML 5778					



First Album

G. Schirmer Vol. 34

ARTIST: Heinrich Schumann

piano accomp

Date: 6/24/42  
Hour: 11 A.M.

Disc No.	Cut No.	O.K. Out	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1	PB	Schöne Müllerin		1:35	
1	2	PB			1:20	
→ 1	3	OK	Wandering (Das Wandern)	1A	1:38	with 2B XC032966-1
→ 1	4	OK	Whither? (Wohin?)	1B	2:14	[1+2] - 3:52 XC032966-1 (3:57)
1	5	NG	Halt by the Brook (Halt)		1:23	
→ 1	6	OK	" " " " " "	2A	1:26	with 2B XC032967-1
→ 2	1	OK	Thanks to the Brook (Dankesagung an den Bach)	2B	1:58	[3+4] - 3:24 = (3:29)
2	2	NG	Aster Work (Am Feierabend)		1:15	
2	3	NG	" " " " " "		2:32	
2	4	NG	" " " " " "		1:20	
2	5	LB	" " " " " "		1:30	
2	6	NG	" " " " " "		2:37	
3	1	SB	The Question (Der Neugierige)		1:20	
3	2	LB	" " " " " "		1:30	
3	3	NG	" " " " " "		4:00	
3	4	NG	Morning Greeting (Morgengruß)		2:56	
3	5	NG	" " " " " "		2:54	
4	1	NG	The Miller's Flowers (Des Müllers Blumen)		1:20	
→ 4	2	OK	" " " " " "	5B	1:56	[5] with 5A
4	3	NG	Morning Greeting (Morgengruß)		1:25	XC032970-1
→ 4	4	OK	" " " " " "	5A	2:02	[7] 17+8 3:59 (4:09) 5
→ 4	5	OK	Teuchocrops (Thränenrosen)	6	4:27	[9] XC032971-1A (4:27) 6
→ 5	1	OK	Pause (Pause)	7	4:05	[10] XC032972-1 (4:05) 7
→ 5	2	OK	With the green hute-bowl (Mit dem grünen Hutenbowl)	8A	1:55	[12] [11+12] XC032973-1 4:02 (4:07) 8
→ 5	3	OK	The Hunter (Der Jäger)	9A	1:30	[13] [12+13] 3:02 (3:07) 9
→ 5	4	OK	The Favorite Color (Die Liebe Farbe)	10	4:25	[15] XC032975-1 (4:25) 10
6	1	NG	The Hateful Color (Die Böse Farbe)		1:55	
→ 6	2	OK	" " " " " "	11	1:58	[16] XC032976-1 (1:58) 11
→ 6	3	NG	Mine (Mein)		2:07	

First Album			G. Schirmer Vol. 34		ARTIST: Max. Richter	Piano accomp <sup>1</sup>		Date: 6/2/42
							Hour: 11 A.M.	
Disc No.	Cut No.	O.K. Cut	TITLE	MOVEMENT	Part of Set	Time	COMMENT	
1	1	P8	Schöne Müllerin			1:31		
1	2	P8				1:20		
→ 1	3	OK	Wandering (Das Wandern)		1A	1:38	with 2B K	
→ 1	4	OK	Whither? (Wohin?)		1B	2:14	1+2 - 3:52	XCO 32966-1 3:52
1	5	NG	Halt by the Brook (Halt)			1:23		
→ 1	6	OK	" " " "		2A	1:26	with 2B K	
→ 2	1	OK	Thanks to the Brook (Dankessung an den Bach)		2B	1:58	3+4 - 3:24	XCO 32967-1 3:29
2	2	NG	After Work (Am Feierabend)			1:15		
2	3	NG	" " " "			2:32		
2	4	NG	" " " "			1:20		
2	5	LB	" " " "			1:30		
2	6	NG	" " " "			2:37		
3	1	SB	The Question (Der Neugierige)			1:20		
3	2	LB	" " " "			1:30		
3	3	NG	" " " "			4:00		
3	4	NG	Morning Greeting (Morgengruß)			2:56		
3	5	NG	" " " "			2:54		
4	1	NG	The Miller's Flowers (Des Müllers Blumen)			1:20		
→ 4	2	OK	" " " "		5B	1:56	with 5A K	
4	3	NG	Morning Greeting (Morgengruß)			1:25	XCO 32970-1	
→ 4	4	OK	" " " "		5A	2:03	7 17+P 3:59	4:08
→ 4	5	OK	Ten Drops (Zehn Tränen)		6	4:27	XCO 32971-1A	4:27
→ 5	1	OK	Pause (Pause)		7	4:08	XCO 32972-1	4:08
→ 5	2	OK	With the green hatched bowl (Mit dem grün gestrichelten Schüssel)		8A	1:55	11+12 4:02	4:07
→ 5	3	OK	The Hunter (Der Jäger)		9A	1:30	13 13+14 3:02	3:07
→ 5	4	OK	The Favorite Color (Die Liebe Farbe)		10	4:25	XCO 32975-1	4:25
6	1	NG	The Hateful Color (Die Böse Farbe)			1:55		
→ 6	2	OK	" " " "		11	1:58	XCO 32976-1	1:58
→ 6	3	NG	Mike (Mein)			2:07		



