

Is the Edison "Opera" in *your* stock?

DEALERS who are hesitating for any reason over the stocking and pushing of high-grade Edison Phonographs like the "Opera" and "Amberola," should read this letter from W. H. Surber, of Wabash, Ind., who is so pleased with his "Opera" recently purchased, that he is willing to have us print his remarks here:



The "Opera" in Mahogany

"I have sold my 'Standard' machine and bought an Edison 'Opera,' mahogany throughout. I am just 'tickled to death' with this, the finest musical instrument in the world. I have just what I want. Please thank Mr. Edison in my name for this beautiful gift to the world."

The "Opera" is furnished in two styles—oak finish throughout at \$85.00 list (\$110.50 in Canada), and in mahogany at \$90.00 list (\$117.00 in Canada). Better get your order in to-day if it isn't on file now.

E.P.M. Vol. 9—"Highlights" 1911

- Jan. Record list for March.
Six New Years resolutions for an Edison dealer.
Edison Life History not sold at factory.
- Feb. Record list for April.
New record exchange plan.
Model "O" reproducer for Concert.
Grace Cameron listening to her voice on an Amberola.
- Mar. Record list for May.
Model "O" reproducer for Home.
New reproducer—Model R.
Rubber horn connection introduced.
- April Record list for June.
Attractive window display.
Price of shaving machines raise to \$60.00
- May Record list for July.
Model R repro. for Gem and Fireside
Article on "tinned" music.
- June Record list for Aug.
About foreign records.
German Kaiser speaks through the phonograph.
The 7th anniversary of the Phonogram.
- July Record list for Sept.
Edison squelchs rumor of discontinuing cylinder phonos.
Short feature—Thomas A. Edison—Very good.
Casey Jones—a reality.
- Aug. Record list for Oct.
More on Music Master horns—prices and applications.
Slight blaze at factory.
Unlocking the locks of Leo Slezak's hair.
- Sept. Record list for Nov.
Mr. Edison in Europe.
Another Casey Jones story.
Gold got by phonograph.
Uncle Josh starts exclusively with Edison.
Phonographs on Indian reservation.
- Oct. Record list for Dec.
World's greatest operating electric sign.
The Edison phonograph 33 years ago.
- Nov. Record list for Jan.
Entire Edison line standardized with large horns & cygnets.
First mention of Edison Opera.
Model S reproducer introduced.
- Dec. Record list for Feb.
Artists who made late Edison records.
The phonograph as a teacher of Gaelic.

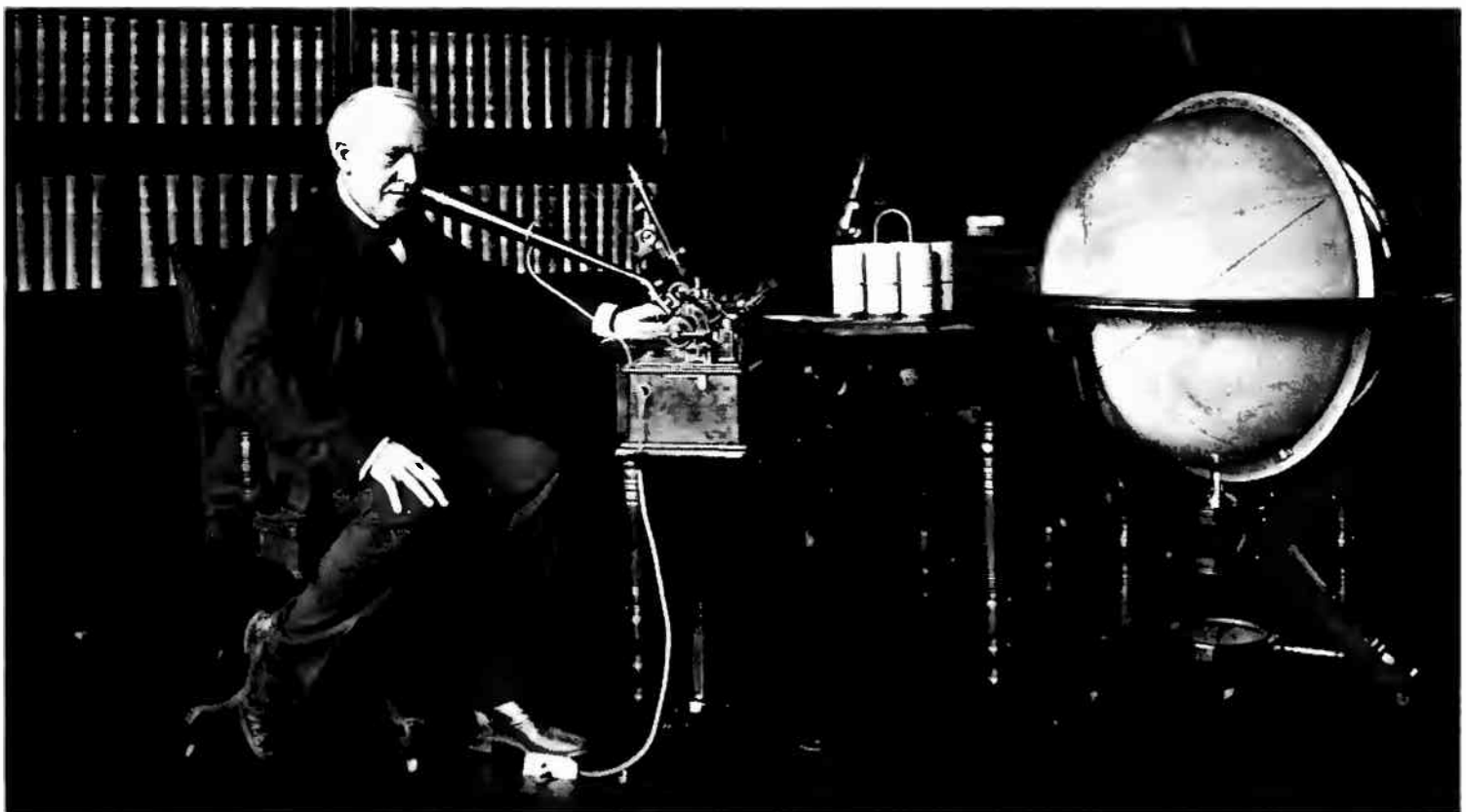
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EDISON Phonograph Monthly.

EXACT REPRODUCTION

By
Wendell Moore

First Edition
July 1987



Mr. Edison in his Library, W. Orange N.J.

1911-VOLUME IX NUMBER 1

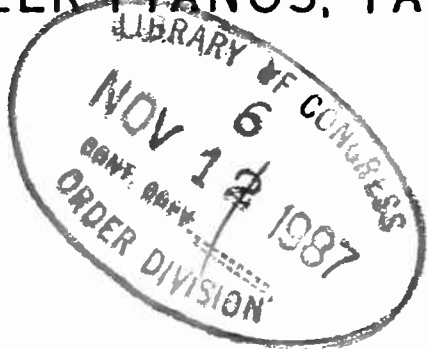
BOOK NUMBER 500

Wendell Moore

M. R. McMILLION

EDISON DIAMOND PHONOGRAPHS

WURLITZER PIANOS, TALKING MACHINES AND RECORDS



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M/BIRS

Preface

In all the previous volumes of E.P.M., I have mentioned the name of M. R. McMillion in order to keep his name synonymous with E.P.M. Our thanks goes to Ron Dethlefsen for furnishing this letterhead belonging to "Mac". It was found on a letter to Record Research — dated October 1, 1959 — concerning lists of cylinder records necessary for that company's publications.

January, 1911

Edison is still in his prime — working hard every day and in the driver seat — more or less. A little uncertainty has crept behind the Edison gate, however. Victor has taken quite a bit of business with the Victrola and Edison has publicly discounted it, but really he has already started development in his mind. In a little more than two years he will have the Diamond Disc on the market.

All these bits of information are possible to enjoy because of the foresight of a most unforgettable man — "Mac" McMillion.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

January, 1911

No. 1

A Page of Good Resolutions

RESOLVED THAT DURING 1911:

- I shall keep a complete, representative stock ;
- I shall advertise aggressively and persistently ;
- I shall aim to interest and enthuse Edison owners ;
- I shall employ the "Home Demonstration" method ;
- I shall be persistent in following up referred "prospects," and
- I shall explore the possibilities of the Foreign Catalogs.

(See pages 3-5)

With Which to Start the New Year

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Opportunity

Foolish is he who says that at his door
 I knock but once, a furtive moment stay,
 Fearing lest he shall hear, then haste away,
 Glad to escape him—to return no more.
 Not so; I knock and wait, and o'er and o'er
 Come back to summon him. Day after day
 I come to call the idler from his play,
 Or wake the dreamer with my vain uproar.
 Out of a thousand, haply, now and then,
 One, if he hear again and yet again,
 Will tardy rise and open languidly;
 The rest, half puzzled, half annoyed, return
 To play or sleep, nor seek nor wish to learn
 Who the untimely, clownish guest may be.

WILLIAM H. EDDY, in the *Atlantic*.

The EDISON PHONOGRAPH MONTHLY

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Vol. IX

JANUARY, 1911

No. 1

Six New Year's Resolutions for the Edison Dealer

1910 *was*; 1911 *is*. 1910 is a closed chapter; 1911, an open book in which it is given to each and every one of us to write the history of our opportunities. Opportunity knocked at the door of each one of us during the past year; if it knocked in vain, why waste time in foolish regrets? We can't recall what we did in the year gone by. If we made mistakes—and who of us didn't?—they must stand. We can't recall them, but happily we *can* profit by them. Time spent in lamenting our mistakes or grieving over our failures doesn't bring us anything; it is just so much valuable time foolishly wasted. The strong man—the active man—doesn't live in the past; he lives in the palpitating, pulsating, glorious present and turns a hopeful eye and a stout heart ever towards the future. His maxim is to “let the dead past bury its dead,” and he concerns himself not at all about the obsequies.

There are two kinds of Dealers in the Phonograph trade, as there are in pretty nearly every line of business,—the passive Dealer and the active Dealer.

The passive Dealer refuses to trail in any but the beaten paths. His mind constantly reverts to the days of happy memory when a golden stream of profits flowed steadily in through his doors, with little if indeed any effort on his part. He can't understand why those days do not return, nor does he seem to realize that they never will return. He doesn't appreciate the change that has taken place in the Phonograph industry—doesn't see that the instrument is no longer considered a novelty, but is daily becoming recognized more and more as a high class musical instrument, and that it must, therefore, be exploited by new methods. Not seeing, he adheres to the archaic methods of the past, or if he does depart from them for a brief interval,

it is only a spasmodic, half-hearted effort on his part, and he soon relapses into the same old rut with its depressing day-dreams of the past. He is timid almost to the point of cowardice. He makes few mistakes because he is afraid to pass judgment. He originates nothing; he relies upon and waits for the opinions of others. He manages to tag along after the procession and keep his head above water, because he takes no chances; but his success is correspondingly meagre for the same reason. The passive Dealer is a dreamer who never opens his door at opportunity's knock, and his progress is consequently retrogressive.

The active Dealer is the man of deeds—the man of progress—the man of worth. He conceives an idea, formulates a plan, undertakes the work, brings it to a successful conclusion, and leaves a line of breathless admiration in his wake. He originates and starts things. He may not always hit the mark he is aiming at—but he can and does shoot again. If he falls short of the goal he doesn't sit down and do penance all his life for the failure; he regards it as just so much helpful experience in his path to future success. His enthusiasm in his business is all pervading, and enables him to finish what he starts. It doesn't “peter out” as he goes along. He puts his hands to the plow, sets his eye on the end of the field, and tightens every muscle for a straight, clean furrow. The little things along the way do not interest or distract him. He keeps plugging along with his eye on the goal, firmly determined to get there—*and he gets there.*

That's the active Dealer. When opportunity knocks at his door he's there to welcome it with a shake and a hug, and he then proceeds to squeeze it for all the profit there is in it. Are you classed as an active Dealer? Here are five resolutions for the New Year that will place you and maintain you in that category if religiously adhered to, as they surely deserve to be:

RESOLVE that you will carry a complete, representative stock at all times during the year.

A representative stock is the first essential in the start of the New Year, and it should be taken care of at once. Nothing is so conducive to confidence in the Dealer and his line on the part of a prospective customer as the knowledge that a full, representative stock is being carried. Likewise, nothing will so quickly excite his suspicion and distrust as to learn on his first visit to the Dealer's store that some extensively advertised feature of the line is not being carried in stock.

An immediate inventory should be made and an imperative order sent to the Jobber, in order to fill out the gaps made by the holiday trade. No one feature should be neglected. Every type of machine from the Amberola to the Gem, every Accessory and every Record, of the domestic and grand opera catalog at least, should be included. This is the time for the inventory—*now*, during the post-holiday breathing spell. Start the New Year secure in the knowledge that all holes in your stock have been taken care of, and carry with you throughout the year the determination to be always in a position to give prompt and satisfactory service to every customer.

RESOLVE to follow the example of the Factory by advertising aggressively and persistently throughout the year.

It makes no difference in our advertising that this is the month of January, which some consider a dull month because of an imaginary post-holiday reaction. Our advertising in the big magazines and national weeklies goes on just the same in January as it did in November and December. We don't propose that there shall be any let-up in our effort to teach the music loving public wherein lies the musical superiority of Edison Phonographs and Records over all other types. Just as there is no let-up in our advertising, so should there be none on the part of the Dealer either in January, February or any other month of the year. We go right along creating a general demand for the Edison line, and it is clearly to the advantage of the Dealer to supplement our efforts by hitching his advertising to ours and thus get his share of the business which that demand creates in his territory.

He should carry an ad in his local papers,—an illustrated ad for which we will gladly furnish electrotypes free of charge. He should dress his windows neatly and attractively, changing the display frequently. In this department of his advertising, too, we shall very

shortly be in a position to help him by offering him attractive ready-made Window Displays at a nominal expense. He should give concerts at regular intervals. The value of this form of advertising, or of any other method that brings customers *into* the store, cannot be over-estimated. There are many other channels of publicity which will present themselves continually to the alert Dealer, all of which, if followed intelligently and persistently, will contribute their quota to the grand total of his business during the year of 1911.

RESOLVE that you will keep your customers interested and enthused in their machines.

The sale of a new outfit paves the way to the real profits in the line, which lie in the sale of Records. To sustain the interest of every owner in his machine is therefore the Dealer's greatest care, for loss of that interest means the loss of a certain, steady income to the Dealer. Loss of interest can generally be traced to one or two causes,—either the machine has gotten out of order through failure to oil and regulate it properly and is consequently not giving satisfaction, or the customer's Record collection is limited and he has grown tired of constantly hearing the same Records over and over again, and has convinced himself that it is of the machine he is tiring.

In either case the remedy is simple and lies in the hands of the Dealer. He should make it a point to regularly inspect his customer's machines, dust, oil and regulate them and effect minor repairs free of charge. He should mail the *Phonogram* and other house literature regularly to every name on his mailing list and thus keep his customers posted on the monthly and special supplements and new features of the line. Attention to this all-important detail of the business is one of the most practical and profitable resolutions the Dealer can make for the New Year.

RESOLVE that you will make a practice of demonstrating the Phonograph in the homes during the year.

No Dealer who has ever tested the efficacy of home demonstration needs to be urged to this resolution, for he has learned by experience that it is the logical method of selling Phonographs. This is especially true of the Edison Phonograph, with which no other sound-reproducing instrument compares in its adaptability to home entertainment; nor is any other Record comparable with the Edison sweetness, mellowness and fidelity of tone *and in volume for the home*.

The logic of home demonstration is found in the fact that in the estimation of many thousands

of people the Phonograph remains a toy, a novelty, with no other recommendation than the marvel of its ingenuity, and that others still (and their name is legion) cherish an animosity towards the instrument because of a disagreeable impression formed by hearing some of the cheap imitations of the Edison which at various times have flooded the market. These people have yet to be convinced that the Edison Phonograph is a wonderful musical instrument—that it is a necessary part of their home pleasure. Advertising will *impress* them, but nothing short of an actual demonstration will *convince* them. To induce such people to visit the Dealer's store is generally a difficult task. Is it not clearly the duty of the Dealer, therefore, to adopt aggressive tactics—to surprise them in their own homes and let the Edison plead with its own convincing eloquence for admission to their family circles?

RESOLVE that you will co-operate with the Factory in the handling of "prospects."

Our advertising in the national mediums is continually creating "prospects" in every locality, some of whom address their inquiries direct to the factory. These inquiries are, of course, referred to the nearest Dealer, to whom we lend all possible co-operation to make the sale easy and certain. In many instances the sale is not so easily made, and very frequently the Dealer's patience and our own are severely taxed before the "prospect" is finally landed. It happens also, occasionally, that the Dealer becomes discouraged and gives up the attempt in disgust. We are then compelled to handle the "prospect" alone, or with the assistance of another Dealer more remotely situated. Sometimes, of course, the sale is lost, but such cases are very rare indeed.

What we want to impress upon our Dealers is the value of patience and persistence in the work. The fact that a "prospect" does not close a sale immediately, or even after he has been negotiated with for some time, does not indicate that he is not in a purchasing frame of mind; he pretty nearly always has good and sufficient reasons for holding off on the purchase. The very fact that he makes the inquiry proves that he is interested and will buy in the long run. We recently received advice from a Dealer (November 19th to be exact) that he had closed a sale with a "prospect" whose first inquiry was dated March 26th—eight months previous!

Cultivate persistence in following up "prospects" in your territory in 1911, and remember

that the Factory will lend you all the assistance you want in handling them.

RESOLVE that in 1911 you will explore the possibilities of the Foreign Catalogs.

How silly it is to expect that people born in other climes will interest themselves in an instrument on which they never hear the songs and music of their native land! It seems incredible that so few Dealers have taken this matter up seriously and given it the attention it deserves. Some wise ones have done so and are reaping a golden harvest thereby, but they are sadly in the minority. To form a conception of the possibilities of Foreign Records in this country one has only to put himself in the position of the foreigner and ask himself this question: *Would I, if I were located in a foreign country, purchase for my entertainment an instrument on which I could hear only selections that were entirely unfamiliar to me and therefore did not interest me in the least?* The answer will define the attitude of the foreigner towards the Phonograph in this country.

It isn't that the Dealer is not in a position to offer the foreigner selections which will appeal to him; for the Foreign Catalog simply teems with the best and most representative songs and instrumental numbers of all nations. It's not that the foreigner is not willing or able to pay for the privilege of hearing such numbers; on the contrary he craves the opportunity and in very many cases is better able to afford the expense than is the native born. It is not that he is not present in sufficient numbers to make the effort to win his patronage worth while. It's simply that the great majority of Dealers have either not given the subject sufficient thought or are too timid to make the attempt.

Resolve at the beginning of this bright, happy New Year that *you* will investigate the possibilities of the foreign-born trade, and make an early and sincere start even though it be a modest one.

Retrospect and Prospect

1910 ACCOMPLISHMENTS: The Amberola, the Combination Attachment proposition, the Promotion Plan, the New Record Exchange, the "Music Master" Horn and the Model "O" Reproducer.

1911 PLANS: Bran new ideas for the mechanical, artistic and musical improvement of the Line and bran new methods for its easier and more effective exploitation, the first of which latter will probably be announced to the Trade shortly after this issue of the *Monthly* is received.

New Record Talent



LEON RICE, TENOR.

Leon Rice, whose first Record appears in the March list—No. 10,479, "When the Roses Bloom"—is a fair sample of the class of talent we are enlisting for Edison Records. Mr. Rice began singing when but eight years of age, in a vested male choir in Canada. His recitals have been given in every city of importance in the Dominion and the United States, and his Records therefore, with proper effort on the part of the trade, should have an unusual sales value. A tribute to his singing which he particularly cherishes, is the following, paid by United States Senator "Bob" Taylor:

"Leon Rice is one of the sweetest singers I have ever heard. In his voice there are fiddles and flutes and warbling birds tangled with smiles and tears. I listened and dreamed of Heaven. I floated upon the silvery tide of his songs until I forgot that I was on earth."

It is very evident that Mr. Rice is a worthy addition to the list of brilliant vocal artists we have recently added to the Domestic Catalog. Looking over that list we find the names of Reinald Werrenrath, Berrick von Norden, Alexander Heinemann, Elizabeth Spencer, Frank Ormsby and the Weber Male Quartet,—artists whose names every true music lover has on the tip of his tongue as being synonymous with all

that is best and most eagerly sought for in vocal music.

This is the class of talent that will elevate the Phonograph to the position it deserves and will some day attain in the eyes of the musical public,—the position of absolute, undisputed supremacy among musical instruments. Given artists such as these and the smooth, natural, pleasing reproduction their voices will receive on Edison Records, it is easy to foresee that with the whole-hearted support of the trade the public will soon be brought to a realization of the present-day musical perfection of the Edison Phonograph.

In connection with the recent acquisition of these artists it is a pleasure to inform the trade that Miss Spencer is now under exclusive contract for a term of years, and will therefore sing hereafter for Edison Records only. Moreover, so far as we know, she has never before sung for any other Phonograph Records. She is, therefore, an exclusive Edison Artist in the full sense of the word. In addition to being one of the most artistic and pleasing of singers, Miss Spencer has a voice of unusually good recording quality. We consider her a rare "find"—one of the richest acquisitions the Edison catalog has ever received, and we are confident that the Trade and public will concur in that opinion.

Specify Horn Equipment on Triumph Orders

All Triumph orders, unless otherwise specified, are now being filled with Cygnet Horn Equipment. The omission of the Straight Horn Equipment from the last Machine Catalog (Form 1865), announced in Sales Department Bulletin of August 6th, 1910, would seem to preclude the necessity of further announcement, but confusion has arisen in the case of several orders recently because of misunderstanding on that very point. The Trade is therefore urged to specify Equipment when Straight Horns are wanted, as while the Straight Horn Triumph is still available, *it will be supplied on special orders only.*

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

Read this Ad, which is a reduced reproduction of our January Double-Page Ad appearing in the big Magazines and National Weeklies

EDISON AND HIS PHONOGRAPH IN 1888



Copyright 1910, Harper & Bro.

The EDISON PHONOGRAPH

IN 1911

Do not simply ask for a "Phonograph"—

Ask for an EDISON Phonograph

Many people think that all sound-reproducing instruments are Edison's. The mistake is natural, because Thomas A. Edison invented the talking machine idea and made the first instrument that would reproduce the human voice.

But Mr. Edison is not responsible for all instruments of this kind. His instrument—the one he has studied, experimented with and perfected—is the Edison Phonograph.

You want the instrument that has the genius of Edison back of it; the one with the sensitive wax cylinder Records that have a musical tone far beyond that of other records: the one that is equipped with a sapphire reproducing point that never needs changing, instead of metallic needles; the one with a subdued volume of sound, suited to the home rather than a noisy, strident affair adapted to music halls and other public places; the one that plays Amberol Records (playing over four minutes), and giving all the music of

any selection without cutting or hurrying, and finally the one that permits of home record making—the most fascinating feature ever offered by an amusement machine.

To get all this you must get an Edison Phonograph. Go to an Edison dealer today and hear this superior instrument.

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Amberola at \$200.00. Ask your dealer for complete catalog of Edison Phonographs and Records, or write us.

Edison Standard Records 35c.
Edison Amberol Records (play twice as long) . . . 80c.
Edison Grand Opera Records 75c. to \$2.00

NATIONAL PHONOGRAPH COMPANY, LAKESIDE AVENUE, ORANGE, N. J.

If you can dictate 150 words a minute and your stenographer can only take 75 words a minute—what is the answer? The Edison Business Phonograph.

This ad will correct a mistaken idea which exists in the minds of many of the 30,000,000 or more who will read it. It will also impress them with the points of difference between the Edison and all other types. It's up to the Dealer to emphasize these points and tell the public that he sells the *original and different* Phonograph.

Combination Attachment Proposition Extended to Canada

Sales Department Bulletin of December 13th announcing the fact was undoubtedly pleasing news to the Canadian trade, who are now given the long awaited opportunity of cleaning up the "unamberolized" machines in the Dominion. The provisions and restrictions of the Canadian arrangement are of course identical with those which govern the Plan in the United States, with the exception that the prohibitive Canadian Customs Duty prevents our delivering the Special Packages of ten Records, for Attachments now in the hands of the Trade, at the special net prices as was done in the United States.

This is unfortunate, of course, but apparently irremediable. We have no doubt that the Canadian Trade will waste but little time in vain regrets over the matter, but with customary aggressiveness will apply themselves to the task of

making all Edison owners in the Dominion steady, profitable Amberol customers.

Following is a table of prices covering the Attachment *with* the ten Special Records:

	Dealers net prices including duty into Canada	List Prices
Gem	\$4.68	\$6.50
Standard	5.68	7.80
Home, Triumph, Idelia, Alva, Balmoral, Conquerer	8.91	11.00

Thomas A. Edison Honored

On the great, massive bronze doors for the western entrance to the Capitol ordered by Congress, the beautiful reliefs being typical of the country's progress, appears a statuette of Thomas A. Edison, among other men distinguished in the American development of scientific discovery and industrial and commercial advancement. These splendid works of art, for which the artist was awarded a prize of \$15,000 for his design, have been cast and are ready to be placed in position, but will be first exhibited at the Corcoran Art Gallery.

Sales Tips *and* Pointers

The replenishment of your stock is a very necessary step in your New Year start. So, too, is its proper arrangement. Your interior display should combine attractiveness with convenience,—the convenience of your customers and yourself.

An impression is formed by a customer the moment he enters a store. If he sees an untidy, "cluttered up" stock, he immediately starts a mental discount of the proprietor and the goods; on the contrary, if his eye is caught by a neat, artistic display, a favorable impression is received which paves the way to a sale. If the impression is strengthened by accommodations for his comfort and convenience while listening to a demonstration and by dispatch in service, a quick, easy sale is the logical result. And a customer won by such methods becomes a *steady* customer. He will return again and keep on coming just as long as he finds the proprietor is catering to his convenience and is honestly trying to please him. Doesn't your own experience prove the logic of this advice?

Three more Lauder Records! The great Scotch comedian in his very latest successes, splendidly sung and skillfully recorded. All the little vocal tricks and mannerisms, the characteristic chuckle and the infectious laugh, the merry quip and the rib-tickling story that have brought him fame and fortune and distinguish his work from imitators are here reproduced with the fidelity and clarity that are possible on none but Edison Records.

Everyone who has heard Lauder on the stage will appreciate these Records; everyone who has heard him on the Edison Phonograph will want them. They are an invaluable advertisement for the Edison Dealer. They will not only sell themselves, but they will sell Phonographs. Every Edison Dealer should get these Records and advertise them to the limit and at the same time the other twenty-three Lauder Records in the Edison catalog.

Scan the theatrical columns of the papers and when an Edison artist appears at a local theatre advertise his or her Records for sale at the same time. An ad in your local papers, or better still, in the theatre program will bring profitable results. Don't let this cue slip your memory.

Here's a clever advertising stunt made use of by an Orange, N. J. Dealer. It may not be feasible everywhere, but it can be done in most places. It's a reproduction of a vaudeville program, with the Dealer's ad in a position where it simply *can't escape being read*, where it *compels* attention. The ad of course is changed with the program and can be made to cover every feature of the line. It's effectiveness could be greatly increased in combination vaudeville and motion picture houses by making it the last number on the program and flashing our colored decalcomania slide of "The Old Couple and the Edison Phonograph" upon the screen immediately after the act which precedes it on the program. Try it. If you haven't the slide, write us for one. They cost 90c. each; 35c. without colors.

E THE SEXTON'S DREAM
A Scenic Production

F BELMONT & STURGIS
Singing, Talking and Dancing

I LAUREIGH AND THE EDISON
Phonographs

Free Trial in Your Own Home
227 Main Street Orange, N. J.

You have noticed that the Grand Opera supplement is increased from five to eight numbers in the February and to ten numbers in the March list. This was done to give the Trade an opportunity to "make hay" while the operatic season is at its height. In both of these lists will be found selections by the splendid new talent recently secured for the catalog, which is now abundantly able to supply the wants of every lover of operatic music. It offers all the well known arias from the most popular operas by artists of the first magnitude, several of whom—Slezak, Melis, Sylva, Delna and others—sing for Edison Records only. This fact, together with the incomparably clear and natural reproduction their glorious voices receive on the Amberol Records and the comparatively small prices at which they are listed, should be used by the Trade in the aggressive exploitation of the Records from now on throughout the operatic season.

In the February PHONOGRAM we are publishing the below program of Amberol Dance Records, comprising some of the choicest numbers of that type in the catalog, with an article on the excellence of Edison Phonograph dance music, the abundance of such numbers in the catalogs and the fact that an Edison equipped with a Cygnet Horn outfit can be placed in a corner of the room where it will be out of the way and will not interfere with the movements of the dancers.

We urge Dealers to take the cue and hammer away at this department of the Edison's versatility all during the "shut-in" season. If you are shy any of these Records get them in stock at once, and be sure to get a supply of February *Phonograms* containing this list to mail to your customers. It means Record and Cygnet Horn sales to you. The program:

PART 1.

	RECORD
1. WALTZ—Violets (<i>Waldteufel</i>)	No. 8
2. TWO-STEP—Diabolo Medley	No. 94
3. BARN DANCE—S. R. Henry's (<i>Henry</i>)	No. 120
4. WALTZ—Blue Danube (<i>Strauss</i>)	No. 481
5. TWO-STEP—The Whitewash Man	No. 273
6. SCHOTTISCHE—Animation (<i>Heed</i>)	No. 276
7. WALTZ—Confidence (<i>Waldteufel</i>)	No. 261
8. TWO-STEP—Marathon (<i>Phillips</i>)	No. 166
9. LANCIERS—Superba (<i>Rollinson</i>)	No. 265-266
10. WALTZ—Skater (<i>Waldteufel</i>)	No. 154
11. BARN DANCE—Howdy Hiram (<i>Friedman</i>)	No. 277
12. WALTZ—Cremonia (<i>Tobani</i>)	No. 262

INTERMISSION

PART 2.

13. WALTZ—Over the Waves (<i>Rosas</i>)	No. 513
14. TWO-STEP—To the Front (<i>Karasek</i>)	No. 271
15. BARN DANCE—Dem Dear Ole Days (<i>Tregini</i>)	No. 433
16. WALTZ—Girls of Baden (<i>Komzak</i>)	No. 613
17. TWO-STEP—Military Life (<i>King</i>)	No. 607
18. BARN DANCE—Georgia (<i>Mills</i>)	No. 304
19. WALTZ—Ange D'Amour (<i>Waldteufel</i>)	No. 260
20. TWO-STEP—Dixie Blossoms (<i>Wenrich</i>)	No. 272
21. QUADRILLE—Petunia (<i>Schlepegrill</i>)	No. 268, 269, 270
22. WALTZ—American Students' (<i>Missud</i>)	No. 377
23. NANTUCKET (<i>Mills</i>)	No. 530
24. WALTZ—Good Night	No. 264

All Sarah Bernhardt's plays are in French, but that doesn't seem to prevent the packing of theatres from orchestra to gallery all along the line in this, the most remarkable tour in the long career of the most remarkable woman of the stage. Every newspaper in the country, city and rural, is eagerly grasping the slightest shred of news in regard to the tour, and is chronicling Bernhardt's views and actions daily. The country is "Bernhardt mad," as a leading Metropolitan paper puts it. She was recently compelled to extend her New York engagement because of popular demand.

Are you taking advantage of the "madness"? Bernhardt would entrust her voice to none but

Edison Records, because she was satisfied that no other Record would do that glorious voice justice. Are you using that talking point to "boost" the Edison line? You should use it in your Phonograph talks, and you should advertise the fact that you have her Records,—extracts from the most popular plays used in her present tour. Don't let the Bernhardt craze pass without realizing on it.

Go over the catalogs once in a while and pick out the special supplements, such as the Polk Miller Records, the Catholic and Christian Science Hymns, and the Masonic list, and advertise them again. Make them the subject of a special window card. Bring them to the attention of your customers, new and old. Many of your customers, especially the new ones, have never heard them nor heard of them. Those Records never lose charm or interest; they will sell as readily today as they did the first day they were placed on sale.

This is true also of the standard selections in the catalogs. Don't make the mistake of paying too much attention to the new supplements. Keep your Record stock alive and active by constantly refreshing the memories of your customers in regard to the contents of your catalogs.

Now is the time to revise your mailing lists. Don't put it off; do it at once. Start the New Year with a brand new list and keep it constantly up to date by adding the names of new Phonograph owners as you obtain them. And make a resolution today to send to every address on the list every piece of literature the factory places in your hands for distribution.

If you haven't been supplying your customers with the *Phonogram*, start the New Year right by correcting the mistake; for mistake it is,—a serious, costly mistake. The *Phonogram* keeps your customers in touch with all the latest improvements in the line and all the regular and special supplements to the Record Catalogs. The distribution of house literature of this character is too effective a means of maintaining the interest of Phonograph owners to be neglected for the sake of a few dollars spent in postage.

You ought not to let a bundle go out of your store without enclosing a piece of advertising matter of some kind with it,—the new Record Supplements and Accessories literature to Edison owners and Phonograph literature to non-owners, if you are engaged in another line of business also.

Amberol Records By Two Famous Musical Organizations



JOHANN STRAUSS

Few musical organizations in the world are better known than the Johann Strauss Orchestra of Berlin and the Garde Républicaine Band of Paris. Johann Strauss is the third of his family to bear that illustrious name—a name which is inseparably associated with music the world over—and is easily the foremost composer-conductor of Europe. In addition to contributing to our monthly German supplements he acts as critic and advisor in our Berlin Recording Laboratory. The Garde Républicaine Band is probably as well known in this country as any foreign organization of its kind that has ever visited us.

There is a big market in this country for the sale of Amberol Records by these two noted organizations, and Dealers should recognize that fact and push their sales aggressively. Many of the selections in this list are well known, and such as are not will not be found less salable on that account. The title of an instrumental Record is less a sales argument than its tunefulness and the fame of the organization that plays it. In addition to the numbers that appear below there are in the German catalog thirty-four

Standard Records by the Johann Strauss Orchestra, and in the French Catalog more than two hundred by the Garde Républicaine Band.

Dealers should preserve this list, which is complete up to and including the January supplement, and keep it up to date by adding the numbers which appear in each edition of the MONTHLY under the list of Foreign Records:

JOHANN STRAUSS RECORDS

List, U. S., 50c; Canadian, 65c.

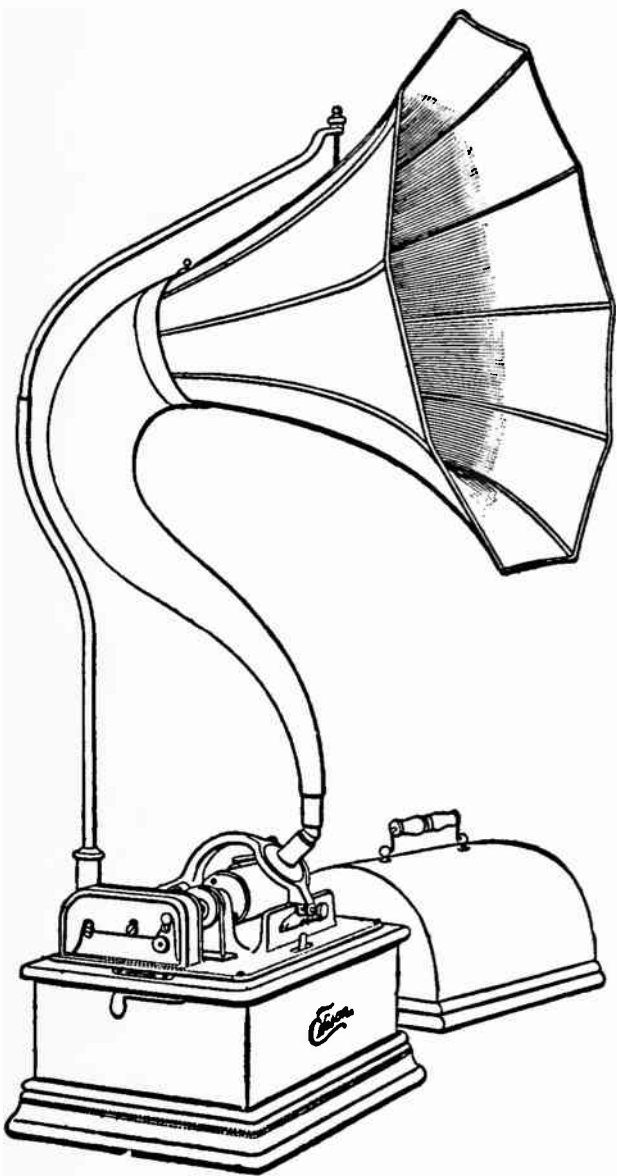
- | | | |
|-------|--|--------------------|
| 15001 | Deutschlands Ruhm, Marsch | M. Schroder |
| 15005 | Ein Sommerabend, Walzer | Waldteufel |
| 15010 | Ein Abend in Toledo, Serenade | Martin Schmeling |
| 15015 | Potpourri aus der Jockeyclub | Carl Woitschach |
| 15016 | Tiroler Holzhacker-Buab'n-Marsch | Wagner |
| 15019 | Alle Vögel sind schon da, Fantasie-Polka für zwei piccolo-flöten | Alfred Wiggert |
| 15022 | Ouverture zu Fra Diavolo | Auber |
| 15025 | Husarenritt, Charakterstück | Fritz Spindler |
| 15026 | Krönungsmarsch, aus Die Folkunger | E. Kretschmer |
| 15029 | Streifzud d Strauss'sche Operetten | L. Schlogel |
| 15032 | Ouverture zu ein Morgen, ein Mittag, ein Abend in Wein | von Suppé |
| 15035 | Tscherkessischer Zapfenstreich | K. Machts |
| 15036 | Le Carnival Romain, Ouverture | Berlioz |
| 15040 | Mit vereinten Kräften, Marsch | |
| 15041 | Festmarsch | J. Schwarzmann |
| 15044 | Der Traum eines Reservisten, Teil 1 | C. M. Ziehrer |
| 15046 | Der Traum eines Reservisten, Teil 2 | C. M. Ziehrer |
| 15049 | An der schönen, blauen Donau, Walzer | Wagner |
| 15050 | White City Marsch | C. Zimmer |
| 15053 | Volkslieder Potpourri | C. Woitschach |
| 15056 | Ein Glückstag, Gavotte | F. Thormann |
| 15059 | Nachtschwärmer, Walzer | C. M. Ziehrer |
| 15060 | Des Königs Grenadiere | C. Meyer |
| 15063 | Ouverture zu Fledermaus | Johann Strauss |
| 15066 | Totentanz, Charakterstück | |
| 15069 | Liebestraum nach dem Balle | Czibulka |
| 15070 | Kinderlieder-Marsch | C. Woitschach |
| 15073 | Auf dem Mississippi | Th. E. Morse |
| 15076 | Walzer aus Der Graf von Luxemburg | Franz Lehár |
| 15082 | Treue Freunde Marsch | A. Holzmann |
| 15085 | Aufziehen der Burgwache in Wein | |
| 15088 | Ouverture zu Flatte Bursche | von Suppé |
| 15091 | Bad'ner Mad'ln, Walzer | H. Komzak |
| 15092 | Mit Schwert und Lanze, Marsch | H. Stark |
| 15096 | Variationen über "Kommt ein Vogel" | C. Woitschach |
| 15097 | Ouverture zur Oper Mignon | A. Thomas |
| 15101 | Tosoro mio, Walzer | E. Becucci |
| 15102 | Der Osterr. Landsknechte, Marsch | Wagner |
| 15106 | Stelldichein, Serenade | A. Böhme |
| 15107 | Marche Militaire | F. Schubert-Tausig |
| 15113 | Trauermarsch | Chopin |
| 15119 | Unter dem Schwingen des Deutschen Aars | Nowowieski |
| 15129 | Handwerkerleben, Potpourri, C. Hollmann | |
| 15135 | Contre mit Kommandos—1.2.3. Tour | |
| 15136 | Contre mit Kommandos—4.5. Tour | |
| 15137 | Contre mit Kommandos. Letzte Tour | |
| 15138 | Lobe den Herren, Choral mit Chor | |

GARDE RÉPUBLICAINE BAND RECORDS

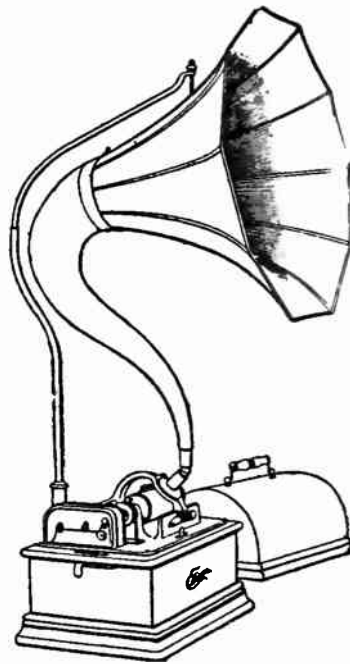
List, U. S., 50c; Canadian, 65c

- | | | |
|-------|---------------------------------------|-------------------|
| 17003 | Pot-Pourri | |
| 17005 | Les Lanciers (1st and 2nd Figures), | Métra |
| 17006 | Les Lanciers (3rd and 4th Figures), | Métra |
| 17007 | Les Lanciers (5th Figure), | Métra |
| 17040 | Refrains populaires | |
| 17050 | Bouquet de Valses | |
| 17051 | Marche Hongroise | Berlioz |
| 17059 | En Pologne-mazurka | E. Wesly |
| 17060 | Express Orient-Galop imitatif | Boisson |
| 17068 | Caroline!—La Jambe en bois—Polka | Scotto et Spencer |
| 17069 | Marche aux Flambeaux No. 3 | Meyerbeer |
| 17076 | Ouverture "La Muette de Portici" | Auber |
| 17077 | Ouverture du Domino Noir | Auber |
| 17084 | Marche Originale | V. Detrost |
| 17085 | Hérodiade—Fantaisie | Massenet |
| 17091 | Linette | H. Paradis |
| 17092 | Les Noces de Figaro—Ouverture, Mozart | |
| 17098 | Polka sur les Aires Populaires | |
| | Arr. par. V. Detrost | |
| 17099 | All de la Symphonie Pastorale | Beethoven |
| 17104 | Fragments d' Aires Populaires | Detrost |

Free Electros for Newspaper and Other Ads



No. 527. Standard.



No. 754. Standard.



No. 757. Standard.

We are now prepared to furnish electros, in line-cut and half-tone, of machines with Cygnet Horn Equipment, in sizes to correspond with accompanying cuts. We urge the Trade to send us orders for these electros and remind them that we shall expect to receive copies of the papers or other mediums in which they are used. The half-tones, of course, being suitable for use only on highly coated paper, are out of the question as far as newspaper ads are concerned. In every instance order by number. The following table will serve as a guide:

LINE-CUTS (Similar to No. 527)	HALF-TONES (Similar to No. 527)	LINE-CUTS (Similar to No. 754)	HALF-TONES (Similar to No. 757)
No. 723—Fireside	No. 528—Standard	No. 753—Fireside	No. 756—Fireside
" 547—Home	" 724—Fireside	" 755—Home	" 758—Home
" 567—Triumph	" 548—Home		
	" 568—Triumph		

Suspended List, Dec. 20, 1910

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

CONN., Bridgeport—F. M. Neal.

MINN., New Ulm—New Ulm Music Store, A. Danielson, Prop'r.

ILL., Hinsdale—J. A. Summer.

WIS., Milwaukee—Hoeffler Mfg. Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Edison's Life History Not Sold at Factory

The announcement in the December MONTHLY of the book on "Edison: His Life and Inventions," written by President Frank Lewis Dyer and Thomas Commerford Martin and published by Harper & Bros., Franklin Square, New York City, seems to have been misunderstood by some of the Trade, and in consequence orders for the work and inquiries concerning it are reaching the factory.

We repeat that orders should be placed on the Publishers direct or through their authorized agents—the book-stores. The price is \$4.28 (charges prepaid) in the former case, and \$4.00 in the latter. The work, in two handsomely bound volumes profusely illustrated, *does present a complete history of the invention and development of the Phonograph*, as well as a most interesting and authentic story of Edison's eventful life and of his many inventions.

An Important Decision Against Price Cutting

The suit of the NEW JERSEY PATENT COMPANY and NATIONAL PHONOGRAPH COMPANY against HARRY WEINBERG of Philadelphia was decided by Judge Holland of the Eastern District of Pennsylvania on December 9th.

The decision in this case is on final hearing, being made after both sides had filed all their pleadings and had taken the oral testimony of numerous witnesses. The National Phonograph Company was represented by Mr. H. H. Dyke of the Legal Department.

Weinberg was a second-hand dealer on Kensington Avenue, Philadelphia, and admitted that he had bought second-hand records from users and sold them at reduced prices, and it was proved that he had also been buying new records from licensed jobbers or dealers of the National Phonograph Company or from other parties, and selling the new records as well as the second-hand records at cut rates. By this decision an injunction is granted restraining the defendant from cutting prices on new Edison records and on second-hand Edison records as well. This is the first decision of this kind at final hearing, although similar decisions have been made on motions for preliminary injunctions against the defendants, Charles Fredericks and J. J. Dixon, of Brooklyn, New York.

This decision establishes beyond question the right of the National Phonograph Company to prevent the sale of Edison records at cut prices, whether they be new or second-hand. All dealers should carefully read the entire decision so that they may be thoroughly conversant with the rights of the National Phonograph Company, and with its efforts and success in the securing of protection for its licensed jobbers and dealers. The decision is printed at length below:

IN THE CIRCUIT COURT OF THE UNITED STATES FOR THE EASTERN DISTRICT OF PENNSYLVANIA.

<p>NEW JERSEY PATENT COMPANY and NATIONAL PHONOGRAPH COMPANY,</p>	}	<p><i>Complainants,</i></p>
<p>vs.</p>		
<p>HARRY WEINBERG, HOLLAND, J.</p>	}	<p><i>Defendant.</i></p>

*October Session,
1909*

*No. 345.
In Equity.*

ON FINAL HEARING.

The infringement charged consists of the selling by defendant of Edison records covered by the patent in suit, in a manner contrary to the restrictions imposed thereon under the patent, and of which defendant had notice. The Edison phonograph records are covered by the patent issued to the New Jersey Patent Company on February 14th, 1905, and numbered 782,375. The entire right, title and interest in and to this invention to "make, use and vend this invention throughout the United States" was purchased from Jonas W. Aylsworth, the inventor, prior to the issuance of the Letters, and the Company, about the same date, granted to the National Phonograph Company "an exclusive license under the patent for the manufacture, use and sale" of these cylindrical sound records throughout the United States. These Edison phonograph records are for the reproduction of music

or other sounds recorded thereon; are cylindrical in form, and practically all of the outside of their cylindrical surface is covered with the finely engraved lines of the sound record. They are made from a wax like material, which is easily broken, and for these reasons they are put up in pasteboard boxes or cartons which are provided with a fleece-like lining which serves to protect the delicate surface of the record from scratching and also as a receptacle for the record when not in use so as to lessen the liability of its being broken. All these records are put up in these cartons, and are retained therein by the dealers and users, except when in use, and after use are replaced therein. They are Edison Standard, sold for 35c., or Edison Amberol records, sold for 50c., the only material difference being the price named, and all bear the following notice upon the cartons in which they are contained:

"This record is sold by the National Phonograph Company, at Orange, N. J., upon the condition that it shall not be sold to any unauthorized dealer or used for duplication, and that it shall not be sold, or offered for sale, by the original or any subsequent purchaser (except by an authorized jobber to an authorized retail dealer) for less than thirty-five cents (or fifty cents as the case may be). Upon any breach of said condition, the license to use and vend this record, implied from such sale, immediately terminates."

All authorized jobbers and dealers of these Edison records are required to enter into an agreement with the National Phonograph Company, complainant, to observe the conditions of this notice.

The amended bill charges that the defendant infringes the complainant's rights under the patent by purchasing new records from authorized dealers and selling the same contrary to the restrictions as to the price contained in the notice; and second, that he is also guilty of infringement in the purchase and resale of second hand records at prices less than thirty-five cents for the Edison Standard and fifty cents for the Edison Amberol records. In other words, that Weinberg is engaged in selling both new and second-hand records for less than the standard price fixed by the complainants in their notice inscribed upon each of the cartons containing these records and that he is engaged in these illegal sales with knowledge of the restrictions placed upon the sale of this patented article.

The defendant denies that he is engaged in the sale of new records at less than the standard price, but admits that he is selling second-hand records at less than the price set forth in the notice, and claims that these second-hand records are purchased from the general public after they have used them for some time.

The bill prays for an accounting and an injunction to restrain the defendant from purchasing and reselling either new or old records below the standard price.

We find as a fact from the evidence that the defendant was engaged in selling new records below the standard price. It is not so clear as to just how he secured the new records, but there is no doubt that he has been able to furnish new records to purchasers, and whether they are secured by inducing licensed jobbers to violate their agreement with the complainant, or by other means, the complainants have shown that the defendant has been engaged in the sale of new Edison records obtained by him from licensed dealers in violation of their licenses, or from other parties.

The propriety of an injunction being issued against him enjoining such practice is well established by a long line of uniform authorities, among which are the following: *New Jersey Patent Company and National Phonograph Co. v. Schaefer*, 159 Fed. 171, Affirmed 178 Fed. 276; *Bement v. Harrow Co.*, 186 U. S. 70; *National Phonograph Co. v. Schlegel*, 128 Fed. 733; *Edison Phonograph Co. v. Pike*, 116 Fed. 863; *Heaton Peninsular Co. v. Eureka Specialty Co.*, 77 Fed. 288; *Dickerson v. Tinling*, 84 Fed. 192; *Edison Phonograph Co. v. Kaufman*, 105 Fed. 960; *Cortelyou vs. Lowe*, 111 Fed. 1005; *"The Fair" v. Dover Mfg. Co.*, 166 Fed. 117; *Victor Talking Machine Co. v. "The Fair"*, 123 Fed. 424; *Crown Co. v. Brooklyn Co.*, 172 Fed. 225.

This is the first time that this precise question as to second-hand records has been before the courts on final hearing, and the question is whether this defendant, who admits that he is not an authorized

dealer engaged in buying and selling these second-hand records at cut prices, is infringing the patent right of the complainants. The objection that the National Phonograph Company, one of the complainants, who is the licensee of the patentee, has never been granted the right to make the restrictions in question, need not be considered other than to say that under the pleadings it appears that the patentee is not only a plaintiff but that it, as stated in the bill, granted "an exclusive license under the patent" to the National Phonograph Company, the other complainant, for the manufacture, use and sale throughout the United States of cylindrical sound records embodying the invention covered", * * * authorizing the latter company "to fix terms and conditions of sale thereof."

We do not find that this is denied. The National Phonograph Company sells these records with the restriction notice printed upon the container "that it shall not be sold or offered for sale by the original, or any subsequent purchaser, * * * for less than thirty-five cents, or, as the case may be, fifty cents apiece."

The defendant, in his purchase and sale of second-hand records, is not an original purchaser, as he does not obtain them from the National Phonograph Company, the manufacturer, but he is clearly a "subsequent" purchaser who buys the second-hand records from the public who has purchased from the jobbers and dealers and who has used them for a time before selling to the defendant. The latter sells them in violation of the restriction notice, in that they are furnished to purchasers at less than thirty-five and fifty cents.

There is no defense set up by defendant that he was not familiar with the conditions of the notice printed on the Edison record cartons, but even if he had, he would nevertheless be conclusively presumed to have knowledge thereof. In *Heaton-Button Fastener Co. v. Eureka Specialty Co.*, supra, it is said:

"That in view of the conspicuous character of both the machine and the notice permanently affixed thereon, every one buying must be conclusively presumed to have notice that the owners of the patents intended by the inscription on the machine to grant only a restricted license for its use."

See also *Crown Co. v. Brooklyn Co.*, supra.

We have then an unlicensed dealer, a subsequent purchaser of these records, selling them at less than the standard price, with knowledge of the licensee's restriction notice contained upon the container, "that it (the record) shall not be sold or offered for sale by the original, or any subsequent purchaser, for less than thirty-five cents or fifty cents." Does the defendant when he sells these second-hand records for less than the standard price infringe the licensee's rights in the patent? The licensee has the exclusive right to make, use and sell, and this restriction arises within the field of sale.

There is no complaint that there is any interference with the right to make or use, but the alleged infringement is the result of the alleged unlawful sale of the defendant, contrary to the restriction, as to the price contained in the notice, so that we may inquire how far the courts have gone in upholding rights of patentees within the field of sale. It is settled by a long line of authorities that the grant of a patent secures the legal monopoly of the right to make, use and sell the patented article for the term of the patent. In *Bement & Sons v. National Harrow Co.*, supra, the court adopting the language of the Circuit Court of Appeals for the Sixth Circuit, in *Heaton P. B. F. Co. v. Eureka Specialty Co.*, supra, said

"If he (the patentee) sees fit he may reserve to himself the exclusive use of his invention or discovery. If he will neither use his device, nor permit others to use it, he has but suppressed his own. His title is exclusive, and so clearly within the constitutional provisions in respect of private property that he is neither bound to use his discovery himself, nor permit others to use it."

The complainants here may entirely suppress the use of their records, or their patent monopoly may be parceled out or divided up in any convenient way they may conclude is for their benefit in the manufacture, use or sale of the article, and the right of the patentee to control his patented article by contract entered into, both with respect to price to be

charged and to the person to whom it may be sold, has been determined in a number of cases. *Edison Phonograph Co. v. Kaufman*, supra; *Edison Phonograph Co. v. Pike*, supra; *Victor Talking Machine Co. v. The Fair*, supra; *National Phonograph Co. v. Schlagel*, supra.

The courts have uniformly restrained jobbers and licensed dealers from selling the patented article in violation of their agreement, and have held that a violation of license agreement does not restrict the patentee to his right upon the contract, but that he may bring suit for infringement, notwithstanding the fact there may also be involved an interpretation of a contract. But in the case of *Victor Talking Machine Company v. The Fair*, supra, the court went a step further and held that an unlicensed dealer who procured the patented article from a licensed jobber with the knowledge of the restrictions as to the price at which the patented article should be placed upon the market, infringed the patentee's right in selling it below the price fixed. In other words, we have an adjudication that an unlicensed dealer violating the restrictions as to sale placed upon the patented article is held to be an infringer. In the *Fair* case, however, the unlicensed dealer, with notice of the restriction as to sale, purchased from a licensed jobber; in the case at bar the defendant, with notice of the restriction as to sale, purchased from the general public at second-hand. The defendants in both *The Fair* case and the case at bar, alike unlicensed dealers, sold in violation of the restrictions as to the price of the patented article. In *The Fair* case, the court said, page 427, that it was immaterial whether the unlicensed defendant covenanted to be bound by the terms of the jobbers' license from whom he purchased, or whether or not an implied promise arose on his part to observe the conditions of the restricted right of sale, as he was not sued upon a promise to keep out of the reserved portion of the monopoly but for a trespass in entering without permission. The complainant in that case stood upon its rights to restrain any seller, licensed or unlicensed, from violating the restrictions as to price, and the court sustained that view. The complainants exclude all "original" and "subsequent purchasers" (other than authorized jobbers) from selling these records at less than thirty-five and fifty cents each. The defendant has entered this reservation without permission by selling these records for less than the restricted price, and it would seem from the authorities that he is guilty of an infringement, unless the fact that he purchased the patented article from a member of the public at second-hand, passes the article outside of the limits of the monopoly.

The records in which the defendant principally dealt were sold by complainants' licensees over the counter to members of the public for the price contained in the notice on the container, and it is contended that this transaction emancipates the records from any further subjection or control of the patentees, and that when the defendant purchased from a member of the public he took an absolute and unqualified title to use or sell, as he might see fit, unrestrained by the notice upon the container. The restrictions as to the sale of these records are that they "shall not be sold to any unauthorized dealer * * * and that they shall not be sold or offered for sale by the original or any subsequent purchaser (except by an authorized jobber to an authorized retail dealer) for less than thirty-five or fifty cents apiece."

What the public may do with the records purchased is a question with which we are not concerned. They are sold to the public for use, with the notice as to sale, and there is nothing to indicate that the licensee intended the restriction should not continue in force. The defendant is engaged in gathering up these records not for use, the purpose for which the public purchased them, but for sale, and when they come into his possession they come with the notice of the restriction as to price by which he must be bound, if the owners of the patent are to be permitted to control their exclusive right to sell. If the patentee has a complete monopoly and is entitled to parcel out or divide up his right to sell in any way he may deem advisable and to impose on such sales of the patented article any conditions that he may see fit to impose, there is no other conclusion at which we can arrive than that the purchaser, whoever they may be, who take title with notice of the restriction, are bound by it. It is only, when at some point, a purchaser may innocently come into

possession of the patented article that the question of the binding force of the restriction can arise. This defendant here is dealing in the records in violation of the restriction, of which he has knowledge, and we conclude that he is guilty of infringement, and that the prayer of complainants' petition should be granted for an accounting and an injunction restraining him from dealing in both new and second-hand records.

Let a decree be drawn accordingly, with costs.

ENDORSED: U. S. C. C. E. D. OF PENNA. NO. 345, October Session, 1909, New Jersey Patent Co. at al, v. Weinberg. Opinion, Holland, J., granting decree for complainant. Filed December 9, 1910. Henry B. Robb, Clerk, by L. Deputy Clerk.

Selling and Shipping Dates 1911

The attention of the Trade is called to the following schedule of Shipping and Sales Dates for Advance Records from January, 1911, up to and including December, 1911. Any Jobber or Dealer who anticipates the date and hour of shipping and selling specified therein violates the terms of his Agreement. It would be well, therefore, to keep this information handy for ready reference:

SHIPPING DATES—8 A. M.

January	Tuesday, 24th
February	Friday, 24th
March	Friday, 24th
April	Monday, 24th
May	Tuesday, 23rd
June	Friday, 23rd
July	Monday, 24th
August	Thursday, 24th
September	Saturday, 23rd
October	Tuesday, 24th
November	Friday, 24th
December	Friday, 22nd

SALES DATES—8 A. M.

January	Wednesday, 25th
February	Saturday, 25th
March	Saturday, 25th
April	Tuesday, 25th
May	Thursday, 25th
June	Saturday, 24th
July	Tuesday, 25th
August	Friday, 25th
September	Monday, 25th
October	Wednesday, 25th
November	Saturday, 25th
December	Saturday, 23rd

At the time this edition goes to press (Dec. 20) it is impossible to name the exact date when the new Window Displays will be announced to the Trade; neither does time permit us to offer a cut illustrating the first model, which has been completed. The announcement, however, may be expected any time now, and we are satisfied that the Trade will pronounce the initial Display quite the handsomest and most attractive of its kind they have ever seen.

The mammoth "Leaders of the World" illuminated sign at Broadway and 38th St., New York City, is doing business nightly announcing the supremacy of Edison Phonographs and Records to the hundreds of thousands of the big city's floating population. This Edison ad will be shown nightly for the next two years.

To Sarah Bernhardt

(By Edmund Rostand)

In these dull decades, you alone, O fair,
Pale Princess, Queen of attitude, have skill
To wear a lily, wield a sword, and still
The heart's movement, treading a broad stair.

You rave and stifle in our heavy air,—
You poetize, and die of love, and kill,
And dream and suffer, working your hot will
On helpless hearers, bound with your bright hair.

Arid of suffering, you wound us all;
Your plaints are echoed through a troubled hall
And down your cheeks 'tis our salt tears that steal.

And sometimes, Sarah, when your fervent lips
Spell magic, furtively you feel
The kiss of Shakespeare on your finger-tips.
—Translated by Roy Temple House.

The Edison as Cupid's Courier

An Eastern daily some time ago told the story of a successful courtship which had its inception in the introduction, on an Edison Record, of a nephew of United States Senator Daniel of Virginia to a young lady residing in Los Angeles, Cal. Following the introduction and acknowledgment a rapid-fire Phonograph correspondence was launched, which culminated in a proposal and acceptance, also through the medium of Edison Records.

The course of true love didn't run so smoothly, sad to say, in the Phonograph courtship between the daughter of a wealthy resident of Elizabeth, N. J., and a Philadelphia youth, in which the exchange of cylinders had led up to an attempted automobile elopement planned because of parental opposition to the love affair. This latter episode was a headline story in the New York papers on December 15th. All would have gone well, perhaps, had not the young lady carelessly laid the cylinder containing her lover's instructions and plans for the elopement side by side upon the table with Standard No. 8781, "The Old Folks at Home," her father's favorite Record. Result: an elopement nipped in the bud and a parental edict against further correspondence by means of Edison Records.

Dealers might profitably make use of the latter incident by pointing out to customers to whom this twentieth century system of correspondence appeals the necessity of having a private cabinet of their own in which to keep wax love messages not intended for ears other than their own.

Check your stock with the list in the November Monthly to discover where you are shy.

Popular Edison Singer Dies An Edison Dealer in a Town of Two



Frank C. Stanley, Baritone

W. Stanley Grinsted, known to the Edison Trade and to thousands of Edison owners as "Frank C. Stanley," died at Orange, N. J., on December 12th, 1910, of pleuro-pneumonia, the result of a cold contracted at a recital in the Waldorf-Astoria, New York City. Mr. Grinsted was forty-one years of age, and is survived by a wife and four children. At the time of his death he held the position of Choirmaster of the Central Presbyterian Church, 57th Street, New York City, and also served his native city (Orange) in the Board of Aldermen. His funeral on December 15th was attended by delegations of Brother Elks and Masons, by his associate artists and experts in the Recording Department, and by officials of the National Phonograph Company.

As "Frank C. Stanley," Mr. Grinsted was one of the first singers for the Edison catalog, to which he contributed freely from his abundant repertoire. One of the most popular of the Edison artists, the many Records of his magnificent voice in solo, duet and quartet will be treasured in thousands of homes throughout the world for many years to come.

To keep the exclusive Home Recording feature of the Edison constantly before the public is another resolution with which every Dealer should start the New Year. It should be given prominent space in every newspaper ad, should always be the subject of a window card and should be strongly emphasized in all talks to prospective buyers. Keep a supply of Recorders and Shaved Blanks on hand at all times and put in a Shaving Machine, for we intend to "pound" Home Recording harder than ever in our advertising during 1911.

Here's a tale that should have been told long ago, but somehow or other was lost in the shuffle, and only recently brought to the surface. It bears all the ear-marks of improbability—nay, of impossibility—but it's true; we solemnly affirm to the fact.

A year ago last October one of our salesmen, W. P. Hope, found it necessary to change cars at at water tank twelve miles due north from Reston on the C. N. R. R. in Manitoba, Canada. Inquiry of the watchman in a grain elevator alongside the track developed the fact that the water tank marked the site of a bran new town—the town of Woodnorth, to be exact. The town consisted of the elevator and a store—not a very fertile soil, apparently, in which to plant an Edison Dealer, much less to look for one, was it? But wait.

Engaging in conversation with the watchman for the purpose of killing the weary hours he anticipated passing before his train arrived, Mr. Hope learned that the store was one of general merchandise, and that it did a big business supplying the farmers for miles about the surrounding country.

An inspiration! Would the watchman like to hear some good music on Mr. Edison's latest Phonograph? **WOULD HE!!** In the twinkling of an eye Mr. Hope had a Record on his machine, and in a very few minutes his audience had been increased to two—he was entertaining the entire fixed population of the town of Woodnorth, Manitoba, Canada!

Rag melody followed close upon band selection and sacred hymn, and in a short time Mr. Hope's entire repertoire was exhausted; then it was played all over again. And all the time an idea was buzzing in Mr. Hope's head, and apparently in the head of the general storekeeper as well; for no sooner was a Dealership proposed to the latter than it was accepted, and in a short time the necessary initial order was made out and mailed to R. S. Williams & Sons, Edison Jobbers of Winnipeg, Manitoba, Canada.

He is still doing good business at that stand. How good? Well, his purchases for the first six months included twenty machines and aggregated \$450.04; and he paid for his purchases *in spot cash*.

All of which goes to prove that the field for the installation of Edison Dealers is comparatively as unlimited and full of agreeable surprises as is the field for the sale of Edison Phonographs and Records.

Don't put off sending in your order to replenish your stock until tomorrow. "Tomorrow" always brings us a step nearer to "too late."

Start today making preparations for you store concerts. The first step is the arrangement of your store for the convenience of your customers. January ought to be the biggest month in the year in Record sales. Reason? New customers.

Here and There Among the Trade

A Successful Edison Jobber



F. M. Atwood, whose store is shown in the above cut, is proprietor of the oldest talking machine house in Memphis, Tenn. The views of a successful Edison tradesman on matters connected with the retail exploitation of the line are always welcome to our Dealers, and no doubt the following contributed by Mr. Atwood himself will be read with interest by the Edison Trade:

"My success I attribute almost entirely to the fact that *I really like the business*. I am strongly of the opinion that one should never go into the business who does not feel a real sentiment for it.

I have been in the Phonograph business now for nearly eleven years, during which time I have handled every make of Talking Machine and Record that has been sold in the United States, except the last two editions, *and at the present time am confining my efforts exclusively to the Edison*. My observation has been that Dealers, especially in the smaller cities and towns, do much better and stay in the business much longer when they confine themselves exclusively to the sale of Edison Phonographs and Records.

Interior store arrangement is an always important factor in retailing goods; convenience and economy of space are everything. The rack you notice in the back of my store is part of my two-minute stock. On the table in front of this I have a revolving rack in which I keep a complete line of two and four-minute Grand Opera Records. In the extreme rear of the store is a balcony, on the left hand side of which is a good size demonstration room. On the right hand side is my office, underneath the balcony is my packing room, and the floor above is devoted to extra stock and repairing.

Usually I take the cut-outs from the main stock as soon as I get a list of them and put them in a separate place for convenience in

handling. With the last list of 500 I have simply taken one of the special catalogues and marked in it the quantities I have in stock, and I keep that catalogue handy so that I can tell which Records to push.

Ability to judge the customer's taste in Records and a complete stock from which to make selections that will please him will often result in selling a higher priced machine to a customer than he would otherwise have purchased. A Dealer should always consider that the sale of Records is the most profitable part of his business and therefore use every effort to help his customers in making selections. I find that comparatively few people know just what they want to hear, and therefore make it a rule to play selections for them as long as they can be induced to listen. In that way I eventually get a line on their tastes and am prepared for them the next time they visit the store."

The Fort Wayne (Ind.) Machine Company have a habit of sending out clever literature to their customers. With the November *Phonogram* they included two single-sheet inserts (*Phonogram* size), one printed on white and the other on green paper, calling attention to the Attachment, Record Exchange and Promotion offers. The whole was enclosed in a special envelope, on which in red ink appeared a cut and printed matter similar to that on the cover of the *Phonogram* itself.

We shall be very glad to help any Dealers who care to imitate this ingenious stunt by sending them duplicates of the *Phonogram* cut monthly on request.

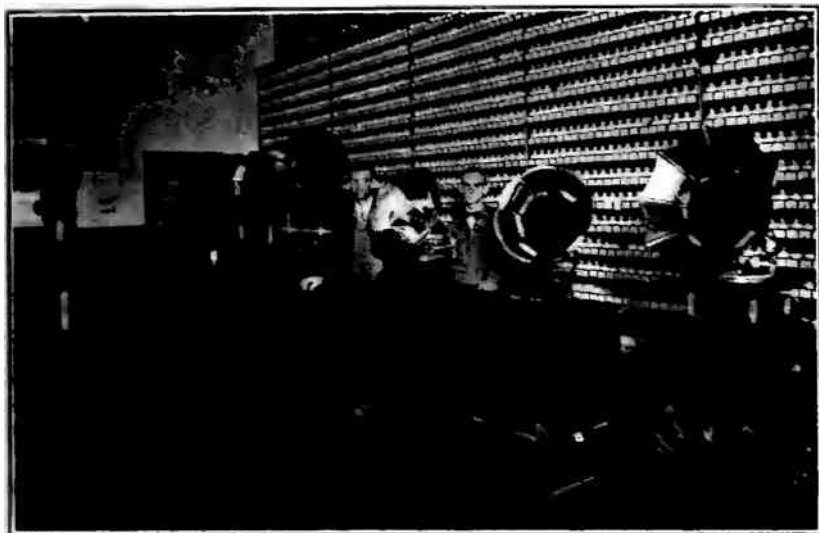
W. E. Bidwell, Severy, Kansas, approached the holiday trade through the medium of an illustrated circular in which he offered to install an Edison on trial and monthly payments of \$3.00 for the Standard, with a proportionate reduction for the cheaper types. By emphasizing the amount of entertainment offered by the Edison at the ridiculously small expenditure of 10 CENTS PER DAY he appealed to the weakness of the purchasing public for bargains, and therein proved himself an excellent judge of human nature. That circular must have brought results.

J. H. Cavanagh, a comparatively new Dealer at Strassburg, Sask., Canada, writes as follows:

"The sale of Edison Phonographs and Supplies since I put in your agency has far exceeded my expectations. I consider it the best paying line in my store."

It is the best paying line in your store or any other store, Brother Cavanagh, and will continue to be just as long as it is properly pushed.

And a Successful Edison Dealer



The oft repeated saying that "cleanliness is next to godliness" can fittingly be paraphrased to apply to a neat, orderly, systematic stock arrangement such as is shown in the above cut, which gives an interior view of the store of G. L. Green, 75 North Main Street, Napa, Cal. The cut was made from one of Mr. Green's souvenir post cards which he sent along with some excellent newspaper advertisements of Edison goods.

Looking at this store interior one immediately receives the impression of *system*, which is the keystone of success in business. It will be seen that Mr. Green has arranged his machines in a manner to attract and please the eye. They are not huddled together so thickly that one loses its identity among its neighbors; on the contrary, each machine is so displayed that its distinctive outlines and details can be seen and mentally grasped before the customer's attention is distracted by the adjacent models—an admirable arrangement of a certainty. So, too, is the Record stock arrangement, which is a plan advocated repeatedly in the columns of the *Edison Phonograph Monthly*, and which was last explained and illustrated in comprehensive detail in the December, 1909, number,—the Tray System. For compactness, economy of space and general facility this system, to our mind, has no equal, and we never tire of sounding its praise and recommending it to Edison Dealers.

The proprietor of this model store has been very successful in handling the Edison line and is pardonably proud of the fact. At our request he obligingly recited the methods that brought him success, which we have pleasure in repeating, in his own language, for the benefit of his fellow Dealers:

"We keep a complete stock of machines and Records on hand at all times. We keep after all of our customers and keep their machines in first-class order. We pay particular attention to our mailing list and see that all of our customers receive the *Phonogram* every month. We bought out another party a little over a year ago, and had to start in and build up a business, and with a steady grind have made it into a fine paying investment. We are great believers in home demonstration and have to thank that method very largely for our success."

The Versatility of the Edison Again Proven

The Eilers Music House, Spokane, Wash., used two Edison Phonographs, one at each entrance, to shout to the crowds entering the National Apple Show in that city facts pertinent to the exhibition. The line of talk, which had been made into a Record by the famous Bert Morphy, "the man who sings to beat the band," was both original and amusing, as the following extract from the Record proves, and made a big hit with the visitors to the show:

"Step up, step up, good people! See the big show. See King Apple, 2,000,000 strong. Say, he's a pippin! He's a la-la! He's a lu-lu! He's a la-lu-la!—2,000,000—count 'em—2,000,000—and every one a pippin! There's a Maiden Blush for you.

"General admission is 35c. Don't overlook your change. You may need it. No mistakes rectified after leaving box office. Children under 16, 15c. That don't mean you, young woman. Every one hold your ticket. Stop holding hands. You must have a ticket, you ought to have a girl. Be sure and get your change; don't change partners, etc., etc."

As a "barker" the Edison Phonograph was a decided success, the Eilers House says

The following from B. G. and A. D. Clark, Searchlight, Nev., a town of 1,200 population:

"There are in this place about three machines of other makes as against about a dozen Edisons. A man who makes a business of doing general repair work tells us that he does about \$10.00 worth of repair work on other machines to \$1.00 worth on the Edison, and this man does all the work that comes to us."

Samples sent us by the Southern California Music Co., Los Angeles, Cal., of their October and November letters to Dealers were simply bubbling over with the enthusiasm and confidence which they constantly aim to inspire, and which they seem to have no trouble in communicating to their Dealers. Those letters must have produced results in abundance.

A pre-holiday edition of the *Harrison Arkansas Times* in our possession contains a flattering write-up of the Art, Book and Music Store of John P. Crumpler, with a double column cut of the interior. In it Mr. Crumpler is complimented upon the completeness of the stock of Edison Phonographs and Records he is carrying—a full line of machines and 3,500 Records.

Smith's Phonograph Company, 107 West Main street, Oklahoma City, Okla., has been succeeded as Jobbers by the Schmelzer Arms Company, at the same address.

The stock of the Ball-Fintze Co., Edison Jobbers of 108 West 3rd St., Cincinnati, O., has been transferred to their Newark, Ohio, branch.

Advance List

Of Edison Amberol and Edison Standard Records for March, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before February 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on February 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on February 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after February 20th, but must not be circulated among the public before February 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on February 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for March Records on or before January 10th. Dealers should place March orders with Jobbers before January 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for March, 1911

United States list, 50 cents; Canadian, 65 cents.

620 Napoleon's Last Charge New York Military Band

The charge made by Napoleon's intrepid cuirassiers upon the plateau of Mont St. Jean at Waterloo, one of the most memorable events of military history, is the inspiration of this piece, which is without question the greatest descriptive March-Galop ever written for band or orchestra. Essentially martial in its character, with instrumental plays lending wonderful realism to the effect, it suggests most vividly and impressively the din and strife and turmoil of the battle which preceded Napoleon's downfall. Given the vigorous, spirited rendition it receives in this instance, "Napoleon's Last Charge" is indeed a brilliant band Record. Composers, Ellis-Paull.

621 (a) A Dream; (b) Last Night Frank Ormsby

Tenor solo, orchestra accompaniment. This number is an innovation in the vocal line in that it offers two different selections on the same Record, two Records in reality for the price of one. If, as we expect, this departure proves popular with Record buyers, more of the same character may be expected in the future, as there is no dearth of selections which can be recorded in this manner. The selections, two of the best and most popular sentimental ballads ever written, are excellent show pieces for Mr. Ormsby's fine voice and pleasing style. The words of "A Dream" were written by Charles C. Cory and the music by J. C. Bartlett, while Halfdan Kjerulf set to music the words of "Last Night," written by Christian Winther.

622 Barcarole, from "The Tales of Hoffman" Metropolitan Quartet

A new arrangement for mixed voices of Offenbach's famous Barcarole, "O Lovely Night," from "The Tales of Hoffman," one of the most popular operatic productions of recent years. This arrangement of the graceful number, with an English version by M. Louise Baum, is by Max Spicker, a noted composer and choir director of the Temple Emanuel, New York City. Interspersed with solos and with beautiful instrumental effects, this is a singularly lovely number. Publisher, G. Schirmer, New York City.

623 Where the River Shannon Flows Will Oakland and Chorus

This rarely beautiful Irish melody has recently come into a second popularity, and in response to numerous requests from trade and public we here present it in an entirely new setting on the Amberol. At present it is No. 9344 in the Standard catalog. Assisted by a well-balanced chorus, Mr. Oakland sings the tuneful song most delightfully, and the result is a Record which every Phonograph owner will want in his collection. Orchestra accompaniment. Words and music, James I. Russell; publishers, M. Witmark & Sons, New York City.

624 Lo! Hear the Gentle Lark Stanzione & Finkelstein and Edison Concert Band

Flute and clarinet duet with band accompaniment. This brilliant instrumental duet was always a favorite number on the program of the late Patrick Sarsfield Gilmore, the famous band-master. It is a most melodious composition in which are shown beautiful effects in single and double cadenzas. Carmine Stanzione and Adolph Finkelstein are well-known New York musicians and recognized artists on their respective instruments. Their skillful performance in this instance has been favored with a wonderfully clear and natural reproduction. Composer, Fred Lax; publisher, Carl Fischer, New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

- 625 Those Songs My Mother Used to Sing** **Elizabeth Spencer**
 Mezzo-soprano, with orchestra accompaniment. Echoes of beloved old melodies of the past—"Annie Laurie," "The Last Rose of Summer," "Suwanee River" and the like—are heard in this deservedly popular song, whose beautiful sentiment and sweet, flowing melody reach to the hearts of its hearers. Miss Spencer, whose full rich mezzo-soprano was heard in Amberol No. 601, "Alma—'Alma, Where Do You Live?'" and Standard No. 10467, "In Dear Old Tennessee," and who is now under an *exclusive* contract to sing for Edison Records only, adds to the attractiveness of the number by her sympathetic, artistic rendition. Words and music, H. Wakefield Smith; publishers, M. Witmark & Sons, New York City.
- 626 Down on the Mississippi** **Premier Quartet**
 Male voices, unaccompanied, in a descriptive scene on a Mississippi steamboat wharf, with the jest and laughter of happy darkeys, the clanging of bells, hissing of steam, and tooting of whistles, etc., lending realism. After the quartet sings snatches of "Sailing," "Down Mobile" and "Down on the Mississippi," an Irish passenger (Porter) musingly hums the latter song, and the faint echo of the quartet follows, apparently from below deck. A clever, entertaining Record and still another testimonial to the clarity and smoothness of Edison recording. Author, Steve Porter.
- 627 My Ramapo—Indian Novelette** **American Standard Orchestra**
 A brand new orchestral composition in the popular Indian style, introducing characteristic effects—shouts of braves, war-cries and commands, rattle of musketry, etc. A delightful writing abounding in swing and tunefulness, and with bells and zyllo solos introduced which form a very attractive feature. An attractive morsel to lovers of orchestral numbers. Composer, Frederic W. Hager; publishers, The Joe Morris Company, New York City.
- 628 I Feel Religion Comin' On** **Arthur Collins**
 A clever, catchy "coon" song with a good two-step swing. Mr. Collins' recital of Miss Alabama Joplin's infatuation for the new preacher and its disappointing sequel is most entertainingly done, with some funny "business" introduced between verses. The last chorus is sung in the popular "patter" style. Orchestra accompaniment. The trade will be interested in the fact that the publishers of this song are Edison Jobbers—The Southern California Music Company, Los Angeles, Cal. Words, M. A. Robinson; music, J. R. Robinson.
- 629 Hear Me, Norma** **Inez Barbour and Elizabeth Spencer**
 Soprano and mezzo-soprano, with orchestra accompaniment. The celebrated duet between *Norma* and *Adalgisa* heard in the second act of the opera, "Norma," and generally conceded to be one of the best numbers of a work noted for the grace, tenderness and fervor of its melodies. The balance and blending of voices in this number are indeed satisfying. Orchestra accompaniment. English translation of words, Charles Jefferys; music, Vinceszo Bellini; publishers, Oliver Ditson Company, Boston, Mass.
- 630 General Heywood and Our Glorious Banner Marches** **United States Marine Band**
 Again two selections on one Record and both composed by Lieut. W. H. Santlemann, the able leader of "The President's Own." They are both brisk, snappy airs and are played in the vigorous, masterly style which distinguishes all the work of this famous organization.
- *631 Gee! But It's Great to Meet a Friend from Your Home Town** **Billy Murray and Chorus**
 Tenor, with male chorus. A new song by the popular young writer of "Play That Barber Shop Chord," Standard Record No. 10433. The verse is set to a broad, agreeable melody which swings into an infectious two-step tempo in the chorus. Mr. Murray as usual sings the number with zest and spirit, assisted in the refrain by a male chorus of popular Edison singers. An entertaining and pleasing Record. Orchestra accompaniment. Words, Wm. Tracey; music, James McGavisk; publishers, Nybo Music Publishing Company, New York City.
- 632 John Anderson, My Jo** **Irving Gillette**
 Tenor solo, orchestra accompaniment. This famous old Scotch song (originally a poem written by "Bobby" Burns) was recorded in response to numerous requests and will undoubtedly be well received by the public. The manner in which requests for songs of this type are increasing proves conclusively that the public is wearying of the ephemeral compositions of the present day, and is turning for relief to the beloved songs of our fathers whose poetic and melodic charm has stood the acid test of time. Mr. Gillette, who here makes his first solo Record for the Amberol catalog, sings the number in fine voice and expressively, with a delightful touch of Scotch accent. Publishers, Oliver Ditson Company, Boston, Mass.
- 633 I Hope I Don't Intrude** **Charles Daab**
 Bells solo, orchestra accompaniment. A special arrangement for the bells of this old, favorite song-and-dance melody, which was one of the big successes of the celebrated vaudeville team of Delehanty and Hengler. Mr. Daab, whose Records are always features of the monthly lists, plays the vivacious number most artistically and as usual is favored with an excellent reproduction. Composer, W. H. Delehanty.

* This selection will be illustrated on the cover of the March PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

634 Before the Dawn**Berrick von Norden**

Tenor solo, orchestra accompaniment. This high-class sentimental song calls for treatment of an order far beyond the capabilities of the majority of even the best singers, and the ease with which Mr. von Norden meets its exacting demands, particularly in the climax, therefore stamps him as an artist of the very highest calibre and testifies most eloquently to the class of talent we are securing for the Edison catalog. This song is a favorite number on his programs. Words, Arlo Bates; music, Oscar Meyer; publishers, E. Ascherberg & Company, London.

**635 { (a) The Son of God Goes Forth to War
(b) Now the Day Is Over****Edison Mixed Quartet**

Two well-known and favorite sacred numbers on one Record given a splendidly harmonized and thoroughly reverent rendition by artists whose work is too well known to require even the most casual comment. Orchestra accompaniment. Words and music, H. S. Cutler-J. Barnby.

636 Jolly Fellows Waltz**Sousa's Band**

One of the best-known and most popular waltzes ever written, and therefore one which requires little or no introduction. This is also true of the rendition, to which Sousa's finished musicians have given a full measure of their artistry. A whistling and chanticleer effect at the finish suggests that "The Jolly Fellows" may have extended their conviviality well into the "wee sma' hours" of the morning. Composer, R. Vollstedt; publisher, Carl Fischer, New York City.

637 Let Me Call You Sweetheart**Arthur C. Clough**

Tenor solo, orchestra accompaniment. The latest waltz "hit" by the writers of "Meet Me To-night in Dreamland" (Standard No. 10290). The pretty slow waltz lilt of the song has given it country-wide popularity. Mr. Clough, who will be remembered for his contributions to the Standard catalog, has a sweet, sympathetic voice, a good style and excellent enunciation. Clever cello and bells effects in the refrain are pleasing features of the accompaniment. Words, Beth Slater Whitson; music, Leo Friedman; publisher, Leo Friedman, Chicago, Ill.

638 The Jingle of Jungle Joe**Premier Quartet**

Male voices, orchestra accompaniment. A brand new and delightfully swingy "jungle" song by the most popular writer of that popular style of music. The unfortunate mesalliance of "Jungle Joe," a patriarch of the jungle and a confirmed woman hater, with a fickle daughter of the banyan glade, is written to an agreeable two-step air which lends itself readily to quartet harmonization. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Publishing Co., New York City.

639 Meet Me To-Night in Dreamland Medley—Waltz**New York Military Band**

A medley waltz introducing the popular airs, "Meet Me To-night in Dreamland" and "Where the River Shannon Flows," both of which are country-wide favorites. This number was specially recorded in slow waltz tempo and with more than usual volume for dancing, and as such should prove a most acceptable offering to the dancing public.

Edison Standard Records for March, 1911

United States list, 35 cents; Canada, 40 cents

10476 Hobomoko—An Indian Romance**Sousa's Band**

One of the very latest compositions in the popular Indian style, full of dash and spirit. Its composer, Mr. Ernest Reeves, is one of England's best writers. As is to be expected, Sousa's skilled musicians have given us a vigorous, entertaining performance of the number. Publishers, Hawkes & Son, London.

10477 Just A-Wearyin' for You**Elizabeth Spencer**

Soprano, with orchestra accompaniment. This dainty little song, with its homely but tender sentiment and pretty melody, is of a high standard and a prime favorite with the best vocal artists. Miss Spencer's treatment of it may be judged from the numbers she contributed to the February list. Words, Frank Stanton; music, Carrie Jacobs-Bond; publishers, Carrie Jacobs-Bond & Son, Chicago, Ill.

10478 'Way Down in Georgia**Collins and Harlan**

"A bundle of melodious nonsense" would perhaps best describe this song, which has a jolly two-step air and in the hands of these popular Edison artists becomes a most entertaining "coon" duet. Orchestra accompaniment. Words, Henry S. Creamer; music, Tom Lemonier; publishers, The Gotham-Attucks Music Co., New York City.

10479 When the Roses Bloom**Leon Rice**

Tenor, with orchestra accompaniment. The lyrics of this well-known, beautiful song are semi-religious in character and its melody is a pure classic noted for its delicate phrasing. Mr. Rice, who here contributes his first Record to the Edison catalog, is a singer with a national reputation. He possesses a pure tenor voice of tremendous power, remarkable compass and great depth of feeling, which will surely win him immediate favor with the Phonograph public. Words and music, Louise Reichardt; publisher, G. Schirmer, New York City.

(Always specify on your orders whether you want Amberol or Standard Records)

10480 Berceuse

Victor Herbert and His Orchestra

This is Victor Herbert's own orchestral arrangement of Charles Gounod's celebrated "Berceuse," which is also widely known in vocal form as "Sing, Smile, Slumber." The delicate grace of this exquisite melody is treated by Herbert and his accomplished artists with a daintiness which is indispensable to its proper performance and which cannot fail to delight the artistic sense of the true music lover.

10481 Dreams, Just Dreams

W. H. Thompson

Baritone, with orchestra accompaniment. A sentimental song of more than ordinary poetic merit with a note of sadness in its theme and an appropriately graceful, plaintive melodic setting. Mr. Thompson sings the number with fine expression, his rich baritone voice and splendidly clear enunciation adding much to the natural charm of the number. Words and music, Berlin and Snyder; publishers, Ted Snyder Company, New York City.

10482 Teach Me to Pray

Anthony and Harrison

In their treatment of this reverent appeal to the Saviour these experienced duettists display to the fullest the rare vocal quality and refined artistry which have made their Records so popular with collectors of devotional numbers. Orchestra accompaniment. Words, George Graff, Jr.; music, Jessie Mae Jewitt; publishers, M. Witmark & Sons, New York City.

10483 Cyrus Pippins' Wedding Day

Byron G. Harlan

"Rube" song. "Cyrus Pippins," married and glad of it, describes the wedding in typical "Rube" phrase set to a rollicking, pleasing air. Mr. Harlan's dialect is excellent, and the number is further illuminated by a novel orchestral accompaniment in which the strains of several well-known airs will be recognized. Words and music, William J. McKenna.

10484 Nightingale

Premier Quartet

Male voices, orchestra accompaniment. A night in June, the perfume of roses, a blue-eyed miss, a lover bold, the song of the nightingale to its mate—these are the burden of this catchy, tuneful song, which is here treated to a delightful harmonization. Easily one of the best quartet Records of the popular variety in the Standard catalog. Words, Jack Drislane; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Company, New York City.

10485 Dance of the Merry Larks

Charles Daab

Xylophone solo with orchestra accompaniment. A popular piano piece styled "Grand Polka de Concert" transcribed for the xylophone—a captivating melody as merry and sprightly as its title would seem to denote. Both in performance and recording this number is up to the standard of Mr. Daab's previous Records, which stamps it at once as a big seller. Orchestra accompaniment. Composer, Jerome Heller; publisher, Charles I. Davis, Cleveland, Ohio.

Edison Grand Opera Amberol Records

40041 Faust—Gegruesst sei mir (All hail, thou dwelling) (Cavatine) (Gounod) Leo Slezak, Tenor

United States list, \$2.00; Canadian, \$2.50

Sung in German. Selfish as *Faust* is, and thoroughly intent on sacrificing all to his pleasure of the moment, he cannot withstand the spell of Marguerite's home, the dwelling of peace and purity. In spite of himself the remnant of virtue in his debased soul recognizes the worth of feminine innocence, and he involuntarily pays it this tribute, which has now been sung for more than fifty years without a whit of its charm being lost or lessened. Leo Slezak's powerful, sympathetic voice bears all the pathos of a lost soul's last struggle. Orchestra accompaniment.

35016 Mignon—Styrienne (I know a poor Maiden) (Thomas)

Selma Kurz, Soprano

United States list, \$1.50; Canadian, \$2.00

Sung in French. *Mignon*, the heroine, seeing herself in a mirror, sings this aria, which is one of the most beautiful melodies of the opera:

"Well I know a poor young child,
A poor Bohemian maiden,
Pale her brow that woes ever sadden.
Ah! surely 'tis folly!

However, I would not refrain.
I fear I'm growing vain!
Who am I on a sudden?
Ah! can it be Mignon whom I see?"

Mme. Kurz has caught the spirit of the sweet maid, and her fine, rich voice is just suited to the proper and happy expression of her delighted sentiments. Orchestra accompaniment.

30038 Gioconda—Cielo e mar (Heaven and Ocean) (Ponchielli) Florencio Constantino, Tenor

United States list, \$1.00; Canadian, \$1.25

Sung in Italian. As *Enzo*, Constantino's brilliant accomplishments show to great advantage. That Genoese nobleman was in love with *Laura*, the wife of *Alvise*, before she married, and he still loves her. *Barnaba*, a spy of the Inquisition and the evil spirit of the story, takes advantage of the situation and makes an appointment for *Laura* to meet *Enzo* on board his ship during her husband's absence. It is while waiting for her that his joy finds voice in this beautiful song. This Record is a fine combination of art, intelligence, music and imagination. Orchestra accompaniment.

(Always specify on your orders whether you want Amberol or Standard Records.)

30039 *Aida*—O cieli azzurri (Nile Aria) (O sky of azure) (*Verdi*) Marie Rappold, Soprano

United States list, \$1.00; Canadian, \$1.25

Sung in Italian. *Aida*, the unknown daughter of the King of Ethiopia, is a slave at Memphis. She and *Amneris*, the daughter of the King of Egypt, are rivals for the love of *Rhadames*, a young warrior, and the slave-princess is the happy victor. The joy of conquest is short lived, for *Amneris* has the lovers buried alive. It is while *Aida* and her father are prisoners that her love of home and country finds expression in this charming aria. Madame Rappold's interpretation of the sentiment and feeling is without a flaw. Orchestra accompaniment.

35017 *La Boheme*—Ah! Mimi, tu più (Ah! Mimi, false one!) (*Puccini*) Giorgini and Benedetti, Tenor and Baritone

United States list, \$1.50; Canadian, \$2.00

Sung in Italian. The happy friends, *Rudolph* and *Mimi*, *Marcel* and *Musetta*, made a gay quartet in the Bohemia of Paris' Latin quarter. But misunderstandings arose and the men were left to themselves. They both pretended indifference, but unsuccessfully. It is in this duet that indifference gives place to longing desire. The fine, clear tenor of Giorgini and the deep baritone of Benedetti blend in sympathetic appeal to the warm affection that *Mimi* and *Musetta* inspire in the hearts of all lovers of the opera. Orchestra accompaniment.

30040 *Martha*—M'appari (Ah! so pure) (*Flotow*) Aristodemo Giorgini, Tenor

United States list, \$1.00 Canadian, \$1.25

Sung in Italian. *Martha*, tired of the ceaseless round of pleasure at court, in a spirit of frolicsomeness hires herself and her maids to two farmers, *Plunkett* and *Lionel*. The young men fall in love with their attractive servants. *Martha* is not to be had for the asking, however, and *Lionel* thinks he has lost her. It is the despair thus aroused that wrings from him this affecting aria full of pathos and tenderness. Giorgini has a beautiful voice and his sensitive nature expresses the sentiments of the situation true to life. Orchestra accompaniment.

35018 *Traviata*—Sempre libera (The round of pleasure) (*Verdi*) Maria Galvany, Soprano

United States list, \$1.50; Canadian, \$2.00

Sung in Italian. The plot of "Traviata" is simply that of Dumas' "Camille." In the first act as a gay party is in progress at *Camille's* house she sings:

"I will fulfill the round of pleasure, Joying, toying from flower to flower; I will drain a brimming measure From the cup of rosy joy,	Never weary, each dawning morrow Flies to bear me some new rapture, Ever fresh delights."
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The song is most beautifully rendered by Mme. Galvany. Orchestra accompaniment.

30041 *Pagliacci*—Prologo (Prologue) (*Leoncavallo*) Carlo Galeffi, Baritone

United States list, \$1.00; Canadian, \$1.25

Sung in Italian. This favorite aria of the opera is sung by *Tonio*, the pathetic clown of the wandering theatrical troupe. With the shadow of the coming tragedy upon him he reminds the audience that actors are but men, with passions like their own, and begs them to bear this in mind and not to dwell only upon the poor trappings of the players. Signor Galeffi, a recent addition to the operatic circles of this country, has a rich, full voice, and in it he puts the pathos of the terrible coming events. Orchestra accompaniment.

35019 *Giroflé-Giroflā*—Brindisi (Drinking Song) (*Lecoq*) Blanche Arral, Soprano

United States list, \$1.50; Canadian, \$2.00

This rollicking song from the French light opera is sung with Mme. Arral's usual dash and verve. Her voice is especially adapted to express the light and joyous in music, and this selection gives her a congenial role. Orchestra accompaniment.

40042 *Manon*—Le Rêve (The Dream) (*Massenet*) Karl Jörn, Tenor

United States list, \$2.00; Canadian, \$2.50

Sung in French. This is another number from "Manon" by the popular tenor, Karl Jörn. As the *Chevalier Des Grieux* he maintains with his usual ability the gay character of the Parisian. Orchestra accompaniment.

Three New Amberol Records

By

HARRY LAUDER

THE GREAT SCOTCH COMEDIAN'S VERY LATEST SONG SUCCESSES

Sung As Only Lauder Can Sing Them

United States List Price, 50 cents; Canadian, 65 cents

12260 *Queen Among the Heather* (*Lauder*)

Sentimental. A rollicking, lilting song in which characteristic enthusiasm the funny Scotchman describes the charms and accomplishments of "Bonnie Hieland Bessie," his "Queen Among the Heather." Three verses and six choruses sung in Lauder's bouyant, vigorous style. Orchestra accompaniment.

(Always specify on your orders whether you want Amberol or Standard Records.)

12277 Breakfast in Bed (Lauder)

Comic. In his most humorous vein Harry here tells you in song and story of the delight he takes in lolling between the sheets on Sunday morning "while the ham and eggs are skurlin' in the pan." An attack of "whooping-cough," suspiciously like his famous "whuskey-cough" in "Fou the Noo" (Standard No. 13743), adds to the fun. Orchestra accompaniment.

12288 The Picnic (Lauder)

Comic. Being the "convener of the committee" in charge of the picnic, Harry got his ticket for nothing, while the other fellows had to pay for theirs—after their lassies gave them the money! The fun they had at the picnic is told in his inimitable manner, concluding with the song, "Every Laddie Loves a Lassie." Orchestra accompaniment.

Foreign Records for January, 1911

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c.

STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH RECORDS FOR JANUARY**AMBEROL (FOUR MINUTE)**

- 12259 Excelsior March, *Vollstedt*
National Military Band
- 12260 Queen Among the Heather, *Lauder*
Harry Lauder
- 12261 The Stormfiend, *Roedel*
David Brazell
- 12262 I Can't Keep My Eyes Off the Girls,
Laurance and Gifford Florrie Forde
- 12263 Angel's Serenade, *Braga* Jean Schwiller
- 12264 Walk, Walk, Walk, *Belmont and Green*
Stanley Kirkby and Joe Belmont
- 12265 How to be Happy Though Married
Arthur Osmond
- 12266 Stephanie Gavotte, *Czibulka* Alexander Prince
- 12267 The Bandelero, *Stuart* Peter Dawson
- 12268 Gems of Wales, *arranged by E. W. Seymour*
National Military Band

STANDARD (TWO MINUTE)

- 14033 The Cockney Band Two-Step, *Valentin*
National Military Band
- 14034 The Pretty Little Girl from Nowhere,
Rogers and Neat Stanley Kirkby
- 14035 Another Little One A-Coming Out,
Carter Arthur Osmond
- 14036 Girls Beware of the Barefaced Men,
Haines Meher and Carter Florrie Forde
- 14037 Austrian Cadets March, *Pares*
(Concertina Solo) Alexander Prince

GERMAN RECORDS FOR JANUARY**AMBEROL (FOUR MINUTE)**

- 15138 Lobe den Herren, Choral mit Chor
Joh. Strauss Orchester
- 15139 Liebeslied aus der Oper: "Die Walküre,"
Wagner Ernst Kraus
- 15140 Wenn der Braüt'gam mit der Braut, etc,
W. Kollo Lina Goltz
- 15141 Dan sag' ich dir, wie ich dich liebe,
C. Rassel E. Schröder
- 15142 Der Januschauer aus Hurra, wir leben noch,
V. Holländer Martin Kettner
- 15143 Valentins Gebet aus Margarethe,
Gounod C. Brongeeest
- 15144 Ich seh' die Mutter dort, *Bizet*
Aline Sanden u. E. Borden
- 15145 Gaston und Ninon, Lied, *V. Holländer*
Albert Kutzner
- 15146 Wotans Abschied aus Walküre, *Wagner*
Jos. Bischoff
- 15147 Des Jahres letzte Stunde, *J. A. P. Schulz*
Nebe-Quartett
- 15148 Was liegt bei Lehmann unterm Appelbaum,
W. Kollo Ella Bermann
- 15149 Das kommt davon aus Waffenschmied,
A. Lortzing E. Lichtenstein

STANDARD (TWO MINUTE)

- 16172 Strandraketen, Marsch, *W. Mews*
Joh. Strauss Orchester
- 16173 Freudvoll und leidvoll, Lied, *Fr. Liszt*
Flora Wolff
- 16174 Säuglings-Couplet, *V. Holländer* Martin Kettner
- 16175 Wiener Walzer-Potpourri, *Joh. Stra. ss*
Nussdorfer Schrammeln
- 16176 Berlin bleibt Berlin, Couplet, *W. Kollo*
Paul Bendix
- 16177 Gerson und Hulda, Rheinländer.
V. Holländer Joh. Strauss Orchester

FRENCH RECORDS FOR JANUARY**AMBEROL (FOUR MINUTE)**

- 17099 All^o de la Symphonie Pastorale.
Beethoven Garde Républicain
- 17100 La Juive—Rachel, quand du Seigneur,
Halévy Paul Dangely
- 17101 Un Concours au Conservatoire, *Lack* Paul Lack
- 17102 Galathée—"Tristes amours,"
Victor-Massé Paul Payan
- 17103 Tu partisl *Borel-Clerc* Lucien Rigaux
- 17104 Fragments d' Airs Populaires. *Destrast*
Garde Républicaine

STANDARD (TWO MINUTE)

- 18163 Catarina, *Christiné* Paul Lack
- 18164 La Polka des épaulettes, *Raoul Georges*
Dufluve
- 18165 Ca n'est pas grand' chose, *Valente*
Gabriel Miller

MEXICAN RECORDS FOR JANUARY**AMBEROL (FOUR MINUTE)**

- 6119 El Husar de la Guardia—Dúo de Lisette
y Leandro,
G. Giménez; A. Vives; Perrín; Palacios
Emilia Sánchez, soprano,
y Pablo García Bofil, tenor
- 6120 Mi Ausencia—Canción Popular,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 6121 Merci—Gavota, *C. Curti*
Dúo de Mandolina y Guitarra por
Joaquín J. Arriaga y Octaviano Yáñez
- 6122 Un Recuerdo á mi Madre—Canción Popular
Arreglo de M. Rosales
Maximiano Rosales, tenor, y
Rafael Herrera Robinson, barítono

STANDARD (TWO MINUTE)

- 20362 Una Noche en el Mar—Barcarola,
G. Lorenzi Solo de Arpa por Rita Villa
- 20363 Los Ojos de Dolores—Canción Popular
Arreglo de L. Picazo
Jesús Abrego, tenor.
Leopoldo Picazo, barítono

The annual meeting of the Ohio Association of Talking Machine Dealers was held at Columbus, O., Nov. 9. The following officers were elected for the ensuing year: President, Martin G. Chandler, Chillicothe, Ohio; vice-president, W. H. Snyder, Columbus, Ohio; secretary, A. C. CaJacob, Wapakonta, Ohio; treas-

urer, C. A. Williams, Zanesville, Ohio. A satisfactory growth and record of accomplishments for the past year were reported, and enthusiastic predictions of future progress were made. A paper prepared by Sales Manager Dolbeer and read by W. H. Hug, our Ohio traveler, was enthusiastically received.

(Always specify on your orders whether you want Amberol or Standard Records.)

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eller's Music House
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
Wulschner-Stewart Music Co.
- IOWA, Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- KY., Louisville**—Montenegro-Riehm Music Co.
- LA., New Orleans**—William Bailey.
National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Linscott Sporting Goods Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Frank Buser.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—A. O. Pettit.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Brooklyn—John Rose.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
- Elmira**—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Jacot Music Box Co.
Victor H. Rapke.
Siegel-Cooper Co.
John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
- Schenectady**—Jay A. Rickard & Co.
- Syracuse**—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
- Pittsburg**—Standard Talk. Mach. Co.
- Scranton**—Ackerman & Co.
Technical Supply Co.
- Williamsport**—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eller's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co. Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON
PHONOGRAPH
MONTHLY

VOL. IX

February, 1911

No. 2

A NEW

RECORD

EXCHANGE

PROPOSITION

(See pages 3-5)

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IF evidence were ever needed to prove that the policy of the National Phonograph Company is to do all in its power at all times to promote the best interests of the Edison Trade, that evidence is to be found in the New Record Exchange Proposition printed in full on succeeding pages. By the adoption of this Plan we are convinced that the most troublesome and the most serious problem that has ever confronted the Company and its Sales Branches is effectually disposed of,—for the present we are positive, for all time we have every reason to believe.

The solution of the problem embodies what is beyond the shadow of a doubt the most liberal concession on the part of a manufacturer in the history of the Phonograph industry,—**A DELIBERATE SACRIFICE OF 10% OF OUR PROFITS ON RECORD SALES.** What that represents annually in dollars and cents, only those who are familiar with the magnitude of our Record output can appreciate. Suffice it to say that it involves the loss to us of an immense sum of money. We make the sacrifice willingly, however, for we feel that we shall be well repaid in the impetus that the business can not possibly fail to receive from the better satisfaction and the enthusiasm which the plan is infusing into the Trade.

Although from a superficial reading it may appear that the Dealer is the principal beneficiary of the new Plan, still we are satisfied that a more careful reading of its provisions will prove that such in fact is not the case, but that it will work to the equal and mutual advantage of Jobber and Dealer. The 10% margin which it insures to the Dealer is the only provision which can be construed as an advantage in his favor, but as the same margin is extended to the Jobber where Dealers have no Records to return, where new Dealers are established, and on retail Record sales, and as in addition the Jobber is given the opportunity of re-stocking or of re-distributing salable Records returned by the Dealer, it will be seen that the scales of advantage are pretty evenly balanced between the two Branches. Even if the Plan should militate in favor of the Dealer, it would be short-sighted policy indeed on the part of any Jobber to find fault on that account. Upon the good will and enthusiasm of the Dealer depend the activity of the purchasing public and the consequent prosperity of both Jobber and Manufacturer, and any legislation which has in view the encouragement of the Dealer is therefore deserving of all the support that can be given to it by the other two Branches of the business.

The enthusiasm which the new Plan has already aroused indicates its complete success. Jobbers and Dealers all over the country have given it their unqualified, emphatic approval, as being exactly what is needed to stimulate both their Record and Machine sales. We are flattered at the reception that has been given it thus far, and trust that it will continue to receive the hearty co-operation of every member of the Edison Trade.

**AT PRESENT THE NEW RECORD EXCHANGE PROPOSITION
OBTAINS IN THE UNITED STATES ONLY.**

The EDISON PHONOGRAPH MONTHLY

Published by the National Phonograph Co., Orange, N. J.

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EDISON GESELLSCHAFT, M. B. H., 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

FEBRUARY, 1911

No. 2

THE NEW RECORD EXCHANGE PLAN

AS OUTLINED BY

SALES DEPARTMENT BULLETIN No. 59, DEC. 31, 1910

TRADE INFORMATION FOR DEALERS IN UNITED STATES ONLY

Correspondence concerning this bulletin should mention its number and be addressed to National Phonograph Co., Sales Department Orange, N. J.

IMPORTANT—READ CAREFULLY

THIS RELATES TO CUT-OUT AND SURPLUS RECORDS

On and after January 1, 1911, the following plan will go into effect to take care of slow-selling, surplus, cut-out and defective Edison Records—Standard, Amberol, Grand Opera.

I.

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.

II.

Dealers may return records to their Jobbers for credit as above to the extent of 10 per cent. of their record purchases for every three months as advised by Jobber, thus making four exchanges per year for each Dealer. The Dealer will be notified between the 1st and the 5th of April, 1911, of the amount of his record purchases for the months of January, February and March, and he will then be entitled to return to his Jobber for credit any Edison Records (listed more than one year) to the extent of, but not exceeding 10 per cent. of such record purchases, such credit to be applied on the month's statement in which the credits are passed. Dealers will receive similar notice from their Jobber between the 1st and 5th of July, October, January and April of each year.

As an example: if a Dealer purchases \$500.00 worth of Edison Records during January, February and March, 1911, he will be informed by his Jobber between April 1st and 5th, that he will be permitted to return to such Jobber for credit \$50.00 worth of Edison Records. If records to the amount of the credit allowance for January, February and March are returned to Jobber promptly, so as to be received and examined by Jobber during the month of April and the credit passed through their bookkeeping department during that month, the credit will appear on May 1st statement. If the returned records do not reach the Jobber in time to be examined and the credit passed through during the month of April, the credit earned during January, February and March will then be applied upon the statement rendered by Jobber on June 1st, 1911.

Under no circumstances will a Dealer be permitted to accumulate records for credit and send them in at arbitrary periods. The success of the plan depends upon Dealers taking advantage of the credits in close conformity with the above schedule. In every case credit up to 10 per cent. *applies only on record purchases* as advised by Jobbers, and *not on purchases of machines or other goods*. In no case will a Dealer be permitted to deduct from any statement a credit until same has been first allowed by his Jobber.

In all cases purchases and credits are to be based on the money value and not quantity of records. As an example: if a Dealer purchases \$500.00 worth of records during any credit period he will be permitted to return for credit \$50.00 worth of Edison records.

III.

Records returned to Jobbers on this proposition must not be cracked, broken, worn or contain self-made defects. When Dealers return records, transportation charges must be prepaid and a prepaid bill of lading must be sent Jobber, together with a special form advising them how many Standard, Amberol or Grand Opera records are shipped. Each case must contain a packing slip showing contents, and each case must bear a specially printed label. All necessary forms will be furnished by Jobbers. Any records returned to Jobbers in excess of the amount as advised by them will not be accepted for credit, and Jobbers will reserve the right either to return such excess at the Dealer's expense or to destroy them and give no credit therefor. The Jobbers' count and decision as to the quantity of records that are to be credited must be final.

IV.

Dealers are warned that in no case will a credit for Records be allowed in excess of 10 per cent. of Record purchases, nor will such credit be allowed until the Records have been actually received by the Jobber. Any attempt on the part of a Dealer to impose upon the Jobber either by returning a larger quantity of records than they may be entitled to, or by obtaining other concessions, will be sufficient to warrant our withdrawing the privileges of this Exchange, and, if persisted in, removing the offending party from our Dealers list.

V.

The foregoing plan will become effective without any increase or change in the prices of Edison Records to Dealers, thereby guaranteeing to Edison Dealers the same profit on Edison goods as heretofore, but on and after January 1, 1911, the breakage allowance *on all records* will be reduced to 2 per cent. to Dealers. The breakage allowance has been reduced as above because we find that the former allowance was greater than the average actual breakage.

Taking into consideration the 10 per cent. credit allowed by us on returned records, the net cost to the Dealer of Standard records will be only 18.52 cents each and of Amberol records 26.46 cents each, and with the usual 2 per cent. cash discount these figures will be correspondingly reduced.

VI.

The plan above outlined is one to which we have given most careful consideration for a number of months and it represents very substantial concessions on our part to the trade, which however we are satisfied to make in view of its obvious advantages to all. In discussing the plan with a considerable number of Jobbers during its development we have been assured by them that it represents a fair and rational way of handling the disturbing question of surplus and slow-selling records. Among the advantages of the plan are the following:

1. It represents what we hope will prove to be a permanent and continuous plan, covering records of every description, which are now or may hereafter be manufactured by us, for relieving the trade of an investment in slow-selling, cut out and surplus records.
2. The Dealer is at all times able to determine exactly what his profits will amount to, instead of being in doubt and uncertainty, as with exchange propositions heretofore in effect.
3. The Dealer is assured as large, and in the case of Amberol Records, larger profits compared with the actual investment, than on any other line of Phonograph or talking machine records.

4. Such Dealers as may be over-stocked with Standard Records will be able to convert these stocks into Amberol or other records, instead of having to wait until cut-out lists are issued to permit these Standard Records to be gradually returned as under propositions heretofore in effect.

5. Dealers are able to return for credit surplus and slow-selling records without having to wait for cut-out lists. This has not been possible with past exchange propositions.

6. It permits Dealers to keep in stock desirable records now cut out, knowing that at any time hereafter such records may be returned under the plan for credit.

7. It avoids the feature of previous exchange propositions which required the placing at one time of an order to offset the entire quantity of records returned to the factory by Dealers. It permits the regular ordering of records needed to keep stocks up to date and the gradual elimination of undesirable and surplus stocks.

8. It is the simplest, fairest and most easily understood exchange proposition yet devised.

9. *It insures to every Dealer the full actual value of every record in his stock, guaranteeing him against loss from cut-outs, surplus and slow-selling records, so long, of course, as he continues in the business, and assuming, as we confidently expect, that the plan will be a permanent one.*

10. It gives every Dealer a permanent margin of 10 per cent. on his stock of Edison records, and it should be ample to enable him to keep such stock in good shape at all times.

With the inauguration of this plan on January 1, 1911, all previous exchange propositions now in effect will be discontinued, but up to April 1, 1911, we will permit the continuance of the existing plan of allowing a credit of 15 cents for two old records returned by the public on the purchase of a new record from the special list of 500 on the part of such Dealers as may have advertised or circularized to an extent as will make such concession on our part necessary.

NATIONAL PHONOGRAPH CO.

THE Bulletin is so explicit and unmistakable on every point that further explanation of any of its clauses would seem, at this time at least, to be entirely superfluous.

It is possible, of course, that questions may arise later on which will require a further definition of its provisions, and if such be the case, the Trade may rest assured that they will be settled in the same spirit of liberality and solicitude for the well-being of our Jobbers and Dealers that prompted the National Phonograph Company in the formulation of the Plan.

If, after a careful reading and study of the Bulletin, a doubt or misunderstanding of a single one of its clauses exists in the mind of any Jobber or Dealer, we ask that it be taken up with us *at once*, in order that it may be settled and explained in the columns of the *Monthly*, for the benefit of the Trade at large, *before the Plan begins to operate.*

The success and permanence of the New Record Exchange Plan depend upon a religious observance of its every provision. The rules it lays down are simple and easily followed, and we assure the Trade that we will exact strict compliance with each and every one of them, even to the slightest detail. No violation of the letter or spirit of the Plan will be tolerated; any attempt to take advantage of its liberality will be summarily dealt with in the manner prescribed in Article IV. We do not anticipate that such action on our part will ever be necessary; emphasis is placed upon this point merely to impress the fact that no individual member of the Trade will be permitted to defeat the purpose of a Plan that has in view the best interests of the many.

