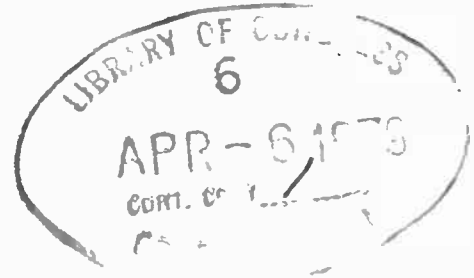


# EDISON Phonograph Monthly

EXACT REPRODUCTION

By  
Wendell Moore

First Edition  
November 1978



Thomas A. Edison

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*Wendell Moore*

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vol. 5, 1907-1908

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*This book is dedicated to M. R. McMillion and the thousands of phonograph collectors who are active in preserving the true Edison phonograph story – historically and mechanically.*

*My thanks also to William R. Rawson and Edward Orbann, of Thomas A. Edison Industries, for their favorable comment in their letter of October 15th, 1965.*

*Wendell Moore*

# EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY  
THE NATIONAL PHONOGRAPH CO.

VOL. V.

ORANGE, N. J., MARCH, 1907.

No. 1

## NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL  
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340 KENT STREET, SYDNEY, N. S. W.

PROLONGACION DEL CINCO DE MAYO, NO. 67-77, MEXICO.  
D. F., MEXICO.

## EDISON PHONOGRAPHS AND RECORDS.

All communications to THE PHONOGRAPH MONTHLY  
should be addressed to the Advertising Department,  
Orange, N. J.

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## MEETING A GREAT DEMAND.

Machines enough to keep the trade from losing a single sale but none for surplus stock. Records enough to fill all orders completely and promptly. Such is the status of affairs at our factory in Orange, N. J. Although the machine output is double what it was a year ago, we are still unable to make a sufficient number to give Jobbers all they want. There is scarcely a jobbing firm that gets its order filled completely, and at the time it wants the machines. In other words the demand still exceeds the capacity of our factory, notwithstanding the many enlargements in buildings during the past year. The demand still shows that the need for more room, more machinery, more employees and more of everything is quite as important to-day as it was when the daily output was only a quarter what it now is. It shows that the buildings now in process of erection and in contemplation cannot be completed too soon. They will be sorely needed before ready for use.

Since the manufacture of Records does not require anything like the room that machines do, the added Record making facilities gained last summer and fall are proving ample for all the demands of the trade. The Record orders are the largest ever received and the total demand something phenomenal, yet all orders are being filled with less friction and delay than when one-third the present production was considered a great business. We feel that we can now easily take care of the Record business even though it continues to grow as fast in the future as it has in the past two years.

## BEGINS ITS FIFTH YEAR.

This issue begins the fifth year of the EDISON PHONOGRAPH MONTHLY. Notwithstanding its many shortcomings, we believe that on the whole it has been useful in assisting in the work of knitting the trade together. We hope in the near future to make it a still more valuable factor in extending the Edison business.

THE ADVANCE LIST OF MAY RECORDS APPEARS ON PAGE 2.

# NEW EDISON GOLD MOULDED RECORDS. ADVANCE LIST FOR MAY, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **April 27th**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their places of business, or be re-shipped to Dealers before 8 A. M. on April 27th.** Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before **April 27th.** 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 and complete shipment when Jobbers' stock is received.