Job CRC-H 152

ARTIST: LOTTE LEHMANN, Bruno Walter *Piano*

Date: June 24, 1941

Hour: 10:30-2:00

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Schumann Song Cycle <i>Heimliche und Liebes</i>	1		Playback
1	2			1	2:27	
1	3	OK		1	2:25	CO 31508-1-1A
1	4			2		Breakdown
1	5			2		Breakdown
1	6			2	2:51	
2	1	OK		2	2:55	CO 31509-1-1A
2	2			3	2:00	
2	3	OK		3	1:55	CO 31510-1-1A
2	4			4		Breakdown
2	5			4		Breakdown
2	6			4	2:09	
3	1	OK		4	2:15	CO 31511-1-1A
3	2			5	3:13	
3	3	OK		5	3:18	Clicks in safety CO 31512-1-1A
3	4			6	2:30	
4	1	OK		6	2:31	CO 31513-1-1A
4	2			7	1:10	
4	3	OK		7	1:10	CO 31514-1-1A
4	4			8	3:42	too long
5	1			8	3:05	
5	2			8	3:13	
5	3	OK		8	3:23	CO 31515-1-1A





Job #155 (Hollywood)

ARTIST: Lottie Lehmann, accompanied by  
Paul Ulanowsky

Date: June 30, 1941

Hour: 10:30 A.M.

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Playback		2:20	
	2		Morgenruss (Mendelssohn)		2:25	
	3	OK	"	10"	2:29	Co-31699-1-1
	4	OK	Venezianisches Gondellied (Schubert)	10"	2:18	Co-31700-1-1
2	1	OK	Neue Liebe (Mendelssohn)	10"	2:20	Co-31701-1-1
	2		Der Hirschen (Schubert)		3:04	
	3	OK	"	10"	3:12	Co-31702-1-1
3	1	OK	Wald der Wehmut (Beethoven)	10"	2:35	Co-31703-1-1
	2		Andenken (Beethoven)		2:52	Co-31704
	3	OK	"	10"	2:57	Co-31704-1-1
	4		Der Kuss und Die Trennung (Beethoven)		3:13	(Takes out before number)
4	1	OK	"	10"	3:14	Co-31705-1-1
	2		Immer noch (Beethoven)		3:16	
	3	OK	"	10"	3:17	Co-31706-1-1
N 6-5	1	OK	Serenade (Brahms)		1:31	Comet Smith or before
	2		Verborgene Welt (Wolf)		2:56	recording
	3	OK	"	10"	2:58	Co-31707-1-1
	4		Zur Ruhe, zur Ruhe (Wolf)			Break down
6	1		"			"
	2	OK	"	10"	2:37	Co-31708-1-1
	3		Gesang (Wagner)			Break down
	4		"			"
	5	OK	"	10"	1:54	Co-31709-1-1
	6		(a) Wiegenlied; (b) Serenade		3:30	
7	1	OK	"			(7 takes) Comet Smith
	2		Schmerzen (Wagner)			before recording

Hour: 10:15 ~ 12:30 PM

Disc No.	Cut No.	O.K. Cue	TITLE	MOVEMENT	Part of Set	Time	COMMENT
1	1		On Wings of Song (Mendelssohn)				Breakdown
	2		" " " "			3.33	
	3	OK	" " " "			3.20	- Co-31693-1-1A
	4	OK	Allerseelen (Strauss)			3.02	- Co-31694-1-1A
2	1		Morgen (Strauss)			3.35	
	2		" " " "				Breakdown
	3	OK	" " " "			3.08	(To cut prop immediately, offscreen) Co-31695-1
	4	OK	Zueignung (Strauss)		10	1.38	- Co-31696-1
	5		Ständchen (Strauss) - Serenade (Op 17 No 2)				Breakdown
	6		" " " "			2.21	
3	1		" " " "			2.20	
	2	OK	" " " "			2.19	- Co-31697-1
	3	OK	Schmerzen (Wagner)			2.31	- Co-31698-1
	4		A Sehnsucht nach dem Frühling (Mozart) (b) Wärmung/Mozart			3.05	