The prime essential to the success of the New Record Exchange Plan is CO-OPERATION, and every Jobber and Dealer, therefore, owes it to himself and to the Company to co-operate with us to the full extent of his ability in order that its success may be absolute and complete.

As It Looks to the Trade

The following extracts from letters received from different sections of the country indicate the enthusiasm which the New Record Exchange Proposition is arousing among the Edison Trade:

(*L. R. Porter, Brockton, Mass.*)

"We herewith wish to thank you for your Bulletin No. 59, received to-day. This looks to us to be about the right thing. You are surely taking good care of your Dealers. We shall live up to this and trust that others will do the same, so that you will make it permanent."

(*W. G. Walz Co., El Paso, Texas.*)

"We think this new Exchange Plan will work out very nicely, and we are very glad to see it. We think there was something of this kind needed. Your previous Exchanges have had some objections, and we hope the present one will work out better for all hands concerned."

(*The Gyde Music Co., Aitkin, Minn.*)

"We are in receipt of your last Exchange Proposition. Our opinion is—

"'It is the simplest, fairest and most easily understood Exchange Proposition yet devised.'"

(*Huntley Bro.'s Co., Oregon City, Ore.*)

"We are in receipt of your Bulletin No. 59, and wish to commend the business-like arrangement and provision for the disposal of slow-selling Records.

"It seems entirely fair to the Trade, and we trust you will see no occasion to change it. We shall take pleasure in complying exactly with its requirements, and believe we can keep our stock in better shape under this plan than any other that you have ever promoted."

(*Hurd & Smith, Orleans, Mass.*)

"Your Bulletin No. 59 in regard to cut-out and surplus Records received. The best way to express our feelings is to say merely:

WE THANK YOU!

"Now, then, how can we repay you, partially at least, for the loss this plan means to you? In this way. On each monthly list there have probably been good, salable Records that haven't looked good to us and

that we therefore haven't ordered; where if we had, it might have meant increased sales for us. Now we can afford to take a chance on such Records, for if they do turn out to be poor sellers, you are willing to do as per your Bulletin."

(*Julius Ritt, St. Peter, Minn.*)

"I am writing to express my appreciation of the new Exchange Proposition which you put into effect Jan. 1st.

"I believe that all Edison Dealers (all the lives ones, at least) put a great deal of faith in the National Phonograph Company, and it seems that when the Company puts out a new proposition, it is such as to exceed the most sanguine hopes and faith of the Dealer. In short, it seems that the propositions which you put out from time to time in most cases meet entirely (*and then some*) with the views of your Dealers.

"The latter applies to your Exchange Proposition of Jan. 1st, 1911. It is without a chance for doubt the "Biggest and Best" ever put out by yourselves or any other competitor in this line. I can assure you that I fully appreciate it and sincerely hope that it will become a permanent one."

(*Homan & Co., Fresno, Cal.*)

"As an Edison Dealer we desire to express our appreciation of the liberal plan of disposing of cut-out and slow-selling Records, as outlined in your Sales Bulletin No. 59.

"We feel that this plan will be of great benefit to the Dealer, and will take away the most objectionable point in handling the line. In commercial lines it is usual for a merchant to move his out-of-season or otherwise slow-selling goods by reducing the price. In a restricted-price line this is impossible, and some system should be devised to take care of this feature so that the merchant can at least get his money out of his goods.

"We trust that Edison Dealers will fulfill their part of this Exchange Proposition so that it may be continued in force."

Amberol Supplement Increased, Standard Reduced

Commencing with the April lists, the Amberol monthly supplement is increased to twenty-five numbers, and the Standard is reduced to five. This proportion will obtain in future additions to the catalog until further notice. It was adopted after careful deliberation and consultation with a great many Jobbers and Dealers, and reflects the consensus of opinion on the subject. *It is but another instance of the Company's policy of doing everything possible in reason to promote the best interests of the Edison trade.* The sale of Standard Records has gradually decreased and the Amberol sales have correspondingly increased as the Combination Attachments went into the hands of machine owners; and when it was pointed out to us that a further reduction of the Standard list was necessary unless the trade was to be burdened with a slow-selling stock, we hastened to relieve the condition, just as we did when the list was previously reduced from twenty to fifteen, and from fifteen to ten numbers.

The loss of prestige of the two-minute Record is a logical consequence of the introduction of the four-minute Record, on which it is possible to offer thousands of selections which, because of their playing time, it has been necessary to deny to the Standard Catalog. The public was quick to see the vast difference in the character and amount of entertainment offered by the respective types of Records, and with the slight difference in price militating in favor of the Amberol Record, its gradual ascendancy was predestined, and only a matter of time.

The sales of Combination Attachments since the introduction of the Amberol Record have been tremendous, and at no time has our production been equal to the demand. Particularly is this true of the past eight months—or since the Combination Attachment Proposition was launched. **DURING THAT TIME WE HAVE BEEN SHIPPING MORE THAN THREE THOUSAND OUTFITS WEEKLY, AND WE ARE STILL FAR BEHIND ON ORDERS.** Is it any wonder that Standard Record sales have been gradually falling off?

The reduction of the Standard list should have the immediate effect of stirring into action Dealers who have Record customers—active or inactive—on their mailing lists whose machines have not yet been equipped with the Amberol Attachment. Standard Record customers are very liable to lose interest in their machines because of the limited choice offered them in a supplement of five numbers. *It is up to the Dealer, therefore,*

to redouble his efforts to sell them a Combination Outfit or induce them to trade in their machines for later types. This applies also to the inactive owners of un-amberolized machines. Every effort should be made without further delay to interest them in the Combination Attachment Proposition. The very fact that they were interested in the Phonograph when it was a less entertaining instrument than it is at the present time is proof conclusive that they *can* be interested again. It's all up to the Dealer, and of all three branches of the business he is the most concerned.

In connection with the reduction of the Standard list the question naturally presents itself—what disposition will be made of those selections which are available for two-minute reproduction, but whose playing time is too short to admit of their being placed on sale as Amberol Records? And what of the Records of that description that at present are good sellers in the Standard list? We are of the opinion that the answer to that question is found in the March Amberol supplement, in which are three Records, each offering two selections of Standard length. Another appears in the April list. These numbers were recorded as an experiment to ascertain the sentiment of the trade on the subject. The advance orders would seem to indicate that the innovation has found favor, and there is little doubt that Record buyers will grasp the opportunity of purchasing *two* Records in reality for the price of *one*; but we should like the expressed opinion of the trade generally upon the subject. Who will be the first to register his opinion?

Advance Notice of Monthly Supplements

At the suggestion of Jobbers who are carrying all the Foreign Records, or part of them, we inaugurated with the February supplement the plan of giving them approximately thirty days' notice of the monthly additions to the Foreign Catalogs. On January 4th a printed copy of the supplement as it appears on pages 18-19 was mailed to all Jobbers.

By this method the Jobber will be given plenty of time to place the Records in stock and get them into the hands of his Dealers before the selling date—the 10th of the month in which they are listed—as all orders will be filled by us promptly upon receipt.

The sales of Foreign Records, we are glad to say, are steadily increasing, indicating that the Trade generally is coming to realize the vast market there is in this country for Records of that type.

Sales Tips *and* Pointers

Hundreds of volumes have been written on selling goods—particularly on selling at retail—but most of them cover such a wide range of specialties that it's difficult to determine just how many of the "rules" can be applied to the Phonograph line. It remained with A. L. Owen, who, up to January 1st, was in charge of the Talking Machine Department for the O. K. Houck Piano Co., of Memphis, Tenn., to apply these rules and suggestions to the selling of Edison Phonographs and Records. The Houck people, in addition to being Edison Jobbers, sell at retail, and following are some of the suggestions made by Mr. Owen in a bulletin to their sales force. If Jobbers and Dealers generally would put these suggestions into effect in their own retail departments, we are quite sure a better understanding between customers and salesmen would result.

Mr. Owen's many friends in the trade will be sorry to learn that on January 1st he severed his connection with the Houck Company, to accept a position as Manager of the Piano Department for the May-Stern Co., at St. Louis. The change will remove him, temporarily at least, from the Phonograph field, although he hopes to keep in touch with his "talking machine friends" by reason of the close relation of the piano to the Phonograph.

RETAIL RECORD SALES

When a customer enters our store he is entitled to every courtesy and consideration and should be waited on quickly, attentively and politely.

If Records are desired, see that the customer is comfortably seated and has the latest supplement, and without waiting for him or her to express a preference or desire to hear any special Record, or class of Records, put on the latest and what you consider the most attractive Record. Before the Record is finished have another ready to put on, and so on.

If the customer expresses a desire to hear a Record, be sure to put it on next, but remember, when you, and not the customer, select the Records, you are never out of a Record.

Never stand idly by while a customer is looking for a Record; put on some other selection and help him find the one he is looking for.

Handle Records carefully. It will beget respect for the goods you are selling and impress the customer with their quality.

Be sure to understand the Records, how to pronounce properly the titles of the Operas, the selections and the artists.

Every month the new Records should be gone over carefully by you with the aid of the Dealers' Advance List in the EDISON PHONOGRAPH MONTHLY. This list has a concise and authoritative criticism of each selection and the good points of a Record are brought to your notice very forcibly.

Knowledge of your goods helps you sell them; therefore, anything that will tend to increase your knowledge of Edison goods will increase your sales, and on your sales depends, in a large measure, the amount of salary you draw. So be sure to acquaint yourself with every detail of each Record in the Edison catalogue, and have an interesting little sales talk with each selection.

In playing Records for a customer, be sure your machine is adjusted just right before you start, and then leave the machine alone until the selection is

finished—unless it is absolutely necessary to stop it for adjustment.

To start winding a machine while a Record is playing reminds the prospective customer of the necessity of winding the machine, and in a large measure dispels the illusion of reality, which is a valuable quality, especially in the higher priced instruments.

To let the customer leave the store with only what he intended buying is, in most instances, the height of poor salesmanship.

If the customer wants to buy only three Records, let him buy them—and then sell him three more, or even better, a half dozen more.

If you pursue this policy with your customers, the chances are they will want you to serve them the next time they come in, and this certainly is of value to you and to us because you are creating a following.

Impress on the customer the fact that he should not buy only the popular Records, but a few light classics like "Favorite Airs from 'Mikado,'" "Favorite Airs from 'The Arcadians,'" selections from "The Bohemian Girl," etc.

People who buy only late popular or comic Records soon tire of and discard their machines, but where you can start them on the better class of music, it creates a thirst hard to quench and will eventually lead to Grand Opera Record sales.

Even if it doesn't, it will lead to the sale of some of the middle class of Records, and a permanent customer and endorser of the Phonograph is the result.

(Mr. Owen's Retail Sales Suggestions will be continued in the March issue.)

January, February and March are the three best Record months of the year. One of them is gone, Mr. Dealer, but there are two big ones left. See that you get all that's coming to you out of them. Every Edison owner on your list ought to buy some Records every month. If he doesn't, something is wrong and it's up to you to find out what the "something" is. Perhaps his machine is out of commission—needs a new part—isn't running at proper speed and the reproduction is therefore unpleasant—or has developed some other trouble, due to careless handling, which he doesn't know how to correct and has neglected to ask you about. Don't wait for him to come to you about it; go to him. His failure to get the new Records is a danger signal that you can't afford to ignore. Your Record customers are the back-bone of your business, and it's your duty to see that you don't lose a single one through inattention on your part. If an owner is buying Records every month—even if it's only one or two—you have nothing to fear; but when he stops it's evident that trouble is brewing, and you owe it to yourself to find out why your income has been cut off.

Want to make \$80.00 in easy money? We said *easy money*. Of course you do—who wouldn't? Then get an Amberola and give concerts. Give them regularly and give them often.

The Dealer's Cue for February—Our Double-Page Magazine Ad

The EDISON

PHONOGRAPH

Did you ever make a
Phonograph Record?
Did you ever hear your-
self talk, sing, or play?

Talk about entertainment—
there is nothing that approaches the fun and fascination
of making records at home on the Edison Phonograph

THE EDISON will record what you or your friends say, or sing, or play, and then instantly reproduce it just as clearly and faithfully as the Records you buy are reproduced. This is a feature of the Edison Phonograph you should not overlook. It is entertaining, instructive and practical.

You can send your voice to a friend, preserve the sayings of children, record your progress as a speaker, a singer or a musician.

Anyone can make records on an Edison. It



requires no special machine. The blank records can be used over and over.

Go to any Edison dealer today and let him demonstrate this great feature of the Edison Phonograph and when you buy make sure you get an Edison, the instrument that gives you not only the best renditions of the world's best entertainers, but also the opportunity for home record making.

There are Edison dealers everywhere. Go to the nearest and hear the Edison Phonograph play both the Edison Standard and Amberol Records and get complete catalogs from your dealer or from us.

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15 to the Amberola at \$249.

Edison Standard Records \$.35
Edison Amberol Records (play twice as long) 50
Edison Grand Opera Records 75 to \$2.00

NATIONAL PHONOGRAPH COMPANY, LAKESIDE AVENUE, ORANGE, N. J.
With the EDISON BUSINESS PHONOGRAPH you don't hold up any one else's work while your dictation is going on.

You sell the *only* Phonograph that offers this attractive feature, Mr. Dealer, *but*—does the public *know* that you sell it?

No better method of selling a high-grade Phonograph—or any phonograph, for that matter—was ever conceived than the concert plan. It brings the public into your store—it educates them to an appreciation of the musical development of the Edison Phonograph—it brings them to a realization of the wonderful entertaining power of the instrument—and it creates a longing to own an instrument that would be such a source of comfort and pleasure in their homes.

The Amberola concert plan is being successfully followed by thousands of Dealers all over the country. If other Dealers can gather in the big profits on Amberola sales by this method, why can't you? If you are skeptical of there being a market in your town for the Amberola, start your concerts with a moderate-priced Edison—say a Triumph with Model "O" Reproducer and Music Master Horn—and distribute your Amberola literature among your audience. We warrant that the inquiries you will receive about the instrument will dissipate your skepticism and bring you around to the Amberola idea.

The concert plan is the ideal method of selling Amberolas, and the Amberola is the ideal instrument with which to give a concert. Thousands of other Dealers have proven that to their satisfaction and profit—why, then, should *you* hesitate?

Our extensive national advertising has created a desire on the part of every new and old Edison owner to try his hand at record-making. The numerous letters we receive, asking for advice on the subject, and the big increase in the sale of blanks prove that. The making of amateur Records is not only a profitable source of revenue in itself for the Dealer, but it serves to maintain the owner's interest in his machine and thus works to the Dealer's benefit in other ways. It is therefore a branch of the business that should be fostered and encouraged at every opportunity. No Dealer should be without a supply of blanks and of our booklet, "How to Make Records at Home." A copy of the latter should be placed in the hands of every owner at once, in order that he may be induced to take up the subject during the remaining months of the "shut-in" period, when he is most liable to become interested in it.

Promotion Plan Gaining Headway

The number of Promotion Certificates returned to the Factory for the month of December was double that of any preceding month since the plan was introduced to the Trade. FROM JANUARY 1ST TO THE 18TH MORE CERTIFICATES HAD BEEN RECEIVED THAN FOR THE ENTIRE MONTH OF DECEMBER. One Dealer sent in twelve, and another eight—the result of a little more than two weeks' work. That shows how the Plan is going.

Scrutiny of the Certificates shows that with very few exceptions these sales were made *after December 25th*. That can mean but one thing,—that the Dealers through whom they were made had sufficient forethought to explain the proposition to their holiday purchasers and had taken the trouble to supply them with Promotion Certificates, Special Catalogs and other Promotion Literature. Those Dealers made machine sales that, but for the Plan, they certainly would not have made in January, *and as a matter of fact might never have made at all*,—at least, not without infinitely more trouble and expense than the cost of the Records they gave as a bonus. These Dealers are not complaining of a dull January; neither will they complain of a dull February, or March, or any other month of the year, if they continue to follow up their present advantage. They have started an endless chain which, if adroitly and persistently followed up, will insure for them a constantly increasing list of new Record customers, with profits from Machine and Record sales piling up on the compound interest order. They have appointed a corps of the most industrious and efficient of salesmen, whose ranks will be steadily increased by the addition of equally industrious and productive salesmen, all recruited from the same inexpensive source,—the public.

The Dealers who made those sales found that new Phonograph owners take kindly to the proposition because they are *interested, enthusiastic* owners, and are therefore glad of the chance to get some Records free of charge. Now doesn't it stand to reason that what has been done with holiday purchasers can be done with every Phonograph owner who is interested enough to be a purchaser of new Records? If he is willing to spend his money for new Records, will he not be willing and eager to get them at the expense of nothing more than the trouble of recommending the Edison to his friends and demonstrating it during a social hour in his own home? He

most assuredly will, if the Plan is presented to him in the proper light,—if it is explained to him that in order to get the Records it is not necessary to canvass his neighborhood or lead his friends by the arm into the Dealer's store, but only to implant in their minds the *desire* for an Edison, and then give their names to the Dealer to do the rest.

Every Edison Dealer owes it to himself to get busy at once on this Promotion Plan. If he hasn't a set of the Special Records, he should secure one at once. A set costs only \$4.80, and the Literature costs nothing. Send it out to every active Record customer on your list and keep a supply on hand in the store for new customers. Give the Promotion Plan a square try-out and see if *you* can't get some of this easy money that your brothers in the trade have been getting right along.

Model "O" Reproducers for Concert Phonographs

Complying with the demand of the Trade, we have now adapted the Model "O" Reproducer, which is giving such splendid satisfaction as part of the equipment of Idelia, Triumph, Balmoral and Alva Phonographs, for use on the Concert Machine. The prices of the Reproducer sold separately for use with Machines already equipped with the Amberol Attachment are: United States List, \$10.00; Canadian, \$13.00; Dealer's discount, 40%. This price includes the Special Reproducer Arm and an Adapter Ring for the Recorder, both of which prices are necessary for Model "O" equipment. Combination Attachments, including the Model "O," will be supplied at a list price of \$15.50 in the United States; Canadian List, \$20.00; Dealer, \$11.00 net.

No allowance is made for the return of the Models "J" and "D" Reproducers (Four and Two-Minute types respectively), as they are now obsolete and therefore of no value to us.

The remarkable popularity of the Model "O" is attested by the tremendous volume of orders being received for the instrument, both as separate equipments and as part of Combination Attachments. It has also been the means of greatly stimulating the demand for the various types of instruments of which it is now offered as optional and regular equipment.

We wish to express our thanks to those Jobbers and Dealers who acted promptly upon our request of December 1st, to provide us with an exact inventory, upon the forms furnished for the purpose, of their entire stock of Edison Records. We would urge such as have not yet complied with the request, to send us this information at the earliest possible moment.

Price Cutting Enjoined on Other Side of the Globe

Below is an extract from the Australian EDISON PHONOGRAPH MONTHLY of November, 1910, which is reprinted here to show how the system under which Edison goods are sold is being enforced at the Antipodes:

"AN INJUNCTION
of the
SUPREME COURT OF NEW SOUTH WALES
In Equity
fully supports the
EDISON AGREEMENT.

"The case we recite below was a particularly unhappy one, for the reason that the Defendant was a successful Dealer in Edison Goods for some time, but, we believe on account of pressure of other business, he ultimately decided to give up handling Talking Machine goods.

"Although aware of the conditions under which he held the Edison Goods, the Defendant was ill-advised enough to advertise such goods for sale at less than full list prices, with the result that the Company, through their counsel, made application to the Court for an Injunction restraining the Defendant from further handling, selling, or dealing in the Edison Goods in any manner whatsoever, and an Order of the Court was issued in the words and forms following:

"IN THE SUPREME COURT }
"OF NEW SOUTH WALES } No. 3762 of 1910.
"IN EQUITY. }

"BETWEEN the National Phonograph Company,
of Australia, Limited, Plaintiffs,

"AND

"R. H. Hunter, Defendant.

"FRIDAY, the fifth day of August, in the year one thousand nine hundred and ten, UPON MOTION this day made to the Honorable Henry Simpson, Chief Judge in Equity, by Mr. Lingen, of Counsel on behalf of the Plaintiffs, upon hearing read the statement of claim and the affidavit of Frederick Lawrence Thomson, sworn on this day, and the exhibits annexed AND the plaintiff, by their said Counsel, undertaking to abide by any order this Court may make as to damages in case the Court shall hereafter be of opinion that the Defendant shall have sustained any by reason of this order which the Plaintiffs ought to pay, THIS COURT DOTH ORDER that the defendant be restrained until Friday, the twelfth day of August instant, from selling or offering for sale, directly or indirectly, Edison Phonographs or parts thereof or Edison Records or Blanks at prices less than current list prices unless authorized to do so by the plaintiffs in writing; AND THIS COURT DOTH FURTHER ORDER that the plaintiffs are to be at liberty to serve the defendant with short notice of motion for Friday, the twelfth day of August instant, for an order continuing the injunction hereby granted until the hearing of this suit or further order, AND the Plaintiffs are to be at liberty to serve copies of the affidavit filed and to file and serve further affidavits in support of such application, AND this Court doth further order that the costs of this application be costs in the motion, AND this Court doth lastly order that the Deputy Registrar in Equity do sign and otherwise perfect this order.

"Passed 9th August, A. D. 1910.

"Entered same day.

"(Signed) W. H. HARGRAVES,
"Deputy Registrar in Equity.

"This order was held in force until 9th September, 1910, when a Decree of the Supreme Court was issued as follows:—

"IN THE SUPREME COURT }
"OF NEW SOUTH WALES } No. 3762 of 1910.
"IN EQUITY. }

"BETWEEN the National Phonograph Company,
of Australia, Limited, Plaintiffs,

"AND

"R. H. Hunter, Defendant.

"FRIDAY, the twelfth day of August, one thousand nine hundred and ten, UPON MOTION this day made to the Honorable Archibald Henry Simpson, Chief Judge in Equity, by Mr. Lingen, of Counsel on behalf of the Plaintiffs. WHEREUPON AND UPON reading the statement of Claim herein the notice of motion filed herein on the fifth day of August instant, the memorandum of appearance the affidavit of Frederick Lawrence Thomson, sworn herein on the fifth day of August instant, AND UPON HEARING the said Counsel for the Plaintiffs and Mr. Asher, the Solicitor for the Defendant, AND all parties consenting to this motion being turned into a motion for Decree AND to the following order, THIS COURT DOTH ORDER THAT the Defendant be and he is hereby perpetually restrained from selling or offering for sale, directly or indirectly, EDISON PHONOGRAPHS or parts thereof or Edison Records or Blanks at prices less than current list prices unless authorized to do so by the Plaintiffs in Writing, AND THIS COURT doth further order that it be referred to the Master in Equity to tax and certify the Plaintiff's costs of this suit and that the same when so taxed and certified be paid by the Defendant to the Plaintiffs within fourteen days after service of an office copy of the certificate of such taxation.

"Passed 9th September, A. D. 1910.

"Entered same day.

"(Signed) H. POWELL,
"Master in Equity.

"It is hardly necessary for us to enlarge on the above particulars in order to point a warning to any Edison Dealers who may hold the Edison Agreement lightly, but we will here affirm that it is our unswerving intention to maintain our one price policy throughout this territory at whatever cost, for it is on this Policy that the whole Trade rests for a fair return of capital invested and the prevention of illegitimate price-cutting competition.

"We urge the Trade to assist all they can in keeping the Edison ranks clean, for by so doing they are helping themselves and are putting their business on a foundation of unassailable strength."

Lost or Stolen Machines

Home Phonographs Nos. 393,011 D and 391,114 have disappeared. Jobbers and Dealers are requested to keep on the lookout for these machines and to promptly communicate with our Agreement Dept., at Orange, any clue to their whereabouts, in order that immediate steps may be taken to restore them to their rightful owners.

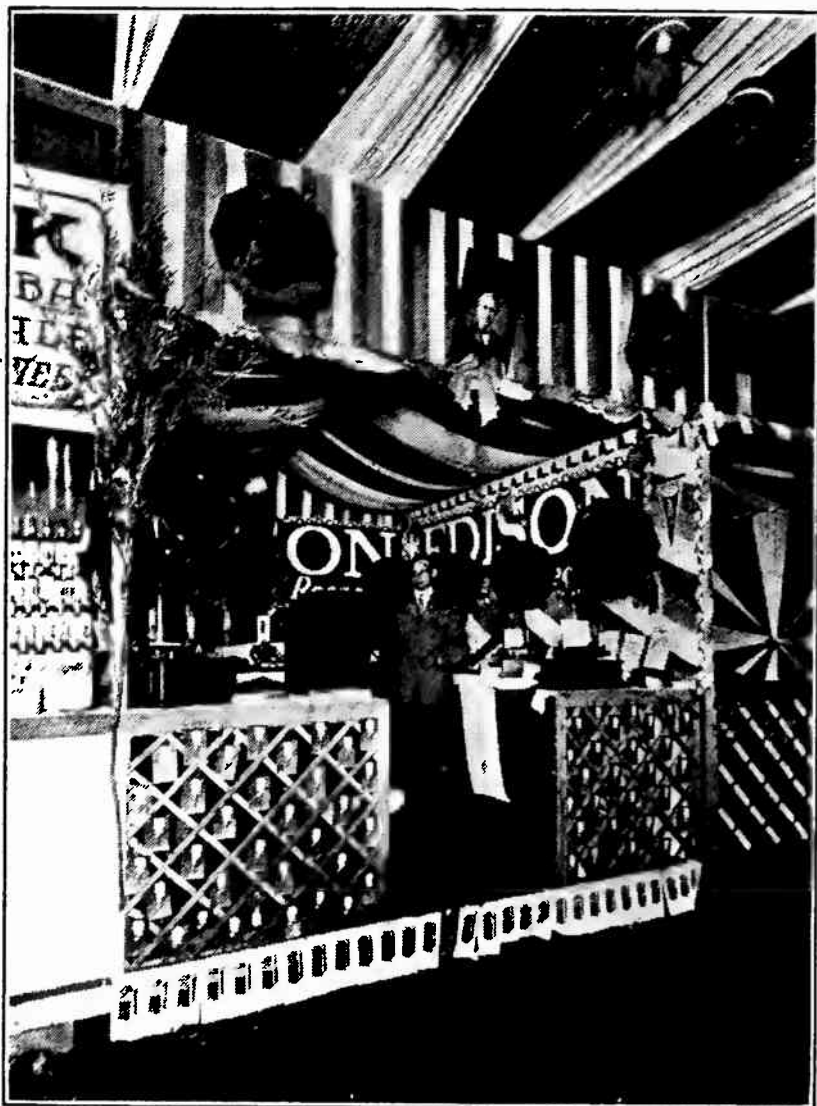
Correction

Our attention has been called to a slight error in Dealers' Order Blank for April whereby the Jobber is instructed to "ship *March* Records on March 24th." instead of "*April* Records." The error is so palpable that it is not likely to cause confusion.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

Here and There Among the Trade

Edison Phonograph Booth



AT THE "CITRUS FAIR," VISALIA, TULARE, CO., CAL.
December 5-10, 1910.

The booth—a "corker," was it not?—was that of F. E. Huffaker, "The Man Opposite the Post-Office," as our wide-awake representative in Visalia is generally known. On points based upon quality of product, completeness of display, and ingenuity and general attractiveness of arrangement, his exhibit easily captured the "Yellow Ribbon" First Prize for the best display of Talking Machines. Incidentally he effected some immediate sales, secured a number of good "prospects" and got some splendid advertising out of the exhibit.

In the booth were an Amberola, a Triumph, two Homes, two Standards, a Fireside and a generous collection of Amberol Records and Phonograph Accessories. In addition to this display, Mr. Huffaker had an Edison Phonograph in the Jewelry Booth, playing day and night. Edison Phonograph literature was freely distributed from both booths to the thousands who visited the Fair, and their attention was further directed to the fact that Huffaker sells Edison Phonographs by a cleverly written half-page ad in the Fair Souvenir and Premium List.

And Huffaker *does sell them*, too—Amberolas, Triumphs with "Music Master" Cygnets, and all the other types of Edisons—as a result of his hustling tactics and ready willingness to adver-

tise his goods by every honest method that presents itself. He's a "chance taker"—and he generally wins out. Example: he put a "Music Master" Triumph in front of his store a few days before Christmas and kept it playing. Result: he sold the machine Christmas Eve and in addition got an excellent Amberola "prospect" out of the ad. He is a splendid example of the type of Dealer who has faith in both his goods and himself, and who *does* because he *dares*.

Where Persistence Won Its Reward

To demonstrate the persistence with which some of our Dealers follow up referred inquiries, we mention the following incident:

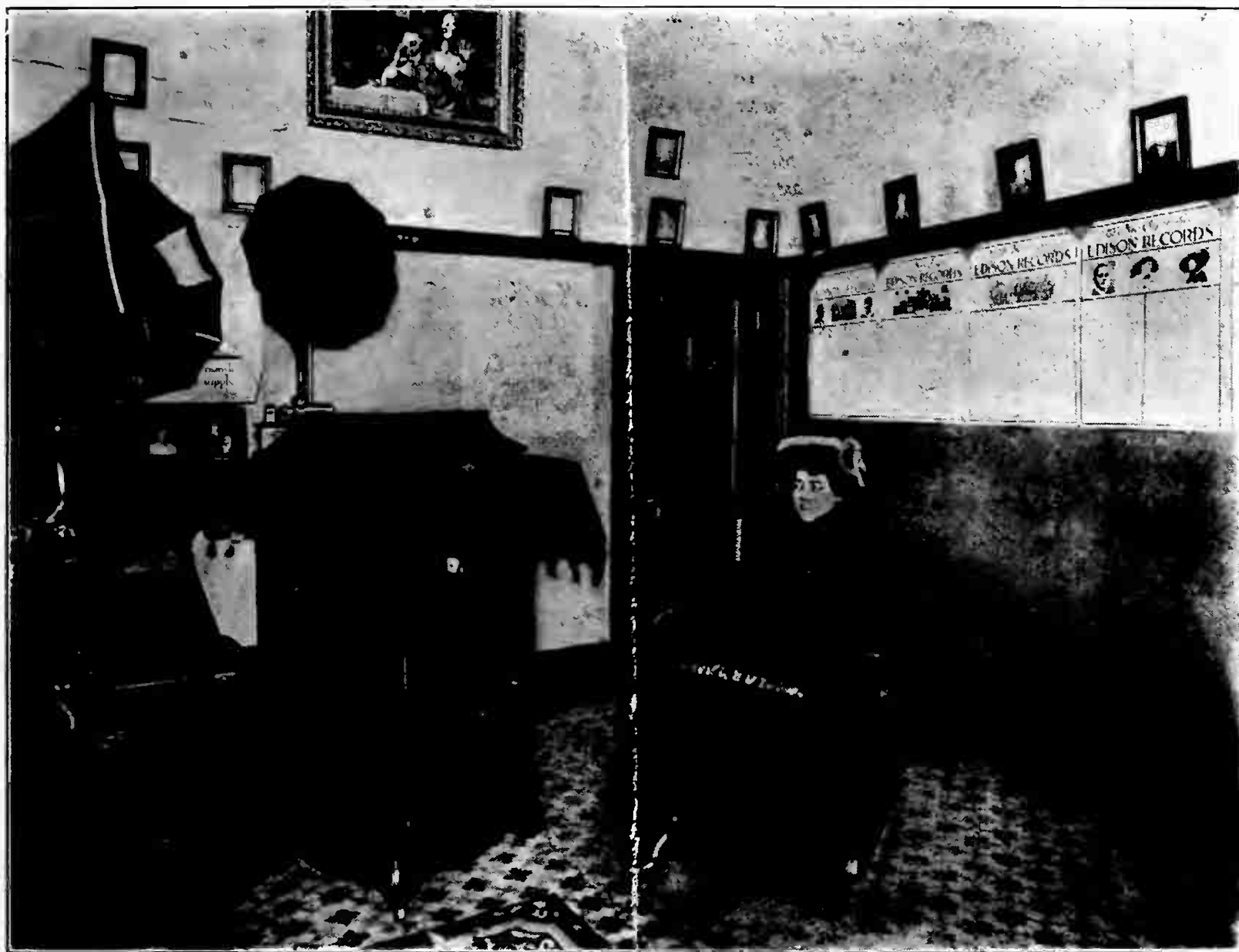
On March 26th, 1910, we received a request from a party in MacGregor, Man., Canada, for catalogs and prices of Edison goods. The inquiry was referred on the same date and in the usual manner to John Ross, our Dealer in that town. He followed it up for two or three weeks and then reported that the sale would probably go through at some future date. He explained in his report that the "prospect" had an instrument of other manufacture, and as it was not giving satisfaction, there was every prospect of supplanting it with an Edison. In some unaccountable way our papers in connection with the inquiry were filed on May 17th, and we lost sight of the matter entirely. Under date of November 19th (*nine months from the date of inquiry*) Mr. Ross wrote us as follows:

"I have much pleasure in advising you that this week I sold a Combination Type Standard Machine and twenty-four Amberol Records to _____ . Accept my thanks for your assistance."

I enclose four more Promotion Certificates to let you know that I am still doing business in Medford in spite of the fact that money is pretty tight around here. On my way to Philadelphia for my January Records and about fifty others—all Amberol. They are the best in the market. If I want an enemy, I have only to sell him a _____; but sell a man an Edison, if it's only a Fireside, and he comes back and tells you that it is better than anything he has ever heard. The Model "O" is certainly a great advance in reproduction. Yours for the Edison every time.
—William Hobson, Medford, N. J.

(This made fifteen Promotion Certificates in all for Mr. Hobson up to December 22.—Ed.)

Grace Cameron Listening to Her Own Voice



On an Edison Amberola

The photograph was taken in the Edison Parlor of the Sampson Music Co., Boise, Idaho, recently while Miss Cameron, one of the country's most popular musical comedy and vaudeville "stars" and a favorite Edison artist, was playing an engagement of her latest musical success, "Nancy," in that city. Our enterprising representatives, perhaps remembering the tip that has frequently been given in the *Monthly*, took immediate advantage of the opportunity offered of getting some good advertising out of her presence in the city by inducing her to visit their parlor and pose for a photo while in the act of enjoying one of her own Records. We are unable to say which of her Records she was listening to at the time,—whether it was "Adam Eve" (No. 136), "If the Wind Had Only Blown the Other Way" (No. 204), or "How She Gets Away with It is More than I Can See" (No. 288) in the Amberol list, or whether it was one of her five entertaining contributions to the Standard; at any rate, it is plainly evident from the delighted expression she wears that Miss Cameron is thoroughly satisfied with the character of the reproduction her voice received.

Incidentally, we would call the attention of our readers to the up-to-dateness of parlor and stock and to the admirable arrangement of the latter.

Enclosed find eight Promotion Certificates filled in by parties who helped me make sales on Edison Phonographs. I think this Promotion scheme is a fine thing, as all of these sales were worked up by the parties themselves, *without any help from me*. I have several more of these deals on, which I expect to land in the near future, so you may expect to receive more Certificates. I DID OVER ONE THOUSAND (\$1,000.00) WORTH OF BUSINESS IN THE MONTH OF DECEMBER, which I consider very good for an establishment that is only two months in existence.—F. L. Gamer, Litchfield, Minn.

J. F. Kilham, Beverly, Mass., sold five Amberolas the few days before Xmas. He is one of the most enthusiastic Dealers in the country and contends, rightly, that if Dealers will make up their minds to go after the "big ones," they will surely land them sooner or later.

When Frank E. Harder, Lock Haven, Pa., succeeds in affecting the sale of an Amberola or one of the other types of high-priced Edisons, he manages to induce the editor of his local paper to make a small news item of it. Good idea,—and quite feasible in every small community.

Advance List

Of Edison Amberol and Edison Standard Records for April, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before March 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on March 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on March 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after March 20th, but must not be circulated among the public before March 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on March 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for April Records on or before February 10th. Dealers should place April orders with Jobbers before February 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for April, 1911

United States list, 50 cents; Canadian, 65 cents.

640 "Mignon"—Selection

National (London) Military Band

"Mignon," by far the best known work of Ambroise Thomas, continues to hold a warm place in the affections of the general public by reason of the undoubted freshness of its melodies. The principal gems of the opera are presented on this Record, viz: the opening chorus of Act II; the harp solo from the Overture; the beautiful air, "Knows't Thou the Land?"; the chorus of Gypsies, and Felina's song, "I Am Titania." The National Military Band fully sustains its enviable reputation by the splendid rendition given the number.

641 As it Began to Dawn

Edison Mixed Quartet

Our annual Easter Record—An inspiring anthem, and a great favorite at Easter services, given a most elaborate and impressive vocal and musical setting. Allelulias of joy and thanksgiving as the glorious Easter morn proclaims the Resurrection of the Saviour are here sung in exquisite harmony to an organ and orchestra accompaniment. Throughout the number are heard solos that lend to the general effectiveness of this supremely beautiful Record, which will have a welcome in every Edison owner's home, not only at Easter-Tide, but on every remaining day of the calendar year. Words and music, Charles Vincent; publisher, G. Schirmer, New York City.

642 I'm Falling in Love with Some One

Berrick von Norden

Tenor solo, orchestra accompaniment. The principal song "hit" in Herbert's latest comic opera success, "Naughty Marietta," now playing to crowded houses at the New York Theatre, New York City. The melodic theme of this captivating number, which swings to a slow waltz air in the refrain, is heard at intervals throughout the entire performance and is whistled and hummed by the audience for days afterwards. Mr. von Norden sings the song artistically and well, accompanied by an orchestra under the personal direction of the composer, Victor Herbert. Words, Rida Johnson Young; publishers, M. Witmark & Sons, New York City.

643 Somewhere

Irving Gillette and Chorus

Tenor solo, with chorus and orchestra accompaniment. The graceful sentiment and wistful melody of this beautiful song have won for it an enduring popularity, proven by the many requests we have had for it as an Amberol Record. It is now Standard No. 9379. In its Amberol presentation the second verse has been added and Mr. Gillette is assisted by the Peerless Quartet in the refrain. A melancholy feature of the Record is the fact that in it the late Frank C. Stanley sang the bass part, this being the last work he did at our Recording Laboratory. Words and music, Charles K. Harris; publisher, Charles K. Harris, New York City.

644 Genius Loci

Kaltenborn String Quartet

This bewitchingly lovely number is the work of Carl Thern, a well known Hungarian composer. It is a beautiful and sympathetic melody, richly harmonized and well adapted to show the artistic balance of this famous quartet. Franz Kaltenborn, the first violinist and director of the quartet, is well known in the musical world, and the organization has been very successful in interpreting the highest class of chamber and concert music.

(Always specify on your orders whether you want Amberol or Standard Records.)

645 (a) Thy Beaming Eyes; (b) Mighty Lak' a Rose Elizabeth Spencer

Soprano solo, orchestra accompaniment. This Record presents two classic gems of popular quality and contrasting type by the celebrated American composers, Edward A. MacDowell and Ethelbert Nevin. In her treatment of these charming numbers Miss Spencer again displays vocal timbre and artistry of the highest order, and justifies our action in securing her exclusive services for the Edison catalog. The many compliments we are receiving from the Trade and the public on Miss Spencer's Records confirm us in the belief that she is one of the most valuable acquisitions the Edison catalog has ever received. The words of "Thy Beaming Eyes" were written by W. H. Gardner; music, E. A. MacDowell; publisher, Arthur P. Schmidt, New York City. Words of "Mighty Lak' a Rose" by Frank L. Stanton; music, Ethelbert Nevin; publishers, The John Church Company, New York City.

646 Under the Yum, Yum Tree Collins and Harlan

Coon duet, orchestra accompaniment. A popular song by a writer who is responsible for more of the big song "hits" of the present day than most of his contemporaries. He has invested this tale of the "Yum, Yum Tree" and its "spoony" delights with a swingly two-step air that is simply irresistible, and that needed only the inimitable Collins and Harlan treatment to complete its attractiveness as a Record. A clog effect is a pleasing feature. Words, Andrew B. Sterling; music, Harry von Tilzer; publisher, Harry von Tilzer Music Publishing Co., New York City.

647 Levy—Athan Polka Charles Daab

Xylophone solo, orchestra accompaniment. The sprightly "Levy-Athan Polka" was originally written for a cornet solo by Jules Levy, the famous cornet virtuoso, and was played by him with great success throughout the country. To reproduce upon the xylophone a composition written for the cornet—an instrument so entirely dissimilar—required extraordinary technical skill, and by the ease with which he accomplishes the task Mr. Daab again demonstrates that he is absolute master of his instrument. His clear, ringing, resonant notes are reproduced with the wonderful fidelity of Edison Records. Publisher, Carl Fischer, New York City.

648 Stop, Stop, Stop Billy Murray and Chorus

Coon song—one of the catchiest every written by this popular composer of popular "hits." Mr. Murray employs his inimitable wench dialect to great advantage in his rendition of this funny character song, and the male quartet contribute their full share to the entertainment, forming with Mr. Murray a combination whose efforts have made this one of the most interesting and salable numbers of the list. Orchestra accompaniment. Words and music, Irving Berlin; publishers, Ted Snyder Company, New York City.

649 Swing Me High, Swing Me Low Miss Spencer and Mr. Ormsby

Soprano and tenor duet, orchestra accompaniment. This pretty light sentimental song is the most successful number of Ziegfeld's Revue, "The Follies of 1910." Miss Spencer sings the verses with Mr. Ormsby assisting in the melodious waltz refrain. The cheery tunefulness of the number and the perfect blending of voices in the rendition will insure for it immense popularity. Words, Ballard MacDonald; music, Victor Hollaender; publishers, Jos. W. Stern Co., New York City.

650 Les Sirenes Waltz American Standard Orchestra

Apt indeed is the title of this lovely waltz number, for no listener but will fall victim to the sway of its alluring, siren-like strains. It is one of the earlier and best waltzes written by that famous composer of dance music, Emil Waldteufel. The American Standard Orchestra has given us a delightful performance of the favorite number, and the recording is without a flaw. It is a magnificent orchestra Record in the fullest sense of the word. Publisher, Carl Fischer, New York City.

651 Peek-A-Boo! Will Oakland and Chorus

Counter-tenor solo, orchestra accompaniment. This is the celebrated "Peek-a-Boo" song written and sung with remarkable success by Wm. J. ("Billy") Scanlan, the famous Irish singing comedian, whose audiences never fail to respond to its pretty sentiment and charming waltz melody. It was the favorite number on the juvenile order in his repertoire, and was also used with great success by Joseph K. Emmett ("Friend Fritz"), and by other noted contemporary singers. It has never been given in a more entertaining manner or form than on this Record by Mr. Oakland and our Male Quartet. Words and music, W. J. Scanlan.

652 Home to Our Mountains—"Il Trovatore" Mary Jordan and Harry Anthony

Contralto and tenor duet, orchestra accompaniment. This well known duet from Verdi's immortal opera is superb in its wealth of pathos and beauty of lyrics. It is heard in the last act between *Manrico* and his supposed mother, *Azucena*, who are confined in a dungeon of *di Luna's* fortress awaiting their doom on the morrow. Miss Jordan and Mr. Anthony have given us an interpretation of the gem that vocally and dramatically is beyond criticism. Composer, Giuseppe Verdi.

(Always specify on your orders whether you want Amberol or Standard Records)

- 653 Hop-Scotch—Barn Dance** **Alexander Prince**
 Concertina solo with piano accompaniment. One of the daintiest little airs Alexander Prince has chosen for some time, and one in which full scope is given him for the display of his remarkable execution. This number is now Amberol 12252 in the British list. A sure-to-be-popular Record. Composer, Rose; publishers, Philips & Page, London.
- 654 Little Annie Rooney** **Arthur C. Clough and Chorus**
 In the present revival of old-time favorites it is fitting indeed that this song which captivated the country with its sweet, swaying slow waltz rhythm some twenty odd years back should be among the first to be brought to life. Mr. Clough, whose Records are growing in popularity with his every contribution to the catalog, sings it delightfully, assisted in the refrain by the popular Premier Quartet. A church chimes effect is pleasingly introduced.
- *655 Come Josephine in My Flying Machine** **Ada Jones, Billy Murray and Chorus**
 Conversational duet, orchestra accompaniment. A new and popular song on the most fascinating subject of the day. The rhythm of the music is such as to seem to lift its listeners "up, up, a little bit higher," to quote the words of the song. The Record contains two verses and six choruses. Two of the latter are sung as a duet, two are played by the orchestra with novel instrumental and vocal effects, and two are sung by the Male Quartet. A Record that will sell big. Words and music, Fred Fischer; publisher, Shapiro, New York City.
- 656 Elfentanz Valse—Concert Waltz** **Sousa's Band**
 A fascinating concert waltz written by Franz Lehár, composer of the most famous of all comic operas, "The Merry Widow." "Elfentanz" means "Fairy Dance" in English, and the character of the composition and the manner in which it is rendered by Sousa's artists are thoroughly in keeping with its pretty title. Publishers, Hawkes & Son, London.
- 657 The Revival Meeting at Pumpkin Center** **Cal Stewart**
 Monologue. An old friend returned—"Uncle Josh!"—and a mighty welcome will be his from the Edison public. He's here to tell us all about the revival at "Pumpkin Center," where things were going so bad that they had to impress a one-armed brother into service to take up the collection! And old Jim Lawson, the town bum—but why tell it all? "Uncle Josh" does that and does it better than anybody else possibly could. Author, Cal Stewart.
- 658 When the Corn is Waving** **Knickerbocker Quartet**
 Male voices, orchestra accompaniment. An old favorite song arranged in quartet form by Dudley Buck, the eminent organist and composer. The harmonization of the number is superb and the accompaniment much out of the ordinary. In a tenor solo strain a charming effect is produced by a violin obligato. There is also a short orchestral interlude with a simple yet beautiful pastoral color. Words, Charles Blamphin; music, Dudley Buck; publisher, G. Schirmer, New York City.
- 659 Pilgrim's Chorus—"Tannhäuser"** **Edison Concert Band**
 The "Pilgrims' Chorus" is one of the most impressive numbers in "Tannhäuser," Richard Wagner's celebrated opera. It is heard immediately after the opening of the third act, although Wagner employs the same theme in the overture to the opera. As a subject for a band Record there is nothing more imposing or effective in the opera than the famous chorus. Publisher, Carl Fischer, New York City.
- 660 Grand Baby, or a Baby Grand?** **Ada Jones**
 Waltz song. "Missis Maloney" and "Missis High Toney," in neighboring flats, owned respectively a bouncing baby and a swell "baby grand." The song, written to an engaging, well defined waltz melody, is humorously descriptive of the quarrel they had over their respective treasures. Miss Jones, in her characteristic style and with a clever touch of brogue, gives a great performance of the number. Orchestra accompaniment. Words, Irving B. Lee; music, Hampton Durand; publisher, Will Rossiter, Chicago, Ill.
- 661 Does the Girl You Left Behind Ever Wish You Back Again?** **Manuel Romain**
 Tenor solo, orchestra accompaniment. A pretty and popular waltz song, sentimental in theme and framed in a sweetly plaintive melodic setting. There is some peculiar sympathetic quality in Romain's voice that is rarely found in ballad singers, and that has won him the great popularity he enjoys on the stage and as an exclusive Edison artist. Words, Robert F. Roden; music, Theodore Morse; publishers, Theodore Morse Music Company, New York City.
- 662 Day Dreams—"The Spring Maid"** **Miss Narelle and Mr. von Norden**
 Soprano and tenor duet, orchestra accompaniment. This sprightly duet, with its tuneful waltz refrain; is the "hit" of the operette, "The Spring Maid," one of the season's successes now playing at the Liberty Theatre, New York City. It is the English adaptation of the German "Die Sprudelfee." It would be difficult indeed to conceive a happier or more pleasing combination of vocal artistic talent than Marie Narelle and Berrick von Norden. Words, Robert B. Smith; music, Heinrich Reinhardt; publishers, Jos. W. Stern & Co., New York City.

* This selection will be illustrated on the cover of the April PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

663 The Two Poets

Golden and Hughes

Vaudeville sketch. The muse responsible for this poetic (?) effusion is not one that would inspire a Longfellow or a Browning; it is the inspiration, however, of some funny "limericks" that surely will provoke laughter of the most boisterous order. One "culled" poet suggests the "limerick" and the other fills in the missing lines; and the "filling in"—well, there's where the fun lies. The selection opens with a typical Golden and Hughes song and closes with a bit of their famous "Rabbit Hash"! Enough said!

664 Girimeo Polka—Clarinet Duet

United States Marine Band

A melodious number written for E flat and B flat clarinets, here played by Louis A. Bilek (E flat) and Jacques L. Vanpoucke (B flat) both members of the United States Marine Band, which organization accompanies them. This selection has never been published, the performance for our Record being given from the original manuscript twenty years old.

Edison Standard Records for April, 1911

United States list, 35 cents; Canada, 40 cents

10486 Old Berlin March

United States Marine Band

One of the old favorite band numbers—a rattling good march, full of life and spirit, and given a vigorous, snappy rendition by the United States Marine Band, whose Records are always popular offerings to the Edison public. Composer, Franz von Blon.

10487 Sweet Red Roses

Agnes Noll

Soprano solo, orchestra accompaniment. A dainty waltz song, by a favorite American composer, the pretty verse and tuneful melody of which are exceptionally appealing. The attractive number serves to introduce Miss Agnes Noll, a soprano well known in church and concert work. Miss Noll possesses a clear, strong, sweet soprano, a refined vocal style and a delightfully distinct enunciation, and will undoubtedly find immediate favor with Edison owners. Words and music, Anita Owen; publishers, Jerome H. Remick & Co., New York City.

10488 If He Comes In, I'm Going Out

Edward Meeker

Coon song, orchestra accompaniment. Rufus Brown was far from being a brave coon. He had a particular aversion to spirits (ghostly) and to burglars. The song relates his unheroic conduct on two occasions when brought face to face with both types of nocturnal prowlers, and Mr. Meeker finds in it plenty of inspiration for clever comedy. Songs such as this are Mr. Meeker's particular forte, and he has made an entertaining performance of the number. Words, Cecil Mack; music, Chris. Smith; publishers, The Gotham-Attucks Music Company, New York City.

10489 'Way Down East

Peerless Quartet

Male voices unaccompanied. This tuneful number with its sparkling, lilting rhythm offers exceptional opportunity not only for delightful harmony, but also for individual work, and in the rendition every opportunity has been taken full advantage of by our experienced singers. Of the many attractive numbers they have contributed to the Edison catalog this will be considered one of the very best. Words, Cecil Mack; music, Joe Young and Harold Norman; publishers, The Gotham-Attucks Music Publishing Company, New York City.

10490 Chicken Reel

American Standard Orchestra

A popular number in the form of a March-Two-Step, the basis of which is the well known "Chicken Reel." There are clever instrumental plays all the way through the rendition, one of which is suggestive of a flock of chickens picking corn on a dry board. The catchy qualities of this quaint, gay number will make it one of the most popular of the monthly list. Composer, Jos. M. Daly; publisher, Jos. M. Daly, Boston, Mass.

Edison Grand Opera Amberol Records for April, 1911

30042 Forza del Destino—O tu che in seno agli angeli (Thou Heavenly One) (Verdi)

Carlo Albani, Tenor

United States list, \$1.00; Canadian, \$1.25

Sung in Italian with orchestra accompaniment. The course of true love in *Don Alvaro's* case lacks smoothness in every detail. He is in love with *Leonora*, the daughter of the *Marquis of Calatrava*, who objects to his suit. He accidentally kills the *Marquis*, *Leonora* retires to a convent, and *Don Alvaro* accompanies the Spanish army to Italy. He believes *Leonora* is dead, and in this song calls upon her in Heaven for pity and assistance. Carlo Albani's voice is one of remarkable clarity, flowing forth as easily as a stream falls over a cliff. It possesses strong dramatic qualities, and with his merit as an actor wins him friends the world over. He is a versatile fellow and a great favorite with lovers of opera in Europe and South America.

(Always specify on your orders whether you want Amberol or Standard Records.)

30043 Il Trovatore—Il Balen (The Tempest of the Heart) (Verdi) Carlo Galeffi, Baritone
 United States list, \$1.00; Canadian, \$1.25

Sung in Italian with orchestra accompaniment. Signor Galeffi's beautiful voice has won him hosts of friends throughout the musical world, and he is to-day a popular and valued member of the Boston Opera Co. New York audiences, too, flock to hear him whenever he appears at the Metropolitan Opera House. He is welcomed in every musical centre from Milan to Rio Janeiro for his ability as an actor as well as a singer. His repertoire is a large one, and if he is best in any one role, it is the dramatic. As the *Count di Luna* in "Il Trovatore" he is in his element. This serenade to his mistress, *Leonora*, behind the convent walls, gives him full and congenial opportunity. He has no idea that his rival for her hand is his brother *Manrico*, "The Troubadour," stolen in infancy by the gypsy, *Azucena*. Added to the agonizing emotions of an unsuccessful lover, is the almost unconscious fear that he will never possess her. Galeffi's strong, appealing voice is symbolic of his earnest, vigorous nature.

30044 Provençal Song (Dell' Acqua) Marie Rappold, Soprano
 United States list, \$1.00; Canadian, \$1.25

Sung in English with orchestra accompaniment. This charming song, full of local color and atmosphere, transports us by Mme. Rappold's magic tones to the troubadour's country where reign "dance, Provençal song and sunburnt mirth." All night long there the cicada's music makes the air vocal, and this happy insect's music is the inspiration of the song. Of course, the place to hear a Provençal song is in Provence, but in the presence of Mme. Rappold's art her hearers forget that the sea rolls between them and that land where existence flashes out gaily in the merriment of the dance. She brings about them the warm air of the summer night, the delicate notes of the minstrel's lute, the moon's mellow light upon the ruined castle's ivy-clad walls, and they know the exaltation of the lover and the poet.

35020 Incantatrice Valzer (Enchantress Waltz) (Arditi) Maria Galvany, Soprano
 United States list, \$1.50; Canadian, \$2.00

Sung in Italian with orchestra accompaniment. It should be no surprise to learn that the waltz, the most graceful and seductive of all dances, comes to us from southern France, the "land of love, and light, and laughter." Although it is so much a part of our social and festal life as to seem native born, it was not known in England till about 100 years ago, and much later here. Strange as it may appear, it is an evolution of the minuet, by way of the quadrille; and is the first dance in which two people danced with each other and together. A dance should express the heart's happiness, and this one, so suggestively called the "Enchantress," is full of inspiring cadence, melody and harmony. Mme. Galvany sings it as if apple-blossom time gave it birth to stir the mating birds to greater effort.

40043 Solomo (Solomon) (Hermann) Karl Jörn, Tenor
 United States list, \$2.00; Canadian, \$2.50

Sung in German with piano accompaniment. The dignity and pomp of this fine old patriarch furnish a good subject for a grand song. Karl Jörn, one of the great tenors of the time, has just the tones to symbolize the splendor of the Queen of Sheba's friend. His wonderful voice ringing out in Jehovah's praise, with the rich, round volume of a master organ's diapason, might well have shaken the walls of the ancient Temple of the Hebrews. This Record furnishes an unusual chance to get the full benefit of nature's bounty to him.

Foreign Records for February, 1911

(ON SALE FEBRUARY 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH
 STANDARD: UNITED STATES LIST, 35c. EACH, CANADIAN, 40c. EACH

NOTE:—Special Supplements of these Records will be shipped to Jobbers with the Records. See that you get a liberal supply.

BRITISH RECORDS FOR FEBRUARY

- AMBEROL (FOUR MINUTE).
- | | | |
|-------|---|------------------------|
| 12269 | Cradle Song Medley (Violin solo) | J. Scott Skinner |
| 12270 | Standing at the Corner of the Street, | George Formby |
| | <i>Hunt and Formby</i> | |
| 12271 | Like Stars Above, <i>W. Squire</i> | Samuel Hemsall |
| 12272 | On the Silvery Sands, <i>Darewski</i> | Florrie Forde |
| 12273 | I'm Shy Mary Ellen, <i>Stevens & Ridgwell</i> | Jack Pleasants |
| 12274 | Your Eyes Have Told Me So, <i>Carr Hardy</i> | Stanley Kirkby |
| | | Arthur Osmond |
| 12275 | Wallaparoo | Alexander Prince |
| 12276 | Excelsior (Concertina solo) | Harry Lauder |
| 12277 | Breakfast in Bed, <i>Lauder</i> | |
| 12278 | A Southern Wedding, <i>Lotter</i> | National Military Band |

- STANDARD (TWO MINUTE).
- | | | |
|-------|--|------------------------|
| 14038 | Father of Victory, March, <i>Louis Ganne</i> | National Military Band |
| 14039 | Something Missing, <i>Wincott & Leighton</i> | George Formby |
| 14040 | A Factory Lass, <i>Murphy & Letters</i> | Stanley Kirkby |
| 14041 | What a Pity | Arthur Osmond |
| 14042 | Torchlight Parade, <i>Morley</i> (Banjo) | Olly Oakley |

GERMAN RECORDS FOR FEBRUARY

- AMBEROL (FOUR MINUTE).
- | | | |
|-------|---|--------------------------|
| 15158 | Hurra! Der Kaiser kommt, Marsch | Joh. Strauss Orchester |
| | <i>Translateur</i> | |
| 15159 | Ihr Schwalben in den Lüften, <i>A. Thomas</i> | A. Sanden u. M. Garrison |

(Always specify on your orders whether you want Amberol or Standard Records.)

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|-------|--|-------|---|
| 15160 | Tommy ach komm die Luft ist rein, Couplet,
<i>P. Bendix</i> F. Hamann | 17107 | Panouille en soirée, <i>Maader</i> Paul Lack |
| 15161 | Ei du schöne Schnitzelbank, <i>H. Sticht</i> Nebe-Quartett | 17108 | Alleluia d'Amour, <i>Faure</i> Louis Dupouy |
| 15162 | O du mein holder Abendstern, <i>R. Wagner</i> C. Bronsgeest | 17109 | Fiametta, <i>Christiné</i> Lucien Rigaux |
| 15163 | Vater, Mutter, a.d. Oper Undine,
<i>A. Lortzing</i> Eduard Lichtenstein | 17110 | Les Houzards, <i>G. Parès</i> Garde Républicaine Band |
| 15164 | Gurken-Rheinländer, Couplet, <i>P. Bendix</i> Max Horst | | |

STANDARD (TWO MINUTE).

- | | |
|-------|---|
| 16178 | Gurken Rheinlander mit Chorgesang,
<i>P. Bendix</i> Joh. Strauss Orchester |
| 16179 | Silbermyrthe, Walzer, <i>O. Dettlaff</i> Joh. Strauss Orchester |
| 16180 | Tommy ach komm die Luft ist rein,
<i>P. Bendix</i> Joh. Strauss Orchester |

FRENCH RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTE).

- | | |
|-------|---|
| 17105 | Ouverture—Songe d'une nuit d'été,
<i>Meudelssohn</i> Garde Républicaine Band |
| 17106 | Lohengrin—"Récit du Gréal," <i>Wagner</i> Paul Dangely |

STANDARD (TWO MINUTE).

- | | |
|-------|--|
| 18166 | Arrouah Sidi!!! <i>Valsien</i> Paul Lack |
| 18167 | Folle complainte, <i>Raoul Georges</i> Dufleuve |
| 18168 | La Mère Lacaisse, <i>Robert</i> Gabriel Miller |

MEXICAN RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTE).

- | | |
|------|--|
| 6123 | Lupe—Vals, <i>R. Campodónico</i> Banda de Policía |
| 6124 | Gallito—Pasodoble, <i>A. Martínez</i> Banda de Policía |
| 6125 | El Dominó Azul—Romanza,
<i>Camprodón y Arrieta</i> Rafael Bezares |
| 6126 | La Verdulera—Escena Popular, <i>M. Rosales</i>
Recitada por Maximiano Rosales |

STANDARD (TWO MINUTE).

- | | |
|-------|--|
| 20364 | Georgette—Tustép, <i>R. J. Alvarez</i> Trio Instrumental "Arriaga" |
| 20365 | Guajiras Bezares, <i>R. Bezares</i> Rafael Bezares |

Edison Bohemian and Hungarian Records

The following supplements of the above types of Records were shipped with the March Advance Records, to go on sale as soon as received. They are sung by artists who are great favorites as entertainers among their countrymen, and in the judgment of native critics the performance is splendid in every instance. Every Dealer who has a market for these Records should place his order at once for a liberal supply and see to it that he gets enough of the special printed matter which accompanies them. Prices are as usual.

EDISON BOHEMIAN RECORDS

SUNG BY FRANCES MASOPUST

AMBEROL

- 9806 Slyš matinko! divné snění (Kučery)

STANDARD

- | | |
|-------|--|
| 16545 | Šel jsem ondy šumným hájem (Hakravsky) |
| 16546 | Hřbitove, hřbitove (Iradier) |
| 16547 | Vesničko Má (Blobner) |

EDISON HUNGARIAN RECORDS

SUNG BY IZSÓ SAJÓ

AMBEROL

- | | |
|-------|---|
| 11000 | Ha ugy latok falumbelit (Zsigmond)
(Piano accompaniment) |
| 11001 | Tele Van A Város Akácfavirággal (Lóránd)
(Orchestra accompaniment) |
| 11002 | Várlake, várlake (Lóránd)
(Orchestra accompaniment) |
| 11003 | Száz szál gyertyát (Lóránd)
(Orchestra accompaniment) |

STANDARD

- | | |
|-------|---|
| 20717 | Ha Majd Egyszer A Siromon (Náci)
(Piano accompaniment) |
| 20718 | Kras znahorka büszke vára (Grófe)
(Piano accompaniment) |
| 20719 | Künn a pusztán szántok, vetek (Zsigmond)
(Piano accompaniment) |
| 20720 | Czigánykesergő (Zsigmond)
(Piano accompaniment) |
| 20721 | Dicsértessék (Lipót)
(Orchestra accompaniment) |
| 20722 | Balog Örzse (János)
(Orchestra accompaniment) |

Suspended List, Jan. 20, 1911

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

- ILL., Chicago**—W. H. Sajewski ("Columbia Supply Co.")—and all other points.
Robert Elart—and all other points.
Prophetstown—French Music House.
- VA., Wytheville**—D. C. Baily Co.
Norfolk—Vaughan Music Co. (T. L. Vaughan, Prop.)
- MICH., Buckley**—C. M. Olney & Son.
Copemish—C. M. Olney.
- IDAHO., Troy**—B. F. Nesbit.
- N. Y.—Bollivar**—Ira O. Dillie.
Hudson—L. Winstian.
Cape Vincent—Burdick & Armstrong.
Cato—Frank Briggs.
- PA., Pittsburg**—Volkwein Bros. & F. Bechtel.
- TENN., Nashville**—Gross Talking Machine Co. (Daniel Gross, Prop.).
- OHIO, Bowling Green**—Alex. Ducat.
W. H. Black.
Middlefield—Otto Atwood.
Albert A. White.
- MINN., Austin**—Chas. W. G. Cressey.
- ORE., Rainier**—L. Swett.
- WIS., Chippewa Falls**—Joas Investment Co. (Jos. Joas, Prop.).
Abbotsford—O. W. Bean.
Lodi—W. H. Aton—and all other points.
Kilbourn—F. J. Mechler.
- IOWA, Red Oak**—C. W. Larson & E. S. Thomason (Propr's "Red Cross Drug Store").
Eagle Grove—L. B. Middleton & Son.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

Watch for an announcement of the Edison Window Displays in the very near future.

Jobbers of Edison Phonographs and Records

- ALA.,** Birmingham—Talking Machine Co.
 Mobile—W. H. Reynolds.
 Montgomery—R. L. Penick.
- ARK.,** Fort Smith—R. C. Bollinger Music Co.
- CAL.,** Los Angeles—Southern Cal. Music Co.
 San Francisco—Pacific Phonograph Co.
- COLOR.,** Denver—Denver Dry Goods Co.
 Hext Music Co.
- CONN.,** New Haven—Pardee-Ellenberger Co.
- D. C.,** Washington—E. F. Droop & Sons Co.
- GA.,** Atlanta—Atlanta Phonograph Co.
 Phillips & Crew Co.
 Waycross—Youmans Jewelry Co.
- IDAHO,** Boise—Eiler's Music House
- ILL.,** Chicago—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Montgomery Ward & Co.
 Rudolph Wurlitzer Co.
 Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
 Quincy—Quincy Phonograph Co.
- IND.,** Indianapolis—Kipp-Link Phonograph Co.
- IOWA,** Des Moines—Harger & Blish.
 Fort Dodge—Early Music House.
 Sioux City—Early Music House.
- KY.,** Louisville—Montenegro-Riehm Music Co.
- LA.,** New Orleans—William Bailey.
 National Automatic Fire Alarm Co.
 Philip Werlin, Ltd.
- MAINE,** Bangor—S. L. Crosby Co.
 Portland—Portland Sporting Goods Co.
- MD.,** Baltimore—E. F. Droop & Sons Co.
- MASS.,** Boston—Boston Cycle & Sundry Co.
 Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
 Fitchburg—Iver Johnson Sptg. Goods Co.
 Lowell—Thomas Wardell.
 Worcester—Iver Johnson Sptg. Goods Co.
- MICH.,** Detroit—American Phono. Co.
 Grinnell Bros.
- MINN.,** Minneapolis—Laurence H. Lucker.
 St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.
- MO.,** Kansas City—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
 St. Louis—Koerber-Brenner Music Co.
 Silverstone Talk. Mach. Co.
- MONT.,** Helena—Montana Phono. Co.
- NEB.,** Lincoln—Ross P. Curtice Co.
 H. E. Sidles Phono. Co.
 Omaha—Nebraska Cycle Co.
 Shultz Bros.
- N. H.,** Manchester—John B. Varick Co.
- N. J.,** Hoboken—Eclipse Phono. Co.
 Newark—Edisonia Co.
 Paterson—James K. O'Dea.
 Trenton—John Sykes.
- N. Y.,** Albany—Finch & Hahn.
 Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
- Elmira—Elmira Arms Co.
 Gloversville—American Phono. Co.
 New York City—Blackman Talking Machine Co.
 J. F. Blackman & Son.
 I. Davega, Jr., Inc.
 S. B. Davega Co.
 Jacot Music Box Co.
 Victor H. Rapke.
 Siegel-Cooper Co.
 John Wanamaker.
- Oswego—Frank E. Bolway.
- Rochester—Talking Machine Co.
- Schenectady—Jay A. Rickard & Co.
- Syracuse—W. D. Andrews.
- Utica—Arthur F. Ferriss.
 William Harrison.
- OHIO,** Cincinnati—Milner Musical Co.
 Rudolph Wurlitzer Co.
 Columbus—Perry B. Whitsett Co.
 Dayton—Niehaus & Dohse.
 Newark—Ball-Fintze Co.
 Toledo—Hayes Music Co.
- OKLA.,** Oklahoma City—Schmelzer Arms Co.
- OREGON,** Portland—Graves Music Co.
- PENNA.,** Allentown—G. C. Aschbach.
 Easton—The Werner Co.
 Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.
 Pittsburg—Standard Talk. Mach. Co.
 Scranton—Ackerman & Co.
 Technical Supply Co.
 Williamsport—W. A. Myers.
- R. I.,** Providence—J. A. Foster Co.
 J. Samuels & Bro.
- TENN.,** Knoxville—Knoxville Typewriter and Phonograph Co.
 Memphis—F. M. Atwood.
 O. K. Houck Piano Co.
- TEX.,** Dallas—Southern Talking Machine Co.
 El Paso—W. G. Walz Co.
 Fort Worth—D. Shepherd & Co.
 Houston—Houston Phonograph Co.
 San Antonio—H. C. Rees Optical Co.
- UTAH,** Ogden—Proudfit Sporting Goods Co.
 Salt Lake City—Consolidated Music Co.
- VT.,** Burlington—American Phono. Co.
- VA.,** Richmond—C. B. Haynes & Co.
- WASH.,** Seattle—Eiler's Music House.
 Spokane—Graves Music Co.
- WIS.,** Milwaukee—Laurence McGreal.
- CANADA,** Quebec—C. Robitaille.
 Montreal—R. S. Williams & Sons Co., Ltd.
 St. John—W. H. Thorne & Co., Ltd.
 Toronto—R. S. Williams & Sons Co., Ltd.
 Vancouver—M. W. Waitt & Co., Ltd.
 Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
 Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON
PHONOGRAPH
MONTHLY

VOL. IX

March, 1911

No. 3

EDISON

WINDOW

DISPLAYS

Are Now Ready

(See Pages 3-4)

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

MARCH, 1911

No. 3

Edison Window Displays

As the "Foreword" to our twelve page booklet illustrating and describing the initial "Edison Window Displays" truly says, the most modern and therefore one of the best methods of advertising and of inducing trade is through the medium of a well trimmed show window. It gets direct results. Your newspaper advertisements says: "I have the goods to sell." Your show window says: "Here they are." Everything, however, depends upon the form in which they are offered for public inspection. If they are strikingly and temptingly arranged, they will produce results; if not, the contrary is the case. The show window is the mirror in which the passing public sees the reflection of the Dealer and his goods, and forms its impression of both. His window arrangement is therefore one of the Dealer's first cares.

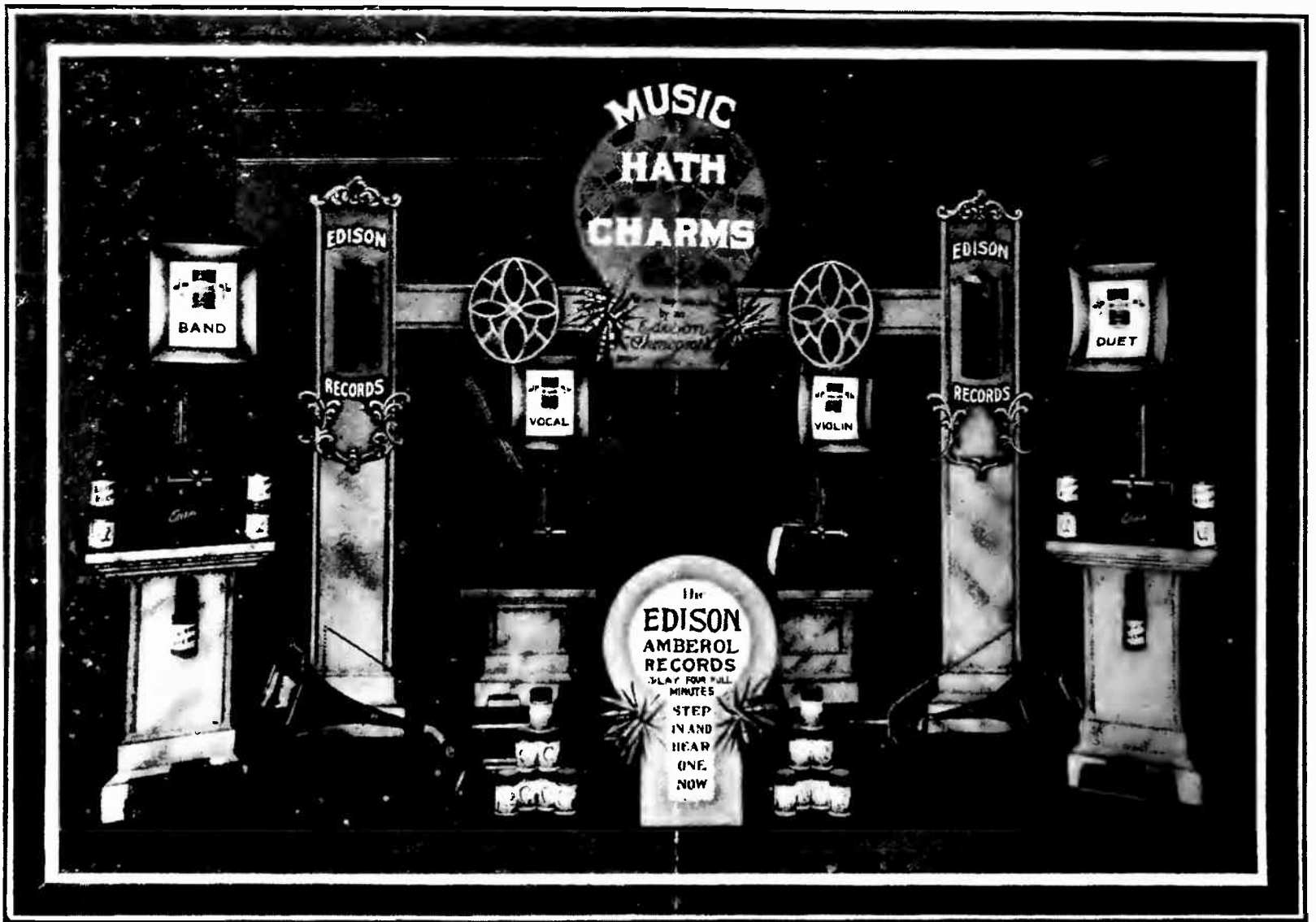
To display goods properly so that sales result directly therefrom is an acknowledged art, which has developed wonderfully within the past few years and is today demanding the services of expert designers, painters and decorators. The average Dealer has but little time to expend upon the arrangement of his show windows. We have therefore fitted out a department under the management of an experienced designer, Mr. Ora E. Rinehart, who will take the perplexing problem of designing, planning and producing attractive show windows off the Dealer's mind, making it possible for him to devote his entire time to the actual selling of Edison Phonographs and Records.

The initial Edison Window Displays are now ready and Dealers who are interested in always maintaining well dressed, snappy show windows are urged to place a standing order with their Jobbers for the service. The Displays will be handled through Edison Jobbers at net prices, without profit to them or discount to the Dealer; which is perfectly fair since the Department will

be conducted at a heavy loss at all times to the factory. The cost of the Displays is small—it will not exceed \$5.00 per month, or \$60.00 per year—and if our Dealers co-operate with us by placing standing orders, the service can be bettered *and the cost of future Displays still further reduced.*

In order to use the Displays it is necessary to have a set of our original, interchangeable and adjustable fixtures, which are simple in construction and require no tools for their assembling,—in fact, *Edison Window Displays require absolutely no wiring, no nailing, no tools other than the hands in setting them up.* The fixtures are intended to serve as a basis for all future Displays and are so ingenious in construction that they can be adapted for use in a window of any size. The permanent fixtures cost \$9.00 per set, which is net cost to us, with an allowance of \$5.00 if the Dealer happens to have satisfactory substitutes for the five pedestals which are a necessary part of the outfit. The pedestals are of a pattern that permits of sliding in grooves on their faces, false fronts which we supply in designs and colorings to match the central designs, thus insuring clean, fresh looking pedestals at each change of Display.

Four Displays have been prepared to inaugurate the service—four separate, distinct and complete Displays—the price of any one of which is \$5.00. If the first Display, No. 1A, be ordered and extra parts of the three succeeding Displays in regular order, the cost is reduced to \$20.00 for the entire four Displays plus the fixtures. This is made possible by the unit design of the Displays and the interchangeability of the fixtures. Not only is the cost reduced but it is possible, with a little originality on the Dealer's part, to construct six or even more Displays out of the series. It will thus be seen that we have more than made good on our original announcement to furnish the Displays (fixtures included) for less than \$5.00 a Display.



DISPLAY NO. 1 A.

This handsome setting has for its center piece an imitation stained glass circle, the leaded markings as well as the outline of the letters being done in relief highlighted with gold. The various shadings of the irregular panes blend harmoniously and direct attention to the distinct wording: "Music Hath Charms When Reproduced by an Edison Phonograph."

At either side are hand painted palm leaves, highlighted with sparkling flitters in green and gold. Supporting this crossbar arrangement are two splendid columns so shaded as to give a solid, massive appearance, they being surmounted by handsome panels on which in delicate air brush work appear the words "Edison Records," with a shaded painting of the real Record. This panel has artistic raised scrolls at top and bottom.

The central reading show card partakes of the large central design and shape. It is also decorated with sparkling leaves and is neatly hand lettered.

Four hand lettered and neatly bordered signs are furnished for placing in each ten-petal Cygnet Horn, calling attention to "vocal," "violin," "duets" and "band music." An empty Amberol Record carton completes the card.

In these Displays we will show a number of ways in which signs may be used in the ten-petal Cygnet Horn. The dark interior of the Horn causes the signs to stand out prominently, attention being attracted to them instantly. Record cartons used in the Displays are a constant reminder to Phonograph owners of the new Records coming out every month.

The false pedestal fronts match the design of the supporting columns and the entire setting is deep cream in color, with shadings of brown giving that old, much admired ivory finish which, brightened by the highly colored glass effects of the centre piece, creates an attractive setting pleasing in its entirety.

The bulk of Displays Nos. 2A, 3A and 4A, as previously explained, is arranged with parts of the preceding Displays, with some additional pieces,—new pedestal fronts, etc. They are each handsome, attractive designs, each entirely distinct and different from its predecessor. In No. 4A an Amberola is used for the centre piece, with an effect of a mission lamp shedding its bright rays of light directly upon the instrument. Nos. 5A and 6A are made up entirely of parts of the preceding Displays and therefore represent absolutely no extra expense to the Dealer.

All this, in minutely detailed form, as well as the necessary instructions for setting up each Display, is contained in our twelve-page, illustrated booklet, which may be obtained by writing to the National Phonograph Company, *Advertising Dept.*

We are going to make this Window Display Department indispensable to every "live" Edison Dealer. In addition to the Displays we intend to give him crisp, catchy show cards presenting every possible sales argument. It is essential to the successful inauguration of the service that we secure *at once*, the name of every Edison Dealer who is interested in this "helping hand" proposition. SEND IN YOUR NAME TO YOUR JOBBER TODAY.

March 1st Record Return Guide Of Interest to Jobbers Only

On March 1, 1911, Canadian Jobbers and United States Jobbers (A-L only) are privileged to return, under the terms of the New Record Exchange Plan, Edison Amberol and Standard Records listed up to and including the numbers shown in the following table:

AMBEROL			STANDARD		
	Group.	Old No.	New No.		
Grand Opera—	\$2.00.....	B-159	40009	Grand Opera.....	B-112
	1.50.....	B-169	35003		
	1.00.....	B-177	30013		
Domestic			364	Domestic	10316
British			12140	British	13936
French			17030	French	18122
German			15059	German	16104
Italian			5014	Italian	20605
Hebrew			10001	Hebrew	21014
Spanish			8013	Spanish	12811
Filipine			8018	Filipine	21266
Mexican			6058	Mexican	20328
Portuguese			5093	Portuguese	19490
Argentine			7068	Argentine	19768
Cuban			None	Cuban	20711
Porto Rican			8511	Porto Rican.....	None
Swedish			None	Swedish	20548
Bohemian			None	Bohemian	16532
Hungarian			None	Hungarian	15792
Norwegian			None	Norwegian	19120
Polish			None	Polish	15687
Belgian			None	Belgian	18480
Danish			None	Danish	15800
Holland—Dutch			None	Holland—Dutch	18472
Welsh			None	Welsh	13338
Hawaiian			11504	Hawaiian	20716
Japanese			None	Japanese	12826
Chinese			None	Chinese	12786

Some "Dont's" Which Apply to Return of Above Records

IMPORTANT—READ CAREFULLY

Don't return any Records unless you are a Canadian Jobber or a United States Jobber (A-L), and then not until you are advised by us of the total amount of your Record purchases for January and February.

Don't forget that such amount will represent your Record purchases only—not Machines or Accessories.

Don't return any Records in excess of 10% of that amount.

Don't return any Records listed subsequent to those in the above table.

Don't return any Records that are broken, cracked, worn, or defective from other than manufacturing causes.

Don't accumulate Records. Send them in as soon as possible after you receive our notification. The earlier in March they reach the Factory, the more likely is it that credit will appear on your April 1st statement.

Don't forget to route all shipments to reach us via Erie R. R. Co. This will effect a saving to us in cartage, as the Erie switches into our factory.

Don't forget to pay transportation charges and enclose Bill of Lading with special form showing how many Amberol, Standard and Grand Opera Records shipped.

Don't use your own packing slips, labels, etc; all necessary forms will be supplied by us.

DON'T FORGET THAT THE SUCCESS AND PERMANENCE OF THE NEW RECORD EXCHANGE PLAN DEPENDS UPON THE CO-OPERATION OF THE TRADE IN COMPLYING WITH ALL ITS CONDITIONS.

Model "O" Reproducers for Home Phonographs

Jobbers are now prepared to furnish, on special orders and at an advance of \$5.00 list over regular equipment, Home Phonographs equipped with Model "O" Reproducers. The usual machine discounts prevail. The Models "C" and "H" Reproducers, of course, are not included as part of such outfits.

The price of the Model "O" as a separate instrument for use on Home Phonographs already equipped with the Combination Attachment is \$10.00 (Canada, \$13.00) list; Dealer, 40 per cent. discount. This price includes the necessary special Reproducer Arm and Sleeve. An allowance of \$4.00 list (Dealer, less 40 per cent.) for the return of both Models "C" and "H" Reproducers and Speaker Arm is made. Dealers in sending orders to their Jobbers for these equipments on exchange must be careful to specify in every case whether they are to be used with machines equipped with Straight or Cygnet Horns, as with the former a special connection is supplied, and with the Cygnet is supplied a special type "E" Horn Crane, different from the Triumph.

Home Combination Attachments equipped with the Model "O" in place of the Model "H" will be supplied at the following prices: U. S. List \$15.50, Dealer \$11.00 net; Canadian List \$20.00, Dealer \$14.30. An allowance in exchange of \$2.00 list (Dealer \$1.20 net) is made in each country for the return of the Model "C" Reproducer with Main Shaft, Mandrel and Speaker Arm.

Where sets of ten (10) Special Records are supplied with Combination Attachments the prices are as follows: United States List \$16.50, Dealer \$11.60 net; Canadian List \$21.30, Dealer \$13.88.

With each Model "O," whether supplied as a separate instrument, as part of an Attachment or a complete machine outfit, is included an Adapter to fit in the Speaker Arm and of the right size to take the Recorder. The Recorder supplied with the machine outfit is the same as now in use.

The advent of the Model "O" as part of Home equipment will stimulate the sales of that type just as it has those of the other types—particularly the Triumph—of which it is now a part. Dealers should also see that owners of "amberolized" and "unamberolized" machines have the merits of the Model "O"—its superior

volume and tonal quality and its greater convenience—brought to their attention without delay in order that they may be induced to equip their Edisons with this incomparable Reproducer.

New Printed Matter

Shipments are now being made of our new Record Catalog (Form 1930) containing complete lists of all Grand Opera, Domestic, Amberol and Standard, British Amberol and all Amberol Instrumental Records issued in other countries up to and including March, 1911. An index to instrumental departments (or groups of Records according to the kind of instrument) is a feature of the new catalog that will no doubt be much appreciated. The cover design of the Form is original and will probably be a permanent Edison catalog design—this particular design for Record catalogs, and some variation of it for Machine catalogs. As it will take a week or two for the new catalogs to get into the hands of Jobbers, Dealers are urged to have a little patience if their orders are not filled as promptly as they might wish.

We are now working on a new series of Foreign Record Catalogs which, however, will not be ready for distribution for a month at least. Notice to this effect is given at this time so that the Trade may know that we are engaged in the preparation and may be spared the trouble of making inquiry of the factory in reference to it.

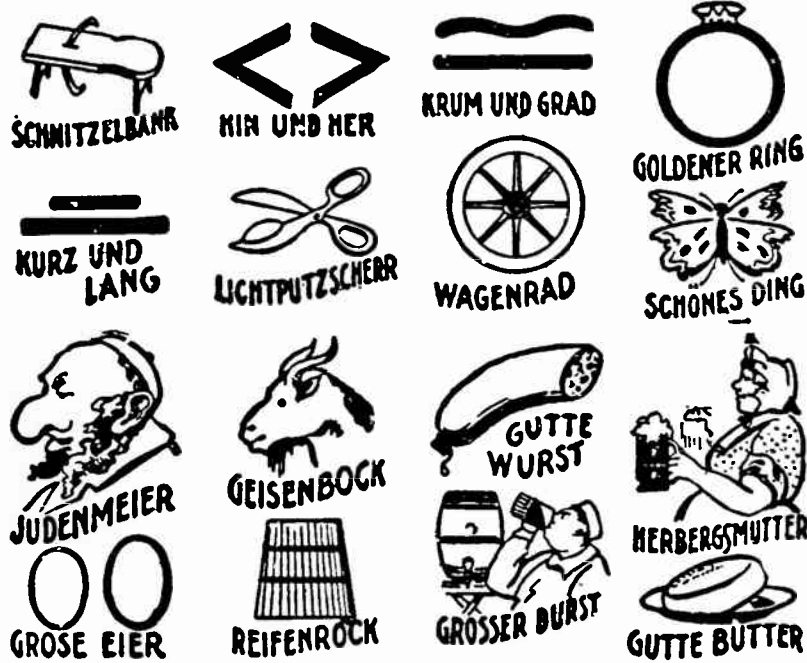
Every Dealer should have a copy or two of the new Alphabetical and Numerical Catalog (Form 1920). If you haven't been supplied, write your Jobber at once for it.

The Promotion Plan

Every mail that reaches the factory brings its own evidence that Dealers everywhere are waking up to the realization that this scheme for increasing the sale of Edison Phonographs is teeming with possibilities. Some Dealers have sent in as many as twenty-five Promotion Certificates since the first of the year. Considering that the Plan calls for absolutely no exertion on the Dealer's part, except the consummation of the sale, and only a small outlay of money—\$1.20—this looks like pretty easy profits for the Dealer.

We advise every Dealer who hasn't worked the Plan to make up for the neglect at once. It is particularly effective among new Edison owners who are anxious to build up a Record library. A nicely written letter emphasizing the fact that to secure the Records it is only necessary to *suggest* an Edison Phonograph—not to *solicit* customers—will bring gratifying results nine times out of ten.

“Ei du schöne Schnitzelbank”—Amberol No. 15161



This funny German song is almost as popular with native Americans as it is with the German born. It is an ever popular number at jollifications and while absurd in theme, is nevertheless extremely comical and unfailing in its effect upon its hearers, who always join in its singing with great gusto and enthusiasm. Once heard it is never forgotten.

It is sung in the following manner: The leader

(in this case the sonorous bass of the Quartet) picks out each object in the sketch in sequence and asks, or sings rather, the question, “Ist das nicht die ———?” (“Isn’t that the ———?”), naming the article, whereupon the entire chorus joins in the affirmative reply, “Ja, das ist die ———” (“Yes, that is the ———”), after which all hands repeat the last word of the answer, with the last word of the preceding answer; and so on down to the first answer. Then the stanza shown on the top of the cut is sung with hearty good will.

The Record was made at our Berlin Recording Laboratory by the Nebe Male Quartet of native singers, and of course the number is

given in the good old *German* way so vividly reminiscent of the good cheer that prevails at their jollifications. It will be a big seller without a doubt. Special supplements showing the objects as on accompanying cut have been prepared to accompany the Record, which went on sale February 10. Dealers everywhere are urged to order liberally of the “Schnitzelbank” Record and advertise it to the limit.

A New Reproducer—the Model “R”

Your Jobber will now fill your order for this new style Reproducer, which is a four-minute Reproducer of single type intended primarily for use on Standard Phonographs, but which can be used on all types of Edison Machines. Because of a larger diaphragm, its volume and tonal quality are vastly superior to that of the Model “H”; which fact will be pleasing news to the many Dealers who have been urging the production of just such an instrument. Its popularity seems already pretty well assured.

Standard Phonographs (and all other types except Gem and Fireside) equipped with Models “C” and “R” will be supplied on special orders and at an advance of \$3.00 list (Canada, \$3.90) over regular equipment; discounts as usual. With such outfits the Model “H” of course will not be included.

Sold separately, the prices of the Model “R” are: United States List \$5.00, Dealer 40 per cent

discount; Canadian List \$6.50, Dealer \$3.90 net. The exchange allowance for the Model “H” in return is, in both United States and Canada: \$2.00 list, Dealer \$1.20 net.

The Model “R” will be supplied, when so ordered, with Gem, Standard, Home and Triumph Combination Attachments, in place of the Model “H,” at the following prices:

	U. S. List	U. S. Dealer	Can. List	Can. Dealer
Gem	\$7.00	\$4.80	\$9.10	\$6.24
Standard	8.00	5.55	10.40	7.22
Home and Triumph..	10.50	8.05	13.65	10.47

When the sets of ten (10) Special Records are included with the Attachments the above prices are increased by the addition of \$1.00 to each United States and \$1.30 to each Canadian list price, and by the addition of 60c to United States and 78c to Canadian Dealers’ list prices.

Every Dealer owes it to himself to immediately investigate this new Reproducer. When you do, we are sure you will be in accord with us in your opinion of its merit and will see the expediency of at once bringing it to the attention of customers new and old.

Sales Tips *and* Pointers

Is your demonstrating machine in order? Is it running at the proper rate of speed? If it isn't, you are guilty of a dangerous piece of neglect and, strange to say, one most frequently met with by our travelers.

All Edison Records are recorded at a speed of 160 revolutions per minute. *Ergo*, all Edison Records should be reproduced at exactly that speed—no faster, no slower. Deviation from that rate means a faulty, unpleasant reproduction—a misrepresentation of both Machine and Record.

A common speed test is to start the Machine running at full speed and, with finger lightly pressing against the pulley face, to time its revolutions with a watch as the pulley screw brushes the finger. This test is very apt to be unreliable, however, as, if the finger be pressed too hard against the pulley, its action will be retarded. The best test is that given in the direction sheet packed with Edison Phonographs, as follows:

On the back rod of every Edison Phonograph two circular rods have been placed at a distance of one and six tenths (1 6/10) of an inch apart. With the Phonograph fully wound and running at full speed, and with the reproducer arm down as if for reproducing, the arm should travel from one mark to the other in exactly one minute, indicating that the cylinder has made 160 revolutions,

These marks, of course, may be placed on any Phonograph, but care must be taken to make them *exactly* 1 6-10 inches apart; the slightest variation will be misleading, and the reproduction will suffer accordingly. Dealers should not only inspect their own Machines at frequent intervals to see that they are running properly, but should caution their customers to apply the speed test. It is to the Dealer's best interest to see that his customers are reproducing their Records in a manner that will bring out every detail of their tonal beauty and charm.

In the April *Phonogram* will appear the entire list of Johann Strauss Amberol Records up to and including the April list, together with a cut of the famous composer-director and a short biography. Music lovers will recognize among these forty-eight Records many that are of standard quality—and known the world over—the works of such composers as Wagner, von Suppe, Strauss, Chopin (his famous "Funeral March"),

Thomas, Czibulka and others—and be glad of the opportunity to secure these selections interpreted by so celebrated an organization as the Johann Strauss Orchester, under his brilliant leadership. Dealers are advised to order a supply of these Records and advertise them for sale, and incidentally the fact that Strauss Records can be obtained *only* from the Edison catalog.

It would be well to bear in mind the fact that the title of this organization is somewhat misleading, for to the average person the "Johann Strauss Orchester" would signify that it is an *orchestra*, while as a matter of fact it is a *band*.

The advance sale of Harry Lauder Records was unusually big, proving that his absence from this country has not affected the comedian's popularity, but that, on the contrary, the American public is waiting expectantly for his return, and in the interim is greedily accepting the next best substitute for the inimitable Scot himself—his Records on the Edison Phonograph.

Don't let this tip shoot over your head. If you haven't pushed the three Lauder Records in the March list—his very latest contributions to the world's store of laughter and happiness—get busy at once and make up for the time you've lost on them since February 25th, the date they went on sale.

If there is any one quality you need in order to sustain yourself at the top notch of business efficiency, it is enthusiasm.

You may know your business thoroughly, you may have everything your own way, but if you lack enthusiasm, you lack the one thing that makes for progress.

Enthusiasm keeps a man plugging away at his job when others would quit. It keeps him going at full speed when croakers say that he hasn't a ghost of a chance to make good. It turns defeat into victory when the battle is going against you. Enthusiasm characterizes the man who never knows when he is licked.

Keep at it, and don't get discouraged. Nothing worth while in this world comes easy, but enthusiasm will land you where you want to be, if you keep hammering away until you get what you want.

The "Retail Sales Suggestions," by A. L. Owens, begun in the February issue will be continued in the March number.

Our March Double-Page Magazine and National Weekly Ad

What is an Amberol Record?

750,000 families already know by grateful experience!

More than 1,000,000 families thought that they had reached the limit of pleasure in home entertainment, when they purchased their Edison Phonographs—and they had, at that time.

750,000 of that million have found that limit of pleasure more than doubled in Amberol Records, Thomas A. Edison's greatest achievement in sound reproduction since he first invented the basic idea of the Phonograph.



4½

minutes of music or other entertainment, rendered exactly as produced in the original—*completely*, without hurrying or cutting or change of any sort—as compared with two minutes of entertainment, formerly rendered.

Every Edison Phonograph made today plays Amberol Records

and Standard Records as well. Every Edison Phonograph ever made, with the addition of a simple attachment, can be made to play Amberol Records—and still retain its ability to play Standard Records.

There are many Edison Phonograph owners who are receiving only half the pleasure that the Edison Phonograph will yield—because their instruments will *not yet* play Amberol Records, and it is for these that we are making

this special Amberol offer

With every purchase of Amberol Attachment, at prices ranging from \$5.00 to \$8.50, according to style of Phonograph you have, the purchaser receives ten special Amberol Records. Many Edison Phonograph owners would have had the Amberol Attachment long ago if it had not been for the immediate additional expense of buying Amberol Records.

This special offer means that you are getting your start on Amberol Records *practically free*. Take advantage of this offer. Go to your dealer and have the Amberol Attachment put on your instrument—and no matter how old your Edison Phonograph may be, it will be quite as good as when it was new.

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Amberola at \$200. Get complete catalogs from your dealer or from us.

Edison Standard Records . . . \$.35
Edison Amberol Records (play twice as long) . . . 40
Edison Grand Opera Records75 to \$2.00

NATIONAL PHONOGRAPH COMPANY
Lakeside Avenue, Orange, N. J.



There is a place in your office for the EDISON BUSINESS PHONOGRAPH, no matter what your business is

This month—*all month*—while this striking ad is exciting the interest of millions all over the country, supplement its good work by an advertising campaign in your local papers. Remember, this ad creates local interest, *but it's up to the Dealer to focus that interest upon his store.*

There are approximately 250,000 Edison Phonographs, not equipped with Combination Attachments, in American homes. Some of these Phonographs are silent because their owners do not know of the Amberol Records and the Amberol Attachment Offer. This ad will reach and will impress the majority of such owners—some of whom no doubt are at your very door, unknown to you—and will excite their curiosity. Your ad appearing simultaneously will tell them where their curiosity may be satisfied. Don't you see the logic of advertising the Attachment, during the month of March particularly?

Don't delay—don't wait for to-morrow—get your ad in *at once*. This magazine ad has been doing duty for the past ten days or more, since the publications went on sale. There isn't a minute to lose, therefore, if you would get the full benefit of co-operation by hitching your ad to it.

And bring the Attachment Offer to the attention of owners of unamberolized Phonographs on your mailing list *again*. The reduction of the two-minute list to five numbers offers the owner of an unamberolized Phonograph but little choice, and he's very apt to lose all interest in his Edison. *Don't let him*—see that he equips his Phonograph to enjoy the long playing, *and long paying* Amberol Records. Don't let a good Record customer and the big profits slip through your fingers.

Three More "Specials"

There has been quite a famine of "Specials" lately, due to a scarcity of what we considered suitable material for the purpose. We are satisfied, however, that the three which are advanced from the May supplement to go on sale March 25th will atone for the gap.

"Put Your Arms Around Me, Honey," and "Let Me Live and Stay in Dixieland" have all the ear-marks of popularity of the country-wide sort, and if Broadway approval counts for what it generally does, our judgment in selecting them as "Specials" will be fully vindicated. "Silver Bell" in the two-minute list needs no sponsorship; its popularity among the songs of the day and the Records in the Edison Amberol catalog is unprecedented. It will go big with owners of "unamberolized" machines.

Dealers will make no mistake in doubling up on their orders for these "Specials." With the New Record Exchange Plan at their backs, they have nothing to lose by liberality in their orders, and everything to gain. They should also see that the special printed matter which will accompany the Records is distributed to the best possible advantage and the Records otherwise advertised as soon as received, so as to get the fullest possible benefit from the early popularity of the songs.

In ordering "Silver Bell" we would urge that care be taken to specify whether the Amberol or Standard Record is intended. In the absence of definite information the Jobber will be placed in a quandary and shipment will inevitably be delayed.

Amberola Complaints

Occasionally we receive a complaint from a Dealer who claims that he has received an Amberola cabinet in a scratched or otherwise marred condition and puts the blame up to the factory. In practically every such instance so far investigation has revealed the fact that *the damage was done in unpacking the instrument*. It can't well be otherwise, for no instrument is passed by our inspectors unless perfect in every detail and the utmost care is used by our packers to insure the instrument against any ordinary damage in transit.

We would therefore urge Dealers to use every precaution in the work of handling and unpacking their Amberolas and are satisfied that if this is done, the complaints referred to will be few and far between in the future.

Who Pays the Cost of Advertising?

A much mooted question. Let's suppose a case for the sake of argument.

In the comfortable precincts of his own home a man of family puts on his slippers, lights his pipe, picks up the evening paper and settles back in his favorite arm-chair to enjoy an hour or two of reading. His eye is caught by a neatly worded, convincing ad which tells him what a pleasure and a comfort the Edison Phonograph is in the family circle—what incomparable entertainment it brings into the home—and winds up with what strikes him as a perfectly square proposition—an offer to demonstrate the instrument free of all charge *in the home*. That "home" suggestion hits him where he is most vulnerable—he becomes curious—investigates—BUYS.

Who in reality paid the cost of that ad? Did the purchaser? Hardly. He bought a one-price article out of which he will get satisfaction galore—value received and then some. Did the Dealer who inserted the ad? Nominally, yes; in reality, NO. He gets the immediate profits on the sale of the Machine and Records, enough perhaps to pay for a dozen more ads, and he has in prospect the big profits—the *real* profits of the line—that will be his from future sales of Records and Accessories, to say nothing of what business a pleased, enthusiastic owner can and very likely will throw his way.

If not the customer or the Dealer, who then *did* pay for the ad? Well, to us it looks very much like THE DEALER WHO DID NOT ADVERTISE. There may be other ways of figuring it out, but from our point of view that's the only logical conclusion that can be reached.

Who do *you* think paid for the ad, Mr. Dealer?

A Misunderstanding

Evidently some Dealers are not aware of the fact that we have changed from the rivet-back to the screw-back feed nut, and from the metal to the rubber horn connection, although due notice of the change was given and the superiority of the detachable feed nut and the rubber connection clearly pointed out.

Hereafter, if your Jobber fills your order with these latter style parts, don't return them with a caustic letter cautioning him against the futility of trying to work off old-style parts on you; for as a matter of fact he is trying to supply you with new style parts instead.

Equivalent of United States Supreme Court Decision in Price Cutting Case

In last month's issue we reprinted an injunction granted in a recent case by an Australian Court upholding the system under which Edison Phonographs and Records are sold throughout the world. This month we have something even better to report—the decision by the British Privy Council of the case of NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., vs. MENCK in favor of the principles upon which the world-wide sale of Edison Phonographs and Records is based.

This is the first time that a case involving these principles has been decided by a Court of ultimate last resort. In this country decisions of the Circuit Courts or of the United States Circuit Courts of Appeals have been uniformly in favor of the basic principles upon which the selling system is founded and the price cutters and other defendants, who have been defeated in these courts, have never had sufficient confidence in their position to carry the case to the Supreme Court of the United States.

That the Australian case now decided by the Privy Council was taken up to and decided by that tribunal, which is the court of last resort for England and the British Colonies and which corresponds precisely to the Supreme Court of this country, was due to the fact that both the Australian Court to which the case was originally presented and the High Court of Australia, to which it went from there, decided against the National Phonograph Co. of Australia and in favor of the defendant, Menck, though this decision was in defendant's favor in the High Court of Australia by the narrow margin of a vote of three to two, the case being heard by a court consisting of five judges.

By this decision the principles supporting the system under which Edison Phonographs and Records are sold is firmly established, not only for Australia, but also for all the British possessions. The decision will undoubtedly have great weight with the Supreme Court of the United States, should that tribunal be called upon to decide the same or similar issues.

The views of the Law Lords who sat on the Privy Council may be clearly understood from the following extracts of the opinion, which is so lengthy that we cannot reprint it as a whole:—

“The general doctrine of absolute freedom of disposal of chattels of an ordinary kind is, in the case of patented chattels, subject to the

restriction that the person purchasing them, and in the knowledge of the conditions attached by the patentee, which knowledge is clearly brought home to himself at the time of sale, shall be bound by that knowledge and accept the situation of ownership subject to the limitations. These limitations are merely the respect paid and the effect given to those conditions of transfer of the patented article which the law, laid down by Statute, gave the original patentee a power to impose.”

And after reviewing the earlier cases, the decision continues:—

“In their Lordships' opinion, it is thus demonstrated by a clear course of authority, first, that it is open to licensee, by virtue of his statutory monopoly, to make a sale *sub modo*, or accompanied by restrictive conditions which would not apply in the case of ordinary chattels; secondly, that the imposition of these conditions in the case of a sale is not presumed, but, on the contrary, a sale having occurred, the presumption is that the full right of ownership was meant to be vested in the purchaser; while thirdly, the owner's rights in a patented chattel will be limited if there is brought home to him the knowledge of conditions imposed, by the patentee or those representing the patentee, upon him at the time of sale.”

Lost or Stolen Machines

The following Edison Phonographs have been reported by the Trade as lost or stolen. Jobbers and Dealers are requested to keep on the lookout for these machines and to promptly communicate to our Agreement Department at Orange, N. J., any clue received as to their whereabouts, in order that steps may be taken at once to restore them to their rightful owners:

TRIUMPH—71, 482.

GEM—308,489C-269,271.

STANDARD—700,583C-713,078-715,421.

HOME—393,011D-391,114-306,119-375,589-363,-
700D-312,215-362,751.

Erratum

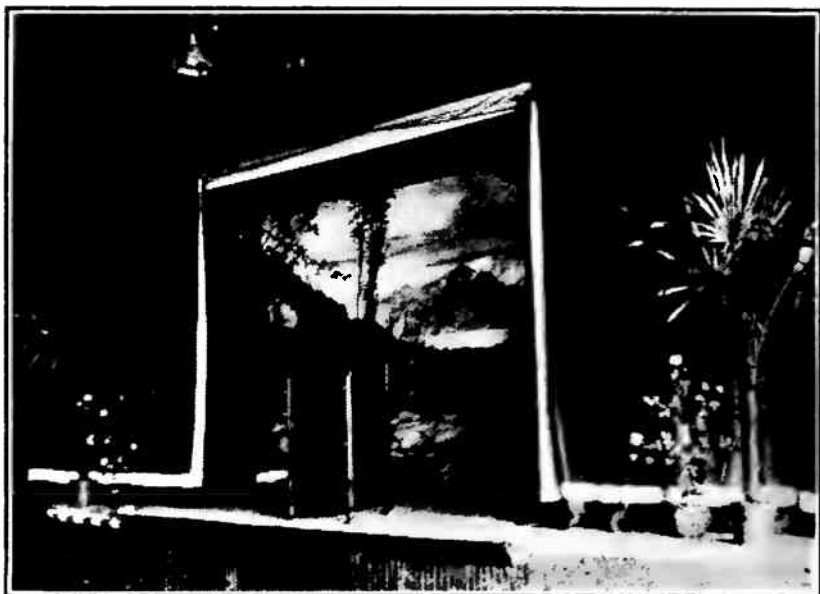
Attention is called to two errors appearing in Sales Department Bulletin No. 60, to Canadian Dealers, on the New Record Exchange Plan.

In paragraph 1, the allowance for Amberol Records should read 39c, and the allowance for Amberol Grand Opera \$1.17. In the original bulletin these figures are erroneously given as 34c and \$1.19 respectively.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Edison Business Phonograph Co., Orange, N. J.

Here and There Among the Trade

An Amberola in Bohemia



THE FAUST GARDEN, PEORIA, ILL.

It was placed there by one of the "livest wires" of the Middle West, Eugene Zimmerman, Mgr Peoria Phonograph Co., Peoria, Ill., exclusive Jobbers and Dealers in the Edison line. The Faust Garden, located at First and Franklin Sts., is a favorite rendezvous for music loving Germans, a most discriminating class of patrons who will tolerate nothing but the very best in song and music.

The fact that this particular instrument was selected by the proprietor, in deference to the wishes of his patrons, and after a month's trial of another make of high-priced machine, speaks volumes for the musical superiority of the Amberola.

Such a little thing as a competitive demonstration never feazes Mr. Zimmerman, for he has supreme faith in the ability of the Edison Phonograph, of whatever type, to always impress its superior musical qualities upon the discerning ear. His newspaper ads bear testimony to his confidence in the salability of the line—**QUADRUPLE COLUMN, 5½" DEEP ADS.**

At the time he sent us this photo Mr. Zimmerman was negotiating with the proprietor of another prominent Garden for the installation of an Amberola and had every prospect of ultimate success. Dealers everywhere might profitably take a tip from this and investigate the possibilities of installing Amberolas in such places, where they could be used to good advantage running in songs between motion pictures, etc.

The Linscott Sporting Goods Company, Edison Jobbers, of 48 Hanover Street, Boston, Mass., has returned to the firm name of Boston Cycle & Sundry Co., same address.

The Siegel-Cooper Co., New York City, has been succeeded by the Greenhut-Siegel-Cooper Co., 6th Ave., 18th-19th St., same city.

"Good Days" in California

They do things on a pretty big scale out California way. Everything, of natural and artificial formation, is big, and the natives are indefatigable in their efforts to sustain the reputation of their State in this particular. Hence it was, we presume, that the Southern California Music House, Edison Jobbers of Los Angeles, lost little time after reading that article in the November Monthly which made a little fuss over the sale of three Amberolas in one week by F. W. Musselwhite, Prince Albert, Sask., a town of 3,005 inhabitants—lost little time, we repeat, in putting over a couple that simply made us sit up straight and gasp, and that cinch California's hold on the bunting—for a little while, anyway.

Number one was the "recent good day experienced by Bowman Merritt, Fillmore, Venturo Co.—a town of 150 population—on which he sold three Amberolas, two of them for cash!" To continue, "he feels pretty good over \$240.00 net profit on the machines, to say nothing of the Records that were included in the sale. Mr. Merritt has other Amberola sales in sight, and is actively rounding up every well-to-do citizen in his neighborhood to educate them regarding the advantages of the Amberola and other Edison Phonographs."

Number two recites that "W. H. Saladin, of Orcutt—a town of 250 population—also had a pretty good day recently. He sold one Amberola, one Triumph, one Home, one Standard and one Fireside."

After reading that, some Dealers, we fancy, will begin to wonder what they consider a *bad* day out that way, while others will be pardoned for scanning a railroad guide with a view to ascertaining what it costs to get out there.

We would point out to the former that "bad days," when they come, are beneficial to the wise Dealer, in that they give him time to look his ground over more carefully and find out where he has made mistakes, and we would assure the latter that our experience with the California trade has been that it is more a question of effort out there than it is location. There is as little to be obtained without hard work in California as in Delaware—or anywhere else on the map, for that matter.

A Phonograph cylinder was received last January by Sales Manager Dolbeer from A. H. Currier, formerly an Edison traveler, but now holding a lucrative position with W. G. Walz Co., Edison Jobbers of El Paso, Texas. The cylinder contained a message of New Year's greeting and an announcement of the intention of the Walz Company and its representative to "pound" Edison goods during the year 1911 harder than ever before. Needless to say, Mr. Dolbeer prizes the missive for its novelty, but more particularly for the sentiment it conveyed.

Ready for the Pistol!



AN OREGONIAN "BUZZ WAGON" DEALER

It isn't one of those "fussy" cars, nor is it a French racer stripped for action; on the contrary, it's a plain, unassuming "Honk-Honk," and it's loaded for action. The driver and owner is E. W. Muller, of Klamath Falls, Ore., and he's about to start on a demonstrating tour—demonstrating Edison Phonographs and Records *in the homes*. That's his long suite, that "home demonstration" thing, and he never loses a chance to set up an Edison alongside a machine of another manufacture; for "people from Missouri" are his especial delight.

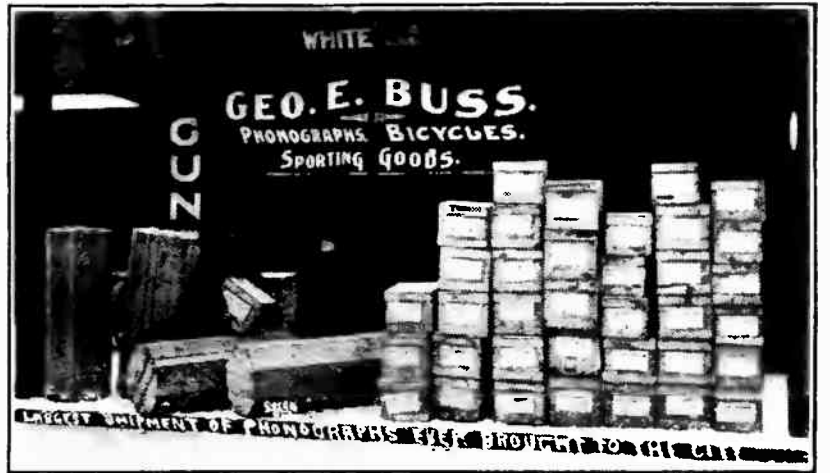
Klamath Falls is a town of only 4,000 population; that's the reason Mr. Muller regularly hikes for "the tall wild" in his "scoot cart." It was on one of these trips that he got caught in a typical Oregonian blizzard; but he kept right on going and eventually reached his destination—and sold his *Amberola*. It took him half a day to make the thirty miles going, and two days to get back home, but he recites the story as though he rather enjoyed the experience. That made five *Amberola* sales for him in that section, four of which were made in the town itself. That he expects to make further sales is proven by a snapshot he sent us of an "Amberola Quartet" in his store.

Think of it, ye who doubt your ability to sell high-priced machines—*four Amberolas sold and four more waiting to be sold in a town of 4,000!* One of his *Amberola* customers told Mr. Muller that \$1,000.00 would not take the instrument out of his home if there were no possibility of replacing it.

It's a pleasure to come in contact, even if it's only by letter, with an optimism-diffusing Dealer like Muller of Klamath Falls, Ore. Success to him and his husky old "Honk-Wagon!" May they both continue to brave the elements, spreading the Edison gospel of home comfort and enjoyment about the region of Klamath Falls, and may the "Amberola Quartet" soon be doing duty as soloists in Oregonian homes.