- 9530 The Mill in the Forest (*Eilenberg*) Edison Concert Band  
*A descriptive instrumental selection. The old mill imitation is a feature.*
- 9531 Poor John (*Pether*) Ada Jones  
*Vesta Victoria's great comic song success—greater than her "Waiting at the Church," judging from the way all New York is humming it.*
- 9532 While I Have You (*Seamans*) Irving Gillette  
*A sentimental ballad somewhat out of the popular class.*
- 9533 Good-a-Bye John Medley (*Original*) Albert Benzler  
*Xylophone solo introducing "Good-a-bye, John," "Somebody's Waiting for You," "Captain Baby Bunting" and "Ida-Ho."*
- 9534 I've Told His Missus All About Him (*Tate*) Helen Trix  
*A sequel to "Waiting at the Church," as sung by Vesta Victoria. Miss Trix gives a fine performance of the song.*
- 9535 Oh! Mister Brown (*Von Tilzer*) Arthur Collins  
*Sterling and Von Tilzer's new coon song hit.*
- 9536 Something for Jesus (*Lowry*) Anthony & Harrison  
*A sacred selection.*
- 9537 The Thunderer March (*Sousa*) Edison Military Band  
*One of John Phillip Sousa's earlier successes.*
- 9538 No Wedding Bells for Me (*Furth*) Bob Roberts  
*A comic song on the subject of marriage from a bachelor's point of view.*
- 9539 Nobody's Little Girl (*Morse*) Byron G. Harlan  
*A pathetic song of the kind to which Mr. Harlan's voice is so well suited.*
- 9540 Flanagan On a Farm (*Original*) Steve Porter  
*Another Flanagan vaudeville specialty.*
- 9541 Dixie (*Emmett-Ecke*) Edison Symphony Orchestra  
*A special arrangement for our record.*
- 9542 'Neath the Old Acorn Tree, Sweet Estelle (*Helf*) Harry Anthony  
*A beautiful new sentimental ballad.*
- 9543 That Welcome on the Mat Ain't Meant For Me (*Edwards*) Collins & Harlan  
*A coon male duet with a fine swing to the melody.*
- 9544 When You Know You're Not Forgotten By the Girl You Can't Forget (*Helf*) Frank C. Stanley.  
*A waltz song of exceptional interest.*
- 9545 Fanella—Intermezzo (*Keiser*) Edison Concert Band  
*A new instrumental concert selection.*
- 9546 The Last Rose of Summer (*Flotow*) Edith Helena  
*A delightful soprano record of the ever popular song.*
- 9547 San Antonio (*Van Alstyne*) Billy Murray & Chorus  
*The new cowboy song that became popular so quickly.*
- 9548 Let Me Hear the Band Play, "The Girl I Left Behind" (*Casey*) Frederick H. Potter.  
*A stirring march song.*
- 9549 Love's Serenade (*F. V. Blon*) Edison Venetian Trio  
*Another beautiful and dreamy selection played by the violin, flute and harp.*
- 9550 Stand Up For Jesus (*Webb*) Edison Mixed Quartette  
*This sacred selection is too well known to call for description.*
- 9551 Ask Me Not (*Cobb and Edwards*) Will F. Denny  
*A laugh-provoking song of a topical character.*
- 9552 Meet Me Down At the Corner (*Original*) Ada Jones & Len Spencer  
*A crisp Irish dialect vaudeville sketch. Miss Jones sings the popular Irish song, "Meet Me Down At the Corner." (Hoyt.)*
- 9553 Georgia Sunset (*Brown*) Edison Military Band  
*This lively instrumental sketch is described as "A Southern Tone-poem."*

Edison Gold Moulded Records are made only in Standard Sizes. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.

**DINNER TO MR. EDISON.**

The entire civilized world knows Thomas A. Edison for his achievements and for his great contributions to the welfare of mankind. To millions of people his name is almost a household word. Probably the career of no man living to-day is better known than that of Edison. Several thousands of persons have met him personally, but the men who know him in his everyday working life are few. They are confined to those engaged in his laboratory work and the men whose duties as officers and department managers of the various Edison companies bring them in contact with him. These men know him for all that the outside world does and for many other things that to them are an inestimable privilege. They know him as the man who esteems those who are loyal to his interests, who can and will work, who do things and who "make good." They know his kindly eye, his winning smile, his willingness to meet and listen to them. They know him as one who would rather meet them as man to man than receive the homage of kings. To know Mr. Edison in this manner must, therefore, be our apology to the Edison Phonograph trade for this article about ourselves. We would not publish it did we not feel so deeply honored by our association with him.