Job # 1164

ARTIST: Lotte Lehmann, accompanied by Ulanovsky

Date: July 9, 1941

Hour: 10.15-1.45

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1	OK	Der Engel (Wagner) (Fünf Gedichte)			Breakdown
	2	OK	"	10"	2.42	Co-31488-1-1A
	3	OK	(a) Sehnsucht nach dem Frühling (Mozart); (b) Warnung (Mozart)	10"	3.05	Co-31489-1-1A
	4		Das Veilchen (Mozart)			Breakdown
	5		"			"
	6	OK	"	10"	2.30	Co-31490-1-1A
2	1		Träume (Wagner)		4.30	
	2	OK	"	11"	4.30	XCo-31491-1-1A
3	1		Im Treibhaus		5.40	
	2	OK	"	12"	4.26	XCo-31492-1-1A
4	1		Wer tar deinem Füßlein Weh? (Wolf)			Breakdown
	2		"		2.39	"
	3		"			Start breakdown
	4	OK	"	10"	2.39	Co-31493-1-1A
	5		Wien, du Stadt meiner Träume			Breakdown
	6		"			"
5	1	OK	"	10"	3.10	Co-31494-1-1A
	2	OK	La vierge à la crèche		2.35	No - remake later

WS

Hour: 10:15 A.M. - 11:45

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
1	1		Da Draußen in der Wachau			Playback
1	2	OK	Da Draußen in der Wachau	10"	3:03	Co-31521-1
1	3	OK	Im Prater blühen wieder die Bäume	10"	3:15	Co-31522-1
2	1	OK	Wien, sterbende Märchenstadt	10"	1:40	Co-31523-1
2	2		C'est Mon Ami - Mon Ami d'ici Moi			Bread-Town (Mechanical)
2	3	OK	" " " " " " " "	12"	4:32	XCo-31528-1
2	4	OK	La Vierge de la Croche - La Mère Michel	12"	3:42	XCo-31529-1
3	1	OK	My Lovely Celia	10"	2:05	Co-31524-1
3	2	OK	She Never Told Her Love	10"	2:55	Co-31525-1
3	3	OK	Ich Muss wieder einmal in Grinzing sein	10"	2:00	Co-31526-1
3	4	OK	Heut macht die Welt sonntag fuer mich	10"	2:40	Co-31527-1

Restrictions on coupling  
See Bill Richards letter of July 14, 1941



Job #202

ARTIST:

Lotte Lehman - Bruno Walter

Date: 2/15/41

Hour: 10:30 A.M. - 2:30

Disc No.	Cut No.	O.K. Cut	TITLE — MOVEMENT	Part of Set	Time	COMMENT
✓ 1	1	OK	Schumann Cycle (4-5)	II	2:30	Co-31377-1 10
1	2		" " (6-7)	III	1:15	BD
1	3		" " (6-7)	IV	4:00	NG
1	4		" " (8-9-10)	V	1:50	BD
2	1		" " (8-9-10)	VI	4:18	NG
✓ 2	2	OK	" " (8-9-10)	IV	4:20	XCo-31381-1 12
2	3		" " (11-12)	V	3:30	NG
✓ 3	1	OK	" " (13-14)	VI	3:15	Co-31378-1 10
3	2		" " (15)	VII	1:20	BD
3	3		" " (15)	VII	2:40	NG
3	4		" " (15)	VII	1:30	BD
✓ 3	5	OK	" " (15)	VII	2:40	XCo-31379-1 12
4	1		" " (16)	VIII	1:05	NG
✓ 4	2	OK	" " (16)	VIII	4:00	XCo-31382-1 12
✓ 4	3	OK	" " (1-2-3)	I	2:40	Co-31380-1 10
4	4		" " (7)	III	1:45	NG
5	1		" " (6-7)	III	1:10	NG
5	2	OK	" " (6)	III	2:10	Cut after 2:10 to #7
5	3		" " (7)	III	1:05	NG XCo-31383-1
5	4	OK	" " (7)	III	1:50	Couple with #6 on 5-5
5	5	OK	" " (11)	V	1:03	Cut after 1:03 to #12
6	1		" " (12)	V		NG
6	2		" " (13)	V		NG XCo-31384-1
6	3	OK	" " (12)	V	2:10	Couple with #11 on 5-5