Enclosed find one dozen Promotion Certificates. Some of our customers now have twelve of the Special Records, and are very near due for six more. When are you going to make an addition to the list?—*Will S. Gibson, Frankford, Philadelphia, Pa.*

A Hustling Ohio Dealer



AND HIS HOLIDAY ORDER

Geo. E. Buss, New Philadelphia, Ohio, is the Dealer, and the size of the order is certainly convincing proof of the confidence he reposes in the Edison line and in his own ability to handle it. Forty Machines of various types and as many Cygnet Horns were comprised in the order which, as Mr. Buss' notation on the photo stated, was THE LARGEST SHIPMENT OF PHONOGRAPHS EVER BROUGHT TO THAT CITY. And forty Phonographs is some holiday order for a town of approximately 10,000 population. As a matter of fact, it would be a big holiday order for many Dealers in towns ten times as large as New Philadelphia, Ohio.

Confidence is the key-stone of Mr. Buss' success, as it is the foundation of every successful business structure. Confidence begets confidence, and the Edison Dealer who proves his faith in the line by always keeping a representative stock on hand and by advertising it can always rely upon the public's imbibing a purchasing share of that confidence.

There are many Edison Dealers who could follow Mr. Buss' example with satisfaction and profit to themselves.

As a result of a letter written to a number of Phonograph owners, offering to clean, oil and adjust their machines free of charge, and also calling their attention to the Combination Attachment offer, W. A. Ricker, of Castine, Me., put on six Attachments, received promises of several more and boosted his Record sales within a very few days. The letter was typewritten, concisely and plainly worded—just a plain statement of facts with no attempt at ornate style—and it was signed in ink, which doubled its effectiveness.

There isn't one among the 13,000 who can't prepare just such a letter and boost his *Amberol* Record sales in the very same way. If every Dealer would follow this plan, sending an original and personally signed letter instead of a multigraphed or printed form, it wouldn't take long to clean up all the unamberolized machines. It is the personal element in such a letter as Mr. Ricker used that inspires interest and confidence. It isn't necessary to send out all the letters at once. Just a few at a time until the list is covered, and then a follow-up letter to those who aren't landed at first, will bring the results.

Advance List

Of Edison Amberol and Edison Standard Records for May, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before April 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on April 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on April 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before April 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on April 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for May Records on or before March 10th. Dealers should place May orders with Jobbers before March 10th to insure prompt shipment when Jobber's stock is received.

Edison Grand Opera Amberol Records for May, 1911

30045 Norma—Meco all' altar di Venere (With Me in Rome) (Bellini) Carlo Albani, Tenor
United States list, \$1.00; Canadian, \$1.25

Sung in Italian with orchestra accompaniment. It is a pity that Albani's great voice is no longer heard in opera. Fortunately it may be heard on the Edison Records made before his retirement. It is a voice of great power, fullness and appeal, and no song could afford a better field for its qualities than this one from "Norma." Norma was High-Priestess in a Druidical temple in Gaul, nearly 2,000 years ago. Pollio, a Roman Pro-Consul, had married her, but later proved faithless and won the heart of a young Priestess, Adalgisa. Fear and remorse rouse in Pollio a vision of Norma's vengeance and in a conversation with Flavio, his lieutenant, he recounts this tale of his passion and forebodings.

30046 Germania—Ferito, prigionier (Wounded, a Prisoner) (Franchetti) Carlo Galeffi, Baritone
United States list, \$1.00; Canadian, \$1.25

Sung in Italian with orchestra accompaniment. Franchetti's "Germania" was given for the first time in the United States in January, 1910. Federico and Worms are fellow students in Nuremberg, burning with love of the Fatherland and hatred of the encroaching Napoleon. Federico is betrothed to Ricke, with whom Worms has been intimate. After his supposed death at the battle of Salfeld, Federico and Ricke are married. To the dismay of the bride, the ceremony is hardly completed when Worms appears and recounts in this song his awful experiences and narrow escape from death. Carl Galeffi sings with his usual ardor, showing his striking vocal gifts to the best advantage, and to the great delight of those who hear this Record.

30047 Freischütz—Wie nahte mir der Schlummer (Before My Eyes Beheld Him) (Weber) Marie Rappold, Soprano
United States list, \$1.00; Canadian, \$1.25

Sung in German with orchestra accompaniment. "Der Freischütz" ("The Freeshooter") is based upon the interesting superstition of European gamekeepers in the middle ages, that one might sell his soul to the devil in exchange for enchanted bullets which never missed their mark. Max, a young hunter, in order to win the marksman's prize in a shooting contest, agrees, at the suggestion of Caspar, his scapegrace rival, to cast the magic bullets at a midnight rendezvous. Agathe, to whom Max is betrothed, is filled with sad forebodings, in expressing which Madame Rappold uses her voice with fine skill.

35021 Otello—Ave Maria (Hail Mary!) (Verdi) Maria Labia, Soprano
United States list, \$1.50; Canadian, \$2.00

Sung in Italian with orchestra accompaniment. A wood nymph might well envy Madame Labia's voice. As clear as light, as sweet as wind among reeds, its like is nature's gift to only a few. No other could better express the surging, pitiful emotions of Desdemona. In this "Ave Maria," her farewell to hope and love and life, she wrings the heart and vividly illustrates the power of music in the realm of the soul. The appealing intonation of the opening bars deserves the sanctification of a cathedral. As her awful situation and impending fate grow upon her, her voice increases in feeling, intensity and volume. Her rendering of a woman's despair, as she realizes that she must yield her life to the insane jealousy of the man she loves, is wonderfully impressive.

(Always specify on your orders whether you want Amberol or Standard Records.)

40044 Am Rhein und beim Wein (Rhine-Wine Song) (Ries) **Karl Jörn, Tenor**
 United States list, \$2.00; Canadian, \$2.50

Sung in German with piano accompaniment. This stirring song might well be called an ode to the Fatherland by one of its sons; for to mention the Rhine and sing of its wine is to rouse the deepest patriotism of every German the world over. Mr. Jörn is ever an artist and the smile in his voice as he hears again the familiar gurgle of the wine, whether "the white or the ruddy," drives all gloom from the heaviest heart. It is impossible to listen to this Record and not imbibe the lusty happiness of the singer.

Edison Amberol Records for May, 1911

United States list, 50 cents; Canadian, 65 cents

665 Red Pepper Rag **New York Military Band**

An effervescence of syncopated tunefulness aptly termed "A Spicy Rag" by its composer, Henry Lodge, who wrote the ever popular "Temptation Rag," Amberol Record No. 539. It fairly bristles with tunefulness and swing, well brought out by the vigorous, snappy treatment given it on this Record. As a dance Record it is ideal in its rhythmic two-step swing, fine volume and exact tempo. Clog dancing effects. Publishers, M. Witmark & Sons, New York City.

666 My Southern Rose **Elizabeth Spencer**

Soprano solo, orchestra accompaniment. A Southern love song whose characteristic lyrics and charming phrases of syncopated melody give it a true local color. Miss Spencer sings the number with a simplicity of style, a beauty of voice and wealth of expression that have made this a Record which cannot fail to be in big demand. Words and music, Earl Taylor; publishers, Harry Von Tilzer Music Publishing Company, New York City.

667 I Love the Name of Mary **Frank H. Doyle**

Tenor solo, orchestra accompaniment. In selecting the principal song "hit" of Chauncey Olcott's new production, "Barry of Ballymore," for his initial Record, Mr. Doyle, a well-known concert and oratorio singer, chose an admirable show-piece for his beautiful, well trained voice. His singing of this pretty sentimental ballad with its graceful, haunting waltz air is marked by good taste and pleasing enunciation throughout that will surely win him enthusiastic admirers among the trade and public. Words, George Graff, Jr.; music, Chauncey Olcott & Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

***668 I Love It** **Collins & Harlan**

Coon duet, orchestra accompaniment. Harry Von Tilzer's latest and biggest "rag" success,—a syncopated revel that has captivated the country with its swingy, snappy rhythm. Pansy Anna Lincoln's infatuation for a certain "raggy" dance that she heard at the Bon Ton Ball is the story of the song, which Collins and Harlan present with a plentitude of their always entertaining vocal and comedy art. Words, E. Ray Goetz; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Company, New York City.

669 Put Your Arms Around Me, Honey **Ada Jones and Chorus**

Coon song, orchestra accompaniment. The country-wide popularity which this melodious number is fast winning prompted us to advance its selling date as a "Special" so that the trade might profit at once by its already great vogue. It is now the feature song of "Madame Sherry" and a never-failing encore winner—the song that the audience carries home in memory to hum and whistle its cheery, captivating two-step melody for days afterwards. Words, Junie McCree; music, Albert Von Tilzer; publishers, The York Music Company, New York City.

670 The Crushed Tragedian **Ada Jones and Len Spencer**

Vaudeville sketch. The piece opens with "Richard Chatterton," a stranded tragedian on New York's Rialto, who confesses that his name has appeared on more board bills than bill boards, reciting "On Union Square." Accosted by a street waif (Ada Jones), who insults his dignity by taking him for a motion picture actor "because he looks badly out of focus," he tells in pompous tones the dramatic (and deliciously funny) story of his disastrous starring (?) tours, punctuated by humorous interruptions on the part of the unimpressed waif, who at the conclusion sings the pointed comic song: "If You're Such a Great Star, Why Don't You Shine"? Author, Len Spencer.

671 "Officer of the Day" and "The Hurricane" Two Steps **National Promenade Band**

Made for dancing by a new organization carefully selected and drilled for that very purpose. Volume and definition are two essentials of dance music, and as a band completely eclipses an orchestra in that and other necessary details of performance for that class of Records, we have decided that in future our dance music will all be made by the National Promenade Band. Both selections are well known and popular dance numbers. This Record will make a big "hit" with Edison owners who are fond of dancing. Composer of "Officer of the Day," R. B. Hall; publishers, Lyon & Healy (Edison Jobbers), Chicago, Ill. Composer of "The Hurricane," S. L. Alpert and E. T. Paull; publisher, E. T. Paull.

* This selection will be illustrated on the cover of the May PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

672 My Cavalier Waltz **National Promenade Band**

This number, too, was recorded specially for dancing and will be found equally as desirable as its predecessor on the list. It is a Spanish waltz, adapted from the popular waltz song of the same title ("My Cavalier"), and none of the delightful qualities of melodic charm and rhythmic swing that distinguish the song are lost in the adaptation. Composer, Jos. L. Nathan; publisher, Leo Feist, New York City.

673 Piano Man **Billy Murray**

Coon song, orchestra accompaniment. A very interesting and very popular song, with a catchy two-step air, by the composers of "Kiss Me, My Honey, Kiss Me" (Amberol No. 617), "Stop, Stop, Stop" (No. 648) and other numbers which are among the very best sellers in the Edison catalog. In addition to the regular orchestra, a piano is introduced with solos of popular airs to point the subject of the song. Billy Murray's characterization of the wench who is in love with the "piano man" is unusually good, and he has certainly made the most of the opportunities offered him by this clever and tuneful song. Words and music, Berlin & Snyder; publishers, Ted Snyder Company, New York City.

674 Let Me Live and Stay in Dixieland **Billy Murray and Chorus**

Coon song, orchestra accompaniment. A Broadway "hit" and another "Special"—the principal number of "The Slim Princess," a popular musical comedy now playing at the Globe Theatre, New York City. A darkey's wistful longing for his Dixie home is the theme of the song, which is set to a lazy, languorous syncopated air that never fails to set the audience to humming and tapping and wins for the song repeated encores. The song is here given exactly as in the show, a quartet of male voices assisting Mr. Murray in the refrain, their voices rising and falling in delightful cadence, with a female voice introduced at an appropriate moment. Words and music, Elizabeth Brice and Charles King; publishers, Ted Snyder Company, New York City.

675 Larry O'Gaff Medley **Charles D'Almaine**

Violin solo, orchestra accompaniment. A rattling good medley of lively jigs and reels introduced, in Mr. D'Almaine's snappiest style, in the following order: (Jigs) "Larry O'Gaff"; "Moll in the Wad"; "Johnny Hands"; "Prince Charles"; (Reels) "Once Upon my Cheek"; "Whiddon's Reel"; "Kelton's Reel", and "Charming Katy's Reel." Records of this kind have always been among the heavy sellers of the Edison catalog.

676 All Aboard for Blanket Bay **Anthony and Harrison**

Tenor and baritone duet, orchestra accompaniment. This number is termed a "Novelty Ballad" by the composers, and is one of the big song "hits" of the day. Possessing a unique title, an original idea, a pretty sentiment and a dainty, catchy waltz rhythm, it is considered the best effort in years of its writers. Words, Andrew B. Sterling; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Company, New York City.

677 Congressman Filkins' Home-Coming **Porter and Harlan**

"Rube" sketch. Amid cheers, the blare of band music and the clamorous disputes of rival supporters and critics, "Congressman Filkins" (Byron G. Harlan) steps from his train, onto the platform and into an impassioned speech on the momentous questions of the hour. The platform breaks down right at the climax (or anti-climax) of a brilliant oratorical flight, but neither that interruption nor the caustic comments of "Zeke Moseley" (Steve Porter) prevent his having his say out. The speech is one of the funniest ever, and Mr. Harlan's impersonation of "the best congressman sence Lem Beasley's time" is immense. Author, Steve Porter.

678 I Don't Believe You **Ada Jones and Billy Murray**

Conversational duet. Orchestra accompaniment. One of the most popular songs of the day. A story of boy and girl wooing, bristling with up-to-date repartee and written to an infectious two-step air that is simply irresistible. The number is here given with the original double version, by William Dillon, and each repetition of the chorus is sung throughout as a duet. Words, William Dillon; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Company, New York City.

679 Three Quotations—No. 1 "The King of France, etc." **Sousa's Band**

"The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill
And ne'er went up again."

A characteristic number, from a well known suite of three compositions by John Philip Sousa, in which instrumental plays suggest the ascent and descent of the hill. The suite, the remaining numbers of which are (b) "And I, too, Was Born in Arabia" and (c) "Nigger in the Woodpile," is one of the earlier and most successful compositions of its kind and an always favorite number in Sousa's concerts. Publishers, The John Church Company, New York City.

680 Tell Mother I'll Be There **James F. Harrison and Edison Mixed Quartet**

Baritone solo with chorus of mixed voices and orchestra accompaniment. A profoundly impressive rendition of this beloved hymn whose inspiring sentiment and pathetic story go straight to the heart of its hearers. No collector of devotional numbers but will want this Record. Words and music, Charles Fillmore.

(Always specify on your orders whether you want Amberol or Standard Records.)

681 Rock Me to Sleep, Mother Will Oakland

Counter-tenor solo, orchestra accompaniment. So universally known and beloved is this beautiful old song of mother love that comment upon it is superfluous. Its sweet, flowing melody is peculiarly suited to Mr. Oakland's remarkable voice, and the touching sentiment of the song is well expressed by the sympathetic manner in which he has rendered it. Composer, Ernest Lesley; publishers, Oliver Ditson Company, Boston, Mass.

682 Danny Deever Marcus Kellerman

Baritone solo, orchestra accompaniment. Rudyard Kipling's famous poem describing the hanging of Danny Deever—an incident of British Army life—set to music by Walter Damrosch, Conductor of the New York Symphony Orchestra. Marcus Kellerman, a native American, is one of the greatest baritones of the day. In his dramatic recital of this number his superb voice of great beauty, sonority and resonance expresses every shade of emotion, while his perfect method and splendidly clear enunciation add to the enjoyment of the performance. Publishers, The John Church Company, New York City.

683 The Dream Melody Intermezzo—"Naughty Marietta" Victor Herbert and His Orchestra

This "Dream Melody" ("Sweet Mystery of Life") Intermezzo, heard in the 2nd Act, is one of the most attractive numbers of "Naughty Marietta," Victor Herbert's latest comic opera success, and one which never fails to elicit repeated encores at every performance. It is heard in the 2nd act of the opera, being played by the orchestra during the change of scene from the Marionette Theatre to the ball room of the Jeunesse Doree Club. It is a splendid piece of orchestral work, well adapted to show Mr. Herbert's masterly style and originality. This, we are convinced, will prove the most popular of the Victor Herbert Records to date, as in addition to its bewitching tunefulness the volume and definition of this Record are better than in any of his previous numbers. Composer, Victor Herbert; publishers, M. Witmark & Sons, New York City.

684 My Ain Countrie Irving Gillette

Tenor solo, orchestra accompaniment. A beloved old Scotch hymn whose popularity, however, is by no means confined to devotional circles. Mr. Gillette's rendition leaves nothing to be desired. He is in magnificent voice and employing a suitably broad Scotch accent, he gives an eminently artistic and sympathetic interpretation of the inspiring number. Words, Mary Lee Demarest; music, Mrs. Ione T. Hanna.

685 Mother Goose Days Empire Vaudeville Company

A novel Record that will tickle the "kiddies" and will be scarcely less interesting to the "grown-ups." In it are given nine of the best known nursery rhymes, specially arranged and embellished with characteristic effects, and sung in the following order:

- | | |
|----------------------------------|---|
| (1) Jack and Gill (3 verses) | Billy Murray and William F. Hooley |
| (2) Humpty Dumpty | Ada Jones |
| (3) Little Boy Blue | Harry Anthony |
| (4) Hark! Hark! The Dogs Do Bark | Premier Quartet |
| (5) Little Bo Peep (3 verses) | Elizabeth Spencer |
| (6) Little Tommy Tucker | Ada Jones |
| (7) Hey, Diddle Diddle | Billy Murray |
| (8) Baa, Baa, Black Sheep | Premier Quartet |
| (9) Dickery Dickery Dock | Premier Quartet, Miss Spencer and Mr. Anthony |

All of the above nursery rhymes may be found in the book, "The Most Popular Mother Goose Songs," published by Hinds, Noble & Eldridge, 31 West 15th Street, New York City.

686 Young America Polka Charles Daab

Xylophone solo. A concert polka originally written for a cornet solo by Jules Levy, the famous virtuoso. These concert polkas reproduced on the xylophone make brilliant Records. They require an artist of exceptional ability to overcome their technical difficulties, and Mr. Daab by his remarkable precision of attack and clean-cut performance proves himself unmistakably a complete master of his instrument. Publisher, J. W. Pepper, Philadelphia, Pa.

687 Bonnie Doon (Ye Banks and Braes) Marie Narelle

Soprano solo, orchestra accompaniment. If one were asked to define the particular quality of Marie Narelle's singing that has made her the popular idol of three continents, the best definition would be the one word—*sympathy*—the ability to *feel* her songs. The finest of vocal organs and the most perfect technique certainly belong to her, but it is the indefinable something that touches heart and brain that is responsible for her remarkable success in interpreting folk songs. That quality is present in all its strength in her rendition of this lovely, plaintive old Scotch ballad written by Robert Burns. Music, James Miller.

688 Winter Song Knickerbocker Quartet

Male voices, orchestra accompaniment. A rollicking song of winter cheer and good fellowship which conjures visions of the log blazing on the hearth, the pipe and the bowl, the merry quip and jest, with the fire goblins dancing in the shadows and the storm fiend howling his chagrin at the door. It was written by Frederic Field Bullard and Richard Hovey, who wrote the beautiful "Hunting Song" (Standard No. 10319). The blend of voices in this number is superb. Tenor and baritone solos. Publishers, Oliver Ditson Company, Boston, Mass.

(Always specify on your orders whether you want Amberol or Standard Records.)

689 Medley of French-Canadian Airs **Edison Concert Band**
 In response to many requests we present the following collection of well-known French-Canadian airs taken from the popular "Airs Canadiens," Mosaïque, compiled by J. Vézina; "La Huronne"; "Ma p'tite Mam'selle"; "O Carillon"; "En roulant ma boule"; "Vive la Canadienne," and "O Canada." This Record, because of its engaging musical qualities, will doubtless appeal to lovers of band music not only in Canada but the world over. We intend to list other Canadian melodies in the near future, such for instance as "The Maple Leaf Forever."

Edison Standard Records for May, 1911

United States list, 35c; Canadian, 40c.

- 10491 The Cockney Band Two-Step** **National (London) Military Band**
 A bright, inspiring two-step which is forcibly reminiscent of the Sousa style of composition. In the trio eccentric whistling effects are introduced which suggest an old-time favorite—"The Whistler and His Dog." This number is Standard No. 14033 in the British Catalog. Composer, Valentin; publishers, Hawkes & Sons, London.
- 10492 Silver Bell** **Ada Jones and Billy Murray**
 The popularity of this pretty Indian love song is unprecedented among selections of its kind. To-day, six months after its appearance on Amberol No. 576, it is in greater demand than any Record in the Amberol catalog; for which reason we now present it *as a Special* in the Standard list, by the same artists and in the same form as on the Amberol. Orchestra accompaniment, with violin and bell effects. Words, Edward Madden; music, Percy Wenrich; publishers, Jerome H. Remick & Company, New York City.
- 10493 That Loving Soul Kiss** **Sophie Tucker**
 Coon song, orchestra accompaniment. An educational effusion on the delights of osculation, in the "raggiest" kind of "rag" melody. When it comes to singing a rollicking, blustering "rag" melody in the most approved style, with an abundance of voice and vigor, all hats must be doffed to this exclusive Edison artist. Words, Arthur Longbrake; music, Ed Edwards; publishers, The Joseph Morris Company, New York City.
- 10494 Honeymooning, Honey, in Bombay** **"That Girl" Quartet**
 Female voices, orchestra accompaniment. The first Edison Record by "That Girl" Quartet, a well-known organization, very successful in vaudeville and at high class concerts. Their repertoire includes both standard and popular numbers, of which latter this song with its sparkling, lilting melody is a prime favorite. The voices of the Quartet—1st and 2nd sopranos, contralto and alto—are finely balanced, and the result in this instance is a Record which will be appreciated as much for its musical qualities as for the novelty of the organization. Words and music, Dave Reed; publishers, M. Witmark & Sons, New York City.
- 10495 On Mobile Bay** **Oakland Quartet**
 Male voices, orchestra accompaniment. With this dainty little song, whose chief recommendation is its contagious tunefulness, is presented a new combination of voices. The new quartet comprises counter-tenor (Will Oakland), 1st tenor, 1st and 2nd bass. It will be seen from the harmonious rendition given this number that the voices of the singers are nicely balanced, and more Records, we are convinced, will be demanded from the same source. Words, Earle C. Jones; music, Charles N. Daniels; publishers, Jerome H. Remick & Company, New York City.

Foreign Records for March, 1911

(ON SALE MARCH 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH
STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

NOTE:—Special Supplements of these Records will be shipped to Jobbers with the Records. See that you get a liberal supply.

- | BRITISH RECORDS FOR MARCH | | |
|----------------------------------|--|--|
| AMBEROL (FOUR MINUTE). | | |
| 12279 | Thy Voice is Near, March, <i>T. Bennett</i> | 12287 Liza 'ad 'old of My 'and, <i>Alex Kendall</i> |
| | National Military Band | Jack Pleasants |
| 12280 | Drake Goes West, <i>Sanderson</i> David Brazell | 12288 The Picnic, <i>Lauder</i> |
| 12281 | Taking My Father's Tea, <i>Hargreaves</i> | Harry Lauder |
| | George Formby | STANDARD (TWO MINUTE). |
| 12282 | Fall In and Follow Me, <i>Mills & Scott</i> | 14043 They All Love Jack, March, <i>Adams & Knight</i> |
| | Stanley Kirkby | National Military Band |
| 12283 | Put On Your Tat-Ta Little Girlie, <i>F. Leigh</i> | 14044 When the Lights Are Low, <i>Darewski Jnr.</i> |
| | Florrie Forde | Stanley Kirkby |
| 12284 | Les Papillons Polka, <i>L. Wenzell</i> | 14045 I'm Coming Back to Siam, <i>Haines, Carter</i> |
| | (Concertina solo) Alexander Prince | Florrie Forde |
| 12285 | Early Closing Day, <i>F. Harwood</i> Arthur Osmond | 14046 Do What You Can for Ninepence, <i>Alf. Ellerton</i> |
| 12286 | Nirvana, <i>Stephen Adams</i> Samuel Hemsall | Arthur Osmond |
| | | 14047 Ready Every Time, <i>Bowker Andrews</i> |
| | | Peter Dawson |

(Always specify on your orders whether you want Amberol or Standard Records.)

GERMAN RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 15165 Die Parade der Zinnsoldaten, *L. Jessel*
Johann Strauss Orchester
- 15166 Romuald, du bist kalt, Duett, *L. Fall*
Maria Korff und Max Horst
- 15167 Wir sassen am sonnigen Morgen, *W. Sturm*
Nebe Quartett
- 15168 Eine Rundfahrt durch Berlin
M. Kettner und J. Dill
- 15169 Kennst du das Land aus Mignon, *A. Thomas*
Adele Krämer
- 15170 Am Meer, Lied, *Schubert*
Ed. Lichtenstein

STANDARD (TWO MINUTE).

- 16181 Armee-Marsch No. 7 Johann Strauss Orchester
- 16182 Wer kann dafür, Walzer, *J. Gilbert*
Johann Strauss Orchester
- 16183 Das bin ich, Walzer, *L. Fall*
Johann Strauss Orchester
- 16184 Nachtzauber, *A. M. Storch* Nebe Quartett
- 16185 Ach, wie bist du süß, Amigo, *L. Fall* Lina Goltz
- 16186 Excelsior-Mazurka, *R. Marengo*
Johann Strauss Orchester

FRENCH RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 17111 Sérénade Hongroise, *J. Joncieres*
Garde Républicaine Band

- 17112 Les Huguenots—Plus Blanche, *Meyerbeer*
Paul Dangely
- 17113 Amour de Tzigane, *J. Vercoler* Adolphe Bérard

STANDARD (TWO MINUTE).

- 18169 Tu ne sauras jamais, *Joseph Rico*
Henriette Leblond
- 18170 Mon cœur te pardonne, *R. Ascione*
Lucien Rigaux
- 18171 Tout's les d' femmes, *D. Bucovich* Paul Lack

MEXICAN RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 6127 Los Niños Llorones—Tchi-Qui-Tchi: Tango
de los Negritos, *Torregrosa y Valverde, hijo*
Quinteto Instrumental "Jordá-Rocabruna"
- 6128 Antonio Montes—Tango, *Arreglo de F. Cascales*
Francisco Cascales, "El Sevillano"
- 6129 Un Circo de Barrio—Pieza Descriptiva, *Arreglo de M. Rosales*
Maximiano Rosales, tenor, y
Rafael Herrera Robinson, barítono
- 6130 Oaxaca—Pasodoble, *G. Garzón* Banda de Policía

STANDARD (TWO MINUTE).

- 20366 Una Gota de Rocío—Canción Popular, *Arreglo de L. Picazo*
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 20367 Diábolito—Tustép, *G. Y. Brussel*
Dúo de Mandolina y Guitarra por
Joaquín J. Arriaga y Octaviano Yáñez

Edison Finnish Records

It is a pleasure to announce that we are about to gratify the persistent demands of the Trade for more Finnish Records by listing 13 Amberol and Standard selections sung by the great Finnish tenor, Juho Kuskelo.

Juho Kuskelo is a native of Finland and a tenor of remarkable ability, with a beautiful voice. He came to this country after a most successful tour of the principal capitals of Europe and has sung to delighted audiences in all the principal cities of the United States. With that intense patriotism so characteristic of the true Finlander, Kuskelo has chosen for his first list of Records songs of the homeland, which show better than almost any other class of music his fine artistic temperament.

We are assured by competent critics that these Records will make a strong appeal to his countrymen on this side of the water and therefore urge Dealers who are in a position to realize on the Records, to place their orders for them at once. The Records will be shipped with the May Advance List to go on sale immediately. Special printed matter for distribution will accompany them. Following is the list:

AMBEROL

- 11550 Suomen laulu (*Pacius*)
(Orchestra Accompaniment.)
- 11551 Kolmeveljestä (Orchestra Accompaniment.)
- 11552 Laula, laula! (*Järnefelt*)
(Orchestra Accompaniment.)
- 11553 Kesäpäivä Kangasalla (*Linsén*)
(Orchestra Accompaniment.)
- 11554 Sotilaspoika (*Pacius*)
(Orchestra Accompaniment.)
- 11555 Perilaisten Marssi (Orchestra Accompaniment.)
- 11556 Waasan Marssi (*Collan*)
(Orchestra Accompaniment.)

STANDARD

- 20723 Oi, muistatko vielä sen virren? (*Merikanto*)
(Orchestra Accompaniment.)
- 20724 Itkevää huilu (*Merikanto*)
(Piano Accompaniment.)
- 20725 Soi vienosti murheeni soitto! (*Merikanto*)
(Piano Accompaniment.)
- 20726 Tuulan tei (*Merikanto*)
(Piano Accompaniment.)
- 20727 Se oli yksi lauvantaki ilta
(Piano Accompaniment.)
- 20728 Niin kauan mina tramppaan
(Piano Accompaniment.)

Suspended List, Feb. 20, 1911

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

- CAL., East Auburn—Harry H. Gilmore.
ILL., Canton—C. A. Phelps.
MICH., Laramie and Calumet—J. E. Foisy Music Co.
PA., Philadelphia—Myers F. Hall.
MO., St. Louis—Harry Ballinger.
CANADA, Ontario, Thedford—McKenzie & Co.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

REINSTATED.

- MINN., Morristown—William Zimmerman.
WIS., Lodi—W. H. Aton.
IOWA, Eagle Grove—L. B. Middleton & Sons
(Suspended as L. B. Middleton & Son).

The Difference

Twixt the Optimist and the Pessimist
The difference is droll;
The Optimist the doughnut sees,
The Pessimist,—the hole.

Jobbers of Edison Phonographs and Records

- ALA.,** Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK.,** Fort Smith—R. C. Bollinger Music Co.
- CAL.,** Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLOR.,** Denver—Denver Dry Goods Co.
Hext Music Co.
- CONN.,** New Haven—Pardee-Ellenberger Co.
- D. C.,** Washington—E. F. Droop & Sons Co.
- GA.,** Atlanta—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO,** Boise—Eller's Music House
- ILL.,** Chicago—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND.,** Indianapolis—Kipp-Link Phonograph Co.
- IOWA,** Des Moines—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- KY.,** Louisville—Montenegro-Riehm Music Co.
- LA.,** New Orleans—William Bailey.
National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE,** Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD.,** Baltimore—E. F. Droop & Sons Co.
- MASS.,** Boston—Boston Cycle & Sundry Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH.,** Detroit—American Phono. Co.
Grinnell Bros.
- MINN.,** Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO.,** Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT.,** Helena—Montana Phono. Co.
- NEB.,** Lincoln—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
- N. H.,** Manchester—John B. Varick Co.
- N. J.,** Hoboken—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y.,** Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
- Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Victor H. Rapke.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
- Oswego—Frank E. Bolway.
- Rochester—Talking Machine Co.
- Schenectady—Jay A. Rickard & Co.
- Syracuse—W. D. Andrews.
- Utica—Arthur F. Ferriss.
William Harrison.
- OHIO,** Cincinnati—Milner Musical Co.
Rudolph Wurlitzer Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA.,** Oklahoma City—Schmelzer Arms Co.
- OREGON,** Portland—Graves Music Co.
- PENNA.,** Allentown—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I.,** Providence—J. A. Foster Co.
J. Samuels & Bro.
- TENN.,** Knoxville—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
- TEX.,** Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH,** Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT.,** Burlington—American Phono. Co.
- VA.,** Richmond—C. B. Haynes & Co.
- WASH.,** Seattle—Eller's Music House.
Spokane—Graves Music Co.
- WIS.,** Milwaukee—Laurence McGreal.
- CANADA,** Quebec—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON PHONOGRAPH MONTHLY

VOL. IX

April, 1911

No. 4

**Have You Ordered
a Set of Edison
Window Displays?**

**Live Dealers Everywhere
Are Getting in Line.**

(See Pages 4-5)

The EDISON PHONOGRAPH MONTHLY

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Thomas A. Edison, Inc.

On March 1, 1911, the name of the National Phonograph Company was changed to Thomas A. Edison, Incorporated, and the business formerly conducted by the Edison Business Phonograph Company was taken over by the new Company. Notice to that effect was sent to the entire Trade on that date and request was made that thereafter the new corporate name be used in all remittances and correspondence.

The change is in name only and does not affect in any way the contracts and agreements previously made by the old Companies, except that such contracts and agreements were assumed on March 1 by Thomas A. Edison, Incorporated. The officers of the new Company are the same as directed the National Phonograph Company, and the change does not in any way affect the product or policies of latter.

The merger, or consolidation, of the two Companies was effected for business convenience and for the greater advantages from an advertising and sales standpoint that will accrue from a closer identification of Mr. Edison's name and personality with his invention. To many the name "National Phonograph Company" was vague and indefinite, which can not be said of "Thomas A. Edison, Inc." On all sides the move is considered an excellent one, advantageous alike to all branches of the Edison Phonograph industry.

Model "O" and Model "R" Reproducers

"There's many a slip, etc." When we prepared the announcement appearing in the March *Monthly* to the effect that Jobbers were in a position to fill orders for Model "R" Reproducers and for the Model "O" for Home equipment we did not anticipate a hold-up in the production that would make the announcement premature by at least a month, but—*it happened*. Due to circumstances entirely beyond our control the production has been delayed and while at the time this issue of the *Monthly* went to press we were beginning to fill some portion of the immense accumulation of orders, it was impossible to say definitely just when all Jobbers would be supplied. Production is being rushed all possible, however, and unless something unforeseen occurs it will not be long. It is perhaps unnecessary to say that we regret the trouble and annoyance which the premature announcement caused to our Jobbers.

Grand Opera Supplements

Beginning with the June Advance List we will discontinue the addition of further supplements to the Grand Opera Catalog during the "off season" months. There is no denying the fact that the sale of Grand Opera Records relaxes with the close of the operatic season, and we therefore consider it only fair to the Trade to postpone further supplements until the beginning of the 1911-1912 season. The Edison Grand Opera Catalog, as it stands, is capable of satisfying the wants of lovers of that class of selections until such a time. It comprises one hundred and fifteen Amberol and forty-two Standard Records representing the most popular arias from the favorite operas sung by some of the most brilliant "stars" of the operatic stage, many of them exclusive Edison artists,—a collection in which operatic enthusiasts can find a variety of both selections and artists, with the assurance that the voices of the singers are recorded with the incomparable fidelity and tonal beauty of Edison Records.

German April Supplement

Due to a rearrangement by the Berlin office of the February and March Amberol and Standard lists, no German supplement appears in the April list of Foreign Records on page 18. By this rearrangement the February supplement (Amberol Nos. 15158-15164 inc., and Standards Nos. 16178-16180, inc.) is advanced to March and the March Supplement (Amberol Nos. 15165-15170 inc., and Standard Nos. 16181-16186 inc.) is advanced to April. The May list will follow in regular sequence.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

APRIL, 1911

No. 4

April 1st Record Return Guide

After April 1st, 1911, United States and Canadian Dealers may return to their Jobbers, and United States Jobbers (M-Z only) may return to the Factory, under the terms of the New Record Exchange Plan, Edison Amberol and Standard Records listed up to and including the numbers shown in the following table:

	AMBEROL.	STANDARD.	AMBEROL.	STANDARD.
Grand Opera	Group \$2.00 1.50 1.00	Old No. B-159 B-169 B-182	New No. 40009 35003 30018	
Domestic		392	10334	Cuban
British		12150	13946	Porto Rican
French		17040	18127	Swedish
German		15069	16114	Bohemian
Italian		5014	20605	Hungarian
Hebrew		10001	21014	Norwegian
Spanish		8013	12811	Polish
Filipine		8018	21266	Belgian
Mexican		6065	20331	Danish
Portuguese		5093	19490	Holland-Dutch
Argentine		7112	19784	Welsh
				Hawaiian
				Japanese
				Chinese

JOBBERS, NOTE—

The April 1st Return applies to United States Jobbers (M-Z only). It does not apply to United States Jobbers (A-L) nor to Canadian Jobbers.

It applies on your Record purchases—not Machines nor Accessories—for January, February and March. When notified by the Factory of the total amount of your Record purchases for that period—and not until notified—you are privileged to return to the Factory, Edison Records up to 10% of that amount.

You will oblige us by routing Records to reach us via Erie R. R. Co.

DEALERS, NOTE—

The April 1st Return applies to Edison Dealers in both United States and Canada. It is the first Return permissible to Dealers under the New Exchange Plan, the permanency of which depends upon the co-operation of the Trade. It applies on your Record purchases—not Machines nor Accessories—for January, February and March. When notified, by your Jobber, of the total amount of your Record purchases for that period—and not until notified—you are privileged to return to your Jobber, Edison Records up to 10% of that amount.

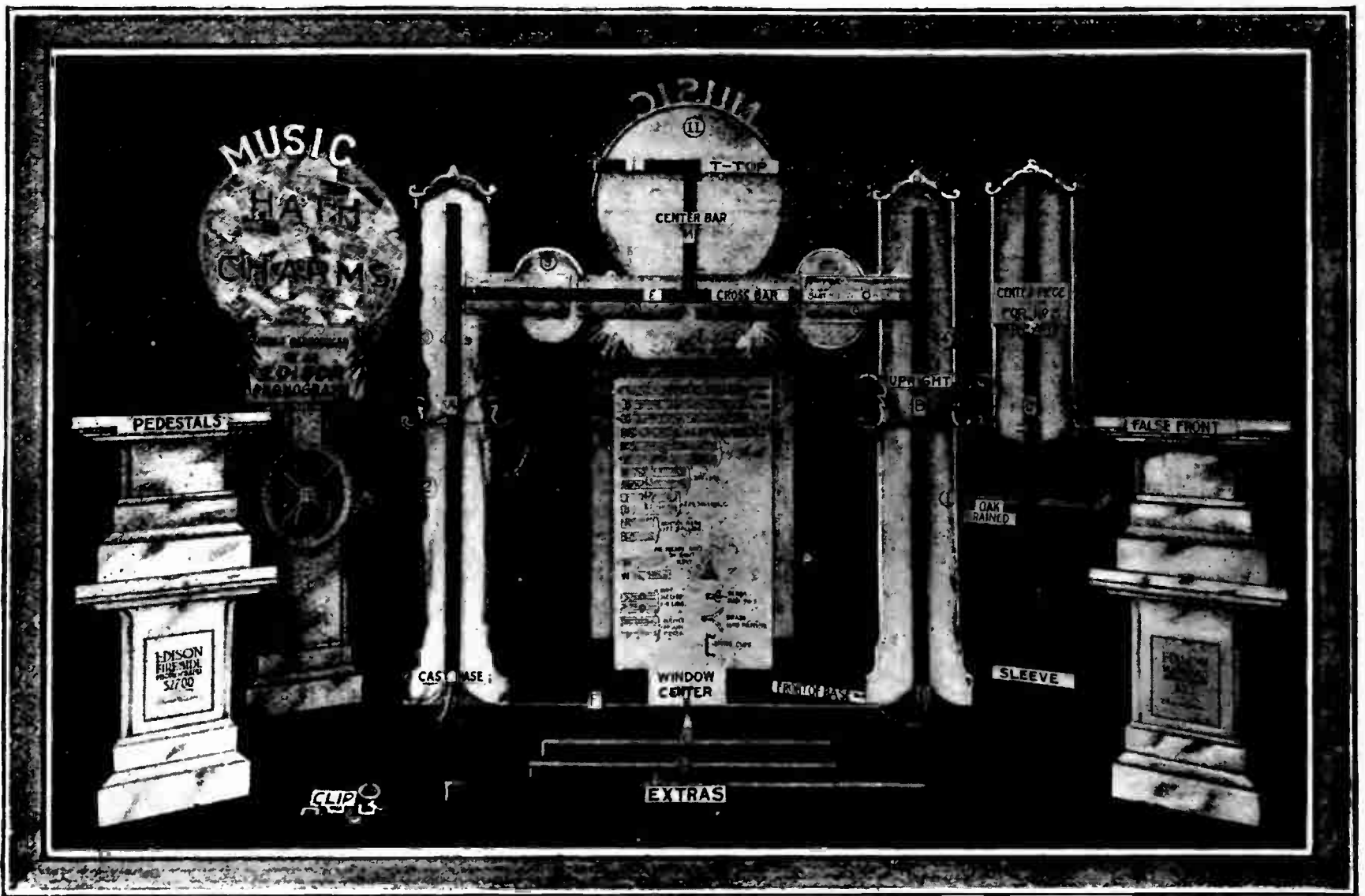
JOBBERS AND DEALERS, NOTE—

Don't return Records in excess of the 10%. If you do, you are likely to have them destroyed or returned at your expense. Don't return any Records listed subsequent to those appearing in above table. Don't return any that are cracked, broken, worn or that contain self-made defects. Don't use your own packing slips and labels. We supply Jobbers, and Jobbers will supply Dealers, with all necessary forms. Don't forget to pay transportation charges and to enclose Bill of Lading with special form showing how many Amberol and Standard Domestic, Foreign and Grand Opera Records are shipped. Don't delay shipping the Records after you receive notification. The earlier in April they are received, the more likely you are to receive credit on your May 1st statement.

Go over your Record Exchange Bulletin carefully before making shipment, to be sure that you have complied with all its conditions.

Edison Window Display Fixtures

THE PERMANENT BASIS OF ALL DISPLAYS



ARRANGED FOR SETTING UP DISPLAY NO. 1 A

Indianapolis, Ind., March 14, 1911.

Thomas A. Edison, Inc.,
Orange, N. J.

Gentlemen:

We received our shipment covering the Window Displays and have set up our first Window Display, and if it will be encouraging to your Mr. Rinehart, let us say that we are more than pleased,—in fact, we don't know of anything your Advertising Department has done that has given us quite as big an opportunity to make a showing as have these special Window Displays. * * *

The Displays make up beautifully and we certainly hope that you will continue to follow up this line of work, and we will always be pleased to get anything this new Department has to offer.

Very truly yours,
KIPP-LINK PHONOGRAPH Co.,
Per W. E. Kipp.

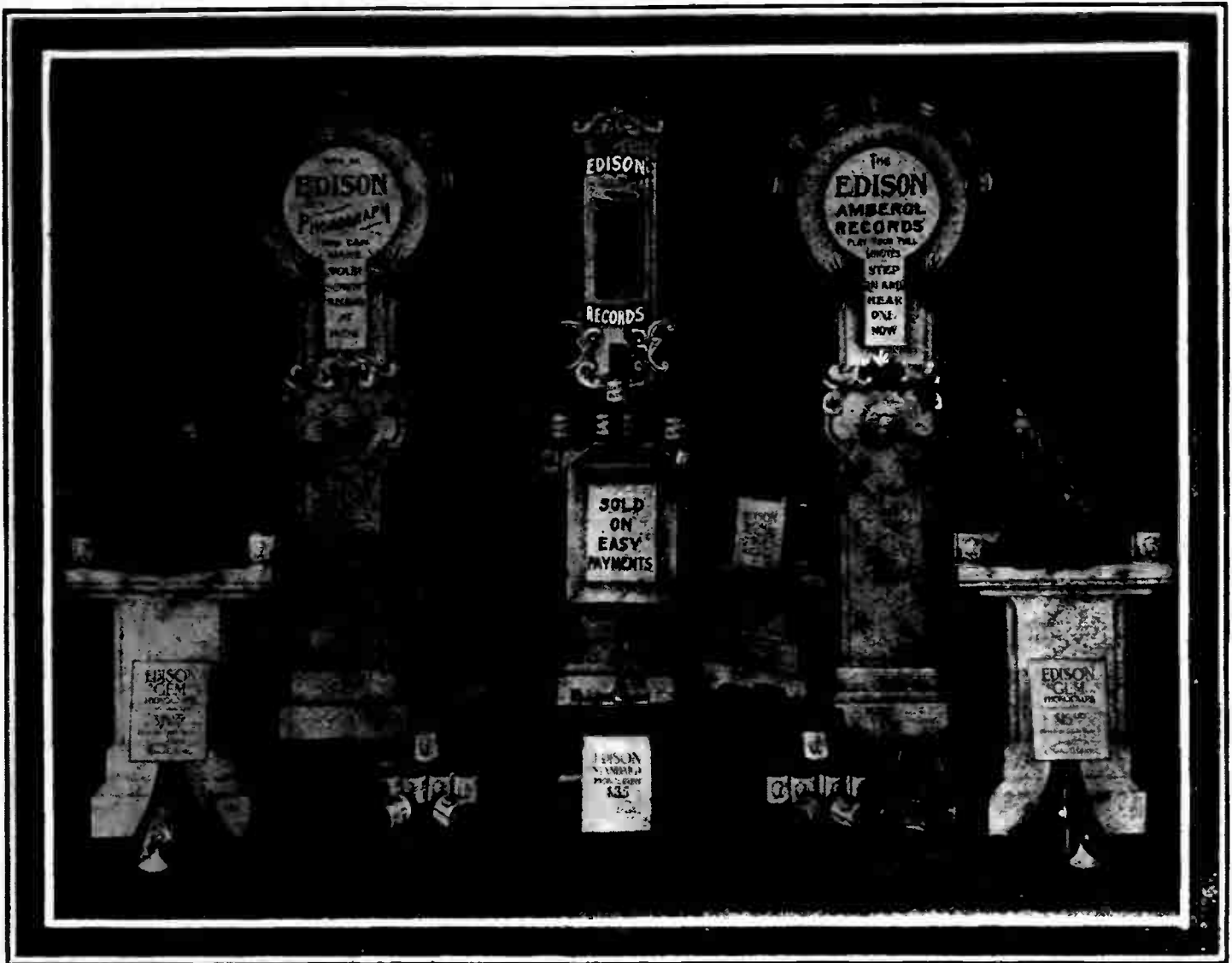
The above is a sample of the many complimentary letters reaching us from enthusiastic Jobbers and Dealers everywhere who have received the initial Edison Window Displays and have had an opportunity to satisfy themselves as to their attractiveness of design, their adaptability to any size or shape of window and the ease with which they can be set up.

We want to particularly emphasize the simplicity, the solidity, the adjustability and the interchangeability of the set of permanent Fixtures *which are the basis of all future Displays*. No other Display Fixtures are just like them,—they are original and ingenious, *requiring absolutely no nailing, no wiring, no tools other than the hands to set them up*. They are built from the ground up and are so simple in arrangement that a schoolboy can assemble them and following the instructions contained in our booklet, can erect each and every one of the Displays.

IT IS NECESSARY TO HAVE THE COMPLETE SET OF FIXTURES IN ORDER TO USE THE WINDOW DISPLAYS. The price of the Fixtures is \$9.00. If Dealers have a satisfactory substitute for the five pedestals, they may be omitted and an allowance of \$5.00 will be made in the price.

The price of any one of the four initial Window Displays is \$5.00—plus the cost of the Fixtures, \$14.00—but, if the Dealer orders the set of Fixtures and Display No. 1 A (illustrated in the *March Monthly*), he can get the additional parts necessary to construct Display No. 2 A for \$2.00.

Edison Window Display, No. 2 A



ARTISTIC, ATTRACTIVE, ATTENTION-COMPELLING

These extra parts are designated as No. 2 B. Extra parts No. 3 B for constructing Display No. 3 A will then cost \$2.50, and extra parts No. 4 B to construct Display No. 4 A will cost \$1.50. Thus it will be seen that by purchasing the permanent Fixtures, Display No. 1 A and the extra parts for constructing the succeeding Displays, *in regular order*, the Dealer secures the entire series and the basis of all future Displays at a total cost of \$20.00. Not only that, but we show him how to construct two more Displays, especially designed for small windows, out of the parts of the four preceding Displays; so that in reality the Dealer receives two Displays *gratis*.

RIGHT HERE WE WANT TO REPEAT AND EMPHASIZE THE FACT THAT EDISON WINDOW DISPLAYS, OR AT LEAST PART OF THEM, CAN BE USED IN EVERY SIZE WINDOW, HOWEVER SMALL. IF A WINDOW IS LARGE ENOUGH TO HOLD AN EDISON PHONOGRAPH AND A DOZEN RECORDS, IT IS LARGE ENOUGH TO HOLD SOME PARTS OF THESE DISPLAYS. WE TRUST THIS WILL ASSURE DEALERS WHO HAVE BEEN HOLDING OFF ON THE PROPOSITION THROUGH FEAR THAT

LIMITED WINDOW SPACE MAY DENY THEM THE DISPLAYS.

We are conducting this Department *at a loss* for your benefit, Mr. Dealer. We relieve you of the worry and trouble of designing and planning attractive windows, and make it possible for you to devote your whole time and attention to the selling of goods. We offer you each month snappy, dressy *Displays that will sell goods right out of your windows without an effort on your part*. The maximum expense of this service will be \$5.00 per month; the minimum will be determined by the co-operation of our Dealers.

We are glad to say that the co-operation so far is very encouraging, but we will not be satisfied until every one of our Dealers is lined up with an order for a Display Service that will make his windows the envy of his business neighbors. The initial Displays are now ready and orders can be filled without delay. Send in your order for the set of Fixtures and the entire first series—\$20.00—or if you must have further information, ask our *Advertising Department* for a copy of the twelve-page illustrated Window Display Booklet, Form 1945.

Model "O" Order Guide

To facilitate the handling of orders and eliminate the possibility of errors, we have assigned the following numbers to be used in connection with orders for Model "O" Reproducer Outfits. The association of these numbers with the orders will enable the Jobber to decide at once and in every case the style of horn equipment of the Machines for which the Reproducers are intended. Jobbers will use the same guide in ordering from the factory, thus making it uniform all around.

No. 60—Model "O" Reproducers for Triumph Phonographs already equipped with Cygnet Horn;

No. 61—Model "O" Reproducers for Triumph Phonographs equipped for use with Straight Horns;

No. 50—Model "O" Reproducers for Home Phonographs already equipped with Cygnet Horns;

No. 51—Model "O" Reproducers for Home Phonographs equipped for use with Straight Horns;

Following is a list of the parts which will be included in the outfits above enumerated:

MODEL "O" REPRODUCER OUTFIT NO. 60

PART NO.

- 12488—Horn Crane Upright Rod with Locating Pin.
- 1986—Horn Crane Swivel Rod with Locating Pin.
- 12378—Horn Crane Adjusting Screw (Assembled), consisting of:
 - 12374—Swivel Adjusting Screw;
 - 12313—Swivel Adjusting Screw Thumb Nut;
 - 12311—Swivel Adjusting Screw Ball;
 - 12343—Horn Suspending Spring, and
 - 12372—Horn Suspending Spring Rubber Tubing.
- 12373—Horn Suspending Spring Connection.
- 3281—Horn Rubber Connection.
- 3403—Model "O" Reproducer Assembled in Speaker Arm with Adapter Ring, consisting of:
 - 3285—Model "O" Reproducer;
 - 3310—Speaker Arm assembled, and
 - 3312—Adapter Ring and Locating Pin.

MODEL "O" REPRODUCER OUTFIT NO. 61

PART NO.

- 3403—Model "O" Reproducer assembled in Speaker Arm with Adapter Ring.
- 4227—Horn Connection (Metal).
- 3281—Horn Connection (Rubber).

MODEL "O" REPRODUCER OUTFIT NO. 50

PART NO.

- 12376—Horn Crane Upright Rod with Locating Pin.
- 1986—Horn Crane Swivel Rod with Locating Pin.
- 12378—Horn Crane Adjusting Screw (Assembled).
- 12373—Horn Suspending Spring Connection.
- 3281—Horn Connection (Rubber).
- 3336—Model "O" Reproducer assembled in Speaker Arm with Back Rod Sleeve and Adapter Ring, consisting of:
 - 3285—Model "O" Reproducer;
 - 3310—Speaker Arm (Assembled);
 - 3328—Back Rod Sleeve, and
 - 3312—Adapter Ring and Locating Pin.

MODEL "O" REPRODUCER OUTFIT NO. 51

PART NO.

- 3336—Model "O" Reproducer assembled in Speaker Arm with Back Rod Sleeve and Adapter Ring.
- 4227—Horn Connection (Metal).
- 3281—Horn Connection (Rubber).

New Printed Matter

The following new Forms are now in the hands of Jobbers, or will be soon after the *Monthly* reaches the Trade, and Dealers are urged to secure a supply of each suited to their needs and see that they are used to the best possible advantage:

New Record Catalog, Form 1930, containing a list of all Edison Grand Opera Records, Amberol and Standard Domestic Records, British Amberol Records and all Amberol Instrumental Records issued in other countries up to and including March, 1911. The new cover design in four colors and the classified index of this Form will, we think, find favor with the trade.

Six-page Leaflet, Form 1946, on the Combination Attachment Outfit Proposition. In subject matter this Folder is practically the same as Form 1778, which has been in use since the advent of the proposition, but is in more convenient size for mailing. Form 1778 is still available and is especially desirable for store use.

Four-page Folder, Form 1950, on the Special Triumph Outfit—the Triumph with Model "O" Reproducer and "Music Master" Wood Cygnet Horn. This Form contains a full-page cut of the instrument. Dealers who are carrying the special Outfit in stock—and all wise Dealers are—should lose no time in getting these Folders into the hands of possible purchasers.

Advance in List Prices of Shaving Machines

Increased manufacturing cost, due to the important changes embodied in the new style Shaver—the adjustable knife, the double cut device, the new chip chute and chute bag—have made it necessary for us to increase the list price of the Electric from \$55.00 to \$60.00, and of the Hand Shaving Machine from \$35.00 to \$40.00. These changes became operative on March 1. Dealers discount remains as before. Price of the Electric Motor with Bracket and Attachment Cord for conversion of Hand to Electric Shaving Machines is unchanged—\$20.00.

Hereafter all orders will be filled with the new style Shavers.

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Thomas A. Edison, Inc., Orange, N. J.

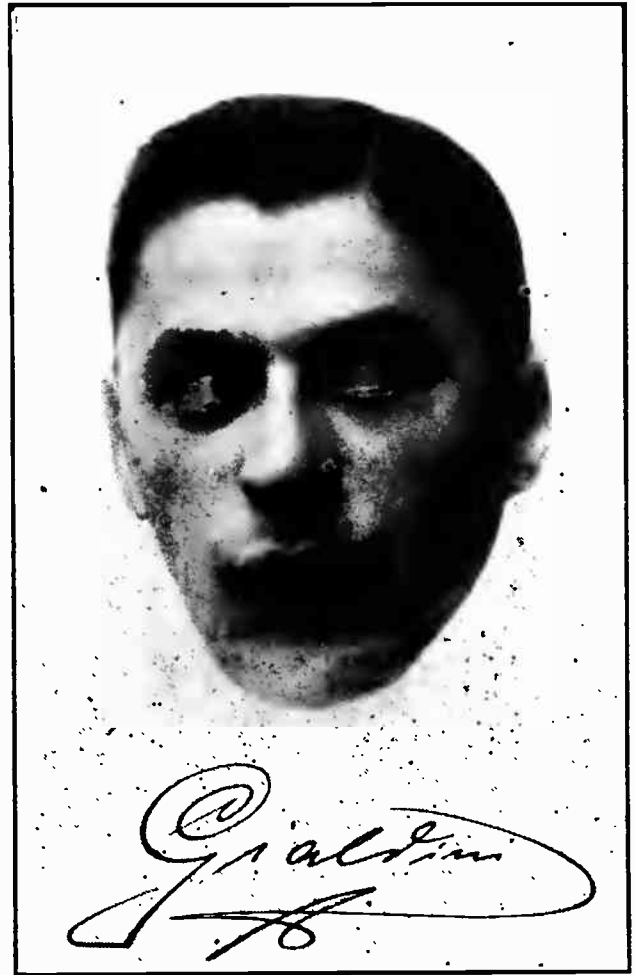
New Edison Record Talent

FRANK X. DOYLE, *Tenor*

Both the May and June lists are notable for the splendid new talent added to the catalog.

For the May list Frank X. Doyle made his initial Record—Amberol No. 667, "I Love the Name of Mary," Chauncey Olcott's big song success. Mr. Doyle, a popular young concert tenor, made so good a performance of the song that we lost no time in recording another of the same type—"For Killarney and You," No. 702—for the June list.

Guido Gialdini, who is first heard in the June Amberol supplement—No. 701, "Birds of the Forest—Gavotte"—is considered the most accomplished *sifleur* before the public. He has

GUIDO GIALDINI, *Sifleur*

developed his great natural talent for whistling to a degree of artistic perfection that can not be appreciated by those who have never heard him on the stage. His first Record is delightfully entertaining as well as novel.

These two artists, together with Marcus Kellermann, the celebrated American bass-baritone, Karel Bondam, the eminent piano virtuoso, That Girl and the Oakland Quartets, and the National Promenade Band distinguish the May and June lists of Edison Records and evidence the fact that we are constantly on the alert to secure the best possible talent for the Edison catalogs.

Matters of Moment

There are two in particular to which "live" Dealers will give all the attention and thought possible at this time—THE COMBINATION ATTACHMENT OUTFIT PROPOSITION AND THE PROMOTION PLAN.

The reduction of the monthly Standard list to five numbers *demand*s that Dealers shall make every effort in reason to sell an Attachment Outfit to owners of "unamberolized" machines. Delay is dangerous. A supplement of five Records does not offer much choice to a customer, and there is every danger of his losing interest in his Phonograph if prompt action is not taken.

This is *the* time to go all over your mailing lists again and make a supreme effort to land

every owner of an "unamberolized" Edison during the month of April.

The near approach of fine weather when indoor amusement naturally wanes is the very good and sufficient reason why you ought to "plug" the PROMOTION PLAN harder during April than ever before. Some Dealers certainly did "plug" it during March, for it was the banner month for Promotion Certificates. Up to March 20th we had received as many as during the entire month of February.

The PROMOTION PLAN is surely growing in favor, and Dealers who were skeptical at first are now the most enthusiastic in its praise.

Your Jobber has plenty of the Promotion Certificates and Folders, so don't be backward about asking for a fresh supply if your stock is low.

Sales Tips *and* Pointers

Retail Selling Suggestions for the Salesman.

(These Suggestions, by Mr. A. L. Owen, formerly of the O. K. Hauck Piano Co., Memphis, Tenn., were begun in the February Monthly.)

Don't play a Record grudgingly. Put some life and red blood into your work and act toward your customer as though you thought him perfectly able and willing to buy anything that pleased him.

In the course of your work find out, if you can, what type or style of machine he has, how long he has had it and whether he is getting complete satisfaction.

Try to interest him in the purchase of a better instrument or one of later type.

We will trade in at a fair price any old or out-of-date Edison machine, but if you can't sell a better machine, try to get him to have his machine put in first-class shape.

If necessary, we can do the work at cost, because we will revive a dead Record customer, and this will be a source of much future profit.

You can explain that we will call for the machine, examine it and submit an estimate on the work necessary, by 'phone or mail, for his approval.

By the time you have finished playing Records for a new customer, you should know what style machine he has, how long he has had it, whether it is giving satisfaction and whether there is any chance of interesting him in a better instrument.

When the customer has made his selection of Records and you are ready to have them wrapped, be sure to put on "just one more" to entertain him while he is waiting, and the chances are that he will have you include that Record, too.

An envelope containing complete and up-to-date Edison Catalogs will be found at the wrapping counter. Be sure each Record customer, before leaving the store, has a set. It is advisable to wrap them with the Records.

Never, under any circumstances, leave a customer after you have started to wait on him, and never turn him over to some one else unless absolutely necessary. Be sure to excuse yourself before taking leave of him and, if possible, introduce the salesman relieving you.

One salesman or saleslady should be able to serve at least two different Record customers without neglecting, in the least, either one.

Never seat more than one customer or party in a booth, and be sure the doors of the booths are closed while occupied, and opened when unoccupied.

Repair jobs should be tagged as soon as received and check handed to customer.

Don't promise a repair job unless you are certain it will be ready at the appointed time. Be sure to accurately describe all articles on the repair tag, giving the parts of the machine, the type of the machine, its serial number and other necessary information for proper identification.

Repair jobs should be put in the proper places so they will reach the Repair Dept. promptly, and the time promised put in the proper place on the tag.

Don't promise delivery of anything at a certain time until you have consulted the proper authority, and then see that it is delivered as promised.

In the morning, see that everything necessary for the day's business is provided for and that everything is in its proper place.

Never stand around idle. *Keep busy always.* It makes people *think* you are selling goods and creates a favorable impression.

Talk the Concert idea, get people to attend Edison concerts daily, 11 to 12 noon, and impress upon them that nothing is sold at these concerts.

Read the *Edison Phonograph Monthly* each month thoroughly. It contains helpful ideas and suggestions valuable to ambitious salesmen.

Remember, our business is founded on keeping our old customers and continually getting new ones.

You should keep in mind that no matter how long a man has had an Edison Phonograph, new things are continually coming out for it, and it is your duty to bring these new things to his attention.

In the course of your work you are kept in such close touch with these things that you are liable to lose track of the fact that the customer has not the same opportunity of keeping posted that you have.

Knowing a great many things and not telling people what you know is like having a bank account and never drawing on it.

Draw on your fund of knowledge. Make it pay you a dividend the same as you would a money investment.

Telephone messages should be given the same attention as requests made in person.

When you receive a telephone request for anything, or an order over the telephone, be sure to see that it is properly attended to.

Please do not use Catalogs or Literature to make notes on. We have plenty of scratch paper, and a supply should always be kept handy for use in making notations.

Everybody who has an Edison Phonograph should be on our Mailing List, so they will receive the Bulletins of Records each month.

If a customer enters the store and does not purchase anything, get his name and address and put it on the slip intended for that purpose and send it to the office for proper attention. The same is also true of machine prospects.

Be sure to keep a sufficient supply of Records in the Retail Dept. for your daily needs.

If you find some Record is selling especially well, get a few extra ones, so it will not be necessary to send to the Wholesale Dept. in a rush when the customer asks to hear the selection.

It is well to have quite a number of the new Records for at least two weeks or ten days after they go on sale.

Remember we are selling service, and the better we can serve our customers the greater our patronage.

Have a system about doing everything and know just what to do and when to do it.

Whenever you receive an order for a Record which is temporarily out of stock, be sure to get the correct name and address of party desiring the Record and have him sign the order; also state that we will call him up or drop him a postal card as soon as the Record is received.

If he wishes to call for the Record when it is received, he can do so, or we shall be glad to deliver it without charge.

Don't argue with a customer, and don't make him angry. If disputes should come up, be sure to have them settled before the customer leaves the store, *and to his entire satisfaction.*

Keep track of your sales for your own benefit—make each day and each customer count.

If you know what you sold yesterday and try to beat it to-day, you will be surprised how interesting the game is and how much more you will be worth, both to yourself and to us.

It is the earnest desire of the management to see every employee succeed, because on your success depends, in a large measure, the success of the house.

Remember, in dealing with a customer, that *the impression you leave is really the impression a customer receives of the house*, and it is our desire to create a favorable impression.

Don't be afraid to make suggestions. Use your mind. Show your individuality. Even though we cannot use your suggestions just as they are offered, they can, no doubt, be modified and adopted in some instances.

Written suggestions are better than verbal ones because sometimes they must have careful consideration before being adopted.

We can make this Department an advertisement for the store by giving better service than has ever been given before.

Prompt service, first-class goods and plenty of advertising is bound to make our Retail business a big success, *and we want you to be a part of this success.*

Our April Double-Page Magazine and National Weekly Ad Brings Our Four Distinguishing, Appealing, Exclusive

Just loud enough for the home

The Edison Phonograph has just the right volume of sound for the home—*not* home. It is not brassy, strident or bold, not loud enough to be heard in a concert hall or in the house across the street. When you go to hear the Edison demonstration, remember, it will not echo from one end of the salesroom to the other as some instruments will. The Edison reproduces *actual*—not noise.

There is an Edison Phonograph in a series of stores in every city in the U.S.A. from New York to San Francisco and from Boston to Los Angeles.



The Sapphire Reproducing Point

This is the secret of the Edison Phonograph's lifelike purity of tone. The highly polished, rounded, button-shaped sapphire exactly fits the groove or thread on the sensitive wax record in which it travels. It does not wear, does not scratch or wear the record and never needs to be changed. It is one of the most important features worked out by Mr. Edison, in perfecting a *true* sound reproducing instrument.

The sapphire point is a feature of both Standard and Amberol Reproductions.

The only **TALKING MACHINE** made by

is the

EDISON PHONOGRAPH

Amberol Records

Thomas A. Edison made his greatest improvement on sound reproducing instruments when he invented the Amberol Record for the Edison Phonograph—the record that plays more than twice as long as the ordinary record—4 to 4½ minutes. The Amberol Record renders *all* of every character of entertainment, *completely* as in the original, and opens the way to a vast amount of the very best of music and other entertainment hitherto impossible to obtain in record form. But with its ability to play Amberol Records, the Edison still retains its ability to play Edison Standard two-minute records as well. Remember, the Edison is the instrument that plays *both kinds*.

Amberol Records are made by the Edison Phonograph Co. and are sold by all Edison Phonograph Dealers.



Making Records at home

The Edison Phonograph is the instrument on which you, *anyone*, can make records right in your own home—talk, sing or play—and reproduce them immediately, just as clearly as the records which you buy. With this great feature, in addition to all its other points of superiority, the Edison gives more than double the entertainment that any other sound reproducing instrument affords.

For the home of Edison's unique and remarkable feature of the Edison Phonograph, the only one ever for the home, write to Edison Phonograph and Records, Orange, N. J.

Thomas A. Edison, Inc., 14 Lakeside Ave., Orange, N. J.

Thomas A. Edison, Inc. is the only company in the world that makes records in the United States.

Points of Superiority of the Edison Phonograph.

The big talking points of the Edison—the “just right” volume and incomparable sweetness of tone,—the Amberol Records and the fact that the “Amberolized Edison” plays both Amberol and Standard Records—the Sapphire Reproducing Point, and the Home Recording feature.

Every prospective purchaser of a sound-reproducing instrument who sees this ad will look for these features when he goes to make a purchase. If he knows that *you* sell the *only* instrument that offers them, quite naturally he will go to your store; if he doesn't know it, he is quite likely to drift somewhere else.

Don't let him. Don't let any of the local benefit of this advertising drift away from you. Rivet the attention of local “prospects” upon *your* store, and “burn in” these four points of Edison superiority in your newspaper ads.

Co-operate with us this month—*all month*—and get your share of the big, easy profits that always follow the “hitching” of the Dealer's ad with that of the manufacturer.

Price Cutter Fined for Contempt

In January, 1908, an Injunction was obtained against Edward H. Martin, of Webster City, Iowa, enjoining him from selling Edison Records at cut prices. Martin paid no attention whatever to the Injunction, and continued his price cutting in defiance of the mandates of the Federal Court. Contempt proceedings were instituted, but by reason of the law's many delays the decision in the contempt proceedings has just been pronounced. The outcome of the case is that the defendant, Martin, has been fined \$350.00, \$150.00 of which is payable to complainants, the remaining \$200.00 going as a fine to the United States. The defendant is also ordered to pay the costs of the contempt proceeding, which have been taxed by the Clerk of the Court at about \$700.00.

The Order of the Court provided that if the fine and costs were not paid in five days, Martin should be committed to the County Jail of Webster County, Iowa, until the fine and costs were paid. Martin paid his fine promptly, thereby avoiding the somewhat unpleasant alternative suggested by the Court.

The following are short extracts from the Opinion handed down by the Court, which is of considerable length. The Court's Order follows the extracts from the Opinion:—

"The defendant is a man of intelligence, and the evidence convinces beyond any doubt that he intentionally violated the preliminary injunction. His efforts to show that the sales of phonograph records subsequent to the issuance of the injunction were by the Martin Telephone Company, or its General Manager, and the Martin Music Company without his knowledge, is a mere ruse to shift the responsibility for such sales. The Martin Telephone Company is a corporation organized under the laws of Iowa, in the name of which the defendant conducts most of his business. He was its President and principal stockholder, and controlled the management of all of its affairs. The defendant M. M. Martin is his wife, and is or was a stockholder of the Telephone Company and its Secretary but took no active part in the management of its business. There was but one other stockholder and he owned only a nominal amount of its stock, and the defendant Sterling was an employee under the title of Manager or General Manager, but acted under the general directions of the defendant Edward M. Martin. The Martin Music Company was another name under which the defendant conducted a business of dealing in musical instruments, sheet music, and other goods usually carried by such dealers; and while there is some evidence that this business was turned over to his son, Fred N. Martin, prior to the commencement of the suit, the evidence leaves no room to doubt that

the defendant himself sold a number of these phonograph records and received the pay therefor after the preliminary injunction was served upon him. The violation of the writ was deliberate and intentional and cannot be overlooked. Parties must know that writs of injunction are not issued by the courts as a mere pastime and for their own pleasure, to be observed or not as those against whom they are issued may elect, but are issued to protect and preserve the property rights of parties pending litigation between them; and those against whom they are issued and upon whom they are served must be given to understand that any intentional violation of them will not be tolerated but will be punished, and by imprisonment if necessary, to uphold the authority of the court and protect the rights of parties involved in the controversy in which they are issued." * * * *

"The defendant's plea or defense of prior jeopardy is therefore overruled, and he will be fined in the sum of \$350.00 because of his violation of the preliminary injunction, and the costs of taking testimony before the examiner which was begun February 5th, 1910, including the statutory fees and mileage of witnesses examined at such hearing and the legal fees of the examiner and stenographer for taking such testimony, and the other taxable costs that pertain alone to the contempt proceedings. If such fine and costs are not paid within five days after the filing of this opinion and order, the defendant will stand committed to the county jail of Webster County, Iowa, until they are paid, and the Clerk will issue the proper warrant so committing him. Of the \$350.00 when paid the Clerk will pay the petitioners \$150.00 to apply upon the services of their counsel that pertain alone to this contempt proceeding.

It is ordered accordingly."

"UNITED STATES CIRCUIT COURT,
Northern District of Iowa—Central Division.

NEW JERSEY PATENT COMPANY, AND NATIONAL PHONOGRAPH COMPANY,	} No. 171 Equity ORDER
<i>Petitioners,</i>	
<i>vs.</i>	
EDWARD H. MARTIN,	<i>Defendant.</i>

In the matter of the citation of the defendant, Edward H. Martin, for contempt of court in violating the temporary writ of injunction issued in the above entitled cause on January 14, 1908, it is now on this 22nd day of February, 1911, ordered and adjudged, that the defendant, Edward H. Martin, is guilty of violating the said writ of injunction as charged by the complainants in the petition wherein they charge the defendant with such violation.

It is further ordered and adjudged that the defendant be and hereby is fined in the sum of \$350.00 for violating said writ, and that he pay the costs of this contempt proceeding to be taxed by the Clerk, and that he stand committed to the county jail of Webster County, Iowa, until such fine and costs are paid. Of such \$350.00 when so paid the clerk will pay to the complainants \$150.00 upon the fees of its counsel for services which pertain alone to this contempt proceeding. The Clerk will forthwith notify by mail the defendant and his counsel of this order at their respective post office address; and if said fine and costs are not paid within five days after the mailing of such notices the Clerk will issue the proper warrant committing the defendant to said jail until the same are paid. To this order the defendant excepts.

HENRY T. REED, *Judge.*

The above is a true copy of Order entered Feb. 22, 1911.

A. J. VAN DUZEE, *Clerk."*

A Bolivian Mining Camp



The above interesting cut is a reproduction of a post-card mailed to our Foreign Department from Minas de Huayna, Potosi y Milluni, Bolivia, by Senor L. Ortega of La Paz. Senor Ortega (the gentleman attired in the odd combination of clerical and negligé garb) was in the market for an Amberola and wrote for information in regard to it. He is a regular purchaser of Edison Records and gives Phonograph concerts in the surrounding mining camps. It is very evident that a spirit of festivity is in the air, into which the chap who so coyly peeps at us from beneath the horn of the Phonograph seems to have entered with a zest.

Besides giving us an idea of how our Bolivian mining friends spend their hours of relaxation, the picture is evidence of the fact that the Edison Phonograph is a universal entertainer, contributing to the pleasure and happiness of all natives in all climes.

Lost or Stolen Machines

The following Edison Phonographs have been reported by the Trade as lost or stolen. Jobbers and Dealers are requested to keep on the lookout for these machines and to promptly communicate to our Agreement Department at Orange, N. J., any clue received as to their whereabouts, in order that steps may be taken at once to restore them to their rightful owners:

TRIUMPH—71,482.

GEM—308,489C-269,271.

STANDARD—700,583C-713,078-715,421.

HOME—393,011D-391,114-306,119-385,589

363,700D-312,215-362,751.

A testimonial for the family of the late Frank C. Stanley (W. Stanley Grinsted) was given in the New Amsterdam Opera House, New York City, on March 8 under the auspices of the several talking machine companies. The affair, in which most of the older Edison artists participated, was a big financial success.

Suspended List, Mar. 20, 1911

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

OHIO, Elyria—R. M. Summers.

PENNA., Johnstown—The Johnstown Talking Machine Supply Co.

Ardmore—W. W. Francis.

TEXAS, Cleburne—W. F. Dietrich.

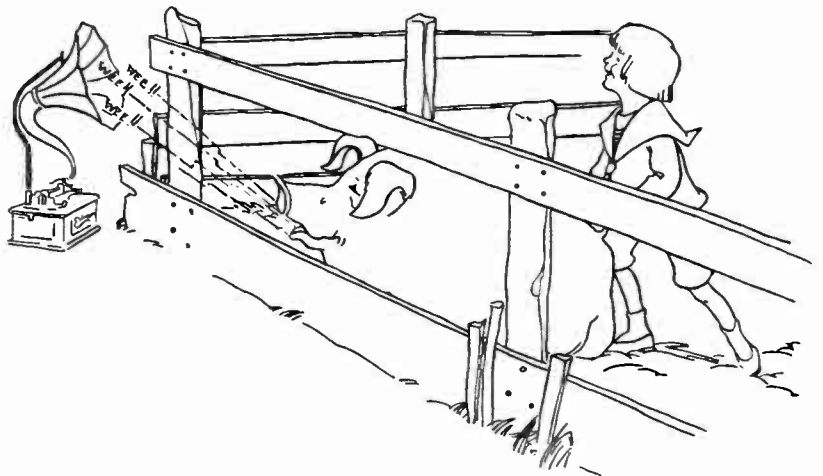
IOWA, Glenwood—B. S. Harding.

IND., Brookston—A. B. Garrott.

Marion—F. L. Carey & Sons.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

No Waste There



Judson C. Welliver, the writer, has a farm in Maryland, near Washington. This year he raised five fine hogs and was preparing to kill them.

"We will make ham, bacon, lard, sausage, head-cheese and scrapple," he announced to his admiring family, "and use everything but the squeal."

That night his small son rushed in, carrying a Phonograph. "Daddy," the boy shouted, "I've got the squeal!"—*Saturday Evening Post.*

[Ed.—It must have been an Edison Phonograph—the one instrument on which anyone and everyone can make Records.]

She Knew the Symptoms

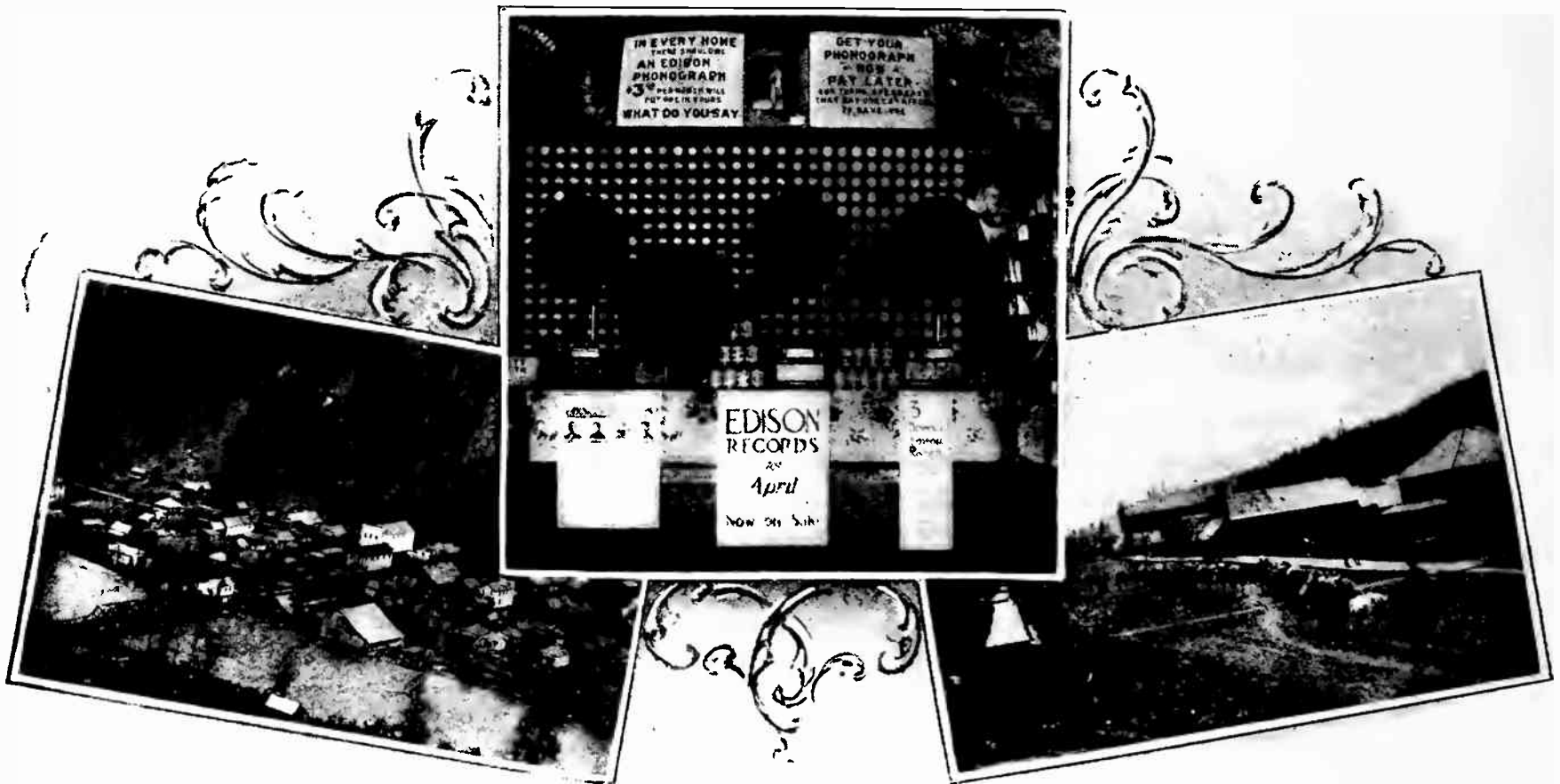
"What makes you think he had been to a drinking party?"

"He came home," sobbed the young wife, "wearing a phonograph horn for a hat."—*Louisville Courier-Journal.*

A well-displayed stock in a well-lighted window is the most convincing of all ads.

Here and There Among—

A Big Dealer in a Small Town



Edison Corner, Kooskia Drug Co.

Birdseye View of Kooskia, Idaho

Pack Train Leaving the Town



If W. E. Smith, Propr. of the Kooskia Drug Co., Kooskia, Idaho, were located in a more thickly settled territory, he wouldn't be an Edison Dealer,—at least not for long. He would soon become an Edison Jobber, for he has all the earmarks of a "Prince of Industry."

Kooskia, Idaho, is a small town, as the birdseye view shows,—a town of about 300 population. Notwithstanding that fact and the further fact that there is an Edison Agency only three miles away in a town fully twice as large, and still another seven miles away in a town equally as large, Mr. Smith has made a big success of the Edison line. He has sold Edison Phonographs and Records in both of these places, which proves that he is inclined to be somewhat aggressive in his tactics.

He carries the largest and best arranged stock on the "Clearwater Short Line"—everything in

machines from the Amberola down, and the rack shown in the cut of the store holds 1,000 Records, including the entire Amberol domestic catalog. He is a liberal patron of the advertising columns of the *Idaho Mountaineer*, and his ads are always clever and attractive.

Window Displays are his particular forte, and one of his windows is always reserved for Edison Phonographs and Records. He writes his own Window Cards, which always correspond with his newspaper ads. His faith in the efficacy of Window Displays is encouraged by the fact that he has frequently sold Phonographs *right out of the window* to people who were attracted by his Display and Window Cards. In addition to this advertising he paints timely ads on tins which he tacks up through the country and has also utilized buildings on which to paint his Phonograph ads.

When it comes to doing things on a big scale, there are few Dealers in the large cities who have anything on this enterprising and, we are happy to say, prosperous Edison representative in a town of 300.

The Eastern Talking Machine Associates (Employees of the Eastern Talking Machine Co., Boston Jobbers) are busily preparing, under direction of Messrs. S. H. Brown and W. J. Fitzgerald, for their Annual Minstrel Show on the evening of April 17th.

Best wishes of the *Phonograph Monthly* for the complete success of the event.

The "last call" to Edison owners to exchange their old or worn-out Records for new ones before the termination of that Exchange on April 1st, was sounded in persuasive style by the Indiana Music Co., Terre Haute, Ind. The same well-written letter notified their customers of the three "Special Records" which went on sale February 25th.

—The Other 13,000

A Kansas "Live Wire"



Above is one of several excellent exterior and interior views of the Pizinger Jewelry and Music Store, James Pizinger, Propr., Hoisington, Kas., all of which views, did space permit, we would gladly publish to show the thoroughness of the methods pursued by this aggressive Dealer. Mr. Pizinger is a firm believer in the efficacy of home demonstration, and one of the views shows the wagon in which he canvasses the surrounding territory placing Edison Outfits in the homes on the free-trial-installation plan. It also shows an Amberola displayed in his show window.

The above interior view is selected for the purpose of showing the completeness of his Machine and Record stock and the admirable arrangement of same. Particular attention is drawn to the fact that the Tray System of keeping Records is used, and the obvious economy of store space and easy accessibility of the Record stock which this System insures will, we trust, impress Dealers who are at present working under the many disadvantages of an unwieldy, untidy system. We have always advocated the Tray System and several times have explained and illustrated it in the *Monthly*. We shall be only too glad to detail its points of superiority at any time to Dealers who are sufficiently interested to write us. The fact that it is used by Mr. Pizinger, an up-to-date and a successful Edison Dealer, proves its merits.

The Meeker Music Co., (Tannehill Bros., Proprs.), Meeker, Okla., returned 10 Promotion Certificates early in February covering sales of 4 Triumphs and 6 Homes,—an approximate minimum profit on machines alone of \$200.00, to say nothing of the profits on the Records that went with the outfits or the profits on future sales to, and through, these new customers.

The Dealer who is alive to *all* the opportunities of the line is the one who rakes in the big profits day after day.

Still Another from California

The following interesting experience of one of our Pacific coast "live wires," the C. H. Short Music Co., Pomona, Cal., is particularly gratifying to us, for it bears us out in several contentions which we have tried our very best to "burn in" in all our talks to the trade since the Amberola made its appearance, viz., the necessity of having an Amberola on the floor at all times; the logic of demonstrating the instrument for the benefit of passersby, as well as customers in the store; the instantaneous appeal which it makes to anyone who is at all partial to Phonograph music, and the ease with which it demonstrates its superiority of tone and other necessary details over competing types of machines.

Particular attention is drawn to the eloquent postscript of the letter:

"We were playing an Amberola the other evening just before closing time, when a young man came in and seemed very much interested in the music. After he had heard two pieces he asked the name of the instrument and the price. Upon gaining this information he told us he guessed he would take it, and before we were through with him he purchased one hundred and seven Records to go with it.

"It developed that he had spent a good part of the afternoon at our competitor's place of business listening to a cabinet machine of well known make, and had decided to take it, but thought he would come and see us first, with result as above stated.

"We suppose there is no use of our saying we are firm believers in the Amberola. We have never yet had another machine beat it on a deal, and our customers and all who hear it invariably pronounce it superior to anything on the market.

"P. S.—Unpacked a golden oak Amberola yesterday A. M. and sold it inside of ten minutes. Another proof of Amberola popularity.

Thanks for your invitation in the February MONTHLY for an expression on the doubling up of Standards on Amberol Records. Capital! And be sure to double up such never-dying Records as No. 8902, "Virginia Reel"—Band; 9035, "Two Little Bullfinches Polka"—Clarinet Duet; 8070, "Shepherds' Dance"—Violin; 9130, "Wait Till the Sun Shines, Nellie"—Vocal; 8713, "Prettiest Little Song of All"—Bells; 8118, "In the Good Old Summer Time"—Vocal. A quartet arrangement of the latter would be a "hummer."

There are many of the Standards which have come to stay, and in making my exchanges I propose to lay by a stock of them, *even if they are "cut outs."* Every Machine I sell takes with it at least one No. 8070, and I strongly urge a full Amberol of it.—Wm. H. Dougal, New Preston, Conn.

ED.—The "Shepherds' Dance" will be found in the June Amberol list—No. 711—as will also "Virginia Reel" (recorded for dancing)—No.

Advance List

Of Edison Amberol and Edison Standard Records for June, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before May 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on May 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on May 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after May 20th, but must not be circulated among the public before May 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on May 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for June Records on or before April 10th. Dealers should place June orders with Jobbers before April 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for June, 1911

United States list, 50 cents; Canadian, 65 cents

- 690 Triumphal March** **New York Military Band**
From opening bar to closing strain this inspiring martial number suggests the jubilation, the popular acclaim, the pomp and pageant and triumphal procession of a victorious warrior of mediaeval days returning from the field of glory. A brand new writing by K. L. King, who gave us that splendid dance number, "Military Life Two-Step," Amberol Record No. 607. The theme of the number is most vividly expressed by the vigorous treatment it receives on this Record. Publisher, C. L. Barnhouse, Oskaloosa, Iowa.
- 691 Some of These Days** **Sophie Tucker**
Vaudeville singers everywhere are featuring this new and popular "rag"—a catchy, infectious number, perfectly suited to Miss Tucker's buoyant, vigorous style. She is making a great "hit" with it at the present time. We have just extended our contract with this vaudeville headliner who, fresh from her successful tour of the West, is about to begin a long European engagement. By this arrangement her exclusive services for Edison Records are assured for a long time to come. Orchestra accompaniment. Words and music, Shelton Brooks; publisher, Will Rossiter, Chicago, Ill.
- 692 That's Why I Never Married—"The Slim Princess"** **Billy Murray**
Four good and sufficient reasons for remaining in single blessedness are recited in as many verses by a bachelor whose matrimonial attempts were educating and funny but far from encouraging. This droll song is one of the comic "hits" of Elsie Janis' new musical comedy, "The Slim Princess," one of the season's big successes, in which it is sung by the comedian of the show, Joe Cawthorne. Billy Murray, needless to say, realizes all the possibilities of the number. Orchestra accompaniment. Words, John L. Golden and Joe Cawthorne; music, John L. Golden; publishers, Jerome H. Remick & Company, New York City.
- 693 Song-Bird—Intermezzo** **Charles Daab**
Bells solo with orchestra accompaniment. An intermezzo of the Indian variety that has reached a degree of popularity quite unusual even for this very popular type of melody. We have had very many requests for "Song-Bird" as an instrumental number, for which reason this Record is sure to be in big demand. In addition to playing the melody complete, Mr. Daab adds various embellishments to the original theme which, with the introduction of song-bird effects, makes the Record doubly attractive. Composer, Harry Alford; publisher, Shapiro, New York City.
- *694 Gee! But the Moon Makes Me Lonesome** **Manuel Romain**
Tenor solo with orchestra accompaniment. A brand new sentimental song by the writers of "The Garden of Roses," Amberol Record No. 434, Standard No. 10497. Appealing alike in the pathetic picture it draws of a disappointed love and in the plaintive melodic garb in which it is clothed, this song gives every promise of attaining the popularity predicted for it by the publishers,—Edison Jobbers, by the way. Lately returned from a successful vaudeville tour of the Western circuit, Mr. Romain is in excellent voice, as his rendition of the dainty number proves. Words and music, Dempsey and Schmid; publishers, Weymann & Son, Philadelphia, Pa.

*This selection will be illustrated on the cover of the June PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

695 There's Something About You, Dear, that Appeals to Me **Ada Jones & Billy Murray**

Conversational duet with orchestra accompaniment. "The Paradise of Mahomet," Grace von Studdiford's new comic opera success, which has delighted metropolitan audiences during the present season, furnishes this clever and tuneful serio-comic. It is sung in the first Act between *Clarisse* and *Noah Vale* and is an unfailing encore winner at every performance. No more effective rendition of the melodious number could be conceived than that given by our popular duettists on this Record. Words, Frank Craven; music, John L. Golden and Silvio Hein; publishers, T. B. Harms and Francis Day & Hunter, New York City.

696 Don't Wake Me Up, I am Dreaming **Arthur C. Clough**

Tenor solo with orchestra accompaniment. As befits the theme of this pretty sentimental song, its melodic setting is appropriately languid and graceful,—a slow, dreamy, swaying waltz air which captivates the listener. Than Mr. Clough no better choice could have been made among Edison artists to sing it. Always pleasing in voice and style, always distinct in enunciation, he has found this number especially to his liking, and proves it by his admirable rendition. Words, Beth Slater Whitson; music, Herbert Ingraham; publisher, Shapiro, New York City.

697 Virginia Reel (For Dancing) **National Promenade Band**

Our new National Promenade Band, which contributed those splendid dance Records—No. 671, "Officer of the Day" and "The Hurricane"—Two-Steps," and No. 672, "My Cavalier Waltz"—to the May list, here offer a Record which every Edison owner will want in his collection. In this rousing medley, played in perfect tempo with generous volume and vigor and suitable effects, are included the following four incomparable jigs and reels: "Irish Washerwoman;" "Speed the Plow;" "Garry Owen," and "Miss McCloud's Reel." This Record will be well up in the lead of the big sellers of the list, for no matter how strong our preference for the waltz or two-step or their more fashionable variations, everyone has a soft spot in his heart for a good, old-fashioned Virginia Reel. Publisher, Carl Fischer, New York City.

698 Below the Mason-Dixon Line **Arthur Collins**

Coon song with orchestra accompaniment. From start to finish this song with its rollicking, hilarious two-step swing is irresistible in its effect upon the listener; there is no denying its contagion, no foot that will not respond to its jolly rhythm. To further aggravate its mesmeric quality a banjo is introduced in the refrain—and Mr. Collins seizes the opportunity to inject some clever "business" into the song. His characterization of the happy coon on his way to the rag-time jubilee and bubbling over with joy at the prospect of a feast of "alcazazza," "rasmatazza" and "Car'lina shuffle" is quite the best thing he has done for our Records in a long time. Words and music, Dave Reed; publishers, Shapiro, New York City.

699 Rainbow **Ada Jones & Billy Murray**

Everybody knows and likes "Rainbow," and if the many requests we have had for it as an Amberol Record be any criterion of its popularity in the four-minute catalog, every owner of a Combination Edison will want this Record. In the Standard catalog it is No. 10049, by Jones and Murray, and No. 10066, by the New York Military Band, both of which are well up among the big sellers. The greater opportunities for vocal and instrumental embellishment have been taken full advantage of on the Amberol, and with bells, xylo and orchestral solos supplementing the work of the singers, this Record is complete in its entertaining qualities. Words, Alfred Bryan; music, Percy Wenrich; publishers, Jerome H. Remick & Company, New York City.

700 Uncle Fritz's Birthday **Len Spencer & Company**

CAST OF CHARACTERS.

Uncle Fritz (Loves the children)	Len Spencer
Caspar, The Yodler (Fritz's "brudda-in-law")	Pete Lamar
Lena (Fritz's sister who is <i>not</i> "leaner")	Ada Jones
Otto (Little nephew)	Master John Berkes
Hilda (Little niece)	Myrtle Spencer

Little Chris and other nephews and nieces of Uncle Fritz

Another in the Children's Series of Records which began with "Jack and Jill Medley—Nursery Rhymes" (Amberol No. 685), and a sure-to-be-popular number with both "kiddies" and "grown-ups." A characteristic Alpine scene in which *Uncle Fritz* surprises his birthday "surprisers" with his wonderful Fortune-Telling Birds. Introduced in the Record are Chas. T. Ellis' great song success, "Buttonhole Bouquet," sung by *Lena*, and the "Polka Yodle" by *Caspar*, both with zither accompaniment. Author, Len Spencer.

701 Birds of the Forest—Gavotte **Guido Gialdini**

Whistling solo with orchestra accompaniment. A whistler who is refreshingly different from the ordinary *sifneur*—a really great artist whose exceptional talent for song-bird imitations is displayed to excellent advantage in this melodious show-piece, which was written for and dedicated to him by the composer, August Adolfs. To this dainty number, which is also known by its German title, "Waldvöglein," he has added many charming embellishments which serve to increase its natural attractiveness. This is a Record which one will never tire of hearing.

(Always specify on your orders whether you want Amberol or Standard Records.)

702 For Killarney and You

Frank X. Doyle

Tenor solo with orchestra accompaniment. No Moore penned the lines of this bewitchingly pretty and tuneful song, but the picture it paints of the fair colleens, the blue skies, the green hills and limpid waters of Killarney, on whose fairy isles "Angels fold their wings and rest," 'tis said, is such as to stir the true Irish heart to its depths. Mr. Doyle, whose fine performance of Olcott's "I Love the Name of Mary" (Record No. 667) was a feature of the May Amberol list, sings its sweet, flowing melody charmingly and will cement the good impression he has already made upon Edison owners. Words, J. Brandon Walsh; music, Louise Teasdale; publishers, M. Witmark & Sons, New York City.

703 On San Francisco Bay

Billy Murray and Chorus

A breezy light sentimental number, cheery in theme and with a sprightly and somewhat "raggy" two-step swing to carry it along. Presumably the classification of "descriptive song," in which it is placed by the publishers, is justified by the suggestion it gives of the natural beauties of "The Golden Gate" while describing the charms of the lonely lass who on its golden strands awaits her lover's return. Billy Murray receives effective assistance in the repetition of the chorus from a quartet of male voices, combining with him to make of this a most attractive and salable Record. Orchestra accompaniment. Words, Vincent Bryan; music, Gertrude Hoffmann; publishers, M. Witmark & Sons, New York City.

704 The Wild Rose—"When Sweet Sixteen"

Victor Herbert and His Orchestra

Chicago has gone mad over this latest musical comedy success of Herbert's—a "Song Play" as he calls it—which had its premiere there in February. The production fairly teems with melodious numbers, and one of the prettiest and catchiest is this "The Wild Rose" heard in the 1st Act. It is a dainty bit of Herbert writing, the last strain being a waltz movement of unusual charm. Interpreted by Herbert's brilliant artists under the sway of the master's baton, the spirit and individuality of the composer—intangible and elusive but vital qualities which make the interpretation of his works at other hands insipid and lifeless—are indelibly impressed upon the Record. A pleasing volume without loss of definition further recommends the Record to lovers of orchestral music. Publisher, M. Witmark & Sons, New York City.

705 Homeland—"Katie Did"

Elizabeth Spencer and Chorus

Soprano solo with male chorus and orchestra accompaniment. The song "hit" of the musical comedy, "Katie Did," which is scheduled for an early New York appearance after a very successful career in the West. The musical score of the production was written by Karl Hoschna, who wrote "Madame Sherry" and "The Three Twins." Appealing in sentiment and fascinatingly tuneful in melody, with a swingly march movement in the chorus, "Homeland" is a number that invites many repetitions. Words, William Cary Duncan; publishers, M. Witmark & Sons, New York City.

706 What a Friend We Have in Jesus

Edison Mixed Quartet

A famous old hymn whose beautiful words of solace and comfort have brought sweet peace to many a heavy heart. It is No. 7014 in the Standard catalog, baritone solo by James F. Harrison. In the Amberol the hymn is given in its entirety, most harmoniously and reverently. Words, Joseph Scriven; music, C. C. Converse.

707 Spinning Song

Karel Bondam

For our first Amberol piano Record we have enlisted the services of Karel Bondam, the eminent virtuoso, a pianist noted alike for his technique and artistic qualities. The ease with which he masters the technical difficulties of this well known "Spinning Song," by H. Litloff, proves him a pianist of great talent and a high order of musical attainment. His tone-gradations are remarkable, as is also the reproduction his brilliant performance here receives, even the most delicate notes and shadings standing out clean and distinct in the horn. A Record that will appeal both for its novelty and musical worth. Publisher, G. Schirmer, New York City.

708 The Bridge

Knickerbocker Quartet

Male voices, orchestra accompaniment. The text of this melodious old song is the well known poem, "The Bridge," written by America's greatest poet, Henry Wadsworth Longfellow. Its beautiful harmonies are particularly susceptible to quartet treatment, and the arrangement provides numerous solos which enhance the melodic beauty of the song. The blending of voices throughout the rendition is superb, while the individual work of the singers calls for unstinted praise. A supremely lovely Record which, we predict, will make a strong bid for first place among the best sellers of the June list.

709 'Tis But a Little Faded Flower

Anthony & Harrison

Tenor and baritone duet with orchestra accompaniment. One of the dear old songs of other days that will be popular for generations to come. Its touching sentiment and sweet, flowing melody have enshrined it firmly in the affections of the public and won for it such lasting vogue as few songs ever attain. It is here presented in a new musical setting and with Anthony and Harrison's delightful reading should be a popular Record indeed. Composer, J. R. Thomas.

(Always specify on your orders whether you want Amberol or Standard Records.)

- 710 Wait Till the Clouds Roll By** **Will Oakland and Chorus**
 Counter-tenor solo with chorus and orchestra accompaniment. In large measure the success of the movement to revive the songs of other days must be attributed to Will Oakland, who on the stage and on his Edison Records is singing them in a manner which brings out all their rare beauties of sentiment and melody and sharply defines their superiority to present day compositions. "Wait Till the Clouds Roll By" is too well known, even among the younger generation, to require an introduction. Like its predecessors in the Amberol catalog, it will be a heavy seller. Words, J. T. Wood; music H. J. Fulmer.
- 711 Shepherds' Dance** **Charles D'Almaine**
 Violin solo with orchestra accompaniment. "The Shepherds' Dance" is No. 2 of the Suite, "Three Dances from Henry VIII," written by Edward German, on commission from Sir Henry Irving, as incidental music to Shakespeare's famous play. As Standard No. 8070, by Mr. D'Almaine, it has been for several years the most popular of the two-minute list, and there is little doubt that with the spirited manner in which its bright, happy strains are here played, it will be a formidable competitor for the popular supremacy of the Amberol instrumental catalog.
- 712 Darling Nellie Gray** **Metropolitan Quartet**
 Mixed voices, orchestra accompaniment. For over fifty years this plaintive old ballad by B. R. Hanby has held its place among the popular songs of America, its sentiment and melody having that strength of heart appeal which time cannot wither. It is now Standard No. 10053, by the same artists but in necessarily abbreviated form. As an Amberol Record it is doubly entertaining, the added verses and special arrangement offering greater opportunity for introducing different vocal combinations. A most attractive Record of solo, duet and quartet singing.
- 713 In Good Time Town** **Premier Quartet**
 Male voices with orchestra accompaniment. An invitation to the careless, happy, sunny town of "Good Time," an Utopian paradise where laughter and song are heard the whole day long, is the burden of the song which is framed in a suitable musical setting—a gay, swingy melody in march tempo altogether agreeable to the ear. Each repetition of the catchy refrain is whistled by the quartet—a novelty which completes the attractiveness of the Record. This is one of the big song "hits" of the day. Words and music, Dave Reed; publisher, Shapiro, New York City.
- 714 Ouverture des Dragons de Villars** **Garde Républicaine Band**
 The Garde Républicaine Band, known as "The Emperor's Guard" before the passing of the Empire, is maintained by the French Government and is one of the oldest and best known organizations of its kind in the world. It has appeared in this country twice by courtesy of France—at the Boston Jubilee and again at the St. Louis Exposition—on each occasion creating a furore by its splendid performances. In Aimé Maillart's famous overture (known in Germany as "Das Glöckchen des Ermiten" and in this country as "The Hermit's Bell Overture") this immense organization of ninety-eight artists—fifty-eight brass and forty string and wood—is heard to brilliant advantage. The trade should not forget in exploiting this Record that there are in the French catalog and supplements twenty-three Amberol and upwards of two hundred Standard Records by the Garde Républicaine Band. No. 17114 in the French catalog.

Edison Standard Records for June, 1911

United States list, 35 cents; Canadian, 40 cents

(It will be noticed that the June Standard list comprises five of the very best sellers in the Amberol catalog—numbers whose popularity is proven and emphatic. It is particularly urged that Dealers make a point, in selling these Records, to demonstrate the Amberols at the same time, so that owners of "unamberolized" machines may be impressed by the superiority of the Amberol Records through the medium of a comparison of the entertaining possibilities of both types.)

- 10406 Temptation Rag** **New York Military Band**
 The most popular instrumental "rag" of the day and a favorite Record in the Amberol catalog (No. 539). The selection has been happily named, for one hearing tempts the listener to many repetitions. It is full of fine melody and the snap of "rag" rhythm, and with the spirited rendition it here receives it is a most attractive band Record. Composer, Henry Lodge.
- 10497 The Garden of Roses** **Arthur C. Clough and Chorus**
 Tenor solo with chorus and orchestra accompaniment. The song requires no introduction. It is universally conceded to be a gem among contemporaneous compositions—refined sentiment and charming melody woven into a tuneful strand. In its rendition Mr. Clough's beautiful voice is heard at its best. His full, rich, clear notes are delivered with fine artistry and expression and his enunciation, as always, is a source of delight. This number is Record No. 434 in the Amberol catalog, sung by Joe Maxwell, tenor. Words, J. E. Dempsey; music, Johann C. Schmid.

(Always specify on your orders whether you want Amberol or Standard Records.)

- 10498 Put on Your Slippers, You're In for the Night** **Ada Jones**
 The big comic "hit" of De Wolf Hopper's musical comedy, "A Matinee Idol," in which it was featured by Louise Dresser. The ingenious subterfuges resorted to by "Foxy" Bill Jones, a "rounder" only temporarily reformed by matrimony, to get out with "the boys" and how he comes to grief is the story of the song, which is set to a breezy two-step air. The song, which is No. 502 on the Amberol, is necessarily restricted to two verses and choruses on the Standard, but Ada Jones makes it entertaining all the way and manages to introduce a few comedy touches that will be appreciated. Orchestra accompaniment. Words, Louise Dresser and E. S. S. Huntington; music, Seymour Furth.
- 10499 Casey Jones** **Billy Murray and Chorus**
 A "comedy railroad song" narrating the eventful trip of Casey Jones, the engineer, who started to make 'Frisco on a record run but reached the "Promise Land" instead. The phenomenal popularity of this comic song is due to its rollicking air and the fact that it is written well within the compass of every voice. Consequently it is a favorite number at banquets, smokers and other jollifications. Three verses and choruses of the song are here given—just one verse and chorus short of the complete song as given on Amberol Record No. 450—and sung in Billy Murray's inimitable style, it is a most entertaining Record. Orchestra accompaniment. Words, T. Lawrence Seibert; music, Eddie Newton.
- 10500 The Cubanola Glide** **Collins and Harlan**
 Coon duet with orchestra accompaniment. The engaging two-step rhythm of this song induced us to list it as one of our first "Special" Records on the Amberol. Since that time it has steadily grown in popularity until to-day it is one of the best known and most favorite of melodies, both as a vocal and dance number. Collins and Harlan, who made such an attractive Record of it for the Amberol catalog (No. 432), here repeat their success, employing a full measure of their well-known vocal art to make it a most tempting and entertaining offering to owners of "unamberolized" machines. Orchestra accompaniment. Words, Vincent Bryan; music, Harry Von Tilzer.

Foreign Records for April, 1911

(ON SALE APRIL 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH
STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

NOTE:—See page 2 for explanation of omission of April German Lists.

BRITISH AMBEROL (FOUR MINUTE)

- 12289 The Chocolate Soldier, Selection, *Oscar Strauss* National Military Band
 12290 Don't Go Down in the Mine, Dad, *Will Gedder* Stanley Kirkby
 12291 Dolores Waltz (Concertina), *Waldteufel* Alexander Prince
 12292 Yachting, *Terry & Evans* Will Evans
 12293 An Old Garden, *Hope Temple* Violet Oppenshaw
 12294 T-R-O-U-B-L-E, *Collins & Terry* Arthur Osmond
 12295 She Is Far From the Land, *Frank Lambert* Ernest Pike
 12296 Hi! Hi! Hi! Mr. McKie, *Letters & Murphy* Florrie Forde
 12297 I'm Learning the Lock-step, *Cliff & Moore* George Formby
 12298 Valse Septembre, *Felix Goodin* National Military Band

BRITISH STANDARD (TWO MINUTE).

- 14048 Ginger You're Balmy, *Champion* Arthur Osmond
 14049 Strauss March, *Mezzacapo* National Military Band
 14050 Keeping Bees, *George Arthur* Will Evans
 14051 Dear Eyes, *Daisy McGeogh* Violet Oppenshaw
 14052 A Fireman Like Me, *Richards* George Formby

FRENCH AMBEROL (FOUR MINUTE).

- 17114 Des Dragons de Villars—Ouverture, (Domestic Amberol No. 714) *Maillart* Garde Républicaine
 17115 Herodiade—Il est doux, *Massenet* Melle Rose Heilbonner
 17116 Elle est de la famille, *Christiné* Lucien Rigaux
FRENCH STANDARD (TWO MINUTE).
 18172 On s'en doute, *H. Mailfait-Lud* Gabriel Miller
 18173 De la Blague, *Fragson* Paul Lack
 18174 La Mariolle, *D. Berniaux* Adolphe Bérard

MEXICAN AMBEROL (FOUR MINUTE).

- 6131 Botón de Rosa—Chôtis, *A. Garcia* Banda de Policía
 6132 La Noche de Reyes—Jota, *Serrano y Arniches* Pablo Garcia Bofil
 6133 Tom-Tit—Marcha, *J. Clérie* Quinteto Instrumental Jordá-Rocabruna
 6134 Un Viaje al Infierno—Canción Popular: 1a y 2a Parte, *Arreglo de M. Rosales* Maximiano Rosales y Rafael Herrera Robinson

MEXICAN STANDARD (TWO MINUTE).

- 20368 Granadinas Bezares, *R. Bezares* Rafael Bezares
 20369 El Borrego Gordo—Corrido, *Arreglo de L. Picazo* Jesus Abrego y Leopoldo Picazo

Frank Buser, (Montana Phonograph Company), Helena, Mont., has been succeeded as an Edison Jobber by the Parchen Drug Company, 1 South Main Street, Helena, Mont., who will continue the business under the name of the Montana Phonograph Company, Parchen Drug Company, Props.

The Edison Co., Inc., per Thomas O'Grady, Sec., 57 Halsey Street, Newark, N. J., are suc-

cessors as Edison Jobbers to A. O. Petit, Edison Co., same address.

The Kipp-Link Phonograph Co., Edison Jobbers of Indianapolis, Ind., have been conducting a splendid newspaper campaign on an unusually large scale, employing triple-column, 12" ads embodying a "free-trial-in-the-home" proposition. Results, we are assured, have been most gratifying.

Edison German Records

By Oscar Stolberg
Orchestra Accompaniment

German Records of a humorous character are the best sellers of that catalog in this country, as witness the popularity of "Schnitzelbank," Amberol Record No. 15161, for which reason the announcement of a special supplement of ten sung by Oscar Stolberg, the well known character comedian, will be welcome news to Dealers in German Records.

Oscar Stolberg was born in Bremen, Germany. For the past twenty years he has appeared on the German and English stage as a vaudeville artist, and is regarded as one of the best in his line. He is a member of the White Rats and is known all over the country, especially well in the German social circles of New York and vicinity. Thousands have listened to his comical songs and impersonations and will welcome the chance to hear his Records in their homes.

The Stolberg Records, with special supplements will leave the factory with the June Advance List, to go on sale as soon as received. Usual prices:

AMBEROL.

- 15187 Kli Kla Klatscherei, *Maxstadt*
- 15188 Verrückt verdreht, *Matzenauer*
- 15189 Trink'n wir noch'n Tröppchen, *Reutter*
- 15190 Der Traumdeuter, *Reutter*
- 15191 Vom Nordpol zurück, *Reutter*

STANDARD.

- 16199 Sapprament was ist denn das? *Maxstadt*
- 16200 Das Ping Pong Spiel (Parodie auf "O Tannebaum")
- 16201 Lieschen möchte gerne freien! *Reutter*
- 16202 Hat ihm schon! *Maxstadt*
- 16203 Plimm! Plamm! Plumm! (Die G'schicht die ist zu dumm!). *Wesseley*

Edison Russian Records

By Emanuel Hollander
Orchestra Accompaniment

The announcement that we have secured a list of Records of well-known Russian folk songs, etc., sung by Emanuel Hollander, the great Russian baritone, will be of special interest to Edison Dealers who are in a position to exploit them among people of Russian birth or antecedents, and of general interest to all Dealers by reason of the prominence of the singer.

Up to 1906 Hollander sang first parts in the Russian Grand Opera Company at Odessa, graduating thence to the Manhattan forces in New York City where he sang in French and Italian opera for four seasons. He afterwards sang the part of *Hans* in "Hans, the Flute Player." At present he is winning laurels throughout the country on the concert platform.

The Hollander Records, for which special printed matter will be supplied, will leave the factory about May 1st, to go on sale as soon as received. Prices as usual.

AMBEROL.

- 11200 Vstrétyas s tobój (Naródnaja pèsna) (Folk Song)
- 11201 Gláda na lúsch (Naródnaja pèsna) (Folk Song)
- 11202 Ne brány mená rodnája (Naródnaja pèsna) (Folk Song)
- 11203 Baúshky bajú (Kolibélnaja pèsna) (Cradle Song)
- 11204 Pára gnedich (Naródnaja pèsna) (Folk Song)
- 11205 Nádo pólágat (Komicheskaja pèsna) (Comic Song)
- 11206 Músh e shéna (Komicheskaja pèsna) (Comic Song)

STANDARD.

- 20729 Jej jej úmru et smécha (Komicheskaja pèsna) (Comic Song)
- 20730 Mátushka Vólga (Naródnaja pèsna) (Folk Song)
- 20731 Bárishny trálala-lá (Komicheskaja pèsna) (Comic Song)

DEALERS IN FOREIGN RECORDS, ATTENTION!

Foreign Record business is increasing and Dealers everywhere are daily coming to realize its enormous possibilities.

We have a plan under way to help every Dealer who has any market whatever for Foreign Records. It means more Records—more saleable Records—and more advertising matter to help in their sale.

To accomplish the plan we must have the name of every Dealer interested and a list of the Records that will "go" in his territory. So we ask that you fill out the accompanying coupon and send it to the factory, with a letter advising us of any class of selections which you would find particularly good sellers. This will give us a better line on the situation and put us in a better position to help you.

.....19.....

THOMAS A. EDISON, INC., SALES DEPT.
ORANGE, N. J.

There is a demand in this territory for the following Foreign Records:

British	French	German	Italian
Hebrew	Spanish	Swedish	Bohemian
Hungarian	Polish	Mexican	Norwegian
Belgian	Danish	Welsh	Holland Dutch
Portuguese	Argentine	Cuban	Porto Rican
Chinese	Japanese	Hawaiian	Filipine

Any others?

(Name)

(Address)

(Cross out Records for which there is no demand and mail coupon.)