As all the world knows, Mr. Edison reached his sixtieth birthday on February 11th. In honor of the event an informal dinner was tendered to him at the Krueger Auditorium, Newark by the officials and department heads of the Edison Companies. Knowing that the more democratic the affair was the better pleased he would be, no attempt was made to arrange a formal banquet. The affair was a simple beefsteak dinner and was attended only by those identified with his interests.

Mr. Edison was among the first to arrive. A red rose adorned his coat and he declared that he felt no older than a man of thirty years. He was the only guest. His hosts were the following: William E. Gilmore, President and General Manager of the National Phonograph Co. and the executive head of the other Edison Companies; Alphonse Westee, Secretary; C. H. Wilson, General Manager of sales of National Phonograph Co.; Frank K. Dolbeer, Credit Manager of all companies; William Pezler and John E. Helm of the Legal Department; Peter Weber, Superintendent; Walter Stevens, Manager Foreign Department; L. C. McChesney, Advertising Manager; A. T. Moore, Manager Kinetograph Department; William M. Brodie, Manager Battery Department; F. A. Burnham, Jr., Sales Manager Bates

Manufacturing Co.; Nelson C. Durand, Manager Commercial Department; Walter H. Miller, Manager, and W. H. A. Cronkhite, Critic of the Recording Department; J. H. Moran, Manager Purchasing Department; H. F. Miller, Cashier; A. M. Hird, Order Clerk; E. F. Aiken, Assistant Superintendent; A. C. Ireton, Assistant Sales Manager National Phonograph Co.; C. S. Osborne, Assistant Credit Manager; R. B. Bachman, Laboratory Superintendent; Fred Ott, Assistant to Mr. Edison; H. I. Moyer, Engineer of concrete construction, William Bee, Sales Manager Edison Storage Battery Co.

Three hours of jollity and good fellowship followed the dinner. Stories were told by Mr. Edison, Mr. Gilmore, Mr. Moore and others, all of these being of a reminiscent character. Byron G. Harlan, Arthur Collins, Billy Murray and Steve Porter sang solos; Mr. Collins and Mr. Harlan sang duets and all sang quartettes. Mr. Porter gave some of his Flanagan recitations. Eugene Jaudas played violin solos. Mr. Frantzen played piano solos and accompanied the singers. The surprise of the evening was the singing of two parodies, in which Mr. Edison, Mr. Gilmore and various of their assistants were referred to in a manner that provoked much merriment. One of these was sung by the quartette to the tune of "Everybody Works but Father." This was the contribution of W. H. Miller. The other was sung by Mr. Collins and Mr. Harlan to the air of "Arrah Wanna," the words being "composed" by Messrs. Cronkhite and Hird. We print the words of both below, again apologizing for the personal equation:

(Tune: "Everybody Works But Father.")

A man who liked work came to our town, a wonder, you all know.  
His name is Thomas Edison, full of push and go.  
He hired a lot of farmers, see them all around;  
Ask him what he pays them for, and you'll never hear a sound.

**CHORUS.**

Nobody works but the old man,  
He's at it all night long,  
Tinkering with experiments  
Until the break of dawn.  
Gilmore just gives orders,  
Weber does the same,  
Nobody works but the old man,  
Ain't that an awful shame.

There was a time when Edison would give no room to work,  
He'd only build a lot of shacks, no wonder we did shirk.  
But now it is quite the reverse, new buildings are so nobby,  
The chances are he'll never stop, cement buildings are his hobby.

He's always, always at it, it's a wonder he ain't dead,  
With only five hours sleep at night, so it has been said,  
But if this sleep is not enough and of the proper kind.  
He takes more in the day-time, but we're all blind.

He's working on a battery, perfect it soon will  
be,  
He's trying every kind of dope to get electricity,  
We'll put them in your autos and send Gilmore  
the bill;  
If they can't climb up the steepest grade,  
Just watch them go down hill.

(Tune: "Arrah Wanna.")

At the factory in West Orange, seated in his  
chair,  
You can find the chief "Heap Big Smoke" tear-  
ing out his hair.  
Each day comes little Westee with a segar fine,  
Cries the Boss in accents frenzied, "Can't you  
read that sign?"

CHORUS.