Jobbers of Edison Phonographs and Records

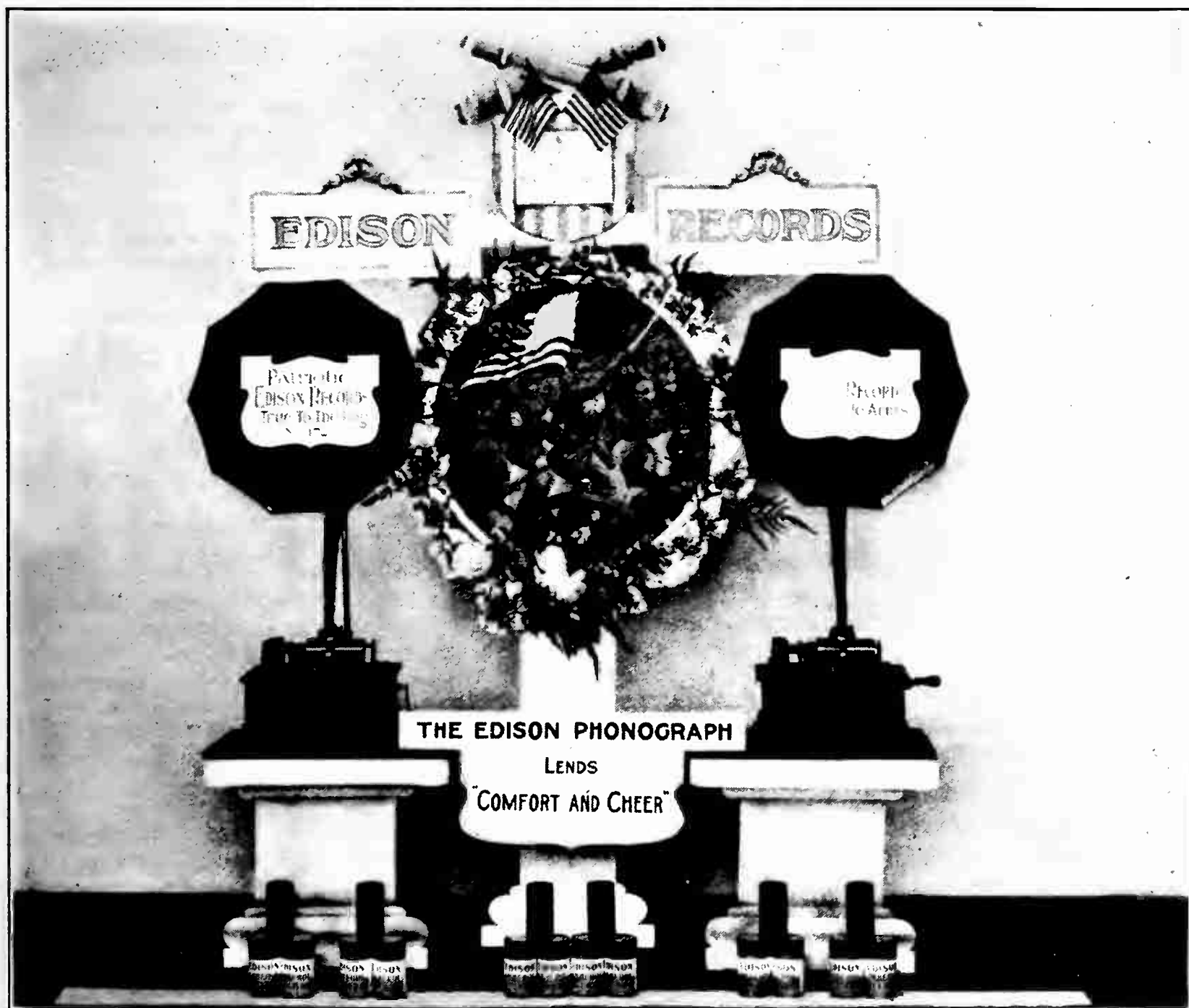
- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Bois**—Eiler's Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- KY., Louisville**—Montenegro-Riehm Music Co.
- LA., New Orleans**—William Bailey.
National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
- Elmira**—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
- Schnectady**—Jay A. Rickard & Co.
- Syracuse**—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
- Pittsburg**—Standard Talk. Mach. Co.
- Scranton**—Ackerman & Co.
Technical Supply Co.
- Williamsport**—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Plano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eiler's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

May, 1911

No. 5



Our Initial Small Service Window Display

(See Pages 5-6)

The EDISON PHONOGRAPH MONTHLY

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Business at the Factory during the month of April was splendid—far in excess of that of April, 1910—and there is every encouragement to the belief that May will be equally as heavy, if indeed not heavier. This augurs well for the summer trade, for it proves that Edison Dealers are up and doing. There was a brisk upward movement among the higher priced instruments and an insistent demand for the moderate priced instruments with Model "O" and "R" equipment. We are considerably behind on orders for these Reproducers, both as separate instruments and as part of Amberol Attachments, and cannot yet see light, although we have done our very best to take care of at least part of each order. Record orders took a tremendous spurt with the announcement of the New Record Exchange Plan and have been climbing steadily skywards ever since.

That New Record Exchange Plan did much to reassure the timid and redouble the confidence of the confident Dealer, for it opened up an outlet for the inactive stocks on their shelves *and insured them full value for every dollar invested in Edison Goods*. It re-established their faith in Edison products and Edison policies and again proved to them, beyond the question of doubt, that they can depend upon the Edison Company at all times to come to their aid in the solution of vexing business problems—even though it be at a sacrifice on the Company's part, as in this particular instance. It cemented the complete understanding that has always existed between the Factory and the distributing branches of the trade.

The Edison line has never been in better saleable shape than it is at the present moment. In the developments of the past few months—the remarkable improvements in reproduction, the New Exchange Plan and the new Window Display Department, organized and maintained *at a loss* for the benefit of the Trade—our Jobbers and Dealers may read the augury of the many good things which the Company is planning for them—improvements that will materialize in good time and in such form as to conserve the stability and promote the attractiveness to the purchasing public of Edison Phonographs and Records.

Milwaukee will be the Mecca of talking machine men, North and East, South and West, July 10-13 this year, the object of the pilgrimage being the annual conclave of the National Association of Talking Machine Jobbers. No more accessible central point possessing greater natural advantages or superior attractions could well have been chosen for the Convention, and present indications are that close to 90% of the full strength of the organization will be in attendance. This of course will be greatly augmented by representatives of the manufacturers, by talking machine Dealers and others interested in the business, and of course by a liberal sprinkling of the fair sex, so that in all probability Milwaukee will see this year the most representative gathering of talking machine men and their friends in the history of the Association.

If clever promotion literature written in a highly original and breezy vein will avail, then the publicity matter being sent out by "Roush of Pittsburgh," the energetic Secretary of the Association, should succeed in mustering its full strength for the occasion. His literature, both in character and plenteousness, is well calculated to keep dates and facts lastingly fixed in the mind of every member.

The tentative program for the event is unusually elaborate and attractive, embracing theatre parties, auto rides to points of local interest, a boat ride on Lake Michigan, "rubber-necking" tours, musical programs, a banquet, and a visit to the famous Milwaukee breweries (Secretary omitted to specify number!).

Special railroad and hotel rates have been secured, and the cost of all the various entertainments is included in one banquet ticket.

All in all, the Jobbers' Convention of 1911 promises to be the most enjoyable (if possible) gathering in the history of their Association.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

MAY, 1911

No. 5

May 1st Record Return Guide

After May 1st, 1911, United States Jobbers (*A-L only*) and Canadian Jobbers may return to the factory for credit under the terms of the new Record Exchange Plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	AMBEROL	STANDARD		AMBEROL.	STANDARD.		
Grand Opera	Group \$2.00	Old No. B-183	New No. 40010	Cuban.....	None	20711	
	1.50	B-185	35004		Porto Rican.....	8511	None
	1.00	B-187	35021		Swedish.....	None	20548
Domestic.....			B-112	Bohemian.....	None	16532	
British.....		412	10349	Hungarian.....	None	15792	
French.....		12160	13956	Norwegian.....	None	19120	
German.....		17050	18132	Polish.....	None	15687	
Italian.....		15081	16130	Belgian.....	None	18480	
Hebrew.....		5014	20605	Danish.....	None	15800	
Spanish.....		10001	21015	Holland-Dutch.....	None	18472	
Filipine.....		8013	12811	Welsh.....	None	13338	
Mexican.....		8018	21266	Hawaiian.....	11504	20716	
Portuguese.....		6071	20335	Japanese.....	None	12826	
Argentine.....		5093	19490	Chinese.....	None	12786	
		7112	19784				

PLEASE READ CAREFULLY!

Don't return any records *unless* you are included in above category. Don't return any *until* you are notified of amount of your Record purchases for March and April, and then *only up to 10%* of the total amount of same. Don't return any Records listed *subsequent* to those appearing in above table, *nor any that are cracked, broken, worn, scratched or that contain self-made defects*. Don't forget to *prepay* transportation charges and enclose B/L with special form showing how many of each type of Record has been returned. Don't forget to route Records so as to reach us *via Erie R. R. Co.*

Go over your Record Exchange Bulletin carefully before making shipment, to be sure that you have complied with all its conditions.

THIS CONCERNS DEALERS

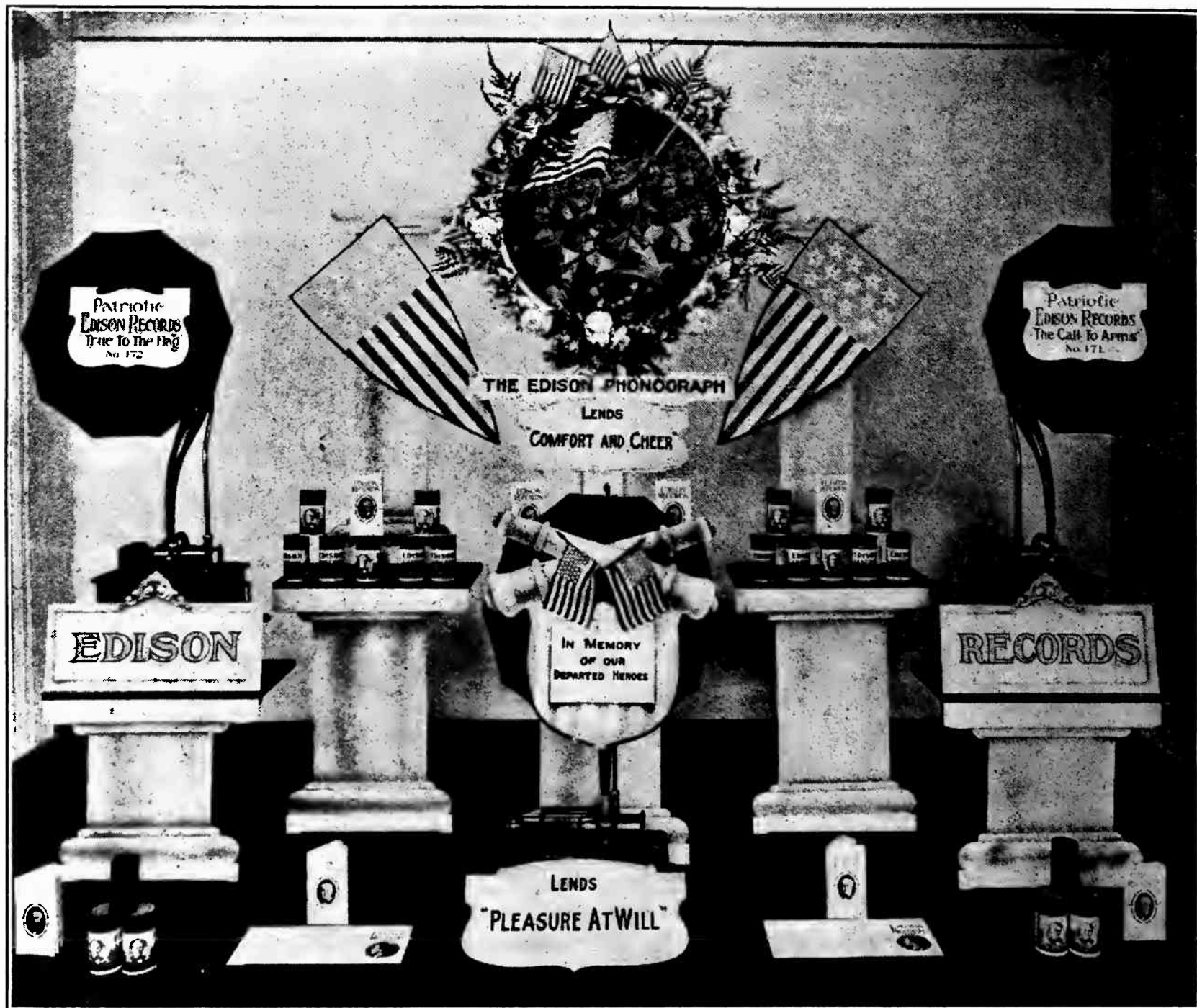
Several complaints have reached us recently from Jobbers to the effect that Dealers have been returning to them for credit, Records claimed defective.

This is positively contrary to our instructions and will not be permitted. Dealers may return *honestly* defective Records—Records that are defective from manufacturing causes, *and not cracked, broken, worn, scratched, or Records with self-made digs in them*—but they must be sent *direct to the factory* where they will be examined and if our inspection proves them defective as to material or workmanship, they will be replaced on an even exchange—*not credited*.

Furthermore, the Records must come forward transportation charges prepaid, and our inspection and decision must be final.

If a Dealer wishes to return such Records (defective from manufacturing causes) to his Jobber on the 10% exchange basis, he is privileged to do so, *after the Records have been listed for one year*, but on no other conditions.

We trust this will be explicit and final.



OUR SPECIAL DECORATION DAY DISPLAY, No. 7-A

Our Special Decoration Display

A patriotic setting that cannot fail to command the attention and respect of any community. Confront the patriotic public spirited citizens with a Window Display that is "patriotic" at the opportune time! The center piece of this Display is an attractive picture of the Union Army in action, with "Old Glory" in evidence. Surrounding this is a handsome wreath of roses, leaves and ferns as a fitting tribute to "the memory of our departed heroes," which subject is neatly lettered on a handsome design of shield and cannon in patriotic colors.

The central reading signs convey the impression that the Edison Phonograph lends "comfort and cheer" to the homes of those who have been robbed of their loved ones through the horrors of war.

Taken as a whole it is a soul stirring setting that will place you foremost in the hearts of your countrymen, old and young, in view of the fact that you have seen fit to honor this national day in so befitting a manner.

At this time we again call your attention to the number of ways and the various sizes of windows in which Edison Displays can be used. We submit five different arrangements on our special Folder (No. 2004) sent on application. Surely one will fit your particular space. We feel that this Display is deserving of your immediate order, and it is imperative that you place your order NOW.

Remember, if you have already purchased Edison Fixtures, you need only order the Display at \$5.

Price for Display 7 A, \$5.00; with Fixtures \$14.00; Price for Display 7 A, S. S. (small service) \$4.00; with Fixtures \$9.00; Extra Parts needed to construct 8 A, \$1.50, either service.



OUR JUNE, "THE MONTH OF ROSES," DISPLAY No. 8-A

Our June, "The Month of Roses," Display

Here we again call to your attention the advantages from an economical standpoint of the arrangement of a second Display from parts of the previous one, which in this instance is No. 7-A.

By merely adding new signs, which call attention to the up-to-the-minute Records, and a little rearrangement you have a beautiful Display suitable for the entire month of June—at the modest expenditure of \$1.50. The parts of No. 7-A which are used in this arrangement are therefore doing double service at one expense, thanks to the unit principle which permits them to be used in so many ways.

Take a good look at the arrangement of this Display, No. 8-A, and see how readily you can push a pedestal this way

or that in order to conform with the size of the space at your disposal.

By all means include the extra parts necessary to construct No. 8-A from No. 7-A in your order for the Special Decoration Day Display (No. 7-A), thus securing two months' up-to-the-minute Display material at an expenditure of only \$6.50.

Our Small Service Displays

At the request of numerous Dealers whose window space is limited, we now offer a Window Display service that will easily accommodate a window four feet six inches in width. These Displays will be arranged from portions of the designs used in our regular service and will be supported by the framework and pedestals now being used in our regular service. However, as this class of windows does not require our full quota of

fixtures, we offer a sufficient assortment for five dollars.

By dividing the service in two classes we furnish and charge for only the necessary designs for a small window, and can furnish those whose window frontage is from eight to fourteen feet more variation and better spaced Displays.

Do not form the conclusion that our present and future regular Displays cannot be contracted or expanded, as this underlying principle will be strictly observed in arranging all future Displays.

We strongly recommend this service to those of our Dealers whose windows are less than six feet in width and three feet in depth.

Please note that the same kind of fixtures are used in this service and *any Dealer who has already purchased our regular outfit and finds he can use the smaller service to advantage, can do so at no more fixture expense.* More proof of the adjustability of our fixtures!

Remember to designate your order by the affix S.S. to the number of the Display.

More "Special Hits"

The selling date of two Records in the July list—Amberol No. 719, "Baby Rose," and 725, "All Alone" was advanced to May 25th, and shipment of them will be made with the June Records, as per Sales Department Bulletin of April 18th. Special printed matter, of course, for advertising the Records will accompany them.

Dealers who have not placed standing orders for "Specials" with their Jobbers should immediately make provision to secure their share of profit from the early popularity of these songs. Needless to say, we are assured from the unusually catchy quality of the songs and from other information at our disposal that they will be "hits." For instance, we quote the following letter sent to one of our recording experts from the executive office of M. Witmark & Sons, publishers of "Baby Rose":

Witmark Building,
144-146 West 37th St., N. Y. C.
March 30, 1911.

"Mr. W. H. A. Cronkhite,
National Phonograph Co.,
Orange, N. J.

My Dear Mr. Cronkhite:

As per my 'phone conversation with you, I herewith enclose a copy of "Baby Rose." If the enthusiasm which the performers exhibit is any indication of the popularity that this number is going to attain, why it is going to be a whirlwind. When you get up here sometime in the near future I would like to have Ernie Ball and some of the other boys sing it for you. Our whole professional staff is after it and it will not be our fault if it does not develop into a big seller.

Sincerely,
Otto Jordan."

WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more and more valuable as time passes. Write for particulars to Thomas A. Edison, Inc., Orange, N. J.

Model "R" for Gem and Fireside Equipment

Gem and Fireside Phonographs equipped with Model "R" Reproducers, instead of Model "K," will now be supplied from the factory on special orders at an advance of \$2.50 list (Canada, \$3.25) over regular equipment (Model "K"), subject to the usual discounts. Where Model "R" Reproducers are furnished as above, the Model "K" will not form part of the outfit.

Model "K" Reproducers will also be accepted in exchange for the Model "R," and an allowance will be made for them in both countries, of \$2.50 list; Dealer, less 40% or \$1.50. The list prices of the Model "R," sold separately, are: U. S., \$5.00; Canada, \$6.50; Dealer, less 40%.

It should be understood that when Gem and Fireside Phonographs are equipped with the Model "R," it necessitates the purchase of a Model "C" to play the two-minute Records. This, of course, applies also where a Model "K" is exchanged for a Model "O."

Dealers who have already heard a Model "R" appreciate what an improvement in tonal quality and volume it offers and will, therefore, lose no time in bringing it to the attention of customers who own machines equipped with the Model "K."

Errata

In an article in the June *Phonogram*, which explains recent improvements in Edison reproduction, it is made to appear that the Model "C" Reproducer is *included* as part of Combination Attachments. The statement is so obviously incorrect that little if any misunderstanding is likely to result, but Dealers are forewarned in case the question does arise.

Recent Supreme Court Decision in Patent Medicine Case Does Not Affect Edison Phonographs and Records, Which are Patented

It has been suggested in some quarters that the recent decision of the U. S. Supreme Court in the case of Dr. Miles Medical Company vs. John D. Park & Sons Company, in which it was held that selling agreements providing for the maintenance of prices upon medicines said to have been made in accordance with a secret process were void, is applicable to the conditions under which Edison Phonographs and Records are sold. There is no basis whatever for any such impression and this decision, instead of adversely affecting the price maintenance system under which these patented goods are sold, serves only to emphasize the fact that while such contracts and restrictions may properly be made with respect to patented goods, they may not be made by parties who do not have the protection of the patents.

This is not the first time that parties selling goods not covered by patents have looked with envy upon this right of the patentee, and have sought to secure its advantages notwithstanding the fact that articles they were dealing in were not patented. In the case of Bobbs-Merrill Co. vs. Strauss (210 U. S. 339) the Supreme Court decided that the owner of a copyright does not enjoy the privilege of fixing a restricted price at which his copyright book may be sold.

The Supreme Court has long since spoken its mind on this topic in the case of Bement vs. Harrow Co. (186 U. S. 70) where, speaking of contracts which provide for the sale of patented harrows at certain specified prices, it stated the law on the subject as follows:

"The provision in regard to the price at which the licensee would sell the article manufactured under the license was also an appropriate and reasonable condition. It tended to keep up the price of the implements manufactured and sold, but that was only recognizing the nature of the property dealt in, and providing for its value so far as possible. This the parties were legally entitled to do. The owner of a patented article can, of course, charge such price as he may choose, and the owner of a patent may assign it, or sell the right to manufacture and sell the article patented, upon the condition that the assignee shall charge a certain amount for such article."

In this patent medicine case, just decided by the Supreme Court, the Court has been careful to emphasize the fact that the rights of a patentee were not in question nor decided, saying:

"The complainant urges an analogy to rights secured by letters patent ——. But whatever rights the patentee may enjoy are derived from statutory grant under the authority conferred by the Constitution. This grant is based upon public considerations. The purpose of the patent law is to stimulate invention by protecting inventors for a fixed time in the advantages that may be derived from exclusive manufacture, use and sale. As was said by Chief Justice Marshall, in *Grant vs. Raymond* (6 Pet. pp. 241-243): 'It is the reward stipulated for the advantages derived by the public from the exertions of the individual, and is intended as a stimulus to those exertions. . . . The public yields nothing which it has not agreed to yield; it receives all which it has contracted to receive. The full benefit of the discovery, after its enjoyment by the discoverer for fourteen years, is preserved; and for his exclusive enjoyment of it during that time the public faith is pledged. . . . The great object and intention of the act is to secure to the public the advantages to be derived from the discoveries of individuals, and the means it employs are the compensation made to those individuals for the time and labor devoted to these discoveries, of the exclusive right to make, use and sell the things discovered for a limited time.'

"The complainant has no statutory grant. So far as appears, there are no letters patent relating to the remedies in question. The complainant has not seen fit to make the disclosure required by the statute and thus to secure the privilege it confers. *Its case lies outside the policy of the patent law, and the extent of the right which that law secures is not here involved or determined.*"

No Place for a Quitter

John Wanamaker, the great merchant prince and an Edison Jobber, on one occasion said:

"If there is one thing on earth that a quitter should let alone, it is advertising. To make a success of it one must be prepared to stick to it like a barnacle to a ship's bottom. Advertising doesn't jerk; it pulls. It begins very gently at first, but the pull is steady. It is like a team pulling a heavy load. A thousand spasmodic, jerky pulls will not budge that load, while one-half the power in steady effort will start it and keep it moving."

The village cornetist, who made his living as a barber, was massaging a patron's face.

"That's a peculiar way of massaging a nose," remarked the man in the chair; "some New York method?"

"That? Oh, no. I was just practicing the fingering of the Second Hungarian Rhapsody."—

Puck.

Sales Tips *and* Pointers

Has it occurred to you that a little talk while demonstrating a Record would stimulate the customer's interest in that particular Record? For instance, instead of slipping Amberol No. 704 onto the mandrel with the laconic explanation, "here's a Victor Herbert Record," wouldn't it increase his interest in the Record to say:

"Here's 'The Wild Rose,' the catch number of Victor Herbert's latest musical comedy success, 'When Sweet Sixteen,' the show Chicago went wild over last February. On tour through the West now. It's heard in the 1st act and at frequent intervals all through the show. A very dainty thing. Like Herbert's music? Most people do; it's so original and different, so wonderfully melodious and catchy, and there's no one can play it like Herbert and His Orchestra. Herbert, you know, is the musical critic of the Edison Recording Laboratory—has been for the past two years. I'll just get you another one of his Records while this one is playing."

No trouble at all to do this if you read the *Monthly* each month, and keep up-to-date on the talent biographies, Record descriptions, etc. And it *does* increase a customer's interest—no question about it. The live Dealer nowadays is able to give a little history of his goods—he *knows* his line and is able to tell what he knows. And, consequently, he sells more goods.

If you are not keeping a supply of blanks on hand for the purpose of demonstrating the home-recording feature of the Edison, you are overlooking one of its greatest talking points. It's the work of a minute, after you have played some Records to demonstrate the musical excellence of the Edison, to insert the Recorder, slip on a blank and speak into the horn:

"Good afternoon, lady! I just want to show you how quickly a Record can be made and how interesting an operation it is. It's no end of fun in the home for young and old, and very often records made through my horn are cherished in long years to come. The cost is nothing to speak of, as the Dealer will tell you."

It's easy to practice a few such phrases and thus demonstrate record making without any embarrassment. A Dealer certainly loses 25% of the force of his sales talk by leaving this home recording feature out.

This is the seasonable time to start canvassing your territory with the home-demonstration-free-trial proposition. The weather is fine, the roads good, the public in general has as much money to spend on entertainment as it ever had, and the method is recognized as the most effective plan of introducing Phonographs into the home *to stay*. It's positively the *only* effective method of reaching the man who entertains an unreasonable dislike or a preconceived notion of what the Phonograph really is. It's the "show me" method and it seldom fails. We can tell you of one Dealer in the East who sold fifty-eight machines in fifty-five days by that method! Now he's got the habit and can't stop it.

Try a week at it during this fine weather and see if *you* don't become addicted to it.

The Dealer who relaxes in his efforts so long as there is one "unamberolized" machine in his territory is guilty of neglect that is positively sinful. It's easier to sell an Attachment than it is a new Machine—no dispute on that point—and, laying aside the difference in immediate profits, the object is the same in each case—the great big profits on Amberol Record sales to an interested, regular customer.

That's why you ought to make a mighty effort to equip the idle machines, to keep everlastingly after their owners. Demonstrate the Amberol Records and make the Attachment Outfit offer *in their homes*. Your Record sales are your steady, your *real* income, so make an extra effort to land those "unamberolized" machines *now*, at the start of the Summer season.

Competition is a bugbear to some Dealers. It shouldn't be; it ought to be a whip and a spur. Competition is the life and impetus of trade. No line of business has ever truly prospered except through it. Edison Phonographs and Edison Records would not be what they are to-day—would not have attained a degree of such superior musical excellence—were it not for competition. Competition produced the Amberola, the Models "O" and "R" Reproducers, the Edison Window Displays, and because of competition, other and still greater improvements in the sound reproduction line will continually emanate from the Edison Laboratory.

Therefore, we say to Edison Dealers, gird up your loins and sail in to beat your competitor to it; for competition kills only the "dead ones."

Keep plugging away at that Promotion Plan; it's a tempting bait to every Edison owner—new owners particularly. Talk it into them and see that they are supplied with a few Promotion Certificates. They are anxious to swell their Record collections, and if they can do it without expense to themselves,—well, they're going to do it, that's all. And wouldn't you? Only, *talk it into them*. And if you are out of Promotion Certificates and literature, get a new supply from your Jobber.

The Four Points of Superiority of the Edison

Everybody's happy when the Phonograph plays



For the baby a lasting diversion—for grown-ups a pleasure that never loses its novelty.



You get in an Edison Phonograph a perfect instrument, one embodying every improvement which Edison has devised.

The EDISON PHONOGRAPH

The Volume of Sound of the Edison Phonograph—just right for the home, perfect in its reproduction, giving just the right value to each kind of music, but never loud, strident or noisy, is an Edison improvement.

The Amberol Records for the Edison Phonograph—records of wonderful clearness and richness, playing four and one-half minutes and offering all of all the best music without cutting or hurrying, are an Edison improvement.

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$12.00 to the Amberola at \$200.00

THOMAS A. EDISON, Inc.,

Amberol Records, 35 cents; Standard Records, 25 cents; Grand Opera Records, 25 cents to \$1.00

Lakeside Avenue, Orange, N. J.

The Reproducing Point of the Edison Phonograph—a smooth, highly polished button-shaped sapphire that never scratches, never needs changing, that brings out the sweet musical tones of the sensitive wax Edison Records, is an Edison improvement.

The sapphire point is a feature of both Amberol and Standard Reproducers.

Thomas A. Edison, Inc., is the new corporate name by which the National Phonograph Co. will hereafter be known.

Home Record Making on an Edison Phonograph—that is, talking, singing or playing into the horn and getting a clear, life-like record of the voice or music of anybody, for the Edison to reproduce, is an Edison improvement.

Ask the nearest Edison dealer to demonstrate this feature of the Edison Phonograph. Also ask your dealer for the latest catalog of Edison Phonographs and Records, or write us.

As a home entertainer are forcibly brought out in our May Double Page Magazine and National Weekly Ad. It is an Ad that will appeal irresistibly to lovers of the family circle among the millions who will see it all month long. This Ad will bring home lovers right in through your very doors, IF YOU LET THEM KNOW THAT YOU SELL THE ONLY PHONOGRAPH THAT OFFERS THESE FEATURES.

The Trade is advised that orders for the initial Window Displays—1A, 2A, 3A and 4A—are still solicited and will be filled as promptly as possible, until notification to the contrary. It should be remembered that these initial Displays were not arranged for any special occasion or purpose—other than to promote the sale of Edison Phonographs and Records—and can therefore be used as well during May or June as in March or April. Descriptions and illustrations of Numbers 1A, 2A and the set of permanent Fixtures were given in the March and April issues of the MONTHLY.

We are beginning to catch up on orders for "Music Master" Horns. By the way, are you carrying any in stock? The Wooden Horn, remember, is a ready seller, not only because of its attractive outlines and general appearance, but because it insures a most decided improvement in reproduction. It softens and mellows and amplifies the sound waves—acts as a sounding-board. The effect is immediately noticeable, and the difference between the "Music Master" and other types of Horns so pronounced as to impress the Phonograph owner at once. You should see that the "Music Master" Horn is immediately brought to the attention of every customer on your mailing list by means of Form 1896 ("Music Master" Folder), and later by a demonstration.

“Tinned Music”

Under the above heading Walt Mason, the famous Kansas poet-philosopher, recently wrote the following editorial on Phonograph music for his *Emporia (Kans.) Daily Gazette*, which article was forwarded to us by S. F. Ricker & Sons, Edison Dealers of that place.

We do not think this article has been widely copied; as a matter of fact, we are positive that it has received but very little consideration from the newspapers—for obvious reasons, of course. It deserves wide publicity, however, for it presents *facts* both humorously and convincingly, and coming from so well known a character is an endorsement of the Phonograph that should be made the most of by Dealers generally.

By this we mean that Dealers who are patronizing the advertising columns of their local newspapers should clip the article and take it to the editors of those papers with the suggestion that it be reprinted. There can be no question but that much local and general good will result and that every editor will be amenable to such a suggestion from a customer. Nor is there any question of the authenticity of the article and, furthermore, we have Mr. Mason's permission to use it in any manner we may see fit.

TINNED MUSIC

(By Walt Mason in the *Emporia (Kas.) Gazette*).

The smart writers on the big newspapers never miss a chance to say something cunning about phonograph music, which they profess to despise, but a good deal may be said in behalf of that sort of music.

When a man owns a good phonograph and a list of good records, he always has a sane and inexpensive entertainment ready to hand. The word “good” should be emphasized in this connection, however, for it is easily possible to obtain a phonograph that will torture a whole neighborhood, and it is this fact which has caused a prejudice against the machine. A man who hears a few tin-panny records played over and over, by the folks next door, begins to wish he had the toothache for a change.

A good phonograph, playing good music, never yet caused a riot. The man who owns it frequently is requested by his neighbors to leave the windows open, so they can participate in the noise, and nobody ever goes gunning for him.

The phonograph habit grows on him, and after a while he'd rather hear a song from the machine than from the original human singer. This fact was illustrated recently when a celebrated chorus appeared in *Emporia*. A local phonograph fan had several records made by that chorus, and enjoyed them. When the organization came to town his wife and other distant relatives insisted that he should go to the concert.

“You enjoy the singing of that outfit through the phonograph so much,” they said, “that you should hear the real thing.”

So he girded his loins and put on his beautiful garments and went to the concert, and had a beastly time. The hall was too hot and he was covered with honest sweat throughout the entertainment. He was surrounded by women who had soaked themselves with perfumery, and who were always whispering or giggling. The seat he occupied was designed by some man who had a grudge against the race, and wanted to break as many backs as possible. Moreover, the singers were so homely that it was a trial to look at them. One had no chin, and another more side-whiskers, and several had bad teeth, and they were always bowing and smirking and making themselves ridiculous.

The phonograph fan was sick of the whole disgusting business before the entertainment had been in progress for fifteen minutes, and would have given \$5 to be at home, but the perfumed women were packed around so close he couldn't get out without stepping on their laps. There was no end to the concert. The singers were anxious to give full value for the money, and they responded to every encore and wailed tiresome songs that made the fan sick at heart. Every time you go to a public entertainment you are exposed to this annoyance. A few people in the audience will like a certain song, and will clap their hands, and stamp and scream, until it is sung over again. They don't care whether you like it or not, they don't care how many may be bored. Utterly selfish, they kick up their racket until they get what they want, like babies screaming for their rattles.

With a phonograph in the house you escape all such disagreeable experiences. You can hear the best songs without having to look at sidewhiskers or bad teeth. There is no tiresome bowing, no responding to encores. If a phonograph singer begins a song that you don't like, you can shut him off with one motion, and nobody's feelings are hurt. You can sit in your favorite chair, with your feet on the mantel, and have no women packed around you like sardines in a box. Under such conditions you enjoy music, and when you are tired of it you can stop the machine, and beat your wife, and break some furniture and have a good time generally.

That the phonograph is abused and ridiculed is largely the fault of the manufacturers. If they would record only good music, and cut out the rag-time monstrosities and the silly talking records, their wonderful machines would enjoy a better reputation, and the policy would pay in the long run.

Out-Door Metal Signs

A number of Dealers have asked us to supply them with weatherproof signs for tacking on barns, fences, trees, etc. We have made inquiries and find that by combining a large number of orders into one order on the manufacturer we can secure a simple but striking metal sign, printed in permanent black on orange, on 38-gauge metal, with the Dealer's name imprinted at following prices:

No. 1—10 x 14 inches			
25	Copies, including Dealer's Name		\$2.00
50	“ “ “ “		3.25
75	“ “ “ “		4.50
100	“ “ “ “		5.75
200	“ “ “ “		11.25
300	“ “ “ “		16.75
500	“ “ “ “		27.75
No. 2—10 x 28 inches			
25	Copies, including Dealer's name		\$2.75
50	“ “ “ “		4.75
75	“ “ “ “		6.75
100	“ “ “ “		8.75
200	“ “ “ “		17.25
300	“ “ “ “		25.75
500	“ “ “ “		42.75

Prices are f. o. b. Orange, if direct shipment; if orders are placed through Jobbers, delivery will be made to latter with goods.

Dealers who are interested should take the matter up at once, sending copy for imprint, which cannot exceed two lines.

If you are interested in receiving Electros of a special and very attractive letter-head design—for exclusive Edison Dealers—drop a line to that effect to our Advertising Department, and full details will be sent you promptly.

Indiana's Governor Makes Records on Edison Phonograph

Governor Thomas R. Marshall, Indiana's Chief Executive, recently heard his voice for the first time on an Edison Home Phonograph. The Records, which were made with the assistance of W. E. Kipp of the Kipp-Link Phonograph Co., Indianapolis Jobbers, were prepared for a banquet held in Peru, Ind.

In order to stimulate the Governor (who is a Democrat) to his best effort, Mr. Kipp first let him hear one of the Edison Records made by the erstwhile leader of his party, W. J. Bryan. Gov. Marshall immediately proceeded to surpass Mr. Bryan's Record and was so delighted when he heard the reproduction of his speech that he acted like a school-boy.

As a further result of the incident Mr. Kipp received Gov. Marshall's permission to install an Amberola in the executive mansion for the entertainment of his family.

Edison Traveler Dies

J. H. Algaier, Edison traveler in Missouri and Southern Illinois, died at the Blessing Hospital, Quincy, Ill., on Wednesday, April 5, from injuries received in falling from the third story window of the Newcomb Hotel the night before. Mr. Algaier had been connected with the Edison organization for a period of two years and had made many friends who were greatly shocked at the news of his untimely end.

Among the visitors at the factory during the first half of April were: F. H. Van Duzer, Port Richmond, S. I.; H. F. Dutcher and Mr. McManus, Nyack, N. Y.; H. G. Stanton of R. S. Williams & Sons Company, Toronto, Ont.; F. H. Putnam of Putnam-Page Company, Peoria, Ill.; O. G. Andrews with J. H. Barney, Jr. & Company, Newport, R. I.; A. W. Toennies, Eclipse Phonograph Company, Hoboken, N. J.; W. E. Henry, Covina, Cal.; Mr. Hewell of Rudolph Wurlitzer Co., Chicago, Ill.; Rudolph Wurlitzer, Jr., Cincinnati, Ohio; E. H. McFall of the National Automatic Fire Alarm Company, New Orleans, La.; Louis Buehn and E. B. Buehn of Louis Buehn & Brother, Philadelphia, Pa.; Messrs. L. L. Goodman, A. B. Smith, C. E. Robertson, G. C. Schnell, of Philadelphia, Pa.; Geo. Weichel of North Wales, Pa.; A. B. Butcher of Camden, N. J., and G. A. Wurtele, Manager Phonograph Department of Gimbel Brothers, Philadelphia.

An Up-to-Date Nursery Jingle

There was a man in our town,
Who was so wondrous wise,
That, though his trade was running down,
He would not advertise.

The shoppers passed right by his place,
But entered not his store;
They moved on, with a steady pace,
Towards his competitor.

He was too dumb to understand
Why all the day long through,
He never had to lift a hand,
Except his nails to chew.

But, finally, a caller came,
The door flew open wide—
He only had himself to blame—
The sheriff stepped inside.

A moral for you herein lies,
So read and ponder well;
Don't advertise—then business dies;
The sheriff tolls the bell.

Suspended List, April 20, 1911 Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

N. Y., Moravia—F. B. Parker.

ILL., Flora—J. E. Camp.

MICH., Crosswell—F. E. Todd.

Sault Ste Marie and all other points—

Byron C. Campbell.

NO. DAK., Steele—W. W. Paige.

MINN., Park Rapids—W. Vanderlip.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, at addresses given or any other address.

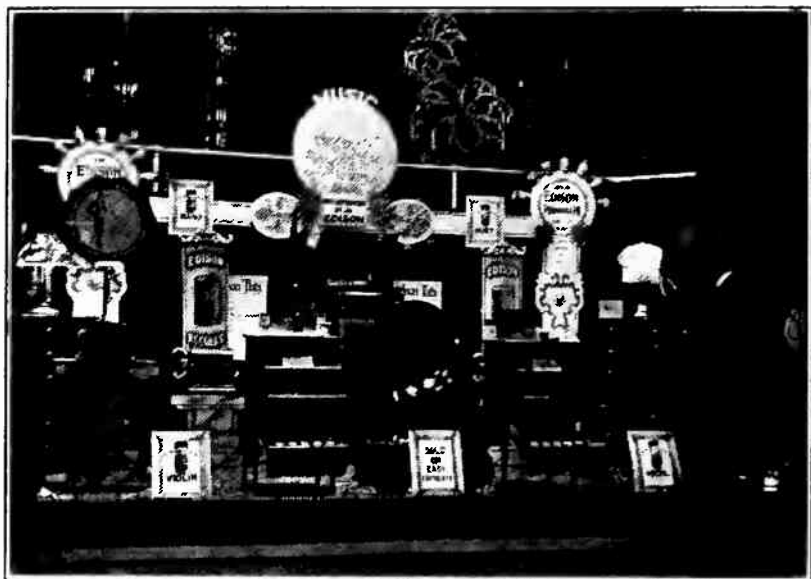
Nine men in ten fail to make the most of themselves; not because they do not have the chance; not because they do not know or cannot find out how; but because they do not care enough about it to make the effort. The one ferment that must be implanted in a man's mind to make him struggle all his life for success is that of ambition. Once get ambition seething in a man's brain and its stands a good chance to make him amount to something. Without that desire to surpass, to get ahead, to lead the whole procession or some division of it, he stands little chance of ever leading anything.—*Music Trades Review.*

Jobbers, Attention!

In Sales Department Bulletin on the "Special Hits" the number of "All Alone" was erroneously given as 723 instead of 725. Dealers' Bulletin quoted correct number.

The Other 13,000

An Edison Window



SHOWING ONE OF OUR INITIAL DISPLAYS IN ACTUAL USE

The window is that of the A. S. Cook Company, Woonsocket, R. I., and, as Mr. Robert C. Peck of their advertising department said in sending us the picture from which the cut was made, "it did not really do the window justice, as it was one of the best we have had, thanks to your artistic design."

The display, it will be noted, was made up of parts of the initial four displays, including the Amberola window, with some Record cabinets, etc., "sandwiched in." This was due to the great width of the window, and is a vindication of our claim for the adjustability of the basic fixtures—that they can be accommodated to a window of any size, large or small.

Have you ever seen a richer, more artistic window? Not, it is safe to say, in the store of any Phonograph Dealer. Who wouldn't pause and study the details of such a window? Who wouldn't be impressed by the fact that the goods shown there represent QUALITY?

Why, one window such as that is worth many times its cost expended in any other avenue of advertising. It is not only a magnificent advertisement, but it is a silent salesman that gets direct results. It convinces the customer even before he is brought into intimate contact with the goods displayed.

That's what Edison Window Displays were primarily designed for—to assist the Dealer in his ground-floor work—to take the vexing problem of designing and arranging clever, attractive windows off his mind.

The above cut shows how well they succeed.

An exceptionally clever ad written in allegorical style by B. G. Foote, Waterford, Wis., recently appeared in the *Waterford Post*. Good work! It is a pleasure to acknowledge such ingenuity on the part of our Dealers.

Eastern Dealers Meet

The first annual meeting of the Eastern Talking Machine Dealers' Association was held at the Café Lion d'Or, New York City, April 12. Reports of officers indicated that the Association is in highly satisfactory condition, financially and numerically, having prospered steadily since its inception, thanks to the aggressive work of its officers. As an incentive to a still greater increase in membership the annual dues of active members was reduced from \$5 to \$3, and of associate members from \$3 to \$1.50. It is expected that the ultimate result of this reduction will be the enrollment of every Dealer of standing in the Eastern States. The meeting was addressed by several representatives of the manufacturers, including Mr. Ora E. Rinehart, Manager Edison Window Display Department. The following officers were elected for the ensuing year: Frank C. Storck, Red Bank, N. J., president; E. T. Glover, Plainfield, N. J., vice-president; A. Lasus, New Rochelle, N. J., treasurer; A. Lustberg, Huntington, L. I., secretary. Next meeting of the Association will be held at the Lion d'Or on June 14.

An illustration of the logic of "sticking to" a "prospect" is displayed by the experience of W. B. Richardson, Tamworth, Ont., Can., whose persistence was displayed in a journey that would appal the average Dealer. We quote Mr. Richardson's own words in the letter in which he advised us the result of the "follow-up":

"You requested me to let you know how I got along with reference to _____, Long Lake. Well, I drove 55 miles yesterday and sold him a Combination Type Standard and three dozen Records. He was highly pleased and he tells me he can make some more sales there. Am very much obliged to you for referring him to me. No mistake in getting an *Edison* machine."

Following card was sent us by Hillman and Peters, Salem, Ore., who had effected the sale to this Edison enthusiast. We think the word "enthusiast" is quite appropriate in this instance:

March 13, 1911.

Dear Friend:

Wednesday evening, March fifteenth at seven-thirty, we will endeavor to initiate one of Edison's latest Phonographs at my home. To eliminate any possibility of your losing your way I might state that my "Roof" is located at one hundred sixty South Fifteenth Street, just off State.

Your presence is desired on that evening and I hope you will arrange your dates for the week so as to enable you to make up a portion of the audience for Edison's best talent.

Your friend,

C. F. WILLIAMS.

What an Edison Window Display Did in One Week

We received the first of the Edison Window Displays and wish to say a word as to what it has done for us. In the first place, as a work of art it certainly attracts attention. The first evening we had it in the window a customer came in to ask prices, etc., on Machines and Records, and as a result we sold him a \$75.00 outfit together with a good assortment of Records. The next person following him also asked prices and was to give his decision next morning. He decided to take a Home with Music Master Oak Cygnet Horn, and as we did not have one in stock with that equipment, immediately placed an order for one, which is due to arrive to-morrow. We have the party's check for \$55.00 for that sale, and the machine is not yet delivered to him. Friday morning we sold a Home Attachment with ten Special Records as another result of the Window Display. Does the new Edison Window Display cost too much? We have heard that some Dealers complain that it does. It certainly has been worth the money to us.

We wish to report that with your valuable assistance we sold the Amberola we had in stock to Mr. T. D. Cheney yesterday and delivered it to his home, which is about four miles in the country. You will remember we wrote you in regard to him as a good "prospect" only a short time ago. He mentioned having received a letter from you in regard to the Amberola. We wish to thank you for any part you had in helping us to make this sale.

We are enclosing one Promotion Certificate. Our sales this week have been one Triumph with Music Master Oak Cygnet Horn, one Triumph with No. 11 Cygnet Horn, one Home with Music Master Oak Cygnet Horn and, last and best of all, the Amberola, and a big sale on Records.—*Ryan & Dame, Tulare, Cal.*

We notice you had one of our letters in the April *Monthly* regarding the young man to whom we sold an Amberola after hearing only two Records. We wish to add that this party was so pleased with his purchase that he came in a few weeks ago and ordered one shipped to his parents, who live on the desert, about two hundred miles from here. Over fifty Records were sent with the instrument.—*C. H. Short Music Co., Pomona, Cal.*

Receipt is acknowledged of a newspaper ad in German inviting the Missoula, Mont., public to a concert on March 8 in the store of the Orvis Music House of that place. Records by Slezak, Jörn and Hennemann are mentioned, to tempt the German music lovers from their homes.

The National Phonograph Company of Australia, Ltd., the Australian branch of the Thomas A. Edison, Inc., have been compelled by demand for greater facilities in handling their rapidly growing business to move their quarters from 340 to 364-372 Kent St., Sydney, N. S. W.

Jobbers' Directory

The address of the Montana Phonograph Company (Parchen Drug Company, Props.), of Helena, Mont., has been changed from 1 South Main Street to 108 Broadway, same city.

The Phillips & Crew Company, of 37 Peachtree St., Atlanta, Ga., have removed to 82 North Pryor St., same city.

James I. Lyons, formerly of 68 Lake St., Chicago, Ill., has removed to 10 West Lake St., same city.

We are just in receipt of the shipment of Window Displays (20 Complete Sets of Fixtures and Displays) and have set up Display No. 1-A in our wareroom. We want to congratulate your Mr. Rinehart on his first effort in this line.

We have succeeded in disposing of the entire first shipment, and are making up another order for ten more, which we will forward you today; and upon its receipt we wish you would forward same promptly to us.

We have no hesitancy in saying that these Displays will be the means of increasing the sales of Edison Phonographs and Records; something in this line has been needed for a long time.

Each Dealer that we have supplied the Displays to we have written to request suggestions; and if received will forward same to you.—*Pacific Phonograph Co., San Francisco, Cal.*

W. H. Goodwin, of the Graves Music Company, Spokane, Wash., recently sent us a copy of the *Spokesman-Review* of that city. In it was a very humorous account of the "canning" of the voices of wolves at the Manito "Zoo" for use in the production of Eugene Walter's famous play, "The Wolf." There was some little objection on the part of Chauncey and Dick (the wolves) to having their voices recorded in that manner and some little danger attendant upon the work, as might be expected.

Mr. Goodwin persisted, however, with such good results, after three hours' work, that three Records were taken, and when tested later were found to be an absolute success, and even louder than necessary; in fact they were so loud that it was necessary to put some cotton in the horn. The Phonograph (Edison, of course) is placed back of the stage behind the scenery, and with the stage in total darkness, the blood-curdling howling of the wolves adds a terribly realistic effect to the duel to death between *Jules Baubien* and *William MacDonald*, the American engineer, in the climax of the last act.

We are credibly informed that at least one Jobber and several Dealers are neglecting to return the Promotion Certificates. We would urge upon the trade the importance of our securing each and every Certificate, that we may complete our files, and we ask also that they be not held for any considerable length of time.

Advance List

Of Edison Amberol and Edison Standard Records for July, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before June 24th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on June 23rd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on June 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before June 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on June 23rd, for delivery on the morning of the 24th. Jobbers are required to place orders for July Records on or before May 10th. Dealers should place July orders with Jobbers before May 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for July, 1911

United States list, 50 cents; Canadian, 65 cents.

715 Kerry Mills' Pawtucket Slide **New York Military Band**

Kerry Mills is one of the cleverest and most successful writers of popular instrumental and vocal numbers of the present day, and no small share of his popularity is due to his delightful barn-dances. This is his latest writing of that type—a vivacious, lively air—and while it was not recorded especially for dancing, rhythm, tempo and volume will be found ideal for that purpose. Publisher, F. A. Mills, New York City.

716 Missouri Joe **Sophie Tucker**

The latest comic song "hit" by Harry Von Tilzer. Missouri Joe was a "hold-up" man who had to be "shown," and the four tuneful verses and choruses of the song relate the story of his hold-up of the fast express, in which after "showing" others, Joe himself was "shown"—and for the last time. Sophie Tucker's recital of the catchy song is characteristic and inimitable. Orchestra accompaniment. Words, Vincent Bryan and E. Ray Goetz; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Company, New York City.

***717 Sweet Old Rose** **Manuel Romain**

Dempsey and Schmid, whose "Garden of Roses" (Amberol No. 434) maintains a wonderful grasp on popular favor collaborated in the writing of this dainty song, in which pretty words and a graceful, engaging melody with a slow waltz movement in the chorus combine to make a first-class love song of the popular type. Mr. Romain is in fine voice and his sympathetic treatment of the pretty number adds to its attractiveness. Orchestra accompaniment. Publishers, Weymann & Son, (Edison Jobbers), Philadelphia, Pa.

718 Down at Finnegan's Jamboree **Charles D'Almaine and Company**

A bright, breezy sketch of wit, mirth and music. Standard Record No. 8146—the popularity of which has kept it in the catalog over ten years—made into an Amberol. New "business"—new situations—new characters—more music—more dancing—more laughs—in the added two and one-half minutes of playing time. This is a "corking" Record.

CAST OF CHARACTERS

IN THE ORDER OF THEIR APPEARANCE

Mrs. O'Brien.....	Steve Porter
Mrs. McCarthy.....	Ada Jones
Finnegan, Host and Master of Ceremonies.....	Steve Porter
O'Grady, Fiddler and Leader of Orchestra.....	Charles D'Almaine
O'Brien.....	Edward Meeker
McCarthy, Winner of the Dancing Contest.....	George Werner

719 Baby Rose **Billy Murray and Chorus**

A coon love song with a delightfully catchy two-step swing all the way through. It is doubtful if any other artist could have made as much out of this clever little song as has Billy Murray. A male quartet assists him in the refrain, the arrangement of which adds much to the attractiveness of the Record. The prediction of the publishers is that "Baby Rose" will be one of the big song "hits" of the Summer season. We share their confidence and in order that the Edison Trade may have the benefit of the early popularity of the song, have advanced its selling date to May 25th. Orchestra accompaniment. Words, Louis Weslyn; music, George Christie; publishers, M. Witmark & Sons, New York City.

* This selection will be illustrated on the cover of the July PHONOGRAM.
(Always specify on your orders whether you want Amberol or Standard Records.)

720 The Mississippi Dippy Dip

Collins and Harlan

Collins and Harlan surely picked a winner when they selected this song. The air recommends it to instantaneous favor—a bustling, swiny two-step that, in the language of the song, “keeps your feet a-sliding,” and demands many an encore. Collins and Harlan sing it in their usual comedy vein and with great zest. Orchestra accompaniment. Words, Ballard McDonald; music, W. Raymond Walker; publishers, Jos. W. Stern & Company, New York City.

721 Montrose March

New York Military Band

This spirited march is an old favorite, very popular in military circles and invariably heard in parades, etc. It is also well known under the more appropriate title of “The Montrose Quick-Step.” We have had any number of requests for an Amberol Record of this march and are satisfied that it has been here played and recorded in a manner that will meet the entire approval of every Phonograph owner. Composer, Cogswell; publisher, J. W. Pepper, Philadelphia, Pa.

722 They're All Good American Names

Bob Roberts

A comic song of a topical character by the popular writers, Jerome and Schwartz, which is making a big “hit” in vaudeville. There are four rollicking verses and choruses to the song, one of which will particularly appeal to the baseball “fans,” and Bob Roberts, whose Standard Records are still among the big sellers of that catalog, is indeed fortunate in his initial choice for the Amberol. His clever rendition of it will be a pleasure to his many faithful admirers among the Edison public.

723 Dixie Gray

W. H. Thompson and Chorus

Baritone solo with chorus. The latest march song, and one that will soon be whistled and hummed all over the country. It possesses that contagious quality which never fails to set the foot to tapping an accompaniment. Mr. Thompson offers a spirited rendition of it and the orchestral arrangement, with bars of “My Old Kentucky Home” appropriately introduced, further emphasizes its engaging measures. This Record cannot fail to be one of the big sellers of this month's supplement. Words, Jack Mahoney; music, Theo. Morse; publishers, Theo. Morse Music Company, New York City.

724 The Prettiest Little Song of All

Charles Daab

Bells solo with orchestra accompaniment. Another favorite number of the Standard catalog (No. 8713, by Albert Benzler) made over into an Amberol. The bells and xylo Records by Charles Daab have set a new standard for reproductions of those instruments. The arrangement includes a clarinet duet with bells obligato, similar to that of Amberol No. 9, “Light as a Feather.” Composer, Belasco; publisher, Carl Fischer, New York City.

725 All Alone

Ada Jones and Chorus

This latest Von Tilzer “hit” has already “caught on” and vaudeville singers are finding it an unfailling encore winner. Among the artists who are using it with pronounced success is Leonie Stephens, the original “Bug-a-boo Girl.” A telephone invitation to her sweetheart by an impatient young miss is the novel theme, which permits of the introduction in the refrain of clever comedy work by Miss Jones and the quartet, reproducing a characteristic trolley-car scene. The chief attractiveness of the song, however, is found in the catchy refrain, which is written in a spirited two-step tempo. The selling date of the Record has been advanced to May 25th, to go on sale with “Baby Rose” as a “special.” Orchestra accompaniment. Words, William Dillon; music, Harry Von Tilzer; publishers, Harry Von Tilzer Publishing Company, New York City.

726 Down in the Old Meadow Lane

Frank X. Doyle

Tenor solo. Mr. Doyle has made many friends among the Edison public by the two splendid numbers he has already contributed to the Amberol list. His fine, mellow voice, his unusually good enunciation and the intelligence and refined taste shown in his singing insured him immediate favor. This Record, a new song by the popular writers, Williams and Van Alstyne, will, we are convinced, add to his reputation. It is a sentimental number, of an old-fashioned style, pathetic in theme, with a slow waltz air unusually appealing. Orchestra accompaniment. Words, Harry Williams; music, Egbert Van Alstyne; publishers, Jerome H. Remick & Company, New York City.

727 Huskin' Bee Medley—Virginia Reel

National Promenade Band

Specially recorded for dancing. That the superior volume and definition of the dance Records played by the National Promenade Band, which was organized and drilled especially to record such numbers, has made a “hit” with the Edison Trade is apparent from the popularity of the three numbers already recorded by that organization. There is no room for doubt but that we made an excellent move in entrusting our dance Records to the National Promenade Band rather than to an orchestra. This number, which is a companion Record to Amberol No. 697, “Virginia Reel,” is a medley of the following favorite reels and jigs: “The Huskin' Bee” (reel); “Lanigan's Jacket” (jig); “Lander's Reel,” and “Poly Trot” (jig). A Record that will appeal to every Phonograph owner no matter what his musical preference may be.

(Always specify on your orders whether you want Amberol or Standard Records.)

728 Steamboat Bill

Edward Meeker

This popular comic song is pleasantly reminiscent of "Casey Jones" (Amberol No. 450) both in the humor of its story and in its rollicking air. "Steamboat Bill" was the game pilot of the "Whipperwill," and the four verses and choruses of the song describe his memorable attempt to break the record of the "Robert E. Lee." This type of song was made to order for Mr. Meeker, and he proves it by his clever, well-enunciated rendition. Orchestra accompaniment. Words, Ren Shields; music, Leighton Bros.; publisher, F. A. Mills, New York City.

729 "Naughty Marietta"—Selection

Victor Herbert and His Orchestra

That the maker of sugared melodies fairly outdid himself when he wrote the charming music of "Naughty Marietta," Herbert's latest and most successful comic opera, now *en tour*, is the verdict of music lovers who have been so fortunate as to hear it. We have already listed two of the gems of the production—the exquisite "Dream Melody" (Amberol No. 683, by Herbert and His Orchestra), and Orville Harrold's famous song, "I'm Falling in Love with Someone" (Amberol No. 542, by Berrick von Norden, tenor). Now we offer the choicest numbers of the opera in one Record, most effectively rendered by Herbert and his brilliant associates, viz.: "Tramp, Tramp, Tramp"; "I Wouldn't be a Convent Maid"; "Dream Melody"; "Marietta Dance with the Marionettes"; "I'm Falling in Love with Someone," and "Italian Street Song." Publishers, M. Witmark & Sons, New York City.

730 The Harp That Once Thro' Tara's Halls

Irving Gillette and Chorus

There is a rare fascination, a penetrating charm, in this representative lyric of the Emerald Isle, one of Moore's most charming and best beloved melodies, that has endeared it to music lovers the wide world over. In his treatment of the number Mr. Gillette again shows himself the artist, and a superbly blended and balanced chorus of male voices supplies a splendid background for his efforts. To accentuate the theme of the song a harp is appropriately introduced in the orchestra accompaniment, and the effect is pleasing indeed.

731 Jesus, Lover of My Soul

Edison Mixed Quartet

The four full verses of this beloved old hymn are here presented in a beautiful setting of solo, duet and quartet singing that will appeal not only to collectors of devotional Records, but to lovers of harmonized numbers of any type. The first verse is sung by baritone and contralto, the second by soprano and contralto, the third by tenor and baritone and the fourth by contralto, with instrumental obligato and the entire quartet in refrain. Organ accompaniment. Words, Charles Wesley; music, J. P. Holbrook.

732 Dear Heart

Venetian Instrumental Trio

Our recording experts consider this the most satisfactory reproduction they have ever obtained of the work of this brilliant trio, whose Records are among the most popular of both Amberol and Standard catalogs. The selection offered is an original and beautiful musical setting of Tito Mattei's well-known song. The arrangement here shown is special for our Records and is not published.

733 Marching Through Georgia

James F. Harrison and Chorus

Another make-over. Henry C. Work's grand old song which will live forever in the patriotic American heart and will remain in the catalog when other Records are no longer memories. The Record opens with a patrol approaching effect, after which the three verses are sung by Mr. Harrison assisted by a male quartet, with fife and drum corps and bugle effects in the refrain, and ends with a patrol marching away effect by the orchestra. "Marching Through Georgia" has been No. 8606 by Harlan and Stanley in the Standard catalog for the past eight years. Its Amberol presentation is indisputably the most elaborate setting ever given the inspiring number on any talking machine Record.

734 Fourth of July at Pumpkin Center

Cal Stewart

It's easy to follow in your mind's eye Uncle Josh's incomparably unctuous narration of the Independence Day celebration at Pumpkin Center. You can see the comical little parade, with the pompous Grand Marshal astride the derelict circus "hoss," the pathetic little band of three "Vets"—Jim Lawson, Abe Sprosbey and Ezry Hoskins—and the "States" represented by as many maidens appropriately garbed; and then the oration at the grove when Deacon Wither-spoon, becoming confused, places Julius Caesar at Vicksburg and Napoleon at Bunker Hill, and the platform collapses, seating Rhode Island in the lap of Texas and otherwise changing the map of the United States; and last of all the salute fired by throwing bricks at an anvil loaded with dynamite! When it's all over you wipe the tears from your eyes and mentally congratulate "Uncle Josh" on being back on "terra cotta" again. Funny? The word doesn't begin to describe this Record.

735 Norine Maurine

Anthony and Harrison

Small wonder that this lovely old ballad with its tender, impassioned sentiment and sweet, flowing melody should have endeared itself to the past generation of music lovers. Contrasted with present day compositions, its superiority is manifest and convincing. The music was

(Always specify on your orders whether you want Amberol or Standard Records.)

written by Eddie Fox, the old-time minstrel leader and violinist, who composed many of the most popular songs and dances used in the minstrel shows of former days. Billy Devere, who wrote the words, will also be remembered by the patrons of old-time minstrelsy. Orchestra accompaniment.

736 The Spring Maid—Waltzes **American Standard Orchestra**

"The Spring Maid," an adaptation of the German operette, "Die Sprudelfee," is considered by many the musical treat of the present season. It is alive with pretty music from rise to fall of curtain. Four of the principal themes of the production, and each one a pronounced "hit," are offered on this Record, viz.: "Two Little Love Bees"; "How I Love a Pretty Face"; "Day Dreams" ("Visions of Bliss"), and "The Fountain Fay." "Day Dreams" will be immediately recognized as the theme of the song of that title, sung as a duet by Marie Narelle and Berrick von Norden for the April list (Amberol No. 662). The rendition is in the customary finished style of the American Standard Orchestra. Composer, Henrich Reinhardt; publishers, Jos. W. Stern & Company, New York City.

737 Not To-Night, Josephine **Ada Jones and Billy Murray**

A happy combination of comedy and melody is this clever serio-comic song, of which the tuneful refrain alone is sufficient to insure its popularity. It goes perhaps without saying that to entrust a number of this kind to the favorite Jones-Murray combination means that the full measure of its possibilities will be extracted. Orchestra accompaniment. Words, Will A. Heelan; music, Seymour Furth; publishers, Seymour Furth Music Publishing Co., New York City.

738 Old Black Joe **Knickerbocker Quartet**

Male voices. We doubt very much if Stephen Foster's pathetic old song has ever received a more effective rendition than is given on this Record. It is a notable addition to the Amberol catalog and a worthy successor to "The Bridge," Amberol No. 708 in the June supplement. The arrangement is new and decidedly attractive and the harmonious blending of voices throughout the number is superb—worthy indeed of this classic among the songs of other days. Publishers, William A. Pond Company, New York City.

739 Three Quotations—No. 2, "And I, too, Was Born in Arcadia" **Sousa's Band**

There is satisfaction for his countrymen—and in the suggestion the alert Dealer will find good advertising food—in the knowledge that while John Philip Sousa and his peerless organization are engaged in a triumphal tour of the world, they can be heard at their best and in the favorite numbers of their repertoire, on Edison Records. This is one of his favorite numbers—a characteristic piece, the second of a well-known suite of his own composition always featured in his programs. The remaining two are No. 1—"The King of France, etc.," Amberol No. 679, and "Nigger in the Woodpile," yet to be recorded. Publishers, John Church Company, New York City.

Edison Standard Records for July, 1911

United States list, 35 cents; Canadian, 40 cents

10501 Meet Me To-night in Dreamland Medley—Waltz **New York Military Band**

A medley waltz introducing the popular airs, "Meet Me To-night in Dreamland" and "Where the River Shannon Flows," both of which are country-wide favorites in both vocal and instrumental form. This number was especially recorded in slow waltz tempo and with generous volume for dancing, and as such should prove a very acceptable offering to the owners of "unamberolized" machines. This medley is a make-over from the Amberol catalog, of which it is one of the most popular dance numbers (No. 639).

10502 Any Little Girl, That's a Nice Little Girl, Is the Right Little Girl for Me **Ada Jones and Chorus**

Another make-over from the Amberol—No. 548—and by the same artists. A melodious serio-comic whose rhythmic swing and energetic "go" won it instantaneous popularity and induced us to advance its selling date as a "Special" in last November's list. It's a heavy and consistent seller in the Amberol catalog and there is every reason to expect a similar reception for it on the Standard. Two verses and choruses are given. Orchestra accompaniment. Words, Thos. T. Gray; music, Fred. Fischer; publisher, Shapiro, New York City.

10503 The Vale of Dreams **Campbell and Thompson**

Tenor and baritone duet with orchestra accompaniment. Another charming love song of a refined type by Johann C. Schmid, writer of "Garden of Roses" (Amberol No. 434) and "Sweet Old Rose" (No. 717 in July list). The theme of the number is a lover's wistful yearning and the melodic setting, particularly in the refrain, is unusually pretty. This number introduces a new combination of voices to the Amberol catalog. Their voices blend harmoniously and

their artistic treatment of this number suggests that further offerings of these two artists will prove acceptable to the Edison public. Words, Charles E. Baer; music, Johann C. Schmid; publishers, Jerome H. Remick & Company, New York City.

10504 Stop, Stop, Stop

Billy Murray and Chorus

This quaint coon song—one of the catchiest of its kind ever written—is one of Ted Snyder's biggest "hits." It is possible to offer only one verse and chorus (repeated) on the Standard presentation, but Billy Murray, assisted by a male quartet, makes a splendid performance of it and there is little doubt that it will enjoy equally as great popularity as it does in the Amberol catalog—No. 648. Murray's dialect in this song is inimitable and his characterization of the amorous wench unusually clever, even for him. Orchestra accompaniment. Words and music, Irving Berlin; publishers, Ted Snyder Company, New York City.

10505 Come, Josephine, in My Flying Machine Ada Jones and Billy Murray and Chorus

Conversational duet with orchestra accompaniment. The captivating rhythmic swing of this popular number seems to lift the listener "up, up, a little bit higher," in the words of the song. In addition, its theme is seasonable and interesting, and the conversation between the aerial voyageurs is crisp and bristling with witty repartee. A chorus assists in the repetition of the refrain. In respect to quality of rendition there is no choice between this Record and its Amberol presentation, but in amount of entertainment—that's another matter, which every Dealer should be careful to point out to his customers. Words and music, Fred Fischer; publisher, Shapiro, New York City.

Foreign Records for May, 1911

(ON SALE MAY 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH

STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

BRITISH AMBEROL (FOUR MINUTE).

- 12299 Coronation March from The Prophet,
Meyerbeer National Military Band
- 12300 Hail King George (Specially written Corona-
tion Song), *E. St. Quentin* Peter Dawson
- 12301 Take Your Girlie Where the Band is Playing,
(Popular Chorus Song), *F. Day* Florrie Forde
- 12302 The Fusilier Patrol March (Banjo), *H. J. Ellis*
Olly Oakley
- 12303 A (K)Night in Armour (Comic Patter Song),
Lorne & Evans Will Evans
- 12304 Heroes of the Mine (Popular Chorus Song),
Will Geddes Stanley Kirkby
- 12305 Bob Down—You're Spotted (Comic Song)
Arthur Osmond
- 12306 Grey Eyes (Popular Ballad), *M. Phillips*
Ernest Pike
- 12307 At the Cake Walk Last Night (Comic Song),
Crosby & Sedgwick George Formby
- 12308 Turkish Patrol (Patrol), *Michaellis*
National Military Band

BRITISH STANDARD (TWO MINUTE).

- 14053 Hail King George March, *E. St. Quentin*
National Military Band
- 14054 Don't Go Down in the Mine, Dad, *Will Geddes*
Peter Dawson
- 14055 Your Eyes Have Told Me So, *Carr Hardy*
Ernest Pike
- 14056 I Don't Want a Girl (Comic Song),
Will Geddes Arthur Osmond
- 14057 I Don't Mind Leaving the Dear Homeland
(Popular Song Chorus), *Stanley Kirkby*
Mellor & Gifford
- 14058 Queen of the Burlesque Schottische (Banjo),
A. Tilley Olly Oakley

GERMAN AMBEROL (FOUR MINUTE).

- 15171 Martha—Marktszene, *Flotow*
Joh. Strauss Orchester
- 15172 Der Hirtenknabe Hypolit, Duett, *Leo Fall*
O. Orsella und E. Borden
- 15173 An jenem Tag—Arie aus der Oper Hans
Heiling, *H. Marschner* C. van Hulst
- 15174 Grisettenlied aus Die schöne Risetete, *Leo Fall*
Erich Schröter

GERMAN STANDARD (TWO MINUTE).

- 16187 Fatima, Türkisches Intermezzo, *W. Meus*
Joh. Strauss Orchester
- 16188 Stallmeister und Clown M. Kettner und J. Dill
- 16189 Bauern-Ländler (Instrumental Quartett)
Lanner-Quartett, Wien
- 16190 Die Schöne Risetete—Ich bin ja nur
Jeanettchen, Lied, *Leo Fall* Grete Ly

MEXICAN AMBEROL (FOUR MINUTE).

- 6131 Botón de Rosa—Chótis, *A. Garcia*
Banda de Policía con Obligado de Saxofón
- 6132 La Noche de Reyes—Jota, *Serrano y Arniches*
Pablo García Bofil, Tenor
- 6133 Tom-Tit—Marcha, *J. Clérice*
Quinteto Instrumental "Jordá-Rocabrana"
- 6134 Un Viaje al Infierno—Canción Popular: lay
2a Parte, *Arreglo de M. Rosales*
Maximiano Rosales, Tenor, y
Rafael Herrera Robinson, Barítono

MEXICAN STANDARD (TWO MINUTE).

- 20368 Granadinas Bezares, *R. Bezares*
Rafael Bezares, Tenor
- 20369 El Borrego Gordo—Corrido,
Arreglo de L. Picasso
Jesus Abrego, Tenor, y Leopoldo Picasso, Barítono

An Antipodean Compliment

I purchased one of your Amberola Phonographs on October 29, 1910, from your agents in Christchurch, A. M. Chivers & Co. I believe it is the first one sold in the Canterbury district.

I must say that it is a most beautiful machine,

the reproduction being incomparably clear and natural in tone. People who have heard it say it is the best ever, let alone being a handsome piece of furniture in itself.

I have 99 of your Amberol Records, besides about 300 Standards.—O. C. Holland, *Clarks-ville, Kaiapoi, New Zealand.*

Edison Italian Records

The below list of Italian Records has been prepared and should be in the hands of Jobbers shortly after this issue of the *Monthly* reaches you. The numbers are all Neapolitan songs and have been pronounced by native experts to be finely sung and recorded.

Of the artists it may be said that both are splendid vocalists. Gina Ardito is well known in Metropolitan circles as an accomplished soprano. Eugenio Torre is a favorite operatic tenor, who has been singing in the United States and Canada for the past three years and has gained a splendid reputation.

Dealers will do well to place their orders at once for a supply of these Records, which go on sale at once, and to advertise them to the best advantage. Prices as usual. Special printed matter.

AMBEROL

SOLOS BY EUGENIO TORRE, TENOR
Orchestra Accompaniment.

- 7508 Chitarrata trista! *Falvo*
- 7509 Si 'sta chitarra, *Nardella*
- *7510 'A partenza d' 'e suldate, *Gambardella*

DUETS BY GINA ARDITO AND EUGENIO TORRE

Orchestra Accompaniment.

- 7511 'O ritorno d' America, *Montagna*
- 7512 Carme! *De Christofaro*
- 7513 'O Carceratiello, *Pappalardi*
- 7514 'A sfurtunata, *Cataldo*

SOLO BY GINA ARDITO, SOPRANO

Orchestra Accompaniment.

- 7515 Santa Lucia

SOLOS BY EUGENIO TORRE, TENOR

Orchestra Accompaniment.

- 20613 'E Cerase, *Montagna*
- 20614 Frauniata, *Falvo*
- 20615 Canzona ggelosa, *Longone*

* Outside of this number the above Records were all accompanied by a Neapolitan Orchestra consisting of violins, mandolins and piano.

Interest yourself in Window Display and interest yourself in the Special Decoration Day Display at once. Send your order to your Jobber now.

Read This, Mr. Dealer, It's Important

Foreign Record business is increasing because Dealers everywhere are waking up to its enormous possibilities. Have you? Do you realize the possibilities of trade among the music loving foreigners provided you can offer them their native songs and music instead of "rag melodies" that they don't understand and won't like?

We have a plan under way to help every Dealer who has any market whatever for Foreign Records.

IT MEANS MORE RECORDS—MORE SALEABLE RECORDS—AND MORE ADVERTISING MATTER TO HELP IN THEIR SALE.

To perfect the plan we must have the name of every Dealer interested and a list of the Records that will "go" best in his territory. So we ask that you fill out the accompanying coupon and send it to the factory, with a letter, if you will, advising us of any class of selections not in the list or of any particular artist whose Records would be unusually popular in your territory. This will give us a better line on the situation and put us in a better position to help you.

A great many Dealers responded to this request, made in the April Monthly; others whom we know to have a market for Foreign Records have not yet complied. If you are one of those Dealers, clip this coupon now—before you forget it—and send it in. Help us to complete our new file and launch the plan at the earliest possible moment.

...19.....

THOMAS A. EDISON, INC., SALES DEPT.
ORANGE, N. J.

There is a demand in this territory for the following Foreign Records:

British	French	German	Italian
Hebrew	Spanish	Swedish	Bohemian
Hungarian	Polish	Mexican	Norwegian
Belgian	Danish	Welsh	Holland Dutch
Portuguese	Argentine	Cuban	Porto Rican
Chinese	Japanese	Hawaiian	Filipine

Any others?.....

(Name)

(Address).....

(Cross out Records for which there is no demand and mail coupon.)

Jobbers of Edison Phonographs and Records

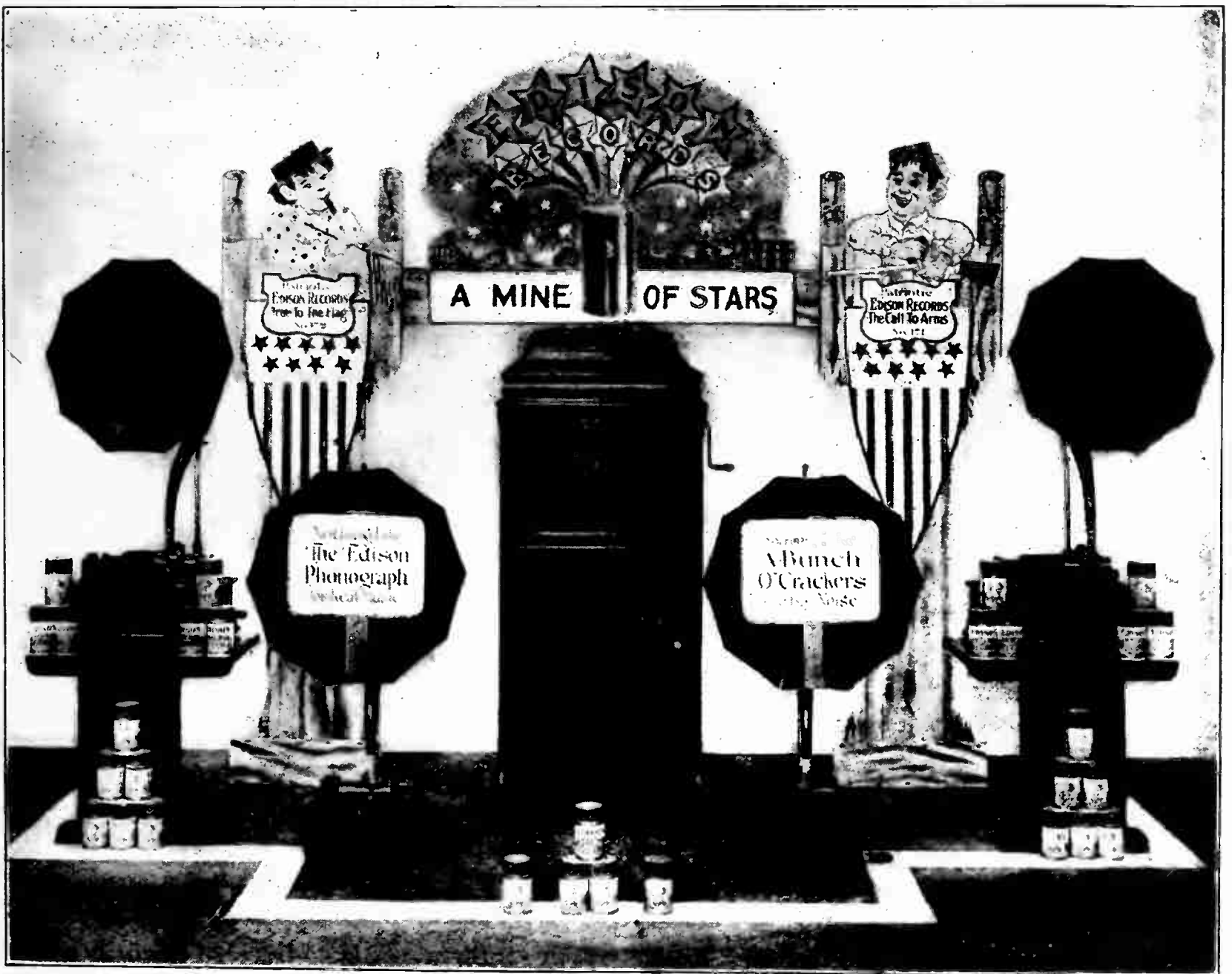
- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eiler's Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- KY., Louisville**—Montenegro-Riehm Music Co.
- LA., New Orleans**—William Bailey.
National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
- Elmira**—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
- Schenectady**—Jay A. Rickard & Co.
- Syracuse**—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
- Pittsburg**—Standard Talk. Mach. Co.
- Scranton**—Ackerman & Co.
Technical Supply Co.
- Williamsport**—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eiler's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd..

The EDISON PHONOGRAPH MONTHLY

OL. IX

June, 1911

No 6



Edison Window Display for Independence Day—No. 9-A

(See Pages 4-7)

The EDISON PHONOGRAPH MONTHLY

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To Teach Vocal Music with the Phonograph

What we consider one of the most important advances made by the Phonograph in recent years is its proposed use by the Siegel-Myers Correspondence School of Music, Chicago, as an aid in the teaching of vocal music through the mails, in much the same way as foreign languages are now taught by the International Correspondence Schools and others.

The literature issued by the Siegel-Myers School is so comprehensive and their arguments for the success of their plan so convincing that it seems strange the Phonograph has not been used for the purpose before.

George Crampton, a graduate of the Royal College of Music, London, pupil of Sir V. C. Harford, Richard Temple, John Millard and Sir Walter Parratt (the latter Master of Music to the King of England), is to have direct charge of the lessons comprising the course.

A brief review of the method of procedure in this new and novel use of the Phonograph will undoubtedly prove interesting to those dealers who are anxious to post themselves about anything pertaining to the goods they are selling.

A copy of the song being studied and a Record of it in Mr. Crampton's voice are sent the student, who upon their receipt, plays over the Record and at the same time follows the score and studies the notes and instructions thereon. This lesson is practised, the student listening to a phrase as Mr. Crampton sings it on the Record and then imitating what she hears. When the song and Record have been thoroughly practised and rehearsed the student sings back to Mr. Crampton on an Edison blank, which is forwarded to Chicago with answers to questions which form part of the course. Upon the re-

ceipt of the Record it is carefully reproduced and studied by Mr. Crampton, who criticises the student's work, makes suggestions, etc., and writes a letter embracing them, which, in time, finds its way to the student, who also gets back her Record that she may understand the comments made by the teacher. When the first lesson is thoroughly mastered the second is taken up, and so on.

The Siegel-Myers people will use the Edison Fireside Phonograph, Edison blanks, hearing tubes, etc. It is probably unnecessary to say that we feel highly complimented at the selection of our instrument for this interesting and instructive work.

"Lost, Strayed or Stolen" Machines

Dealers (particularly those in Kentucky) are asked to keep a look-out for Edison Fireside Phonograph bearing No. 57224-A and equipped with regular black Cygnet horn. Any information as to the present whereabouts of this outfit will be appreciated by the Dealer at whose solicitation this notice is being inserted.

A Dealer in Wisconsin is also anxious to learn the present whereabouts of an Edison Standard Phonograph, No. 380,386, Type "D," which, when last seen, was minus horn and crane, crank and Model "C" reproducer.

Dealers who have not filled in and mailed the coupon referring to Foreign Records which appeared on page 19 of the May *Monthly* are urged to look it up now and attend to the detail without further delay. We are preparing attractive catalogues and supplements for exploiting Foreign Records, (some are ready now). If you have not sent in the coupon indicating the foreign Records in which you are most interested, we want to hear from you quickly.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

JUNE, 1911

No. 6

June 1st Record Return Guide for U. S. Jobbers Only

After June 1st, 1911, United States M to Z Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand Group	AMBEROL		STANDARD	AMBEROL STANDARD				
	Old No.	New No.						
Opera	\$2.00	B-189	40012	B-112	Cuban.....	None	20711	
	1.50	B-190	35005		Porto Rican.....	8511	None	
	1.00	B-192	30023		Swedish.....	None	20548	
Domestic.....		432	10364	Bohemian.....	None	16532		
British.....		12171	13967	Hungarian.....	None	15792		
French.....		17059	18137	Norwegian.....	None	19120		
German.....		15091	16140	Polish.....	None	15687		
Italian.....		7501	20606	Belgian.....	None	18480		
Hebrew.....		10002	21016	Danish.....	None	15800		
Spanish.....		8013	12811	Holland-Dutch.....	None	18472		
Filipine.....		8018	21266	Welsh.....	None	13338		
Mexican.....		6078	20338	Hawaiian.....	11504	20716		
Portuguese.....		5093	19490	Japanese.....	None	12826		
Argentine.....		7112	19784	Chinese.....	None	12786		

OF SPECIAL IMPORTANCE

Don't return any Records during the month of June unless you are in the United States M to Z Jobbers' classification. Don't return any until you are notified of the amount of your Record purchases for April and May, and then only up to 10 per cent. of the total amount of same. Don't return any records listed subsequent to those appearing in the above table, nor any that are cracked, broken, worn, scratched or that contain self-made defects. Don't forget that transportation must be prepaid, and that bill of lading with special form showing how many of each class of Records are being returned must be enclosed. Route shipments to reach Orange via Erie R. R. (A supply of complete forms for the exchange can be had upon application to Orange.)

This month we ask Dealers to carefully read and digest the articles on "Edison Window Displays," (pages 4-7); "Foreign Records," (pages 7 and 8); and "Two Seasonable Specials," (page 8). Pass over the others for the present, if you *must*, but act promptly on the three mentioned. They were written to catch *your* eye—we want "quick action" from you on the matters with which they deal.

Edison Window Displays for June, "The Month of Roses," and 4th of July

The success of Edison window displays has been nothing short of phenomenal. Considering the short time we have been offering them to the Trade, their reception by Jobbers and Dealers has far exceeded our fondest expectations. In Dealers' show windows all over the country, the Decoration Day display was admired by thousands of people—a goodly majority of whom were prospective purchasers of Edison outfits. Every day some particularly enthusiastic Dealer could not refrain from telling us what the displays had done for him.



4TH OF JULY DISPLAY (No. 9-B. SMALL SERVICE)

Further along, we quote from some of these letters—in every case with the willing consent of the Dealers.

However, despite the fact that such a large number of enterprising Edison representatives have taken up this new advertising for our line, there are still a larger number who have yet to learn what a powerful factor it is in attracting the attention of the passer-by whose mind may not be on the purchase of an Edison Phonograph until he sees the machine advertised in this dignified and unusual manner. To these Dealers we say: send us a trial order for a set of fixtures and at least one complete

display. We can safely let the re-orders take care of themselves.

Remember, the Edison displays are constructed on a new principle in window dressing—they are built from the floor up. No hanging from the ceiling, no supporting from the sides, no flimsy display that falls over as the first gust of wind blows through your store. Good substantial, wooden and metal fixtures, pedestals strong enough to support a man's weight, *hand made* signs and designs—clean and attractive, and the whole so simple to construct that setting them up becomes mere child's play—these are the distinguishing characteristics of Edison displays.

Best of all, they can be arranged to fit in every window—large or small. For the benefit of dealers with little window space at their disposal, we have arranged the "small service." Announcement of this special service was made last month. In the descriptive matter which follows both large and small service displays will be covered, to take in every dealer.

THE JUNE "MONTH OF ROSES" SHOWING.

For convenience this display has been numbered 8-A. A neatly lettered card advertising Record No. 704 surrounded by a wreath of dainty pink tea roses and light green foliage, forms the centerpiece. The cards on either side of the center advertise Records No. 709 and No. 10497 in the June list. All pedestal fronts are air-brushed in close imitation of onyx finish. The parts "Edison" and "Records" are nicely drawn and have relief tops. This is an airy, delicate and timely display, one that will fetch commendation wherever shown. It is good right up to July 1st. Don't hesitate about ordering because of the short time at your disposal for getting the display into your windows. No dealer is too far away for us to get the display into his hands by June 20th if his order is placed at once. Ten days' showing would more than pay the cost. If you are one of the Dealers who ordered No. 7-A (the Decoration Day showing) the *extra parts* for No. 8-A can be had for \$1.50 in either service. If, on the other hand, you are a Dealer who hasn't ordered any display thus far, No. 8-A complete will cost you \$5.00 for large service, and \$4.50 for small, with \$4.00 added for small service fixtures (which are good always) and \$9.00 for large.

INDEPENDENCE DAY DISPLAYS.

In two sizes, No. 9-A for large service and No. 9-B for small.

There is one true American day on the calendar and that day is the 4th of July. Upon this day friends and neighbors gather to celebrate the birth of our republic and country folks who haven't seen the city since circus day will be strolling past your store. Thousands of pleasure-seekers flock to the city

which terminates in tinsel stars of rainbow colors. "Edison Records—A Mine of Stars" is the catchy headline that tells its story convincingly at a glance. At each side is a representation of a board fence with huge realistic firecrackers resting upon it. Attractive cut outs show "young America" peering over the fence, one in the attitude of "true to the flag," and the other gun in hand in readiness to fight for his country should he hear "the Call To



OUR JUNE, "THE MONTH OF ROSES," DISPLAY, No. 8-A

days in advance. Now, isn't this *your* opportunity, Mr. Dealer, to *advertise* through your valuable show window? We all know business is inclined to be a little dull in July, but it will be duller if you let up on your advertising! Why not stir things up a bit during the hot summer months? Sales will be easy even in July when quality window display material like this backs up your other advertising.

Display No. 9-A has for a centerpiece, a beautiful night scene. Over the illuminated house tops spreads the light rays of a mine

Arms." Two handsome patriotic shields with silver tinsel stars lend materially to the setting. If you could see this display in reality instead of being compelled to judge it from an unsatisfactory photographic reproduction, we would not need to solicit your order. As the imitation board fence conforms with the grained pedestals, no false pedestal fronts are used. "Nothing like a bunch o' crackers for a big noise" and "nothing like the Edison Phonograph for real music" are two more catchy phrases that will start your audience a-think-

ing. The design as shown is seven feet wide and seven feet high, but it can be contracted as usual. *Only a limited number of these displays have been made. Get your order in early.* Price \$4.00; with fixtures, \$14.00

Now, for the small service, No. 9-B.

Thinking that our small service patrons would appreciate a setting calling attention to Cal Stewart's version of "Fourth of July at Pumpkin Center," we have prepared a highly colored cut out of "the orator" at "Pumpkin Center." Again "young America" is in evidence in the act of lighting a bunch o' crackers attached to the "orator's" coat tail. A handsome shield and two giant crackers with flags complete this attractive setting. If this arrangement is preferred to No. 9-A by Dealers using regular service, it is an easy matter to add pedestals and machines and thereby extend the merchandise setting. Price for No. 9-B in small service \$3.00; with small service fixtures, \$8.00.

In every case complete instructions for setting up and re-arranging accompany each display. We have yet to find the first Dealer who has experienced any difficulty along these lines.

IMPORTANT. Do not delay your order! The 4th of July may seem to be a long way off, but in reality it is upon us. Act quickly and benefit accordingly by being the first in your locality to show these new displays.

A FEW COMPLIMENTS ON EDISON DISPLAYS.

Received our window display and it is fine. We put it in Wednesday and sold two machines from it by Saturday night, and placed another on trial which looks like a sure sale. In addition we have had eight or ten people who were attracted by the display in asking questions, and expect to see them all again because they seemed very much interested.—*Ross & Bray, Holyoke, Mass.*

I am in receipt of your favor of the 20th instant, and will hasten to place my order for the additional displays as outlined in your communication. I already have the set of fixtures and display 1-A, and am anxiously awaiting the arrival of the rest ordered. I have already made two displays from your display 1-A and can no doubt arrange many from the various sets which you are preparing. I consider them the best investment, from an advertising standpoint, that a Dealer can make. With all due respect to other companies who have prepared window displays for their Dealers, I wish to state that those of the Edison Company are the best of any that I have ever seen.—*Chas. D. Blaine, San Luis Obispo, Cal.*

I have just erected our first Edison window display. To say that I like it immensely is too mild. I know it will effect sales for us. Some time ago, I had rather a unique display of my own which I think is quite original. I took an Edison Home Phonograph all apart, even to the reproducer, and spread all the pieces on the floor of my show window with a sign reading "Come in next week, and hear this Phonograph play." They came in all right, curious to learn whether I could put the parts together again. When I assured them I could, it was only natural that they thought me a pretty good repair man. So, you see, the window accomplished a double purpose.—*E. G. Bassett, Bristol, Conn.*

The displays are very clever and fill a long felt want especially among Jobbers and Dealers who have only ordinary size windows.—*Ackerman & Company, Scranton, Pa.*

I am sure these window displays will be a good thing for Edison Dealers, and no doubt many will avail themselves of the opportunity to secure such good material at such reasonable cost. I enclose an order for the complete service, and anxiously await the arrival of the first display.—*C. G. Nelson, Saskatoon, Sask.*

We appreciate your window displays and the advantage to be gained by the Dealer through their use. If the Trade could be induced to keep Phonograph displays in their windows constantly and change them from time to time, in our estimation it would be the means of doubling or trebling their business.—*Denver Dry Goods Company, Denver, Colo.*

We wish to say that your window displays are, in our judgment, decidedly superior to any we have previously seen, and we believe that they will do the business a considerable amount of good.—*Eilers Music House, Seattle, Wash.*

Factory Visitors

Among those who called at the factory during the past month were: W. E. Henry, of Covina, Cal.; Rudolph Wurlitzer, Jr., Cincinnati, Ohio; Mr. Uhl, of the Wurlitzer Company, Chicago, Ill.; E. H. McFall, National Automatic Fire Alarm Co., New Orleans, La.; Louis Buehn and E. E. Buehn, of Philadelphia, Pa.; Newton Bacharach, of N. Snellenburg & Co., Philadelphia, Pa.; D. N. Shultz, Shultz Bros., Omaha, Neb.; E. F. Ball, of Ball-Fintze Co., Newark, Ohio; A. W. Toennies, Eclipse Phonograph Co., Hoboken, N. J.; L. E. McGreal and Miss Gertrude Gannon, of Milwaukee, Wis.; W. H. Nesbitt, of Fletcher Bros., Victoria, B. C., Can.; J. C. Roush, of the Standard Talk-in-Machine Co., Pittsburg, Pa.; L. C. Wiswell, of Lyon & Healy, Chicago, Ill.; H. C. Lansell, of the Blackman Talking Machine Co., New York, and H. L. Terry, Sayville, L. I., N. Y.

Foreign Records

The coupon inserted on page nineteen of the May MONTHLY brought us a large number of letters from Dealers who professed a serious interest in the foreign Record situation. However, we know there are still a larger number who have not expressed themselves on the subject. It is to such Dealers that this article is particularly addressed—others should read it as a matter of posting themselves on this most important detail of the Phonograph business.

A glance at the census report for 1910 reveals the fact that a very large percentage of our population is foreign born, and it naturally follows that the same percentage speaks a language other than English. What are you doing, Mr. Dealer, to appeal to these people who want Records in their mother tongue?

There are probably hundreds of Dealers who wouldn't think for a moment of failing to order at least one each of all Records in our new Domestic Supplements, yet it is probably safe to say that at least half of this great number give no consideration whatsoever to the Records in our new foreign supplements, notwithstanding that there are thousands of prospective Phonograph purchasers who would be interested in nothing else.

It should be borne in mind by Dealers that foreign instrumental selections—particularly those on Amberol Records—are just as saleable even to English speaking people as those which appear regularly in our own supplements. In a majority of instances, no announcements appear on them and if it were not for the fact that they are packed in boxes containing foreign labels, the public would never know that they came under the classification of foreign Records. A number of Dealers recall the success of German Amberol Record No. 15161, "Ei du schone Schnitzelbank" and probably figure that this one selection was an exceptionally fine one specially selected from one of our German lists because of its desirability. Yet, it was simply one of several comprising a recent German list—the others were undoubtedly just as saleable particularly in a community which numbers a few hundred German speaking people in its population. And where is the community which doesn't number at least that many?

Up to the present time, Jobbers, Dealers and all of us were content to accept whatever foreign Record business came our way in the ordinary course of events. The receipt of a number of letters from Dealers who were really anxious to do the maximum business in Records

of this class, convinced us that we must take the matter up aggressively, and push it for all it is worth during the next twelve months, at least. To that end, we have begun the preparation of an entirely new series of foreign Record Catalogues and Supplements. Three are ready now—the German list, Form 1955, the French, Form 1970 and the Hebrew, Form 1971. Separate forms for all other languages are coming along rapidly and will be ready soon. In addition, letters have been issued to all Edison Jobbers asking their co-operation in the matter of properly exploiting foreign Records.

Those Dealers who mentioned on the coupon that they were interested in German, French or Hebrew selections have received letters and samples of the catalogues. Those who did not return the coupon haven't had samples of the forms or copies of our special letters referring to them, because it seemed as if they were not sufficiently interested to ask for this help.

One of the best letters we received following the issuance of the German Catalogue was written by the Petmecky Company of Austin, Texas, under date of May 12th. It reads in part as follows:

"We thank you very much for the German Catalogue and according to our threat are sending our order to-day to the Houston Phonograph Company for the complete list of German Amberols.

"This new catalogue is going to be a great help and we are going to try and make our stock of Edison German Records as active as our Mexican stock—the quickest turning goods we have in our store. As soon as we get the Records ordered, we shall issue a mimeograph letter to all our German customers cracking up these Records and include a catalogue with it. We shall also make a list of 100 German farmers (nearly all are prosperous and will buy if interested), send each one of them a letter every week, including some appropriate advertising matter, and at the end of two or three months see just what percentage of these people we sell. There is a perfectly immense field in the foreign population—they are the very easiest of all to sell, and we shall do our very best to put the Edison within the reach of all.

"It may interest you to know how our Edison business has increased within the past few years. Approximately three years ago we carried about 500 Records, and perhaps three or four machines. We now have something like 15,000 Records and 40 machines on hand and our stock turns oftener now than it did three years ago."

Here is an example of a Dealer with the right idea. Do you suppose for a moment that any German Record business is going to get by the Petmecky Company from now on, if they can help it? Decidedly not. Note their statement that "there's a perfectly immense field in

the foreign population—they are the very easiest of all to sell.” They *know* whereof they speak, having had experience in the selling of foreigners before.

On the other hand, we recently received a letter from a Phonograph owner in Chicago—a gentleman of German birth who was induced to buy an Edison Phonograph as a result of the follow-up by one of the Chicago Dealers of an inquiry produced by an Edison back cover advertisement in the *Saturday Evening Post*. This is the part of the letter which we think should be of interest to every Dealer who contemplates the handling of foreign Records in any quantity:

“We bought an Edison Home Phonograph right after we received your first letter. Since we have had the machine in our home we have enjoyed many pleasant hours. We are so well pleased with the Edison that we would not want to be without one, although until about three months ago we could not be persuaded to buy a talking machine. But, when we heard an Edison at a friend’s house, the clear and pure tones of your machine, its simple operation, the making of home Records, etc., we were so impressed that we changed our opinion and the next day a letter was on the way to you asking for information. We need only a few more Records to have half a hundred. I enjoy the German Records ‘*swie*.’ It makes me feel fifteen years younger when I hear the Berliner dialogue (my home) which I have not heard in fifteen years, and I don’t have to tickle myself either when I hear the witty jokes of my Berlin ‘*An der Spree*.’”

Jobbers are now enthused to the point, we think, where Dealers can induce them to stock at least the Amberol sections of our foreign catalogue. Frankly, we do not advocate every Dealer carrying every foreign Standard Record in stock, because there are too many of them. However, we feel that the Amberol sections should find a place in the stock of every enterprising Dealer who is in the business to stay, and to get all he possibly can out of it. Look up your copy of the May MONTHLY and send us the coupon on page nineteen without further delay, if you haven’t already done so. Write a special letter, if you like, telling us the selections in which you have a particular interest and how we may assist you to do more business in foreign Records than you have ever dreamed in the past of doing. But whatever happens—don’t pass this matter over now without giving it at least some consideration. Now is the time to put your stock in shape for the Fall. If foreign Records are missing from it, they are just what you should think most about.

Two Seasonable “Specials”

After the August list had been made up we decided to list the two songs mentioned below as “specials” because of their already wide popularity, and the fact that they are both seasonable selections. In each instance the words and music are by composers the mere mention of whose names is a guarantee of cleverness and tunefulness. The publishers of both numbers are vieing with each other in the advertising of them through music trade journals, and in the securing of artists to sing them.

To insure their being placed on sale as expeditiously as possible, arrangements are being made to ship them via freight with the six new Harry Lauder Records announced on another page of this issue. It is our intention to handle orders as rapidly as possible after June 1st, beginning in the usual way with orders from the far West and working East. Jobbers and Dealers are to be permitted to open the sale on the Records just as soon as they are received.

Any dealer who omits ordering heavily on both selections will simply be admitting that he doesn’t care to do business “during the hot spell.”

The usual supplements and hangers are being included with shipments to Jobbers, and Dealers should insist upon receiving at least a hundred or so of the former and one of the latter with *their* Records.

775 Any Girl Looks Good in Summer (*Phil Schwartz and Harold Atteridge*)

Walter Van Brunt and Chorus

One of the most popular of the Summer songs, and deservedly so because of its clever words and tuneful melody. This is Mr. Van Brunt’s first Record for our catalogue. His choice of song for his debut is a happy one. Fortunately also is the song to have Mr. Van Brunt’s interpretation in its presentation to the great family of Edison Record admirers. In the chorus, he has the able assistance of a male quartette composed of Messrs. Bieling, Murray, Porter and Hooley, and Miss Elizabeth Spencer, who, because the song seemed such a splendid one, insisted upon helping record it. Of course, everyone was delighted to have her and her efforts which add greatly to the pleasing effect. Orchestra accompaniment.

778 Summer Days (*Al Piantadosi and Joe McCarthy*) **Billy Murray and Chorus**

Here is undoubtedly the biggest, distinctive summer “hit” since “In the Good Old Summer Time,”—a catchy, “whistling” tune that will stick until after the snow flies. “Strolling with your girl where the waves are rolling, canoeing, always something doing,” and so on through mountains, baseball, ballooning and even up against soda fountains! “Billy” says it is “some song” and that he’s “strong” for all the things it tells about, so naturally he entered right into the spirit of the occasion when making the Record. We consider it one of his best efforts, and his many friends will undoubtedly share our enthusiasm. Orchestra accompaniment, with Messrs. Bieling, Porter and Hooley assisting in the chorus.

Our Striking Magazine Advertisement for June



The EDISON

Your enjoyment of the Edison Phonograph is *complete*. For Edison has not left one thing undone. If your purchase is an Edison, you never have to say or think, "if we had only bought an Edison we might have had

Amberol Records

—four-and-one-half minutes of continuous playing, all the verses of every song, the complete composition on instrumental selections—the best of every character of entertainment and *all* of it."

You never have to say, "if we had only bought an Edison we might have had exactly

the right volume of sound for our home

instead of enough noise for a concert hall."

You never have to say, "if we had only bought an Edison we

PHONOGRAPH

might have had the perfect lifelike purity of tone resulting from

the Sapphire Reproducing Point

which does not scratch or wear the record, never wears out or requires to be changed." And most of all you never have to say, "if we had only bought an Edison we might have been able to

make records at home

—to record and reproduce the songs and stories of every one of us, and of our friends and neighbors."

If you would make your purchase of a sound-reproducing instrument "regretless" it must be an Edison, that you buy.

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Ambassadors at \$200.00. All at the same prices everywhere in the United States.

Edison Amberol Records \$.35
Edison Amberol Records (play twice as long) .50
Edison Grand Opera Records \$.75 to \$2.00

Go to the nearest dealer and hear the Edison Phonograph play Edison Records and Edison Amberol Records. Get a complete catalogue from your dealer or from us.

THOMAS A. EDISON, Inc.
Lakeside Avenue, Orange, New Jersey

Kaiser Speaks Through Phonograph

A very interesting German lecture was given in the high school auditorium Thursday night by Professor Campbell of the University of Kansas. The large room was filled comfortably with an appreciative audience. Professor Campbell brought with him a number of fine phonograph selections, among which was a speech by the Kaiser, Die Wacht am Rhine, and others. Some of the people in the audience were born in the Fatherland, and delighted heads could be seen nodding in time to the music.

Professor Campbell taught English in the German schools and had many interesting stories to tell of the life and the people.—*Leavenworth, Kans., Times*.

Still another girl, whose chum had quite a romantic courtship, utilized a Phonograph in a novel way. She wrote out a little story of the romance, went to a shop where Records are made, and read it in for an impression. Just before the guests were invited in to the dinner she asked them to listen to a true tale by Dan Cupid, and the whole love story was told by the Phonograph and substantiated by the blushes of the happy bride-to-be.—*Louisville Herald*.

Albert Spalding, the Violinist, Abroad

Albert Spalding, the young American violinist, four Records by whom appear in our Amberol catalogue, is on a triumphal tour of Europe where critics are writing in glowing terms of his talents. A writer in Paris *Figaro* says of him: "This eminent artist, by his magnificent interpretations, ranks himself among the greatest masters of music!" "Mr. Spaulding, the violinist, won a most wonderful success in Feurich Hall," we read in the Leipzig *Leipsiger Zeitung*, "he possesses a most extraordinary and capable mastery of the violin, and, above all, in his playing drew from his instrument the spirit of certain success and heartfelt joyousness, thus succeeding in endearing all his audience to him."

It is announced that Mr. Spalding will again take up concert work in this country in the early Fall. A list of the Records he has contributed to the Edison catalogue follow:

- 177 Polonaise in D Major.
- 203 Hungarian Dances—G Minor and A Major.
- 217 Garden Melody.
- 290 Gypsy Airs (Sarasate, Op. 20).

Change in Management of London Office

Just as soon as the necessary arrangements can be made Paul H. Cromelin, formerly Vice-President of the Columbia Phonograph Co., will succeed Thomas Graf as the representative of Thomas A. Edison, Inc., in Great Britain and Ireland. This change in the management of our London office has been made at the repeated solicitation of Mr. Graf. It will be recalled that Mr. Graf formerly had charge of the European field, with headquarters in Berlin. When John R. Schemerhorn resigned as

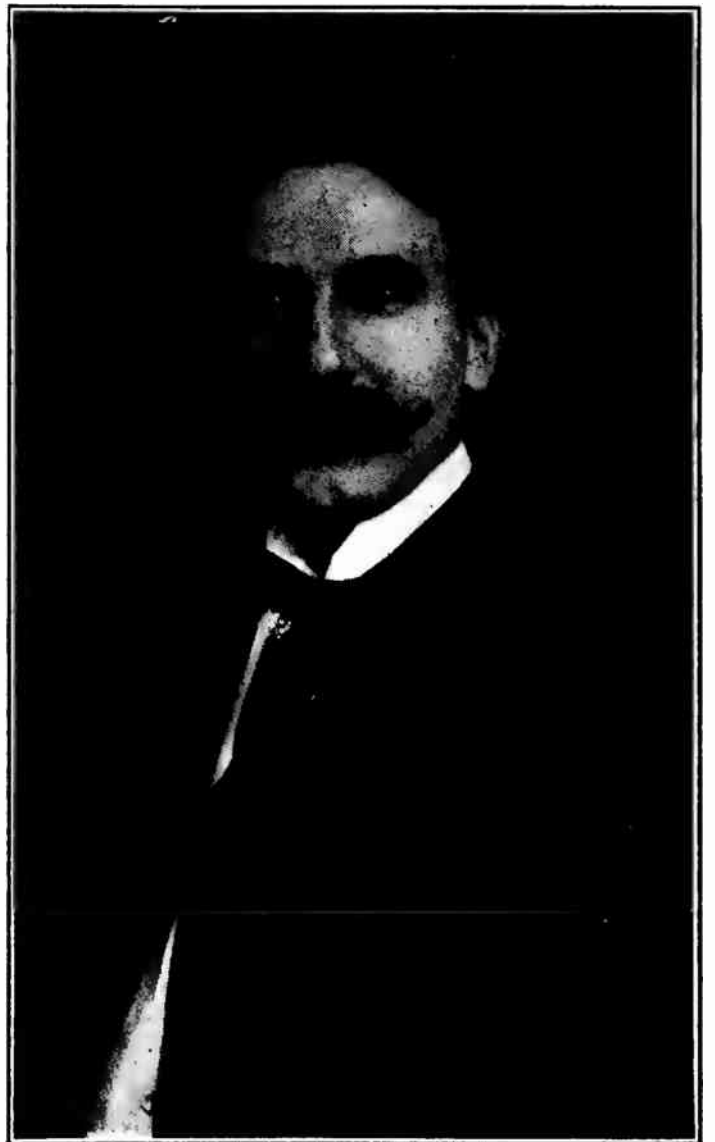
pared to the expected development of the next few years. The Phonograph, moving picture machine and films and the Edison storage battery are all expected to do a greatly increased business as time passes. Mr. Graf will turn over the London office just as soon as Mr. Cromelin reaches England, which the latter expects to do some time in June.

Mr. Graf is one of the oldest employes of Thomas A. Edison, Inc., and one of the most valued. He has been identified with the Edison interests for many years. He is thoroughly informed about Edison goods and policies. He is eminently fitted by birth, business training



THOMAS GRAF

manager of the London office, and returned to Orange, Great Britain and Ireland were added to Mr. Graf's jurisdiction. By spending part of his time in London and part in Berlin, he has been able to so largely increase the business at both points that it has grown beyond the physical limitations of one man to keep pace with it. A division of the work would have been necessary sooner or later, but Mr. Graf brought about the change at this time by urging that he be permitted to give way to some one in London and be allowed to give his entire time to the European field. While the present Edison business in Great Britain and Europe is large and is rapidly growing, it is small com-



PAUL H. CROMELIN

and ability to continue to fill the position of European manager. With more time to devote to the European field it is expected that he will greatly develop our business on the Continent.

Mr. Cromelin resigned from the Columbia Company on April 30th, and entered the employ of Thomas A. Edison, Inc., on May 1st.

While Mr. Cromelin will be the managing director of the Edison interests in Great Britain, he will give his special attention to the Phonograph, and also the moving picture business, which is growing rapidly. He will devote a great deal of his time to the development of the Edison storage battery in the United King-

dom. The exploitation of these specialties alone in a manner which the corporation desires will open up a field of activity, rich with promise.

Paul H. Cromelin is one of the best known figures in the talking machine trade. His advancement from one position of importance to another and his final election as a director of the American Graphophone Co. and Vice-President of the Columbia Phonograph Co., General, have been steady and deserved. In recent years he has been regarded as one of the commanding men in the American trade, whose accomplishments, pleasing personality and general fitness have been recognized by everybody with whom he came in contact, irrespective of partisan business affiliations.

He was born at Washington, D. C., February, 1870. As a graduate of the Washington High School he entered the service of the Second National Bank of that city as messenger when sixteen years of age, rising through every grade until he became receiving teller of the Lincoln National Bank, of the same place, which he assisted in organizing. In the interim he began the study of law, specializing on the practical science of banking, finance and economics, and in 1891 he graduated from the Columbia University, standing third in a class of sixty-nine, being one of the three leading men receiving honorable mention. Two years later he was admitted to the bar, and later was tendered and accepted the position as Chief Accountant of the Columbia Phonograph Co., General, and Secretary of the American Graphophone Co., assuming the duties in June, 1896.

Then followed his rapid promotion to manager of the Washington office, going from there to St. Louis as manager, in which capacity he traveled the South and West, opening new agencies and establishing connections in the principal cities. A short time subsequently he was instructed to proceed to Europe, when he was appointed director of the Berlin office, with exclusive control of the Columbia Co.'s business in Germany, Austria-Hungary and Russia, and in this capacity, during four years, became thoroughly familiar with the talking machine business in Europe. He was one of the organizers of the American Chamber of Commerce in Berlin and chairman of the Committee on Organization.

Mr. Cromelin managed or participated in many important trade agreements in furtherance of the interests of his company, and of the entire trade, for that matter, in connection with copyright legislation in Germany, the United

States, Great Britain and Mexico. In February, 1903, Mr. Cromelin was chosen an official of the Columbia Co., as mentioned above. He was manager of the company's exhibits in the St. Louis World's Fair.

Mr. Cromelin's negotiations with the leading operatic artists of Europe, whereby their services in connection with laboratory recordings were secured by his company, is only another field of activity in which his talents and ability have shown conspicuously, as he was eminently successful in the work. As a diplomat in legal and commercial matters he has few, if any, equals in the trade, either here or abroad.

This recapitulation means that Mr. Cromelin is eminently fitted to fill his new position with Thomas A. Edison, Inc.

The Phonogram

The July 1911 issue of the New Phonogram will celebrate the seventh anniversary of its birth. We smile now as we look back and think how enthusiastic—yes, almost scared—we were when the total edition ran up to 75,000 copies. Little did we realize that in three or four years the circulation of the form would jump to a half million and beyond! Yet that is the way the little publication stands to-day—over 500,000 copies going out every month to Edison owners all over the civilized world. Most dealers have used it so persistently that its discontinuance now would be little short of high treason. And, we have no thought of discontinuing it. We simply want to work out a little plan that will make it possible for *every* Dealer to use a number of copies regularly, each with his own imprint on the back cover. Heretofore, for printing reasons we have been compelled to refuse orders for less than 500 copies imprinted. However, arrangements have recently been perfected that will enable us to imprint *any* quantity from 100 up.

If you are a Dealer who has hesitated in the past about placing a standing order for Phonograms because you could not secure them with your imprint nicely printed on the back page, there is no reason now why you should be without the service.

The mailing of the Phonogram to Edison customers each month is an evidence of enterprise on the part of the Dealer and a favor which Edison owners thoroughly appreciate. We know this to be the case because so many owners have told us so in letters we get from them at frequent intervals.

Foreign Cut-Outs

The Trade is advised that we have no more masters or moulds of Spanish Standard Record No. 12001, Italian Standard Record No. 12510 and German Standard No. 15027. Therefore, as soon as our present stock of these selections is exhausted they will be considered as cut-outs.

The Other 13,000

W. H. Hobson, of Medford, N. J., the Dealer who returned the first promotion certificate, has sold 14 machines through this plan.

Fred Reed, our Norman, Okla. representative set up an Edison window display in his store one Saturday morning during the past month, and sold three machines by night. He wrote in that he was "tickled all over," and says "Saturday evening the sidewalk was packed with admirers."

J. H. Barney, Jr., & Co., at Newport, R. I., have added a small monthly calendar to the good things they have issued from time to time for advertising Edison goods. It is on heavy stock with imitation leather face printed in gold, and makes a most attractive and useful souvenir.

One morning the mail brought us a bill from our enterprising representative in New Ulm, Minn., Eugene A. Pfefferle, which was itemized as follows:

Advertising to date.....	\$275.00
Stationery, circulars, etc.....	57.00
	\$332.00

We couldn't recall having contracted for any such expenditure, and were on the point of telling Mr. Pfefferle so, when we discovered he had inscribed on the bottom of the invoice:

Rec'd. payment in full by cuts and advice furnished, also good machine and Record profits.

Wash Wayne Lodge, No. 8, had quite a nice gathering of members and their friends at their open meeting held in their hall at Mississippi and Chouteau avenues recently. A novel entertainment was gotten up by Bro. C. A. Kleinhans, who furnished an Edison Home phonograph for the occasion. The selections were simply fine, and seemed to please all, and by special request some records were played the second time. This goes to show how easily it is for Lodges to have an evening of pleasure with a phonograph, at little expense, and there are many phonograph owners among the members of the O. M. P.—*Official Journal, Order of Mutual Protection.*

[Mr. Kleinhans is the enterprising Edison Dealer at 2316-18 Chouteau Ave., S. Louis, Mo.]

The following advertisement written by B. G. Foat, the Edison Dealer at Waterford, Wis., attracted considerable attention upon its appearance in the Waterford Post recently. Incidentally, Mr. Foat tell us that it brought results.

AND IT CAME TO PASS

Once upon a time a man came to a dealer and said: "I want an Edison Phonograph," and the dealer said: "I have it not, but behold! I have here a wonderful machine." The man protested, but the dealer persisted and in the end had his way. The man said: "I know naught of this wonderful machine, but I take your word therefor." And he paid the dealer much gold and went his way.

And lo! One day it came to pass that the wonderful machine was tried and found wanting, and it played no more. And the man waxed exceeding wroth, and went to P. G. FOAT'S STORE and got him an EDISON PHONOGRAPH and was happy.

Chas. C. Ward & Co., Edison Dealers at Middlesex, Vt., have lately done some excellent advertising work in our interests. What they call "an all-in-a-nutshell letter," deserves special mention. It refers to the new Records for four months, the combination attachment outfit, wooden cygnet horn, and the promotion plan—hence its name. Another of their letters is so good that we reprint it in full:

You should get in this same mail a package full of information about the latest Models of Edison Phonographs, and believe us when we say that a FREE TRIAL of any one of these wonderful outfits it to be given you without one cent of expense.

There have been far greater improvements on these leading instruments the past year than any year previous since we began in the business. Look over the forms carefully and see about the Four-Minute Records, Cygnet Horns, and so on through the lists of improvements until you run through the books.

A very important feature is that all our machines and records are new; nothing on hand that was bought longer than a month ago. Your credit is good with us and we do not require cash down should you desire to keep the outfit after a FREE TRIAL.

Our terms are the most liberal and we can now refer you to over 1,000 satisfied customers, nearby people that you know. Having been in the Phonograph business for the past six years we are in a position to know the best and how to serve you.

If you want to know the whole thing about our great proposition for 1911 simply sign the enclosed postal and return today. It will bring you the best news you have had this season and you will never regret it. Do it now. IT DOES NOT COST ONE CENT.

A Stroud farmer on route one, has taken out a patent on an electric motor fastened on a cow's back, the electricity being generated by a dynamo attached to the cow's tail, says the Stroud inventor. It strains the milk and hangs up the pail and strainer; a small Phonograph accompanies the outfit, which yells "So!" when the cow moves; if she kicks a hinged arm catches the milk can and slams her over the head with it.—*Lincoln County (Okla.) Journal.*

The Salesman's Creed

By Elbert Hubbard.

- I BELIEVE in the Products I am selling, in the Firm I am working for, and in my ability to get results.
- I BELIEVE that an honest proposition can be sold to honest men by honest methods.
- I BELIEVE in working, not waiting—in laughing, not weeping—in boosting, not knocking—and in the pleasure of doing good.
- I BELIEVE that a man gets what he goes after, that one order to-day is worth two orders to-morrow and that no man is down and out until he has lost faith in himself.
- I BELIEVE in to-day and the work I am doing, in to-morrow and the work I hope to do and in the sure reward which the future holds.
- I BELIEVE in courtesy, in kindness, in generosity, in good cheer, in friendship and honest competition.
- I BELIEVE there is an order somewhere for every man ready to take one.
- I BELIEVE I am ready right now.
-

“Everybody's Happy When the Phonograph Plays”

The caption used in our May magazine advertisement apparently struck the fancy of a number of Dealers, for several have written in suggesting that it might be used advantageously for a permanent catch-phrase. The thought seems to us to be pretty good. There is a wealth of possibility, from an advertising standpoint, in these six words—they suggest concisely that the Edison Phonograph is for *all* the family, and that one of its principal functions is to bring good cheer to those who come in contact with its entertaining and educational influence. We recommend to Dealers that they use it as a slogan in *their* advertising copy from time to time.

E. B. Hyatt, Portland, Oregon, recently sold three Amberolas in two days. Unusual? Possibly, but not unexpected—*not if you know Hyatt*. He's chock full of such pleasant little surprises, and we are daily expecting the announcement that he has broken this latest record; for at last report he was getting his automobile in shape for a canvassing tour to dispose of four more Amberolas. He's long on enthusiasm and energy, Hyatt is, and short only on calendar time; and if he didn't make the “short” take care of the “long” on that tour, there was something wrong somewhere, and it's a “lead-pipe cinch” that it wasn't Hyatt.

Among the Trade

The renumbering of certain Chicago streets changes the mail address of the Rudolph Wurlitzer Co., from 266-268 Wabash avenue, to 329-331 South Wabash avenue.

W. M. Cole has been appointed General Manager of the H. E. Sidles Phonograph Co., of Lincoln, Nebr., who have lately removed to handsome new quarters at 14th and P. Streets. If the letters we have seen over his signature and the advertising matter for which he is responsible can be accepted as any criterion, indications are that the Sidles' interests are in excellent keeping.

Louis Buehn & Bro., Edison Jobbers, at 45 No. 9th Street, Philadelphia, have opened a complete jobbing branch at 713 Penn Avenue, Pittsburgh, Pa.

The S. L. Crosby Co., Edison Jobbers at Bangor, Me., were among the heavy losers in the fire which devastated a large part of the business section of that city on Sunday, April 30th. Their principal store at 186 Exchange Street, was entirely wiped out. Besides carrying a large stock of Edison Phonographs and Records, the Crosby Co. were handling sporting goods, fire-arms, etc. Their loss is in the neighborhood of \$75,000, partly covered by insurance.

With characteristic enterprise and faith borne of long experience in the selling of Edison goods, they immediately placed an order on the factory for a representative stock which was promptly shipped. During the time their organization was incapacitated, orders for their dealers were handled direct from Orange with the result that the Trade which the Crosby Co. had been caring for suffered but little inconvenience because of the conflagration.

Suspended List, May 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

N. Y. City—Abelowitz Phonograph Co., 115 St. Marks Place, 510 East 38th St., and all other points.

Jobbers and Dealers are asked not to supply the above named firm with our apparatus, at addresses given or any other address.

The Milwaukee Convention

As the time grows near for its opening it seems that the Fifth Annual Convention of the National Association of Talking Machine Jobbers to be held in Milwaukee July 10th, 11th, 12th and 13th, is to be the most interesting and important in the history of the organization. Secretary Roush is impressing upon members, through the medium of cleverly written letters, humorous post cards, mailing folders, etc., the importance of every jobber connected with the Association being in attendance all four days. From what we can learn the absentees will include only those jobbers who have not joined the Association, and the few (very few, we are informed) members whose wives deem it inadvisable to allow their husbands to sojourn for four days in the town that made Schlitz famous.

The following program has been announced, subject to whatever slight changes may seem necessary or advisable later on:

JULY 10TH.

- 11 A. M. Address of Welcome by Mayor Seidel.
- 6.30 P. M. Dutch Lunch at the Schlitz Palm Garden.
- 8 P. M. Theatre Party.
- 11 P. M. to ?? Palm Garden.

JULY 11TH.

- 10.30 A. M. Visit to Milwaukee Breweries (*the number depending*).
- 2 P. M. Boat Ride on Lake Michigan, lunch and refreshments, meeting of the Association on board boat. Return about 6.30 or 7 P. M.
- 9 P. M. Dreamland.

JULY 12TH.

- 10 A. M. Ball game (*largely a burlesque*).
- 5 P. M. Automobile ride to Donges Grove, with chicken dinner.
(Donges Grove is about 12 miles from Milwaukee and most of the ride is along the lake front.)
- 11 P. M. Palm Garden.

JULY 13TH.

- 11 A. M. Bathing (*for those who cannot wait till Saturday*) at McKinley Beach.
- 4 P. M. Seeing Milwaukee (*either in automobiles, "rubber-neck" wagons, baby carriages or stretchers*).
- 7 P. M. Banquet.
- 10.30 P. M. to 1 A. M.—Ball.

Edison Shaving Machines

We spend thousands of dollars every year to advertise the home record-making feature of the Edison Phonograph and know, from the letters written us by Phonograph enthusiasts, that the interest in this feature is universal. It is a comparatively simple matter to *start* an Edison owner at making Records of his own and friends' voices—but a snag is struck when he wants to shave his blank Records and use them over again. There are numerous ways in which a blank can be prepared for re-use, but only *one* satisfactory way, and that is to put them under the knife of an Edison Shaving Machine.

Every dealer who makes a pretense of being in the Phonograph business for all he can get out of it—every dealer who hopes to benefit by our advertising for the record-making feature of Edison Phonographs, needs one of the Shaving Machines in stock. The possession of one is a talking point, a "reason why" Edison owners should buy blanks and other supplies from your store.

Why not get one—the electric motor type at \$60, or the spring-motor at \$40 (less regular discount in each case), and have it understood among your Edison customers that you shave their blank Records free? When you get them into your store, sell them something else while the shaving operation is being performed! It's worth while thinking about, isn't it?

Combination Attachment Outfits

Edison Amberol Records have become so popular since their introduction that we fear Dealers have drifted into the attitude of thinking that they are no longer a novelty—that their value as a stimulant to business has decreased during the intervening months. To such Dealers we say this: Amberol Records will seem just as wonderful to an Edison owner who has never possessed any as they did to you the first time you heard them! We can tell from our records here approximately how many old type Edison Phonographs have not been equipped with 4-Minute attachments—we're reasonably certain there are a number right in your immediate vicinity.

Our 4-page folder, form 1946, will help you interest the owners of these outfits. You ought to send out a supply and make up for lost time if you haven't been giving combination attachments the consideration they deserve.

Advance List

Of Edison Amberol and Edison Standard Records for August, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on July 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on July 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on July 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for August Records on or before June 10th. Dealers should place August orders with Jobbers before June 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for August, 1911

United States list, 50 cents; Canadian, 65 cents

- 740 The Glory of the Yankee Navy March** **Sousa's Band**
 The very latest march by the "March King," to whom tribute is being paid by the nations on his triumphal tour of the world. It is a brisk, spirited march—a characteristic Sousa writing—and played by his peerless organization in their inimitable style. A band Record that every one of Sousa's many admirers will thoroughly appreciate. Publishers, The John Church Co., New York City.
- 741 In the Land of Harmony** **Anna Chandler**
 A tuneful swingy air sung in clever "wench" dialect by a new and exclusive Edison artist whose soprano voice and charming style will require no comment after the public has had an opportunity to pass upon this Record. Miss Chandler is a prominent vaudeville artist of unusual talent. Her name invariably heads the list in the houses on "the big circuits" where she appears. Orchestra accompaniment. Words, Bert Kalmar; music, Ted Snyder; publishers, The Ted Snyder Co., New York City.
- 742 My Hula Hula Love** **Metropolitan Quartet**
 The latest contribution by Percy Wenrich, the writer of "Silver Bell" and numerous other song and instrumental hits, to the field of popular music. The words relate the charms of the isle of Iloilla "down Hawaii way," and tell of a Bolo chieftain who wooed a "Hula maiden grand." A zither and guitar duet introduced between the repetition of the refrain produces the effect of Hawaiian music. The last chorus is sung in subdued tones with the air alternately sung and played by zither and guitar swelling to full volume at the close. An altogether desirable Record for every collection. Words, Edward Madden; music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.
- 743 My Sweetheart (Tesoro Mio)** **Guido Deiro**
 Accordion solo. A captivating, lively waltz, a great favorite with the Italian people, which has as its basis the celebrated Italian waltz, "Tesoro Mio." This is the first Record made for the Edison catalog by Guido Deiro, known throughout the country as a headliner in vaudeville. His execution is superb, while the tones of his accordion are reproduced with a fidelity that is nothing short of astonishing. Composer, Becucci.
- 744 De Develin' Tune** **Stella Mayhew**
 Coon song. This is Stella Mayhew's latest "hit" as sung by her in "La Belle Patee," the musical production presented during the past season at the Winter Garden, New York City's new and popular place of amusement. It is not only a clever but a funny song, rendered in Miss Mayhew's original and inimitable style. Her characterization of the hilarious wench whose mad infatuation is for just that one beguiling strain—"De Develin' Tune"—is simply great. Small wonder that her audiences demand encore after encore of the number. Orchestra accompaniment. Words and music, Billie Taylor; publishers, T. B. Harms and Francis, Day & Hunter, New York City.
- 745 Yankee Doodle** **Premier Quartet and New York Military Band**
 An unusually clever and entertaining arrangement of the familiar national air—twelve verses in all. Every other verse is sung as a solo by Billy Murray, the alternate verses are rendered by the quartet singing in unison, and after every second verse the air is repeated first by fife and drum corps, then by the Military Band. A Record to delight all enthusiasts.

746 Mr. Othello

Ada Jones

A comic "coon" song in Ada Jones' best style. The attendance by "Miss 'Liza" upon a performance of "Othello" blighted for a time the aspirations of her several suitors. They all seemed tame in their advances when compared to Othello, about whom Miss 'Liza said "When that man loves, you bet he's loving some." It was not until Ephriham, her first love, appeared one evening and "yanked her round the room, and choked her with a pillow" that she began to see in him a possible Othello of real life. Orchestra accompaniment. Words, John L. Golden and Geo. V. Hobart; music, John L. Golden; publishers, Jerome H. Remick & Co., New York City.

747 Infanta March

Fred Van Epps

The first Amberol Record by Mr. Van Epps, the popular banjoist who contributed a number of snappy solos to our Standard catalog some two years or more ago. He celebrates his re-appearance as an Edison artist by giving us a rattling good, lively march well known among banjoists as a selection requiring brilliant effort in its execution. The tones are clean cut, resonant and wonderfully natural. A lively orchestra accompaniment adds materially to the attractiveness of the Record. Composer, Gregory.

748 Back to Arizona

Murry K. Hill

Vaudeville specialty. A bunch of nonsense, pure and simple, but very funny and told in his happiest vein by this prime favorite of monologists, with a sprinkling of song thrown in. It's all about Arizona—a truly wonderful place if credence can be given to the somewhat weird tales of its productivity that Mr. Hill recites. For instance, who would believe that German catfish could be raised on an alkali plain! Mr. Hill solemnly avers that he has raised such a crop and, moreover, would try to have us believe that they were all drowned in a rainstorm! One of the most entertaining Records of its kind we have ever placed in our catalog.

749 Pretty Pond Lillies

Will Oakland & Chorus

A favorite sentimental waltz number with minstrels of the last generation. It is not strange that these old-time numbers should retain their popularity, for there is a certain charm about them which seems to have been lost by the present day writers in their efforts to produce an instantaneous "hit." The sweet flowing rhythm of the song will appeal to those who value the Phonograph as a means of producing the sort of music which never grows tiresome, but always brings some new inspiration with its repeated playing. As usual, the selection is specially arranged, the first chorus being rendered as a duet, and the second as a quintet with a warble by Mr. Oakland at the end. Orchestra accompaniment. Words and music, Lillie Hall.

750 Wishing (Then I'd Wish for You)

Manuel Romain

A maiden fair, a night in June, a silvery moon, and all the other details that go to make an ideal setting for a spooning scene are included in the lover's wish which forms the theme of this dainty sentimental song. The melodic setting is entirely adequate—a sprightly waltz melody whose pronounced rhythm is most captivating. Mr. Romain is in unusually good voice and his admirable singing of the number renders it doubly attractive. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Co., New York City.

751 All That I Ask of You is Love Medley—Waltz

National Promenade Band

A special dance Record. Like all of the Records of its kind made by our new organization, the volume, tempo and definition of this number are exactly suitable for dancing. Moreover, it comprises some of the latest popular "hits"—"All That I Ask of You is Love"; "You Are the Ideal of My Dreams"; "Come, Josephine, in My Flying Machine," and "Don't Wake Me Up, I am Dreaming"—so that in addition to its desirability as a dance number, it is a highly attractive and up-to-date band Record. Shapiro, of New York City, published these songs separately for band but not in medley form.

752 In All My Dreams, I Dream of You

Will Oakland

A song of pretty sentiment, selected for Mr. Oakland because the broad melody of its verse and the slow waltz air of its refrain present opportunities which seem thoroughly in keeping with his counter-tenor voice. The words of the chorus, which follow, give an adequate idea of the high quality of the selection itself. Mr. Oakland has so many thousands of admirers that we feel it almost unnecessary to even casually mention that his rendition is above unfavorable criticism.

CHORUS

In all my dreams I dream of you.
 Each time I love you more.
 I dream the day and night away
 Of one whom I adore.
 Sometimes you kiss me tenderly.
 And say you love me too.
 I wonder will my dreams come true?
 My dreams, sweetheart, of you.

Orchestra accompaniment. Words, Joe McCarthy; music, Al Piantadosi; publisher, Leo Feist, New York City.

753 Hannah, Won't You Smile Awhile on Me **Billy Murray & Chorus**

A new coon song on the plantation melody order as the above verse shows. The air is a swingy, catchy two-step that is bound to carry it along to great popularity. Billy Murray sings it in his very best style, assisted in each repetition of the refrain by a male chorus. Particular attention is drawn to the pretty orchestral accompaniment of the song. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

754 Love's Old Sweet Song **Venetian Instrumental Trio**

Violin, flute and harp. A remarkable Record—both for execution, beauty of tone and the perfect blending of the instruments. Malloy's beautiful melody needs no words of introduction; its delicate harmonies have long given pleasure to millions, both as a vocal and instrumental number. To the lover of chamber music this Record will prove an irresistibly tempting offering.

***755 By the Saskatchewan—"The Pink Lady"** **Frederick Weld and Chorus**

One of the two unquestioned "hits" in the big New York success, "The Pink Lady"—the other also appears in this supplement under No. 762. This one serves to introduce to the Phonograph public a new artist with a most pleasing baritone voice of rare quality. Mr. Weld handles the verses in a highly creditable manner, and has the assistance in the refrain of a mixed chorus consisting of Miss Elizabeth Spencer, soprano; Miss Cornelia Marvin, contralto; Harry Anthony, tenor, and Wm. F. Hooley, bass. The success of "The Pink Lady," the beauty of this selection from it, and the superior rendition given it by our artists combine to produce a Record which will come very close to heading the list. Orchestra accompaniment. Words, C. M. S. McLellan; music, Ivan Caryll; publishers, Chappell & Co., New York City.

**756 For Every Boy Who's Lonely, There's a Girl Who's Lonely Too—
"Doctor De Luxe"** **Elizabeth Spencer and Harry Anthony**

Another song "hit" from another New York success—"Doctor De Luxe," rendered as a soprano and tenor duet with orchestra accompaniment. This number is heard at intervals throughout the entire performance. In the first act part of it is sung by the character "Toodlums," a boy soprano, and in the second act by the character "Margie Melville," to say nothing of its frequent introduction in whistling choruses, etc. The composer of the music, Karl Hoschna, is also responsible for "Every Little Movement" of "Madame Sherry" fame which his new selection at times recalls. The words by Otto Hauerbach are unusually beautiful in sentiment—every one is clearly enunciated by Miss Spencer and Mr. Anthony. Publishers, M. Witmark & Sons, New York City.

757 Hungarian Serenade (Serenade Hongroise) **Garde Republicaine Band**

A serenade, characteristically Hungarian in composition, brilliantly executed by the Garde Republicaine Band, which is in reality the national band of France. This Record is No. 17111 in our French Amberol list. The fact that it has enjoyed a wide sale in foreign countries and even in the United States and Canada through the efforts of those Jobbers and Dealers who are ordering selections by this organization as they appear from time to time in the Edison Phonograph Monthly, prompts us to list it regularly that those of the Trade who have not ordered it under its French number may do so under its new number. Composer, J. Joncieres.

758 Goodbye, My Love, Goodbye **Reinald Werrenrath**

A sentimental ballad by the composer of "Love Me and the World is Mine," which it resembles somewhat in words and melody. Slow waltz air especially pronounced in refrain. The depth and richness of Mr. Werrenrath's baritone voice are well emphasized in this Record. Two verses and choruses of the selection are given, with specially arranged orchestra accompaniment. Words, Geo. Graff, Jr.; music, Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

759 God Be with You till We Meet Again **Edison Mixed Quartet**

Mixed voices, organ accompaniment. One of the best known and most admired of sacred numbers, and a brilliant addition to a catalog already replete with some of the best and most popular selections of a sacred character in use. Our singers have given a most impressive and musical rendition of the grand old hymn which will be thoroughly appreciated by every collector of devotional Records. Words, J. F. Rankin; music, W. G. Toner.

760 Marguerite **W. H. Thompson**

Baritone solo, orchestra accompaniment. Among standard songs of its character none can surpass "Marguerite" in refinement of sentiment and charm of melody, nor are there many that can hope to rival its enduring popularity. Mr. Thompson sings it magnificently. It is one

* This selection will be illustrated on cover of the August Phonogram.

of the favorite songs of his repertoire, and the fact at once becomes evident upon hearing his Record, which displays his manly, resonant voice and pleasing diction to perfection. Orchestra accompaniment. Composer, C. A. White; publishers, White, Smith Publishing Co., New York City.

761 Jubel Overture **Victor Herbert and his Orchestra**

Brilliancy of performance and good volume characterize this Record of von Weber's masterly overture written in 1818 to commemorate the 50th anniversary of the accession to the throne of the King of Saxony—hence the title "Jubel" or "Jubilee." It opens with a bold and striking adagio in which a passage for the basses leads to the principal movement which is one of life and animation indicating the jubilant spirit of the occasion. As an appropriate setting to the finale, the national anthem "Hail der im Siegerkranz" is effectively introduced.

762 My Beautiful Lady—"The Pink Lady" **Elizabeth Spencer**

The second gem of the musical comedy, "The Pink Lady," which is having such a phenomenal run in New York City. At every performance it secures a number of encores probably because the air is featured as a solo on a violin in the hands of the prima donna, who plays the leading role. In our Record, a violin is introduced in close imitation of this novelty in the show. Miss Spencer—an exclusive Edison artist—with her cultured soprano voice sings the number most artistically. Orchestra accompaniment. Words, C. M. S. McLellan; music, Ivan Caryll (who also wrote the score for the old favorite, "The Runaway Girl"); publishers, Chappell & Co., New York City.

763 The Old Oaken Bucket **Knickerbocker Quartet**

Still another in the series of grand old-time selections which will live forever. It is through Records of this character that the Edison Phonograph has obtained for itself the designation of "the ideal home entertainer." The arrangement of the music is special and the harmonization of voices particularly fine. In this case, the Knickerbocker Quartet is composed of Harry Anthony, first tenor; Harvey Hindermeyer, second tenor; Reinald Werrenrath, baritone; Wm. F. Hooley, bass. Their work as individuals is too universally accepted as being of the highest order to require more than the mere statement that they have here produced a Record which is equal in every way to "Old Black Joe" in the July list. Orchestra accompaniment.

764 Chimes of Normandy—Selection **Edison Concert Band**

The "Chimes of Normandy" ("Cloches de Corneville"), written by the celebrated French composer, Robert Planquette, was first produced in Paris in 1877, at the Follies Dramatique, where it was given over 500 times. It later achieved equal success in Germany, England and this country. The selection here offered comprises the following favorite numbers of the popular comic opera: "On Billows Rocking" (Barcarole); "That Night I'll Ne'er Forget"; "Legend of the Bells" and "Finale of the 1st Act." A treat for the lover of good band music.

Edison Standard Records for August, 1911

United States list, 35 cents; Canadian, 40 cents.

10506 Myositis Waltz **United States Marine Band Orchestra**

A bright, lively, alluring waltz by the celebrated Hungarian composer, Alphons Czibulka. A great favorite at functions in Washington, D. C., society—one invariably played at social affairs in the White House. Hence we have a selection of national popularity by an organization of national repute. The series of Records we have listed by the United States Marine Band and Orchestra clearly show the careful training of the musicians comprising them, and the able leadership of the conductor, W. H. Santelmann. This one is no exception to the general rule.

10507 Baby Rose **Billy Murray and Chorus**

A coon love song with a delightfully catchy two-step swing all the way through. There is no question as to the popularity of the song nor the reasons therefor; it is without doubt one of the most tuneful of recent compositions on the popular order. In the Amberol catalog it is No. 719 (July list), and because of its musical vogue we advanced its selling date one month to May 25th. A male quartet assists Mr. Murray in his clever rendition of the tuneful number, the refrain of which is a particularly attractive arrangement. Orchestra accompaniment. Words, Louis Weslyn; music, George Christie; publishers, M. Witmark & Sons, New York City.

10508 In the Sunshine of Your Love **W. H. Thompson**

A song success, sentimental in character, from Chauncey Olcott's new production, "Barry of Ballymore." Two other numbers from the same show have appeared in recent lists: "Mother Machree," Amberol No. 583, by Will Oakland, and "I Love the Name of Mary," Amberol No. 667, by Frank X. Doyle. Mr. Thompson sings this one in a manner which displays the

robust quality of his voice, and produces a Record in every respect equal to his rendition of the old favorite "Marguerite," in the Amberol list. Orchestra accompaniment. Words, Dave Reed; music, Chauncey Olcott and Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

10509 All Alone

Billy Murray and Chorus

A two-minute Record of the popular summer song made by Ada Jones and Chorus in the July Amberol list under No. 725. As far as it has been possible to do so, the unique features of the longer Record have been retained on this one. Catchy melody, clear enunciation and lively refrain repeated in chorus are the distinguishing characteristics of this number. Our quartet gives Mr. Murray able assistance in the Record. Orchestra accompaniment. Words, Wm. Dillon; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Co., New York City.

10510 Forsaken

Whitney Brothers' Quartet

This grand old song with its beautiful melody and rich harmonies is well adapted for quartet singing. In the hands of the Whitney Brothers it shapes itself into a Record which must eventually find a place in collections of the better grade. The artistic handling of the number by this quartet of capable artists is pleasantly reminiscent of their superb rendition of "Love's Old Sweet Song" (Amberol No. 225) and "Santa Lucia" (Standard No. 10230). Composer, Th. Koschar.

Edison Amberol Records by Harry Lauder

United States list, 50 cents; Canadian, 65 cents.

Harry Lauder, with his rollicking Scotch dialect songs is with us again. We have been fortunate enough to secure six more numbers from his extensive repertoire. Nos. 12362 and 12372 have already appeared on Edison Standard Records—the other four are brand new. The popular comedian, with his sparkling wit and humor and occasional touch of pathos and sentiment, has never been heard to better advantage than in these Records. All are sung with orchestra accompaniment in a manner that will appeal to even the most conservative Record buyers.

12320—Roamin' in the Gloamin'
12339—The Scotch Errand Boy
12342—Just Like Bein' at Hame

12359—Mr. John Mackie
12362—That's the Reason Noo I Wear a Kilt
12372—The Weddin' o' Sandy Macnab

Foreign Records for June, 1911

(ON SALE JUNE 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH

STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

BRITISH AMBEROL (FOUR MINUTE).

- 12309 Evening News Waltz, *Ivan C. Maclean*
Alhambra Orchestra
- 12310 When Father Papered the Parlour, *Barnes & Weston*, Comic Song
Billy Williams
- 12311 For Old Times' Sake, *C. Osborne*, Chorus Song
Vincent Hards
- 12312 The Toilers, *Riccolomini*, Sentimental Ballad
Peter Dawson
- 12313 Cock-a-doodle-doo in the Morning, *Harrington & Neat*, Comic Song
Florrie Forde
- 12314 The Girls I've Left Behind Me, *R. Penso*, Chorus Song
Stanley Kirkby
- 12315 I'll Have to Go Round to the Sergeant, Comic Song
Arthur Osmond
- 12316 Introduce Me to the Lady, *R. Penso*, Chorus Song
Jack Charman
- 12317 No Wonder I Look Jolly, *Murphy & Lipton*, Comic Song
George Formby
- 12318 Selection from "The Gondoliers," *A. Sullivan*, National Military

BRITISH STANDARD (TWO MINUTE).

- 14059 The Red Dragoons March, *E. Adams*
National Military Band
- 14060 I've Found Kelly, *W. Hargreaves*, Comic Song
Billy Williams
- 14061 You Wish Me to Forget You, *R. Donnelly*, Popular Ballad
Ernest Pike
- 14062 Maggie Ryan from Dublin Town, *Harrington, Lane & Neat*, Chorus Song
Stanley Kirkby
- 14063 I'm Henery the Eighth I Am, *Murray & Weston*, Comic Song
Arthur Osmond

GERMAN AMBEROL (FOUR MINUTE).

- 15175 Aus der Jugendzeit, Volkslied, *Robert Radecke*
Nebe-Quartett
- 15176 Die Zauberflöte—Ein Mädchen oder Weibchen, *W. A. Mozart*
C. Bronsgeest

- 15177 Weiberl, mein herzliebes Weiberl Lied, *Gustav Tieck*
Albert Kutzner
- 15178 Der Freischütz—Durch die Wälder, durch die Auen, *Von Weber*
Ernst Kraus

GERMAN STANDARD (TWO MINUTE).

- 16191 Der Apotheker, Humoristisches, *G. Kahnt*
Nebe-Quartett
- 16192 Der Wirt der hat noch Bier-Rheinländer, mit Chorgesang, *W. Bergmann*
Johann Strauss Orchester
- 16193 Kösemer S. C., Marsch mit Chorgesang, *H. Metz*
Johann Strauss Orchester
- 16194 Trink' n ma Bruaderschaft mit'z'amm', *Kronegger*
Rosa Bauer

MEXICAN AMBEROL (FOUR MINUTE).

- 6139 Los Hijos de la Noche—Chotis, *Arreglo de L. Picazo*
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 6140 Romántica—Mazurca, *L. G. Jordá*, Violin
José Rocabrana
- 6141 En Vísperas de la Boda, *Juan de Dios Peza*, Recitación
Carlos S. Solórzano
- 6142 La Inundación de León—Corrido, *Arreglo de M. Rosales*
Maximiano Rosales, tenor, y Rafael Herrera Robinson, barítono

MEXICAN STANDARD (TWO MINUTE).

- 20372 Malagueñas Tarantas, *Arreglo de Cascales y Aparicio*
Francisco Cascales, tenor, "El Sevillano"
- 20373 Mi Esperanza—Polca, *O. Yáñez*
Trío Instrumental Arriaga

Jobbers of Edison Phonographs and Records

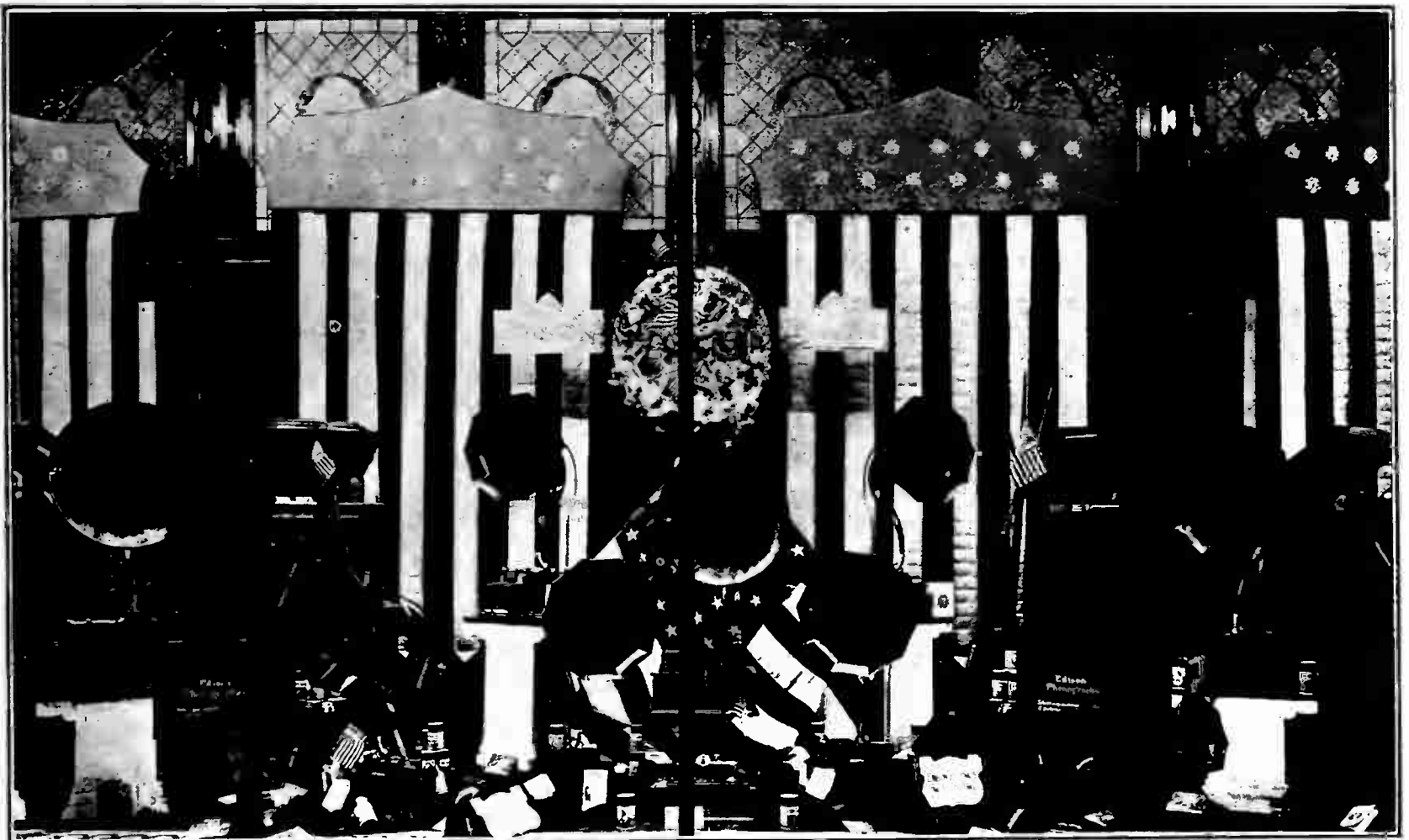
- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
 Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
D. C., Washington—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
 Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eiler's Music House.
- ILL., Chicago**—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Montgomery Ward & Co.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- KY., Louisville**—Montenegro-Riehm Music Co.
- LA., New Orleans**—National Automatic Fire Alarm Co.
 Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
 Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
 Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
 Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
 H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
 Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
- Elmira**—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
 J. F. Blackman & Son.
 I. Davega Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
Schenectady—Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
 William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
 Rudolph Wurlitzer Co.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
 Standard Talk. Mach. Co.
- Scranton**—Ackerman & Co.
 Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
 J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
 O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eiler's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Walitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

July, 1911

No. 7



A Memorial Day Window Display

The picture above reproduced shows how one of the big show windows of the Greenhut-Siegel-Cooper store, at 6th Ave. and 23rd St., appeared for a week previous to Decoration Day. One of the stock Edison showings for the holiday was combined with original material in an ingenious manner and produced this effect.

The display was a "business-getter" for the

Greenhut-Siegel Cooper Co., a testimonial to the high quality of Edison Phonographs and Records, and a tribute to the advertising value of Edison window displays. It would be impossible to even estimate the thousands who saw the window and were influenced by the story it told of Edison goods.

Every dealer should make seasonable displays.

The EDISON PHONOGRAPH MONTHLY

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June 1st, 1911.

TO THE TRADE.

Our attention has been called to rumors circulated among the trade, emanating from sources evidently unfriendly to us, that it is our intention to discontinue manufacturing Cylinder Phonographs and Records.

It appears almost unnecessary to advise that such a statement is false and without foundation, but in view of the fact that some of the trade have been disturbed by these rumors, we deem it only fair to them to say that we have not the slightest intention of discontinuing the manufacture of Cylinder Phonographs and Records, but on the contrary expect to make further improvements and developments in that line and to exploit its sale with undiminished aggressiveness.

With these assurances we feel certain that loyal Edison dealers will not relax their efforts in continuing to make the line both successful and profitable.

THOMAS A. EDISON, INCORPORATED.

More Records for the Pope

His Holiness, Pope Pius X, is so pleased with the Edison Idelia Phonograph presented to him recently by Chevalier Bocchi, Managing Director of Ashton and Mitchell's Royal Agency, of Old Bond St., London, on behalf of Mr. Edison and the National Phonograph Co., Ltd., that he has ordered a further supply of Records to be sent him forthwith.

After listening to the selection of Records which accompanied the outfit when presented, His Holiness observed: "It is really quite marvelous; the tone is wonderful." After hearing a Record by Albert Spalding he remarked: "There is no doubt, the violin is the finest instrument of all."

The Pope speedily grasped the business possibilities of the self-recording feature of the Edison, commenting on the accuracy with which correspondence could be conducted with its aid.

Missing Machines

Jobbers and Dealers are earnestly requested to keep a sharp look-out for the following Edison Phonograph Outfits, and to promptly report any available information about them to our Sales Department:

Triumph, Model "B," No. 48969.
Fireside, Model "A," No. 59073.
I. C. S. Standard Outfit, No. 93830.
Home, Model "B," No. 364,268.

The EDISON PHONOGRAPH MONTHLY

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COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

JULY, 1911

No. 7

Sales and Advertising Suggestions

It is extremely gratifying to note the large number of Dealers who are pushing and boosting Edison goods for all they are worth, and *getting the money* as a perfectly natural result, even in the face of the fact that the summer with its usual falling off of business in practically all lines, and the cry of "calamity howlers" in some sections that times are hard. Every day our salesmen strike Dealers who can see nothing but the bright side of existing conditions, and who are profiting largely by their optimism. Why is it that one Dealer in a fair-sized Pennsylvania town who thinks there are no other goods on the market like Edison Phonographs and Records, is doing a fine, healthy business, while his competitor, not two blocks away, is "down in the mouth" and ready to sell out? The answer is not difficult to give—we've given it time and again right in the columns of the MONTHLY, but we're going to give it again since no message of vital importance can lose through its frequent repetition. It is simply because one Dealer realizes the necessity of doubling-up on his sales and advertising effort to stimulate interest and produce actual orders, while the other *assumes* "times are too bad" and "gives up the ghost." At last reports the first Dealer above mentioned was planning to buy out the second, just to *prove* his faith in the future of the Phonograph. The same day this article was written a report reached us that a new Dealer, (mind you a *new* Dealer—not one who could hark back to "the good old days of 1907") in an Iowa town of 918 population sold eleven machines, five attachments, besides a big batch of Records,—the first two months he was in business! Not so bad considering that the Dealer is new at the game, and *there's another Edison representative in his territory!*

No one attempts to deny that the wage-earners of the country are effected in a degree by the closing down of some few factories, and the running of others on half time, but what of the salaried man whose weekly stipend runs on just the same? What of the men and women who are spending the money they have, and of the thousands of others who are banking every extra penny? The first class is comparatively easy to reach; the second class *can* be reached by a strong appeal to their musical tastes.

No, Mr. Dealer, taking all things into consideration times are *not* hard—the business is to be had if you will go for it. If your Edison customers are not buying Records as they did, isn't the fault largely yours for not keeping them interested? Is it just as important that our natural desire for music be gratified as that the gnawing in our stomachs be satisfied. And, if some people will skimp their appetites to buy automobiles, it seems reasonable to suppose they can be induced to spend the smaller amount required in the purchase of a Phonograph.

During the past month or six weeks, General Sales Manager Dolbeer has been visiting a number of Jobbers and Dealers over a wide territory. He finds conditions generally to be very favorable towards the Edison line, and was particularly impressed with the outlook for an extremely prosperous Fall and Winter. In the middle West crops are flourishing as a result of "just enough rain and just enough sun." It is estimated that the wheat crop this year will exceed the production of 1910 by over 65,000,000 bushels! The business health of the country is largely governed by conditions on the farm. If it is a fact that this year we're going to have millions more bushels of wheat, and corresponding increases in other crops, doesn't it seem

perfectly reasonable to suppose that the Fall has a bounteous store of good things in the way of sales to new customers and renewed interest on the part of old ones? If these conditions are just ahead of us, why not anticipate their arrival and sow the seed now, that is to bear fruit a few weeks hence?

Any Dealer who believes in himself, in the goods he is selling, in his ability to sell them, in the future of the business, and who wants our help along sales and advertising lines, is invited to send a card to our Advertising Department with this line on it, "What's your plan for rounding up Fall business?" Who will be the first to profit by our suggestion?

July 1st Record Return Guide

After July 1st, 1911, United States and Canadian Dealers may return *to their Jobbers*, and United States A to L Jobbers, and Canadian Jobbers may return *to the factory* for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand	Group	Old No.	AMBEROL	STANDARD
			New No.	
Opera	\$2.00	B-194	40014	}
	1.50	B-190	35005	
	1.00	B-197	30026	
Domestic			452	B-112
British			12181	10379
French			17068	13977
German			15096	18142
Italian			7501	16145
Hebrew			10002	20606
Spanish			8013	21016
Filipine			8018	12811
Mexican			6078	21266
Portuguese			5093	20338
Argentine			7112	19490
Cuban			None	19784
Porto Rican			8511	20711
Swedish			None	None
Bohemian			None	20548
Hungarian			None	16532
Norwegian			None	15792
Polish			None	19120
Belgian			None	15687
Danish			None	18480
Holland-Dutch			None	15800
Welsh			None	18472
Hawaiian			11504	13338
Japanese			None	20716
Chinese			None	12826
				12786

Exchange Don'ts—Dealers

DON'T return any Records until your Jobber advises the total amount of your Record purchases for April, May and June, and then only up to 10 per cent. of that amount.

DON'T forget that returned Records are to be sent your Jobber—not to the factory—that in every case *freight must be fully prepaid*, and that bill of lading must be mailed the Jobber with a special form showing just how many Records of each class are being returned.

DON'T return any Records barred by the terms of the 10 per cent. Exchange proposition. Better read over the Sales Department bulletin on the subject if you have forgotten any of the conditions of the plan.

Exchange Don'ts—Jobbers

DON'T return any Records during the month of July unless you are a Canadian Jobber, or a Jobber in the United States A to L classification.

DON'T return any *until* you are notified by the factory of your Record purchases for May and June and then, only up to 10 per cent. of the total amount of same.

DON'T return any Records listed subsequent to those appearing in the above table, nor any that are cracked, broken, worn, scratched or that contain self-made defects.

DON'T forget that transportation must be fully prepaid; that shipments should be routed to reach Orange, N. J. via Erie R. R., and that bill of lading must in each case be accompanied by a special form showing how many of each kind of Records are being returned.

What Amberol Records Did

About eight years ago I sold a customer a Standard machine. After using it for five years he became somewhat tired of it and gave it to his son. A short time ago, meeting him on the street, I invited him to the store to hear the new Amberol Records with the result that I sold him a new Combination machine at once. One of his sons was about to be married and the father, as an entertainer, brought his new machine to the wedding. This son also ordered a machine and the other son to whom the father had given the Standard, after hearing the Amberol Records at the wedding, had the new attachment put on his Phonograph. A friend from another state after hearing the Amberol at the same wedding ordered one to be shipped to him. I quote the above as an example of how by using a little tact a Dealer may, with the new Amberol Records, bring his old customers back into the fold of Phonograph lovers. *Wallace Duncan, 2852 Kensington avenue, Philadelphia, Pa.*

Edison Window Displays

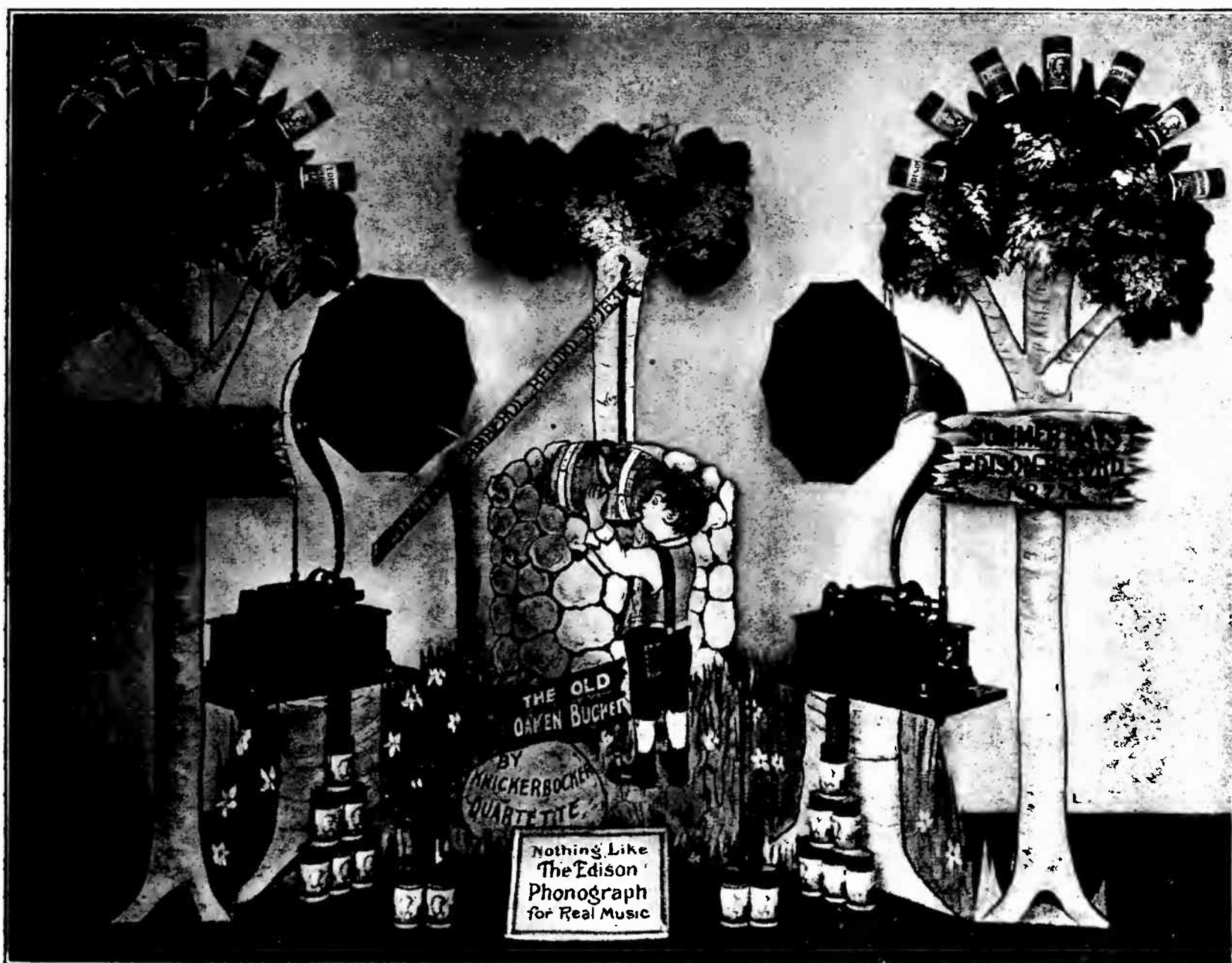
The passing of every month adds a number of Jobbers and Dealers to the total of those who are getting more than satisfactory results from the use of Edison Window Displays. Every day some Dealer decides to join the big family of display enthusiasts—a majority place *standing orders*, insuring the prompt shipment of all showings and their production at minimum expense.

The dignity and beauty of the displays and

monthly requisitions for the displays by placing a standing order with your Jobber, or direct. Then you will not miss any of the splendid settings that some dealers have overlooked through neglect. If your windows are given a chance, they'll work wonders for you. The average department store half supports itself through its show windows! Why not place your order *to-day*?

DISPLAY No. 10-A
"THE OLD OAKEN BUCKET"

Here's a setting that will make your window



AUGUST DISPLAY "THE OLD OAKEN BUCKET," No. 10-A

their simplicity of construction and re-arrangement, are the features which appeal to the observing and enterprising Dealer. Although a price to cover their production cost is placed upon them, they are really more economical in the long run than the use of material furnished gratis. They will prove their sales-producing power if *persistently* and *regularly* used. We lay particular stress on their *persistent* use for no form of advertising can be expected to produce maximum returns without a fair trial.

A year's service costs but a few cents per day. You can be relieved of the necessity of filing

appear fresh and bright during the hot, sultry days of August. Our arrangement gives the effect of a shady glen where green leaves and nodding daisies form the sky and foreground. An old stone well, with a boy drinking from "the old oaken bucket," form the centerpiece. On either side complete Edison Phonographs rest on pedestals closely imitating tree stumps. The extreme ends are small oak trees surmounted by Amberol Record cartons and supporting rustic signs referring to "Summer Days" (Record No. 778), and "Pretty Pond Lilies" (Record No. 749), both in the August Supplement.

The photograph does not begin to bring out the attractive green and gray effects of the showing, which we know will attract unusual attention wherever displayed.

No. 10A in the large service will sell for \$4.00. The small service, No. 10B, which we are able to list at \$3.00, consists of the well scene, tree stump pedestal fronts and center sign. Both displays will be ready for shipment July 1.

COMMENTS BY THE TRADE

We have experienced more direct sales through your display than through any other we have used. It attracts more attention than we ever dared to hope it might. We believe your idea in this respect is as near perfect as it can be—the construction of the displays is so simple and economical. Any dealer can afford them at such little expense and it requires very little grey matter to assemble them and bring out the proper ideas.—*Putnam-Page Co., Inc., Peoria, Ills.*

We are having very good results from display No. 1A, which we are now using, and ask that you ship the 4th of July showing as soon as it is ready. We wish to congratulate you upon the workmanship, blending of colors, durability and general construction of your displays, which, in our opinion, surpass any displays that have come under our observation.—*H. A. Weymann & Son, Philadelphia, Pa.*

I received my display in first class shape and put it up in my window. I find it is elegantly arranged and so simple that no one ought to have trouble in setting it up. Furthermore, it is attractive and gets away from the cheap drug store window display. It is put up with delicate and pleasing colors which are attractive and pleasing to the eye. I have had a large number of people step into my store and compliment me on the Display. I made a sale that I could not have effected under any circumstances had it not been for this display. A gentleman from Sheboygan was walking past my store and I noticed his attention was called to the display. After due survey he passed on. Shortly afterward I noticed the same man standing at my window, and after he had absorbed his share of the display, entered the store. I bid him the time of day to which he responded and stated, "That's certainly some display." Thereafter, I had clear sailing. Well, after 45 minutes I had him converted upon which I grabbed the bottle, put in the cork, and he came across with

the price of one Standard machine, 9 Amberol Records, and Meckelberg delivered the machine to Sheboygan, Wis. If you want this man's name he is A. C. Rinne, and this is what he said: "I have been thinking of buying for some time but I thought I'd get one Xmas." He also stated he had no more an intention of buying a talking machine than buying a setting of eggs, but that the display took his eye and he thought he'd drop in and see what we had.

I consider my window display the heart of my business, I find it the most valuable advertising space I possess. I find every concern with a good, bold, clean frontage doing business no matter what the line they are handling may be. I feel that the first four feet of store frontage is worth more than the balance. I wouldn't be without a display for any money.—*E. A. Meckelberg, Two Rivers, Wis.*

Your Decoration Day display has been the means of selling an Amberola for me to one of our best accounts. We are certain the sale could not have been effected without the assistance of the display.—*Boston Cycle & Sundry Co., Boston, Mass.*

Thomas A. Edison

You talk about your big men! This man, who tinkers in his den, and tackles problems weird and queer, and springs a triumph once a year, is such a mighty figure that the highest terms of praise seem flat. If I should toil for fifty years in sweat and agony and tears, and if some kind, well-meaning friend should come and tell me at the end that I had baled as much of hay as Thomas bales in half a day, that speech would surely make me yell with happiness too great to tell. The great inventors who are dead—each had one notion in his head; and when he put that notion through, there was no more for him to do. He just sat around and drew his pay, and shriveled up and blew away. One big achievement was the stuff; one great idea was enough. But Edison, that wizard weird, don't sit around and raise a beard, or gossip at the corner store about the days that are no more. No sooner does he lift our hair with some invention strange and rare, than to his noisy smoky shops, with tools in hand he gaily hops, and fashions with his sledge and rasp something that makes the whole world gasp. Though small and thin he weighs a ton; he's twenty great men rolled in one.—*Walt Mason.*

More About Voice Culture with the Phonograph

In the last number of the *Monthly*, we announced a new use to which the Phonograph is now put—as an aid in teaching voice culture, or singing, by correspondence. This new use opens up an immense field for additional sales. Instead of being used only as a means of entertainment, the Phonograph can in this connection be made to contribute to the direct education in voice of those who are interested in learning to sing, and they are many.

What town is there, no matter how small, that does not have its half dozen or more choirs, composed of people who love to sing, but who have had very little opportunity for learning how to sing correctly? These musicians, who have voices to begin with, can now through a correspondence course given with the aid of the Edison improve their voices, learn the fundamental principles of singing, and make rapid and substantial advancement towards real musicianship as singers.

The use of Phonograph Records for teaching and demonstrating the correct principles of voice culture and singing, is the very latest development in the art of teaching singing. This art has long suffered for lack of thorough, practical and interesting teaching and application. The greatest need of vocal students has always been voice models which they could copy and imitate and refer to as ready reference and reliable guides when any vocal difficulties presented themselves.

The usual method of taking private lessons with a teacher, in which the teacher sings tones and exercises for the pupil to imitate, has often proved a failure, because teachers only very rarely are possessed of good voices, and are able to sing correctly themselves.

The records of the Siegel-Myers Correspondence Vocal Course used with the Edison Phonograph, solve this need of the Vocal Student in a wonderfully successful and convincing manner. They actually sing the teaching of the lessons so clearly that it seems as though the pupil were personally in the presence of his teacher. The records are always on hand at the pupil's service. His teacher will sing the Model Tones and Exercises any time the pupil desires—not merely once or twice, but the same Exercise a hundred times, if necessary. The exercises are sung precisely alike every time; they are always right; they are sung when the teacher is at his

best—not cross or indisposed. Anyone with a voice can master even the most difficult things in singing, such as runs, embellishments, etc., with such a means as this at his disposal. The model Records demonstrate and bring to the mind the teaching of the lesson so clearly and forcibly that they have been truly named "Photographs of the Voice."

These Records are very different from all other Phonograph Records, because they have been made and arranged for the sole and special purpose of demonstrating the correct principles of singing—not for entertainment. All other Phonograph vocal Records are made chiefly for entertainment, but to a singer who wishes to study the principles of voice culture, these records are especially useful, because they sing clearly separate illustrations of every principle and essential of voice culture and singing in progressive order.

We should advise those of our Dealers who wish to know more of this opportunity for increasing their sales to write the Siegel-Myers Correspondence School of Music, 4405 Dearborn St., Chicago, Ill., for full particulars and samples.

"Casey Jones" a Reality

It develops from an article in the *Louisville Times* of March 24th that "Casey Jones," the doughty hero of Amberol Record No. 450, was a figure in real life, and that the story of the song portrayed an actual incident in his career.

"Casey" was a nickname, so the article says, applied to John Luther Jones, the engineer of the Chicago and New Orleans limited, a fast passenger train on the Illinois Central railroad. It was on its midnight run, March 18th, 1900, that he lost his life in a rear-end collision with a freight train at Vaughns, Miss. By his amiable disposition and smiling face, as well as his reckless nature when at the throttle, he won hundreds of friends and admirers. When his engine entered a town the children knew the whistling of "Casey" Jones.

The song bearing his name was written and first sung by an old round-house negro named Wallace Saunders. It is said that the public has never heard even the smallest portion of the song, for, as time passed, verse after verse was added until, some claimed, there were at least fifty or seventy-five verses. In Western Kentucky and Tennessee it has been the negro's favorite for a decade.

The old darkey who started the merry jingle on its mirth-making journey around the world to-day wields a shovel and wipes engines all unconscious of his responsibility for one of the greatest musical hits of the generation in which he lives.

Retail Advertising

(*Talking Machine World.*)

"To me, the ideal way of advertising a retail business," said a successful dealer, "is to use the home newspapers, changing the advertisement each week, and calling the attention of the public to seasonable goods in their season.

"But one must guard against saying anything that is not true. Business that endures must have confidence as its basis. If you lose the confidence of the public to which you are appealing, you might as well sell out and leave the neighborhood.

"The one problem in business is to get the buyer and the seller together; for the one to show what he has, for the other to make known his wants.

"I write out my advertisement in such manner as will appeal to the readers and set them to thinking about my goods. When the farmer sits down to his evening paper, when his wife picks it up to look over after the children are in bed, then it is that I hope to get in my talk.

"I have these two in mind, and the things that they are most likely to read. I try to imagine myself in their places, and to tell them the things I would then have the greatest desire to know. I see the direct effects of this system in my sales."

The Phonograph in Song Writing

Joe Howard, the successful song writer, who also has the score of a goodly number of successful light operas and musical comedies to his credit, preserves the musical inspirations that come to him unbidden at odd moments by means of an Edison Phonograph. Here is Mr. Howard's own interesting story of how he utilizes the Phonograph, as he related it to a newspaper representative recently.

"Most people with any soul have a melody come to them some time or other, but it is lost. I lost many myself, but not any more. I carry a Phonograph with me always, and some blank Records, and sometimes I jump out of bed in the middle of the night when a new melody comes into my head and hum it into the Phonograph. Thus it is preserved, and I can go to sleep again and get my new melody when I want it.

"A great deal of my best music has been obtained in that way. A melody sometimes comes to me as I am walking along the street. When it does, I make a bee-line for a Phonograph store, get it 'canned' at once and buy the Record. By this method a person who does not know a note of music can become a successful song writer, as he can take the Record to a musician and have it written out for him."

Do Your Show Windows Pay Your Rent?

No? Then you are not giving them proper attention and care. At Fifth Avenue and 47th Street, New York, where property is valued at \$20,000 a front foot there is a building from the front of which five granite columns are being removed. The columns originally cost several thousand dollars. When to this original cost is added the expense of removing them it will be readily seen that the lessee must be extremely anxious to secure 17½ feet more of window space. That's the reason they are being removed.

Think this over, you who are fortunate enough to have good windows or at little expense could have them, and ask yourself whether it isn't worth while to spend a certain amount to keep them in proper shape and working for you all the time. And when you delegate some particular person to look after your front, remember this, a tired or slovenly person cannot decorate a show window. If it seems to be too much effort to set things straight or properly space your merchandise your windows will reflect the carelessness of the one who is supposed to be keeping them in good shape. In these cases their power to attract is lost. Window designs and merchandise should be set up square and true—not a difficult feat. Therein lies the secret of paying rent through window made sales.

Dead flies, grimy window panes and a month's accumulation of dust with signs and merchandise topsy turvy cannot be tolerated by any live merchant. Your parlor is the show window of your home. Isn't it better furnished and kept than your business show window? Why is this so? Doesn't the money to maintain and furnish your parlor come from your business? Better have a good talk with the housekeeper. Let her take a look at your show window. Maybe she knows a brand of soap that cleanses inside and out at the bargain price of 10c a package!

Jobbers' Convention

A few days more and the Fifth Annual Convention of the National Association of Talking Machine Jobbers will be in full swing at Milwaukee. July 10th is slated as the first business day, but the Jobbers comprising the Committee in Charge are already on the ground putting the finishing touches on elaborate plans to make "the round-up" the most successful in the history of the organization. The program printed last month will be carried out with but few changes. The Convention will close officially somewhere after 12 midnight of July 13th.

New Edison Record Talent



DR. FRANKLIN LAWSON, Tenor.

Dr. Lawson was born in Cambridge, Mass., educated in New York City, and graduated at Columbia University as a physician and surgeon. While at college he made a special study of the throat and nose, and became interested in voice production, afterwards studying with a number of the best vocalists here and abroad. He not only has a thorough knowledge of the anatomy and physiology of the organs of speech and sound, but a remarkably well developed set of vocal organs over which he exercises absolute control. His voice is of tenor quality, wonderfully even and well-placed, with a range from a low to a high C.

Dr. Lawson accompanied The Boston Festival Orchestra on their Spring Tour in 1908, and was accorded an ovation at every performance. In 1909 he sang in the principal cities of the country with the Dresden Philharmonic Orchestra and was frequently heard in duets with Mme. Jomelli. The spring of 1910 found him on a tour with the Pittsburg Festival Orchestra, during which engagement he appeared in practically all of the Southern States. For the past year he has been devoting himself to church, oratorio and concert work in and about New York City, with occasional engagements as far West as Colorado.



WALTER VAN BRUNT, Tenor.

When the Editor of the MONTHLY asked Mr. Van Brunt to recite his "past" he said: "I was born in Brooklyn, N. Y., in 1892. When I was 13 years old I held the position of boy soprano at Trinity and St. John's Churches. Outside of the fact that I've been singing ever since, I guess there's nothing more to say." Can any Edison Dealer picture our letting him get away with that argument? Decidedly not!

It isn't necessary for us to tell those who heard his two Records in the September supplement that he's "there with the pipes." He handles his fine tenor voice with such ease and sings so artistically that we actually feel ashamed of ourselves for not bringing him into the Edison fold earlier.

He's a great favorite in his home "town," Brooklyn, and sings very frequently in New York City and suburbs. At the testimonial to the late Frank C. Stanley in New York last spring he scored a tremendous "hit," bringing down the house with his rendition of "All Aboard for Blanket Bay."

Let's see, subtracting the year of his birth, 1892, from 1911 to 19—that's comes pretty close to conferring upon him the title of "the youngest youngster in the business." His September offerings are unusually good, notwithstanding.



PHOTO BY WHITE



TOOTS PAKA

Toots Paka's Hawaiians

The appearance on prominent vaudeville circuits throughout the country, particularly in the larger cities, of Toots Paka and her band of talented Hawaiians, prompts us to again call the attention of the Trade to the Edison Records made by these artists some months ago. The selections are quite unlike anything else we have ever listed—each Record is a distinct novelty. Being in native dialect and sung to the accompaniment of weird and sensuous Hawaiian music by the dark-skinned instrumentalists whose pictures appear above, they are highly interesting and instructive, and typical of the selections heard so much in our only remaining territory. The small half-tone reproduced shows Toots Paka in the "Hula dance" which she is featuring on the vaudeville stage.

THE RECORDS

STANDARD

- | | | | |
|--|------------------------|--|--------------------------------|
| 11500 Ninipo (<i>Kaleikoa</i>), Vocal | Toots Paka's Hawaiians | 20712 Maul Girl (<i>S. Kalama</i>), Vocal | Toots Paka's Hawaiians |
| 11501 Koleo (<i>King Kalakana</i>), Vocal | Toots Paka's Hawaiians | 20713 Honolulu Tom Boy (<i>S. Cunha</i>), Vocal | Toots Paka's Hawaiians |
| 11502 Moani Ke Ala (<i>Prince Leleiohoku</i>), Vocal | Toots Paka's Hawaiians | 20714 Kawaihan Waltz (<i>D. Nake</i>), Guitar Duet | Joseph Kakuku and John Paaluhi |
| 11503 One, Two, Three, Four (<i>W. E. Reynolds</i>), Vocal | Toots Paka's Hawaiians | 20715 Medley of Hawaiian Airs. Introducing "Like No a Like" (<i>Queen Liliuokalani</i>), "Tom Boy" (<i>S. Cunha</i>), "Kealoha Wela" (<i>M. Kamao</i>) | Guitar Solo Joseph Kakuku |
| 11504 Akahi Hoi (<i>King Kalakana</i>), Vocal | Toots Paka's Hawaiians | 20716 Kamawae (<i>Kapualu</i>), Vocal | Toots Paka's Hawaiians |

New Jersey in the New West

It's hard to get away from New Jersey.

If its people do stay at home, its products are known in every section of the country.

Before I started for what is left of the frontier last summer, railroad colonization agents and reclamation service men who have charge of finding settlers to go into new districts warned me that I would not find many Jersey men among the settlers.

"Fewer people have gone on to government irrigated lands from New Jersey," said C. J. Blanchard, statistician of the reclamation service, "than from any other State in the Union."

But nowhere in the West does a Jersey man have a chance to get homesick for lack of people and things to remind him of home. Wherever machinery is used in mining camps, powerhouses and elsewhere I found engines, dynamos, motors and a hundred other things made in New Jersey. It was difficult to find a store or shop of any size that did not display New Jersey products on its shelves and in its windows. But wait:

For several weeks I had been pointing out to Blanchard, in different cities and villages in Western States, goods made in New Jersey. Possibly the habit had grown upon me until it became rather trying to his nerves.

One night we spent in a construction camp away down in the desert in southern Idaho, near the Nevada line, twenty miles from the nearest habitation. A farther away and more desolate spot could hardly be imagined.

"I've got you for to-night, anyway," he said. "You won't be able to show me anything here made in Jersey."

After dinner that night we sat around in the living-room in the comfortable bungalow occupied by the engineer in charge of the work.

"Want some music?" asked our host.

We were agreeable, and he lugged out a big Edison Phonograph and began a concert. We had band and operatic selections and solos, duets and quartets by Byron Harlan, Stanley Grinstead, Len Spencer and others.

"Can you beat that in New Jersey?" asked Blanchard.

I hated to tell him, but I had to.

"The Phonograph was made in West Orange and most of the singers you've been listening to belong to the same Elks lodge I do in Orange," I told him.—*H. B. W., in Newark, (N. J.) Evening News.*

Mr. Cromelin Sails

After being compelled by special business to postpone his announced departure for Europe on May 25th, Paul H. Cromelin, lately appointed managing director of the Edison interests for Great Britain and Ireland, sailed June 10th with his family on the Atlantic Transport "Minneapolis." At the pier to wish him *bon voyage* were department heads from the factory, officers of the corporation, and numerous of his old associates from the Columbia Phonograph Co.

Mr. Cromelin will make his headquarters in London, relieving Thomas Graf, who, as stated in the June MONTHLY, will in future devote his entire time and energies to the Edison business on the Continent.

Concerning the Sale of Other Cylinder Goods

It has again been brought to our attention that certain Dealers are being persistently solicited to take up the sale of other cylinder goods. In this connection it seems advisable to once more point out Section 1 of the conditions of Sale, of our Agreement which reads in part as follows:

"* * * * Dealers handling Edison Phonographs or Parts, Edison Records or Blanks, *shall not handle any other make of cylindrical sound reproducing Records or machines adapted for such Records.*"

Mr. Philips at Convention

Credit Manager E. H. Philips, represented the Edison interests at the Convention of the National Association of Credit Men in Minneapolis, June 13th to 15th inclusive. "Everything points towards greatly improved conditions in the early Fall," he said, upon his return home, "not only in the middle West but everywhere. Crops are flourishing and, unless some unforeseen disaster occurs, will be the largest in the country's history. Credit men from every State were represented at the Convention and all spoke in a highly optimistic vein of conditions, present and future."

A minister in Harmony, Minn., a short time ago took for his text the well known song, "The Bee That Gets the Honey Doesn't Hang Around the Hive," and mentioning the fact that he had heard it on an Edison Record (it is Standard No. 9388, by Bob Roberts), he took occasion to comment in complimentary terms on the character of the Edison catalog.

Next day E. B. Hartwell sold one, and during the same week four more Edisons to members of that minister's congregation.

The Other 13,000

Kewanee, Ill., Hustlers

A. V. Chandler, Edison traveller in Illinois, recently struck the city of Kewanee after 6 p. m., and desiring to see our Dealers there without waiting over a day, walked to the residence of W. A. Bowen, (one of the hustlers) and found him giving an open-air concert with a Model "E" Triumph and Music Master wooden Cygnet horn from his front veranda to a delighted audience of neighbors and friends.

It is not difficult to picture Mr. Chandler's surprise when upon returning to the business section of the town later, he found the other hustler, P. M. Griggs, playing the same type of Edison from the front door of his store to a "side-walk crowd" of great number.

In both instances the demonstrations were the occasion for scores of compliments on the adaptability of Edison Phonographs and Records for out-door use.

J. H. Barney, Jr., & Co., Newport, R. I., recently arranged an Edison show window which attracted many people and proved a good advertisement. They ran Edison ads in the newspapers at the same time.

The setting was an Indian's teepee, with camp-fire at one side and trees made of Edison Amberol Record cartons. Leaves were made from advertising cards with Mr. Edison's photograph on them. The idea was suggested by Mr. Edison's wish to see a Phonograph in every American home. Their demonstrator was neatly costumed in Indian togs, wig, chief's headgear, grease and war paint, and looked the part to perfection. Many were undecided, others thought him a real Indian, while only a few recognized him as their Edison man.

Show cards were used to explain the particular advantages of the Edison. At night red electric lamps were used, which subdued the lighting and added to the effect.

Cultivate enthusiasm yourself and insist upon it in your employees. Enthusiasm is a contagious germ. If you display it and inoculate it into your clerks, the public will soon absorb the confidence in you and your goods which the quality inspires.

From a Live Dealer

For a long time I desired to secure the Edison agency for this district. Mr. Playfair (my predecessor) gave me the offer last July and I find it, when properly worked, one of the very best paying of propositions. Selling 21 machines since that date, and \$500 worth of Records is not very bad for a village with a population of 350, especially when it is taken into consideration that the crop was the poorest in thirty years.

I always keep at least six or seven machines on hand. The best sellers—Fireside and Standard with Cygnet horns—are kept in double quantity. I advertise extensively, both by local paper and in the circulation of literature. This not only keeps people interested, but is constantly bringing customers. I keep a large and varied assortment of Records, including the current months. This gives everybody, no matter how many Records they have, an opportunity of hearing the best and induces them to purchase.

The Promotion Plan has assisted me in the sale of four machines. It cannot fail to assist materially in the sale of Edison goods, and should commend itself to all live Dealers in every community.—*F. S. Schultz, Baldur, Man., Can.*

Result of a "Follow-Up"

The following is a copy of a report of a recent date from The Motor Supply Company, Edison Dealers at 23 East Long Street, Columbus, Ohio, on a referred inquiry:

"I to-day sold Mr. Pack a Fireside with Cygnet Horn and one dozen Records—all on time. His landlady promised to call us on 'phone if he ever attempted to move. I sold the latter an Attachment for a Standard Machine and some Records. She gave me the name of a good 'prospect' when I put the Certificate Proposition to her, and I expect to land this 'prospect' for a Standard. You will thus see that your advice of this original 'prospect' bore good fruit and that we did not show indifference as you suspected. Any 'prospects' you hand us will be followed up persistently, and wherever I place one Machine I usually place one or two more to enthusiastic neighbors who hear it."

Any of our 13,000 dealers
the remarkable
playing possibilities of **Edison**



This is an Edison Amberol Record
The EDISON

—made to increase the entertaining ability of the Edison Phonograph—made to give Edison Phonograph owners longer, better, more complete and more carefully executed songs and instrumental music.
This record, no larger than the ordinary cylinder record, has a playing time of *four-and-one-half* minutes.

Do you realize what a playing time of four-and one-half minutes means? Did you ever time a song-hit with its choruses and its encores, an overture or a Grand Opera aria? Do so, and you will understand why so many good songs and so much good music never appeared in record form up to the time of the perfect-

will be glad to demonstrate
Amberol Records



—made by Thomas A. Edison for
PHONOGRAPH

tion of the Amberol. Do so, and you will realize the necessity of getting an Edison Phonograph with its Amberol Records, if you want to have in your home those things you have enjoyed most at concerts, musical comedies, and the opera.

Edison Standard Records \$.35
Edison Amberol Records (play twice as long) \$.50
Edison Grand Opera Records \$.75 to \$2.00
There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Amberola at \$200.00, sold at the same prices everywhere in the United States. Get complete catalogs from your dealer or from us.
Lakeside Avenue, Orange, N. J.

THOMAS A. EDISON, Inc.
There is a place in your office for the EDISON BUSINESS PHONOGRAPH, no matter what your business is

Are You the Dealer in this Advertisement?

Maybe not, but you're one of "the other 13,000," aren't you? This advertisement is reproduced to show how we are going to "shout" for you in July magazines and publications of country-wide prominence. We're telling the public that you want an opportunity to demonstrate Amberol Records and other *exclusive* Edison features. Now the point is: Are you *ready* for the demonstration? Look over that stock on your shelves. Is it in ship-shape? All

right, now don't wait for the prospective customer to come into your store, but hunt him out! When you meet Brown on the street, just say to him, "Did you notice how the Edison people are boosting for me in the July magazines? If it should so happen, Brown, that you're one of those who want to be 'shown,' I'd like very much to see you in the store." That's only one way to make our advertising *produce* for you; there are thousands of others. Think it over.

Notes of the Trade

Laurence H. Lucker, well-known as the aggressive Edison Jobber in Minneapolis, Minn., has opened a complete Jobbing branch at 414 Prospect avenue, S. E., Cleveland, Ohio. Mr. Lucker began operations at the new location on June 15th and reports the outlook for business very encouraging.

Eugene H. Dakin has bought of E. F. Boyd all his interest in the S. L. Crosby Co., Bangor, Me., the transfer being consummated recently. The large business carried on by these well-known Jobbers will be continued with Mr. Dakin as treasurer and general manager at 82 and 126 Exchange street.

The R. S. Williams & Sons' Co., Ltd., of Toronto, Can., have issued the first number of "Williams' Phonograph Bulletin," which will be distributed monthly to their Dealers in the interests of Edison goods. That it will do good work for them and us is not questioned by any who have seen the June issue.

C. B. Haynes & Co., of Richmond, Va., have forsaken their old location at 5 North 7th St., and will in future conduct their jobbing business from larger and more desirable quarters at 121 W. Broad St. Mr. Haynes, it will be remembered, was at one time a salesman for the old National Phonograph Co.

Advance List

of Edison Amberol and Edison Standard Records for September, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before August 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on August 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on August 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before August 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on August 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for September Records on or before July 10th. Dealers should place September orders with Jobbers before July 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for September, 1911

United States list, 50 cents; Canadian, 65 cents

765 Uncle Tom's Cabin—A Dream Picture Edison Concert Band

In the words of the composer, "A Dream Picture of the old South," Uncle Tom is drowsing before the log-fire in the enjoyment of the quiet of his cabin in old Kentucky, when there passes before him familiar scenes of the "old South" and finally a vision of the Emancipation. The selection is by the well-known composer J. Bodewalt Lampe, and shows an original and clever musical idea. At intervals in the rendition the leading themes of the old songs, "Old Black Joe," "Swanee River," "My Old Kentucky Home," "Maryland, My Maryland," "Carry Me Back to Old Virginny," are heard, with "Dixie" as a strong finale. Publishers, Jerome H. Remick & Co., New York City.

766 Spanish Love—Folies Bergere Revue "Gaby" Elizabeth Spencer

A waltz song, introducing castanets, accentuating the peculiar swaying movement of the Spanish dance and otherwise characteristically Spanish in its construction. It is a most difficult selection to render, requiring a flexible voice of unusual range in its proper interpretation. It was assigned to Miss Spencer with the thought that hers was the voice to do it full justice. Our Record proves what we have contended all along, that there are few songs she cannot sing well. The Folies Bergere is the newest place of amusement in New York City—termed by some "the naughty, naughty show place of the metropolis." It combines a magnificent theatre with a high-class music hall. "Spanish Love" is the big "hit" from Harris & Lasky's Revue "Gaby." Orchestra accompaniment. Words and music, Bryan, Berlin and Snyder; publishers, The Ted Snyder Co., New York City.

767 The Maple Leaf Forever Knickerbocker Quartet and N. Y. Military Band

The stirring Canadian national anthem given a most inspiring rendition by our quartet of male voices and the complete New York Military Band. Although the song will naturally make its greatest appeal in the Dominion, we predict a wide sale for it in the States. It is a fine type of patriotic anthem, and beautifully recorded. A pleasing variation is the singing of the second verse by Mr. Harrison, the quartet as a whole rendering the several refrains. Composer, Alexander Muir.

768 Baron Trenck—Waltzes American Standard Orchestra

"Baron Trenck" is the latest comic opera by Felix Albini, the eminent European composer, and the writer of "The Chocolate Soldier." His new opera had its first English production in April of this year at the Savoy Theatre, London, where it was unanimously hailed as a worthy successor to "The Chocolate Soldier." It is to be produced in New York during the coming season and will no doubt there duplicate its London success. Our Record introduces "In Faith You Still Remember," "Lydia Waltz Song" and "Such is My Dream Maiden." Publishers, Jerome H. Remick & Co., New York City.

769 Tell Her I Love Her So Dr. Franklin Lawson

It is with more than usual pride and pleasure that we introduce Mr. Lawson to the Phonograph public. He is a great favorite in New York music circles, where his tenor voice is frequently heard in church, oratorio and concert work. A prominent critic recently

(Always specify on your orders whether you want Amberol or Standard Records.)

made up a list of the ten most accomplished available tenors in New York City; Dr. Lawson was one of them. The song chosen as his first offering is an old English ballad of pretty sentiment and graceful melody, widely known and admired. The manner in which it is recorded shows the remarkable purity of his voice and its wide range to excellent advantage, and demonstrates in addition that he has an artistic style peculiarly his own. We feel assured that the Record will win him many friends. Orchestra accompaniment. Words, F. E. Weatherly; music, P. DeFaye.

770 I Want Everyone to Love Me Anna Chandler and Chorus

Six years ago we "discovered" Ada Jones. To-day she is recognized as a leader in Phonograph circles wherever civilization extends. Our latest "discovery" is Anna Chandler, who six years hence will certainly be equally as well-known and universally liked. She has consented to sing exclusively for Edison Records. We consider her an unusually valuable acquisition to our staff of artists. In singing she displays an original style and pleasing manner which will secure added friends for her as each new Record appears. "I Want Everyone to Love Me" is her latest success in vaudeville,—a song that lends itself admirably to the quartet arrangement featured in the refrain. The five voices (Miss Chandler and Messrs. Bieling, Murray, Porter and Hooley) in the choruses come pretty close to producing the most tuneful Record it has been our pleasure to list for a long time. Orchestra accompaniment. Words, Jos. H. McKeon; music, Arthur E. Behim; publishers, Harry Von Tilzer Music Publishing Co., New York City.

771 I'm Just Pinin' for You Walter Van Brunt

Williams and Van Alstyne's latest success, a song of unquestioned merit, given on our Record by a new artist with a wonderfully sweet tenor voice. Mr. Van Brunt sings with ease and in excellent taste. His two contributions to our supplement this month will place him in the front rank of Edison entertainers. The pining of a lad for the maid lost through flirting with another, forms the theme of the song. Mr. Van Alstyne has adapted the words to a most delightful slow waltz air. A satisfactory offering from every viewpoint is the natural result. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

772 Italian Army March Guido Deiro

Another fine accordion solo by Guido Deiro whose ability is universally recognized in vaudeville where he is a prime favorite. The accordion he uses closely resembles a miniature piano in that it is equipped with a similar key board. His playing is all the more astonishing when one realizes that he strikes each note as a separate and distinct operation, even in the running of chromatic scales. It would seem at first thought that this method of staccato playing would produce a jerky and disjointed effect, yet the result is directly the opposite as this Record will attest. The selection offered on it is in strict marching time and will delight lovers of sprightly music. Composer, Richard Eilenberg.

773 Wanted! A Harp Like the Angels Play Will Oakland

The newest and perhaps the greatest child ballad ever written. Its words tell the pathetic story of a little girl who seeks a harp for her dying mother, it being her understanding that one will be used "when she goes away." She appeals to a clerk in a newspaper office to advertise her wants, and the assumption is that he promises to do so. There's a smile at the end, however, for a doctor who overhears the child's appeal, lends his good offices and "mamma" is soon on the road to recovery. The song is reminiscent of "I'm Tying the Leaves so They Won't Come Down," and "I Don't Want the Morning to Come" listed some time back. Mr. Oakland's voice is well suited to the song. His interpretation of it is superb. A harp is appropriately introduced at intervals in the rendition. Orchestra accompaniment. Words, E. B. E. Bessey; music, J. Fred Helf; publishers, The J. Fred Helf Co., New York City.

774 When You're in Love With More Than One, You're Not in Love at All Irving Gillette

A slow waltz air by S. R. Henry, prominent as the composer of numerous vocal and instrumental successes, and words by Alfred Bryan, setting forth a convincing argument against a plurality of sweethearts, combine to here produce a song that will enjoy popularity as long as its title. Mr. Gillette's work improves with every Record he makes. His fine tenor voice is reproduced with marvelous fidelity in all of his Records—his enunciation is never faulty. The words of the chorus which follow give a fairly adequate idea of the song's character:

When you're in love with more than one,
You're not in love at all,
You can't divide your affection,
Love goes only in one direction.
For when you give your heart away,
It's gone beyond recall.
When you're in love with more than one,
You're not in love at all.

Orchestra accompaniment. Publishers, Jos. W. Stern & Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

*775 Any Girl Looks Good in Summer

Walter Van Brunt and Chorus

One of the most popular of the summer songs, and deservedly so because of its clever words and tuneful melody. Although one other is listed above, this is the first Record Mr. Van Brunt sang for our catalogue. His choice of song for his debut is a happy one. Fortunately also is the song to have Mr. Van Brunt's interpretation in its presentation to the great family of Edison Record admirers. In the chorus, he has the able assistance of a male quartet composed of Messrs. Bieling, Murray, Porter and Hooley, and Miss Elizabeth Spencer, who, because the song seemed such a splendid one, insisted upon helping record it. Of course, everyone was delighted to have her and her efforts, which add greatly to the pleasing effect. Orchestra accompaniment. Words, Harold Atteridge; music, Phil Schwartz; publishers, M. Witmark & Sons, New York City.

776 Sailor's Hornpipe Medley

Charles D'Almaine

Here's a combination of jigs and reels that will make devotees of the light fantastic "sit up and take notice." As a matter of fact, those who have never danced in their lives will wish they might while this selection is being played. Mr. D'Almaine needs no introduction to the Phonograph public—his violin Records have been features of our lists for years. The "Sailor's Hornpipe," "Swallow Tail" and "Paddy Whack" jigs, "Ivy Leaf," reel, "Haste to the Wedding" and "Frog's Frolic," jigs and "Pickett's Hornpipe" are introduced in regular order. Orchestra accompaniment.

777 It's Got to be Someone I Love

Ada Jones and Chorus

A serio-comic, flirting song, very popular now and apparently to remain so for a long time. An up-to-date young miss is being solicited by her lover to settle down to a life of domesticity. The repartee exchanged makes it quite clear that she is not willing to do so unless the man be some one for whom she has a real affection. Spooning in the park, "where it was nice and dark," and even settling down in a Harlem flat, might have some attraction under the circumstances, otherwise, according to the song, "it's time for your girlie to yell 'Good Night'!" A catchy waltz melody is largely responsible for the popularity of the number. Miss Jones and a male quartet composed of Messrs. Bieling, Murray, Porter and Hooley, make of it a Record that will, we are quite sure, meet with unanimous approval wherever played. Orchestra accompaniment. Words, Wm. Dillon; music, Alfred J. Doyle; publishers, Harry Von Tilzer Music Publishing Co., New York City.

778 Summer Days

Billy Murray and Chorus

Here is undoubtedly the biggest, distinctive summer "hit" since "In the Good Old Summer Time,"—a catchy "whistling" tune that will stick until after the snow flies. The story is all about vacation days, recreation days, strolling with your girl where the waves are rolling, canoeing, always something doing, and so on through mountains, baseball, ballooning, and even up against soda fountains! "Billy" says it is "some song" and that he's "strong" for all the things it tells about, so naturally he entered right into the spirit of the occasion when making the Record. We consider it one of his best efforts, and his many friends will undoubtedly share our enthusiasm. Orchestra accompaniment, with Messrs. Bieling, Porter and Hooley assisting in the chorus. Words, Joe McCarthy; music, Al Piantadosi; publisher, Leo Feist, New York City.

779 The Dwellers in the Western World—No. 1, "The Red Man"

Sousa's Band

"And they stood on the meadows
With their weapons and their war-gear,
Painted like the leaves of Autumn,
Painted like the sky of Morning."

The first number in Sousa's latest suite of three parts, termed "Character Studies" by the composer. No title is necessary to convey to the listener than that the music was written to portray the Red Man, for it is typically Indian in character. "The March King" and his organization are playing the suite with great success on their triumphal tour of the world. Parts 2 and 3, "The White Man" and "The Black Man," respectively, will shortly appear on Edison Records. Publishers, The John Church Co., New York City.

780 Down in Sunshine Valley

Manuel Romain and Chorus

Probably the most striking feature of this Record is the fact that in its making Mr. Romain was assisted by a male quartet. It is the first he has made for us under such conditions and we are really surprised at the result. "Mannie" has always been such a great favorite among Edison enthusiasts, that it seems a waste of words to say his rendition of this bright, new march song is one of the best things in the supplement. The selection bears all the ear-marks of country-wide success, for its melody and words are easy to learn and hard to forget. Messrs. Bieling, VanBrunt, Porter and Hooley are the singers in the quartet. Orchestra accompaniment. Words, Dave Reed, (of "Love Me and the World is Mine" fame); music, George Christie; publishers, M. Witmark & Sons, New York City.

*This selection will be illustrated on cover of September Phonogram.

(Always specify on your orders whether you want Amberol or Standard Records.)

781 Your Eyes Have Told Me So

Stanley Kirkby

A Record of more than ordinary beauty. Mr. Kirkby is an English baritone of repute—his contributions to our British catalogue are always in high favor. He is at his best in the better grade of sentimental songs like this one, which tells the old story of the silent message of the eyes between lover and sweetheart. The proper interpretation of music demands a voice of power and flexibility,—Mr. Kirkby sings it with ease. Orchestra accompaniment. Composer, Carr Hardy.

782 Bits of Remick's Hits—Medley Overture No. 8

New York Military Band

A bright, pleasing medley of the following popular songs, published during the past season by Jerome H. Remick & Co. of New York City: "Love Dreams," "Maybe You're Not the Only One Who Loves Me," "We've Kept the Golden Rule," "The Vale of Dreams," "Winter" and "Who Are You With To-night?" Some of the songs are in march tempo,—others in waltz—the contrast is sufficiently striking to produce a medley which will not grow tiresome in its repeated playing.

783 Stick to Your Mother, Tom

Will Oakland and Chorus

Mr. Oakland's offering this month is an old, old favorite, probably the most popular and beloved "mother song" ever written. For beautiful sentiment and simple melody it has never been equalled. From the youngest to the oldest there are few indeed who some time or other have never heard or sung the touching words of the sailor-father bidding farewell to his wife and son.

Stick to your mother, Tom,
When I am gone.
Don't let her worry, lad,
Don't let her mourn.
Remember that she nursed you,
When I was far away.
Don't leave your mother,
When her hair turns gray.

The song will recall memories sweet and sad to many who hear Mr. Oakland's plaintive counter-tenor voice. The male chorus assisting him in the refrain is composed of Messrs. Bieling, Murray, Porter and Hooley, and as usual, their help contributes materially in the production of a Record that will find many friends. Orchestra accompaniment.

784 When I'm Alone I'm Lonesome

Anna Chandler and Chorus

Two songs by Miss Chandler seemed not too many to put out in one supplement, especially when they happened to be songs like this one and "I Want Everyone to Love Me." Although they are by different writers and published by different music houses, they might well be termed "companion songs" because the sentiment in one is very much the same as expressed in the other! The verses are sung, of course, by Miss Chandler. In the choruses we again hear the voices of Messrs. Bieling, Murray, Porter and Hooley. Humming by the quartet as Miss Chandler sings the air, is an entertaining feature. Orchestra accompaniment. Words and music, Irving Berlin; publishers, The Ted Snyder Co., New York City.

785 I Think of Thee, Sweet Margareta

W. H. Thompson

Here is a Record of which we are very proud. "I Think of Thee, Sweet Margareta," is a fine sentimental ballad of the better class, written by Erik Meyer-Helmund, the famous European composer. Mr. Thompson's baritone voice is of rare heroic quality, and he sings most artistically. That the Record will make a wide appeal is not to be doubted for a moment. Furthermore, we feel that it will remain in our catalogue long after many of the so called "popular" airs have been forgotten. A number of English translations from the original German words have been made, but this one brings out their full beauty in a way that leaves little room for improvement. Orchestra accompaniment.

786 The Sweetest Story Ever Told

Venetian Instrumental Trio

For all the words of this old favorite are considered by many to have been the real reason for its years of popularity, it will be quite evident upon hearing the new instrumental arrangement we reproduce that its real charm lies in the beauty of its melody. Our trio of instrumentalists, (violin, flute and harp) has done the selection full justice,—in fact it seems more delightful than ever in its new setting. The Record is a most desirable addition to our already fine list of selections of this type. Composer, R. M. Stults.

787 Let's Make Love Among the Roses

Arthur C. Clough and Chorus

Another distinctive "hit"—Blanche Ring's encore number in the successful musical production, "The Yankee Girl." Mr. Clough and a quartet composed of Messrs. Bieling, Murray, Porter and Hooley, sing it in good taste, the clearness of their enunciation being particularly noticeable. The music is in march tempo and quickly impresses the listener as being a tune worth learning. Orchestra accompaniment, and a live one too. By the ever-popular composers, William Jerome (words) and Jean Schwartz (music); publishers, Jerome H. Remick & Co., New York City.

788 The Vacant Chair

Elizabeth Spencer and Chorus

Soprano solo with chorus and orchestra accompaniment. It is doubtful if a more fortunate choice could have been of any of our artists to interpret Root's famous old song so pathetically

(Always specify on your orders whether you want Amberol or Standard Records.)

reminiscent of "Thanksgiving Day, '61." Miss Spencer's voice seems to have acquired a richer, more sympathetic quality than ever, while her style and expression are faultless, as usual. In the chorus she is assisted by Miss Mary Jordan, Harry Anthony and James F. Harrison—a quartet of cultured singers seldom excelled. No Edison owner but will want this Record in his collection.

789 The Winning Fight Two-Step

National Promenade Band

Abe Holzmann's latest and greatest march two-step! It has been his dream to "come back" with a vigorous two-four composition, and he surely has! "Uncle Sammy" (Edison Standard Record No. 8632), "Blaze Away" (Standard No. 8398) and, "Blaze of Glory" marches, which are among his previous successes, pale into insignificance when compared with "The Winning Fight." Mr. Holzmann has always been considered one of the premier march writers of America, and in his new march has presented to the musical public one of the most inspired, snappiest and melodious selections it has been our good fortune to record. Publisher, Leo Feist, New York City.

Edison Standard Records for September, 1911

United States list, 35 cents; Canadian, 40 cents.

10511 The Lion Chase—Concert Galop

Sousa's Band

Although originally written for piano by Ch. Kölling, a well-known European composer of salon music, it adapts itself admirably to band arrangement. In the Record, Sousa's trained musicians treat us to a spirited and brilliant rendition that carries out to perfection the chase idea suggested by the title. Another of the numbers being featured by the Sousa organization *en tour*. Publisher, Carl Fischer, New York City.

10512 Every Little Movement

Marie Narelle and Mary Jordan

The *big* song "hit" of "Madame Sherry," and one which seems destined to enjoy continued popularity. It is a satirical description of the new aesthetic dancing fad, set to a particularly captivating melody. Its handling by Miss Narelle, soprano, and Miss Jordan, contralto, is faultless. This Record is a "abridged edition," so to speak, of Amberol No. 582. Orchestra accompaniment. Words, Otto Hauerbach; music, Karl Hoschna; publishers, M. Witmark & Sons, New York City.

10513 Steamboat Bill

Edward Meeker

The success of this song on Amberol Record No. 728, and the demand for it in the Standard length, convinced us that its immediate re-issuance would be a wise move. "Steamboat Bill" was the game pilot of the "Whip-poor-will," and the song describes his memorable and fatal attempt to break the record of the "Robert E. Lee." Cleverly rendered by Mr. Meeker with orchestra accompaniment. Words, Ren Shields; music, Leighton Bros.; publisher, F. A. Mills, New York City.

10514 All Aboard for Blanket Bay

Anthony and Harrison

Baritone and tenor duet. A pretty arrangement of Sterling and Von Tilzer's great slumber song, which most every one has heard. A unique title, an original idea, pretty sentiment, and a dainty, catchy rhythm, are its distinguishing features. In our Amberol catalogue under No. 676. Orchestra accompaniment. Publishers, Harry Von Tilzer Music Publishing Co., New York City.

10515 My Hula Hula Love

Metropolitan Quartet

A number of Hawaiian tendencies, relating the wooing of a Hula maiden by a Bolo Chieftain. The mere statement that Percy Wenrich, that versatile composer of vocal and instrumental numbers, is responsible for the music fully describes its tunefulness. The words by Edward Madden, (he of "jungle song" fame), are no less interesting. A "make-over" of Edison Amberol Record No. 742. Publishers, Jerome H. Remick & Co., New York City.

Foreign Records for July, 1911

(ON SALE JULY 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN, 65c. EACH
STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

BRITISH AMBEROL (FOUR MINUTE).

- 12319 Selection from the Quaker Girl, *Monckton*
National Military Band
12320 Roamin' in the Gloamin', *Lauder* Harry Lauder
12321 Flight of Ages, *Weatherly & Bevan* Ernest Pike
12322 Let's Have a Song upon the Phonograph,
Williams & Godfrey Billy Williams
12323 All Clear Out of the Park, *Knight* Florrie Forde

- 12324 Follow the Tram-Lines, *Macdonald & Solman*
Jack Charman
12325 Off to Philadelphia, *Haynes* Peter Dawson
12326 I Rang My Little Bell and Ran Away, *David*
& *Mayo* Arthur Osmond
12327 Let's have Free Trade Amongst the Girls,
Castling & Glover-Kind Stanley Kirkby
12328 Songs of Long Ago National Military Band

FOREIGN RECORDS FOR JULY, 1911 (*Continued*)

BRITISH STANDARD (TWO MINUTE).

- 14064 God Bless the Prince of Wales
National Military Band
14065 By the Moon's Pale Light; *James & Tate*
Stanley Kirkby
14066 Oh! the Indians in the Strand,
Murphy & Lipton Florrie Forde
14067 Mother Put a Card in the Window, *Harrington,*
Collins & Rogers Jack Charman
14068 Clogs and Shawl Parody, *Weston & Barnes*
Billy Williams

GERMAN AMBEROL (FOUR MINUTE).

- 15179 Bayerisches Ländler-Potpourri, *M. und G.*
Weinschutz Oberbayerische Bauernkapelle

- 15180 Mein letzter Blick, Tiroler Lied
Gertrud und Egon Jahoda
15181 In dem Moment, Couplet, *Reutter* Arnold Rieck
15182 Im 7ten Himmel, Humoristisches Potpourri,
Fetras Nebe-Quartett

SPANISH AMBEROL (FOUR-MINUTE)

- 8040 La Princesa del Dólar—"Papá no puedo
soportar....."
Pedro B. Vinart y Emilia Vergeri

SPANISH STANDARD (TWO-MINUTE)

- 21278 La Alegría del Batallón—Romanza, *Serrano*
Pedro B. Vinart
21280 La Viuda Alegre—; Oh Patria Mía! *Lehar*
Pedro B. Vinart

Edison Polish Records

By WINCENTY S. CZERWINSKI
Orchestra Accompaniment.

The following list of Records by Wincenty S. Czerwinski, the celebrated Polish baritone, is announced for shipment from the factory on or about July 1st, to such Jobbers as place orders for them. They may be placed on sale as soon as received. Dealers catering to Polish trade can safely order liberally for the Records are of Standard selections and have been made with unusual care. All are with orchestra accompaniment. Special supplements bearing Form No. 2025 have been printed to exploit them.

- 10700 } Hejze ino fiolecku leśny (F. Szopski)
} Krakowiak (Kamieński)
10701 Kolo mego ogródecka
10702 Piesnka ludowa (Slaski)
10703 Uśnij ze mi, Uśnij (Szopski)
10704 Dumka (Kratzera)
10705 Krakowiaczek (Moniuszki)
10706 Pieśń Wojenna (Moniuszki)
10707 Arya Janusza z "Halka" (Moniuszki)
10708 Dwie Zorze (Moniuszki)

Wincenty S. Czerwinski, was born in Cracow, Poland, in 1879, and made his vocal studies at the conservatory of his native town, later at the Schwarwenka Conservatory in Berlin, continuing with Dr. Lierhammer, professor of the Royal Academy of Music, at London. His tour of the continent, embracing Warsaw, Berlin, Dresden, Munich, etc., paved the way for the ovation accorded him upon his later appearance in London. Mr. Czerwinski's voice is of a quality which adapts itself admirably to Phonographic reproduction.

Mr. Lucker Marries

The wedding of Laurence H. Lucker, Edison Jobber at Minneapolis, Minn. and Cleveland, Ohio, to Miss Miriam Pfaff, of St. Paul, was solemnized on Wednesday evening, June 7th. Mr. and Mrs. Lucker left immediately for an extended tour through Europe, and visited the factory before leaving New York on June 14th.

Suspended List, June 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

- NEB., Hebron**—A. V. Palm.
E. F. Stalcup.
Hebron Music Co.
Hastings, Kearney, Grand Island, and all other points—Gaston Music Co.
C. L. Gaston & Co.
C. L. Gaston.
Lexington—J. G. McKee.
NEW YORK, Mt. Vernon and all other points
Joseph Ackerman (Ackerman's Bazaar).
N. Y. CITY—George Hetzel, 322 E. Kingsbridge Road.
DEL., Wilmington—Miller Bros. Co., 213 Market Street.
CONN., South Manchester—W. E. Luettgens.
Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Factory Visitors

Among those who called at the factory during the past month were: A. E. Caldwell, Ball-Fintze Co., Newark, Ohio; George R. Youmans, Youmans Jewelry Co., Waycross, Ga.; Samuel Siegel and A. J. Llewellyn of the Siegel-Myers Correspondence School of Music, Chicago, Ill.; Charles Calderwood, W. J. Dyer & Bro., St. Paul, Minn.; J. A. Rickard, J. A. Rickard & Co., Schenectady, N. Y.; J. N. Blackman, Blackman Talking Machine Co., New York City; A. Lasus, New Rochelle, N. Y.; Mr. and Mrs. Laurence H. Lucker, Minneapolis, Minn.; A. Curland, Plaut Cadden Co., Norwich, Conn.; H. W. Weymann, H. A. Weymann & Son, Philadelphia, Pa.; W. G. Walz, W. G. Walz Company, El Paso, Texas; Louis Buehn, Louis Buehn & Bro., Philadelphia and Pittsburg, Pa.

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
 Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
 Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eller's Music House.
- ILL., Chicago**—Babson Bros.
 Lyon & Healy.
 James I. Lyons.
 Montgomery Ward & Co.
 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- LA., New Orleans**—National Automatic Fire Alarm Co.
 Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
 Eastern Talking Machine Co.
 Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
 Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
 Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
 Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
 Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
 H. E. Sidles Phono. Co.
Omaha—Nebraska Cycle Co.
 Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
 Neal, Clark & Neal Co.
- Elmira**—Elmira Arms Co.
Gloversville—American Phono. Co.
New York City—Blackman Talking Machine Co.
 J. F. Blackman & Son.
 I. Davega Jr., Inc.
 S. B. Davega Co.
 Greenhut-Siegel-Cooper Co.
 John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
- Schenectady**—Jay A. Rickard & Co.
- Syracuse**—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
 William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
 Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
 C. J. Heppe & Son.
 Lit Brothers.
 Penn Phonograph Co.
 John Wanamaker.
 H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
 Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
 Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
 J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
 O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eller's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
 Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

August, 1911

No. 8



Another Attractive Edison Window

A more handsome show window than the one shown above would be difficult to imagine. The photograph is of one of the windows in the store of H. A. Weymann & Son, at 1010 Chest-

nut St., Philadelphia, Pa. Edison setting No. 1A forms the basis of the display, which attracted much attention from pedestrians on Philadelphia's busiest thoroughfare.

The EDISON PHONOGRAPH MONTHLY

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Little Home Phonograph Record is All She Has to Recall Happy Days Gone By

The Fresno (Cal.) Tribune.

The lowly phonograph with its offerings of "canned" music is scoffed at and scored as cheap, trashy and vitiating of good taste in many quarters. It is little realized how intimately the despised phonograph is bound up with the tragedies, comedies and pathos of every day life. You may, in disgust, stop your sensitive ears to a "canned" song from which your neighbor draws unspeakable solace.

Here is a story of a Fresno woman who wouldn't exchange one turn of a certain wax cylinder she prizes for a season ticket to the best grand opera the world has to offer.

It was told to a Tribune reporter by a neighbor who knows all the circumstances and is given space that might be taken by other news because it is a real human story.

In a Fresno home, not long since, where love and peace dwelt with a woman, her husband and their baby, there fell a sudden stroke of tragedy. The husband was taken from the little family. An accident had robbed him of his sanity and he had to be taken away to an institution. He is there now, suffering his living death, his benumbed brain unmindful of the past. He does not know the wife he idolized. He does not recognize the voice of his baby girl grown bigger now; that voice that used to lisp the tender baby prattle into his ears. The mother's heart that was once so blithe and full of song is heavy with anguish now. New responsibilities have laid their added weight upon her. She works hard

at a local store to support herself and her girl, at the threshold of womanhood now. What with her daily cares, her struggle for existence and her utter loneliness, added to the oppression of her life's tragedy, she walks in the valley of shadows.

One thing only brings a measure of balm to her heart, a wax record which preserves a fragment of the old care-free, happy life in the past, where all was sunshine and song. It is a record of tender intimacies of the time that is gone but where the woman's mind still dwells. The wax roll again brings to the wife's ears the voice of the husband. She hears again his ringing, care-free laugh, the tenderly crooned lullaby to the baby on his knees, his playful teasing of the two beings he idolized—all the sacred intimacies of the home that was are revived to soothe the lonely woman's aching heart.

A Rockefeller's millions could not purchase these records, these waxen scrolls that preserve the past. She little thought, when it was proposed to make the record, of what use it would be in the future. Now she blesses the inspiration.

This is one of the things your neighbor hears in the scoffed-at, "canned" music records.

The doctors, some of the best in Fresno, say the man's case is incurable. Maybe if that little woman would take that precious phonograph to the institution and let her husband hear his own voice in those happy days gone by it might unroll the dark clouds and make that little home happy once more. Who knows?

The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

AUGUST, 1911

No. 8

Summer Advertising, with the Emphasis on Window Displays

INSTEAD of devoting considerable space as usual to descriptions and illustrations of new Edison Window Displays, we have printed a special four-page folder describing the beautiful showings we have prepared for September and October. The folder will be mailed with this number of the MONTHLY. Look for it, and read it carefully. The Dealer who is unwilling to spend \$3.00 each for these two displays should not blame us later on if he finds business quiet.

The advantage of displaying merchandise in such a way that the public becomes an interested spectator and through natural curiosity is led to closely inspect the articles displayed and to read the cards which silently but forcibly describe their merits, is something that no Edison Dealer or merchant in *any* line, can afford to overlook.

By proper display, the interest of those who pass your store several times a day and have never looked in your windows before, is secured. Perhaps at the moment their interest is aroused they are not in the market for the article you are advertising. But, ten chances to one, the next time they'll look again to see whether you have anything new to say. Herein lies the desirability and necessity of frequent changes of window displays. One display permitted to remain in your show window a long time becomes just as monotonous as no display at all.

It is strange how much business a Dealer can do by merely showing sincere faith in the goods he is exploiting. There's nothing quite so bad for any product as to have a Dealer intimate by word or suggestion that the demand for the article is decreasing. On the other hand, there's nothing quite so good for any product as to have a Dealer stand up and say: "Why, business is

fine, all things considered, and it's going to be *better*, if I have anything to say about it." Aren't you saying that in effect, Mr. Edison Dealer, when you demonstrate your faith in the future of the Phonograph business by giving it the same care and attention now as you would in the busiest times? The use of Edison windows is one of the best ways to prove your faith in the line you are selling, and we want your order.

Intelligent window display means the use of timely displays, neatly and attractively arranged. Edison Phonographs and Records are always in season. True, some months show more in sales than others, but the same is true with *every* line of merchandise. The condition exists largely because you as a Dealer encourage it. The Edison Phonograph is just as much the ideal entertainer for summer camps, cottages and porch concerts, as it is the ideal home entertainer at other times of the year. For the "stay-at-homes" the Edison can be made to take the place of a sojourn in the country or at the shore, but you must point the way. It isn't at all likely that prospects will flock to your place of business as they do in winter, unless you attract them in the various well-known ways.

Take the new Records as an example. Aren't the Records in our August list just as interesting as those we put out in December last? Aren't the "summer songs" just as timely as the "Christmas songs" of last year? Are you endeavoring to impress that fact on your customers by continuing your monthly recitals? No? Then whose fault is it if "business seems quiet?" Better take them up again.

What of the thousands of people who spend the biggest part of their time out-of-doors during

these fine days? Do they see your name tacked at the bottom of some of our eight sheet posters as their eyes light on your local bill-boards? Then why not ask us about our proposition covering this important branch of advertising?

The "nickelodeons" are doing a thriving business in your locality, aren't they? Are you taking advantage of the opportunity presented in theatres of this class to get an advertising slide boosting your business displayed between the pictures? Here again we have a liberal offer to make Dealers who are interested enough to ask for it.

The mails are always at your disposal for sending personal letters that appeal direct to your prospects. Advertising material (Record and Machine Catalogues, folders, cards, etc.), can be had from your Jobber to use as enclosures.

Newspapers haven't entirely suspended publication, but are still available for the running of good, strong "summer" copy in connection with which some of our attractive "summer" cuts can be used.

The beauty of all this advertising is that it costs comparatively little to maintain. Advertising is one of the necessary expenses of any business and should always be regarded in that light. Every Dealer should set aside a stated proportion of his profits for advertising in its various branches and never spend any less. Good advertising produces increased business; increased business produces a larger percentage of profit which, in turn, is used in the production of more good advertising.

To get back to our original subject, we are concerned most of all just now with Edison Window Displays. Dealers are offered an unusual opportunity to get fine clean displays at less than their actual production cost, and should not pass it by.

Edison Window Display service is timely, because it furnishes attractive settings for every month in the year; effective because we take two or three good selling arguments and specialize with them; simple and convenient, because every display can be erected with no trouble to speak of, and can be easily rearranged; inexpensive, because, as stated above, we offer each setting at a price less than it actually costs us, and at a figure within the reach of *every* Dealer.

Don't forget that a set of fixtures must be ordered with the first display in every case (\$9.00 for large service, \$5.00 for small). The

necessity for these fixtures is obvious to anyone familiar with window display methods.

The crude primitive methods first employed in arranging a show window display made it a laborious and tedious undertaking. Ingenious persons soon began to construct supporting pyramids, uprights and such, that they might arrange their merchandise in pleasing groups or sightly designs, thus lending variation to the otherwise flat, monotonous display. Different lines of merchandise called for different accessories, and thus from time to time the ingenious merchant added to his stock of ready-made fixtures. Soon it was discovered that some of these parts could be made interchangeable and serve as a support for several lines by utilizing them in different positions. Even then the results were still far from satisfactory inasmuch as many lines possessing real merit were not attractive enough standing alone to arrest the attention of the observer. This was overcome by designing artistic backgrounds and stage settings that were used as the attraction while neatly worded show cards called the onlooker's attention to the article for sale explaining in a few short sentences its hidden qualities of goodness.

An Edison Phonograph playing an Edison Record must be heard before the onlooker can have a desire created to own one. Here is where the Edison fixtures supporting and simplifying the construction of beautiful settings that stop and interest the pedestrian, placing selling arguments and invitations to enter and investigate directly in the line of vision, enter the field of usefulness in a music Dealer's show window. They support the merchandise and attractive settings that lend the power of attraction to the display. By their use elaborate displays can be assembled by anyone in a few moments' time, and they are so interchangeable that many varied supports can be arranged thus furnishing a foundation upon which to design Edison Displays for time to come.

We also impress upon you that these fixtures are ideal for use as supporting bars, etc., for other lines of merchandise which you may carry. A few glass shelves to extend from pedestal to pedestal on which to elevate and display your various lines, covering the uprights and cross-bars with crepe paper and pinning your goods in symmetrical designs, adding price tickets and selling arguments on show cards, are the ways and means of keeping your fixtures constantly working, deriving cash benefits from the small expenditure necessary to secure them. By using

a little grey matter unlimited combinations can be set up, lending variety to your displays.

Bring home to yourself the number of instances where you, not particularly interested in purchasing any particular thing, have been influenced to purchase by having something forcibly brought to your attention in a show window.

It happens to you and others and you should do your utmost to force sales in this manner.

Experience through observation has taught us that the architectural construction of store fronts is so varied that a design calling for a specified amount of space cannot be used to advantage by all. Its construction must admit of expansion or contraction in height and width to accommodate space at a merchant's disposal.

Thus the Edison unit system of artistic settings, which may be utilized in various ways, overcomes the obstacle of discarded displays and a trial will convince the most skeptical that they can be arranged in some way to brighten and lend life to your show windows.

As to cost, it must be admitted that no other form of advertising is as economical and none so effective when persistently followed up. Why leave it to your Jobber to solicit your use of these displays? They'll put money in your cash register and rate you amongst your fellow merchants as a progressive concern. You should eagerly grasp this opportunity to secure striking designs and fine show cards at such a mere trifle of cash outlay yearly. Send in an order to-day and be convinced by an actual demonstration, in your own show window, of the truth of our claims.

A Neglected Field

The majority of new forms we are issuing these days have to do with the exploiting of foreign Records. Two or three months ago, we told the Trade through various channels that we were preparing to "do or die" insofar as Records of this kind are concerned, and we're "making good" now. The co-operation most Jobbers and some Dealers have given us is in striking contrast to the attitude of those who will not consider an increase in their business even when ways and means for bringing about such an increase are brought to their attention.

A prominent authority on Phonograph matters recently stated that, in his opinion, a greater business awaited the Dealer who would seriously take up the sale of Records in their own languages to foreigners than he had ever been able to do in domestic selections. Continuing,

he said: "This may seem like an extravagant statement at first sight, but a careful perusal of the United States foreign population chart will prove otherwise."

Are there *any* foreigners in *your* territory, and if so, are you after them first, for machine business, and later for Records?

Here is a list of the new foreign Record forms that are ready. Supplies may be had upon application to your Jobber or direct to our Advertising Department:

- Form 1955—German
- Form 1969—Bohemian
- Form 1970—French
- Form 1971—Hebrew
- Form 1972—Hungarian
- Form 1974—Norwegian
- Form 1976—Swedish
- Form 1977—Danish
- Form 1978—Polish
- Form 1979—Hawaiian
- Form 2007—Welsh

Others in the series are to follow shortly and will be announced next month.

Apropos of this foreign Record matter, we quote from a letter written by the Petmecky Co. of Austin, Texas, after they had carried out their promise to stock German Amberols: "We have begun to get more results than we expected at this season from our recent circularizing for German Records. Two machine sales have been produced thus far as a direct result, and we have sold so many of the Records that it becomes necessary for us to place a second order, which we are doing to-day. We will certainly have to put in a full catalogue of the two-minute selections also."

Any Dealer who is skeptical as to the advisability of carrying foreign selections is urged to communicate with the Petmecky Co. for a more detailed expression of their views.

In the meantime we are ready to co-operate direct from Orange in any way we can.

French Record Cut-Out

The Trade is hereby advised that we have no more moulds or masters of French Standard Record No. 17188. As soon as our present stock is exhausted it will be placed on the cut-out list.

An Edison Dealership has never been as valuable as it is at the present moment. "New things" are just ahead of us which will make an Edison Dealership even more valuable.

Talking Machine Jobbers at Milwaukee



The fifth annual convention of the National Association of Talking Machine Jobbers, at Milwaukee, came to a close on July 13th, all hands agreeing it to have been the most enjoyable yet from a social standpoint and the most instructive from a business standpoint. A representative number of enterprising Jobbers from all sections of the country were in attendance and made the most of the opportunities presented to "talk shop" when talk was in order, and to forget business when forgetting was in order, (which latter, by the way, was most of the time).

Milwaukee outdid herself in furnishing entertainment. Mayor Seidel, in his address of welcome suggested the general use of Phonographs as a substitute for alarm clocks and highly recommended music for breakfast. In the course of his remarks he said: "I don't believe that people realize what great force for civilization the talking machine is, and it has unbounded possibilities as an educational factor."

The business session of the Association on July 10th resulted in the election of the following officers for the ensuing year: President, Lawrence McGreal, Milwaukee; vice-president, E. F. Taft, Boston; secretary, J. C. Roush, Pittsburg; treasurer, J. B. Miller, Philadelphia; executive committee, P. B. Whitsit, Columbus; J. F. Bowers, Chicago; B. L. Crew, Atlanta; Rudolph Wurlitzer, Cincinnati; George Michels, Omaha.

On Wednesday morning the big baseball game was played. What the exhibition lacked in finish and style from a professional viewpoint was more than made up by the antics of the players. The Western team triumphed by the score of 14 to 4, the game lasting three

innings only thanks to the heavy hitting of the Westerners.

The banquet on Thursday night was highly enjoyable. Mr. Bowers was toastmaster and kept things lively by his clever witticisms and famous introductory speeches. During the course of the evening the following address "A Look Into the Future," prepared by President Dyer of the Edison Co., was read by General Manager Wilson:

In addressing the talking machine jobbers at their annual convention, where I suppose the usual harmony has prevailed, and especially when addressing them after finishing one of those banquets for which this association is famous, it behooves me to strike a note of encouragement and cheer. For some of you the past three years have been hard and trying. But remember that they have been much harder and more trying to jobbers in numerous other lines. The actual pinch of poverty has been felt by the working man, and even the bloated capitalist has had his trials in carrying on his business in a way that will meet the exactions of the federal authorities. But "let the dead bury its dead." The future to all of us holds out hopes for a sound and recovering business. Industrial conditions never stand still, and no one yet has been so pessimistic as to believe that we are moving backward.

Undoubtedly there are a number of jobbers who sincerely believe that the day of the cylinder business is past. To such men we offer our new disc, which will be an assured factor in the business in the near future. But those predictions, in my opinion, are groundless, and there has been a confusion of cause and effect. To those jobbers whose cylinder business has fallen off, let me tell them that the reason is not that people do not want to buy phonographs, but because they are not able to buy phonographs.

The cylinder machine, because of its low cost and other good points, has always appealed to what Mr. Bryan has called "the common people"; and I believe for many years to come it will continue to appeal to them. I cannot bring myself to the point of believing that concurrent and simultaneously with the panic of 1907 the working people of this country suddenly evinced a distaste for the phonograph. It is too much to believe that the two phenomena were separate and developed at the same time merely as a strange coincidence. It is much more rational and logical to assume that one was the effect and the other the cause of that effect.

Remember that there exists at the present time upward of \$120,000,000 as an investment by the American public in cylinder machines and records, and when that vast property is considered it will be seen that it cannot become obsolete for many years.

Count the number of machines and records you are selling, and not the dollars you sell them for; and probably most jobbers will find, machine for machine and record for record, that they are selling more Edison phonographs and more Edison records than of any other type. This I submit to you is the desirable business. A lawyer who has many small clients is in a better position than one who has a few large clients, because if a few of those large clients should become capricious and turn their patronage from him, greater inroads would be made upon his income than if an equal number of smaller clients should turn from the other.

The definite settlement by the Supreme Court of the doubts and uncertainties previously existing as to the scope of the Sherman law will undoubtedly prove of tremendous good. Capitalists are now reasonably well informed as to the extent they can go to in the formation of new and efficient industrial machines for carrying on their business. Additional employment can now be given to labor, and former rates of pay and days of work can be re-established. The laboring man will be in a better position to buy the products of the farm and factory, and this means that the manufacturer and the farmer will be able to produce more goods and supplies, necessitating the employment of more labor and the payment of more satisfactory wages.

Fortunately, the crop outlook is good, so that the farmer will be able to fulfill his share of the development. Thus, through the immutable operation of the law of supply and demand a normal industrial condition will be reached where labor will be fully employed, factories fully occupied, farmers selling their supplies at fair prices, and the other agencies and instrumentalities of our commercial life working in a satisfactory and normal way. This re-establishment of proper conditions is now in process and will come with gradually accelerating rapidity. The phonograph business will receive its share of the returning prosperity, and I predict that with the coming fall, and especially during the coming year, jobbers will be entirely satisfied with the extent of their business.

The putting out by the Edison Co. of a high-type disc machine and record will make it possible for dealers to sell to a class of people to whom they have not appealed in the past; but I do not think that it will have very much effect upon the large bulk of the people to whom the cylinder machine has always appealed and whose friends and neighbors have purchased such machines.

The Edison Co. have always co-operated with its jobbers in a fair and honorable way. It has made great financial sacrifices for its jobbers, because it has always recognized that its own prosperity depended upon their prosperity. The only bone of contention at present existing between jobbers and ourselves is the record proposition now in effect, but I sincerely and honestly believe that that proposition contains the germ of the right idea, and, while it may have to be changed to meet the actual conditions, it is certainly not unreasonable for us to ask that it be given a fair and impartial trial. Do not be too impatient, and remember that while the difficulties of a single jobber might be adjusted cheerfully, yet we must treat all jobbers alike, and we cannot afford to grant concessions to one that are not granted to all.

Let me emphasize in conclusion that we have no thought of relinquishing our efforts to push the cylinder business, and we will continue to make improvements both in machines and records, of which definite announcement will be made in due course. We are putting out a disc machine to meet an entirely different kind of demand from what has always existed for cylinder machines. We have no intention of marketing a disc machine or record that will interfere with the cylinder business or that will take the place of the cylinder business. It is well that jobbers should be thoroughly apprised of this fact in order that they may be in a position to meet the demand for cylinder machines.

Of the numerous exhibits at the Convention, by far the center of attraction was in the suite of rooms at the Plankinton Hotel, where Messrs. Wilson, Dolbeer and Goodwin were demonstrating the new Edison disc machine and Records.

August 1st Record Return Guide

After August 1st, 1911, United States M to Z Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

Grand	Group	Old No.	AMBEROL		STANDARD
			New No.		
Opera	\$2.00	B-190	40017	}	B-112
	1.50		35005		
	1.00		30028		
Domestic			473		10394
British			12191		13987
French			17068		18142
German			15101		16150
Italian			7502		20606
Hebrew			10002		21016
Spanish			8013		12811
Filipine			8018		21266
Mexican			6091		20345
Portuguese			5093		19490
Argentine			7112		19784
Cuban			None		20711
Porto Rican			8511		None
Swedish			None		20549
Bohemian			None		16532
Hungarian			None		15792
Norwegian			None		19120
Polish			None		15697
Belgian			None		18480
Danish			None		15800
Holland-Dutch			None		18472
Welsh			12203		13338
Hawaiian			11504		20716
Japanese			None		12826
Chinese			None		12786

Don't return any Records to Orange unless you are an M to Z Jobber and until you are sure you know the necessary formalities. Write us if in doubt.

Hon. Henry T. Gage Chooses Amberola

One of the most notable of the recent Amberola sales on the Pacific coast was made by Grey M. Skidmore, Edison dealer at Downey, Cal., to the Hon. Henry T. Gage, formerly governor of California, and more recently United States minister to Portugal, where he distinguished himself by sticking to his post during the turbulent times that marked the change of government from kingdom to republic. The Amberola was selected by Mr. and Mrs. Gage after a careful comparison with all other so-called "cabinet machines," and they are highly pleased with their purchase.

Mr. Skidmore, it might be mentioned incidentally, recently placed an order for 40 machines and sold 18 of them within two weeks!

"A place for everything and everything in its place"—a store necessity—just as necessary in the Phonograph line as any other.

Printed Matter

On another page of this issue, under the title "A Neglected Field," mention is made of our several new forms for exploiting foreign Records. Dealers who want supplies of them are referred to that article for their names and numbers.

United States Jobbers will shortly be in a position to furnish limited quantities of a new four-page folder, Form 2030, dealing with Models "O" and "R" Reproducers, exchange prices on them, etc.

A number of Dealers have taken advantage of the offer on page 11 of the June MONTHLY and have ordered imprinted *Phonograms* in less than 500 lots. The charge for imprint is 25c per 100 in addition to the cost of the blanks—\$2.50 per 1,000. We hope to hear from more Dealers concerning this matter before Fall when the resumption of mailing and circularizing lists will be in order.

If there are any Dealers who have not received the new Trade Catalogues (Form 1920) for both domestic and foreign Records, copies may be had upon application.

A Request

When you receive a supply of new Edison advertising matter from your Jobber and take up the imprinting of it, please do the job carefully and neatly. Don't slam down your rubber stamp "any old place," but take a moment to decide just where the imprint properly belongs and then put it there in a way that will be a credit to your business and ours.

The One-Price System

The most reliable of advertised goods are sold at a fixed, unvarying price.

It isn't fair to reduce the price to one buyer and not reduce it to another.

The One Price policy is the only fair one.

The One Price policy hinges upon the obligation which the maker of an article is under to all the buyers thereof—the dealer, and on beyond him to the consumer.

As soon as a manufacturer begins to cut prices, or allows them to be cut, there immediately arises the suspicion of a cut in value.

Nothing will establish in your mind the stability of an article like knowing that you are getting the full worth of your money—and that your neighbor can not get the same thing for less—*Collier's Weekly*.

Edison Record Talent



GUIDO DEIRO.

Guido Deiro, the popular accordionist, was born at Torino, North Italy, in 1886. When a young man, he took up the study of music at the Milan Conservatory. For three years he served in the Italian Army as musician, playing baritone. For five years after his term of service he toured the principal cities of Europe.

Patrons of prominent vaudeville houses throughout the United States have had an opportunity to hear him for two years past.

The Edison Records he has made thus far are the following:

Amberol 743, My Sweetheart Waltz (Tesoro Mio).

Amberol 772, Italian Army March.

Highly Pleased with Edison Displays

As soon as our 4th of July display was received, we placed it in our window and the only words we can add to what we have already said is that each display pleases us more and we only regret that we hesitated at first in ordering displays, thinking that our window was not adapted for them. We note in the July Phonograph a display for August, No. 10A. Would ask that you enter our order for one of these.—*Edisonia Co., Newark, N. J.*

The "Music Master" Horn

It is just a year since the "Music Master" Wooden Cygnet horns were announced for use with Edison Phonographs and in that year they have earned well-deserved popularity. A goodly number of the complete outfits we are shipping these days contain the horn either in oak or mahogany, and occasionally in spruce and inlaid pearl. Thousands have been shipped as separate accessories for sale to Phonograph owners who are constantly on the look-out for anything which bears the ear-marks of an improvement.

Being built of solid wood on sound-board principles, they impart an agreeable mellowness of tone to the reproduction which is not possible with a metal horn, and instantly impress the listener as an important advance in the Phonograph art.

The trend of the business is toward machines of higher grade and list price, and it is not surprising, therefore, that the "Music Master" horn has been specified by so many purchasers of Edison Phonographs during the past year. There is a tremendous field among owners of machines with metal horns, either straight or cygnet, for this new product, and the wise Dealer will take advantage of the situation by stocking at least one each for Fireside, Standard, Home and Triumph models.

As reference to the following schedule of prices will show, the profit on these horns is very attractive—another reason why they should be carried in regular stock.

"Music Master" Horns Sold Separately.

UNITED STATES	Dealer	List
Oak or Mahogany.....	\$10.00 net	\$15.00 net
Spruce	13.00 "	20.00 "
Inlaid Pearl.....	31.00 "	50.00 "

Dealer's Prices including duty List

CANADA	Dealer	List
Oak or Mahogany.....	\$13.00 net	\$19.50 net
Spruce	16.90 "	26.00 "
Inlaid Pearl.....	40.30 "	65.00 "

On Edison Phonographs now equipped with Cygnet Horns it will be necessary to obtain a new swivel rod, suspension spring, adjusting screw and horn. Prices per set are as follows:

UNITED STATES	Dealer	List
For Fireside, Standard, Home and Triumph	\$.60 net	\$.75 net
For Idelia.....	1.10 "	1.40 "

CANADA

Dealer's Prices including duty List

For Fireside, Standard, Home and Triumph	\$.78 net	\$.95 net
For Idelia.....	1.43 "	1.80 "

For Edison Phonographs equipped with the old type straight horns, it will be necessary to obtain a crane complete, including connection. Prices are as follows:

UNITED STATES Dealer List

Cranes, Nickel	\$2.00 net	\$2.50 net
" Oxidized	3.65 "	4.60 "

CANADA

Dealer's Prices including duty List

Cranes, Nickel	\$2.60 net	\$3.25 net
" Oxidized	4.75 "	6.00 "

For prices on complete outfits including "Music Master" horns, see page 7 of the MONTHLY for August, 1910.

No allowance for crating made on any of these horns.

Here is an extract from a letter which is typical of the many received at the factory from persons of foreign birth who are unaware of the fact that the Edison catalogs contain Records of their native songs and music. It is hardly complimentary to the astuteness or enterprise of the Dealer who sold the Phonograph to this owner that he did not at the time of the sale supply him with a French catalog and try to interest him in Records of French selections. His name certainly betrayed the customer's origin, if nothing else did:

"Three months ago I bought in Fort Worth a Triumph Phonograph and since then I have done pretty well, as I already have about 135 Records—operatic, etc. If I keep on I will go bankrupt, but I am not kicking, as I get full value out of my instrument, and would have bought the instrument long ago if I had known what excellent music and fine entertainment can be gotten out of it.

"I have some Gardé Republicaine Band Records, but would like to get the catalog containing their 200 Records which you mentioned in the *Phonogram* lately, also the catalogs of all the French Records you have. I requested a brother of mine in Paris to get me a list of the Edison Records in that city, but the agent told him I could get them all from you."—*A. Bidault, Grapevine, Tex.*

Pointed Paragraphs

Don't forget to read the descriptions of the new monthly Records and use them when demonstrating for prospective customers. When a question that you cannot answer is asked about an artist—new or old—make a note to find out, and the next time the customer calls tell him. "It's the little things in life that count."

Are you bearing in mind that the promotion plan is still effective and that it will produce as many sales for you now as ever—perhaps more if you work it right? We are all willing to "accept something for nothing"—there are very few Phonograph owners that will refuse to induce the sale of an Edison for you in exchange for six Amberol Records which it is impossible for them to secure in any other way. But you must *ask* them first.

Watch the itinerary of the various artists in the catalogs and let your ad announce their Records coincident with their appearance in your vicinity. Take Sarah Bernhardt, for instance. Her tour aroused the theatrical public to a degree of interest unparalleled in this country. Fabulous prices were paid for seats wherever she appeared. Everyone who saw Bernhardt would buy her Records, if only as a souvenir of her farewell tour. Dealers along the route of the itinerary should have told the public, if they didn't, that she could be heard on Edison Records, and only on Edison Records. Take the tip for other Edison artists.

The advertising which we pay for and distribute, educates people in your town to desire the Edison Phonograph. Some Dealer is going to sell them. It ought to be you. You are interested in your profits more than we are.

Selling goods is an art which must be studied. You must study not only the art of selling, but the goods themselves. The more you know about the Edison Phonograph and Records, the more you can sell and the more you sell, the more money you make.

It isn't any harder to sell Phonographs than it is to sell other kinds of merchandise. It ought to be easier. People are more interested in Phonographs and Records than they are in ploughs and grindstones, or even than they are in pianos. A Phonograph is more of a novelty than a piano. It has more ability to entertain the people who come into your store than a piano. A Phonograph will draw a crowd anywhere.

This should be the keynote of the management of your store.

Here is an argument that will sell foreign Rec-

ords to two of every three owners of Edison Phonographs: *The privilege of hearing the best music of all nations!*

Many of the foreign Records are irresistibly beautiful, and well they should be. Take Germany, Italy, France, Spain or most any of the foreign countries. They were busy building up their musical literature centuries before America and American music were ever thought of.

So that it is no wonder that many of their national hymns and characteristic concert and popular selections are ahead of almost anything we have to offer.

Even Chinese and Japanese music have a weird charm of their own. At any rate it is interesting and educational to know something of the music of different countries of the world and a rare treat to be able to play it for one's friends, who likely never heard it before.

It matters not if the words are in a foreign tongue. Most grand opera is sung in Italian, German or French. But that has never affected grand opera's popularity.

The words do not count nearly so much as the melody to which they are set. Take the duet, "Miserere" from the opera "Il Trovatore." Nobody ever enjoyed that any less because it was sung in Italian. As a matter of fact the Italian language is softer and more melodious than our own.

You can see then that you have a double reason for carrying some of the Foreign Records—you can sell them both to foreigners and Americans.

Take the matter of Foreign Records up with your Jobber. Ask us about Foreign Catalogues if you can't get them elsewhere.

A Good Point to Remember

"It is safe to assume that the average salesman will lose, during the year, 20 per cent. of his customers from death, retiring from business, dissatisfaction, failure to be on the spot at the right time, and many other causes not within the control of the salesman," says a veteran. "To make good this shrinkage and be on the safe side, it is wise to start out with the determination that your list of customers shall be increased not less than 20 per cent. during the year."—*Talking Machine World*.

Mr. Harlan is Convalescing

Byron G. Harlan, who has been seriously ill for some five or six weeks with typhoid-pneumonia, is on the road to recovery.

Edison Magazine Advertisement for August



The EDISON PHONOGRAPH

is the greatest of all outdoor sports

Out on the porch where it's cool and comfortable—bring out the Edison Phonograph! Why the Edison in particular? Comfort! No changing needles—the sapphire reproducing point is permanent and lasts forever. Amberol Records—

play twice as long—only change half as often. And besides, the Edison has exactly the right volume of sound for the front porch—without disturbing the neighbors!

Wherever you go this summer, take an Edison Phonograph with you—pack it in your trunk or send it by express. Or if you're going to stay in town, you'll want it all the more.

All the best music that ever was written—and the best talent that ever produced it, right

there on your own front porch. And remember when you go to pick out your Edison Phonograph, that it is only the Edison on which you can make and reproduce your own records, just as true to life as the records made in our laboratory. Be sure you get recording equipment with the Edison you purchase.

Edison Standard Records \$.35
Edison Amberol Records (play twice as long)50
Edison Grand Opera Records \$.75 to \$2.00

There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Amberola at \$200.00, sold at the same prices everywhere in the United States. Get complete catalogs from your dealer or from us.

THOMAS A. EDISON, Inc., Lakeside Avenue, Orange, N. J.

The Edison Business Phonograph concentrates efficiency and more than doubles the working capacity of the typewriter operator.

This is the attractive Edison "summer" advertisement which will occupy single and double pages in the leading magazines, among them *American*, *McClure's*, *Hampton's*, *Current Literature*, *Ainslee's*, *Popular*, *Smith's*, *Saturday Eve-*

ning Post, *Collier's*, *Pacific*, and *Red Book*.

Your local advertising copy might well be prepared along the same lines, i.e., emphasizing the value of the Edison Phonograph as an outdoor entertainer.

Notes of the Trade

The Schmelzer Arms Co., Edison Jobbers at Kansas City, Mo., gave over one of their big show windows to an attractive Edison display during the week preceding the 4th of July.

The Talking Machine Co., of Birmingham, Ala., are now jobbing Edison goods from their handsome new store at 1916 Third avenue, having outgrown their old quarters at 2007 Second Avenue.

Schultz Bros., of Omaha, Nebr., have purchased the Edison jobbing interests of the Nebraska Cycle Co.

So much high-class music can be enjoyed by means of the Phonograph that the instrument has a decided educational value. A mother gives prizes to her three little ones when they learn to recognize the operatic or classic selections they hear reproduced from the records. The children soon learn the airs well enough to whistle or pick the themes on the piano.—*E. S. M. in St. Louis, Mo. Globe-Democrat.*

Slight Blaze at Factory

On the morning of July 10th an explosion occurred in a two-story frame building used as a laboratory by Mr. Edison and his assistants for making chlorine gas, and wrapped the structure in flames. Prompt work on the part of the company fire department checked the blaze and confined the damage done to about \$500.

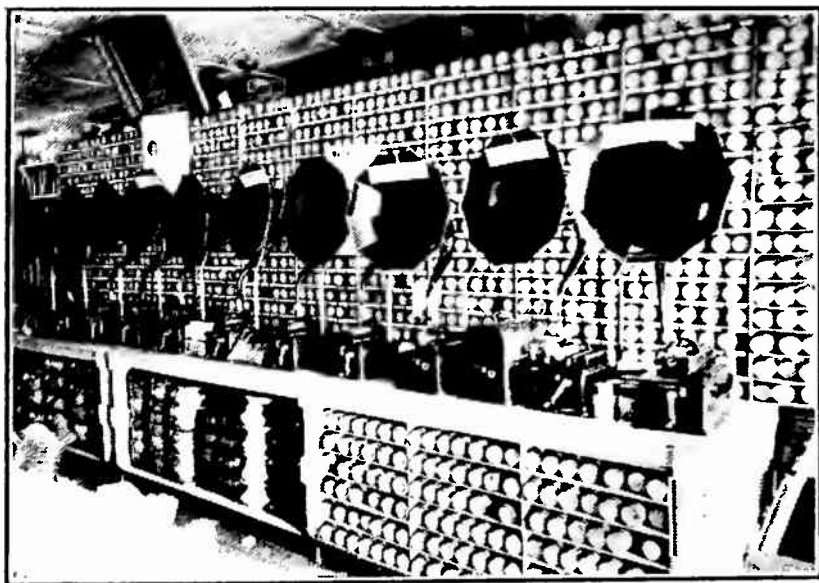
Blanche Walsh never studies a part from a manuscript. She speaks her lines into a Phonograph, turns on the machine, listens over and over again and in that manner memorizes her roles. It is said that she has never missed a line during any performance in her career.

William Craig Dead

A despatch from Glenburnie, Scotland, announces the death at that place on July 10th of William Craig, the violinist, who made Edison Standard Records 9893, 10120, 10357 and 10440.

The Other 13,000

In Belfast, Me.



Belfast, Me. is an Edison town without any mistake. It has been "cinched" as an Edison town for all time by Carle and Jones, our local dealers. Their success is an inspiration to others. Never a week goes by but that they sell a number of machines and a big bunch of Records. In fact, they haven't yet learned how not to do business in Edison goods. We hope they never do.

They are always planning some new way to secure prospects and close sales. A complete "store on wheels" is part of their equipment. While their canvasser is "out in the woods" demonstrating and selling Edison machines, their store force is working their end too. "\$1.00 down and 50c a week puts an Edison Phonograph and twelve Records in your home" is the way they advertise.

Mr. Jones says: "The Edison first, last and always for me. We're getting the business and getting it right, thanks to the superior quality of your product." Mrs. Carle (the other member of the firm), smiles and adds: "Same here."

Eight Edison Phonographs sold under the Promotion Plan in a sparsely settled section is the record of George J. Ellett of Kaministikwia, Ontario, Canada. "The plan works like a charm," says Mr. Ellett in a recent letter, "and brings the business I never would have secured otherwise. I have sold sixty-five Phonographs and thousands of Records in two and one-half years. If all the promises of buyers materialize, I'll have a 'bumper' season."

In Milwaukee, Wis.



A very good view of part of the store of Geo. H. Eichholz, at 552-554 Twelfth Street, Milwaukee, Wis. Note the fine arrangement of Records in trays and racks, the special table for catalogues in the foreground, and the neat and clean appearance of the stock generally.

Mr. Eichholz is the type of Edison Dealer that carefully plans his sales and advertising campaigns and then "plugs." He is one of the largest distributors of Edison literature in the country; his Edison newspaper advertisements are always gems of typographical arrangement. That the "shekels" are coming his way is a foregone conclusion.

We received the circular regarding the New Exchange Proposition and we merely write to thank you for such a thoroughly all-around fair proposition for the Dealer. The main sticker during the past has been the Dealer's timidity in ordering up stock that would sell if properly marketed,—especially some of the very desirable foreign numbers. Now there is absolutely no occasion for a Dealer to hesitate to keep up to date, *for you take the chances for him*. While it may take the average Dealer two or even three periods to clean up his present stock, after that he will have no occasion to have any dead Records in stock.

Assuring you that we will push your cylinder goods harder than ever and again thanking you, we remain, very truly yours,—E. B. Hyatt
(Portland Phonograph Agency), Portland, Ore.

Listening to Music

We need more than we realize the refuge of the sublime; something that will take us away from the turmoil and clamor of daily trivialities and lift us to the mountain-tops of peace.

The increase of the materials of living is so great and so distracting that we run the risk of frittering away such minds as we have. There is an old Celtic saying about "making the soul," and perhaps she does most toward building up soul who is careful now and then to repair to the sublime and the eternal. One refuge, and one most likely to die out, seems to be the habit of listening to music. Not that there isn't music in the world, and not that technique is not greater than ever before; nor that the invention of mechanical instruments of music does not bring it within the reach of every one; but that we lack cultivated listeners—people with the peace, the quiet, the leisure, to listen to music; to understand what is more than all technique—intellectual and spiritual interpretation.

If one had the power to influence the budding woman to any special daily exercise, it would be to listen each day to a beautiful sonata, a good song, or hear possibly a bit of chamber music.—*Harper's Bazaar*.

The Talking Machine as a Public Educator

(*W. Dayton Wegefarth in May Lippincott's.*)

The mechanical talking machine has become a more important factor in the musical education of the masses than is generally realized. More than five thousand agencies handle these instruments in this country, and it is through their courtesy in the demonstration of machines and records that the great army of employed men and women who, for sundry reasons, are unable to attend operatic performances and orchestral concerts, are afforded an opportunity to advance their knowledge in the field of melody and to satisfy a craving, inherent in many of them, for more worthwhile music than is commonly ground out of green-covered street pianos. * * * *

Thus the talking machine is, in a way, filling the void which exists because of a scarcity of institutions for the advancement of all that is best in music, maintained for the benefit of the multitude of workers who are unable to avail themselves of the city's high-priced musical performances. For the American public's appreciation of good music is fully as keen as the

European's, the only difference being that here the opportunities are not as manifold. Therefore, the Phonograph should be looked upon as a public educator, and not merely as a mechanical toy. It is an invention which has a specific duty to perform and limitless possibilities; and there is no doubt that it will receive due recognition when its wide scope in the field of public good is universally appreciated.

Unlocking the Locks of the Slezak Hair Just By Barberian Proxy

The farewell concert given by Leo Slezak, the gigantic Czech tenor, who sings exclusively for Edison Records, early in November, before leaving Vienna for a sojourn in America, is said to have been in many respects the most remarkable performance that was ever seen in the Imperial Opera House, where Slezak is the leading tenor. As is quite generally known, Slezak is the idol of the Viennese opera lovers (who number many thousands), and his departure was both resented and deplored, almost as much this year as last, when his services were acquired by the Metropolitan forces.

Slezak appeared at the performance in question in one of his favorite roles—that of *Lohengrin*—and during the opera was the object of wildly enthusiastic applause. At the close hundreds of his admirers, the majority of them women of course, rushed pell mell into the singer's dressing room and demanded locks of his hair.

So vigorous and insistent were their requests that the police had to be called in. The women were crushed and hustled about, doors were broken, and the tenor, who looked more like a man just getting out of bed than the romantic *Lohengrin*, was forced to sign his name to hundreds of photographs and distribute locks of his hair by the handfuls.

The women then retreated in triumph, but their pride was turned to ridicule the next morning when they learned that the wily singer, who had received warning of what was likely to occur, had provided against the attempt to shear him by buying up a good supply of the snipped refuse of hair to match his own from a number of barber shops in Vienna. Perhaps the big tenor's charming wife, to whom he is deeply devoted, may have inspired the strategy. Who can tell?

Advance List

of Edison Amberol and Edison Standard Records
for October, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on September 23rd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on September 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on September 23rd, for delivery on the morning of the 25th. Jobbers are required to place orders for October Records on or before August 10th. Dealers should place October orders with Jobbers before August 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for October, 1911

United States list, 50 cents; Canadian, 65 cents

790 Praise Ye—"Attila" Bohumir Kryl and His Band

"Attila," one of Verdi's earlier operas, was first produced at Venice, March 17th, 1846. While it never reached the popularity of some of his later works, it still contains gems of melody equal in beauty to any of his more successful operas. The favorite number from "Attila" is the famous trio for soprano, tenor and baritone heard on this Record. "Praise Ye" is sung and known the world over. Mr. Kryl presents his own special arrangement of the trio for cornet, trombone and euphonium, and personally plays the cornet. Several of his cornet solos have been in our catalogues for a number of years. He is well-known throughout the United States, particularly in the middle West, and the numerous concerts of his organization are always well attended by music lovers.

791 The Maid of the Mill Reed Miller

Mr. Miller's many admirers will welcome his reappearance in this fine Record of Stephen Adams' old familiar song of "the maiden in the mill by the sea." There probably isn't another Edison singer who could make more of this beautiful number than does Mr. Miller with his clear tenor voice, dramatic expression and excellent enunciation. Although he is perhaps best known to Edison owners through his rendition of "The Holy City" by the same author on Amberol Record No. 10, his latest offering will add materially to his extensive popularity. The Record is put out with the feeling that those who want a beautiful old selection, faultlessly rendered by a peerless tenor, will select it for their collections on first hearing. Orchestra accompaniment. Music, Stephen Adams; words, Hamilton Aide.

*792 I Like the Hat, I Like the Dress Edward M. Favor and Chorus

A "racy" subject and an extremely lively Record. The composers, S. R. Henry (music) and Alfred Bryan (words), also wrote "I've Got the Time, I've Got the Place," (Edison Standard Record No. 10429), and we are frank to say that the similarity of the two is quite noticeable. However, that fact is more of a recommendation than a condemnation of the new song, for the old one was without question one of the best ever written from a popular standpoint. Mr. Favor rings out the words of the verses in good style, (his stage training in musical comedy here stands him in good stead), and the male quartette gives him able support in the refrain. Sung with an orchestra accompaniment that doesn't lag for a moment. Publishers, Jos. W. Stern & Co., New York City.

793 Dance—Caprice Vienna Instrumental Quartet

This dainty little number is by Edward Grieg, (op. 28, No. 3), the celebrated Norwegian composer and pianist. He is best known through his ambitious orchestra suites such as *Peer Gynt*. All of his works are imbued with a keen originality and enjoy wide popularity. The talented members of the Vienna Quartet: Ludwig Schönberger, first violin and leader; Licco I. Liggy, second violin; Otto Krist, violoncello and Jacques Grünberg, pianist, play their own special arrangement of the number with masterful technique.

794 You'll Do the Same Thing Over Again Billy Murray

Three verses and three distinctive choruses of a new waltz song which deals with the weakness of the individual who "hunts trouble" even after having been repeatedly "stung."

* This selection will be illustrated on cover of October PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

The married man rejoicing at the return of his wife to her mother, the bachelor who blows in his money on chorus girls, and the domesticated man whose home is frequently visited by the stork, all have their say and although each swears "never again" after each experience, the song insists that they'll "do the same thing over again." Although "Billy" usually has a quartet to help him out in the choruses of his various Records, none seemed necessary here because he sings the song so well alone. Its writers, Albert Gumble (music) and Alfred Bryan (words) have contributed a number of successes during recent years to the field of popular music. Orchestra accompaniment. Publishers, Jerome H. Remick & Company, New York City.

795 Pinafore Airs—No. 1

Edison Light Opera Company

The revival in New York City of Gilbert and Sullivan's "Pinafore" by an all-star cast, and the recent death of Sir Arthur Sullivan, make this Record, and others in the same series which are to follow, of unusual interest. The scene is from Act. I, the quarter deck of "H. M. S. Pinafore" with a view of Portsmouth in the distance. Sailors led by boatswain are discovered cleaning brass work, splicing rope, etc. The introduction and opening chorus "We Sail the Ocean Blue" is the first selection on the Record, and is followed by a recitative and song "I'm Called Little Buttercup." The Record concludes with the aria "A Maiden Fair to See." We have no apologies to make for the work of our light opera company in their handling of the three numbers. It seems to us that the Record is the best of its character which has even been listed by any company. The second Record in the series will appear in our November supplement. Orchestra accompaniment.

796 Down by the Old Mill Stream

Arthur C. Clough

Mr. Clough has won so many friends through his recent performances on Edison Records that a new supplement in which his name does not appear would seem incomplete. He here sings a song of pretty sentiment and graceful melody—one that has proven extremely popular in the middle and far West. Tell Taylor is the author of the words and the writer of the music. The mere mention of the song's title suggests great possibilities to anyone sentimentally inclined. Mr. Taylor has certainly made the most of the opportunity presented and has produced a suite of most agreeable verses and an unusually delightful air. Orchestra accompaniment. Publishers, The Star Music Publishing Co., Chicago, Ill.

797 Valse Boston

National Promenade Band

Specially recorded for dancing. The "Valse Boston" is a new style of waltz which has been taken up in earnest by the younger members of society and is quite the rage. Drigo's famous serenade from "Les Millions d' Arlequin," as arranged by Lumbye, adapts itself admirably to the new waltz. The National Promenade Band plays the number in its characteristically capable fashion, and produces a Record that will prove a splendid addenda to our rapidly increasing list of those recorded especially for dancing purposes. Publisher, Carl Fisher, New York City.

798 Bendemeer's Stream

Elizabeth Spencer

If every Edison Phonograph owner were gifted with the sincere appreciation of the sort of music really worth while, and recognized in the Phonograph the possibility of extending the influence, soothing and inspiring at the same time, of fine old melodies, this particular Record by Miss Spencer would be in every collection, and would remain in our catalogue forever. The poem is one of Thomas Moore's best beloved works—the melody is likewise of Irish origin, although the name of its composer is not definitely known. Miss Spencer sings, as usual, with a wealth of expression and feeling. Orchestra accompaniment. Publishers, Boosey & Company, New York City.

799 Lost, Proscribed—"Martha"

Reed Miller and Frank Croxton

The famous tenor and baritone duet sung by Lionel and Plunkett in the first act at Flotow's opera "Martha." Mr. Miller is too well-known among Edison enthusiasts to require an introduction; Mr. Croxton's robust baritone voice and his dramatic style in singing will endear him at once to all purchasers of this Record. The perfect blending of the two voices, coupled with the fact that the Record is sung in English, is sure to make it extremely popular among lovers of grand opera music. Orchestra accompaniment.

800 Run Home and Tell Your Mother

Anna Chandler and Chorus

Irving Berlin, that versatile writer of popular songs, surely had a happy thought when he penned the words of this one. Although its title suggests that it might be a "kid" song, it isn't! The story goes that a pretty little miss, strolling alone up the avenue, was the object of much admiration on the part of "the boys," one of whom presumes to give her this advice:

Run home and tell your mother,
Your father and your brother,
That they better keep their eyes on you,
Don't forget that you're nothing but a pet,
And all the boys are saying that they'll "get" you yet!

If you don't watch out, some fellow will be stealing you,
As fellows often do.
Run home and tell your mother, your father and your brother,
That they better keep their eyes on you!

Miss Chandler is simply "great" in songs of this type—the assistance given her by our quartet in the choruses is no less pleasing. Orchestra accompaniment. Publishers, The Ted Snyder Company, New York City.

801 A Day in Venice (Suite) No. 1 (a) Dawn; (b) Gondoliers

American Standard Orchestra

A Day in Venice, Suite Romantique, by the celebrated American composer, Ethelbert Nevin, is one of his most popular instrumental compositions, and as an orchestra number, is undoubtedly the best of his many works. The suite, consisting of four numbers in all, ("Dawn," "Gondoliers," "Venetian Love Song" and "Good Night"), beautifully demonstrates Nevin's ability to write melody descriptive of scenes and incidents. "Dawn" is portrayed by an andante movement of quiet and rare melody, suggestive of the peaceful mood of daybreak. "The Gondoliers" presents a brilliant contrast in a bright rippling melody characteristic of Gondolier life. The other two numbers in the suite will be listed shortly. Publishers, The John Church Company, New York City.

802 Light Up Your Face with a Smile

Walter Van Brunt and Chorus

A "good cheer" song which, as its title suggests, emphasizes the worth of a smile. Its words were quite evidently written with the thought in mind that they would act as an antidote for even the most violent attack of "the blues." Will D. Cobb is the author of them; Gus Edwards wrote the music, which is in march tempo. Mr. Van Brunt sustains the reputation gained through the two Records we listed by him last month as a Phonograph artist of the first rank. The work of our quartet in the chorus is of the usual high order. Orchestra accompaniment. Publishers, Gus. Edwards, Inc.

803 When the Roll is Called Up Yonder

Edison Mixed Quartet

A well-known sacred hymn reverently and splendidly rendered by our mixed quartet comprised of Miss Elizabeth Spencer, soprano, Miss Mary Jordan, contralto, Harry Anthony, tenor and James F. Harrison, baritone. The verses are sung as a tenor and baritone duet with the full chorus in the refrains. A Record that will find its way into thousands of homes because it is such an excellent addition to our already extensive list of sacred selections. Orchestra accompaniment. Words and music, J. M. Black.

804 Dixie Medley

Fred Van Epps

It is but natural, now that we have been fortunate enough to again secure the services of Mr. Van Epps, that he should seek an opportunity to make an Amberol Record of one of the most popular banjo medleys ever listed on Standard Records. Here it is! "Dixie," "My Old Kentucky Home," "Arkansas Traveller," "Suwanee River," "Turkey in the Straw" and "Aunt Dinah's Quilting Party" are introduced in lively order, after which "Dixie" is again heard. The most startling thing about the Record is that Mr. Van Epps was able to play so rapidly and with such absolute precision for four continuous minutes! The Record is without a flaw, and is one of the best instrumental numbers it has ever been our pleasure to offer Edison enthusiasts. Orchestra accompaniment.

805 Oh, Tiny, Play That "Traumerei"

Evan Baldwin

A coon song of considerable merit introducing familiar strains from "Traumerei" and presenting Mr. Baldwin as an Edison artist. We do not doubt for a moment that he will be welcomed as a worthy addition to our staff of "coon" song singers. His voice is of baritone quality and has been developed under the tutelage of some of the leading vocal teachers of the country. He is frequently heard in vaudeville and musical comedy. During the season of 1909-10 he sang the part of "Dumm," the cellar master, in the musical comedy "Marcelle," and later appeared as the Burgomaster in "The Motor Girl" with Emma Carus. Last season he sang with Bailey and Austin's production "The Aero Girl." Orchestra accompaniment with bells featured in choruses. Words, J. Henry Little; music, J. E. Andino; publishers, The Musicians Music Publishing Co., New York City.

806 Hands Up

Ada Jones and Billy Murray

A very clever presentation of a new and catchy conversational duet by two of our most versatile artists. The words are rather "slangy," but amusing withall; the air is swingy and tuneful. In verse I, Mazie takes Jimmie to task for selecting the weather as a topic of exhaustive conversation, and chides him for avoiding the subject in which she is most interested. He squares himself and this is the way the chorus runs:

Put up your right hand, dearie, if you love me,
Put up your left hand, honey, if you don't;
Put up your right hand, sweetie, if you'll kiss me,
Put up your left hand, cutie, if you want me for your wifey.

Always specify on your orders whether you want Amberol or Standard Records.)

It's so nice to have a little home, pet,
A pretty little girl to dine or sup;
But if you can't afford
To pay a woman's board,
Put both hands up!

In verse 2, Mazie tried to prevail upon Jimmie to support her mother, but he indicates his unwillingness to do so by putting "both hands up!" Cleverly done throughout. Orchestra accompaniment. Words, Arthur J. Lamb; music, J. Fred Helf; publishers, The J. Fred Helf Company, New York City.

807 The Dwellers in the Western World—No.2, "The White Man" Sousa's Band

They sailed, they sailed. Then spoke the mate,
"This mad sea shows its teeth tonight,
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
Of all dark nights!—And then a speck—
A light! A light! A light! A light!
It grew, a star-lit flag unfurled;
It grew to be Time's burst of dawn:
He gained a world; he gave that world
Its grandest lesson—"On and on."

The second in Sousa's latest suite of three "Character Studies," descriptive of the coming of the white man. The sailing, a storm at sea, and the building operations after the landing are suggested in the selection which concludes with a song of thanksgiving. Last month, we listed "The Red Man"; next month the last number of the suite, "The Black Man," will appear. Publishers, The John Church Company, New York City.

808 I'll Remember You, Love, in My Prayers Will Oakland and Chorus

Another "old-timer" that will carry some Phonograph owners back a good many years. The sentiment of its words has not been equalled by any song of recent years, and its melody is wonderfully sweet. Mr. Oakland was in fine voice when he made the Record, which is of unusually good tone and full volume. Messrs. Bieling, Murray, Porter and Hooley are heard in the choruses. Words and music by Will S. Hays; publishers, Oliver Ditson Company, Boston, Mass.

809 Good-Bye, Sweet Day Bessie Volckmann

Miss Volckmann makes her bow as an Edison artist in the beautiful song "Good Bye, Sweet Day" by Celia Thaxter and Kate Vannah, the words and music of which are of a high order. Although some may not recognize the song by its title, they will recall it from the following few lines with which the first verse begins:

I have loved thee,
But cannot, cannot hold thee,
Fading like a dream,
The shadows fold thee;
Slowly thy perfect beauty fades away.
Good-bye, sweet day!

Miss Volckmann is an American, and has studied here with some of our best teachers. Her voice is a contralto of rare quality and large range. Her success in concert and church work has been remarkable. We can see nothing but success for her in the ranks of Edison entertainers. Orchestra accompaniment.

810 Under Southern Skies Manuel Romain and Chorus

A song of the South, founded on the successful rural play "Under Southern Skies" by Lottie Blair Parker, the woman, who with her many plays, including "Way Down East" and "Lights of Hope," has made millions laugh and weep. The song has been suggested for Edison Records by a number of our friends, and it is not at all surprising that they want it, for it is of the type which appeals to young and old alike. Mr. Romain, with his sterling voice, sings the verses magnificently with occasional humming effects by the quartet, the five voices being heard in the choruses. Words, Al. Trahern; music, Lee Olean Smith; publishers, The Vandersloot Music Co., Williamsport, Pa.

811 Memories of Home Venetian Instrumental Trio

A charming selection given a most delightful rendition by our favorite trio composed of violin, flute and harp. In March 1907 the number was listed on Edison Standard Records, and is still in our catalogue, always having been one of our most consistent sellers. Needless to say the four-minute playing length of the Amberol Record permits of more than twice as much of the selection as we were able to offer on the old Standard. Composer, Friedrich Gutmann.

812 Songs of Harvard Knickerbocker Quartet
813 Songs of Yale Knickerbocker Quartet

The first two Records in our "college series," rendered by male voices unaccompanied. The Harvard Record includes "Up the Street," "Harvard's Day" and "Fair Harvard," the three songs sung most frequently by the student body at Cambridge. In the Yale Record

the following songs dear to the hearts of all true sons of Eli are heard in the order named: "Dear Old Yale," "Boola," "Neath the Elms," "Down the Field" and "Alma Mater." There is something about these college songs which strongly appeals even to those of us who have never been to college, and we believe that all the Records in the series are destined to great popularity. In them the members of the Knickerbocker Quartet have paid particular attention to enunciation, harmony and expression.

814 All Alone Medley

New York Military Band

Harry Von Tilzer's tuneful medley of the following popular song hits: "All Alone," "Under the Yum Yum Tree," "All Aboard for Blanket Bay," "I Love It" and "Its Got to be Someone I Love." The purchaser of these band medleys surely gets good value for his money with five such selections given proper interpretation on one Amberol Record. Perhaps that accounts for the fact that they invariably appear near the top of our lists when the sales of them are made up.

Edison Standard Records for October, 1911

United States list, 35 cents; Canadian, 40 cents

10516 Unser Kaiserhaus March

United States Marine Band

A stirring march that will find ready favor even among those Phonograph owners who have resolved to buy only Amberol Records in future. The Record is too fine an example of the work of this able and famous military band. There is an interesting tradition that the original United States Marine Band was kidnapped from the sunny slopes of Italy. The story goes that a Captain McNeil of the American frigate "Boston" was cruising in the Mediterranean when his soul yearned for the sound of real music. When ashore he heard a regimental band play so tunefully, that the gruff old sea dog became inspired. The inspiration was promptly put into execution and in his suavest manner he invited the Sicilians aboard his ship to play for a ball. The invitation was accepted. The captain suddenly found it expedient to return to the United States so it was up anchor and away before the astonished Sicilians could protest. There is no authentic record of what became of this band of musicians, but it was supposed that they formed the nucleus of the present organization. The composer of "Unser Kaiserhaus March" is J. F. Wagner.

10517 "Wanted! A Harp Like the Angels Play"

Anna Chandler

It seemed expedient, because of the great demand for this same selection on Edison Amberol Record No. 773 to make it over for the benefit of purchasers of two-minute Records. Here it is, in Mr. Oakland's best style, recorded with the same care that made the Amberol Record so extremely popular. As a child ballad which touches the heart strings in the simplicity and pathos of its story, it will not see an equal for a long time. Orchestra accompaniment. Words, E. B. E. Bessey; music, J. Fred Helf; publishers, J. Fred Helf Company, New York City.

10518 I Want Everyone to Love Me

Anna Chandler

Miss Chandler sang this message last month to Edison Amberol enthusiasts on Number 770 and repeats it this month for the benefit of those who buy the shorter playing Records only. From the wide sale her Records are enjoying it is quite evident that she is to have her wish! We grow more enthusiastic over her clever work with every selection she makes for us. Orchestra accompaniment. Words, Jos. H. McKeon; music, Arthur E. Behim; publishers, Harry Von Tilzer Music Publishing Co., New York City.

10519 Down in Sunshine Valley

Manuel Romain

A two-minute Record of the song by the same artist on Amberol Record Number 780—equally as good in every respect, except that fewer verses are given and the chorus which there assisted Mr. Romain is omitted here. The music is in march tempo, and the words are highly entertaining. A fine offering for those who want a good, lively, "whistling" tune. Orchestra accompaniment. Words, Dave Reed; music, George Christie; publishers, M. Witmark & Sons, New York City.

10520 In Vienna—Serenade

Vienna Instrumental Quartet

It has been some time since we have listed an organization of this character on a two-minute Record, and as a result some Phonograph owners have been complaining. This selection by Alfred Grünfeld, a well-known Viennese pianist and composer, will make up for our delay. "In Vienna" is one of his best known pianoforte pieces and was specially arranged by the leader of the Vienna Instrumental Quartet for two violins, 'cello and piano. A thoroughly delightful Record throughout.

(Always specify on your orders whether you want Amberol or Standard Records.)

Foreign Records for August, 1911

(ON SALE AUGUST 10)

AMBEROL: UNITED STATES LIST, 50c. EACH; CANADIAN 65c. EACH
STANDARD: UNITED STATES LIST, 35c. EACH; CANADIAN, 40c. EACH

BRITISH AMBEROL (FOUR MINUTE)

- 12329 I'm the Man that Buried Flanagan, *Castling & Murphy* Billy Williams
12330 Why Do You Think I Look so Gay? *Williams & Weston* Billy Williams
12331 Soap and Water, *Williams & Godfrey* Billy Williams
12332 In the Land Where There are No Girls, *Godfrey & Powell* Billy Williams
12333 Selection from The Yeomen of the Guard, *Sullivan* National Military Band
12334 Eternal Father, Strong to Save *Peter Dawson*
12335 When Father Said He'd Pay the Rent, *Hargreaves* George Formby
12336 They're All Single by the Seaside, *David & Murphy* Florrie Forde
12337 The Last Watch, *Weatherley & Pinsuti* Ernest Pike
12338 Drink, Boys, Drink, *Carolan* Stanley Kirkby
12339 The Scotch Errand Boy, *Lauder* Harry Lauder
12340 God Save the King
National Military Band & Peter Dawson

BRITISH STANDARD (TWO MINUTE).

- 14069 The King's Body Guard March, *Hume* National Military Band
14070 Roamin' in the Gloamin', *Lauder* Harry Lauder

- 14071 When the Summer Days are O'er, *Anna Gray, David, Ilton & Penso* Ernest Pike
14072 Kelly Land, *David & Murphy* Florrie Forde
14073 Here We are Again, *Godfrey & Williams* Billy Williams
14074 Wake Up, John Bull, *Godfrey & Williams* Billy Williams

GERMAN AMBEROL (FOUR MINUTE).

- 15183 Zum Geburtstage *Nebe-Quartett*
15184 Der Erlkönig, *Schubert* Hofopernsänger Joh. Bischoff
15185 Ach mein Sohn, aus der Oper; "Der Prophet," *Meyerbeer* Flora Wolff
15186 Armee-Marsch No. 168 mit Chorgesang, *Faust* Johann Strauss Orchester

SPANISH AMBEROL (FOUR-MINUTE)

- 8041 La Princesa del Dólar—"Para empezar tenemos...." *Fall* Pedro B. Vinart y Emilia Vergeri

SPANISH STANDARD (TWO-MINUTE)

- 21279 La Princesa del Dólar—Hans Heinrich de Slik, *ilustre Barón, Fall* Pedro B. Vinart
21282 La Viuda Alegre—"Como la rosa temprana...." *Lehar* Pedro B. Vinart

Suspended List, July 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

- CAL., San Jose—Mrs. L. J. Bergstrom.
COLO., Denver—Nat. Musical Record Exchange Co.
IOWA, Des Moines—United Drug Co.
N. Y., Auburn—Knox-Romig Furn. Co.
Syracuse—Clark Music Co.
OHIO, Salem—C. C. Weaver.
W. VA., Buckhannon—G. O. Young.
Philippi—Young & Windom.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Reinstated

- CONN., So. Manchester—W. E. Luettgens.
IOWA, Red Oak—C. W. Larson and E. S. Thomason (Red Cross Drug Store).

Edison Hebrew Records

It is with a feeling of great pride and pleasure that we announce the following Hebrew Records by Hyman Adler and Cantor Bernat Wolff.

Hyman Adler is recognized as the foremost Hebrew caricature artist on the stage to-day, and is, in addition, a playwright of no little ability.

Bernat Wolff is equally well known, having been Cantor in a number of the largest syna-

gogues here and abroad. At present he is singing in this capacity at the Calbarier Synagogue in New York.

In both cases, the Records have been made with great care and in a superior manner that will contribute largely to their popularity among Hebrew-speaking people.

AMBEROL

- SUNG BY HYMAN ADLER
Orchestra accompaniment
10009 Dus Heilige Sekele (*Motzan*)
10010 Die New-Yorker Treren (*Altman*)
SUNG BY CANTOR BERNAT WOLFF
Organ accompaniment
10011 Kidesh
10012 Hinenie
10013 Ail Mulay Rachmem

STANDARD

- SUNG BY HERMAN ADLER
Orchestra accompaniment
21024 Dus pitzaly Kind (*Motzan*)
21025 Shabes Koidesh (*Motzan*)
21026 Kasar Tuira (*Motzan*)
21027 Yom Hachupo
21028 Moishe Rabeinu
21029 Al Tashlichenu
21030 Wejiten l'cho (*Rumshisky*)
21031 Hot Ihr Nit Gesehn Mein Moishe (*Perlmutter & Wohl*)
SUNG BY CANTOR BERNAT WOLFF
Organ accompaniment

- 21032 Tahl
21033 Spheero
21034 Yei Ruzoin

These Records are slated to go on sale August 25th, so Dealers are urged to place orders at once.

Special supplements, bearing Form No. 2050, have been printed and will be furnished upon request.

The usual list prices of Standard and Amberol Records will prevail.

Jobbers of Edison Phonographs and Records

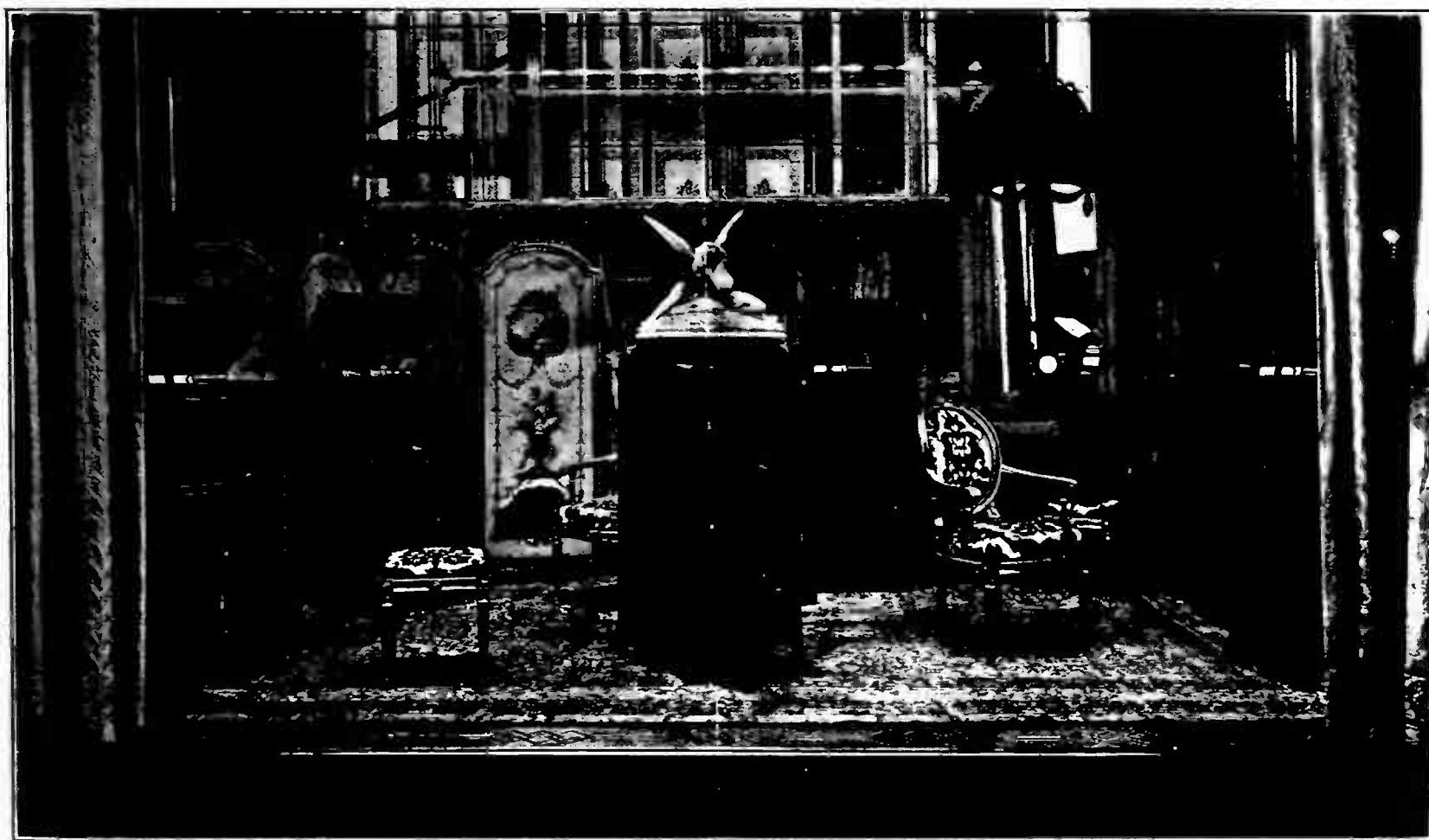
- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynalds.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Phillips & Crew Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Bois**—Eiler's Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- LA., New Orleans**—National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Schenectady—Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eiler's Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

September, 1911

No. 9



An Exquisite Amberola Display

One of the most notable merchandise displays of the month in New York City is reproduced in the above picture. The window is one of the several in the John Wanamaker store at Broadway and Ninth street, and attracted much favorable comment. Six Amberolas and several pieces of furniture of classic design were used. H. B. Bertine is manager of the Talking Machine Department of the Wanamaker store in New York, and to his influence is largely due

the attractiveness of the display.

John Wanamaker is responsible for the statement that there's no room for a "quitter" in the advertising game. The publicity work for his enterprises is planned and executed with that thought in mind. His people do a thing well or not at all—as the show window plainly proves.

The sale of Amberolas from both the New York and Philadelphia stores has been little short of phenomenal.

The EDISON PHONOGRAPH MONTHLY

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Canned Music

(San Jose, Cal. Herald.)

During the late war with Spain, General Miles, at that time ostensibly the Commander-in-Chief of the Army, got himself into all sorts of trouble by saying that the troops were being served with embalmed meat, referring to the meat put up in cans and sold for the use of the Army, says Washingtonia. Of course he had in mind the age of the prepared article, as well as the chemicals used for preserving the meat. This was before the days of pure food laws, and at a time when it is now claimed the packers went upon the theory that any old thing was good enough to can, and that some chemical preservatives are actually beneficial to health.

"Canned Music" does not stand in this class. Some of the songs may be old, in fact some of them are old, for they were written by such eminent composers as Handel and Hayden and Meyerbeer and Gluck, but they are as fresh and as young as they were when they were first given to the public. Those songs sung by the best singers, and the music accompanying them, rendered by the first orchestras and bands of Europe and America, have been canned, and so perfectly has the work been done that when served up from the can they are almost equal to the best produced in any opera house.

Every evening hundreds of thousands of people listen to a delightful entertainment without the trouble of going to the opera house; they can have this entertainment when the opera houses are closed and the professional singers and musicians are taking their summer vacation. There was a time when such eminent musicians as Sousa railed against this music, but now Sousa and his incomparable band are playing through the canned process to thousands who never have an opportunity to hear the band any other way.

It is not alone the music of this high class that one can get from his can, but if he desires he can have that of the popular order, and the reproducing instruments are especially fine in rendering sacred music, and there are few

church choirs that render as sympathetically and well the grand old hymns of Luther, Wesley, Watts and others who have made their songs of praise so touchingly beautiful. The chants and songs of the early missionaries had more to do with carrying civilization among the barbarous and savage nations than had priestly vestments, church ceremonies or eloquent sermons. Music is a great civilizer; not only a great civilizer, but a great refiner. The household wherein music is found is always more peaceful, more refined than is the one where music is never heard. Edison in his invention of the Phonograph was a greater benefactor to the human race than even Bell, who gave us the telephone.

Phonograph Quartet Songs For a Funeral

In the cranberry belt of Plymouth County, Massachusetts, music by the Phonograph at funerals has just been introduced with great success. The first funeral to mark the introduction was that of Ralph U. Graffum. The Rev. W. W. Dornan officiated.

Arrangements had been made for the assistance of a quartet from Plymouth. At the last minute the singers sent word that on account of the excessive heat they would have to be excused. There was great disappointment until the time came for the singing of "Jesus, Lover of My Soul."

At just the right time a quartet was singing the exquisite old hymn so beautifully that nobody missed the Plymouth singers.

One of the neighbors, witnessing the disappointment of the mourners at the news from Plymouth, had quietly slipped out, got into her buggy and drove home for her Edison Phonograph. When she came back she brought several Records, among them "Rock of Ages," "Lead, Kindly Light," and "Abide with Me." The quartet which sang into the Phonograph was a good one, for the news has spread all over Plymouth County and the sale of Edison machines and Records took a big jump as a result.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

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NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

SEPTEMBER, 1911

No. 9

How Does This Strike You?

The merchant who waits to begin his advertising until the season of the year when business improves of itself is not unlike the man who viewed his new bath-tub with delight and sighed because Saturday night was so far away.

The average small farmer farms only during the months that Nature graciously provides his fields with sun and rain. He is content to dispose of his crops at current market prices, which are invariably low because produce is plentiful.

If our bath-tub friend were wise he'd jump right in, and run no chance of missing the deferred pleasure; our farmer friend would become a scientific gardener, grow the same produce out of season, and receive the highest market prices. The monetary outlay would, of course, be a consideration, but the income would be greater in proportion.

The merchant who advertises regularly and persistently adds to his yearly income in proportion to the amount of enterprise he displays in his publicity work. The rule is as invariable as the years.

Why wait until business is better? Make it better *now* by advertising to-day, to-morrow, the day after that, and every day. Show the buying public that you are still alive, indelibly impress them with your ability to furnish a certain line of goods, tell them where you hold forth with your wares, how your business is increasing (never advertise by word or look that it is doing anything else), and thus inspire their confidence—their patronage will follow soon enough.

You can afford constant advertising by using Edison Window Displays. Their cost is so little as to place them within the reach of all. Every month there is a new display to draw prospective purchasers to your show window and then in your door, at a cost for the first month of about 27c. per day, and approximately 10c. per day thereafter! Why not ask us about this important advertising feature for Edison Phonographs and Records?

Mr. Edison in Europe

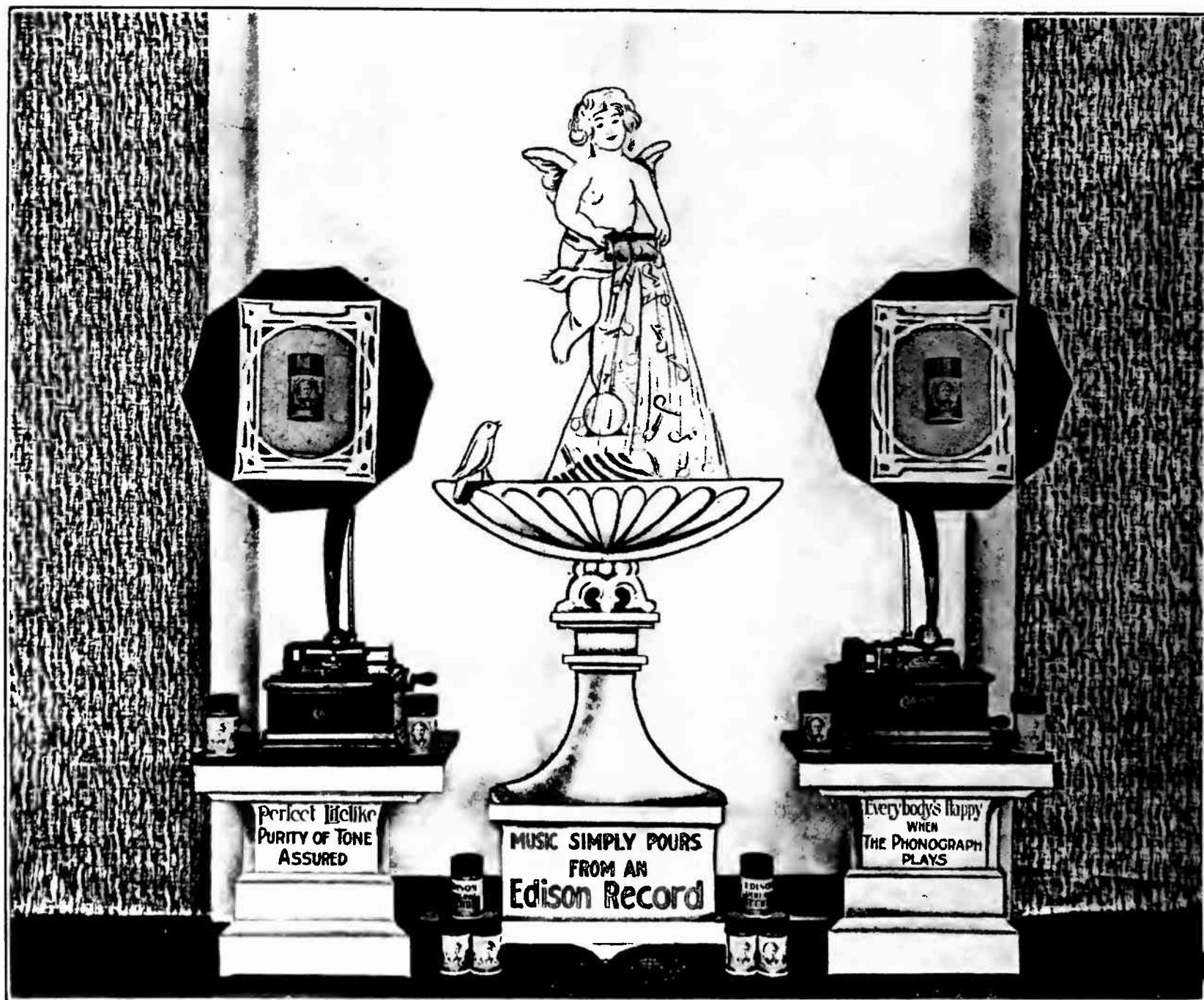
Department heads from the factory, and many other of "the old man's" friends gathered on the Cunard line pier in New York on the morning of August 2nd to wish him "bon voyage" on the first real vacation trip he has had in twenty-two years. Just before the monster "Mauretania," on which he was to sail, drew away from the pier, Mr. Edison amused the reporters who had gathered by saying: "I am going away to worry. I've been too busy right along to worry, but now I can have a good time at it."

It is a fact that his days and nights have been taken up of late years with the perfection of "talking pictures," improvements to the Phonograph, storage battery experiments and the multitudinous other things that only a brain like his can originate and direct. While he has always worked about twice as long each day as the most ambitious subordinate in his laboratory and factory, he has exceeded himself in the last year, and was persuaded by Mrs. Edison to take a few weeks of rest.

His son, Charles, accompanied him on the "Mauretania," which was met by Mrs. Edison and their daughter. They intend to spend about two months touring England and the Continent.

One of the most widely appreciated modern instruments of artistic entertainment is the Phonograph, for storing and reproducing the tones of the human voice, or musical instruments. Thomas A. Edison was the first inventor. * * * * The Phonograph is everywhere, in home and office. The business man finds it invaluable in the dictation of his correspondence. Its music is the delight of millions of households. Its cylinders are used as important records to be stored away for future use. * * * * In teaching pronunciation, and in recording the dialects and languages of vanishing races, it has also proved of great service.—*Pittsburg Gazette-Times*.

The October Window Display



NO. 12A, PRICE \$3.00 (LARGE OR SMALL SERVICE).

THE plan begun with the September display of planning our settings for use either in large or small service proved very popular. The October setting has therefore been made with the same thought in mind.

As the illustration shows, the center piece is a handsome fountain vase surmounted with a cupid holding an Edison Record from which musical notes descend in graceful curves suggestive of the phrase, "Music Simply Pours From an Edison Record," appearing at the base of the fountain.

Two cards for placing in the bells of cygnet horns on either side of the setting, and the placards under the machines are plainly shown in the half-tone.

The entire setting is finished in imitation marble with a blue-green cast, and is a most pleasing conception.

Every Edison Dealer can afford and needs one of our window displays. The merchant who cannot see the wisdom of spending \$3.00 a month to keep his show windows "pulling" business for him is indeed in a sorry plight.

Edison Fixtures are required for all displays, but they need be purchased *once* only. Price \$9.00 for regular service; \$5.00 for small service.

Displays 1 A to 6 A, inclusive, are still available. Special price, \$20 for the set, *including* fixtures—large service only. Booklet describing them furnished upon application.

Standing orders are solicited from Jobbers and Dealers alike. If we can count absolutely on a certain number of each display being used, we can, undoubtedly, further reduce their cost.

The November Window Display



NO. 13, PRICE \$3.00 (LARGE OR SMALL SERVICE).

THE November window display is prepared along still different lines than those previously issued, and we believe the innovation will be favorably received by the Trade. While it is a handsome setting, it leans more to the "commercial" than the "artistic."

As will be seen in the illustration, the phrase "Do you know?" forms the basis of the display. The cards enlarge upon that catch line by pointing out three superior features of the Edison product. This ought to be a very popular showing for the use of *every* dealer.

The display will sell for the absurdly low figure of \$3.00 in either large or small service. Fixtures for small service \$5.00 extra; for large service \$9.00, as usual.

Every "live" merchant, who is not in the business of selling Edison goods for his health, needs and can use one of these displays. Hundreds of Edison representatives are enthusiastic patrons of our window display service, but we want to book orders from thousands—*standing orders* preferred.

Almost invariably we find that a Dealer who orders a sample display immediately places a standing order. We do not blame any Dealer for being skeptical, but we do blame those who refuse to give us an opportunity to show the advertising value of the displays.

Let us cite you the opinions of some of "The other 13,000," if you're in doubt. Order direct or through your Jobber, as you prefer.

Modernizing An Ancient Custom

The suggestion made by Mayor Seidel, of Milwaukee, to the Talking Machine Jobbers' Association that there would be no grouches during the day if music came tripping in each morning with the shaving water is not so rampantly socialistic as it might seem. Andrew Carnegie broached the idea some time ago, declaring that the proper way to attune oneself to the harmonies of the universe was to be called to breakfast by a pipe organ. Still the scheme is not original with the resourceful "Laird o' Skibo," for it is recalled that among the ancients the idea of arising with the accompaniment of a lyre or the singing of a band of slaves was a favorite diversion of those who could afford such simple luxuries.

Nowadays, however, a moderate investment, coupled with a small degree of ingenuity, would place a Phonograph at the command of those who fancy for their awakening a more elaborate musical setting than the whirring of an alarm clock or the strident voice of the maid of all work piping all hands to breakfast. With such means the householder might arrange the night before to turn the thoughts of the whole family for the next day in the proper direction by simply setting the mechanism of the automatic device for the hour when sleep should be shaken off and placing the Record to accomplish the desired result. The idea is not a new one but when one gets the enthusiasm of a Carnegie or a Seidel its possibilities are great.

When Sarah Bernhardt was here on one of her earlier visits, "Cleopatra" was included in her repertoire. At one of the performances of this play a woman who understood no French sat near two natives of Paris. The latter chatted excitedly from time to time during the progress of the drama, but the Chicago lady maintained a discreet silence until the scene in which a messenger enters to tell Cleopatra that Mark Antony has been unfaithful to her. First the Bernhardt Cleopatra looked at the messenger, then she spurned him, then she spat upon him, then she struck him, the guards then rushed upon him and killed him, and as a grand finale threw him over the parapet.

"Beg pardon," said the woman who didn't speak French, to the natives, "but did the party bring her bad news?"—*The Morning Telegraph* (N. Y.)

September 1st Record Return Guide

After September 1st, 1911, United States A to L and Canadian Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	Old No.	AMBEROL	STANDARD
			New No.	
Grand Opera	\$2.00		40022	
	1.50	B-190	35005	
	1.00		30028	B-112
Domestic			493	10409
British			12213	13997
French			17068	18142
German			15101	16150
Italian			7502	20607
Hebrew			10002	21018
Spanish			8013	12811
Filipine			8018	21266
Mexican			6097	20349
Portuguese			5093	19490
Argentine			7112	19784
Cuban			None	20711
Porto Rican			8511	None
Swedish			9400	20550
Bohemian			None	16538
Hungarian			None	15792
Norwegian			None	19120
Polish			None	15697
Belgian			None	18480
Danish			None	15800
Holland-Dutch			None	18472
Welsh			12203	13338
Hawaiian			11504	20716
Japanese			None	12826
Chinese			None	12786

Don't return any Records to Orange unless you are a United States A to L or Canadian Jobber or until you are sure you know the necessary formalities. Write us if in doubt.

Printed Matter

The attention of Dealers interested in British Records (and they are many) is directed to the Foreign Amberol Record section of our Domestic catalogue, Form 1930, where all British Amberols listed up to within a few months ago appear. This feature of the catalogue makes a special form for British Records unnecessary, because of the limited demand for British Standard Records.

Placards reading "Edison Bohemian Records on Sale Here," printed in Bohemian, are ready for the use of Dealers who are carrying such Records in stock. We also have similar cards for all other languages represented in our foreign catalogue. Distribution of these new forms will be made only by mail direct from our Advertising Department. Requests solicited from Dealers who are interested.

The new Mexican Record catalogue, Form 2017, is now ready. If Dealers who are now carrying Mexican Records regularly or who contemplate doing so in the near future cannot get supplies from their Jobbers, small quantities will be furnished direct from Orange.

Two "Specials"

Although it is conceded by all who have heard the thirty Records comprising our November supplement that practically all are "hits," it seemed advisable because of their unusually great and increasing popularity to issue No. 817, "Alexander's Ragtime Band," by Billy Murray, and No. 833, "Billy, I Always Dream of Bill," by Anna Chandler, as "specials." Accordingly arrangements have been made to rush them out, with the understanding that they be placed on sale as soon as received by Jobbers and Dealers.

Both songs were instantaneous successes and will be very much in evidence for many weeks to come. At roof gardens, in vaudeville houses, at seashore resorts, etc., they are the tunes all the girls are singing and the boys are whistling. Their popularity is well deserved, for each has some characteristic which stamps it as a "hit."

Dealers are cautioned to place orders at once if they have not already done so. The time of year is approaching when Record orders are of such size as to make their immediate filling a harder matter than during the warm months, and Dealers should bear this state of affairs in mind. For their good and ours we are anxious to prevent a recurrence of the usual congested conditions of the early fall.

Suspended List, Aug. 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

MO., St. Louis—William Bauer.
N. Y., New York City—L. Steinberg.
OHIO, New Lexington—George A. Sites.
WIS., Racine—Wiegand Bros.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Foreign Records Cut-Out

The Trade is hereby advised that we have no more moulds or masters for Italian Standard Records Nos. 12489 and 12497, by Sig. Sala, and when our present stock is exhausted they will be placed on our permanent cut-out list.

Factory Visitors

Among those whom we had the pleasure of entertaining at the factory during the past few weeks were the following:

W. O. Pardee and F. H. Silliman, Pardee-Allenberger Co., New Haven Conn.; J. N. Blackman, Blackman Talking Machine Co., New York; O. A. Lovejoy, Southern California Music Co., Los Angeles, Cal.; Geo. A. Bolduc, Denver Musical Instrument and Supply Co., Denver, Colo.; A. E. Mandy, R. S. Williams & Sons Co., Ltd., Toronto, Ont.; A. W. Toenies, Eclipse Phonograph Co., Hoboken, N. J.; Mr. and Mrs. Louis Buehn, Philadelphia, Pa.; Wm. Ludwig, Rochester, N. Y.; E. R. Moore, Ross P. Curtice Co., Lincoln, Nebr.; Thomas Hext, Hext Music Co, Denver, Colo.; C. B. Haynes, Richmond, Va.; Mr. and Mrs. William Switzer, Fletcher Bros., Victoria, B. C.; Mr. and Mrs. A. H. Eilers, Eilers Music House, Portland, Ore.; E. P. Kelly, Eilers Music House, Seattle, Wash.; Archie Matheis, Talking Machine Co., Minneapolis, Minn.; Mr. and Mrs. E. D. Allington, Freeport, Ill.; A. C. Dinkle, Hauschildt Music Co., San Francisco, Cal.; Mr. and Mrs. Walter E. Kipp, Kipp-Link Phonograph Co., Indianapolis, Ind.; H. H. Blish, Harger & Blish, Des Moines, Ia.; H. B. Bertine, John Wanamaker, New York; Mr. and Mrs. Laurence H. Lucker, Minneapolis, Minn.; Fred K. Babson, Chicago, Ills.; M. A. Goetz, Philadelphia, Pa.; M. Goldfinger, Greenhut-Siegel-Cooper Co., New York; J. H. Massey, J. A. Foster Co., Providence, R. I.; W. R. Grieve, Cross, Goulding & Skinner, Winnipeg, Man.

Another "Casey Jones" Story

Information from St. Louis is to the effect that they have found Casey Jones. Whether he is the same one referred to in the August MONTHLY, we cannot say. The dispatch reads:

"His existence was revealed in a letter received by Dr. O. W. Snodgrass from a Tennessee town. The writer says she is the wife of Casey Jones.

"An item in a St. Louis newspaper led to the discovery. Mrs. Jones in her Tennessee home, read how Frank Ritchey, a boy, sang 'Casey Jones' while Doctor Snodgrass was removing a rifle bullet from his spine.

"She was surprised to learn that a song had been written about her husband. She asks that the song be sent to her."

New Foreign Records

Notifications concerning the four following lists of Foreign Records were mailed to all Jobbers on August 5th. Dealers who have any interest in Greek, Norwegian, Bohemian and Italian Records are urged to place orders with Jobbers as promptly as possible. In each instance the Records will be shipped with November Domestic Records, and may be placed on sale at the same time—October 25th, 1911.

The Greek Records are the first we have issued and are offered without any apologies. The artists we have secured for making them are well-known Greek singers in New York City. The selections are favorites among Greeks the world over.

The Norwegian Records by Otto Clausen will be in great demand, for our catalogue in this language has never been extensive enough to suit a good many Dealers.

Bohumir Kryl and His Band are presented in the third supplement, and although the selections are typically Bohemian, there's absolutely no reason why the Records should not be sold in large numbers to Americans as well. They contain no announcements and the only thing Bohemian about them to any who do not know are the labels on the cartons.

The Italian list is of 38 standard grand opera numbers known all over the world, sung by artists with considerable of a reputation abroad. They will appeal not only to all Italians, but as well to other Phonograph owners whose tastes run to grand opera.

GREEK AMBEROL

- | | |
|--|---------------------------------|
| 11558 Kamomatou, <i>Nambrinidho</i> | J. Pavlovits ke M. Vidal |
| 11559 Ela Pame Sta Xena, <i>Kokkinos</i> | George N. Helms |
| 11560. Me Xehases, Tsalapatani | George S. Helms |
| 11561 Ellinikos Hymonos, <i>Manzaros</i> | George N. Helms |
| 11562 O Yero-Aemos, <i>Syller</i> | George N. Helms |
| 11563 Pippinos-Pippina, <i>vacharopoulos</i> | Vassilichi Ellinichi Tetrafonia |

GREEK STANDARD

- | | |
|--|---------------------------------|
| 21500 Ehi Kaymous I Thalassa, <i>Kokkinos</i> | J. Pavlovits ke M. Vidal |
| 21501 Aypisou Tin Ayapin Mou, <i>Kokkinos</i> | J. Pavlovits ke M. Vidal |
| 21502 Sta Xena, <i>Auraka</i> | John Pavlovits |
| 21503 Mi les pos s' elismonisa, <i>Koururou</i> | Vassilichi Ellinichi Tetrafonia |
| 21504 Xipnate me t' ayeri tis avyis, <i>Kokkinos</i> | George N. Helms |

NORWEGIAN AMBEROL

- | | |
|------------------------------------|--------------|
| 9201 Or raeven laa ünder birkerod | Otto Clausen |
| 9202 Aa Kjoere vatten aa Kjoere vé | Otto Clausen |
| 9203 Bor jeg paa det høje fjeld | Otto Clausen |
| 9204 Eg ser deg ut for gluggjin | Otto Clausen |
| 9205 Kan du glemme gamle Norge | Otto Clausen |
| 9206 Tilfjelds over bygden | Otto Clausen |

NORWEGIAN STANDARD

- | | |
|-------------------------|--------------|
| 19901 Ola Glomstulen | Otto Clausen |
| 19902 Den friske Vind | Otto Clausen |
| 19903 Blandt alle lande | Otto Clausen |
| 19904 Kjölstad-Gutten | Otto Clausen |
| 19905 Astri, Mi Astri | Otto Clausen |

BOHEMIAN AMBEROL

- | | |
|--|---------------------------|
| 9807 Pode Mlejnem Pochod, <i>Kmoch</i> | Bohumir Kryl and His Band |
| 9808 Zelený hajové Pochod, <i>Kmoch</i> | Bohumir Kryl and His Band |
| 9809 Pochod z. Prodané nevěsty, <i>Smetana</i> | Bohumir Kryl and His Band |
| 9810 Lvi Silon Pochod, <i>Kmoch</i> | Bohumir Kryl and His Band |
| 9811 Na Prej Pochod, <i>Tryner</i> | Bohumir Kryl and His Band |
| 9812 Orly Polskie, <i>Tryner</i> | Bohumir Kryl and His Band |
| 9813 Povidky s. Vidensky lesů—Válčík, <i>Strauss</i> | Bohumir Kryl and His Band |

ITALIAN AMBEROL

- | | |
|---|----------------------------|
| 7516 Aida—Celeste Aida, <i>Verdi</i> | Giovanni Tregonini, Tenor |
| 7517 Il Barbiere di Siviglia—Se il mio nome, | Luigi Cilla, Tenor |
| 7518 La Boheme—Addio di Mimi, <i>Puccini</i> | Elisa Tromben, Soprano |
| 7519 La Boheme—Che gelida manina, <i>Puccini</i> | Attilio Salvaneschi, Tenor |
| 7520 Un Ballo in Maschera—Eri tu, <i>Verdi</i> | Giovanni Baratto, Baritone |
| 7521 Don Pasquale—Com e gentil, <i>Donizetti</i> | Luigi Cilla, Tenor |
| 7522 Don Sebastiano—O Lisbona, <i>Donizetti</i> | Giovanni Baratto, Baritone |
| 7523 Damnazione di Faust—Invocazione delle rose, <i>Berlioz</i> | Angelo Scandiani, Baritone |
| 7524 Ernani—Come rugiada al despote, <i>Verdi</i> | Luigi Cilla, Tenor |
| 7525 Ernani—O de Verd amni miei, <i>Verdi</i> | Giovanni Baratto, Baritone |
| 7526 Fedora—Amor ti vieta, Mia madre, <i>Giordano</i> | Luigi Cilla, Tenor |
| 7527 Fedora—O grandi occhi, <i>Giordano</i> | Elisa Tromben, Soprano |
| 7528 La Forza del Destino—O tu che in seno, | Luigi Cilla, Tenor |
| 7529 La Gioconda—Cielo e mar, <i>Ponchielli</i> | Giovanni Tregonini, Tenor |
| 7530 La Gioconda—O monumento, <i>Ponchielli</i> | Giovanni Baratto, Baritone |
| 7531 Lucia di Lammermoor—Fra poco a me ricovero, <i>Donizetti</i> | Attilio Salvaneschi, Tenor |
| 7532 Lucia di Lammermoor—Tu che a Dio spiegasti l'ali, <i>Donizetti</i> | Giovanni Tregonini, Tenor |
| 7533 Lohengrin—Da voi Lontano, <i>Wagner</i> | Luigi Cilla, Tenor |
| 7534 Lohengrin—Aurette a cui si spesso, <i>Wagner</i> | Elisa Tromben, Soprano |
| 7535 Madama Butterfly—Un bel di vedremo, <i>Puccini</i> | Elisa Tromben, Soprano |
| 7536 Manon—Il sogno, <i>Massenet</i> | Attilio Salvaneschi, Tenor |
| 7537 Manon Lescaut—In quelle trine morbide, <i>Puccini</i> | Elisa Tromben, Soprano |
| 7538 Mignon—Addio di Mignon, <i>Thomas</i> | Luigi Cilla, Tenor |
| 7539 Mefistofele—Dai campi—Forma ideal, <i>Boito</i> | Luigi Cilla, Tenor |
| 7540 I Pagliacci—Vesti la giubba, <i>Leoncavallo</i> | Eugenio Battain, Tenor |
| 7541 I Pagliacci—Prologo, <i>Leoncavallo</i> | Giovanni Baratto, Baritone |
| 7542 I Pescatori di Perle—Mi par d'udir ancora, <i>Bizet</i> | Luigi Cilla, Tenor |
| 7543 Rigoletto—Pari siamo, <i>Verdi</i> | Giovanni Baratto, Baritone |
| 7544 La Traviata—Ah fors e lui, <i>Verdi</i> | Elisa Tromben, Soprano |
| 7545 La Traviata—Dei miei Bollenti spiriti, <i>Verdi</i> | Luigi Marini, Tenor |
| 7546 Tannhauser—O tu bell'astro, <i>Wagner</i> | Angelo Scandiani, Baritone |
| 7547 Il Trovatore—D'amor sull'ali, <i>Verdi</i> | Maddalena Ticci, Soprano |
| 7548 Il Trovatore—Tacca la notte placida, <i>Verdi</i> | Maddalena Ticci, Soprano |
| 7549 Il Trovatore—Ah si ben mio, <i>Verdi</i> | Eugenio Battain, Tenor |
| 7550 La Tosca—E lucevan le stelle, <i>Puccini</i> | Giovanni Tregonini, Tenor |
| 7551 La Tosca—Reconita armonia, <i>Puccini</i> | Giovanni Tregonini, Tenor |

7552 Rosa—Romanza, *Tosti* Maddalena Ticci, Soprano
7553 Inno di Garibaldi, *Mazzanitini*
Ettore Campana, Baritone

Special supplements to exploit these Records are being issued (Greek, No. 2063; Norwegian, No. 2062; Bohemian, No. 2064; Italian, No. 2066), and may be procured by Dealers who order the Records either from Jobbers or direct from our Advertising Department.

Are You This Dealer?

If a stranger in your city asked one of your townsmen for "the location of the Edison store," would he be directed to yours? Would the informant naturally think of you as the Edison Dealer with a reputation for upright business dealings, well-kept stock and attractive location?

Where would you direct a person for something not in your line? To the merchant on an out-of-the-way side-street, with unkempt stock, and topsy-turvy windows? Decidedly not.

Apply the thought to yourself. Look at your own location, your store, your methods and, most of all, your show window. Is there room for improvement anywhere?

You must take care of your location, your methods of advertising and selling, and general business policy. *We* can take care of replenishing your stock and showing you how to use your show-windows, if you want us to.



Float of Orange Lodge No. 135, B. P. O. E., which won first prize at the convention in Atlantic City recently. Designed by and built under the direction of Ora E. Rinehart, in charge Window Display Dept., Thomas A. Edison, Inc.

The New York *Morning Telegraph* hails Sophie Tucker as "the Mary Garden of Rag-time."

Good For All

*Smile, and the world smiles with you;
"Knock," and you go it alone;
For the cheerful grin
Will let you in
Where the "kicker" is never known.*

*Growl, and the way looks dreary;
Laugh, and the path is bright;
For a welcome smile
Brings sunshine, while
A frown shuts out the light.*

*Sigh, and you "rake in" nothing;
Work, and the prize is won;
For the nerry man
With backbone can
By nothing be outdone.*

*Hustle! and fortune awaits you;
Shirk! and defeat is sure;
For there's no chance
Of deliverance
For the chap who can't endure.*

*Sing, and the world's harmonious;
Grumble, and things go wrong;
And all the time
You are out of rhyme
With the busy, hustling throng.*

*Kick, and there's trouble brewing;
Whistle, and life is gay;
And the world's in tune
Like a day in June,
And the clouds all melt away.*

—Anon.

The Emergency

In a certain office only one man used the Edison Business Phonograph for dictation. A certain member of the staff was doing jury duty and did not arrive at the office until 5.35 P. M. His day's mail was unanswered. All the stenographers had left at 5.30. Tearing his hair he rushed into the adjoining room—the office of the Phonograph convert: "Say, Dick, I've got to go to court again to-morrow. This mail's got to be answered and there isn't a girl around the place. Take care of it for me, when the stenographers come down in the morning, will you? Tell Long so-and-so and so-and-so and write a letter to Green and tell him I won't be back till——"

"Wait a minute," said the other. "How do you expect me to remember all that? You tell it to The Edison Business Phonograph."

"All right! How does she work?" A few simple instructions were given. He dictated until 9.30, filled five or six cylinders, and his mail went out on schedule time next morning. He immediately ordered a machine for his own office, and to-day he's an enthusiastic devotee of The Edison Business Phonograph.

Dealers — large, enthusiastic, enterprising Dealers only—who want to handle the Edison Business Phonograph as an *active* "side-line," are invited to correspond with our Business Phonograph Department.

Looking Ahead

Here it is September, and the holiday season will be on us before we realize that Fall is well begun. "Time flies" past all us, but moves with lightning rapidity by those who do not take advantage of *to-day*.

If your sales in Edison goods have not been satisfactory to you as a business man during the summer, it's "up to you" to make them greater *now*. For some time you've been "planning"—the time for "action" has arrived.

Here are a few things you can do:

Bring your mailing list of Edison owners down to date, and arrange to send out copies of the PHONOGRAM regularly beginning with the October issue;

Correct your mailing list of "prospects" and resolve to send a letter or some piece of literature to every name on it *at least* once a month;

Clean up your demonstrating machine (and those in your stock, if they need it), carefully check over your Record trays and fill in the blank spaces;

Put a little "new paint" on the appearance of your store;

Arrange for an informal concert or recital as each new supplement of Edison Records arrives;

Take up newspaper advertising, and write our Advertising Department for cuts, if you want them;

Put up a number of Edison 8-sheets if you have a local bill-posting service—the sheets are free;

Write in for a nice lantern slide or two if you want to advertise in one of the motion picture theatres in your locality;

Shout "Edison Phonographs and Records" from every street corner and house-top in your town;

Flaunt your *confidence* in Edison goods in the faces of the people for whose dollars you are appealing and they'll buy.

If you do these things, and they fail to "boost" your business, we'll be very much surprised.

It is admitted by those who claim to know that the "hard times" end beginning in the Fall—they can be made to end *now* for you, if you make up your mind they *must!*

The more business you do the less it will cost to do it and the more money you will make. Overhead expense is always with you in large or small degree. The only real way to keep it down is to increase the volume of your sales.

About Amberol Record No. 817

Ted Snyder, of New York City, publisher of "Alexander's Rag-time Band," says about it:

"This song is a sure successor to 'There'll be a Hot Time in the Old Town To-night.' It has been sung at Hammerstein's by not less than three or four acts each week all working on the same bill, a thing which has never before been done in the history of theatres. It has always been an invariable rule that no song can be sung twice on the same bill. To break up this precedent is 'going some' for 'Alexander.'"

Accident to Harger Blish

The many friends of Harger Blish, the popular young traveller in the Middle West for Harger & Blish of Des Moines, Iowa, and son of H. H. Blish of that firm, were grieved beyond words to learn of the accident which befell him on Sunday, July 29th. A number of young people had assembled on the shores of a Wisconsin lake for a house party. Mr. Blish and his hostess were approaching the dock in a 40-foot launch. The momentum of the boat was greater than they thought, and the young man went forward to ward off the shock of a too abrupt landing. While reaching for the dock the boat lurched and threw his arm down between the wale of the craft and the dock, crushing the hand at the wrist and severing all of the arteries. His hostess saw at once that he had been terribly injured and with rare presence of mind made a temporary tourniquet on the arm, thereby stopping the flow of blood. The young man was hurried to the nearest town in the woods, where a doctor gave him as much assistance as was within his rather limited knowledge of surgery.

Mr. Blish's friends realized that he should be removed to a hospital, and started the same day for St. Luke's at Chicago. When they arrived the doctors felt that an immediate operation was necessary to save the young man's life. They amputated at the wrist.

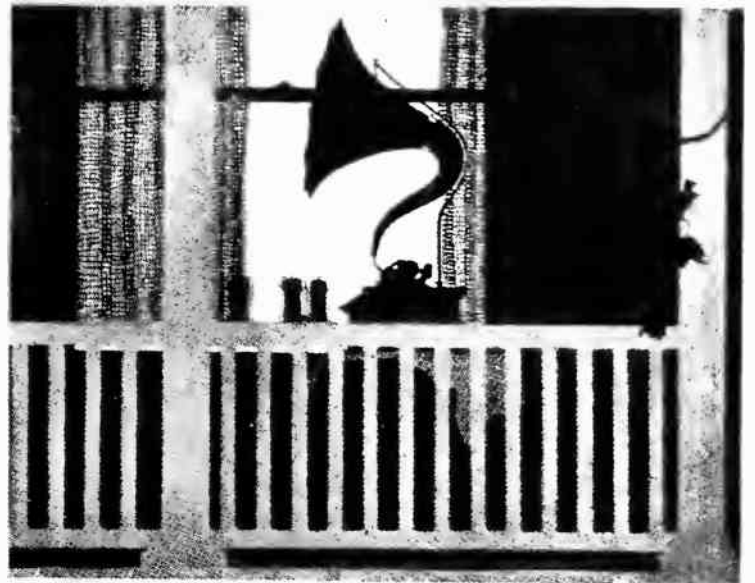
Mr. Blish stood the operation well and at last reports was on the road to rapid recovery. He is a young man of sturdy constitution, with plenty of grit, courage and determination. That these qualifications will carry him safely through the ordeal and win for him his place in the world of active business, we feel assured. Our best wishes are extended for his speedy recovery.

Edison Magazine Advertisement for September



Out on your porch, in your easy chair, away from the heat and the crowds, enjoying every kind of musical entertainment that the theatre, the opera, or the music hall affords—that's what it means to own

EDISON PHONOGRAPH



There is no greater comfort than an evening with an Edison—the comfort of bright songs and music perfectly rendered; the comfort of Amberol Records, playing four-and-one-half minutes instead of two; the comfort of the permanent sapphire reproducing point that does away with constant needle-changing, and the comfort of a subdued volume of sound, that does not carry beyond your own little family circle.

You probably do not get much further than your porch these evenings. Get an Edison Phonograph, and that is far enough. The comfort of a cool porch is something

the comfort of fascinating entertainment provided by a perfect instrument is everything. The wonderful, sensitive wax cylinders, the silent, long-running motor, the long-playing Amberol Records, the permanent sapphire reproducing point, and the means of making and reproducing your own records, are all exclusive Edison Phonograph features. Remember this when you make your purchase.

Edison Standard Records \$.35
 Edison Amberol Records (play twice as long) .50
 Edison Grand Opera Records \$.75 to \$2.00
 There is an Edison Phonograph at a price to suit everybody's means, from the Gram at \$15.00 to the Amberol at \$200.00, all at the same price every where in the United States. Get complete catalog, price and dealer list from us.

THOMAS A. EDISON, Inc., Lakeside Avenue, Orange, N. J.
 With the EDISON BUSINESS PHONOGRAPH you don't hold up anyone else's work while your dictating is going on.

The September, and in some instances the October issues of Collier's, Saturday Evening Post, Hampton's, Sunset, World's Work, The Housekeeper, The Housewife, Ladies' World, McCall's, People's Home Journal and others,

will carry the attractive Edison advertisement shown above. This advertising is for *you*, Mr. Dealer, no matter where you're located. Are you going to connect it with your local publicity work? You know how, don't you?

Talent Notes

Frank Croxton, the baritone, who has lately been added to the staff of Edison artists, is giving a series of recitals in the East, singing with Charles G. Washburn, of Washington, D. C.

In commenting upon the successful European tour of Albert Spalding, the American violinist, a reviewer in *The Music News* says:

Albert Spalding's European tour began early last November and extraordinary interest was manifested in him from the start. He swept throughout France from one triumph to another, and, to quote the great French critic, Adheume de Chevigne, "Conquered Paris at once and forever." Mr. Spalding completely won the difficult Berlin public. The Berliner *Sokol-Anzeiger* of November 2 said: "Albert Spalding played with overwhelming success, proving himself a great musician in every light, both in technique and tone—a supreme master in his art, even to the smallest detail." *Le Journal du Harve*, in

its issue of November 9, said: "The artist found all power to charm in the passionate, vibrating, wailing, suffering notes of the tenderest of musicians, Robert Schumann."

Albert Spalding has always been a great favorite in Italy and his Florentine audiences upon his latest appearances went in raptures over him.

His appearance in recital at Aeolian Hall, London, recently called forth the greatest enthusiasm from press and public alike. His technical mastery and thorough musicianship displayed in a program ranging from Handel to Wieniawski, at once established him in the favor of the London public.

His return home will be the occasion of much rejoicing by the lovers of his art, who hail him as "a worthy competitor of Ysaye, and the artist son of Joachim, from whom he inherited his pure qualities of style and emotion." Dealers should watch his itinerary and advertise the Edison Records by him on every possible occasion.

The Other 13,000

In Fond-du-Lac, Wis.

In Australia



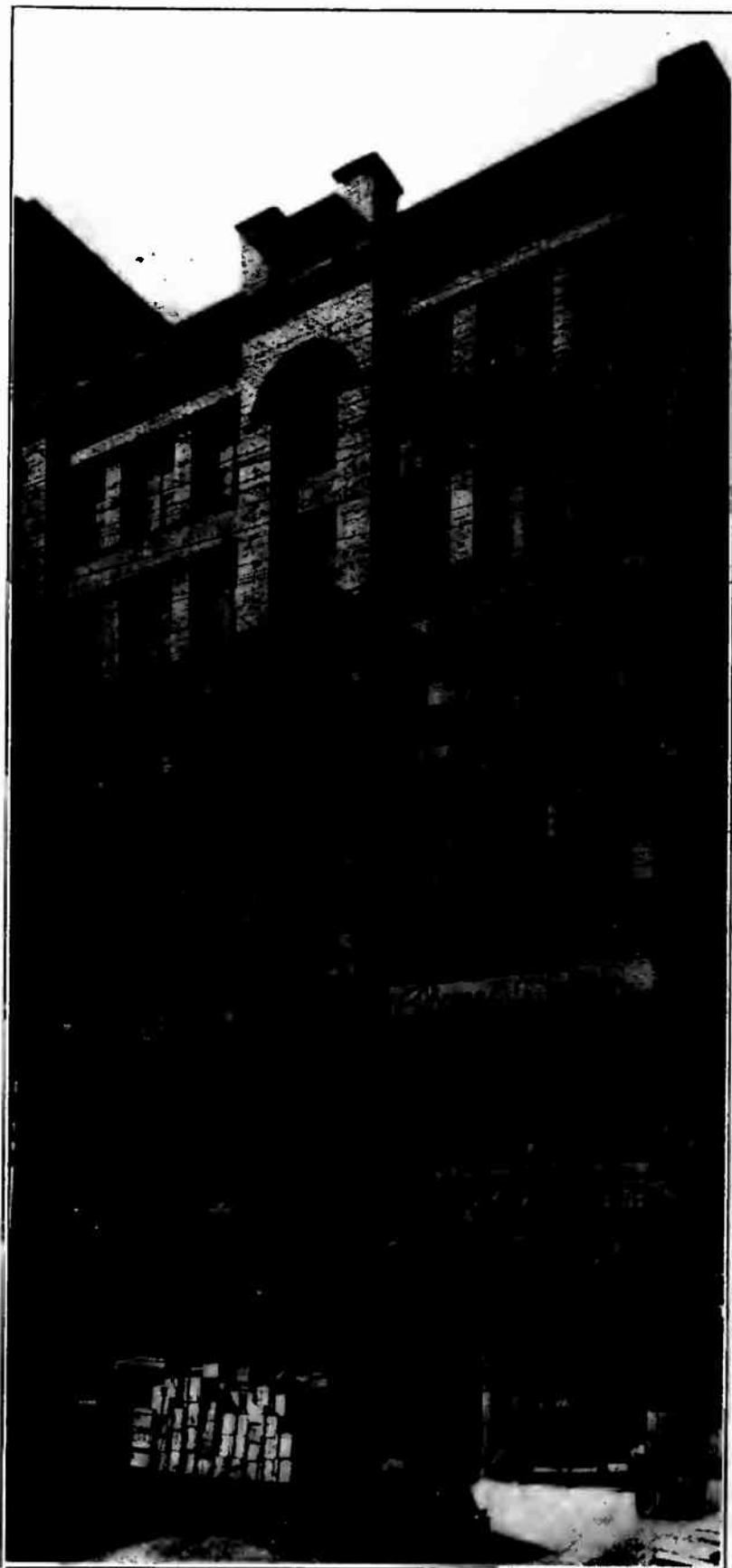
Whenever we prepare a list of "extra good" Edison Dealers for one purpose or another, the name of W. J. Augustin, Fond-du-Lac, Wis., is one of the first we put down. "Walter" has been in the Edison game so long and is now in so deep that he simply can't help being a "live" one. He and "Billy" Hope, our genial Wisconsin traveller, are great friends and between them "dope out" enough advertising "stunts" to keep machines and Records on the move all the time.

The half-tone we reproduce shows part of Mr. Augustin's store, and although one may see some slight evidences of "other lines," the Edison towers head and shoulders above them.

E. G. Bassett, of Bristol, Conn., whose enterprise we have commended several times in the MONTHLY, offers the following as a suggestion for a "home-made" window display which any Dealer can arrange:

"Take a 'Home' out of its cabinet, adjust the speed so it will run very slow (and for a long time), place it over a mirror tilted at right angles to the works, and start it operating close up to the show window glass. Print a card reading, 'This Instrument Produces Any Known Sound,' and stand it near the machine. Any article that moves in a store window will attract attention."

C. F. Newell, an Edison enthusiast of Hudson Falls, N. Y., donated his Phonograph and a number of Edison Records recently for a free "open-air concert" in the local park. Dealers might work up this idea for themselves before the real warm weather passes.



NEW BUILDING OCCUPIED BY
NATIONAL PHONOGRAPH CO., LTD., OF AUSTRALIA.
LOCATED AT 364-372 KENT ST., SYDNEY, N. S. W.

One of the most modern structures in the city. The total frontage is 64 feet 7 inches, with a maximum depth of 80 feet. Six stories high; thoroughly fire-proof; capable of easily carrying the tremendous stock necessary for the constantly increasing Australian trade.

A Trans-Atlantic Message on an Edison Record

The following interesting clipping from the *St. Louis Post-Dispatch* relates to a Record which was made in the store of the Silverstone Talking Machine Company, Edison Jobbers, of that city. The article appeared on the front page of the paper and was accompanied by a triple-column cut of the Goldman family. Needless to comment on the value of the ad. for the home-recording feature of the Edison Phonograph:

Morris I. Goldman and his seven children sent their voices across the Atlantic Ocean for a birthday greeting to Mrs. Goldman, who is visiting relatives in England.

Goldman, who is a spectacle manufacturer and lives at 3229 Lucas avenue, pondered long before he hit upon the idea. Taking all the little Goldmans with him he went to a downtown phonograph store.

"We want to make a family record," he said.

"It looks as though you have done it," said the clerk, sizing up the family.

"I mean we want to make a phonograph record. We want to say something."

"All of you?"

"Yes."

"That will require two records."

So it was arranged that Goldman and all the little Goldmans should talk into the horn while a busy little revolving cylinder of wax took down every word they said.

Goldman led off the announcement: "The Goldman Family Record."

Then all joined in the Goldman yell:

Rah, rah, rah,
Who are we?
We are the Goldman
Famil-ee.

Nine-year-old Archie stood close to the horn and shouted:

What's the matter with father?
He's ALL RIGHT.

Then it was five-year-old Ethel's turn. With a pretty lisp she said:

Hello, mamma. Dolly's well, but her nose is busted. When are you coming home?

Seven-year-old Queenie sent her mamma a million kisses, adding:

If you were here, I'd hug you, mamma, dear.

Goldie, 11, and Gertie, 13, told of their progress at school. Jack, 15, sang a college song, and Hetty, 19, had more serious things to tell mamma about how the household had been going in her absence.

At the end of the second record, the entire family sang:

"My wife has gone to England, hooray, hooray," and "We've never been to Europe, but we've been around the horn."

Mrs. Goldman's three-year-old daughter, Marie, is with her. As Marie is too small to understand the phonograph records, new photographs of the family were sent to her.

The Goldman record is now on its way to England, there to be reproduced for Mrs. Goldman, who, though 4,000 miles away, will hear the voices of her loved ones.

Gold Got by Phonograph

A GOLD COAST COOK WHO TURNED MODERN SCIENCE TO ACCOUNT.

(*N. Y. Sun.*)

"I was reminded by a story I saw in *The Sun* the other day," said a soldier of fortune yesterday, "of some of my experiences on the Gold Coast, when I had a negro cook who had the same fondness for cats as the cook mentioned by another traveler. My cook was named Quace Mensch, and he had an interesting career.

"He was an Accra, and he had been trained by some Englishmen, who had taken him to London. There he had got into a fight of some kind, for which he had spent a year in jail, but he had learned to cook well, and that is something that is worth while in that part of the world.

Quace Mensch served me so faithfully one year that when I went to England I asked him what I should bring him on my return. He said there was nothing he would like so much as a Phonograph into which he could talk and make Records of his own. I thought this was an odd preference, but when I went back to the Gold Coast I took a machine with me, and Quace Mensch was delighted. He served me faithfully for a while, and then he suddenly disappeared. I learned that he had taken to the bush. It was a long time before I heard from him again, and then he turned up loaded down with deeds to land which was suspected of bearing gold.

"I asked him how he got the deeds. He grinned. I cannot attempt to give his dialect, but he said the Phonograph was responsible.

"I talked into the machine in the Fanti language," he said. "I said: 'Chief, this man is a big juju man, and a friend of mine. You must give him your whole place if you want me to be good to you.'"

"I went to village after village, carrying the talking machine, and saw chief after chief. I would place the Phonograph so they could not see what it was like, and then I would say to the chief that I was a juju man, and I was prepared to prove it. He would not believe me, but when I had got him quiet I would turn on the Phonograph and tell them that the great juju was speaking. Of course they had not heard of a talking machine, and when they heard this voice coming from a little horn they would get scared and would beg me to take all they had if only I would promise to get the great juju to look after them. I always promised and they would make haste to deed to me any piece of land that I asked for."

"That negro, of course, had no such thing as a conscience, and you can see what civilization had done for him. I have heard recently that he is now the richest man on the whole Gold Coast, and he got all he has out of the Phonograph I gave him."

Advance List

of Edison Amberol and Edison Standard Records for November, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on October 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on October 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on October 24th for delivery on the morning of the 25th. Jobbers are required to place orders for October Records on or before September 10th. Dealers should place October orders with Jobbers before September 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for November, 1911

United States list, 50 cents; Canadian, 65 cents

815 Don Juan Overture

Edison Concert Band

"Don Juan" (Don Giovanni), an opera buffa, the text by Da Ponte, was written, with the exception of the Overture, in the short space of six weeks. The Overture is said to have been composed in a single evening. The opera was first produced in 1787 at Prague. This Overture is considered by many to be the best work of Mozart, and we present a very interesting Record of the famous piece. The opening andante is given complete, the rich and majestic chords by the brass section at the beginning of the movement being very impressive. Following this comes the allegro, which is really the main part of the Overture and then we have the working out of the various themes to a grand climax in Mozart's masterly style. Publisher, Carl Fisher, New York City.

816 Good-Bye

Reed Miller

Francesco Paolo Tosti, the celebrated Italian singing master and composer, born some sixty odd years ago at Ortona in the Abruzzi, and now living in London, has an elegant, simple and facile inspiration, a genuine Italian flow of melody, and a great skill in finding the most appropriate and never-failing effects of drawing room songs. In none other of his numerous compositions are these characteristics quite so plainly shown as in his "Good-Bye," which we present as a tenor solo by Reed Miller. The long experience of this popular Edison artist in concert work enables him to give the song an artistic rendition which will strongly appeal to the rapidly advancing musical tastes of the American public. Orchestra accompaniment. Words, G. J. White-Melville.

817 Alexander's Ragtime Band

Billy Murray

The season's biggest rag-time "hit." It was first introduced in vaudeville by Emma Carus and became instantly popular. Along Atlantic Coast resorts and in summer parts, etc., it is the song everybody is singing and whistling. Billy Murray is right in his element with it. Every word, (and they are none too easy to sing), comes out sharp and clear on the Record. The air is catchy in the extreme and seems just suited to Mr. Murray's voice. The alternate singing by him and the playing by full orchestra of parts of the last chorus, is a feature. Words and music, Irving Berlin; publishers, The Ted Snyder Company, New York City.

818 Madame Butterfly—Fantasie

Victor Sorlin

The initial Edison Record by Victor Sorlin, a prominent metropolitan 'cellist. From his extensive repertoire he has chosen this Fantasie from "Madam Butterfly" containing "Butterfly's Vision," "Waiting Motive" and "Entrance of Butterfly." Although the opera, the libretto of which is founded on the familiar Japanese story by John Luther Long, is conceded now to be Giacomo Puccini's strongest work, on the occasion of its first performance it was hissed from the stage probably because of the unfamiliarity of the conservative Milanese public with the Japanese surroundings of the piece. The tumultuous applause which greeted succeeding performances elsewhere, however, completely effaced the memories of an unlucky start. The opera is unquestionably a great favorite among all classes of music lovers and its popularity will be added to greatly by this striking violoncello solo. Orchestra accompaniment.

(Always specify on your orders whether you want Amberol or Standard Record.)

819 Only To See Her Face Again**Will Oakland and Chorus**

James E. Stewart's fine old song, specially arranged and beautifully harmonized, given a most sympathetic and finished rendition by Mr. Oakland and male quartet. The type of song which appeals to our finer nature—one which brings an added pleasure with every repetition. The singing of the second refrain in subdued tones is an effective feature. Orchestra accompaniment.

820 Pinafore Airs—No. 2**Edison Light Opera Company**

The second Record in our "Pinafore" series, the first of which was announced last month. Capt. Corcoran's song, "My Gallant Crew" is introduced with male chorus (Walter Van Brunt, soloist), after which Miss Spencer sings "Sorry Her Lot" which in the opera is sung by Josephine, the Captain's daughter. A chorus of women's voices, off-stage, is then heard singing "Over the Bright Blue Sea." The Record concludes with "Now Give Three Cheers" sung by Mr. Harrison as Sir Joseph Porter, K. C. B., with mixed chorus. It is not difficult to account for the unprecedented success of the Records in this series, for no comic opera has ever had such an extraordinary and long-continued reception as this one, which is known to have been on the stage at four theatres at once, in New York alone, for months together. Orchestra accompaniment. Words, W. S. Gilbert; music, Sir Arthur Sullivan.

**821 I Will Love You When the Silver Threads are Shining
Among the Gold****Manuel Romain**

A new sentimental ballad that fits Mr. Romain's tenor voice to perfection. As its title suggests, the lyrics are written around the old familiar "Silver Threads Among the Gold." A few strains of that song are introduced with pleasing effect. Mr. Romain never disappoints his host of admirers, but here gives them an unusual treat. His enunciation is perfect and he sings carefully and well, as becomes an exclusive Edison artist. A bells obligato is heard in the refrains. Words, Roger Lewis; music, F. Henri Klickmann; publishers, McKinley Music Co., Chicago, Ill.

822 At the Mill March**Bohumir Kryl and His Band**

The popularity of the Record by Bohumir Kryl and His Band in last month's list, (Amberol No. 790, Praise Ye from "Attila") is probably accounted for by two things other than that the selection is widely known and admired; first, because Mr. Kryl and his associates are all trained musicians; and second, because the "balance" or make-up of the organization is different from our own bands and others which have made Records for us in the past, and therefore a novelty. In "At the Mill March," a typical Bohemian selection, clarinets are featured and the effect is both unusual and pleasing at the same time. Composer, Fr. Kmoch; publishers, Georgi & Vitak, Chicago, Ill.

823 Dream Faces**Elizabeth Spencer and Chorus**

One of the "grand old songs" which has been considered standard in the teaching of vocal music for years. It is probably best known under its sub-title "Sweet Dreamland Faces." Miss Spencer sings it with consummate grace and ease, and is ably assisted by a male quartet in which the voices of Walter Van Brunt, Harry Anthony, Jas. F. Harrison and Wm. F. Hooley are heard. The song has been carefully arranged by our recording experts and is rendered with incidental effects that make a fine Record throughout. Words and music, Wm. Hutchinson.

824 The Harbor of Love**Irving Gillette**

The latest composition of one of Detroit's famous writers, Miss Charlotte Blake—a sentimental ballad of high merit. The words are by Earle C. Jones. The number seems just suited to Mr. Gillette's tenor voice which is improving all the time. We predict a wide sale for this Record, because it is of a type of song that has met with growing favor among music lovers in recent years. Jerome H. Remick & Co., of New York City, are the publishers, and when they advertise the song as their "biggest ballad hit," there's no questioning its merits. Orchestra accompaniment.

825 The Old Town is Looking Mighty Good To-night**Walter Van Brunt and Chorus**

Here is a lively and entertaining Record that will leap into great popularity. The air is Kerry Mills' latest effort and is written in march tempo. Arthur J. Lamb contributed the words and they are highly amusing. Here again our recording people have introduced effects like the playing of the melody by the village fife and drum corps and band that make the Record one of the best offerings of the month. Mr. Van Brunt sings the verses as if he enjoyed the commission and in the refrains is assisted by a male quartet and Miss Spencer. As can easily be imagined, the six voices produce unusually good volume but without any loss of the definition for which Edison Records are noted. Orchestra accompaniment. Publisher, F. A. Mills, New York.

826 The Pink Lady—Selection**American Standard Orchestra**

Introducing the three big "hits" of the musical comedy "The Pink Lady"; "By the Saskatchewan," sung in the first act; "My Beautiful Lady," sung and played in act three by Hazel Dawn; and "Donny Didn't, Donny Did," the lively and spirited concerted number heard in the second act. It is said that the sales of Records, rolls for mechanical pianos, etc.,

of selections from "The Pink Lady," have been way and above greater than any others previously offered for sale from any musical comedy. Their great popularity is not difficult to explain, for more tuneful music could hardly be conceived. Composer, Ivan Caryll; publishers, Chappell & Co., New York City.

827 The Washington Waddle **Premier Quartet**

The waddle, according to the publishers of this number, is "a new movement in rag songs." It is different from all the others, and is rapidly forging ahead to first position among the "rags," "glides" and "swings." The Premier Quartette gives the song a very lively rendition. The bass solo by Mr. Hooley as the refrains are repeated, is a unique feature. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

828 The Bloom is on the Rye **Anthony and Harrison**

Sir Henry Rowley Bishop, by whom the music for this number was written, was a favorite English composer whose place in musical history was assured when he wrote the household melody "Home Sweet Home" in connection with his production "Clari." "The Bloom is on the Rye" is one of his finest melodies. Edward Fitzball wrote the words which tell a pretty love story. Messrs. Anthony and Harrison, singing tenor and baritone respectively, give the number a fine performance, with orchestra accompaniment.

829 L' Elegante Polka **Charles Daab**

A snappy xylophone solo of the concert polka which has long been a favorite among instrumentalists, particularly cornetists. Mr. Daab plays it with truly remarkable skill, giving a brilliant performance of the cadenzas and other technical difficulties of the piece. The Record is of extra good volume and excellently recorded. Orchestra accompaniment. Composer, Damare.

830 I Laughed at the Wrong Time **Cal Stewart**

From now on, Cal Stewart ("Uncle Josh Weathersby") will make Records for the Edison Company exclusively. His friends, who are legion, will be glad to learn that he is to be with us regularly. This month he sings an original laughing song reminiscent of his boyhood days. His recital of the bitter experiences which resulted from his propensity to break forth into mirthful laughter at the most inopportune moments must be heard to be appreciated. His laugh which is introduced all through the Record is simply irresistible. Orchestra accompaniment.

831 The Owl in the Old Oak Tree **"That Girl" Quartet**

The first Amberol Record by this favorite organization of female singers—1st and 2nd sopranos, contralto and alto. Many will recall with pleasure Standard Record No. 10494, "Honeymooning, Honey in Bombay" by the same artists. "The Owl in the Old Oak Tree" is a dainty little number particularly as arranged for this Record and is sung with excellent taste and harmony. The repetition of the refrain by the orchestra with the introduction of a dance effect furnishes a pleasing variation. Words, Stanley Murphy; music, Benj. Hapgood Burt; publishers, F. B. Haviland Publishing Co., New York City.

832 I Want a Girl **Walter Van Brunt and Chorus**

"Just Like the Girl That Married Dear Old Dad." Here is a song that is a positive sensation—a wonderful swinging melody with a lyric that made it popular over night. It is a march ballad, and is being advertised by its publishers as "the biggest walkover" they ever had. One thing is certain, Walter Van Brunt and a male chorus make a fine Record of it—one that shines out radiantly from the list because of its many entertaining features. Orchestra accompaniment. Words, William Dillon; music, Harry Von Tilzer; publishers, The Harry Von Tilzer Music Pub. Co., New York.

***833 Billy (I Always Dream of Bill)** **Anna Chandler**

An exceptionally well-made Record of an unusually catchy song which has gained favor with accelerating rapidity since its introduction in vaudeville by Miss Chandler some few weeks ago. We have her word for it that "Billy" is the original "Johnny-on-the-spot" for knowing just how and when to walk and talk and dine and love. But, "Billy" is away and the song is built around that most deplorable condition. As an example of a type of song extremely popular now, and destined to be more so because the Phonograph is to bring it within the reach of so many, we believe it will not be equalled in a long time. Words, Joe Goodwin; music, Kendis & Paley; publishers, Kendis & Paley, New York City.

834 Anvil Chorus—"Il Trovatore" **Edison Light Opera Company**

An ambitious effort on the part of our Light Opera Company and a most acceptable result—the Anvil Chorus from the 2nd act of Il Trovatore sung in English. "Il Trovatore" was first produced in Rome on January 19th, 1853 and proved an immediate success. Since then it has been a favorite opera all over the world. "The Anvil Chorus" is one of the many Verdi compositions which have become standard and are known in every home. Six voices—three female and three male—are heard in this Record for which we predict a wide sale and much enthusiasm. Orchestra accompaniment.

*This selection will be illustrated on cover of November PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

835 The Lord is My Shepherd **Reed Miller and Frank Croxton**

A paraphrase of the 23rd Psalm written by W. S. Passmore, set to music by Henry Smart, a distinguished English organist and composer of the 19th Century, and here given as a tenor and baritone duet. Reed Miller and Frank Croxton have both sung the anthem hundreds of times in their church work and it naturally follows that their rendition of it is beyond unfavorable criticism. Orchestra accompaniment. Published by G. Schirmer, New York.

836 Valse Julian **American Standard Orchestra**

A concert waltz, in the style of the French waltzes, now so popular, the latest instrumental composition by Kerry Mills, writer of numerous successes, among them "The Palmetto Slide" (Amberol No. 715), "Nantucket" (Amberol No. 530) and "Barn Dance" (Standard No. 9909). It shows his versatility to excellent advantage being entirely different from any of his previous works. The American Standard Orchestra renders it in a dainty and finished manner, featuring an oboe solo with harp accompaniment. Publisher F. A. Mills, New York City.

837 Woodman, Woodman, Spare That Tree! **Bob Roberts**

One of the big song "hits" from "The Follies of 1911" now playing at the New York Theatre. The words are very funny, dealing with the plea of the hen-pecked man for the life of the slippery elm which shelters him when his better half indulges in her favorite pastime of making him "stand around." They are set to an infectious tune which fits the words like a charm. Mr. Roberts is fine in songs of this type—his careful enunciation gives the listener every word. Orchestra accompaniment. The words and music of the song are by Vincent Bryan and Irving Berlin; publishers, The Ted Snyder Co., New York City.

838 The Lighthouse by the Sea **Knickerbocker Quartet**

This is an old time favorite, and was sung with great success by Haverly's American and European Minstrels when that famous organization was on the boards. Every once and a while now it is heard on the vaudeville stage and invariably scores. The Knickerbocker Quartet of male voices has given us a rendition which is distinguished for its fine harmonies and good volume. Orchestra accompaniment. Words and music, Charles A. Davies.

839 The Dwellers in the Western World—No. 3 ("The Black Man") **Sousa's Band**

Now de blessed little Angels
Up in Heaven, we are told
Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold.
Now, I think, Heaven'd be mo' homelike
Ef we'd hyeah some music fall
From a real ol' fashioned banjo
Like dat one upon de wall.

The third and last number of Sousa's suite of "Character Studies." No. 1, "The Red Man," and No. 2, "The White Man" have already appeared. The three Records make a most interesting series and are representative of the art of the greatest march writer of the present day. Publishers, The John Church Co., New York City.

Edison Standard Records for November, 1911

United States list, 35 cents; Canadian, 40 cents

10521 La Guapa—Spanish Dance **New York Military Band**

The "Land of Sunny Spain" periodically surprises the civilized world with sensational dances combining the fiery characteristics with the lightness of heart which has always been symbolic of the Spaniard. The latest dance, the music of which is now swaying Continental Europe and will before many months be the rage throughout England and America, is "La Guapa" reproduced on this Record. One does not have to possess a vivid imagination while listening to the Record, to picture in his mind, the bespangled and fantastically dressed dancers capering madly to the most captivating music of any dance to which Spain has ever given birth. Composer, J. Buisson; publishers, Jos. W. Stern & Co., New York City.

10522 Alexander's Ragtime Band **Billy Murray**

A two-minute Record, and a fine one too, of the selection on Amberol Record No. 817 in this supplement. Of course, not so many verses are given as on the four-minute length, but the Record is a highly satisfactory one for Phonograph enthusiasts whose machines play two-minute Records only. Words and music, Irving Berlin; publishers, Ted Snyder Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

10523 When I'm Alone I'm Lonesome

Anna Chandler

Miss Chandler's encore winner in vaudeville—her famous "lonesome" song, a "make-over" of Edison Amberol Record No. 784 in our September list. Her Standard Record in our October Supplement headed the list for sales, and we predict that the same honor will be bestowed upon this one. Words and music, Irving Berlin; publishers, Ted Snyder Co., New York City.

10524 In the Land of Harmony

Premier Quartet

A jolly performance by the versatile members of the Premier Quartet of the song already listed on Amberol Record No. 741 as a solo by Miss Anna Chandler. The selection is probably too well known to require much comment, but for the benefit of those who have not heard it we say that the air is a tuneful, swiny one, and the words in clever "wench" dialect. Orchestra accompaniment. Words, Bert Kalmar; music, Ted Snyder; publishers, Ted Snyder Co., New York City.

10525 The New Tipperary March

John Kimble

An accordion solo with piano accompaniment of the liveliest march it has been our pleasure to list in a long time. As its title suggests, it is reminiscent of "the green isle of the West." Mr. Kimble is a master of the accordion, and will win many additional friends through his performance on this Record. Music, J. M. Fulton & J. Fred Helf.

Foreign Records for September, 1911

AMBEROL; U. S. LIST, 50c; CANADIAN, 65c.
STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE)

- 12341 Patience—Selection, *Sullivan*
National Military Band
12342 Just Like Bein' at Hame, *Lauder* Harry Lauder
12343 There is a Flower that Bloometh, *Wallace*
Peter Dawson
12344 Any Old Iron, *Collins, Sheppard & Terry*
Alf Willis
12345 Father Went Down to Southend, *Connor*
Jack Charman
12346 O'Brien, *Murphy* Florrie Forde
12347 By the Sea, *Glover-Kind* Stanley Kirkby
12348 I Hear You Calling Me, *Harford & Marshall*
Ernest Pike
12349 Don't Go Out with Him To-night, *Godfrey & Williams* Billy Williams
12350 Wake up, John Bull, *Godfrey & Williams* Billy Williams

STANDARD (TWO MINUTE)

- 14075 Let's Go Where All the Crowd Goes, *Godfrey & Williams* Billy Williams
14076 Mrs. B., *Castling & Murphy* Billy Williams
14077 Fall in and Follow Me March, *Arranged by J. Ord. Hulme* National Military Band
14078 Oh, Dear! What Can the Matter Be? *Percival Langley* Florrie Forde
14079 We All Go the Same Way Home, *Castling & Murphy* Stanley Kirkby
14080 Scotch Errand Boy, *Lauder* Harry Lauder

GERMAN RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE)

- 15192 Harzerinnerungen, *Idylle, J. Schöppe*
Johann Strauss-Orchester
15193 O Isis und Osiris, Arie aus der Oper: "Die Zauberflöte," *Mozart* Paul Seebach
15194 Kennst du das Land, aus der Oper: "Mignon," *Thomas* Otilie Metzger
15195 O gebt mein Kind mir wieder, aus der Oper: "Rigoletto," *Verdi* Max Dawson
15196 Komm' o Hoffnung, Arie aus der Oper: "Fidelio," *von Beethoven* Alice Guszalewicz
15197 Auch ich war ein Jungling, aus der Oper: "der Waffenschmied," *Lortzing* Th. Lattermann
15198 "Trinklied" aus der Oper: "Otello," *Verdi* Joh. Bishoff
15199 "Ich liebe Dich," Lied, *E. Grieg* Adele Kramer

STANDARD (TWO MINUTE)

- 16195 Ueber's Jahr, mein Schatz, *E. Stiller* Nebe-Quartett
Hans Fredy
16196 Lachcouplet, *Nestroy*
16197 Armee-Marsch No. 197, *Bratfisch* Johann Strauss-Orchester
16198 Steinklopfer-Marsch, Jodler mit Gesang
Mirzl. Hofer

FRENCH RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE)

- 17117 Marche Grecque, *Louis Ganne* Garde Républicaine Band
17118 L'Africaine—O Paradis, *Meyerbeer* Paul Dangely
17119 Les lecons de piano—Chanson Comique, *Lucien Boyer* Paul Lack
17120 Pré aux Clercs—Les Rendez-vous, *Herold* Mlle. Rose Heilbronner & Louis Dupouy
17121 Elle est de Bruzelles, *Christine* Lucien Rigaux
17122 Prière Bach's suite in D, *Bach* Paul Payan

STANDARD (TWO MINUTE)

- 18175 Ton coeur n'est plus a moi—Valse chantée, *R. Desmoulins* Henriette Leblond
18176 Fleur d'Itale—Romance, *Borel-Clerc* Adolphe Bérard
18177 Serenadeur—Serenade Comique, *Raoul Georges* Paul Lack

MEXICAN RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE)

- 6143 Vilia—Canción Montenegrina
Por E. Vergeri, tiple
6144 Cuplés
Por E. Vergeri, tiple

STANDARD (TWO MINUTE)

- 20374 Vals de Amor
Por E. Vergeri, tiple

SPANISH RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE)

- 8039 Buena Ocasión
Dúo de tenor y tiple por Vinary Vergeri

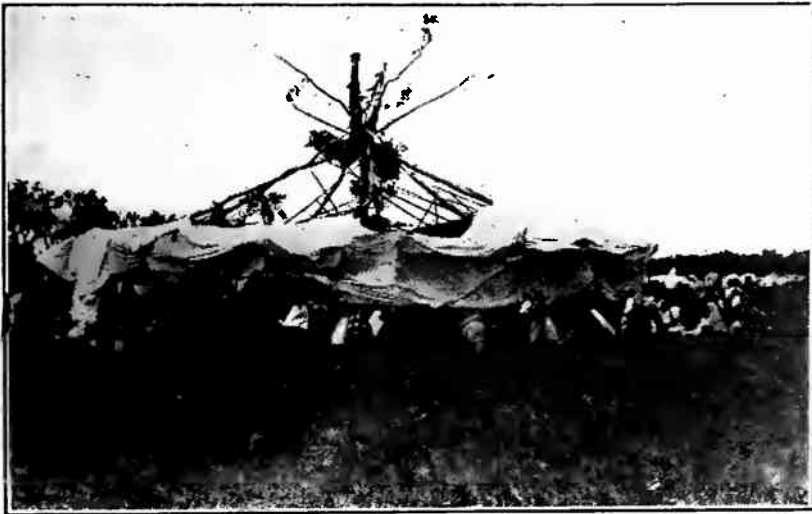
STANDARD (TWO MINUTE)

- 21279 Hans Heinrich de Slik, illustre Barón
Por P. B. Vinart, tenor
21281 "Hay en el mundo por ahí....."
Por P. B. Vinart, tenor

We believe the November list of Edison Records to be by far the most attractive we have ever issued. Although only two selections were put as "specials" several more in the supplement might well have been for they bear all the ear-marks of great popularity. We hope Dealers will take advantage of the condition by putting some extra "steam" behind their efforts to sell the entire 30 domestic, and as many of the foreign as their class of trade includes.

Amateur Records on Indian Reservation

Through the courtesy of C. H. Smack, our Dealer at Watonga, Okla., we are able to reproduce on this page, four interesting halftones made from photographs taken by him on the Cheyenne Indian reservation near the above place.



View in Cheyenne Indian Camp

Mr. Smack, with keen insight characteristic of enterprising Edison dealers, saw an opportunity to sell a few Phonographs to the Indians on the reservation and to incidentally

language and although the voices of the artists would hardly cause some of our talent to look closely to their honors, one is fascinated when listening to them and the mingled beating of tom-toms used to accompany the singers.

This particular band of Indians is of a Nomadic tribe, and through the warmer months of the year devotes considerable time to dancing.



Group on Cheyenne Reservation, (Mr. Smack in Center)

In customs and dress they are not dissimilar to the Indians of days gone by.

Mr. Smack is to be congratulated upon his success in securing the good-will of the tribe,



Standing Twenty and Black Bear preparing to make a Record (Geo. Roaring Bull, operating)

secure Records by them which would prove valuable from an advertising and scientific standpoint. That he succeeded in carrying out his aims is plainly evidenced by the samples he forwarded to the factory with the photographs reproduced herewith. While the Indians are great lovers of the "heap much Phonograph," particularly of the band Records it reproduces, their greatest pleasure is in the recording of "home-made" Records in their own language.

Those which we have were made by Black Bear, Standing Twenty, Charles Lone Wolf and George Roaring Bull. All are in the Cheyenne



Indians preparing to dance to music of Phonograph (Geo. Roaring Bull, operating)

for he has placed within their grasp the music of the world which to them must seem wonderful indeed.

POSITION WANTED—As silent salesman and publicity agent. Cannot walk or sweep out, but will guarantee to make any Edison Phonograph Dealer who employs me the leading man in his line. Always on the job. Salary expected, one dollar a week the first year, after that perhaps less. Address, Edison Window Displays, Orange, N. J.

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- LA., New Orleans**—National Automatic Fire Alarm Co.
Philip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Boston Cycle & Sundry Co.
Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Schenectady—Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Knoxville**—Knoxville Typewriter and Phonograph Co.
Memphis—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

October, 1911

No. 10



The Edison in the Canadian Rockies

WE are indebted to Fred Archdale, Kelowna, B. C., Canada for the beautiful photograph from which the half-tone on this page is made. It shows a group of Kettle Valley Railroad surveyors listening to the music from an Edison Standard Phonograph in the wilds of the Canadian Mountains, 3000 feet above sea level, and illustrates how easily the "hits" of Broadway can be reproduced in even the most remote corners of the globe.

The EDISON PHONOGRAPH MONTHLY

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In reply refer to F.K.D.

September 18th, 1911.

To the Trade:

We beg to advise that owing to unforeseen conditions which have arisen in endeavoring to perfect our new disc machine and records there will be some further delay in making the trade announcement as to dates of delivery.

In justice to our Jobbers and Dealers who have been anticipating some definite information regarding the new line, it seems only fair to state that it will be practically impossible to supply these goods in any quantities prior to the first of the year, and while the consequent delay is annoying it will, we believe, be compensated for by a greatly improved product.

In the interim we would respectfully suggest that you continue to push to the limit the sale of the present cylinder line, making an earnest, aggressive campaign, as with the general improvement in industrial conditions increased business is certain to develop in all sections, and you should immediately place your stock in such condition as to enable you to take care of the demands that will be made upon you.

Again assuring you that it is not our intention to abandon or discontinue the line with which we have been so successful and so long identified, and that our advertising campaign will clearly demonstrate this, and hoping to have your full co-operation, we beg to remain,

Yours very truly,

THOMAS A. EDISON, INCORPORATED,

PHONOGRAPH SALES DEPARTMENT,

F. K. DOLBEER,

Sales Manager.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

OCTOBER, 1911

No. 10

December Window Display

The omission of a definite announcement regarding our December Window Display in this issue of the MONTHLY is occasioned by two things:

First, we are planning such a pretentious showing for holiday use that we do not want to spoil its beauty and attractiveness by too much haste in its production.

Second, we have been moving our Window Dressing Department and, frankly, are not at this moment in a position to fill our numerous orders as promptly as we would like.

The issuance of complete window displays for the use of Edison Dealers was more or less of an experiment with us originally, and we therefore builded the department for handling them in a very small way. This department has safely passed through the creeping stage of its childhood, and is now able to walk. It demanded more room to continue its activities, and consequently we are moving it into large quarters. The transfer is nearly effected; when it is finally completed, the first assignment will be to produce the December display. As soon as a description of it is ready and a photograph has been taken, we will send a circular about it to all Jobbers and Dealers who have ordered displays up to this time and to any others who signify their interest in it by dropping us a line to that effect on a postal.

It seems apropos to here thank the many Jobbers and Dealers who, by their orders and co-operation, have contributed to the complete success of our Window Display Department. Almost from the day our first display was announced we felt that the innovation would be well received in the Trade, but the measure of our success would not have been nearly so great without the hints, suggestions, and encouragement offered by those Jobbers and Deal-

ers who have stood by us loyally in this undertaking.

Of course, we can take care of more orders soon, and will be glad to receive them. Every Dealer can use part of our service, and should. However, if we are not favored with a single additional order, the issuance of the displays will not be discontinued for a long, long time. We make this statement simply to re-assure those interested Jobbers and Dealers who have placed standing orders with us, and to quiet the rumors to the contrary that have been circulated to some extent in the Trade.

October 1st Record Return

After October 1st, 1911, United States M to Z Jobbers may return to the factory and United States and Canadian Dealers may return to their Jobbers for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand	\$2.00	40026	} B-112
Opera	1.50	35007	
	1.00	30028	
Domestic.....		519	10425
British.....		12223	14007
French.....		17076	18147
German.....		15112	16155
Italian.....		7502	20607
Hebrew.....		10002	21018
Spanish.....		8013	12811
Filipine.....		8018	21266
Mexican.....		6104	20352
Portuguese.....		5093	19490
Argentine.....		7112	19784
Cuban.....		None	20711
Porto Rican.....		8511	None
Swedish.....		9400	20550
Bohemian.....		None	16538
Hungarian.....		None	15792
Norwegian.....		None	19120
Polish.....		None	15697
Belgian.....		None	18480
Danish.....		None	15800
Holland-Dutch.....		None	18472
Welsh.....		12203	13338
Hawaiian.....		11504	20716
Japanese.....		None	12826
Chinese.....		None	12768

“The Leaders of the World”

The world's greatest operating electric display, representing a Roman Chariot Race in electricity, is located at 38th street and Broadway, directly facing Herald Square in Greater New York, undisputed the busiest spot on earth and where people from every part of the world pass every night in the year.

This display is illuminated every evening at dusk and burns until 12.30 a. m. When illuminated, the following operations take place, throwing the entire picture of fire of many colors in motion:

The horses appear to be running at break-neck speed, yet never overtaking the main chariot which represents the “Leaders.” The wheels of the great chariot revolve swiftly, while the road appears to recede from beneath the flying hoofs and revolving wheels. The crimson cape of the leading driver, as well as the manes and tails of the horses, all appear to be waving in the wind, while the lights that decorate the arena wall appear to move in the opposite direction. On either side, mounted on the 35-foot columns, are braziers of fire, throwing forth flames over 8 feet long.

Directly over the race is suspended a great steel curtain that is 20 feet high by nearly 100 feet long. Mounted on the top of this curtain is the title of this great display—“Leaders of the World.” All during the evening there appears continuously on this curtain the announcements of these world's greatest business concerns.

The display is one-third of a New York City block wide and rises 72 feet above the roof (7 stories of an ordinary building).

Contains about 20,000 electric bulbs requiring 600-horsepower to operate. Over 500,000 feet of wire (over 95 miles) was used—making necessary over 70,000 electric connections.

Not content with conducting the largest electric advertising sign in the world, the Rice Electric Display Company, which operates this sign, recently inaugurated a prize contest for the double purpose of securing slogans that might be used by advertisers for changing their copy on the display and also for advertising the sign itself in a world-wide way. Each of the thirty-two “Leaders of the World” in advertising, whose announcements appear on the sign, are allowed space for three lines of eighteen words each.

In order to secure copy that these advertisers might use, the Rice Electric Display Company offered \$15,000.00 in cash prizes in a contest

of ideas for advertising slogans. Full page advertisements were printed several times in leading daily papers in eighteen cities of the United States, and also in the European edition of the New York Herald. Prizes were offered for the individual submitting the greatest number of slogans accepted by the advertiser. The first prize was \$2,000.00 in cash and a solid silver trophy. The second prize was \$1,000.00 and the third prize \$500.00 in cash, and \$11,500.00 was offered in additional prizes of various amounts.

Upwards of 500,000 slogans were submitted in the contest. The number of slogans received by Thomas A. Edison, Inc., as one of the advertisers on the sign, was 7,428, and they were received from all parts of the world, one coming from Japan, and from men and women in all walks of life, including two or three with titles.

From the total number we selected fifty and have agreed to use them in changing our advertisements on the display. We could easily have used twenty times the number, so excellent were many of the slogans submitted.

The readers of the PHONOGRAPH MONTHLY may be interested in reading the slogans we accepted and the names of the individuals who submitted them. They are given below.

Dealers will see that all of these slogans will be very useful in advertising Edison goods, both in their store windows and in newspapers.

THE SLOGANS

Edison Phonograph is the whole show in your home.
—Frank Mareis, East St. Louis, Ills.

Have good company at home. Own an Edison Phonograph.—Henry C. Hall, Hudson, Michigan.

Fine entertainers at small expense—Amberol Records.
—Henry C. Hall, Hudson, Michigan.

Hear great singers at home on an Edison Phonograph.
—Edward J. Lemke, 799 St. Aubin Ave., Detroit, Mich.

Edison Phonograph—ready amusement for old and young.—L. C. Greenburg, 17 W. Ohio St., Indianapolis, Ind.

Have a theatre in your home—Edison Phonograph.—L. C. Greenburg, 17 W. Ohio St., Indianapolis, Ind.

Take Broadway home with you—Edison Phonograph.
—F. S. Clark, 3786 Washington Ave., Kansas City, Mo.

Edison Phonographs—music, speech, dance, jest and merriment.—J. S. Richards, 575 W. 155th St., New York City.

All we ask is a hearing—Edison Phonograph.—Frank E. Evans, Chevy Chase, Md.

Glad, mad or sad, an Edison Phonograph will entertain you.—Victor Williams, Box 134, R. 7, Murray, Utah.

A life time of fun and pleasure in an Edison Phonograph.—T. E. Ogram, 1239 Penn. Ave., Wash., D. C.

Edison Phonographs educate, elevate, amuse.—Edward Hughes, 2005 Rebecca St., Sioux City, Iowa.

Edison Phonographs delight the whole family.—R. L. Gurney, Commonwealth Trust Bldg., St. Louis, Mo.

Try me, buy me, take me home—Edison Phonograph.—*Effie Virginia Ryan, 136 East Fourth, Cincinnati, Ohio.*

Keep in touch with current music—Edison Phonograph.—*E. Scammon Hoyt, Lincoln Trust Company, 208 5th Ave., New York City.*

All the music for all the people—Edison Phonograph.—*Horace F. Lunt, Gazette Bldg., Colorado Springs, Colo.*

A long time of song time with Amberol Records.—*A. S. Rucker, 1251 Lafayette St., Denver, Colo.*

No evening is dull if you have an Edison Phonograph.—*W. E. Kranhold, 913 Sherburne Ave., St. Paul, Minn.*

Edison Phonograph—A treasure-box of sweetest music.—*Mary D. Boucher, Dexter, Missouri.*

Edison Phonograph—A store-house of choicest melody.—*Mary D. Boucher, Dexter, Missouri.*

Edison Phonograph—The amusement question settled.—*F. A. Harin, Rm. 2, 621 Main St., Cincinnati, Ohio.*

Edison Phonograph—opera, theatre and concert at home.—*F. A. Harin, Rm. 2, 621 Main St., Cincinnati, Ohio.*

Classy music for all classes—Edison Phonograph.—*Charles Bernhard, 1120 Pemberton Street, North Diamond Station, Pittsburgh, Pa.*

You needn't roam, have music at home—Edison Phonograph.—*Paul R. Bohlen, 396 N. Prairie St., Galesburg, Ill.*

One continuous round of pleasure—Edison Phonograph.—*W. C. Stewart, 1512 Spear St., Logansport, Ind.*

Edison Phonograph—A new show, every night, every home.—*Charles Martyn, 4718 Eleventh Ave., Brooklyn, N. Y.*

Never a dull moment—Edison Phonograph.—*Sol Frank, 906 Jackson Ave., Bronx, N. Y. C.*

For rich, for poor, for young, for old—Edison Phonograph.—*Frank L. Krekel, 2719 Hampden Court, Chicago, Ill.*

Master of music—Edison Phonograph—music of masters.—*E. L. Crosby, 1010 N. St. Clair Street, Pittsburgh, Pa.*

No end of music and fun at home—Edison Phonograph.—*A. I. Clymer, Box 351, Van Wert, Ohio.*

Edison Phonograph, the theatre of the homelover.—*M. B. Hackett, 134 South St., Morristown, N. J.*

Edison Phonograph—Music while we work or play.—*J. N. Henser, 894 Wall St., Milwaukee, Wis.*

All the music of all the world—Edison Phonograph.—*W. H. Eadri, The Denver Post, Denver, Colo.*

The people's choice—Edison Phonograph.—*W. H. Eadri, The Denver Post, Denver, Colo.*

Hear the old and new songs—Edison Phonograph.—*Willard E. McCourt, Tabor Opera House, Denver, Colo.*

Just as natural as life—Edison Phonograph.—*Lee Austin, 249 Stillwater Ave., Dayton, O.*

All the music worth hearing—Edison Records.—*V. L. Kellogg, Stanford University P. O., Calif.*

A pastime for a lifetime—Edison Phonograph.—*Bernard Visschers, Jonesville, Mich.*

The first ever and ever first—Edison Phonograph.—*J. S. Fitzgerald, 320 20th St., Ashland, Ky.*

As merry as the day is long—Edison Phonograph.—*S. W. Scheffner, Chase and Chambers St., Cincinnati, O.*

Edison Phonograph will keep the boys at home.—*G. L. Towns, 928 6th Ave., So., Minneapolis, Minn.*

The home theatre, all star casts—Edison Phonograph.—*Fred B. Hodgins, Morton, Penna.*

Edison Phonograph—It sings a song and tells a story.—*B. E. McConnell, 1730 25th St., Rock Island, Ill.*

So distinct, so human—Edison Phonograph.—*Fred Lauterbach, Monticello, N. Y.*

Edison Phonographs make sweet, clear, delightful music.—*T. A. Fuller, 1535 High St., Denver, Colo.*

Edison Phonographs furnish pleasure for a life time.—*Percy A. Folsom, c/o Herald-Transcript, Peoria, Ill.*

Melody for the millions—Edison Phonograph.—*Ralph B. Gable, Caldwell, N. J.*

The day done, now melody and fun—Edison Phonograph.—*Albert Glassmire, 725 W. Girard Ave., Phila., Pa.*

Edison invented, Edison perfected, Edison Phonograph.—*Ed. E. Williams, Antigo, Wis.*

He's always a jolly good fellow—Edison Phonograph.—*E. S. Brown, 135 Mt. Pleasant Ave., Roxbury, Mass.*

Home-Recording Again

Here is a letter that demonstrates clearly and convincingly the value of the Edison Phonograph and its home-recording feature in preserving the voices of youngsters. It is from E. K. Hampton, Route No. 3, Mt. Pulaski, Ill., and bears date of September 7th.

"Just ten years ago I bought an Edison Standard Phonograph and it is in fine shape to-day. About a year ago, I fitted it with an Amberol attachment and it seems to sound as well as the later machines. I have a record of our first baby crying with the colic at three months. She is now seven years old and doesn't like to hear it. Perhaps she will like it still less several years from now, but my wife and I would not take a good deal for it. We also have a number of records of the voices of our friends which will grow more valuable as time passes."

There probably isn't another feature about the Edison Phonograph that will sell quite so many machines for Dealers as the home-recording, yet, on the other hand there probably isn't another feature that is given less attention by the trade. Mr. Hampton's experience, as related above, represents the attitude of a good many present-day enthusiasts, and shows what interest may be aroused by Dealers in amateur-record-making with but very little effort.

Send Out a Letter Like This

when an Edison artist is on the vaudeville bill in your town:

Stella Mayhew is on the bill at the _____ Theatre this week. Have you heard her? She's the hit of the show. You ought to see her if you can—and whether you can or not, you should come in and hear the Records she's made for the Edison Phonograph.

If it comes to a choice between Stella Mayhew and the Records, you'd better choose the Records—because Stella will only be in town for a week and you'll have the Records always—and *they're* Stella to the life.

Italian Record No. 20593 Cut Out

The Trade is notified that we have no more moulds or masters of Italian selection No. 20593 "Non e Ver," by Gabardo, and as soon as our present stock of this Record is exhausted it will be placed upon the cut-out list, as there is no possibility of having this selection made over by the same artist.

Freight Rates on Amberola Remain Unchanged

The Western Classification Committee, having jurisdiction over the classification of merchandise shipped by freight to all points northwest of Chicago and west of the Mississippi River, rendered a decision, during the past month, in connection with the proposed change of classification on all types of cabinet talking machines. The effect of the decision is that the present classification remains unchanged, i. e., first-class rates in less than car-load quantities and third-class in car-load, minimum weight 24,000 lbs.

The decision will be as gratifying to Edison Jobbers as it is to us, since the proposed advance in rate represented an increase of 100% and, had it become effective, would undoubtedly have resulted in a serious upset in trade conditions.

The proposed increase in freight rates was suggested by a line operating in the territory governed by the Western Classification Committee. As is well-known in the Trade, the United States Supreme Court rendered a decision a few months ago making it prohibitory for carriers in official classification territory (that is, all points east of or on the Mississippi River, and north of the Ohio River) to advance the tariff on all classes of merchandise. It was proposed to effect an increase of 20%. The lines, on advice of Counsel, issued new tariffs and placed them on file for 30 days with the Inter-State Commerce Commission, as prescribed by the Federal statute. The decision of the Supreme Court was a hard blow to the carriers in official classification territory. They contended that it was both necessary and imperative for them to advance the rates on general merchandise in order to maintain their road and equipment up to the standard demanded by the American public.

It was quite important from the shippers' standpoint that the action of the carriers be fought to the last ditch, for had the increase become effective in the East, it would only be a matter of time when it would also become effective in the West. However, the decision of the Supreme Court upset all calculations and the line then set to work with a view of increasing their revenue by advancing classification, which is an indirect way of increasing rates.

As we maintain an organized traffic depart-

ment at an expense of thousands of dollars per year, it seemed wise for us to oppose the proposed increase, inasmuch as it effected so many of our Jobbers and Dealers.

Our Traffic Manager, J. T. Rogers, is personally acquainted with most of the traffic officials of the western lines and has an individual acquaintance with all members of the Western Classification Committee, as he has had occasion to meet them while in semi-yearly session for the purpose of going over matters effecting this Company and allied interests.

His untiring efforts contributed largely to the result of the session.

This decision has already been announced in a circular letter to the trade and we take this opportunity to again thank our Jobbers for the interest manifested and for their efforts individually, and through the National Talking Machine Jobbers' Association.

About Record Supplements

Has *every* Dealer taken note that a complete list of domestic Records can be secured by the addition of a *single* supplement to the current domestic catalogue? This condition is made possible by the fact that Records listed after the issuance of the last catalogue are printed in the back of the supplement.

Do you send a supplement to each one of your Record customers every month?

10% Exchange Proposition

Dealers' stocks were never in cleaner and better condition than they are today. It is not surprising that this is so, for the 10% exchange proposition has made possible a general "weeding out" of dead stock—unsaleable for one reason or another.

There are, however, some Dealers who probably have not taken advantage of the opportunity presented by this liberal and fair exchange. To them we say: do it now.

The time is ripe for new business resolutions, and for a "re-varnishing," as it were, of machine and Record stocks. They ought to take on a new appearance now that the holidays are rapidly approaching.

Any doubtful points of the exchange will be explained fully by our Sales Department.

"How did your act take, amateur night?"

"Great! When I sang the first verse they yelled 'Fine!' and when I sang the next they yelled 'Imprisonment.'"

Hebrew Attachment Outfits

Ever since the Combination Attachment Outfit proposition was announced we have been besieged with requests from Dealers for the substitution of Records that would make a wider appeal to foreigners. It was pointed out, and convincingly, too, that we could not hope to sell the outfits with English Records to those Phonograph owners who, in the past, had never bought any but Records in their own foreign language.

After looking at the situation carefully and assuring ourselves that the move would be a wise one, we decided to experiment on the Hebrew trade and to determine how far the outfits with this class of Records would find favor among Phonograph owners before extending the proposition to cover Records in other languages.

The Records selected for the Hebrew outfit are as follows:

LETTER.	TITLE.	TALENT.
L	Die Fier Dzeks, Marsch	New York Military Band
M	Szenen Wos Seinen Die Lebendigste	H. Benne Henton
O	Dem Nosir's Glök, Overture	American Symphony Orchestra
P	Hop Skotsch, a Barn Tanz	Alex. Prince
R	Serenada fun Malochim	Jean Schwiller
S	A Mensch Sol Men Sein	Simon Paskal
T	Schenke A Neduwe	Regina Pragel
U	Dus Fertriebene Teibele	Frances Siminoff
V	A Yudische Chupe	Solomon Smulewitz
W	Oif Dem Schenem Bloiem Dunai	Joh. Strauss Orchestra

Prices for the attachment, including the ten special Amberol Records, are as follows:

	DEALERS.	LIST.
Gem Combination Attachment.....	\$3.60	\$5.00
Standard " "	4.35	6.00
Home " "	6.85	8.50
Triumph " "	6.85	8.50
Idelia " "	6.85	8.50
Balmoral " "	6.85	8.50
Conqueror " "	6.85	8.50
Alva " "	6.85	8.50

The Records above mentioned will be sold only in connection with attachments, and sets of them will not be furnished separately at any price or under any conditions.

Dealers are referred to Sales Department Bulletin No. 46, dated March 15, 1910 (reprinted on page 20 of the MONTHLY for April, 1910) for the restrictions and conditions under which these outfits are to be sold.

Dealers should exercise care, when placing orders, to plainly specify that the attachments are to be supplied with Hebrew Records. Shipments have already been made from Orange to those Jobbers who have placed orders, so Dealers should act promptly if the benefit of first sales of the outfits is to be secured.

A folder, printed in Hebrew, fully covering this proposition is now ready for distribution, and will be supplied Dealers upon request.

New Store for Sidles Co.



The handsome new store shown in these pictures is occupied by the H. E. Sidles Phonograph Co., exclusive Edison Jobbers at Lincoln, Neb. It is at 14th and P Streets, in the heart of the business section, and one of the most desirable locations in the city.

The interior wood-work is of oak finish and with the green paper and furnishings, presents a very tasty appearance, as the half-tone below



will show. Demonstrating booths, completely equipped, are seen at the right.

At the time the photographs were taken one of the fine Edison displays was contributing largely to the attractiveness of their spacious show window.

W. M. Cole, manager of the Sidles Co., is treating Edison Dealers in Nebraska and surrounding States to the sort of service that wins friends and keeps them.

"I understand that after waiting twenty years she married a struggling man?"

"Yes, poor chap. He struggled the best he knew how, but she landed him."

New Edison Talent

Henri Scott, Basso



HENRI SCOTT, BASSO.

Henri Scott, the new basso of the Chicago-Philadelphia Grand Opera Company, comes to America fresh from his triumphs at Rome, where he sang during the entire season of 1910-1911. Mr. Scott already owned an enviable reputation as a concert and oratorio singer when he made his operatic debut in his native Philadelphia as Ramfis in "Aida" four years ago. Later he appeared as Mephistopheles in "Faust," and the profound impression he created drew the attention of Caruso, who was so pleased with his voice that he engaged him for his forthcoming concert tour. After numerous operatic appearances, Oscar Hammerstein heard him and declared Mr. Scott had "one of the finest bass voices he had ever heard," and the young basso at once became a regular member of the Manhattan Opera Company, appearing in the roles of Ramfis in "Aida," Colline in "La Boheme," Palemon in "Thais," Sparafucile in "Rigoletto," Painter Monk in "Le Jongleur," Raimondo in "Lucia," etc.; earning the name of "Young Plancon" because of the marked resemblance of his voice to that of the popular French basso.

Mr. Scott is the first entirely American-trained bass who has achieved success in Italy and one of the very few American singers who have successfully appeared in a leading American opera house.

R. Festyn Davies, Tenor



R. FESTYN DAVIES, TENOR.

R. Festyn Davies is a native of North Wales. He is a graduate of the G. S. M. London; was a private pupil of the late Sir Joseph Barnby, and studied under the famous Italian tenor, Sig. Enrico Duzensi.

Mr. Davies has won many prizes as soloist at the different Eisteddfodan in Wales, where he is ranked among the leading tenors. He has been principal tenor with the Marshall Moore Opera Company, Doyle Carte Opera Company, and also soloist at St. Mary's Priory, London.

In 1908 Mr. Davies came to America and was engaged in church work as soloist and choir master in New York City. During the season of 1909 he was soloist with the Philippine Constabulary Band at Atlantic City, N. J. He removed to Seattle early in 1910, and was engaged as soloist and choir master at the University Congregational Church, where he has built up one of the finest choirs in the city. His ability and success in this capacity has led to his appointment as instructor in the vocal department of the University of Washington, a position he now holds.

His first effort, No. 858, "Open the Gates of the Temple," in the December list, is one of the finest sacred Records we have ever offered.

Ethel Hepburn, Mezzo-Soprano



ETHEL HEPBURN, MEZZO-SOPRANO.

Ethel Hepburn is a native of New York and studied music under the tutelage of Madame Louise Von Feilitzsch. She has enjoyed an enviable and varied career as a dramatic soprano, for in addition to singing in church and private concert work, she has appeared with Frank Daniels in "The Office Boy," in "The Girl from Kays," "The Vanderbilt Cup," and in Eva Tanguay's "Sambo Girl." During the seasons of 1908 and 1909 she starred as Ethel Morton of the opera company of the same name in an extensive repertoire which included "The Mikado," "H. M. S. Pinafore," "Chimes of Normandy," "The Mascot," etc.

ROLAND HOGUE, BARITONE

Mr. Hogue hails from Sydney, Australia, and is the son of the Honorable Jas. A. Hogue, Colonial Secretary and Minister of Education in the cabinet of New South Wales.

He studied under Signor Roberto Hazon, a Milan musician of great prominence. Before taking to the boards in a professional way, he occupied a foremost position in the Australian concert world.

For the past five years he has been associated with J. C. Williamson, appearing as baritone in the following operas and musical comedies: "Yeoman of the Guard," "The Little Michas," "Veronique," "Utopia," "The Cingalee Orchid," "Belle of New York," "The Blue Moon," "Lady Madcap," "Prince of Pilsen," "The Red Mill,"

Roland Hogue, Baritone



"Havana," "The King of Cadonia," and "The Dollar Princess."

Mr. Hogue's voice is truly baritone though some of its high notes ring out with a suggestion of robust tenor, while the fullness of the middle and lower registers savors of the basso cantante. The quality is beautifully rich and has a phenomenally wonderful carrying power.

Co-operative Advertising

Some excellent newspaper advertising has recently been done for Edison Phonographs by J. W. Jenkins' Sons Music Co., Jobbers at Kansas City, Mo. Each piece of copy contains a tempting free-trial, installment offer and concludes with the following paragraph:

NOTE—If we have a Dealer in your locality, we will see that he carries out the above proposition, thus saving the time that shipping takes. Write us today.

Although one Dealer wrote us that the Jenkins people were asking him in their advertising to do something he was not willing to do, those who believe in and have been benefited by the advertising are decidedly in the majority.

"I like grand operā music," chirped the chatty young lady.

"Um."

"But the chorus is seldom pretty."

"Um."

"However, if I shut my eyes I can enjoy it."

"And if you shut your mouth the rest of us can enjoy it," murmured a voice in the rear.—*Pittsburgh Post*.

The Other 13,000

Edison Day in Versailles, Mo.

C. D. Hunter, proprietor of the Globe Drug Store at Versailles, Mo., has done a lot of good advertising for the Edison line since becoming a Dealer some years ago, but each new idea he evolves seems better than the last. His latest effort is in the form of a nicely printed circular letter which he distributed among present and prospective owners of Edison Phonographs. It has to do principally with the establishment of an Edison Day each month when new Records will be played at his store, and reads in part as follows:

At considerable expense and labor, we have constructed, in the rear of our store, a cosy little room, which we will call the Edison Booth. In it are six comfortable chairs which will seat, as a rule, an entire family. The construction of the room and the arrangement of the machine in it, are such as enables the hearer to receive every tone of the Record in all its sweetness and fullness as much as in the home. Here in this booth, well heated in winter, lighted and ventilated, with intruders shut out, you may buy Records in as much seclusion as in your own home. You are invited in at any and all times to hear such Records as you think you might wish to purchase. It will be an ironclad rule that all Records taken out shall be considered sold with no privilege of return unless, perchance, a defect in manufacture is overlooked at the time.

The *twenty-eighth* of each month shall be designated by us as Edison Day. On this day, between the hours of two and four-thirty in the afternoon, we will play the twenty-five new Amberol and the five new Standard Records issued for the following month, and which will have just been received from the factory. Every Edison Owner is a member of our Edison Family. We want the whole family together on that day, every month in the year. The New Phonogram, which we are mailing every owner once a month, and which contains a detailed description of every new Record, besides a lot of other information, will have reached you the day before. When you have just digested the description of a Record, will it not be a pleasure to hear it? Will it not be worth your while to make this day the chief one of the month for coming to town, do your shopping and be entertained free for two and a half hours, hearing every new Record on the list? It is our hope that you can come always on that day, mix and mingle with other Phonograph owners and take home with you such of the new Records as you like, remembering that the booth is at your service at all times. In a day or two you will receive the September Phonogram and September supplement. Look them over carefully, come to town next Monday (28th) and make the first Edison Day with us a rousing one. If your machine is not working perfectly, let us know about it. Bring it along if the trouble is serious. We have made a study of the mechanical part and will be glad to set your machine right, free of charge, if no new parts are required. Edison machines are good, and when they get out of order, nine times out of ten, it is only dust or gum in the way. Only a few weeks ago we cleaned up a Standard that had been run for seven years. We would be willing to take oath that it is 95 per cent. as good as new.

When an Edison is out of order it is usually only temporary, and is due to the owner's carelessness and neglect more than to a fault of the machine.

Remember at all times we are at your service and want to see you next Monday sure.

A Dealer in a Railroad Station

G. M. Lambert, of Luana, Iowa, is the sort of Dealer who is a credit to any line. In August he took a three weeks' vacation "thanks to the phonograph biz," as he puts it, going as far as Portland and Tacoma.

A few facts about his success may be interesting to "the other 13,000."

Lanana is a town of 200 in Clayton Co., Iowa. Mr. Lambert's purchases for the year 1910 from one Edison Jobber alone amounted to \$1,800 net, which means that his gross sales were something over \$3,000. At the present rate, his purchases for 1911 will probably reach \$2,400, net!

Mr. Lambert's "established place of business" is the local railroad station. He has placed wire racks on the walls and carries the complete Edison catalogue in them!

Enthusiastic? Well, rather. He has been selling Edison Phonographs and Records to farmers in his locality for four or five years, and is to-day more optimistic and enthusiastic than ever.

The large new building being erected by W. C. Chew, Edison Dealer at Memphis, Mo., is nearing completion, and will be ready for occupancy in a few weeks. It will be the largest building in Memphis—three stories high, with stone front and spacious plate-glass windows.

Mr. Chew, like many other Edison Dealers, began his business career with little more than the proverbial shoe-string, and has advanced rapidly, until he is to-day rated one of the most successful and responsible merchants in northeast Missouri.

His Edison Department will be considerably enlarged in his new quarters.

Miss Maquita Dwight, who is with one of the Wagenhals & Kemper "Seven Days" productions this season, became familiar with her part through studying Phonograph Records made for her by one who played the same part last year.

"Pa, why did Nero fiddle while Rome was burning?"

"Because the Phonograph had not yet been invented."

One of our Branches in Buenos Aires, R. A.



The large and attractive store shown in the above illustration is one of three locations maintained by La Compañía Edison Hispano-Americana in Buenos Aires, Republic of Argentina, South America. This particular branch is at 417-425 Calle Maipú.

Ever since the organization of our Argentine company in 1907, the business from that republic has shown heavy increases with the passing of each month. Those of us who live near the large centers are apt to congratulate our-

selves because the music of the world is so easily available. Little do we dream that way down in South America, and in the remotest corners of the globe, the same kind of music we enjoy is being placed within the reach of the natives through the medium of the Edison.

In addition to Phonographs, Records, accessories and supplies, our Argentine company also distributes in South America other Edison Laboratory products, such as projecting kinoscopes, films, primary batteries, etc.

Suspended List, Sept. 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended.

Pa., Lancaster—Lancaster Supply Co., (Schafer & Liveright, Props.), or Howard Liveright.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Re-instated.

N. J., New Brunswick—R. Montalvo, Jr.

N. Y., New York—Abelowitz Phonograph Co.

Among the Jobbers

The Pardee-Ellenberger Co., of New Haven, Conn., have opened an Edison Jobbing branch

at 66 Batterymarch street, Boston, Mass., purchasing the stock of the Boston Cycle and Sundry Co. The branch is in charge of F. H. Silliman, who has been associated with the New Haven business for over ten years, and who is well-known and liked in the trade.

Louis Buehn & Bro., of Philadelphia, Pa., have moved from 45 North Ninth street, to more spacious quarters at 825 Arch street.

Arthur F. Ferriss, of Utica, N. Y., is now in his new location at 121 Columbia avenue, and is planning to go after Edison business with more energy than ever.

Home Phonograph Missing

E. R. Derby, of Okarche, Okla., reports that Edison Home Phonograph No. D 356679 is missing from his stock, and asks Dealers to keep a look-out for it.

Mr. Dolbeer in the West

General Sales Manager F. K. Dolbeer left on Thursday, the 21st, for an extended trip in the West and Canada. His itinerary provides for visits to Jobbers and Dealers in Chicago, Minneapolis, Winnipeg, Calgary, Vancouver, Seattle, Portland, Spokane, San Francisco, Los Angeles, Ogden, Helena, Salt Lake City, Denver, and intermediate points. He plans to return to the factory about November 10th.

Factory Visitors

Among those whom we had the pleasure of entertaining at the factory during the past few weeks were the following:

B. Zelle, Havana, Ill.; A. N. Toennies, Eclipse Phonograph Co., Hoboken, N. J.; Stanley P. Allen, International Text-Book Co., Scranton, Pa.; Hy. E. Marschalk, Philadelphia, Pa.; N. B. Zachary, Wellborn, Fla.; H. Shields, Denver Dry Goods Co., Denver, Colo.; H. Johnson, J. Samuels & Bro., Providence, R. I.; P. Kelly, Montreal, Canada; L. E. McGreal, Milwaukee, Wis.; J. K. O'Dea, Paterson, N. J.; Mr. Van Orden, J. F. Cox & Sons, New Haven, Conn.; I. Davega, Jr., A. H. Mayers, J. Mayers, B. Spiegel, Max Mandell, A. Mandell, Frank Mandell and J. Gershanan, all of New York City; J. C. Roush, Standard Talking Machine Co., Pittsburg, Pa.; Anton Heidl, Swank Hardware Co., Johnstown, Pa.; S. Katz, Conclave Phonograph Co., Boston, Mass.; A. W. Fiscus, W. D. Andrews, Buffalo, N. Y.; C. L. Topliff, New York City; L. Buehn, L. Buehn & Bro., Philadelphia, Pa.; Ed. Buehn, L. Buehn & Bro., Philadelphia, Pa.; Wm. Werner, Easton, Pa.; Mrs. Grace V. Cunningham, Lincoln, Neb.; L. J. Gerson, John Wanamaker, New York City; Mr. Calderhead, Gimbel Bros., New York City.

Austrian Records

Although Dealers generally may not know it, a number of Austrian Records are included in our latest German catalogue, Form 1955. Any who would like a copy of the booklet with these Records checked are invited to write our Advertising Department.

Don't forget that Edison Window Displays 1A to 6A inclusive are still available at \$20.00 per set, including fixtures.

Transparent Window Signs


Show window advertising is cheap and effective—cheap because the space costs you practically nothing, and effective because it catches the eyes of the people who are continually passing your store.

We have specialized for several months past in complete window displays, but haven't neglected "the little fellow," whose window isn't adapted to our service. For Dealers in his class (and all others, too) we offer three decalcomanie signs: one printed in bright red and gold, reading "Edison Phonographs and Records"; one showing these words and a full-color reproduction of our old couple trademark, "The Phonograph," and a third—brand new—containing a fine portrait of Mr. Edison in colors.

We want every Dealer in the United States and Canada to have at least one of the signs. They will be supplied direct only, not through jobbers.

Which one do *you* want? Complete instructions for applying accompany each sign.

The voice of all the people *on* the stage—
The choice of all the people *off* the stage—



The EDISON PHONOGRAPH

In the theatre, the opera, the drama, the concert, the vaudeville offering a greater and more varied program than any theatre in the land—and playing to the biggest audience in the world.

Think of the stars of the drama and of the opera, the headliners of vaudeville, the masters of instrumentation, right in your own home theatre, or wherever you go and whenever you want them.

That's what it means to you to own the Edison Phonograph. And it means "keep the boys at home." The Edison is the original antidote for "the breaking of home-ties."

And it means the sweet-toned, long playing Amberol Records—every selection rendered as completely as from the stage and as real as the real thing.

THOMAS A. EDISON, Inc., Lakeside Ave., Orange, N. J.

Send for catalog and complete information today

Turning a "Knock" into a "Boost"

The following editorial, plainly intended as a curse on all Phonographs and "talking machines," appeared in the El Paso, Tex., Herald for August 16th:

MECHANICAL DUMBHEADS.

Down on Magoffin avenue there lives a man who despises Phonographs, but is so ashamed to confess his dislike that he declines to sign his name to his communication sent in to be published. He says all the Phonographs in the block are started at 9 A. M. and never let up until midnight, and that some people even play the Phonograph every night to dance by.

This correspondent's hatred for Phonographs is nothing to be particularly ashamed of. We have mighty little use for them ourselves after an experience in this office. We were induced to buy one of the new fangled dictating Phonograph machines on the positive representation by the salesman that it would write all the editorials for the paper and answer fool questions over the 'phone. We have found after long experience that the blamed thing never has anything to say except to talk back, and that it never will do any useful work at all unless it is jabbed full of dents with a sticker all the time and sworn at with vigorous persistency. The contrivance seems to have no power of original thought at all; it hasn't even got gumption enough to correct your spelling.

Under the circumstances, it is not at all strange that the musical taste of these brutes has been sadly neglected, so that it is small wonder the Phonographs on Magoffin avenue annoy the man who is ashamed to sign his name.

H. T. Walz, of the W. G. Walz Co., our local jobbers, is not the sort of individual to let a challenge of this character pass unanswered, and caused the following advertisement to be inserted *in the same paper* the next day:

PERSONAL

If the gentleman on Magoffin avenue, who seems to be somewhat annoyed by his neighbors' Phonographs, will come to our store this evening at 7:30 we will furnish him with ABSOLUTE PROTECTION from such annoyances in the way of an Edison for his own home.

We feel assured that after he has owned an Edison Phonograph for a while and thereby acquired SOME LITTLE KNOWLEDGE of the entertaining and educational features of these instruments he will no longer hear his neighbor's Phonograph, but will be at home evenings listening to his own or will be at our Phonograph Parlors buying Records for same.

W. G. WALZ COMPANY,

103 El Paso Street.

See Herald Editorial, "Mechanical Dumbheads," Aug. 16, 1911, Page 6.

Then to make sure "the man on Magoffin avenue" was properly squelched, he followed this advertisement with a second one on the 18th:

THERE ARE YET A FEW

Even in this modern enlightened age who profess a dislike for Phonograph or Canned Music.

Non-Progressives Infest Every Community.

If you are one of the Skeptics and will kindly call at our PHONOGRAPH PARLORS we will give you A REAL HIGH CLASS ENTERTAINMENT and you will go away with ideas totally changed.

CANNED MUSIC IS MUCH BETTER than no music at all, and is also decidedly better than most of the music that you hear ordinarily.

Our Terms on Instruments \$1.00 a Week.
ILLUSTRATED CATALOGS ON APPLICATION
W. G. WALZ COMPANY,
Phonograph and Talking Machine Distributors,
103 El Paso St.

Needless to say, the "knock" came back to Mr. Walz as a "boost," for the editorial and advertisements printed above brought him much business and considerable in the way of free publicity.

"Handing It to G. U."

"DADDY" (22):

"I Said Hooray" (10293), when I heard of the arrival of "Mamma's Boy" (529), and was told "I Don't Believe You" (678), when I spread the news. I suppose you now say "I'm Glad I'm Married" (10018) when you look at that "Boy o' Mine" (521), but when you are walking the floor at midnight singing "Sleep, Baby, Sleep" (4027), you'll wish you had sung "No Wedding Bells for Me" (9538), so you could still be out with the boys who say "Gee! Ain't I Glad I'm Single" (88). I thought there was "Nothing Like That in Our Family" (9306), but when "My Wife's Gone to the Country" (10218) you can cut loose and say again that "It Looks Like a Big Night Tonight" (9985). Then you can come in "The Morning After the Night Before" (488) and sing "I'm Afraid to Come Home in the Dark" (9780).

It's all right while it's new, but before long you'll want to hang out a sign, "For Sale, a Baby" (8626).

"If the Wind Had Only Blown the Other Way" (204) you might not have to sing a "Creole Lullaby" (10311). Now don't be always telling "Stories About the Baby" (57), and teach it to be "Following in Father's Footsteps" (13571), but let us send you "Schultz on How to Bring Up Children" (7434).

"O! You Kid" (10090), cheer up, 'cause "It Happens in Many Families When You're Married a Year or More" (10167). Though you think "I Wish I Had a Girl" (10068), be satisfied, for "Every Little Bit Helps" (9016), or as Hannah wrote home, "Every Little Bit Added to What You've Got Makes Just a Little Bit More" (9611).

"Can't You See" (10347) that "I May be Crazy, But I Ain't No Fool" (8847), else "Wedding Bells" (9739) might have been ringing for me. I have decided to "Let It Alone" (668), for "I Got Mine" (7889) "Waiting at the Church" (9315). Though "I Love It" (668) I have concluded that it is "Not for Me" (10329) to be singing a "Cradle Song" (604).

I have often thought I'd like to be able to say "I Got Married This Morning," (8150) but I always think "When We are M-a-r-r-i-e-d, H-a-double-p-y We'll Be, We'll Have a B-a-b-y B-o-y, and a G-i-r-l Too" (9875) so "That's Why I Never Married—That's Why I Never Will" (692).
UNCLE HERMAN.

[We might say, in explanation of the foregoing, that "Uncle Herman" is Herman F. Silzer, shipping clerk for Harger & Blish, Des Moines, Ia., and a brother of G. U. the proud father of the eight-pound boy whose birth was the occasion of this effusion. George C., manager for Harger & Blish, is a third brother.]

The Edison Phonograph 33 Years Ago

ELMIRA OPERA HOUSE.

January 21, 1878.

Telephone Concert & Exhibition of Phonograph.

PROGRAMME.

PART I.

Introductory Remarks by Mr. Edward H. Johnson for many years Mr. Edison's assistant.

CORNET SOLOS.

1. Sweet Spirit, Hear My Prayer, and answer, (the latter original and composed by La France.) Asa LaFrance.
2. Kathleen Mavoureen. Asa LaFrance.
3. Telephone Waltz (original by LaFrance.) LaFrance.
4. The Heart Bowed Down. Asa LaFrance.

TENOR SOLOS.

1. Then You'll Remember Me. R. N. Parmenter.
2. Marsellaise Hymn. R. N. Parmenter.
3. The Fisherman and His Child R. N. Parmenter.
4. I'm a Free and Happy Singer R. N. Parmenter.

SOPRANO SOLOS.

1. Robin Adair Mrs. A. F. Gibson.
2. Sweet Bye and Bye Mrs. A. F. Gibson.
3. Comin' Through the Rye Mrs. A. F. Gibson.
4. Old Folks at Home Mrs. A. F. Gibson.

PART II.

EXHIBITION OF PHONOGRAPH.—Delivery of Recitations, Conversation, Laughter, Animal Mimicry &c., into the Phonograph, and its accurate redelivery by the Apparatus

Clear and simple explanations of both these inventions will be given by MR. JOHNSON.

This is the TELEPHONE that delighted large audiences three times in one week, last summer in Saratoga, the music being brought from New York, a distance of two hundred miles.

MR. EDWARD JOHNSON, general manager of the EDISON TELEPHONE, will deliver a brief explanatory lecture on the singing and speaking telephone, and manage this end of the wire. MR. RICHARD GUION will have charge of the other end.

GEORGE "THE PRINTER," 136 E. WATER ST.

We are indebted to R. Llewellyn Moss, of Elmira, N. Y., for the original of the program herewith reproduced of a concert and exhibition in the Elmira Opera House on January 21st, 1878.

It is interesting because of its reference to a demonstration of one of the first Edison Phonographs, the announcement of its invention having startled the world but a few months before. Little wonder that it seemed so marvellous then!

Mr. Moss accompanies the program with these remarks:

"In January, 1878, I had the pleasure of attending the concert referred to on the enclosed program which I came across while looking over some of my old papers. The exhibition of the Phonograph came as a great surprise to the audience, the machine, being, as Mr. Johnson explained, the second one made by you, if my recollection is not at fault. The cylinder was coated with tin-foil in the presence of the audience. Much enthusiasm was manifested."

New Edison Talent



HARRY S. BARBOUR, SAXOPHONIST.

Harry S. Barbour was born in Connecticut and studied music in Boston under the leading teachers of his instrument, which was then the flute. Later, realizing the possibilities of the saxophone as a solo instrument, he perfected himself on it, and is today considered one of the premier saxophonists of the country. He has traveled with leading concert organizations, and while abroad appeared before the late King Edward VII and European royalty.

Advance List

of Edison Amberol and Edison Standard Records for December, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 25th, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on November 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on November 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on November 24th for delivery on the morning of the 25th. Jobbers are required to place orders for November Records on or before October 10th. Dealers should place November orders with Jobbers before October 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for December, 1911

United States list, 50 cents; Canadian, 65 cents

840 Ring Out the Bells for Christmas Edison Concert Band and Edison Mixed Quartet

Four years ago we issued this Christmas song on a two-minute Record. Ever since the advent of Amberol Records, requests for its re-listing in longer form have been coming in. The playing of the band, with the addition of church chimes and orchestra bells, is the same as on the Standard Record, except, of course, that there is more of it. The singing is much improved. Anthony and Harrison render part of the song in their celebrated duet form, and the Edison Mixed Quartet contributes liberally. The combined efforts of what are practically three distinct organizations were used in the making of the Record, which contains three complete verses as against one only on the two-minute Record. Music by W. C. Williams; special arrangement for our Record by Frederic W. Ecke, leader of the Edison Concert Band.

841 Wallflower Sweet—"The Siren" Reed Miller

"The Siren," Leo Fall's new musical comedy, was given its first New York performance on August 28th and proved an instantaneous hit. "Wallflower Sweet," sung by Donald Brian in the first act, and again by Julia Sanderson in the third, plays an important part in the plot of the piece. It is a song of pretty words and melody, the simplicity of which undoubtedly accounts for the already great popularity of the number. Reed Miller makes a beautiful Record of it, the faultlessness of his enunciation being particularly noticeable. Orchestra accompaniment. Music, Leo Fall; words, Harry B. Smith; publishers, Jos. W. Stern & Co., New York City.

842 Whistling Pete Golden & Hughes

It has been some time since a sketch by Golden and Hughes has been listed. The fault is theirs, not ours; they have been *en tour* in vaudeville for several months past and have just turned up again in New York. They make their re-appearance in an exchange of witticisms that will amuse even the most sober-minded. Billy Golden is "Pete," and whistles throughout the Record to prove that he has been well named.

843 Tyrolienne Serenade Harry S. Barbour

Saxophone solos are few and far between in our catalogue—in fact only two have been listed so far. This one introduces a new artist whose ability as a saxophonist of the first rank is at once evident. Mr. Barbour plays an original arrangement of two airs of the Tyrol with the characteristic yodel. The beautiful tonal quality of the instrument he uses and the excellent recording of it produce a Record that will find much favor among Edison owners. Orchestra accompaniment.

844 O'er the Fresh Green Fields Henri Scott

Mme. Cecil Chaminade's well-known "Ritournelle," the English version of which is by Nathan Haskell Dole. The words are unusually attractive and because of that fact we print them below:

O'er the fresh green fields and down thro' the valley
Let us welcome summer's golden delight
Chasing winged things that gracefully dally
I, gay verses, thou, the butterfly bright!

*This selection will be illustrated on cover of December PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

Let us choose the byways, shady and level,
 Under silv'ry willows, by reedy dunes;
 There to hear all things that sing, gayly revel,
 I, sweet rhythms, and thou, the birds' merry tunes.
 As we wander by yon beautiful river,
 Whose clear ripples break in musical showers,
 Perfum'd things we'll find, for Love is the giver,
 I, a sheaf of rhymes, thou, a bunch of flowers!
 Love shall be our guide, to tell us his story;
 Summer's brightest child shall this day then glow;
 Poet I shall be, thou Poesy's glory,
 Even fairer thou, more in Love I shall grow.

Henri Scott, who makes his debut on Edison Records with this selection, is the new basso of the Chicago-Philadelphia Grand Opera Company. He enjoys the distinction of being the first entirely American-trained basso who has achieved success in Italy and one of the few American singers who have appeared with success in opera in America. Orchestra accompaniment.

845 Pinafore Airs—No. 3
Edison Light Opera Co.

Record No. 3 in our popular "Pinafore" series, introducing "When I Was a Lad" (Sir Joseph Porter and chorus); "Things Are Seldom What They Seem" (Little Buttercup and Capt. Corcoran), and "Carefully on Tip-Toe Stealing" (Soli and chorus). Elizabeth Spencer, Mary Jordan, Harry Anthony, Walter Van Brunt, James F. Harrison and William F. Hooley are all heard in the Record, which is a worthy companion to the two already listed. Orchestra accompaniment. Words and music, W. S. Gilbert and Arthur Sullivan.

846 The Oceana Roll
Billy Murray

After all the "rags," "splashes," "dips," "glides" and "waddles" we have the "roll," which will doubtless share the wide vogue of its predecessors. There surely is a resistless swing in this new member of the syncopated family. The Boston Post, speaking of the song, says: "A rolling, lolling, drolling song with happy, snappy words. The music is tuney—almost lunny, and there are funny stunts in every line. A swinging, clinging, singing melody that rocks you on the waves, carries you along from larboard to starboard and back again." Orchestra accompaniment. Words, Roger Lewis; music, Lucien Denni; publishers, Jerome H. Remick & Co., New York City.

847 The Siren—Waltzes
American Standard Orchestra

This selection introduces "Music Caressing of Violins,—Waltz Caprice" and the refrain of "Wallflower Sweet," the big encore numbers from "The Siren," Donald Brian's new starring vehicle. "Waltz Caprice" is without question the most tuneful number that has been introduced in any musical comedy during recent years. As Donald Brian and Julia Sanderson dance to its music in Act 2 of the show, their audiences watch and listen spellbound. The thunderous applause which marks the conclusion of the dance is sufficient evidence that the waltz is regarded by the New York theatre-going public as of "Merry Widow" rank and popularity. Composer, Leo Fall; publishers, Jos. W. Stern & Co., New York City.

848 O Loving Heart, Trust On
Reed Miller

A very small number of the compositions of Louis Moreau Gottschalk have lived to the present day. The artist himself is remembered as an exceptionally gifted virtuoso, but even though his successes were considerable, he was never really connected with the classical school. "O Loving Heart" is one of the few of his numerous works that are frequently heard now, forty-two years after his death. We present a most entertaining Record of it by Reed Miller, tenor, with violoncello obligato. The music is of extraordinary charm and the words by Henry C. Watson equally so. Orchestra accompaniment. Publisher, G. Schirmer, New York City.

849 Calm as the Night
Elizabeth Spencer and James F. Harrison

Originally from the German "Still wie die Nacht," a famous vocal duet. Its English version is much used in American musical circles. This is the first Record made for us by Miss Spencer, soprano, and Mr. Harrison, baritone, singing together, and the result leaves nothing to be desired. The number is listed in response to numerous requests. Orchestra accompaniment. Composer, Carl Götze; publisher, G. Schirmer, New York City.

850 You're the Queen in the Kingdom of My Heart
Roland Hogue

A ballad of high order that is attracting considerable attention, sung by a new artist. Mr. Hogue possesses a fine baritone voice which is almost tenor in quality in its upper range. In making his initial Record he has enunciated every word distinctly, and his efforts will be appreciated at their full worth, we know. Orchestra accompaniment. Music, J. E. Andine; words, Louis Weslyn; publishers, Musicians' Music Publishing Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

851 Invercargill March New York Military Band

The Australian "Test" march for 1909, very popular in that country, three editions having already been published. It compares favorably with the best marches of any country, and our Record of it will find favor wherever music of the kind is sought, which is everywhere. A perfect rendition is given by the talented members of the New York Military Band. Composed and published by Alex. F. Lithgow, 133 George St., Lawnceston, Tasmania, Australia.

852 Knock Wood Sophie Tucker

Harry Von Tilzer and Andrew B. Sterling, the writers of the music and words respectively of this song, have used for its basis the comic slang expression "knock wood." The idea is a new one and adapts itself admirably, particularly when interpreted by an artist of Sophie Tucker's capabilities. "The Mary Garden of rag-time" never fails to entertain, but is particularly happy in this song. Orchestra accompaniment, with "knocking" effects. Publishers, Harry Von Tilzer Music Publishing Co., New York City.

853 If the Waters Could Speak as They Flow W. H. Thompson and Mixed Chorus

Another of the "old-timers" which, like old wine, improves with age. The refrain, specially arranged for mixed voices, is particularly effective. The splendid *fortissimo* towards the end, followed by the soft closing of the refrain, again demonstrates the unlimited possibilities of the Phonograph in reproducing fine music. The selection is a favorite with Mr. Thompson, and one that appears frequently on his programs. Orchestra accompaniment. Words and music, C. Graham.

854 Sweet Longing Venetian Instrumental Trio

A romance, well-known under its German title "Süßes Sehnen" by Friedrich Menzel. In the first part of our Record the theme is given to the violin alone; the second section presents brilliant variations for the flute, while in each the harp is heard in a graceful accompaniment. A superior offering for Record collections of the better class.

855 I'd Love to Lead a Military Band Ada Jones and Chorus

A march song full of patriotism and enthusiasm by the prominent writers of "hits," Theodore Morse (music) and Jack Mahoney (words). Two complete verses and four choruses with striking effects by orchestra. Miss Jones has always featured songs of this type, hence her singing in the Record is beyond criticism. The work of our quartet is bright and snappy as usual. Orchestra accompaniment. Publishers, Theodore Morse Music Co., New York City.

856 The Rosary Elizabeth Spencer and Knickerbocker Quartet

"The Rosary" is beloved of all music lovers the world over. Many who never heard the name of its composer, Ethelbert Nevin, are familiar with the melody. Nevin's work was confined almost entirely to songs and short pianoforte pieces, which have a graceful, lyric vein, and a feeling for melody that is finely expressive of the gentler moods. In our Record, "The Rosary" is sung twice—first by soprano alone and second as a soprano solo with a male quartet arrangement accompanying. Without doubt, the most artistic Record we have produced in a long time. Organ accompaniment. Words, Robert Cameron Rogers; publisher, G. Schirmer, New York City.

857 In the Shadows American Standard Orchestra

Herman Finck's new composition, which created such a sensation during the recent coronation ceremonies in London. It was played by royal command at the Drury Lane Theatre before King George V of England and Emperor William of Germany. At the State Ball, in Buckingham Palace, it was again played at King George's direction. No composition of recent years has achieved as much popularity in England and on the Continent in so short a time, and it is only a question of days when it will be heard everywhere in the United States and Canada. Publishers, Jos. W. Stern & Co., New York City.

858 Open the Gates of the Temple R. Festyn Davies

The first Edison Record by Mr. Davies, instructor in the vocal department of the University of Washington. For years he has been prominent in musical circles here and abroad, particularly in Wales. His voice is of pleasing tenor quality and records excellently. He sings this celebrated sacred number by Fanny J. Crosby (words) and Joseph F. Knapp (music), with much feeling and effect. Orchestra accompaniment.

859 When You're in Town Ada Jones and Billy Murray

A conversational duet that "shines" as one of the brightest offerings of the month. Ada Jones and Billy Murray are "stars" at this sort of business, and the Record is an entertaining one therefor. The words of the song by Irving Berlin, (who also wrote the music), are an invitation by Sally Brown to a traveling salesman on Broadway to look her up when in her home town. He does and they are married. What happens after that is humorously told in the second verse. Orchestra accompaniment. Publishers, Ted Snyder Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

860 Will the Roses Bloom in Heaven? Ethel Hepburn

This Record serves a double purpose: to introduce a new artist in the person of Miss Ethel Hepburn, and to present the latest child ballad by Chas. K. Harris, who has been a favorite writer ever since he produced "After the Ball" years ago. Miss Hepburn is a mezzo-soprano who studied under Madame Louis Von Feilitzsch. During the seasons of 1908 and 1909, she starred in a repertoire of light operas assuming the name of Ethel Morton. Latterly she has appeared in the vaudeville playhouses of the larger cities. Orchestra accompaniment. Publisher, Chas. K. Harris, New York City.

861 Charme d'Amour—Valse Lente Charles Daab

This fascinating concert waltz ("Love's Spell") was written by Edwin F. Kendall, a well-known New York composer. Immediately upon its first playing it was taken up by orchestras in leading theatres and cafés and now rated as one of the selections that will never grow old. Words have been written to the charming melody, and the number is as popular in its vocal as in its instrumental form. In this Record we give the piece a novel and effective setting as a bells solo by Mr. Daab, whose abilities are too universally known to require comment. Orchestra accompaniment. Publishers, M. Witmark & Sons, New York City.

862 Annie Laurie Marie Narelle

Maxwellton braes are bonnie,
Where early fa's the dew;
And it's there that Annie Laurie
Gie'd me her promise true.

There are few, if any, songs in the English language better known than "Annie Laurie," the music by Lady John Scott and words by William Douglas. Of all the numbers in Miss Narelle's extensive repertoire, this is her favorite and we have been holding back our Record of it to present as a holiday offering to the Phonograph public. Miss Narelle's sympathetic rendition is greatly enhanced by a carefully arranged orchestra accompaniment.

863 Winter Billy Murray and Chorus

"Winter" was published a year ago by Jerome H. Remick & Co., New York City. Since then it has wended its way to the head of the long line of march songs. Although we have listed it in an instrumental medley, hundreds of enthusiasts have insisted upon having it in vocal form. Here it is, sung in lively fashion by Billy Murray and a male quartet, with an orchestra accompaniment that carries along the interest of the listener to the very end. Music, Albert Gumble; words, Alfred Bryan.

864 If I Were King Overture Edison Concert Band

A brilliant performance of the overture from "If I Were King," written by A. C. Adam, a French composer of the nineteenth century. The charming effects of graceful instrumentation with which his compositions are imbued, are displayed in this overture. The handling of it by our Concert Band is a tribute to the musical genius of the artists comprising the organization. Publisher Carl Fischer, New York City.

Edison Standard Records for December, 1911

United States list, 35 cents; Canadian, 40 cents

10526 With Sword and Song March National (London) Military Band

A stirring march, imported from London, played with the vim and gusto which characterizes all the work of our English band. Composer, Mohr.

10527 Will the Roses Bloom in Heaven? Ethel Hepburn

A shorter Record of the ballad, sung also by Miss Hepburn, on Amberol Record No. 860 in this supplement. Orchestra accompaniment. Words and music by Chas. K. Harris, New York, who is likewise the publisher.

10528 You'll Do the Same Thing Over Again Billy Murray

Amberol Record No. 794 in our October supplement of this comic song proved such an unusual "hit" that we have been prompted to issue a shorter Record of it. The man with the propensity for repeating unpleasant experiences "gets his" in the song, which was composed by the writers of numerous successes, Albert Gumble (music), and Alfred Bryan (words). Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

10529 Good Morning, Judge Sophie Tucker

This month Sophie sings, in a humorous vein, as usual, of a kleptomaniac's experience in a jewelry store, the result of which was a ride in the patrol wagon. Her familiar greeting of the judge and jury does not work, and she is sent to jail for thirty days. It is not difficult to imagine what fun Sophie makes of the situation. Orchestra accompaniment. Words, Victor H. Smalley; music, Bernie Adler; publishers, Smalley & Adler, Chicago, Ill.

(Always specify on your orders whether you want Amberol or Standard Records.)

10530 Washington Waddle

Premier Quartet

One of the big "hits" of our October supplement made over for the benefit of Standard Record purchasers. The "waddle" is a new kind of "rag-dance" and the song relates its many charms. The Premier Quartette makes an amusing Record of the song, the singing of William F. Hooley, bass, being exceptionally prominent. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Company, New York City.

Ten New Edison Records by Harry Lauder

Harry Lauder, the inimitable and versatile Scotch comedian, has contributed ten more Records to the long list he has already made for the Edison Phonograph—eight Amberols and two Standards. The latter are "make-overs" of two selections which have already appeared on four-minute Records, but the eight Amberols are brand new.

Lauder's return to America makes the issuance of these Records particularly timely, especially in view of the fact that the songs we are listing here are just the ones he has added to his repertoire. All rendered with orchestra accompaniment and incidental effects.

EDISON AMBEROL RECORDS

United States list, 50 cents; Canadian, 65 cents

- | | | | |
|-------|-------------------|-------|------------------------------------|
| 12360 | Jean M'Neil | 12387 | McGregor's Toast |
| 12361 | The Blarney Stone | 12400 | Aye Waken O |
| 12363 | Killiecrankie | 12401 | Goodbye 'Till We Meet Again |
| 12386 | The Referee | 12415 | I Wish I Had Someone to Love
Me |

EDISON STANDARD RECORDS

United States list, 35 cents; Canadian, 40 cents

- | | | | |
|-------|-----------------------|-------|-------------------------|
| 14080 | The Scotch Errand Boy | 14081 | Just Like Bein' at Hame |
|-------|-----------------------|-------|-------------------------|

Foreign Records for October, 1911

BRITISH AMBEROL (FOUR MINUTE)

- | | |
|-------|---|
| 12351 | My Sweet Rosetta, <i>Godfrey & Williams</i>
Billy Williams |
| 12352 | You're the One, <i>Godfrey & Williams</i>
Billy Williams |
| 12353 | Overture, "Si J'etais Roi," <i>Adolphe Adam</i>
National Military Band |
| 12354 | Bedouin Love Song, <i>Ciro Pinsuti</i>
David Brazell |
| 12355 | John James O'Hara, <i>Murphy</i>
Florrie Forde |
| 12356 | Norah, Darling Norah, <i>Scott & Nono</i>
Bryan O'Sullivan |
| 12357 | Rock of Ages
Ernest Pike |
| 12358 | Let's Have a Basin of Soup, <i>Fred Murray</i>
Alf Willis |

BRITISH STANDARD (TWO MINUTE)

- | | |
|-------|---|
| 14081 | Just Like Bein' at Hame, <i>Lauder</i>
Harry Lauder |
| 14082 | Toronto Jig, <i>Sullivan</i> , Banjo solo
Olly Oakley |
| 14083 | That's as Far as I Want to Go, <i>Connor</i>
Jack Charman |
| 14084 | Just as You Used to Be, <i>Lynton & Laurie</i>
Ernest Pike |
| 14085 | Oh! Napoleon, <i>Wells & Gormon</i>
Florrie Forde |
| 14086 | She Sifted Thistles, <i>Boden & Johnson</i> ,
Chorus Song
Arthur Osmond |

GERMAN AMBEROL (FOUR MINUTE)

- | | |
|-------|---|
| 15200 | Die Hanseaten bei Loigny, Marsch, <i>Heinrich Warnken</i>
Johann Strauss Orchester |
| 15201 | Piff, Paff, Puff—Die Hugenotten, <i>Meyerbeer</i>
Paul Seebach |
| 15202 | Schönau mein Paradies, Lied, <i>Alois Kutschaera</i>
Erich Schroeter |
| 15203 | Die Fagöttliche Tragöde, <i>Carl Weinberger</i>
Elite Quartett |
| 15204 | Legendecken von Geigerchen, <i>Bogumil Zepler</i>
Gustav Schönwald |
| 15205 | Potpourri aus Polnische Wirtschaft, <i>Jean Gilbert</i>
Johann Strauss Orchester |

GERMAN STANDARD (TWO MINUTE)

- | | |
|-------|--|
| 16204 | Die Regimentskinder, Marsch, <i>Fucik</i>
Johann Strauss Orchester |
| 16205 | Kusslehre, Lied, <i>Arthur Steinke</i>
Max Kuttner |
| 16206 | Das schöne Fischermädchen, <i>Ludwig Schubert</i>
Elite Quartett |
| 16207 | Trink ma noch a Flascherl Wein, <i>Carl Lorenz</i>
Johann Strauss Orchester |

FRENCH AMBEROL (FOUR MINUTE)

- | | |
|-------|---|
| 17123 | Polonaise de Struensée, <i>Meyerbeer</i>
Garde Républicaine Band |
| 17124 | La Bohème—On m'appelle Mimi, <i>Puccini</i>
Mlle. Rose Heilbronner |
| 17125 | Conférence sur la chanson, <i>Henry Mailfait</i>
Paul Lack |
| 17126 | Charité, <i>J. Fauré</i>
Louis Dupouy |
| 17127 | En Quatre-Vingt-Treize, <i>Léo Danidorff</i>
Henriette Leblond |
| 17128 | Galathée-Aimons, <i>Victor Massé</i>
Mlle. Rose Heilbronner & Paul Payan |

FRENCH STANDARD FOUR MINUTE)

- | | |
|-------|---|
| 18178 | L'Amour à Florence, <i>Borel-Clerc</i>
Adolphe Bérard |
| 18179 | Elle est du Congo, <i>Christiné</i>
Gabriel Miller |
| 18180 | Cacouette—Cacaouette, <i>R. Desmoulins</i>
Henriette Leblond |

SPANISH AMBEROL (FOUR MINUTE)

- | | |
|------|---|
| 8040 | Papá no puedo soportar
Dúo de tenor y tiple por Vinart y Vergeri |
| 8041 | Para empezar tenemos
Dúo de tenor y tiple por Vinart y Vergeri |

SPANISH STANDARD (TWO MINUTE)

- | | |
|-------|---|
| 21282 | Como la rosa temprana
P. B. Vinart |
| 21283 | La Viuda Alegre—Verdad? En un comfortable hotel, <i>Franz Lehar</i>
Pedro B. Vinart y Emilia Vergeri |

(Always specify on your order whether you want Amberol or Standard Records.)

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA., Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
- LA., New Orleans**—National Automatic Fire Alarm Co.
Phillip Werlin, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gleversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Schenectady—Jay A. Rickard & Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Dayton—Niehaus & Dohse.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
Pittsburg—Louis Buehn & Bro.
Standard Talk. Mach. Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Memphis**—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. IX

November, 1911

No. 11



The Edison Phonograph in Ceylon

THIS very interesting picture of Ceylonese Tamil Musicians, listening to the reproduction of a song they have just recorded on an Edison Phonograph, was furnished by S. K. Lawton & Co., Edison representatives at Manipay, Jaffna, Ceylon. The popularity of the Phonograph among the Ceylonese is little short of remarkable, considering that it was not introduced in that country until recently.

The EDISON PHONOGRAPH MONTHLY

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Record Return Guide for November

After November 1st, 1911, United States A to L Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

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Mr. Neff in New Field

"Eddie" Neff, who for the past several years has been with Thomas A. Edison, Inc., has accepted a position as sales manager for the Ball-Fintze Co., Newark, O., who handle Edison goods exclusively.

Mr. Neff enters his new field with high expectations, and says he understands thoroughly that the dealers need service, and that he proposes to give up-to-date treatment in every respect, anticipating the needs of the dealers as far as possible.

Phonograph on 1300 Mile Motor Boat Trip

Dr. R. J. Baskerville, of Detroit, Mich., recently returned from a 1300 mile motor boat trip, and relates the following experience with a Phonograph which constituted part of the equipment carried.

"The Phonograph was taken ashore at Thunder Bay island, and during the two days of our stay, concerts were of such frequency that it was a difficult matter to discover when the intermissions took place. What impressed me most of all was the fact that while ragtime was tolerated, the better class of music was what the men really enjoyed. To watch those brawny fellows as they sat in almost breathless silence during the rendition of the sextet from 'Lucia' or the overture from 'William Tell' was to gain a new conception of the kind of stuff from which the life-saving service is recruited. Isolated in an out-of-the-way spot throughout the entire season of navigation, the sight of a stranger was a rare treat, and it was with difficulty that we succeeded in leaving. The captain's wife furnished us with fresh bread and pies and a can of milk and other delicacies, and the crew gave us a royal send-off when we left."

Factory Visitors

Among those whom we had the pleasure of entertaining at the factory during the past few weeks were the following:

P. R. Cumming, Driggs and Smith, Waterbury, Conn.; Wm. Peltz, Toledo, Ohio; J. N. Blackman, Blackman Talking Machine Co., New York City; Rudolph Wurlitzer, R. Wurlitzer Co., Cincinnati, Ohio; Louis Buehn, L. Buehn & Bro., Philadelphia, Pa.; Frank McLean, New York City; W. D. Andrews, Syracuse, N. Y.; Alonzo Wilkes, Amsterdam, N. Y.; F. K. Babson, Chicago, Ill.; A. W. Toennies, Eclipse Phonograph Co., Hoboken, N. J.

The EDISON PHONOGRAPH MONTHLY

Published by Thomas A. Edison, Inc., Orange, N. J.

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NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

NOVEMBER, 1911

No. 11

The Marguerita Sylva "Gypsy Love" Records

For the first time in the history of the Phonograph and "talking machines," what has heretofore been considered the almost impossible feat of placing Records of songs from a new opera, by the artists who sing them on the stage, produced under the leadership of the opera's musical director, on the market simultaneously with the initial New York performance of the piece, was accomplished by the Edison Co. in connection with the premiere of "Gypsy Love" at the Globe Theatre, New York, on October 17th.



SYLVA

"Gypsy Love" is the new and romantic comic opera by Franz Lehar, famous as the composer of "The Merry Widow." It was played abroad last year, (in Berlin and Paris), and its success there paved the way for an even more brilliant success here.

Long before it was definitely decided that the opera was to be produced in this country, our recording experts were reading the score, and deciding upon the numbers to be used when the proper time arrived.

When it was announced that Marguerita Sylva was to play the principal role, our joy knew no bounds, for she has been under exclusive contract with us for some time.

Before the opening of the show, all arrangements for our Records with the publishers of the music, the artists, etc., had been com-



SYLVA

pleted. In fact, almost before Broadway realized that Lehar's masterpiece was shortly to be presented for its critical inspection, we were rushing Records through manufacturing processes, preparing advertising matter, and planning to be "on-the-minute" with one of the greatest "stunts" ever attempted in the musical instrument field.



LEHAR

Mme. Sylva aided us in securing Arthur Albro and Carl Haydn, the two tenors in the opera, to assist in the making of her Records, and was also instrumental in inducing Louis F. Gottschalk, under whose baton "Gypsy Love" is produced, to direct our orchestra during the making of the five numbers we present. It is no idle boast, therefore, when we say that the Records are as nearly perfect from every standpoint as it is possible to make them. Those who live so far away from New York that to see the show is an impossibility, may know, beyond a question of a doubt, that the Records are exact duplicates of the performances as given on the stage.

"Gypsy Love" is a decidedly different type of opera from "The Merry Widow," much more pretentious in a musical way and with a more serious and romantic theme. The production is lavish in every way, with its wonderful scenic effects, brilliant cast, gorgeous costumes and bewildering stage pictures.

The part of "Zorika" played by Mme. Sylva, requires a soprano voice of unusual power, range and richness. It was because of this that the producers visited the realms of grand opera and selected her for the role. She entered into the

part with much enthusiasm and is the same beautiful bewitching creature she was in "Carmen."

Mme. Sylva was engaged originally at great expense and to produce these "Gypsy Love" Records we have gone to additional expense in securing the services of other artists appearing in the opera. In view of this condition, and because of the superior quality of the Records themselves, we have made the list price of Nos. 28001 to 28004 inclusive 75c each in the United States, \$1.00 each in Canada. No. 873, being made by less expensive talent, is offered at the usual list price of Amberol Records, 50c in the United States, 65c in Canada.

THE RECORDS

AMBEROL.

- 28001 The Melody of Love (*in English and German*) Marguerita Sylva ("Zorika")
- 28002 Love is Like the Rose (*duet*)
Marguerita Sylva ("Zorika")
and Arthur Albro ("Jozsi")
- 28003 I Will Give You All for Love (*the big dramatic number*)
Marguerita Sylva ("Zorika")
- 28004 There is a Land of Fancy (Tell Me of That Gypsy Love) (*duet with chorus*)
Marguerita Sylva ("Zorika")
and Carl Haydn ("Fedor")
- 873 Gypsy Love—Waltzes (*melodies from the opera*) American Standard Orchestra

PRESS COMMENTS ON "GYPSY LOVE."

A tuneful, pretty show. Many of the numbers and most of the dances are in waltz time, and the one song, "Gypsy Love," has a particularly taking refrain that is frequently repeated through the piece. The production was elaborately staged and the costumes were beautiful and brilliant.—*New York Sun*.

In its dreamy waltz tune and some sprightly music it is easy to recognize the melodious hand of "The Merry Widow's" composer, but there is a lot of serious, ambitious music that will appeal to those who love something more than everyday tunes for humming purposes. There is much stirring Hungarian music, and the whole score is cleverly made. It is not an ordinary comic operetta, but a romantic opera, with some episodes that savor of grand opera and with a plot that is more than a peg for fun.

If Broadway is ripe for romantic opera "Gypsy Love," with its rousing Magyar dances, its languorous waltzes and its more serious music will interest it for many a night. The production is extremely handsome, too.—*New York Herald*.

Operas, operettas and those amorphous things which are neither operas nor operettas, nor even comedies with music, yet masquerade as "comic operas," have of late become so much

attached or appended to the short skirts of soubrettes that it is a pleasure to greet a work which does not need to masquerade under a false name and can stand on its own merits. Such a romantic operetta is "Gypsy Love," which had its first performance in New York at the Globe Theatre last night.

The errant nature of the gypsy, the fascination of his music, was celebrated by Mr. Paderewski in his "Manru"; the compelling charm of the music of the Czardas was exquisitely illustrated by Johann Strauss in his "Zigeunerbaron." In this new work the composer of "The Merry Widow" has used local color in so skilful a manner that his work deserves to be mentioned with the works of his Polish and Austrian predecessors. He has invented delightful melodies, ingratiating harmonies, insinuating orchestral effects and has applied characteristic rhythms in a masterly manner. The brilliant hues of his orchestra have their complement in the gorgeous pictures presented by the scenes and the costumes.—*New York Tribune*.

Franz Lehar, who won the good will of the public by giving them "The Merry Widow," has no hesitancy in saying that "Gypsy Love" is the best thing he ever wrote, and he considers it his masterpiece. The public liked Miss Sylva as Carmen when she was an important member of the Metropolitan Opera Company, and now that she has shaken grand opera to become light opera's newest queen it is safe to say that they will like her even better, as Zorika is really a companion part to Carmen.—*New York Telegraph*.

For two weeks previous to its presentation in New York the opera was given in Philadelphia, and received the warmest possible reception as will be seen from the press comments herewith reproduced:

An event of importance was the premiere in America of Franz Lehar's newest comic opera, with Marguerita Sylva, the "newest queen" of light opera, in the title role. It was claimed that this would prove to be the most elaborate production of its kind ever seen, and this claim has been echoed by the local critics as well as all who have witnessed "Gypsy Love." It is in three acts, which represent a most expensive outlay, made effective in the hands of master workmen. The background, or story, concerns Zorika, a girl of noble birth, who believes she prefers the love of a wandering gypsy to that of a nobleman of title. In her dream (the second act) she discovers the mistake in her choice. This was Sylva's first appearance here since she portrayed "Carmen" at the Metropolitan Opera House last season, and not only was her performance closely allied with that of grand opera, but the entire production resembled that class. At times there were ninety-eight people on the stage, while the orchestra was composed of fifty musicians. Miss Sylva was a triumphant Zorika, and to a number of

(Concluded on page 14.)

Edison Window Display for Christmas



Here is our masterpiece! Bright cheery Christmas reds and greens, with pictorial features, combine to make this display the most artistic showing yet produced.

We have purposely shown but one machine to demonstrate that a window can be made effective even in the smallest Dealer's store. Although the display shows very plainly in the photo we call your attention to the details. (The price card in the photo is not right, but will, of course, be made right in the displays themselves.)

Two cut-outs of "kiddies," who have just tumbled out of their cribs on Christmas morn, are posed as shown. The reading card in the front center explains their dialogue and brings out very forcibly the practically indestructible sapphire reproducing point feature. Said little

Dot, "What can it be? It talks and sings so plain to me." "Look!" said Tom, "the point's not worn; an Edison Phonograph, sure's your born."

Directly above them, encircled with a wreath of holly, is jolly old St. Nick, pointing to the instrument in question and asking "Shall I send you an Edison Phonograph?" On the opposite side is a guardian angel pointing to a handsome center sign which speaks for itself in the photograph.

This display is the work of the finest artists in the country on commercial work, highly colored in gold, red and green and cannot fail to produce a sensation wherever shown.

Although they cost more to produce, the large service display will be sold at \$4.00 (fixtures \$9.00 extra, if you haven't them now); small service \$3.00 (fixtures \$5.00 extra). The large

service display is shown in the cut; the small is exactly the same with the omission of the large cross-piece at the top. This allows the contraction of the display into much smaller space.

Immediate shipment of this showing can be made. We solicit a trial order from every Dealer not familiar with our service. Standing orders will take care of themselves.

DIRECTIONS TO SET UP LARGE SERVICE.

Place clips on back of parts 1, 2, 3, 4, 5, 6, 7.

Erect a frame work by placing uprights A-B in cast bases with nail head grooves facing each other. Slip metal sleeves OO on the ends of part E or F and be sure to slip them on far enough, that is to the small indentation you see inside. It will be necessary perhaps to sand-paper the edges of the ends of E and F or in fact all parts where sleeves fit too snug.

Now place this part between the posts as a crossbar, resting the notched ends of the metal sleeves on the second nail head from the top. Place the two small metal sleeves on the ends of part K or L with the cut-out part outward. Slip one of these cut-out ends in the saw cut of part P, the other in the saw cuts in center of crossbar.

Now snap on designs 1, 2, 3, 4, 5, 6, 7 in position shown in photo and fill holders on part P with empty Amberol Record cartons, placing them straight.

This completes the frame work setting. Now, take the two small pedestals and place them tightly together in center of window a little in front of design previously arranged. Slip part 8 in the grooves and place the machine and cut-out figures in the positions shown in photograph.

This is a handsome setting and you should not spoil it by carelessness or crowding. Your display can and should look exactly as the photograph. Do us and yourself a favor by careful arrangement. The holes punched for clips are in the exact places to fit the frame-work if you set it up correctly taking care to place the metal sleeves on properly.

Space required: 7 ft. wide, 2 ft. 6 in. deep, 7 ft. 6 in. high.

DIRECTIONS FOR SETTING UP SMALL SERVICE DISPLAY.

Place two small pedestals tightly together in front center of window. Slip part D in the place that is cut out of back of pedestal top, letting the lower end rest on top of back pedestal leg. Turn the brass button to hold in place. Place clips on back of parts 1, 2, 3, 4. Fasten 1-3 to part D. Place Record holder P on top of upright C, using small metal sleeve and fill with empty Amberol Record cartons. Now snap 2-4 on this upright C and place in position as shown in photo. Slip design 8 in the grooves in pedestal fronts and place machine and cut-out figures in position as shown in photo. Don't place other obstructing material in the space required for this setting which is as shown 4 ft. 6 in. wide, 2 ft. 6 in. deep, 6 ft. 6 in. high.

Suspended List Oct. 20, 1911

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

ALA., Sheffield—E. E. Doud.
N. Y., Bath—Samuel N. Harper.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Reinstated

CANADA, Quebec—Lavigueur & Hutchison.
MO., St. Louis—Wm. Bauer, 2201 Gravois Ave.

Harry Lauder Back Again

Harry Lauder, the noted Scottish comedian, inaugurated his fourth American tour at the Manhattan Opera House on Monday evening, October 9th, and scored heavily, as usual. He confined his New York engagement to twelve performances (two each on six days) and is now on a seven weeks' tour of the country. All of his old successes were sung again, and received generous applause as was expected. But, by far, the greatest enthusiasm was manifested in his new numbers, "The Scotch Errand Boy," "Breakfast in Bed," "Roamin' in the Gloamin'," "Just Like Bein' at Hame," etc., all of which are to be found in the extensive list of Records he has made for us.

Dealers can turn Lauder's re-appearance on the American vaudeville stage to account by advertising and otherwise featuring the Edison Records by him.

Mr. Edison Guest of Honor

Mr. Edison opened the electrical exposition at the New York Grand Central Palace on October 11th, and was the guest of honor at a luncheon given by the New York Edison Company to several hundred representatives of the electrical industry. And to show in what regard they hold him the producers and consumers of copper gave to Mr. Edison a solid cubic foot of copper. This tribute, which weighs 486 pounds, was displayed on a re-enforced pedestal at the luncheon.

Mr. Edison said he did not intend to use it for a watch charm.

New Edison Talent

The Frank Croxton Quartet

Frank Croxton was born in Paris, Ky., and spent his early years at school in Lexington, Ky., where he attended Kentucky University. Prior to going to New York City to further his musical studies, he had unusual advantages, as he came from a musical family. His father, Chester F. Croxton, had a remarkable basso voice and sang only the best song literature. Consequently the young son knew the great songs and arias before he had any thought of becoming a professional singer.

Mr. Croxton spent several seasons in opera and has sung every bass role in the grand and light operas commonly sung in repertoire companies, and has always ranked high among America's leading oratorio and concert basses since he entered the field some seven years ago. Among the great orchestras with which he has appeared may be mentioned the Boston Symphony, New York Symphony, New York Philharmonic, Chicago Orchestra, Pittsburg Orchestra and many organizations of less renown. There is not a prominent oratorio society in America that has not had him for soloist at one time or another.

The Frank Croxton Quartet is composed of singers of the highest rank individually and collectively. Their work has never been excelled in America by any organization of vocalists. It represents several years of earnest effort together, more with the idea of perfect ensemble from an art point of view than from any idea of exploiting the work publicly. The demand for their services has been so insistent that the artists are making several short tours during the season to all parts of the country. The quartet, when in New York, sings at Dr. Henry Van Dyke's famous Fifth Avenue Brick Church. The members of the organization have the distinction of singing over one hundred concerted numbers from memory—a record that will probably stand for many years

Henry Santrey

Baritone.

Mr. Santrey was born in St. Louis, Mo., but has lived most of his life in Cincinnati, Ohio. After completing his musical education under Herrman De Vries and Signor Lino Mattioli, he appeared in all the principal theatres of the

large cities, having been identified at various times with Henry W. Savage's Grand Opera Company, Klaw and Erlanger's "Free Lance" Company, Nixon and Zimmerman's "Miss Bob White," "The Strollers" and "Princess Bonnie" Companies. For the past two years he has played exclusively in vaudeville under the personal direction of Keith and Proctor.

At the present time, Mr. Santrey is the principal baritone at the New York Hippodrome, singing the musical successes of "Around the World."

Mme. Mary Hissem de Moss

Soprano

In the American concert field there is no better equipped soprano than Mme. de Moss. In recital and oratorio this brilliant singer has been heard from one end of the country to the other, and her fame rests upon a record of splendid achievement.

To enumerate the clubs and societies with which Mme. de Moss has appeared as soloist would be to name the principal musical organizations of the country. She has sung under the baton of such eminent conductors as Theodore Thomas, Walter Damrosch, Emil Paur, Victor Herbert, Frank van der Stucken, Fred Wolle, Frank Damrosch, Max Fiedler and Wilhelm Gericke.

She has appeared as principal soloist at the Worcester Musical Festival, the Cincinnati May Festival, with the Boston Handel and Haydn Society, the Apollo Club, and St. Cecilia Society, and with the Pittsburg Orchestra, the Boston Symphony, the Cincinnati Symphony, the New York Symphony, the Baltimore Symphony and the Bach Festival Orchestras.

Charles R. Hargreaves

Tenor.

Mr. Hargreaves is a native of Cincinnati, Ohio, but achieved prominence as a boy soprano in church and concert work in and about Detroit, Mich., later removing to New York where he studied under Frederick E. Bristol. For several years he was prominent in church work there, holding the position of tenor soloist at St. Paul's, The Little Church Around the Corner, West End Collegiate Church, etc. For a time he appeared with the famous "Bostonians" in comic opera, later studying and singing grand opera in



MARY HISSEM DE MOSS



LOTTIE GILSON

Italy and Germany. On his return to America at the beginning of last season, he easily won back the prominent position he held in former years, the best proof of which was his engagement as soloist for an eleven weeks' spring tour with the Minneapolis Symphony Orchestra. No better test of a singer's versatility can be found than touring with one of the great orchestras, since the work of the soloists must necessarily embrace music of every character—oratorio, opera and ballad.

Mr. Hargreaves' first Edison Record, in the January Supplement, is ample evidence of his ability as a singer of the first rank.

Lottie Gilson

"The Little Magnet."

No "old timer" will forget the feeling of pleasant expectancy which ran through an audience at Tony Pastor's twenty years ago, when the orchestra struck up the music of Lottie Gilson's first song.

There was an "Old Timer's Week" at Keith and Proctor's Fifth Avenue Theatre, May 15, 1911, and New York friends and admirers of Lottie Gilson crowded the house at each performance to see "The Little Magnet," when she re-appeared with Mrs. Annie Yeamans, Maggie Cline, Gus Williams, Ward and Curran, Tom Nawn, Fox and Ward, and other old time favorites. The theatre was filled with the atmosphere as well as the players of "the var-

ieties" of the early '80's. The orchestra played a medley of old melodies—"Home, Sweet Home," "Annie Laurie," "The Turkey in the Straw," etc. The stage hands, in torn shirts and old trousers, swept the floor of sawdust and removed "props" in the old fashioned way.

"Old Timer's Week" resembled a Methodist camp meeting, for everybody joined in singing when Lottie Gilson asked her old and new friends to sing the chorus with her. She sang two songs, and then revived an old favorite, "The Sunshine of Paradise Alley," "Little Willie" being added, as it always was in the past, as an encore number.

The innovation proved that the vaudeville goers are loyal to their old favorites, and that the "never fading stars of variety" retain the affection and regard they held many years ago. None of the artists "came back" more emphatically than did Lottie Gilson, every bit as vivacious as of old, who returned with all her winsome personality, singing like a canary without a care on its mind, rendering her songs with the old time fervor and the same sweet voice. She assured her hearers that she was not nearly as old as the advance notices had made her appear.

One of the most interesting life stories in stage history began in the early '80's at the Old National Theatre, on the Bowery where Miss Gilson sang one Sunday evening. Later she played small parts in stock companies, and sang popular songs of the day between the acts.



HENRY SANTREY



CHARLES R. HARGREAVES

The big event in her theatrical career was her first appearance at Tony Pastor's little theatre in East Fourteenth Street, where the polite, advanced vaudeville of the present day had its real beginnings.

An "old timer" who went to the Fifth Avenue Theatre, May 15, 1911, sent to Miss Gilson a programme of that initial performance at Pastor's, December 16, 1889, and she treasures it as one of her most precious possessions.

It was Lottie Gilson who first invited an audience to join in the choruses of the songs she was interpreting, and "Little Annie Rooney" was the first song popularized in this manner. Her phrases—"Now, all together, boys," "if you can't sing it, whistle it," etc., were soon borrowed by other singers, but her methods were uncopiable.

During the early part of 1890 Miss Gilson introduced in New York City, W. C. Robey's "Mary and John," which Minnie Cunningham brought over from England.

Alan Dale, then dramatic critic of the New York Evening World, was one of the many thousands who heard her sing "Mary and John" at Pastor's, and he straightway christened her "The Little Magnet."

Between 1890 and 1900 Miss Gilson, in addition to her special engagement at Pastor's, was a conspicuously popular figure in various traveling vaudeville, farce comedy, and burlesque organizations, among them Weber and Fields'

Company, with whom she was a head-line feature for five seasons. She blazed a trail of fame for herself throughout the United States, and became known as the acknowledged leading serio-comic singer of the day as well as a premiere stage and box office attraction. At the close of three seasons during this decade she made successful visits to England and the Continent.

After an absence of over a year, she returned to win new American triumphs, bringing with her a German version of "Elsie and Chelsea," and a dozen or more trunks rich with the spoils of Parisian dressmaking shops.

In 1901, 1902, 1903 and 1904, Miss Gilson and J. K. Emmet, Jr., toured in "The Outpost," "Jane," and other plays. They revived three of the comedies which made a fortune for the latter's father: "Fritz in a Madhouse," "Fritz in Ireland," and "Fritz in Love."

A few years ago, Miss Gilson fell a victim to nervous prostration, and had to give up stage work. To-day, one could hardly believe that she ever had so much as a headache, for she seems as charming and magnetic as in the old Tony Pastor days. Only a few singers reach the topmost round of the vaudeville ladder, a high one to reach. "The Little Magnet" reached it long ago, and still holds it.

Harger and Blish, Edison Jobbers at Des Moines, Iowa, have bought the jobbing interests of the Early Music House, Fort Dodge and Sioux City, Iowa, and will continue a complete jobbing branch at the latter point.

Cylinder E



New "Standard" \$30.00



New "Standard" \$35.00

To simplify the handling of our machine outfits and as a means of eliminating some of the combinations which have been possible in the past, and to reduce to a great extent the assortment of stock our Dealers are compelled to carry, we have decided to standardize the types as indicated below.

Due notice of these changes has been given Dealers through a bulletin from our Sales Department, but they are reviewed here to make them a matter of permanent record.

DESCRIPTION OF NEW OUTFITS.

GEM, combination type, with straight horn and model "K" reproducer, list.....\$15.00

FIRESIDE, combination type, with straight horn and model "K" reproducer, list.....\$22.00

FIRESIDE, combination type, with black metal Cygnet horn and model "K" reproducer, list.....\$27.00

STANDARD, four minute type only, with straight blue flowered horn and model "N" (four minute) reproducer, list.....\$30.00

(This machine, it will be observed, is not of combination type. It will play only AMBEROL RECORDS. It is equipped with blue flowered horn, is intended primarily to meet the demands which have been created by mail order houses and to place Dealers in position to furnish similar outfits.)

STANDARD, combination type, with black metal Cygnet horn and model "S" reproducer, list\$35.00

(The model "S" reproducer is of combination type and is practically the same as the model "R" with the exception that the weight is fitted with a two and four minute sapphire arm mounted on swivel plate similar to model "K.")

HOME, combination type, equipped with oak finish metal Cygnet horn, (to match finish of cabinet), and with model "O" reproducer, list..\$50.00

TRIUMPH, combination type, with oak Music Master Cygnet horn and model "O" reproducer, list\$75.00

OPERA, four minute type only, mahogany cabinet, maroon finish body and mahogany Music Master Cygnet horn and model "L" (four minute) reproducer, list.....\$90.00

(This is an entirely new type with stationary reproducer and moving mandrel. No horn crane is

necessary as the horn is pivoted in a rigid arm allowing the horn to swing in any direction. The general construction of this machine is in many respects similar to the model "B" Amberola described below.)

AMBEROLA, MODEL "B," four minute type only, equipped with model "L" (four minute) reproducer,

List, either oak or mahogany.....\$200.00

" Circassian walnut 250.00

(The improved new model Amberola will be equipped with a new type, direct drive, noiseless motor, without belt. It has an automatic stop of new design, adjustable to all Amberol records which can be set while record is being played, stops motor gradually and without noise. This is not a combination type and will, therefore, PLAY ONLY AMBEROL RECORDS.)

Music Master Wooden Horns, at additional price, are an option on all type machines where not included as part of the regular equipment.

With the changes noted, the following types of machines will be discontinued:

STANDARD, combination type, with black straight horn and models "C" and "H" reproducers.

HOME, combination type, with black straight horn and models "C" and "H" reproducers.

HOME, combination type, with black metal Cygnet horn.

TRIUMPH, combination type, with black metal Cygnet horn.

IDELIA, combination type.

Catalogues, giving full and complete descriptions of the new outfits, are almost ready, and will shortly be supplied to Jobbers.

The machines themselves are being rushed through with as much despatch as possible. If Dealers encounter a slight delay in their efforts to secure any of the new types, they are asked to bear with us and Jobbers for a few days.

PRICES ON NEW REPRODUCERS, ETC.

The new model "N" reproducer is of single type, in which the same diaphragm and cup is used as in the model "O," thus assuring the

Edisons Standardized



"Home" \$50.00



"Opera" \$90.00



Model B "Amberola" \$200.00

same volume and tonal qualities. The "N," however, can be used for playing AMBEROL RECORDS ONLY. Adapter Ring (for use on other type machines) is not to be supplied, hence this reproducer is intended for use on the new "STANDARD" (four minute) Outfit only.

The list price of model "N" reproducer will be \$5.00; Dealer less 40% or \$3.00 net.

The Model "S" combination type reproducer, when sold separately, will list at \$6.50; Dealer less 40% or \$3.90 net.

The allowance to be made for models "C" and "H" reproducers when returned in exchange for the model "S" will be: List \$4.00 for both; Dealer less 40% or \$2.40 net for both. A summary of these prices on this arrangement is as follows:

	Model "S" Reproducer	Allowance for C and H net on exchange, two (2) reproducers, basis	Net
List	\$6.50	\$4.00	\$2.50
Dealer 40%	3.90	2.40	1.50

The model "S" reproducer will be supplied, when so ordered, with combination attachments, in place of model "H" reproducer now being supplied. The prices for the attachments, including set of ten Special Amberol Records with model "S" Reproducer, will be:

	List	Dealer
Gem	\$ 9.50	\$6.30
Standard	10.50	7.05
Home and Triumph.....	13.00	9.55
Allowance for model "C" reproducer when returned	2.00	1.20

The blue flowered horn, to be supplied only with the STANDARD (four minute) machine, when sold as an extra, will list at \$2.75; Dealer \$2.00 net.

These prices here quoted apply to the United States trade only. Canadian Dealers who have

not received the special bulletin covering Canadian prices should write in for a copy.

The advantages of the standardization of Edison equipments will be plainly evident to thinking Dealers. Jobbers have assured us that the move is one of the wisest we have made in recent years and feel that it will go a long way toward counteracting the delay in getting out our new disc line.

Electros for New Machines

Line and half-tone cuts of the new equipments, as well as of the old, are now ready for the use of dealers. Order by numbers from the following table:

GEM (\$15.00).			
Line Cuts.....	2 in. wide,	No. 500; 4 in.,	No. 502
Half-tones.....	2 in. wide,	No. 505; 4 in.,	No. 506
FIRESIDE (\$22.00).			
Line Cuts.....	2 in. wide,	No. 719; 4 in.,	No. 720
Half-tones.....	2 in. wide,	No. 721; 4 in.,	No. 722
FIRESIDE (\$27.00).			
Line Cuts.....	2 in. high,	No. 753; 3½ in.,	No. 723
Half-tones.....	2 in. high,	No. 756; 3½ in.,	No. 724
STANDARD (\$30.00).			
Line Cuts.....	2 in. wide,	No. 778; 4 in.,	No. 779
Half-tones.....	2 in. wide,	No. 780; 4 in.,	No. 781
STANDARD (\$35.00).			
Line Cuts.....	2 in. high,	No. 754; 3½ in.,	No. 527
Half-tones.....	2 in. high,	No. 757; 3½ in.,	No. 528
HOME (\$50.00).			
Line Cuts.....	2 in. high,	No. 755; 3½ in.,	No. 547
Half-tones.....	2 in. high,	No. 758; 3½ in.,	No. 548
TRIUMPH (\$75.00).			
Line Cuts.....	2 in. high,	No. 768; 3¼ in.,	No. 769
Half-tones.....	2 in. high,	No. 767; 3¼ in.,	No. 766
OPERA (\$90.00).			
Line Cuts.....	2 in. high,	No. 782; 3½ in.,	No. 783
Half-tones.....	2 in. high,	No. 784; 3½ in.,	No. 785
AMBEROLA (\$200.00).			
Line Cuts.....	2 in. high,	No. 727; 4 in.,	No. 747
Half-tones.....	2 in. high,	No. 742; 4 in.,	No. 731

It should be distinctly remembered that half-tones cannot be used with satisfactory results in newspapers. All orders for these cuts will be filled direct from our Advertising Department—not through Jobbers.

Eight Records of New York Musical "Hits"

The Marguerita Sylva "stunt," reviewed on another page of this issue, was one of the biggest ever "put over" in the history of the Phonograph. As evidence that unusual efforts like we put forth to get these particular Records out on the day the show opened in New York are not to be confined to them alone, we startled the trade in the middle of the month by announcing eight "specials" from other New York successes for sale about November 1st.

As the greatest demand for Records develops at the time the selections on them are being featured from the stage, and advertised by their publishers and producers alike, it behooves the manufacturer to "get busy" and place his offerings within the reach of the buying public before the popularity of the music has waned. This is what we have undertaken and propose to do.

A list of the Records and the names of the shows in which the music on them is introduced follows:

- "THE LITTLE MILLIONAIRE"
- 874 Come With Me to the Bungalow (*Cohan*)
Walter Van Brunt
- 875 Any Place the Old Flag Flies (*Cohan*)
Billy Murray & Chorus
- "THE SIREN"
- 876 Music Caressing of Violins (*Fall*)
Elizabeth Spencer & Harry Anthony
- "THE KISS WALTZ"
- 877 The Kiss Waltz—Waltzes (*Ziehrer*)
American Standard Orchestra
- 878 O'er the Blue Waters—Barcarolle (*Ziehrer*)
Charles R. Hargreaves
- "THE FASCINATING WIDOW"
- 879 Love is the Theme of My Dreams (*Mills*)
Elizabeth Spencer
- "AROUND THE WORLD"—N. Y. HIPPODROME.
- 880 It's a Long Lane That Has No Turning (*Klein*)
Henry Santrey & Chorus
- 881 My Old Town (*Klein*) Jas. F. Harrison & Chorus
All with orchestra accompaniment.

Record No. 873, "Gypsy Love"—Waltzes (*Lehar*), by the American Standard Orchestra, listed in connection with the Marguerita Sylva supplement, may also be coupled with the eight above mentioned, inasmuch as it contains the music of what is probably the most successful comic opera in New York at the present time.

These Records have already been shipped to New York Jobbers and nearby points (it being figured that the demand for them would be most urgent in the vicinity of the city where the shows are running). Other Jobbers in territory further away from the factory are being supplied by freight in regular order. The Records may be placed on sale as soon as received by Dealers.

Special supplements, Form 2107, and placards, Form 2108, both in two colors, have been issued to exploit these Records, and can be procured either from Jobbers or upon application to our Advertising Department.

We hope the trade will take advantage of the timely issuance of the Records by ordering liberally and thereby encourage us to be "Johnny-on-the-spot" with future "hits."

Edison Agreement Again Sustained

A restraining order has just been granted in the suit of New Jersey Patent Company and Thomas A. Edison, Inc., complainants, vs. Bell Brothers Piano Company, John H. Bell and Olen W. Bell, defendants.

The defendants are in business in Lawrence, Kansas, and have been recently offering for sale Edison Records at cut prices. A letter of warning was dispatched to this concern, but they replied that they did not care to bother with any law suits, so guessed they would dispose of the stuff they had. As they continued offering goods at cut prices, suit was brought and a restraining order granted on September 1, 1911, by Judge Campbell. The hearing of the injunction motion was set for October 2, 1911, and came on for argument before Judge Pollock, who, after a discussion of the facts of the case, decided to continue the restraining order. Judge Pollock's order is reprinted herewith:

IN THE UNITED STATES CIRCUIT COURT,
DISTRICT OF KANSAS, FIRST DIVISION.

NEW JERSEY PATENT COMPANY and THOMAS A. EDISON, INCORPORATED, Complainants, v. BELL BROS. PIANO COMPANY, JOHN H. BELL AND OLEN W. BELL, Defendants.	}	In Equity in United States. Letters Patent No. 782,375.
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CONTINUATION OF TEMPORARY RESTRAINING ORDER.

This cause coming on to be heard on the 2d day of October, 1911, upon the motion of complainants for preliminary injunction and the order to show cause heretofore granted, and the parties appearing by counsel, and the court being fully advised in the premises,

IT IS HERBY ORDERED, ADJUDGED AND DECREED, That the temporary restraining order heretofore granted in this action enjoining and restraining Bell Bros. Piano Company, John H. Bell and Olen W. Bell, the defendants herein, and each of them, and their associates, officers, attorneys, servants, clerks, agents and employes from selling or offering for sale any Edison Standard Records at less than thirty-five cents each, and any Edison Amberol Record at less than fifty cents each, or any of said Records in violation of the notices upon the Record cartons, be continued in full force and effect upon the parties to this action, and their employes, until the further order of this court duly entered in pursuance of law.

JOHN C. POLLOCK,
Judge.

Jones—"Yes, sir, that boy of mine is a piano player. Why, he can play with his toes."

Brown—"How old is he?"

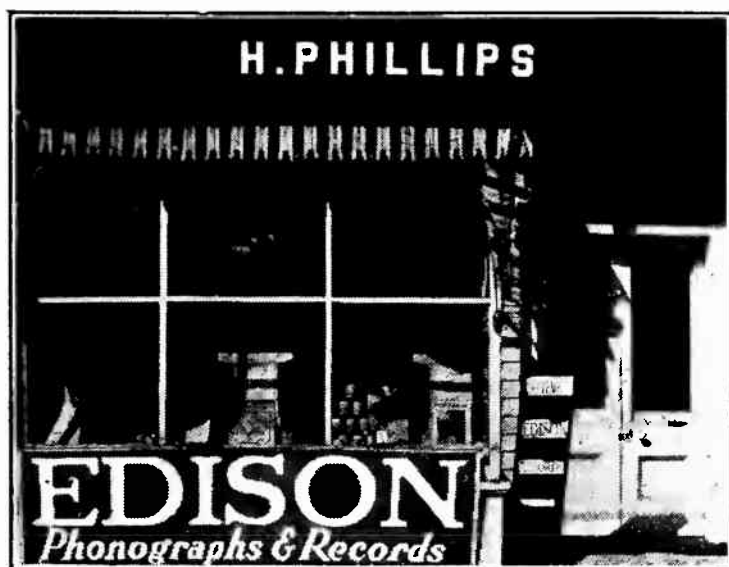
Jones—"Fifteen."

Brown—"I've got a boy at home who can play with his toes, and he's only one year old."

—*Tit-Bits.*

The Other 13,000

In Greenwich, Conn.



Mr. Phillips is one of the "old-timers" at the Phonograph "game." That he is "all Edison" is plainly evident from this cut of his store. Edison display in the window, Edison banner outside, and a fine Edison stock inside. Could one ask for more?

The store building standing at 821 Kansas avenue, Topeka, Kans., is now undergoing a thorough over-hauling and remodeling. When alterations are completed the ground floor will be occupied by the Santa Fe Watch Co. (A. J. Thomas, prop.), the enterprising Edison dealers at that point.

Mr. Thomas gives the following description of his new quarters in a recent letter:

"The store front will be entirely different from anything yet seen in Topeka. It is to be of Italian marble and plate glass. The floor will be tiled, and ceilings are to be laid off with beam panels, with side wall pilasters and ornamental capitals. Fixtures of mahogany costing \$6,000, have already been purchased. When alterations are completed we will have the most modern talking machine parlors in the country. There will be a number of sound proof booths and also a hall which will be entirely devoted to talking machine concerts. This will be one of the largest jewelry stores in this part of the country and we expect to carry a stock which will probably be larger than any stock carried in Kansas."

The Preacher—We tried a Phonograph choir.

The Sexton—What success?

The Preacher—Fine; nobody knew the difference till a deacon went to the loft to take up the collection.

In Pierre, South Dakota



Here is an Edison stock that speaks for itself! The view is the interior of Heggglund's Music Store at 369 Dakota Ave., Pierre, So. Dak. Notice the Edison Business Phonograph, even, alongside of the desk at the right!

Mr. Heggglund says: "Business is picking up and we expect unusually good trade this season. While we handle other lines, our pleasure is *all* in selling Edison goods."

The Talking Machine Co., formerly located at 236 Nicollet avenue, Minneapolis, Minn., has bought up the Edison stock of the New England Furniture Co., and removed to new and more spacious quarters at 928 Nicollet avenue. In writing us of the change, Archie Matheis, proprietor of the Talking Machine Co., says:

"I now have the most beautiful Phonograph store in the city, space 20x99, with full basement, located in the best retail district, in a new building with splendid fixtures, Oriental rugs and fumed oak wood-work. Large, well ventilated booths, and in fact, everything that goes to make up a *real* store. Will have a reception opening on the 30th. Invitations have been sent out and we hope to meet with results that will warrant the effort."

The window displays and fixtures have been duly received. Allow me to state that they are more than I expected. The cuts in your monthly journal of these displays do not do justice to their exquisiteness. They are the greatest drawing card I ever placed in my spacious window. I hope that other dealers who have not got these window displays will fall in line and get them as well as the business which is bound to result.—Anton Stiller, Jr., Green Bay, Wis.

Prize Winners Announced in "Leaders of the World" Contest

Prize winners have been announced in the big Advertising Idea Contest conducted by the Rice Electric Display Co., owners and operators of the "fiery chariot race" electric sign located on the roof of the Hotel Normandie, Broadway and Thirty-eighth street, New York.

Roy L. McCardell, of New Rochelle, N. Y., captured the first prize, \$2,000 in cash and a solid silver trophy, valued at \$1,000. Mr. McCardell is a magazine and newspaper writer, particularly for the magazine section of the *New York World*. He stands without a rival in having the greatest number of ideas accepted.

The second prize of \$1,000 in cash for the second largest number of ideas accepted was equally divided between Miss H. L. Evander, teacher in a Chicago music college, and Edward S. Andrews, Manager Eastern Division, Ordinary Department, Prudential Insurance Co., of Newark, N. J.

The third prize of \$500 in cash for the third largest number of accepted ideas was equally divided among the five following tying contestants: H. A. Fromm, an accountant in the offices of the Erusdale Worsted Co., Clinton, Mass.; Fred W. Sell, employed in the engineering department of the Westinghouse Electric and Manufacturing Co., Pittsburgh, Pa.; Frederick D. Jones, president of the Fred D. Jones Co., dealers in diamonds, Chicago, Ill.; Edward L. Crosby, employed by the Pittsburgh Valve Foundry & Construction Co., Pittsburgh, Pa.; and Lee Austin, Dayton, Ohio.

The other six hundred odd contestants whose ideas were accepted received prizes ranging from \$1.00 to \$25.00 in cash, according to the measure of their success.

All in all, the contest was a great success, and reflects considerable credit upon those under whose supervision it was conducted.

Marguerita Sylva Records

(Continued from page 4)

other members of the company were honors extended. To Arthur Albro, the gypsy lover, were extended praise and applause. He possesses a low tenor voice which he uses to wonderful effect, while his interpretation of his role was colorful. The music is beautiful, and "Melody of Love," the important waltz number, is an able successor to the composer's famous "Merry Widow." The orchestra was under the direction of Louis F. Gottschalk.—*Philadelphia North American*.

The debut of Marguerita Sylva as a star in light opera, following her several seasons in grand opera, was made last evening at the Forrest Theatre, where was produced for the first time in this country the most ambitious work of Franz Lehar, composer of "The Merry

Widow," and known in the translation title as "Gypsy Love." Every detail that would make for the success of the undertaking had been arranged in advance, and that there was consequent appreciation of the richly melodious score as it was played by an orchestra of forty men needs scarcely be said. Each melody was heard with keen interest and with enjoyment, and the work of the principals in singing and in acting won approval in full measure.—*Philadelphia Record*.

To manifestations of the utmost enthusiasm, Marguerita Sylva made her re-entrance into the light opera field last night at the Forrest Theatre in Franz Lehar's latest work, "Gypsy Love." The occasion was decidedly noteworthy, for it was the first time the opera was being heard in this country, and managerial attendance was evident on all sides, and there was a sort of electric anxiety to know what the composer of the famous "Merry Widow" had this time given to an expectant public. The audience partook of the nature of one usually present at a grand operatic performance, so many friends in that field has Miss Sylva won during the past few seasons.

Judging from the amount of applause bestowed upon almost every moment of the piece, it is to be very well liked. The stage pictures throughout are of the most elaborate character and it has become almost commonplace to say that the costumes worn in modern musical shows of this variety are bewildering.—*Philadelphia Public Ledger*.

Franz Lehar's most pretentious effort "Gypsy Love," which had its first public performance in English at the Forrest last night, is in many of its phases more allied to grand opera than to musical comedy, most happily for Marguerita Sylva, who appears as the star. The impression that persisted throughout the performance and after, traces to the exquisite delight of hearing brilliantly orchestrated, melodious, colorful music, sung by a voice superb in its limpidity and absolute purity of tone. Seldom has light operatic music been presented so adequately or so effectively. Scenery and costuming were all that could be desired; the cast was harmoniously disposed; nothing lacked to furnish the audience with an unusual and magnificent treat.

There can be no question as to the "catchiness" of many of the musical numbers outside the facile waltz. The incidental dramatic music was much above the average of such things. "Gypsy Love" is probably the musical event of the season. Andreas Dippel, who originally selected the piece for Marguerita Sylva, said after the performance: "I believed from the beginning that music and singer were perfectly suited, and I am now satisfied that they are." Mr. Dippel's judgment was entirely justified last night.—*Philadelphia Press*.

Louis Buehn and Bro., of Pittsburgh, Pa., have bought out the Edison Jobbing interests of the Standard Talking Machine Co., at the same point.

Advance List

of Edison Amberol and Edison Standard Records
for January, 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 23rd, 1911, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on December 22nd. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on December 23rd. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 23rd. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on December 22nd for delivery on the morning of the 23rd. Jobbers are required to place orders for January Records on or before November 10th. Dealers should place January orders with Jobbers before November 10th to insure prompt shipment when Jobber's stock is received.

Special Edison Amberol Records of Numbers from New York Musical Plays

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

- 873 Gypsy Love—Waltzes** **American Standard Orchestra**
The principal melodies from "Gypsy Love," Franz Lehar's new comic opera, in which Marguerita Sylva has captured "the little old town of New York," are specially arranged and played in the irreproachable manner of our popular orchestra. Publishers, Chappell & Co., New York City.
- 874 Come With Me to the Bungalow—"The Little Millionaire"** **Walter Van Brunt**
Everything about this song is "Cohan." Geo. M., "the Yankee Doodle boy," wrote the words and music (you'd know it even if we didn't tell you), and it is sung in Act I of this new musical farce, "The Little Millionaire," now playing at his own theatre in New York. It is being advertised and popularized under its sub-title, "Cohan's Bungalow Song." Lively and interesting like all compositions by the same versatile writer. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.
- 875 Any Place the Old Flag Flies—"The Little Millionaire"** **Billy Murray and Chorus**
Another song with "Cohan atmosphere" like No. 874, only a little more of it! Mr. Cohan sings it in Act I of "The Little Millionaire," and it is heard again in the finale of the same act. A patriotic number if there ever was one, without a lag from beginning to end. Orchestra accompaniment. Words and music by Geo. M. Cohan; publishers, Jerome H. Remick & Co., New York City.
- 876 Music Caressing of Violins—"The Siren"** **Elizabeth Spencer and Harry Anthony**
The famous "Waltz Caprice" sung in Act II of "The Siren," the successful musical play now running at the Knickerbocker Theatre, New York. The scene of the number is the conservatory in the house of Baron Bazilos, where Armand (Mr. Anthony, tenor) and Lolotte (Miss Spencer, soprano) are enjoying a "waltz tete-a-tete." They are interrupted by Ivonne (Miss Jordan, contralto), a charming siren, who claims Armand for a dance. He goes, much to the disappointment of Lolotte, but later returns and they conclude their duet and dance. A superior Record, striking and entertaining. Orchestra accompaniment. Music, Leo Fall; words, Harry B. Smith; publishers, Jos. W. Stern & Co., New York City.
- *877 The Kiss Waltz—Waltzes** **American Standard Orchestra**
The principal waltz melodies in the fascinating new Viennese operetta, "The Kiss Waltz," now playing at the Casino Theatre, New York. The show introduces some of the most tuneful music that has been heard in this country during recent years. The best numbers are found on this Record, which is a finished one from every standpoint. Composer, C. M. Ziehrer; publishers, T. B. Harms & Francis, Day & Hunter, New York City.
- 878 O'er the Blue Waters—Barcarolle—"The Kiss Waltz"** **Charles R. Hargreaves**
The charming barcarolle from Act II of the New York Casino production, "The Kiss Waltz." Mr. Hargreaves is a recent acquisition to the Edison ranks and possesses a tenor

*This selection will be illustrated on cover of January PHONOGRAM.

(Always specify on your orders whether you want Amberol or Standard Records.)

voice of pure tone and quality. He sings this number as it is rendered in the play, with mandolin predominating in the orchestra accompaniment. Music, C. M. Ziehrer; words, Matt Woodward; publishers, T. B. Harms and Francis, Day & Hunter, New York City.

879 Love is the Theme of My Dreams—"The Fascinating Widow" Elizabeth Spencer
The big song "hit" from the New York production, "The Fascinating Widow," starring Julian Eltinge, the inimitable impersonator of female roles. The words and music, both by Kerry Mills, are of a high order, and Miss Spencer's capable handling of them leaves nothing to be desired. Orchestra accompaniment. Publisher, F. A. Mills, New York City.

880 It's a Long Lane That Has No Turning—"Around the World" Henry Santrey and Mixed Chorus
"Around the World" is the gorgeous spectacle now being presented at the New York Hippodrome. Mr. Santrey is the principal baritone in the production, playing the part of Lieut. Stanley, U. S. Man-o'-War "New York," and sings "It's a Long Lane That Has No Turning" in Act I. The mixed chorus which assists him in our Record adds much to the attractiveness of the song. Orchestra accompaniment. Words and music, Manuel Klein; publishers, M. Witmark & Sons, New York City.

881 My Old Town—"Around the World" James F. Harrison and Mixed Chorus
During its run, the Schubert production, "Around the World," at the N. Y. Hippodrome, will probably be seen by more people than any other New York show. The purchasers of this Record who have been fortunate enough to see the show, will be quick to note how carefully we have reproduced this song of fine sentiment and melody from Act I. Even if this Record were put out with no reference to its connection with the New York performance, we believe it would come pretty close to proving the most popular in the list. Orchestra accompaniment. Words and music, Manuel Klein; publishers, M. Witmark & Sons, New York City.

Regular Edison Amberol Records for January, 1912

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

865 Masaniello Overture Edison Concert Band
The opera of "Masaniello," or "La Muette de Portici," was first produced in Paris in 1828. Daniel F. E. Auber, the eminent French composer of French opera, who wrote it, was born in Caen in 1782 and died at Paris in 1871. Of his numerous works "Masaniello" is the one by which he is best known, despite the fact that it differs so materially from his usual style. In it the most violent passions of excited popular fury have their fullest sway; in it the heroic feelings of self-surrendering love and devotion are expressed in a manner both grand and original. The overture we reproduce partakes of the character of the opera.

866 The Hour That Gave Me You Arthur C. Clough
A love ballad of the dreamy, barcarolle kind, intensely emotional, and very popular just now with high-class singers. Its writers, (Johann C. Schmid, music, and James E. Dempsey, words), also produced "The Garden of Roses" on Edison Amberol Record No. 434. Mr. Clough was in fine voice when the Record was made and gives us a thoroughly sympathetic rendition. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

867 Praise Ye—"Attila" Agnes Kimball, Reed Miller and Frank Croxton
When Verdi wrote "Attila" his fame as an operatic composer had been well established, but it added greatly to the glory of his achievements. It was first produced at Venice in 1846, and we are told that the sheer frenzy in which the audiences would indulge is difficult to imagine. The trio "Praise Ye" is justly famous, without question the best number in the score. Agnes Kimball is a dramatic soprano with a voice of rare sweetness and purity. She is at present touring the country in concert work with Messrs. Miller and Croxton, both of whom are well-known and universally liked among Phonograph owners. Orchestra accompaniment.

868 Valse Septembre National Promenade Band
Ordinary compositions in three-quarter time are plentiful, but a really good waltz is a rarity. In "Valse Septembre," Felix Godin has produced one of the finest light waltz numbers it has been our pleasure to hear. That it will find wide favor before many weeks have gone by we feel assured. Our Record is made in strict dance tempo, and consequently serves a double purpose. Publishers, Jos. W. Stern & Co., New York City.

869 That Railroad Rag Edward Meeker
Since "Casey Jones" entered the domain of popular music, railroad and other songs of a similar character have been numerous. Out of the lot, we have selected "The Railroad Rag" on this Record and "On the New York, New Haven and Hartford" on Record No. 882, as being the most representative and entertaining. "That Railroad Rag" is a "hit" in sheet-music form, but becomes more desirable when rendered in Ed Meeker's capable style. His handling of "Steamboat Bill" will long be remembered—this Record will run a close second. Orchestra accompaniment with railroad effects. Words, Nat Vincent; music, Ed. Bimberg; publishers, Head Music Publishing Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

870 The Fisherman and His Child**Anthony and Harrison**

"The fisherman and his child are drown'd"
Came ringing thro' the town.

An old-time descriptive song. Its pathetic words tell of the uncertainty of life for "those who go down to the sea," and of the vision which comes to one fisherman as he and his child are borne to their watery grave. The music is in thorough keeping with the words and gives ample opportunity for dramatic expression. A fine example of the art of Anthony and Harrison. Orchestra accompaniment. Words and music, C. A. White; publishers, White-Smith Music Publishing Co., New York City.

871 They Always Pick on Me**Ada Jones**

"The greatest 'kid' song ever written," according to its publishers. Although the statement is a broad one, we are inclined to agree. At any rate, the song is one of the "hits" of the day, and scores heavily at every performance of the musical comedy, "The Girl in the Taxi." As a vehicle for displaying Miss Jones' versatility it could hardly be improved. Orchestra accompaniment. Words, Stanley Murphy; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Co., New York City.

872 By the Dear Old River Rhine**Campbell and Gillette**

Styled by its well-known writers "A German-American Love Song." The air is melodious in the extreme, and catches on quickly. Campbell and Gillette are first and second tenors respectively in the Peerless Quartette, so it goes without saying that their voices blend in perfect harmony in this duet Record. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Company, New York City.

882 On the New York, New Haven and Hartford**Edward Meeker**

Another "railroad" song in rag-time, which is naturally very popular in the East, particularly in New England. There is no reason why its popularity should be confined to any one locality, for the N. Y., N. H. & H. R. R. is nationally known, and though much maligned, always brings its trains "in Boston on time," according to the song. An excellent Record to pair up with No. 869, "That Railroad Rag," Mr. Meeker's other offering in this supplement. Orchestra accompaniment. Words, Frank J. Conroy; music, Albert Von Tilzer; publishers, The York Music Co., New York City.

883 Ecstasy**Mary Hissem-de Moss**

Madame Mary Hissem-de Moss, the brilliant soloist whose voice has been heard in all the large cities of the United States and Canada, has made a series of soprano solos for the Edison Company, the first of which is offered this month. The beautiful and soulful ballad "Ecstasy" by Mrs. Beach gives the soloist an opportunity to display her wonderful voice to advantage and is certain to attract much attention from the music-loving public. Orchestra accompaniment.

884 Flora's Holiday—Song Cycle**The Frank Croxton Quartet**

"Flora's Birthday" is a cycle of songs by H. Lane Wilson, who has been unusually successful in arranging quaint and charming melodies in the old English style. Our Record contains: "Come All ye Lads and Lassies," an original song in 2-4 time; "Gentle Dawn," an arrangement of an English melody of the 15th Century, which is in madrigal form, sung unaccompanied; and "Country Dance," a characteristic melody in 6-8 time, full of life and spirit. The fine organization of The Frank Croxton Quartet, now *en tour* in concert work, is shown by the clear enunciation of the singers and their spirited work throughout. Orchestra accompaniment. Publishers, Boosey & Co., New York City.

885 There's a Dixie Girl Who's Longing for a Yankee Doodle Boy**Walter Van Brunt and Chorus**

When a song is advertised by its publishers as "the most popular march melody since 'Blue Bell,'" it is reasonable to suppose that it has considerable merit. The distinction has been conferred on this one. It was awarded the prize for the most popular song during a contest held recently in New York. A lively air, with happy words, sung in good style by Mr. Van Brunt and chorus, with orchestra accompaniment. Words, Robert F. Roden; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Co., New York City.

886 Fisher's Hornpipe Medley**Charles D'Almaine**

A violin solo of several jigs, reels and hornpipes—a selection of the kind for which Mr. D'Almaine is famous among Phonograph owners, and similar in composition to the accordion solos by Mr. Kimble which have been so popular. A Record that doesn't let up in interest from beginning to end. Orchestra accompaniment.

887 Dat's Harmony**Bob Roberts**

This coon song was one of the most entertaining numbers in the "Follies of 1911." Bert Williams, the composer-comedian sang it in the show. Mr. Roberts gives us a very interesting interpretation, combining the colored comedian's droll humor with his own originality. Grant Clarke wrote the words and they are very funny. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

- 888 Pinafore Airs—No. 4** **Edison Light Opera Co.**
 The last of our series of "Pinafore" Records—a fitting climax—introducing "He is an Englishman" (solo, duet and chorus), and "Farewell, My Own," a concerted number beginning with a tenor solo and ending with chorus. Eight artists were used in the making of this Gilbert and Sullivan Record, which is a masterpiece of its kind. Record No. 1 in the series was listed in our October supplement under No. 795; Record No. 2 in November under No. 820, and Record No. 3 in December under No. 845. All with specially arranged orchestra accompaniments and effects.
- 889 Three Quotations—No. 3, "Nigger in the Woodpile"** **Sousa's Band**
 The last of "Three Quotations," a characteristic number, one of the earliest of Sousa's successful instrumental suites, played in excellent style by his famous band. No. 1 in the suite is "The King of France Marched Up the Hill" on Amberol Record No. 679, and No. 2 is "And I, Too, Was Born in Arcadia" on Amberol Record No. 739. Publishers, The John Church Co., New York City.
- 890 Can't You Take It Back and Change It for a Boy?** **Lottie Gilson**
 When it was announced some few months ago that Lottie Gilson was again going on the vaudeville stage, the majority of those who had heard her several years back or who knew of her nation-wide popularity then, doubted whether she would prove "the little magnet" of former days. But they reckoned without the winning personality and enthusiasm that made Lottie Gilson famous, and were literally swept off their feet when the night for her re-appearance arrived. As soon as it was certain that the critics were not wrong when they said she had "come back" with a vengeance, we arranged with her to make a series of Records. For her first, we have chosen Thurland Chattaway's new "kid" song which she renders in characteristically capable fashion. Orchestra accompaniment. Publishers, The F. B. Haviland Publishing Co., New York City.
- 891 If All My Dreams Were Made of Gold, I'd Buy the World for You** **Irving Gillette**
 A sentimental ballad that is being sung with great success in George Evans' "Honey Boy" Minstrels. It is just the sort of song to show off Mr. Gillette's constantly improving tenor voice to the best advantage. Its music is by George Christie, who wrote "Baby Rose" on Amberol Record No. 719. Orchestra accompaniment. Words, J. F. Bradley and C. F. Quigley; publishers, M. Witmark & Sons, New York City.
- 892 Honey Man (My Lovin' Honey Man)** **Anna Chandler**
 Miss Chandler has made such a decided impression upon Edison enthusiasts that we feel it almost unnecessary to say much of her rendition of this late coon song. It really is remarkable how much good fun she can crowd into four minutes with a song like "Honey Man." Here again, she was selected by the publisher to introduce this song in vaudeville, consequently it is given on our Record as its writers intended it should be sung. Orchestra accompaniment. Music, Al. Piantadosi; words, Joe McCarthy; publisher, Leo Feist, New York City.
- 893 That Mysterious Rag** **Premier Quartet**
 Here is a distinct novelty in "rag" songs, so many of which have been published during the past few months. There is an air of mystery throughout the Record which carries out the theme in a most unusual way. The Premier Quartet of male voices gives the number a "top notch" rendition as usual. Orchestra accompaniment. Words and music, Berlin and Snyder; publishers, The Ted Snyder Co., New York City.

Edison Standard Records for January, 1912

UNITED STATES LIST, 35 CENTS; CANADIAN, 40 CENTS

- 10531 With Shot and Shell March** **United States Marine Band**
 As can be imagined from its title, this march is a lively, spirited, patriotic number that raises one's enthusiasm to a high pitch. "The President's Own" Band features it all the time at their concerts in Washington. Composer, B. Bilse.
- 10532 Eilleen Allanna** **Will Oakland**
 "Faithful I'll be to the colleen I adore,
 Eilleen Allanna, Augus Asthore."
 The old Irish ballad that needs no introduction. Will Oakland is singing it on his extended vaudeville tour in the West and receives the same enthusiastic applause that has greeted its singing for years past. Orchestra accompaniment. Music, J. R. Thomas; words, E. S. Marble; publisher, Wm. A. Pond, New York City.
- 10533 You've Got to Take Me Home To-night** **Ada Jones**
 A very funny song that is being used by vaudeville artists all over the country. Its chorus runs like this:
 "You've got to take me home to-night,
 I'm as nervous as I can be;
 If I'm not home by three
 My wife gets mad at me.

(Always specify on your orders whether you want Amberol or Standard Records.)

You've got to take me home to-night,
I can't go home alone,
Anybody's home'll do
As long as it isn't my own!"

Miss Jones has an excellent opportunity in the three verses of the song to again display her versatility and makes the most of it. Orchestra accompaniment. Music, Ray Goetz; words, Vincent Bryan; publishers, Jerome H. Remick & Co., New York City.

10534 Brown Wings **Stanley Kirkby**

A pretty song, in waltz time, the subject of which is the anxiety of a sailor boy's sweetheart and mother for his safe return. Splendidly sung by Stanley Kirkby, a member of our English staff of artists. Orchestra accompaniment. Words, Leonard Cooke; music, E. W. Rogers; publishers, Francis, Day and Hunter, London, Eng.

10535 The Red Rose Rag **Premier Quartet**

A brand new composition by the writers of numerous "hits." Percy Wenrich, composer of the music, also wrote "Put on Your Old Gray Bonnet," "Silver Bell," and many other successes. "The Red Rose Rag" is most tuneful, and our Record by male voices is one of the best offerings of the month. Orchestra accompaniment. Words, Edward Madden; publishers, Jerome H. Remick & Co., New York City.

Foreign Records for November, 1911

BRITISH AMBEROL (FOUR MINUTE)

- | | |
|--|------------------------|
| 12363 Killiecrankie, <i>Lauder</i> | Harry Lauder |
| 12364 In the Shadows, <i>Finck</i> | Alhambra Orchestra |
| 12365 Eileen Alannah, <i>Thomas</i> | Peter Dawson |
| 12366 Ruth! You Know That's Not the Truth, <i>Terry Sullivan</i> | Jack Pleasants |
| 12367 Golden Crown Overture, <i>Hermann</i> | Alexander Prince |
| 12368 You Can Never Tell, <i>Godfrey</i> | Florrie Forde |
| 12369 Animal Language, <i>Weston & Barnes</i> | George Formby |
| 12370 Selection from The Pirates of Penzance, <i>Sullivan</i> | National Military Band |
| 12371 We'd Better Strip the Bed, <i>Burley & Bull</i> | Alf Willis |
| 12372 The Weddin' o' Sandy Macnab, <i>Lauder</i> | Harry Lauder |
| 12373 The Heavenly Song, <i>Gray</i> | David Brazell |
| 12374 The Mistletoe Bough, Traditional | Edison Carol Singers |
| 12375 While Shepherds Watch'd | Ernest Pike |
| 12376 Christians Awake | Edison Carol Singers |
| 12377 Yuletide Memories | National Military Band |

BRITISH STANDARD (TWO MINUTE)

- | | |
|--|------------------------|
| 14087 The Peace-Maker March, <i>Lotter</i> | National Military Band |
| 140088 Do You Remember the Last Waltz? <i>Scott</i> | Ernest Pike |
| 14089 Every Girl is a Fisher Girl, <i>Godfrey</i> | Florrie Forde |
| 14090 Mamie May, <i>Darewski</i> | Jack Charman |
| 14091 Never Let Your Braces Dangle, <i>Weston & Barnes</i> | Arthur Osmond |

GERMAN AMBEROL (FOUR MINUTE)

- | | |
|--|--------------------------|
| 15206 Seltens Rubinen, Walzer, <i>Willy Mews</i> | Johann Strauss Orchester |
| 15207 Tom der Reimer "Ballade," <i>C. Löwe</i> | Johann Bischoff |

- | | |
|---|--------------------------|
| 15208 Nachtigall hüte dich, <i>Fried</i> | Elite Quartet |
| 15209 Bettelarie aus Der Prophet, <i>Meyerbeer</i> | Ottillie Metzger |
| 15210 Heimatlied, <i>Willy Mews</i> | Max Kuttner |
| 15211 Wenn die Füßchen sie heben, <i>Jean Gilbert</i> | Johann Strauss Orchester |

GERMAN STANDARD (TWO MINUTE)

- | | |
|--|------------------|
| 16208 Lachende Liebe, Lied, <i>Christiné</i> | Max Horst |
| 16209 Dorfmusikanten, mit Bauernmusik, <i>Johannes Pache</i> | Elite Quartett |
| 16210 Ich Bin Ein Idiot, Couplet, <i>Schönwald</i> | Gustav Schönwald |

FRENCH AMBEROL (FOUR MINUTE)

- | | |
|---|--------------------|
| 17129 La Dame Blanche—Overture, <i>A. Boieldieu</i> | Garde Républicaine |
| 17130 La Favorite—Un ange, une femme inconnue, <i>Donizetti</i> | Paul Dangely |
| 17131 Les refrains de ma cuisinière, <i>P. Doubis</i> | Paul Lack |
| 17132 Le tonneau de Maitre Pierre, <i>L. Gangloff</i> | Louis Dupouy |
| 17133 La Toussaint—(Conte bleu), <i>P. Lacôme</i> | Guillaume Cazenave |
| 17134 Le Pardon de Ploërmel—Air du Chasseur, <i>Meyerbeer</i> | Georges Dulière |

FRENCH STANDARD (FOUR MINUTE)

- | | |
|---|-------------------|
| 18181 Chante Lisette, <i>E. Spencer</i> | Adolphe Bérard |
| 18182 La Bay—Chanson Chinoise, <i>Christiné</i> | Paul Lack |
| 18183 Le grand frisé, <i>Léo Daniderff</i> | Henriette Leblond |

SPANISH AMBEROL (FOUR MINUTE)

- | | |
|--|----------------------------------|
| 8043 La Divorciada—Cede, Cede Gonda, <i>Leo Fall</i> | Emilia Vergeri y Pedro B. Vinart |
|--|----------------------------------|

SPANISH STANDARD (TWO MINUTE)

- | | |
|---|-----------------|
| 21217 Imposible—Danza, <i>A. Mislán y G. A. Becquer</i> | Pedro B. Vinart |
|---|-----------------|

Concerning Order Books

Jobbers and Dealers alike are earnestly requested not to use the sheets in our order books, form 378, for any other purpose than the ordering of Edison Phonographs and Records. Even in their use for this purpose, complete shipping instructions, particularly as to destination of goods, should be given.

Recently we received a bill at the factory for a number of pieces of sheet music. We

could find no record of an order for the material, and learned after an investigation involving much time and trouble that one of our Dealers had ordered the music, using a copy of form 378 for the purpose. Our corporate name was printed at the top of the order, and inasmuch as the Dealer had neglected to specify that the music was intended for him, the publishers thought the order must be ours.

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA, Des Moines**—Harger & Blish.
Sioux City—Harger & Blish.
- LA., New Orleans**—National Automatic Fire Alarm Co.
Philip Werlein, Ltd.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Fitchburg—Iver Johnson Sptg. Goods Co.
Lowell—Thomas Wardell.
Worcester—Iver Johnson Sptg. Goods Co.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Koerber-Brenner Music Co.
Silverstone Talk. Mach. Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Lincoln**—Ross P. Curtice Co.
H. E. Sidles Phono. Co.
Omaha—Shultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Newark—Edisonia Co.
Paterson—James K. O'Dea.
Trenton—John Sykes.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
John Wanamaker.
- Oswego**—Frank E. Bolway.
- Rochester**—Talking Machine Co.
- Schenectady**—Jay A. Rickard & Co.
- Syracuse**—W. D. Andrews.
- Utica**—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—Milner Musical Co.
Rudolph Wurlitzer Co.
- Cleveland**—Laurence H. Lucker.
- Columbus**—Perry B. Whitsit Co.
- Dayton**—Niehaus & Dohse.
- Newark**—Ball-Fintze Co.
- Toledo**—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Allentown**—G. C. Aschbach.
Easton—The Werner Co.
Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Lit Brothers.
Penn Phonograph Co.
John Wanamaker.
H. A. Weymann & Son.
- Pittsburg**—Louis Buehn & Bro.
- Scranton**—Ackerman & Co.
Technical Supply Co.
- Williamsport**—W. A. Myers.
- R. I., Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Memphis**—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—D. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co., Ltd.



The EDISON PHONOGRAPH MONTHLY

VOL. IX

December, 1911

No. 12

TO all Edison Jobbers
and Dealers, a very
Merry Christmas and a
Prosperous and Happy
New Year.

Thomas A Edison

The EDISON PHONOGRAPH MONTHLY

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"Making Broadway 25,000 Miles Long"

When "The Plan Maker" announced, in a letter to active Dealers a few weeks ago, that we proposed to make "Broadway 25,000 miles long," he meant to convey the impression that the musical "hits" of New York shows would immediately appear on Edison Records and thus find their way into the homes of Edison owners all over the civilized world in a very short time. We feel a certain pardonable pride in being able to point to what we have accomplished along these lines thus far.

As a starter, four Records by Marguerita Sylva of her songs from "Gypsy Love" were placed on sale the day the show opened in New York. Shortly thereafter, we announced the feature numbers from "The Little Millionaire," "The Kiss Waltz," "The Siren," "The Fascinating Widow" and "Around the World." In both instances we "made good" our announced plans, to the keen enjoyment of thousands of Edison Dealers and enthusiasts.

This month we offer six more Records of similar character from five of the musical plays running in New York (see complete descriptions on pages 14 and 15). Each and every one has been made with unusual care, close attention having been paid in all to an exact reproduction of the stage performance. These Records will shortly be in the hands of Jobbers, who will immediately ship to Dealers. The latter should file orders with Jobbers at once for these "specials," which may be put on sale as soon as received.

Dealers who are not getting the printed matter we are issuing to exploit these "hits" should communicate with our Advertising Department, that the situation may be investigated and the remedy applied.

Record Return Guide for December

After December 1st, 1911, United States M to Z Jobbers may return to the factory for credit under the terms of the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand Opera	\$2.00	40033	
	1.50	35009	
	1.00	30030	B-112
Domestic.....		559	10445
British.....		12248	14027
French.....		17091	18157
German.....		15124	16166
Italian.....		7503	20608
Hebrew.....		10002	21018
Spanish.....		8013	12811
Filipine.....		8018	21266
Mexican.....		6114	20359
Portuguese.....		5093	19490
Argentine.....		7112	19784
Cuban.....		None	20711
Porto Rican.....		8511	None
Swedish.....		9401	20551
Bohemian.....		9800	16539
Hungarian.....		None	15792
Norwegian.....		9200	19900
Polish.....		None	15697
Belgian.....		None	18480
Danish.....		None	15800
Holland-Dutch.....		None	18472
Welsh.....		12203	13338
Hawaiian.....		11504	20716
Japanese.....		None	12826
Chinese.....		None	12768

British Amberol No. 12918 Cut Out

The trade is hereby advised that we have no more moulds or masters of British Amberol Record No. 12918, Overture to William Tell, by the British Military Band.

As soon as our present limited stock is exhausted the number will be placed on our cut-out list.

The EDISON PHONOGRAPH MONTHLY

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NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

Vol. IX

DECEMBER, 1911

No. 12

Some Artists Who Made Late Edison Records

ALBERT SPALDING

"America's Greatest Violinist"

Albert Spalding, whose recent triumphs in Europe and this country have earned him the title of "America's greatest violinist," was born in Chicago, Ill., on August 15th, 1888. He received his musical education in New York, Florence and Paris.

As a very young child he showed remarkable fondness for music. He would sit for hours

listening to his mother, a fine singer and accomplished musician. At seven he asked for a violin, and quickly astonished his parents by his wonderful aptitude for the instrument. A three-quarter size Gallano was procured, and he commenced to study seriously with Chiti, of Florence (where his parents have a winter residence), and during the summer months, which they spend in America, he



SPALDING

continued his studies under Juan Buitrago in New York.

He made his first appearance, when ten years of age, before the Duke and Duchess of Connaught.

Professor Chiti became so impressed with the genius of the boy that, wishing for confirmation of his opinion, he suggested his charge should undergo the severe test of an examination for a professorship at Bologna Conservatoire. The committee of examination consisted of three violin professors, two of the 'cello, and the principal of the Conservatoire. The boy secured forty-eight marks out of a possible fifty, and, as the points required to pass were only thirty, it will readily be seen that young Spalding was phenomenally gifted. The professors were astounded that one so young—he was only fourteen—should have come through the trying ordeal so triumphantly, unanimously declaring that he was the youngest on record to pass such an exacting examination. A search of the books

revealed the fact that, 133 years before, Mozart passed an examination for the piano at precisely the same age.

The young musician next went to Paris, and studied for two years with Lefort, where he made his professional debut on June 6th, 1906, at the Nouveau Theatre, and later, at the invitation of Coquelin, appeared with Patti at the Chatelet, and at once achieved great success.

Two seasons in Europe have but served to emphasize his accomplishments. Adheume de Chevigné, the great French critic, said of him that he had "conquered Paris at once—and forever."

After a brilliant French season, Mr. Spalding took Germany by storm in one of the most triumphal tours ever recorded, comprising every important musical city of the great empire. Success after success followed concert after concert; from Cologne to Frankfort—from Frankfort to Hamburg—from Hamburg to Leipzig—from Leipzig to Dresden—From Dresden to Stuttgart—from Stuttgart to Munich.

While enjoying a great Berlin reputation, Spalding had not until this tour played in the German provinces, which were clamoring for him, and with the first stroke of his bow he conquered the music lovers of the Fatherland, who spontaneously acclaimed him as one of the greatest living masters of the violin. To quote a Hamburg critic: "Spalding appeared in the German musical firmament as a comet shining with such brilliancy that he astonished and charmed his audiences."

In Leipzig, Spalding's success will be long remembered, owing to the celebrity of the various orchestral concerts, notably those conducted by Arthur Nickisch, and the presence of the great German composer, Max Reger, in Leipzig, a city which is one of the most important musical centers in the world. Spalding took Leipzig by storm, Max Reger himself leading the ap-



RAPPOLD

plause—so prolonged, so determined, that Spalding played encore after encore to a delirious public. Max Reger declared Spalding an extraordinary violinist, possessing matchless virtuosity, high musicianship and an interpretation so artistic that his playing was “pure poetry.” The composer invited the violinist to visit his home, where together they played the Reger compositions. “Never,” said Reger, “did I dream my music could sound so beautiful.”

In Dresden a crowded house applauded to the echo, even as the audiences in Cologne and Frankfort had done, while in Stuttgart, celebrated the world over for its conservatory and institute, the recalls were so many that the violinist's manager had to shut the instrument in its case and fairly crave the people to go home. Professor Singer, the famous violin authority, who lives in the Wurtemberg capital, asked to be presented to Spalding, and taking him by both hands, said: “Your playing is perfection.”

Albert Spalding's tour of Germany ended in Munich, amid thundering applause, demands for endless encores, and has classed Spalding in German musical opinion as unquestionably one of the world's greatest artists.

Spalding made his reappearance in America at Carnegie Hall on October 21st. The day, in the matter of weather, was most unpropitious, the atmosphere being warm, humid and depressing. Yet all this did not interfere with the size or spirit of Mr. Spalding's audience, nor temper the warmth of the welcome extended to his artistic program, the most important number of which, from the critical point of view, was the Max Reger Sonata in A minor, without accompaniment. The mere selection of such a composition establishes the belief that Mr. Spalding's musical ambitions are on the highest plane, a belief borne out by the fact that other members on the program included the beautiful *Andantino Quietoso* by Cesar Franck; the Hungarian Dances of Brahms, as set by Dr. Joachim, and Fritz Kreisler's graceful arrangement of a *Danse Louis XIII*, by the old composer, Cauperin.

Algernon St. John-Brenon, critic of the *New York Morning Telegraph*, said in connection with Mr. Spalding's playing: “The playing of Mr. Spalding at Carnegie Hall aroused considerable discussion. The result of the argument, however, was that he was an artist of very unusual capabilities; that he had studied deeply and fruitfully under splendid masters; that there was a promising and brilliant career before him. There is no doubt that, in the eyes of a certain element—for snobbism is rampant in all kinds of circles—he would have been surrounded by a greater glamour had he come to us bearing some mystical and exotic name made purposely difficult for us to pronounce correctly; had he shaken a portentous mane of hair in our amazed faces; had his platform demeanor shown odd convulsions and eccentric posings.

“But there were those who were sensible enough to rejoice at the very absence of these peculiarities, none of which has any bearing on

an artist's actual powers, being rather frayed and tawdry furniture from the showman's property-box.

“There was something fresh, manly, clean-cut about this young man. He stood before his audience, quietly, with some self-confidence, yet modestly, without suggestion of pose, or flummery of attitudenizing of any kind, and furthermore, he played admirably well.

“This was exactly what one expects of the American in interpretative art, efficiency combined with personal dignity and simplicity of manner. I have noticed it before in the case of some of the best of our American singers. Such a carriage is as a breeze that comes amid a cloud of heavy perfumed tropic vapors. Such an artist must be welcome among the people that produces none too many artists, however rich it is in amateurs of all that is best in music.

“The successful career of Mr. Spalding marks an epoch in the history of American music. He is the first American who has won for himself a European reputation as an instrumentalist. He is the first American who, out of sheer love of the thing, has devoted himself to the prolonged and arduous study of a most difficult instrument, and he is certainly the first to have made a conspicuous and envied figure for himself in a field where competition and comparison are bitterly sustained and criticism is singularly merciless.”

Mr. Spalding is under exclusive contract for Record making with the Edison Company, and his artistic playing will be a feature of our lists for many months to come.

MME. MARIE RAPPOLD.

Prima donna soprano.

Mme. Marie Rappold, prima donna soprano of the Metropolitan Opera Company, came into her own but a comparatively few seasons ago, and was classed as a “discovery.” She made her operatic debut at the Metropolitan Opera House as Sulamith in “The Queen of Sheba,” and was hailed immediately as a great success. Since then she has been industrious enough to expand her repertoire so that it comprises Elsa in “Lohengrin,” Elizabeth in “Tannhäuser,” Eva in “The Meistersinger,” and the Forest Bird in “Siegfried,” all in German. She has acquired in Italian opera the roles of Aïda in “Aïda,” and Inez in “L'Africaine,” and in French those of Micaela in “Carmen,” and Marguerite in “Faust.”

All this would not necessarily impress a public partly spoiled by its unexampled opportunity of hearing the world's greatest singers. The remarkable part of it is that Mme. Rappold has not succeeded because of the usual system of recruiting, but in spite of it. She did not arrive at the Metropolitan Opera House by way of Europe, but by way of the Brooklyn bridge.

In short, Mme. Rappold never studied in Europe, and owes her technical skill entirely to her American teacher, Oscar Saenger, of New York City. Her debut at the Metropoli-

tan Opera House followed her singing in a Schiller festival in Brooklyn, at which Mr. Conried recited one of the great German's poems. Delighted, and possibly astonished, by finding this child of song on his operatic doorstep, Mr. Conried promptly engaged Mme. Rappold as a member of his Metropolitan forces.

In concert, Mme. Rappold was an artist of experience for some years before singing in opera. Beside the gift of a beautiful, crystalline voice and the acquisition of thorough training, she has a personality that wins—a combination compelling and generally rare.

Mme. Rappold has a most extensive concert repertoire of arias, oratorios, German, French and English songs, and is a most delightful *recital* artist, as her Record "The Last Rose of Summer" proves beyond the question of a doubt.

ANDRÉ BENOIST.

Pianist.

André Benoist was born in Paris, April 4th, 1879, and began the study of music at the age of five. He completed a course in the National Conservatoire of Paris, under such eminent masters as Saint Saens, Massenet, Guirand Diemer, etc., and after appearing in France and other European countries, made his first American tour in 1901 with the celebrated contralto, Estefania Collamarini.

Since that time he has made seven transcontinental tours, with the world's greatest artists, including Tetrzzini, Nordica, Schumann-Heink, Eames, Garden, Marchesi, Campanari, de Gorgoza, Thibaud, Marteau, Kreisler, Elman, Gerardy and Spalding.

For the season of 1911-1912, he is acting as accompanist for Albert Spalding and Mary Garden almost exclusively.



BENOIST



TOLLEFSEN TRIO

THE TOLLEFSEN TRIO.

"America's Foremost Ensemble Organization."

Mme. Schnabel-Tollefsen, *pianiste*

Paul Kefer, *'cellist*

Carl H. Tollefsen, *violinist*

The Tollefsen Trio was organized during the season of 1904-1905, gave its initial performance on December 6th, 1904, and sprang into public favor from the start. The Trio made its first New York appearance at Mendelssohn Hall on March 24th, 1909, and gave a delightful performance which was well received by the metropolitan public. Individually, the artists comprising it are musicians of the highest rank.

Mme. Schnabel-Tollefsen was born in Boise, Idaho. She evinced a decided bent towards music at a very early age. When she was five

years old she was taken to Frankfort-on-the-Main, and there put under the guidance of that eminent teacher, Fraulein Katha Widman. Among her interested admirers were the Rothschilds and the Princess of Hesse. Leaving Frankfort, she toured Switzerland, meeting with success everywhere.

Returning to this country in her thirteenth year, she was taken on a tour through the big cities in the East and the Middle West, receiving excellent recognition from the press. Since that time she has studied assiduously, paving the way for a higher artistic career and placed herself in the hands of that well-known master Paolo Gallico, the value of whose teaching was shown at her concert in Mendelssohn Hall on the eve of November 27th, 1906, assisted by Walter Damrosch and the New York Symphony Orchestra, when she performed two concertos (a task rarely attempted), Rubinstein's No. 4, in D minor, and St. Saens' No. 2, in G minor, which met with the unanimous approval of press and public.

Paul Kefer, 'cellist, although still a young man, has had an active career. Being brought up, as it were, in a realm of music (his parents both being first prize pupils at the Brussels Conservatoire), his inclination would naturally turn in that direction. In his sixteenth year he went to Verviers, Belgium, and studied for three years at the Conservatoire, where his uncle was the director, winning the gold medal. Returning to Paris, his birthplace he won the first prize in 1900. Under the leadership of such distinguished musicians as Weingartner, Richard Strauss, Hans Richter, Saint-Saens, Massenet, Puccini, Humperdinck, Leoncavallo and others, he has played at the Opera-Comique, the Colonne and Lamoreaux concerts.

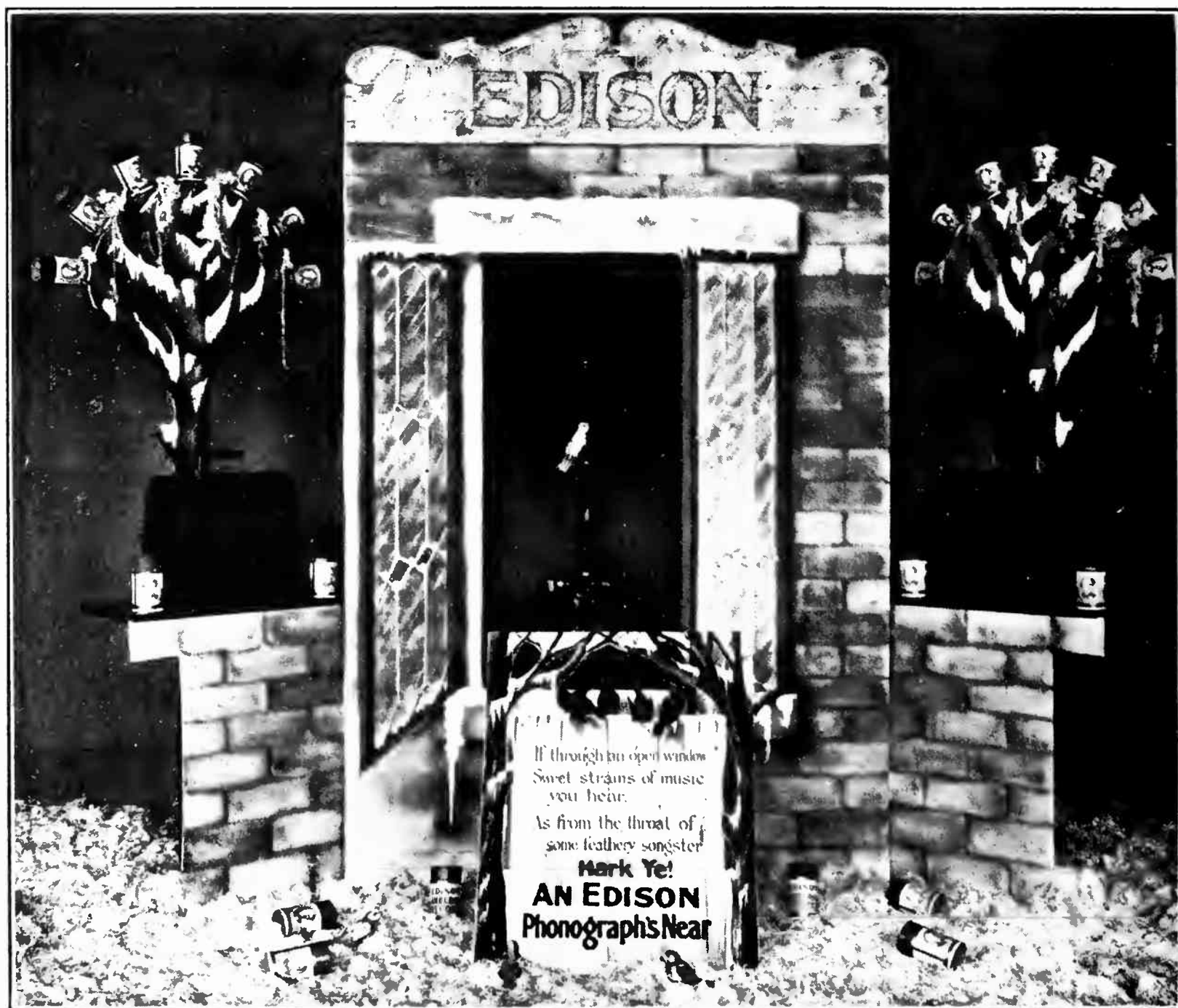
He came to New York a few years ago and was immediately accepted as 'cello soloist in the best orchestras here. At present he is engaged in that capacity in the New York Symphony Orchestra under Walter Damrosch, conductor.

Carl H. Tollefsen, violinist, was born in England of Scandinavian parentage. He nevertheless wishes to be recognized as a product of American teaching, having studied exclusively in this country with such eminent masters as Leopold Lichtenberg, Franz Kneisel and Henry Schradieck. For several years he was one of the first violins in the New York Symphony Society under Walter Damrosch. Mr. Tollefsen's frequent concert appearances have established him firmly in the hearts of music-lovers and concert-goers, and he has added to his laurels on every appearance.

Playing in ensemble form, the work of this Trio leaves little to be desired, and we predict great popularity for the Edison Records they have made.

(Continued on Page 12)

Edison Window Display for January



There'll be snow in January and many indoor days that can be enlivened by entertainment from an Edison Phonograph.

For the first month of the new year we offer a scenic production portraying as best the limited space of an average Dealer's window will permit, the exterior of the home of an Edison enthusiast, who, having braved the chill of winter's blast, has opened the window and attracted the sweet chirping snow birds to her home by a home recorded Record of her pet canary songster.

The center show card upon which are perched the mystified snow birds reads:

If through an open window,
Sweet strains of music you hear.
(As if from the throat of some feathery songster),
Hark ye! An Edison Phonograph is near.

This design is handsomely colored in gray and red brick tones with an imitation art glass panel at the top bearing the name "Edison" inserted and outlined in relief high-lighted with bronze. To make this setting more realistic a

foreground of cotton batting sprinkled with imitation snow should be used and as this can easily be secured locally at small expense, we do not furnish it.

The setting as shown in photo requires a space 8 ft. wide, 6 ft. 6 in. high and 4 ft. deep, but as the two outside pedestals and snow-laden tree effects can be easily moved to accommodate less space it admits of contraction without vital injury to the perspective. This design is suitable for any of the coming winter months and will be classed as a stock display, for which we would be pleased to receive orders until further notice.

It is made up of extra heavy stock and will be sold for \$4.50 for large service as shown. The small service users will receive the center panel, show card and birds for \$3.00.

Directions for setting up will accompany each shipment.

Fixtures for large service are \$9 extra.

Fixtures for small service are \$5 extra.

Fixtures need be purchased but once, as all designs are supported by them by our simple and easy-to-set-up clip method.

No Let-up on the Enjoining of Price Cutters

On November 16th Judge Kohlsaet of Chicago granted a preliminary injunction in the suit of Thomas A. Edison, Incorporated, against Davis Piano Company, Frank E. Davis, Tarrie S. Davis and George E. Camp, all of Alton, Illinois, restraining and enjoining them from further price cutting on Edison Records. These defendants only avoided a similar suit being brought against them a year ago by giving their assurances that the restrictions accompanying Edison Records would be strictly observed by them in future and when, disregarding the assurance which they had given, they again began cutting prices a few days ago, suit was immediately brought with the result above stated.

T. W. Bergen, of Third Avenue, Brooklyn, a former licensed Edison Dealer, recently undertook to go out of the Phonograph business by the price cutting route. F. E. Madison, of our Investigation Department, called at his store and explained that suit would be brought unless the cut price sale was discontinued. Mr. Bergen's reply to this was that he would continue the sale unless the Company would buy the stock. Suit was immediately commenced and a restraining order was granted and served. Mr. Bergen has now decided that he did not want to become involved in litigation after all, and signed consent to the entry of a final decree providing for a perpetual injunction, and has made settlement for profits, damages and costs. The restraining order reads as follows:

At a stated term of the United States Circuit Court, Eastern District of New York, held at the Borough of Brooklyn on the twenty-fifth day of October, 1911.

Present Honorable Van Vechten Veeder, District Judge holding the Court.

THOMAS A. EDISON, INCORPORATED,	} <i>In Equity on</i>
Complainant,	
vs.	} <i>U. S. Letters</i>
	} <i>Patent No.</i>
T. W. BERGEN,	} <i>798,478 and</i>
	} <i>No. 880,707.</i>
	Defendant.

Upon reading and filing the bill of complaint herein and the affidavits of Messrs. Dyer, Aylsworth, Ireton, Clark, Madison, Aiken, Bachman and Davidson, and the exhibits therein referred to, and upon motion of Herbert H. Dyke, Esq., of Counsel for complainants.

IT IS ORDERED that the defendant, T. W. Bergen, show cause before this Court at a session to be held in the Court Rooms thereof, in the Post Office Building in the Borough of Brooklyn, City of New York, in this District, on the 27th day of October, 1911, at 3:30 o'clock P. M., why a preliminary injunction should not be issued as in said Bill of Complaint is prayed. Defendant shall serve upon complainant's solicitor at the hearing copies of the affidavits and such other papers that defendant shall rely upon at

the return of this order to show cause. Service of copies of this order and accompanying papers, which need not be certified, on defendant on the 26th day of October, 1911, shall be sufficient service.

AND IT IS FURTHER ORDERED that pending the return of this order to show cause and until the further order of this Court, the said defendant, T. W. Bergen, and his associates, attorneys, servants, clerks, agents and employees are hereby enjoined and restrained from advertising or offering for sale or selling Edison Standard Records or Edison Amberol Records at prices less than current list prices, namely: thirty-five (35) cents each for Edison Standard Records and fifty (50) cents each for Edison Amberol Records, or Edison Phonographs at less than the current list prices appearing in the Dealers' Agreement, Schedule B of the Bill of Complaint herein, or any of said articles in violation of the provisions of the license agreement made by the defendant with the complainant and dated November 19, 1908.

VAN VECHTEN VEEDER,
U. S. Judge.

Suspended List Nov. 20, 1911

This list is supplemental to the suspended Lists which appeared in the June, 1908, and succeeding issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the same consideration by the Trade as if reprinted in full herewith.

Suspended

N. Y., Brooklyn—T. W. Bergen, 5524 3rd Ave.
W. VA., Benwood—J. B. Tary, 726 Main St.
OHIO, Mt. Vernon, and all other points—
W. J. Walter, Receiver for L. C. Penn.

Jobbers and Dealers are asked not to supply the above named firms with our apparatus, at addresses given or any other address.

Error in Machine Catalogue

On page twenty-eight of our new complete catalogue of Edison Phonographs, Form 2095, the Model "S" Combination Type Reproducer is listed at \$7.50. This is a typographical error. The proper price of the accessory is \$6.50, as advised by the Sales Department Bulletin issued sometime ago concerning it.

Dealers should make it a point to change the copies of the catalogue in their possession with a pen or stamp of some description.

Nat M. Wills

Dealers in the West should note the following route list furnished by Nat M. Wills for the benefit of those who desire to feature his Edison Records while he is appearing in their respective localities:

Week of December 11th, Orpheum Theatre, Salt Lake City.
Week of December 18th, Orpheum Theatre, Denver.
Week of December 25th, Orpheum Theatre, Lincoln.
Week of January 1st, Orpheum Theatre, Omaha.
Week of January 8th, Orpheum Theatre, Kansas City.

The Phonograph as a Teacher of Gaelic

The increase of popular interest in the study of Gaelic throughout the United States, Canada, and Ireland itself, within the last two years, has been noticed with much pleasure by the teachers and students of the language, and, indeed, by all who are in touch with the Gaelic movement in this country and in Ireland. While the appeal to racial pride and the reiteration of arguments drawn from the cultural value of the study of the native tongue have stimulated this interest, one of the chief factors in sustaining and strengthening it has been the adoption of the "phonographic method" of teaching and learning the Gaelic—a reform which must be credited primarily to the initiative taken by the leaders of the Gaelic League movement in the United States.

Previous to the introduction of "*the machine that talks real Irish*," the complaint among the students of Irish was the lack of good teachers and of texts that were wanting in examples of living, conversational Irish. Progress in learning how to speak Irish was, of course, impossible under such conditions. Many students attending for some time the classes in Gaelic, gave up as hopeless the task of learning the language; others, who continued in attendance, were losing their early enthusiasm for the acquisition of the language by means of mere book translation.

The outlook was dark indeed; the rank and file of the classes became apathetic and the teachers themselves were fast losing interest in a work which had well-nigh proved profitless. In this crisis, however, a message came to the brave-hearted band that still held "the last fortress of the Gael"; it was a message of hope and comfort from the "Edison Phonograph Co." That message turned the flood-tide of fortune in favor of hundreds of Irish societies, and cheered thousands of Irish-Americans on to the work of learning Gaelic in real earnest. Within the space of a year a complete change for the better was wrought in the League classes and in the homes of the Irish and their descendants throughout this broad land. The Edison Phonograph silently entered the class, the home, and the club, and beginning its beneficent work, spoke and sung its way straight into the hearts of its listeners and was everywhere greeted with a hearty Irish "céud mile failte"! There it was, the centre of an interested group of eager listeners, giv-

ing forth every syllable, word, and phrase as delivered to it from the lips of living native speakers, singers, orators and authors—every sound and intonation of their voices recorded on a series of cylinders and reproduced on the Edison with scrupulous fidelity to the sound and modulation of the original speaker, reciter or singer.

Song and folk-tale, dialogue and recitation—all by masters of the native tongue, are reproduced with equal fidelity by this wonderful piece of mechanism. In it, indeed, the student of Gaelic has a true guide and friend, an ideal teacher and entertainer, ever ready to respond to his questioner and to regale him for minutes or hours as required, with a choice repertoire of song and living Gaelic speech as used to-day in Ireland in the home and on the street, and in the social converse of the representative men and women of Ireland, whether in the quiet countryside or in the crowded marts of trade and commerce.

The Records, as voiced by the Edison, have been approved by the officers of the Gaelic League in Ireland and by the foremost teachers and students of the Irish language in the United States. The common judgment of these and of private students and groups of students interested in the propagation of Gaelic is, that a more practical, pleasing, and popular method of teaching and learning the language could not be devised.

Hence the EDISON PHONOGRAPH MONTHLY, fortified by the commendations which the Edison Phonograph has elicited from those who have tested the services of the machine, takes occasion to congratulate all those who are engaged in exemplifying the splendid possibilities which wait upon the more extensive use of the phonographic method of teaching Irish. The efforts of the company to supply a machine capable of satisfying the laudable ambition of the Irish people and their descendants in the United States to master the language of their sires, has been rewarded with a measure of success most gratifying to all concerned. Keeping in mind the importance of the work yet to be accomplished and proud of the part which the Edison has thus far played in popularizing the study of living Irish, the aim of the Edison Company will be the same henceforth as it has been in the past, namely: To keep up the high standard of workmanship which has already gained the good will and secured the patronage of many Irish societies, clubs, and class groups for the Edison Phonograph as adapted to the teaching and learning of the Irish language.—*Bro. Bernardine, A. M., Prof. Modern Languages, Christian Bros. College, St. Louis, Mo.*

Printed Matter

We have been getting a fine assortment of new advertising forms recently and will briefly review them here for the benefit of Dealers who have not been posted through their Jobbers.

In the first place, we want every Dealer to have a few of the nice two-color supplements, Form 2098, issued to cover the Marguerita Sylva Records, and at least one each of the two placards, Forms 2092 and 2093, referring to the same.

In the second place, we call attention to the 4-page supplement, Form 2107, and placard, Form 2107, both printed with an artistic design in two colors, referring to "specials" Nos. 873, 874, 875, 876, 877, 878, 879, 880 and 881—all from prominent New York musical plays.

In the third place, we caution Dealers to be on the look-out from the Jobbers for supplements and hangers to cover the new "specials" reviewed on another page of this issue.

Other recent additions to our extensive list of printed forms include a complete catalogue of machines, Form 2095; a domestic Record catalogue, Form 2060; post card of Mr. Edison, Form 1898; post card of "Old Couple," Form 1380; folder, "Making Broadway 25,000 Miles Long," Form 2113 (issued by "The Plan Maker"), and a four-page folder on Cal Stewart (for a special purpose which we divulge to Dealers who are sufficiently interested to write us about it).

HERBERT A. SHATTUCK

News has just reached the factory—a year after—of the death of Herbert A. Shattuck, at Boulder, Colo., on November 23, 1910. Mr. Shattuck was Advertising Manager of the allied Edison interests for about three years up to the fall of 1902, when poor health forced his retirement and removal to the west. There he took up his old profession, that of a landscape architect, and laid out many fine residence grounds and parks.

Even at this late day, the announcement of his death will be a great shock to the many in the Trade who knew him in "the old days."

You aren't forgetting about the promotion plan and combination attachment outfits at this holiday season, are you?

It's not too late for Dealers near the factory to get our Christmas display. It's a corker! See November MONTHLY.

"Reserve Your Phonograph"

A Louisville piano house, The Smith & Nixon Co., entered the Christmas selling field several weeks ago by making a special appeal to yuletide shoppers. The payment to them of a dollar down reserved any piano in their stock for Christmas delivery, it being understood that the purchaser would pay a dollar per week until Christmas, after which time the regular terms of the company would prevail. The plan has brought very big results.

Dealers are urged to try a similar plan on Phonographs even for the few weeks intervening between now and Christmas.

The Careful Man Gets Results

Again we call the attention of Dealers to the fact that dressing a window in an attractive manner requires common sense and a certain amount of labor. Our displays are simply made and explanations for setting them up clearly given. Anyone can arrange them by following directions and produce better displays than by any other means, expense considered.

But if you insist upon covering up some vital argument on a show card with an obstruction which we did not tell you to place there, you lose the value of the display. We are satisfied that the majority use the displays as directed; a few improve the setting by rearrangement to conform with their particular window space, but a good many work in foreign ideas that add nothing but disorder to the setting.

Don't waste your money. See that the design conforms to our photo. An extra hour spent on careful arrangement will repay you in results.

Cleanliness is an important thing. See that your windows are kept clean and inviting.

If you are not using our displays you are losing many sales that could be influenced through live methods of attractive windows. And the cost of this form of publicity is a mere trifle compared with results.

There are dollars on the other side of every penny you expend for these displays.

Start 1912 with the resolution that you are going to give Edison Displays a good fair trial by a standing order.

If you haven't heard about "The Plan Maker's Little Plans," for increasing sales, ask our Advertising Department about them. No. 1 has gone out; No. 2 is about ready.



I am your Christmas wish, the realization of your Christmas desire. I am the voice of Slezak, the soul of Sylva, the dramatic art of Sarah Bernhardt—I am the laugh of Lauder, the coon shouts of Stella Mayhew—I am Sousa's band, Herbert and his orchestra—I am the

EDISON PHONOGRAPH

No one in your family is too young, none will *ever* be too old to enjoy my presence. I am the greatest *kind* of Christmas gift—a gift for *all* the family. And I am the greatest Christmas gift *of its kind*. For I have four great advantages: Exactly the right volume of sound; the sapphire reproducing point that never wears out—no needles to be changed after each record; Amberol (four-and-one-half-minute) Records rendering every composition *completely*;

and home recording. This is a great feature: Talk to me, sing to me! I answer you back in your own words, in your own voice. I, the Edison Phonograph, am *yourself*.

Come *now* and hear and see me—be sure to have me in your home on Christmas day.

There is an Edison Phonograph at a price to suit everybody's means, from \$15.00 to \$200.00.

JONES, SMITH & CO.

45 Main St., Orange, N. J.



On the opposite page we show a great ready-made advertisement for Christmas. In two sizes—6 inch double column and 8 inch triple column.

This ad duplicates our back cover ad on the Saturday Evening Post issue of December 9th (see reprint with this issue of the MONTHLY). Used in your local newspapers it will co-operate with our advertising, making it doubly effective in your behalf.

We furnish the electros for these illustrations free to Edison dealers; any newspaper can set the type following our style. In writing state which size—6 inch double or 8 inch triple column.

The illustration on this page is the larger cut, the one opposite, the smaller.

Address, "ADVERTISING DEPARTMENT."

New Edison Artists

(Continued from page 5)

DEMETRIUS C. DOUNIS.
Mandolinist.

Demetrius C. Dounis was born at Athens, Greece, in the year 1895, and is without doubt the youngest mandolinist of prominence before the public to-day. In fact, he is classed by music critics as a youthful prodigy.

His first study of music was the violin, upon which he soon became very proficient, giving promise of becoming one of the world's great virtuosos. But Fate decreed it otherwise, for entirely by chance he first saw and heard a mandolin, which made so deep and lasting impression on the boy that he decided to take up its study as his life work.



DOUNIS

His first public appearance was at the Theatre Royal, in his native city. His audience was both a distinguished and critical one, for it included the royal family, the diplomatic corps, and other high State dignitaries. His musical victory was complete; he had established a reputation for himself in a night.

In this country his success has been no less remarkable. Although in New York for a short visit only, he has been heard in several public recitals, and some private musicales, notably at the home of Mrs. William K. Vanderbilt.

To him the finger board of the mandolin is a toy, and the work of his left hand is little short of marvelous. Such technique in the playing of this instrument has never been heard before in America.

The first Edison Record by Dounis, *Prelude, Calace*, opus 45, No. 1, is proof positive of his talents. Other Records, equally as astonishing, by him, will be announced shortly.

JOSEPH A. PHILLIPS
Baritone

Mr. Phillips is a native of Buffalo, N. Y., and studied singing under Thomas Karl, Gustavars Hall, Francis Drake and Pasquala Amato of the Metropolitan Opera House.



PHILLIPS

At various times in the past few years he has appeared with De Wolf Hopper in "Happyland," with James T. Powers in "Havana," and at one time sang "Under the Shade of the Palms" in "Florodora," where he took the part of *Lord Abercoed*. At present he is soloist in St. Michael's Episcopal Church, New York. His voice is of true tone and robust quality, and adapts itself admirably well to the making of Records.

"Gypsy Love" in Chicago

"Gypsy Love," the latest comic opera by Franz Lehár, composer of "The Merry Widow," which made such a strong impression at the Globe Theatre in New York, is now in Chicago for an indefinite run. Dealers in the vicinity of that place should take advantage of the situation by heavily advertising the Edison Records by Marguerita Sylva. Any who want supplements or the two placards we have issued to exploit them should apply to their Jobbers, or to Orange direct.

"Naughty Marietta" Also in Chicago

Victor Herbert's sparkling operetta, "Naughty Marietta," with Emma Trentini in the title role, opened its Chicago season at the Colonial Theatre on October 29, and met with overwhelming success. The libretto of this melodious work is from the pen of Rida Johnson Young and the story follows a very clearly defined course that requires two acts for its exposition.



HERBERT

The fame of this delightful work is widespread in the Middle West, and consequently a large audience assembled in the Colonial to give Mr. Herbert's work a warm welcome to the city, already indebted to him for much that is good musically. "Naughty Marietta" was sung and played in an entirely capable manner, and its success was evinced by the hearty applause with which its melodious musical numbers was greeted.

Here again Chicago Dealers should call the particular attention of their customers to the following Edison Amberol Records from "Naughty Marietta":

- 642 Naughty Marietta—I'm Falling in Love With Someone
Berrick von Norden
(Orchestra accompaniment conducted by Victor Herbert.)
- 683 Naughty Marietta—Dream Melody Intermezzo
Victor Herbert and His Orchestra
- 729 Naughty Marietta—Selection
Victor Herbert and His Orchestra

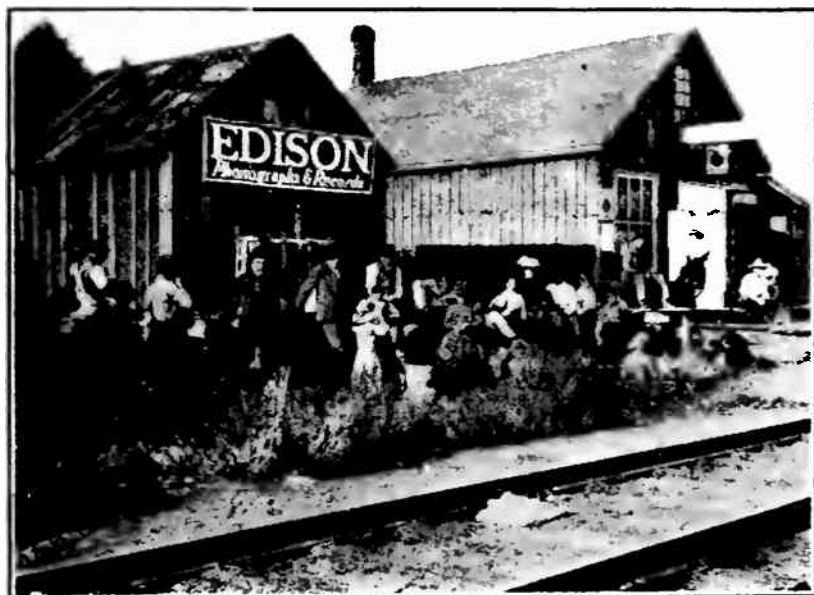
A reporter was once interviewing Thomas A. Edison.

"And you, sir," he said to the inventor, "made the first talking machine?"

"No," Mr. Edison replied, "the first one was made long before my time—out of a rib."

The Other 13,000

The Edison in Ontario



Here is an interesting picture of the store of E. M. Foster, Edison Dealer at Port Coldwell, Ontario. It isn't in a "Fifth Avenue" location, to be sure, but that fact does not deter Mr. Foster from being enthusiastically Edison. How many people do you suppose there are in his town who do not see his big Edison banner every day? Not many, we are sure. He is new at the business, but is "getting the money," and that, after all, is what counts.

Here is another unique advertisement by W. D. Wilmot, Edison Dealer at Fall River, Mass. He has produced a number of fine ones in his experience with Edison Phonographs, but this strikes us as being among the best:

WILMOT'S AD-ITORIAL

Friday, Oct. 13, 1911.

HELLO, MUSIC LOVERS!
WHO WANTS A PHONOGRAPH?

Will you pay 15c per day, just one week, for the use of an Edison Phonograph for a whole week? The regular charge for rental is more than that for a single day.

But for an aditorial offering, and to give music-hungry homes a whole week's musical entertainment, at a bargain, I am making this special offer, good for a few days.

15 cents a day, makes \$1.05 for the week, but bring just an even dollar, and in case you are a stranger to us, or if you don't feel very well acquainted, get your grocer; or your landlord—someone you trade with—to give you a letter of introduction, or to sign the coupon below, introducing you and bring it with the dollar. This will make it easier for all of us.

Then I will pick out a nice playing machine, and a dozen records you like; take the whole outfit to your home; teach you or some one of the family to use it; leave it at your home a whole week, and then come and take it away again unless you want it a little longer at the same price—15c per day.

This little charge of \$1 for the use of the outfit and all the time and service I am offering will barely

cover my expense and I am doing it as an advertisement, hoping you will decide to buy one of me, sometime.

If you do decide to buy one of me, and we can agree on terms of payment, I will then give you back your dollar and you can apply it towards paying for a machine.

Now isn't this a fair, square, good offer?

You don't want "something for nothing" and I know it.

If I were to offer to send one absolutely free, you would not like to put yourself under obligations. But if you want one at all you will gladly pay one small charge of a dollar for a whole week of musical entertainment, for the whole family, and for all the friends you want to invite in.

Some of you, who are reading this aditorial, have already decided to accept this offer. Have you?

Then bring your dollar, and letter of introduction, right away, to-night, or to-morrow, so that I can take the phonograph and the records to your home, in time so you can play it all day Sunday.

Don't wait until other people have got all my machines.

Get someone to sign this letter of introduction if it will make things easier for you.

W. D. Wilmot, Dear Sir:

It gives me pleasure to introduce..... to you, because I have always found him (her) honest and trustworthy.

Yours truly.....

Now, please read this aditorial all through again, and then bring it to me and accept this fair offer.

I thank you, and promise to do all in my power to please and satisfy you. This offer is good for people and homes within ten miles of here.

W. D. WILMOT.

The advertising for Edison Phonographs and Records by Fred E. Huffaker, our Dealer at Visalia, Cal., continues to be of a high order. Recently he stocked what the Visalia papers called "the largest shipment of Phonographs and Records ever received by a local Dealer," and it goes without saying that the sales, resulting from the fine publicity he is giving our line, will be proportionately large.

B. F. Haus, the Edison Dealer at Upper Sandusky, Ohio, exhibited at the Wyandot County fair in September. A Circassian walnut Amberola in his booth attracted much attention, and was given a notice in the *Upper Sandusky Daily Chief*.

An Amberola concert was one of the features of an entertainment recently given by Lyle McGuigan, to old soldiers in his home town, Washington, Iowa.

Among the selections rendered were "America," "Tenting Tonight on the Old Camp Ground," "Our National Airs," "Tramp, Tramp the Boys Are Marching," and "Marching Through Georgia."

Advance List

of Edison Amberol and Edison Standard Records for February, 1912

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before January 24th, 1912, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on January 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on January 24th, 1912. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after January 20th, but must not be circulated among the public before January 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on January 24th for delivery on the morning of the 25th. Jobbers are required to place orders for February Records on or before December 10th. Dealers should place February orders with Jobbers before December 10th to insure prompt shipment when Jobber's stock is received.

Three Special Edison Amberol Records

UNITED STATES LIST, 75c; CANADIAN, \$1.00

It is plainly evident, from the wide sale which the Marguerita Sylva "Gypsy Love" Records have enjoyed, that our plan of giving Edison owners the very best talent on Records, even at slightly increased cost, was a popular move.

This month we offer three more Records by exclusive Edison artists—Records that for artistic rendering, faultless recording, and pleasing effects will not be equalled in a long, long time.

Mme. Marie Rappold, prima donna soprano of the Metropolitan Opera House Company, came into her own but a few seasons ago, and was classed as a "discovery." Her operatic debut at the Metropolitan in "The Queen of Sheba" was hailed immediately as a great success. Then followed triumph after triumph; to-day she is perhaps the greatest operatic soprano in America. Besides the gift of a beautiful, crystalline voice and the acquisition of thorough training, Mme. Rappold has a personality that wins—a combination compelling and generally rare.

Albert Spalding recently returned from a triumphal tour of Europe embracing two years. His performances there, and in this country since his return, have earned for him the title of "America's greatest violinist." On various occasions eminent critics have declared him as "equal to Ysaye and Sarasate," "the greatest musical artist of American birth," and "a supreme master in his art." It does not require any stretch of the imagination to realize that this praise is justified, as one listens to the Records Mr. Spalding has made for the Edison, and for the Edison *only*.

This month, Mme. Rappold sings Gounod's celebrated "Ave Maria" with violin obbligato by Mr. Spalding, and the ever-popular "Last Rose of Summer."

Mr. Spalding plays the "Prize Song" from "Die Meistersinger," with piano accompaniment by André Benoist, who as accompanist for Tetrassini, Nordica, Garden, Schumann-Heink, Elman, Kreisler and Gerardy has made an artistic success for himself here and abroad.

- | | | |
|--------------|---|---|
| 28005 | Ave Maria (Bach-Gounod) | Marie Rappold and Albert Spalding. |
| | Soprano solo with violin obbligato. | |
| 28006 | The Last Rose of Summer | Marie Rappold |
| | Soprano solo. | |
| 28007 | Prize Song—"Die Meistersinger" (Wagner-Wilhelmj) | Albert Spalding |
| | Violin solo with piano accompaniment by André Benoist. | |

Special Amberol Records of New York Musical "Hits"

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

- *903** **There's a Girl in Havana—"The Never Homes"** James F. Harrison and Mixed Chorus
The Broadway Theatre in New York has been the scene of many successes, the latest of which is Lew Field's production "The Never Homes." Although the show as a whole is

*This selection will be illustrated on cover of February PHONOGRAM.

a comedy, pure and simple, it introduces some very tuneful music. "There's a Girl in Havana" is unquestionably the best piece in the score, for after its introduction in Act I, it is heard again and again as the performance proceeds. Mr. Harrison, with the assistance of a well-balanced mixed chorus, makes a very attractive Record of the song. Orchestra accompaniment. Words and music by E. Ray Goetz and A. Baldwin Sloane; publishers, The Ted Snyder Co., New York City.

904 To the Land of My Own Romance—"The Enchantress"

Elizabeth Spencer and Mixed Chorus

"To the Land of My Own Romance" ("I Have a Dream by Night, by Day"), is introduced in the new *opera comique*, "The Enchantress," now running at the New York Theatre. It is sung by Kitty Gordon, the prima donna, in Act I of the show, but in no more artistic and finished manner than by Miss Spencer on this Record. In the refrains the melody is carried by a mixed chorus, while Miss Spencer sings a soprano obligato; the effect is most pleasing. Orchestra accompaniment. Music, Victor Herbert; words, Harry B. Smith; publishers, M. Witmark & Sons, New York City.

905 Just as Father Used to Do—"The Quaker Girl"

Billy Murray and Mixed Chorus

In "The Quaker Girl," now running at the Park Theatre in New York, most of the comedy is provided by the character "Jeremiah," interpreted by Percival Knight, the well-known English comedian. He sings "Just as Father Used to Do" with the assistance of a mixed chorus in Act I; our Record is a faithful reproduction of the stage performance. The song is of the topical variety, and scores heavily at each performance. Mr. Murray's audiences will not miss a single word of any verse. Orchestra accompaniment. Words, Percy Greenbank; music, Lionel Monckton; publishers, Chappell & Co., New York City.

906 I Want to Sing in Opera—"The Siren"

Bob Roberts

Here is a distinct novelty—an amusing Record that will "score" wherever played. It is one of the comedy "hits" in "The Siren," the highly successful musical comedy playing at the Knickerbocker Theatre, New York. In the show it is sung by Will West in the character of *Hanibal Beckmesser*, a veterinary surgeon. The ridiculous side of the situation can well be imagined—a "horse doctor" aspiring to sing in opera! Mr. Roberts, with the assistance of our orchestra, gives an exact replica of the stage performance. The by-play is unusually funny. Words and music, David, Arthur and Kern; publishers, T. B. Harms and Francis, Day & Hunter, New York City.

907 Come to the Ball—"The Quaker Girl"

Joseph A. Phillips and Mixed Chorus

Another of the big "hits" in "The Quaker Girl" is "Come to the Ball," a valse number, sung by the Prince and chorus in Act II. Mr. Phillips, a baritone who makes his debut on Edison Records this month, spent much time to perfect himself in the rendition of this song as it is given in the show, and a superior Record is the natural result. Orchestra accompaniment. Words, Adrian Ross; music, Lionel Monckton; publishers, Chappell & Co., New York City.

923 I Love Love—"The Red Widow"

The Frank Croxton Quartet

This beautiful waltz song, with a sub-title of "I Love You, Dear," is the big "hit" of "The Red Widow," a new musical play starring Raymond Hitchcock, and now at the Astor Theatre, New York. It is played by the orchestra and sung by soprano, tenor and entire company in the show. The Frank Croxton Quartet gives a great performance of it. Miss Kimball, soprano, and Mr. Miller, tenor, each sing a verse, and the refrain is sung both as a duet and in ensemble form. In fact, our Record gives the song just as one would hear it in the show. Orchestra accompaniment. Music, Chas. J. Gebest; words, Channing Pollock and Rennold Wolf; publishers, M. Witmark & Sons, New York City.

Other New Edison Amberol Records

UNITED STATES LIST, 50 CENTS; CANADIAN, 65 CENTS

894 Pirates of Penzance—Selection

National (London) Military Band

"The Pirates of Penzance" is one of the early Gilbert and Sullivan operas, first produced in 1880. Ever since that time it has vied for popularity with "Pinafore" and other comic operas by the same writers. Our Record includes some of its most fascinating airs, among them: "I am a Pirate King," "Climbing Over Rocky Mountains," "Poor Wandering One," "The Policeman's Song," "With Catlike Tread" and the Finale of Act I. The Record is No. 12370 in our British Amberol list. Music published by Chappell & Co., London, Eng.

895 I Hear You Calling Me

Charles R. Hargreaves

This beautiful song, of English origin, is enjoying much vogue in concert circles here and abroad. It is a favorite number with tenors, although too often its difficulties seem

(Always specify on your orders whether you want Amberol or Standard Records.)

beyond the abilities of the singer. Not so with Mr. Hargreaves, however. He handles it with infinite ease, and sings with a delicate feeling that must be heard to be properly appreciated. Orchestra accompaniment. Words, Harold Harford; music, Charles Marshall; publishers, Boosey & Co., New York City.

896 Chimes of Normandy Airs—No. 1

Edison Light Opera Co.

"Chimes of Normandy" (Les Cloches de Corneville) is without question the most successful comic opera by Robert Planquette (1848-1903). It was first produced at the Folies-Dramatique, Paris, in 1877 and ran for 400 continuous performances. Its American success is no less remarkable. Our Record introduces the following numbers from Act I: Opening chorus, "All Who for Servants"; tenor solo and chorus, Barcarolle—"On Billows Rocking"; and soprano solo and chorus, "Legend of the Bells." Other Records in the same series are to follow. Orchestra accompaniment.

897 Prelude—Calace Op. 45, No. 1

Demetrius C. Dounis

There have been youthful prodigies in every branch of music, but Demetrius C. Dounis unquestionably stands alone in the mandolin field. He was born at Athens, Greece, in the year 1895, and is, therefore, sixteen years of age. Such a marvelous display of masterful technique on the mandolin has never been heard before in this country. As one listens in astonishment to this Record of Raffaele Calace's Prelude (Op. 45, No. 1)—the most wonderful and difficult composition ever written for the mandolin—it seems hard to believe that the various effects, harmonies, cadenzas, etc., are produced by one player on a single instrument. Records by Mr. Dounis will be a regular feature of Edison lists, once more demonstrating that our purpose is to place the talents of representative artists in every musical field within the reach of Edison owners.

898 Trust in the Lord

Nevada Van der Veer-Miller

The words of "Trust in the Lord" were written by the eminent American composer, Dudley Buck, and adapted to the melody of Händel's "Largo," which was originally intended for violin and organ. It is well-known in that form as a church and concert number, and ranks as one of the favorite classics of this great master. Mrs. Reed Miller (Miss Van der Veer) was introduced to the Edison Phonograph last month in two Records and created such a favorable impression that more than passing comment on her work this month is unnecessary. Her Records will prove a revelation to lovers of rich contralto voices and church music of the higher class. Orchestra accompaniment. Publisher, G. Schirmer, New York City.

899 Waiting Down by the Mississippi Shore

Campbell and Gillette

The croon of a love-sick coon on the banks of the old "Mississip." A splendid song for a tenor duet, and a tuneful rendition by the two Edison artists best equipped to do it full justice. Steamboat effects, etc., in the orchestra accompaniment. Words and music by Dave Reed, Jr.; publishers, The Ted Snyder Co., New York City.

900 Kamenoi Ostrow

American Standard Orchestra

Kamenoi-Ostrow is the name of a favorite summer resort in the Court of St. Petersburg, Russia, some of whose guests Rubinstein portrayed in a suite of twenty-four "Piano Portraits" (*opus* 10). The selection on this particular Record is Portrait No. 22. The composition, while originally written for the piano, has achieved much popularity as an orchestra number, a statement proved by its frequent use both here and abroad. "Kamenoi Ostrow" is considered one of Rubinstein's most inspired works. Publisher, Carl Fischer, New York City.

901 The Chase—Hunting Song

Joseph A. Phillips

A song full of life, spirit and action, characteristic of the chase. Its music is by Tito Mattei, a prominent European concert pianist and conductor who will be remembered as the composer of "Dear Heart" on Amberol Record No. 732. Mr. Phillips is a new Edison artist, a singer with a baritone voice of true tone and robust quality. During the past few years he has appeared with De Wolf Hopper, James T. Powers and others equally well-known in musical comedy circles. The words of "The Chase" are by Clifton Bingham. Orchestra accompaniment. Publishers, Luckhardt and Belder, New York City.

902 Spring Voices Waltz

Guido Gialdini

The selection which Gialdini whistles on this Record is Johann Strauss' celebrated vocal waltz "Frühlingstimmen," a prime favorite with opera singers, particularly with Mme. Sembrich, who invariably introduces it in the singing-lesson scene in "The Barber of Seville." Gialdini toured the United States recently and warbled his way to fame (and fortune, too, it is said). This Record is a most entertaining one, and includes a lively orchestra accompaniment.

(Always specify on your orders whether you want Amberol or Standard Records.)

908 Polonaise de Struensee **Garde Republicaine Band**

Giacomo Meyerbeer (Jakob Liebmann Beer), the famous German dramatic composer (1791-1864) produced the music for his brother Michael's drama "Struensée" in 1846. This very striking work is his only one in that style, and shows him in some of his best aspects. The Garde Republicaine of France interprets the Polonaise from the opera on this Record in brilliant style.

909 Uncle Josh in a Barber Shop **Cal Stewart**

Cal Stewart's quaint stories of Yankee drollery have delighted thousands and will continue to do so as long as the Phonograph exists. He has made rural characters a life study and interprets the doings of Uncle Josh with a full knowledge of his subject. The experiences of our old friend in a metropolitan barber shop are amusing beyond description. All who hear the Record will recognize the peculiar traits of the average barber in Uncle Josh's inimitable description of him.

910 I Want "a Regular Pal" for a "Gal" **Walter Van Brunt**

A new number, styled a "novelty song" by its writers and publishers. While the lyrics are in the vernacular of the street, they are up-to-date and express an attractive sentiment. Walter Van Brunt has been very successful in songs of this type and gives us a superior rendition. Orchestra accompaniment. George Christie, who composed the catchy melody, also wrote "Baby Rose" (Amberol Record No. 719) and "If All My Dreams Were Made of Gold, I'd Buy the World for You" (Amberol Record No. 891). Words, Jean Lenox; publishers, M. Witmark & Sons, New York City.

911 Kathleen Mavourneen **Venetian Instrumental Trio**

The words of this immortal Irish ballad were written by a Mrs. Crawford, and set to music by Frederick W. N. Crouch, the eminently fertile and popular English composer, during a visit to Devonshire about 1840. It is told of him that he remarked when some one complimented him on the music: "I have placed a decent frame to a beautiful picture." His modesty asserted itself in the remark for the melody is truly charming in its simplicity. The Venetian Instrumental Trio plays it with fine expression and style.

912 Killarney, My Home O'er the Sea **Frank X. Doyle and Chorus**

The charms of dear old Ireland have been told in song and story for years, but never more attractively than in this new sentimental ballad, the words and music of which are by Frederic Knight Logan. Mr. Doyle has not been with us for several months, and it seems good to again hear his pleasing tenor voice. In this Record he has the assistance of a well-balanced chorus, which materially adds to the effectiveness of the rendition. Orchestra accompaniment. Publisher, Leo Feist, New York City.

913 I Love to Tell the Story **Edison Mixed Quartet**

Another fine Record for our sacred series. We say without fear of contradiction that the Records of this class by the Edison Mixed Quartet have never been surpassed by any talking machine company, and seldom in actual church work. "I Love to Tell the Story" is one of the old familiar hymns and needs no special description. Music, W. G. Fischer; words, Kate Hankey. Organ accompaniment.

914 Extase—Rêverie **Tollefson Trio**

It is with a feeling of much pride and pleasure that we introduce "America's foremost ensemble organization," The Tollefson Trio, composed of Mme. Schnabel-Tollefson, pianiste; Paul Kefer, 'cellist, and Carl H. Tollefson, violinist. From the time of its organization in 1904, the trio has been in high favor with metropolitan music lovers and its work has been much praised by eminent authorities. "Extase-Rêverie" is one of numerous concert pieces by Louis Gaston Ganne, a popular French composer of ballets, pantomimes and diversissements. A charming number played in a delightful manner by a brilliant organization.

915 Still, Still With Thee **Weber Male Quartet**

Harriett Beecher Stowe's immortal hymn "Still, Still With Thee," with its beautiful descriptive words, has been set to music by W. H. Gerrish, and is here sung unaccompanied by the Weber Male Quartet. Each member of this organization is a church soloist of prominence; as a quartet they are favorably known in metropolitan concert circles. One might play this Record again and again, and never tire of its wonderful words and pleasing harmonies.

916 Happy Days **Elizabeth Spencer**

Anton Strelezki's favorite old sentimental song, which becomes doubly attractive when given with piano accompaniment and violin and 'cello obligato as on this Record. Miss Spencer sings it most artistically, as usual, with particular attention to enunciation. The Record is highly enjoyable from every standpoint and will add much to Miss Spencer's popularity among Edison owners. Words, Henly Thompson.

(Always specify on your orders whether you want Amberol or Standard Records.)

917 Oh, That Navajo Rag **Premier Quartet**

Ten years ago, Williams and Van Alstyne wrote "Navajo." Recently they produced an even bigger sensation—a timely, up-to-the-minute satirical rag, which we present here by the capable members of the Premier Quartet. The Record is a splendid example of our desire to produce the best kind of a "performance" on every Edison Record regardless of time or expense. Orchestra accompaniment with effects. Publishers, Jerome H. Remick & Company, New York City.

918 The Singing Girl—Selection **Victor Herbert and His Orchestra**

Another of the Records in the series made for the Edison by Victor Herbert and His Orchestra—one that proves the necessity of the cylinder type of Record, with its total lack of distracting surface noises, for the proper presentation of orchestral music of the kind. "The Singing Girl" is one of Herbert's most successful comic operas, and our Record introduces: "Entrance of the Duke"; topical trio, "It's Just as Clear as Day"; "If You Were Only Mine, Dear"; "Tyrolienne Song"; "Soldiers' Chorus," and "So, I Bid You Beware, Take Care." Other Records by this organization will be announced shortly.

919 Hurry Up Those Wedding Bells **Billy Murray and Chorus**

A march song with a distinctive set of words and catchy music. A wedding is impending and the prospective bridegroom is imploring his sweetheart hasten the nuptial day. Ed Edwards composed the music and Arthur Longbrake (who wrote "Nobody Knows Where John Brown Went") the words. "Billy" can sing this sort of song with the proper swing and does so, being assisted by a well-harmonized chorus. Orchestra accompaniment. Published by Longbrake & Edwards, Philadelphia, Pa.

920 Ah, Moon of My Delight—"In a Persian Garden" **Reed Miller**

"In a Persian Garden," is a song cycle for four solo voices, one that is known and cherished all over the civilized world.—The music is by Liza Lehmann (Mrs. Herbert Bedford), concert soprano and composer; the words are selected from Fitzgerald's translation of "The Rubaiyat of Omar Khayyam." This number is the favorite tenor solo of the cycle and Mr. Miller sings it in a manner that betokens familiarity with its difficult passages. Orchestra accompaniment. Publisher, G. Schirmer, New York City.

921 Oh You Beautiful Doll **Premier Quartet**

Here is one of the season's successes which "caught on" immediately it was published, and seems destined to enjoy long life. While it cannot be claimed that the words are particularly edifying (our apologies to A. Seymour Brown, who wrote them), they are coupled with a melody by Nat. D. Ayer that produces a very satisfactory song of the popular variety. Good harmonization by the Premier Quartet of male voices. Orchestra accompaniment.

922 Ramshackle Rag **New York Military Band**

We have had every kind of "rag" imaginable except "Ramshackle," and here that is! Its general theme is quite like the others, but it has many distinctive features, nevertheless. Ted Snyder, the composer (he also wrote "Wild Cherries Rag", Standard Record No. 10291), says it's the best thing he has done, and we believe he ought to know. "Good stuff" will be the popular verdict, beyond doubt. Publishers, The Ted Snyder Company, New York City.

Edison Standard Records

UNITED STATES LIST, 35 CENTS; CANADIAN, 40 CENTS

10536 Dance of the Priestesses of Dagon **Victor Herbert and His Orchestra**

The dance here played by Victor Herbert and His Orchestra is one of the ballet numbers in the sacred drama "Samson and Dalila" by the eminent French composer, C. Saint-Saens. It will be remembered that Records by this organization were first introduced on the Edison; more will be announced shortly.

10537 Do It Now **Ada Jones and Billy Murray**

A typical Jones & Murray conversational duet by the popular writers, Egbert Van Alstyne and Harry Williams. Orchestra accompaniment. Publishers, Jerome H. Remick & Co., New York City.

10538 There's a Dixie Girl Who's Longing for a Yankee Doodle Boy **Walter Van Brunt**

For Mr. Van Brunt's first Standard Record we have asked him to sing this new march song, which was listed last month as Amberol No. 885. It fits his voice admirably and we predict much enthusiasm over it. Orchestra accompaniment. Words, Robert F. Roden; music, Geo. W. Meyer; publisher, F. B. Haviland Publishing Co., New York City.

(Always specify on your orders whether you want Amberol or Standard Records.)

10539 That Mysterious Rag

Premier Quartet

A "make-over" of Amberol Record No. 693 by the same singers in our January supplement. This "rag" is without question one of the big novelty "hits" of the season and will enjoy a long lease of life. Orchestra accompaniment. Words and music, Berlin & Snyder; publishers, The Ted Snyder Co., New York City.

10540 The Navy March

National (London) Military Band

A brilliant marine march very popular in England, played by our London Military Band, and imported for special sale in this country. A Record characterized by unusually good volume and snappy rendition. Composer, Pether.

Foreign Records for December, 1911

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c.

STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH AMBEROL (FOUR MINUTE)

- 12378 Awakening of Scrooge Bransby Williams
 12379 Street Watchman's Christmas, *Charles J. Winter*
 Bransby Williams
 12380 Light Cavalry Overture, *Suppe*
 National Military Band
 12381 Father O'Flynn—Old Irish Melody David Brazell
 12382 She Only Started Giggling, *Christine*
 Jack Charman
 12383 The Magic of Your Voice, *Carr Hardy*
 Albert Crawley
 12384 Keep Away from the Petticoats, *Ellerton &*
Mayne Florrie Forde
 12385 A Parson and a Man, *Tabrar* Stanley Kirkby
 12386 The Referee, *Lauder* Harry Lauder
 12387 McGregor's Toast, *Lauder* Harry Lauder
 12388 Toreador Song from Carmen, *Bizet* Peter Dawson
 12389 Higher Than You, *Rich & Formby*
 George Formby
 12390 Margarita, *Lqhr* Ernest Pike
 12391 Quartette from Rigoletto, *Verdi*
 National Military Band

BRITISH STANDARD (TWO MINUTE)

- 14092 Post Horn and John Peel Galop—Traditional
 National Military Band
 14093 I'll Go Half Way Home With You, *Rogers,*
Harrington & Neat Stanley Kirkby
 14094 Let's Have a Go on the Joy Wheel, *Bennett*
Scott Florrie Forde
 14095 It's a Mad, Mad World, *Weston & Barnes*
 Jack Charman
 14096 The Parade Quickstep, *Pares*—Concertina solo
 Alexander Prince

GERMAN AMBEROL (FOUR MINUTE)

- 15212 Potpourri aus "Die Nacht von Berlin,"
V. Hollaender Johann Strauss Orchester
 15213 Der bessere ältere Herr, *J. Freund & V. Hol-*
laender Max Kuttner
 15214 Mensch! Sich dir die Bilder an! *J. Freund &*
V. Hollaender O. Orsella & M. Kuttner
 15215 "Willi und Cilli" aus "Die Nacht von Berlin,"
J. Freund & V. Hollaender F. Browier
 15216 "Ganz anders" aus "Die Nacht von Berlin,"
J. Freund & V. Hollaender M. Kuttner
 15217 Geburtstags-Marsch, *Ferd. Kühne*
 Johann Strauss Orchester

GERMAN STANDARD (TWO MINUTE)

- 16211 Parade der Zinnsoldaten, *Leon Jessel*
 Johann Strauss Orchester
 16212 Die Nacht von Berlin, *V. Hollaender*
 Johann Strauss Orchester
 16213 Die Nacht von Berlin, Lied, *J. Freund & V.*
Hollaender Olga Orsella
 16214 Wenn der Walzer erklingt, *J. Freund & V.*
Hollaender Olga Orsella & Max Kuttner
 16215 "G'stanzeln" aus "Die Nacht von Berlin,"
J. Freund & V. Hollaender Martin Kettner
 16216 "Leneken" aus "Die Nacht von Berlin,"
V. Hollaender Johann Strauss Orchester
 16217 Mensch! Sich dir die Bilder an! *J. Freund &*
V. Hollaender Johann Strauss Orchester

FRENCH AMBEROL (FOUR MINUTE)

- 17135 Ballet Egyptien—No. 1 et No. 2, *A. Luigini*
 Garde Républicaine
 17136 Hérodiade—Air de Jean—Ne pouvant réprimer,
Massenet Paul Dangely
 17137 C'est une ouverture, *V. Scotto* Henriette Leblond
 17138 Noël païen, *Massenet* Louis Dupouy
 17139 La Coca-Kola—Idylle noire, *R. Casabianca*
 Paul Lack
 17140 Les Huguenots—Bénédiction des Poignards,
Meyerbeer Georges Dulière

FRENCH STANDARD (TWO MINUTE)

- 18184 Profitez.... Jeunesses, *Eug. Gavel*
 Adolphe Bérard
 18185 Berceuse Tendre, *Léo Daniderff*
 Henriette Leblond
 18186 Voila les ch'valiers de la nuit, *G. Picquet*
 Georges Welldy

SPANISH AMBEROL (FOUR MINUTE)

- 8044 La Divorciada—Como mi esposa sabes bailar,
Leo Fall Pedro B. Vinart y Emilia Vergeri

SPANISH STANDARD (TWO MINUTE)

- 21285 A México—Canción, *Lerdo de Tejada*
 José Francés

Electros

Dealers are reminded that a complete list of the electros now available for advertising the recently standardized Edison equipments appears on page 11 of the EDISON PHONOGRAPH MONTHLY for November.

There ought to be an opportunity for every Dealer to use a few of the cuts for circular or newspaper advertising between now and the holidays.

They cost nothing—except the stamp to carry your order for them to our Advertising Department.

"Williams' Echo"

We have had occasion to refer before in the MONTHLY to "Williams' Echo," the attractive little house publication issued for Canadian Dealers in musical instruments by the R. S. Williams and Sons Co., Ltd., Toronto, Ont. The October and November issues are full of good, "meaty" articles for Dealers, including reprints of little paragraphs on business subjects from some of the leading journals published in America.

Jobbers of Edison Phonographs and Records

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Mobile—W. H. Reynolds.
Montgomery—R. L. Penick.
- ARK., Fort Smith**—R. C. Bollinger Music Co.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
 Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
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 James I. Lyons.
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 Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
 Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA, Des Moines**—Harger & Blish.
Sioux City—Harger & Blish.
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 Philip Werlein, Ltd.
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- MINN., Minneapolis**—Laurence H. Lucker.
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St. Louis—Koerber-Brenner Music Co.
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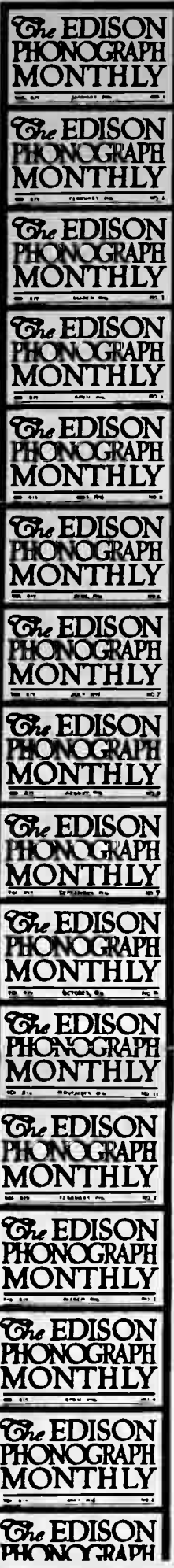
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Volume X 1912

COMING NEXT!



- No. 1-Jan. The phonograph charms sheep.
Advance record list for March.
- No. 2-Feb. Edison Opera in new oak finish.
Music Master horn on new Opera.
A first in illegal wiretapping- the phonograph.
Irving Berlin made \$15.00 a week in 1908!
- No. 3-Mar. Mr. Edisons thoughts on philosophy and education.
Article on Edison at 65-proud of his youth.
The Edisons in New Zealand.
- No. 4-Apr. The 10 greatest men now alive-in 1912.
- No. 5-May. Congress trying to put lid on price fixing.
Price cutters enjoined in Illinois.
An easy and effective way to demonstrate the Edison.
Full page Opera advertisement.
Model "N" reproducer parts.
- No. 6-June. Why one Edison dealer refuses to push the line.
Edison lobbyists at Washington.
Phonographs and the movie house.
A marvelous instrument.
What about that Opera model! Full page ad.
Model "O" reproducer parts.
- No. 7-July. Picture of Mr. Edison at flag raising ceremony.
The "Dawg" song.
Amberola III ad cuts.
Model "R" reproducer parts
- No. 8-Aug. Photo of Mr. Edison throwing 1st. strike at ball game.
New 4 minute recorder and shaving machine.
Amberola III booklet and full page ad.
Model "S" reproducer parts.
- No. 9-Sept. Picture of Mr. Edison and sales force.
Downtown El Paso Tex. in 1912- Phonograph store.
Get those Bull Moose records!(Anybody got one?)
- No.10-Oct. Edison Blue Amberol record introduced.
Edison still fighting Congress on price fixing!
Standard 4 minute wax record discontinued.
Diamond reproducer introduced-Model "N" replaced.
Models "A" & "B" introduced.
No 2 minute machines to be made again.
- No.11-Nov. Mr. Edisons first time card!
Sapphire and diamond repros-compatibility explained.
Price on Model "N" reduced.
- No.12-Dec. All old records cleared out.
Edison School Machine introduced.
Price cuts on all Edison machines.
Price facts and comparisons on entire line.
Third list of Blue Amberol records.

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Volume 9 of the E.P.M. is being mailed and I am feeling very good again about completing the entire 14 books very soon. This printing came along pretty good after some problems at the start, but doing 100 at a time is the answer-I can live with it. It is imparitive that I do it as fast as possible to keep the \$25.00 cost the same. I am asking you to order the next vol. as soon as you get the one being printed. I.E. when you get Vol. 9 send order for Vol. 10, etc.

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