Mr. Gilmore, Mr. Gilmore, we are proud of you,  
You are tried and true,  
You will never fret and stew.  
In an office built of concrete strong,  
You could make your henchmen smile,  
If you'd only set us rules to let us smoke a  
little while.

At his desk he ponders deeply, letters by the  
score,  
Mr. Gilmore, gen'ral manager, gee, but he gets  
sore,  
In comes Walter Stevens with an armful of old  
truck,  
Walter says, can you see me now, I can't go on,  
I'm stuck.

CHORUS.

Mr. Gilmore, Mr. Gilmore, up in the air you go,  
It is hard we know,  
Your job is a peach, oh, oh,  
In a year or two your golden locks  
All white will brightly shine,  
Then the 5:10 train boys, come in late boys,  
may work overtime.

When you run a great big factory, you must  
have the dough,  
Mr. Gilmore, heap much big chief, knows that it  
is so,  
The Jobbers to the Waldorf came, from far  
and near did hike,  
F. K. Dolbeer said to them, you may go as far  
as you like.

CHORUS.

Mr. Gilmore, the Committee, did their work up  
fine,  
At the bar on time,  
Didn't wait to get a shine,  
They set the guests a lively pace,  
In booze there was a boom,  
Cocktails plenty, then said gently, charge it to  
the room.

Wilson, Dolbeer, Weber, Pelzer, Walter Miller,  
too,  
Cronkhite, Hird and Len McChesney put it up  
to you;  
Shall we list the latest balled, "Pedro and the  
Monk?"  
Comes your answer, short and heated, "No!  
that thing is punk."

CHORUS.

Mr. Gilmore, Mr. Gilmore, we're surprised at  
you,  
We thought it would do,  
It should sell a few, and when you  
Found the sales reached fifty-two  
Said with a smile so bland,  
"It's the worst thing, but the rank thing sells  
to beat the band."

## NEW QUARTERS FOR MEXICO CITY BRANCH.

On account of its rapidly increasing busi-  
ness, our Mexican Company, located in Mexico  
City, have found it necessary to procure  
much larger accommodations, to successfully  
handle its trade in the Republic of Mexico.  
We have, for several years, enjoyed a large

Mexican business, and, until the early part of  
last year, this was handled by our Foreign De-  
partment at Union Square, New York. Be-  
lieving, however, that a much larger trade  
could be secured by direct representation,  
and following out the policy of extending our  
business in foreign territory, a company was  
organized (the Mexican National Phono-  
graph Company), and Rafael Cabañas was  
appointed Manager. Immediately this com-  
pany was organized, quarters which were  
thought ample to meet their requirements were  
secured at Calle Prolongación del Cinco de  
Mayo, 67-77 Mexico, D. F.

After the lapse of a few months, however,  
it was realized that the accommodations at the  
address above given were inadequate to care  
for their constantly increasing trade, and  
the matter of securing larger and more com-  
modious quarters was given careful attention.  
A thorough canvass of the City of Mexico re-  
sulted in our people securing the greater part  
of a large building on one of the main  
thoroughfares of the city, No. 117 Avenida  
Oriente. The several floors will be utilized  
for office, exhibition, stock, packing and ship-  
ping rooms, and with this increased space,  
our Mexican Company will be enabled to car-  
ry a much larger stock, and more successfully  
meet the requirements of their constantly  
growing trade.

## MARCH ADVERTISING.

The March advertising of this company  
again comprises two full pages in most of the  
monthly magazines of national circulation and  
similar double space in the weeklies like  
Collier's and the Saturday Evening Post. The  
Phonograph copy is another of the silhouette  
series. The Record copy gives the list of  
March Records. It is reprinted on page 15  
of this issue. This advertising is making Edi-  
son's business greater every day and the Deal-  
er who is letting people in his locality know  
that he represents the Edison Phonograph is  
also getting a lot of good from it. This  
national advertising is making it easier every  
day to sell Edison Phonographs and Records.

## A CONVERT WITH ONE HEARING.

Here is an incident which will of itself show  
the high regard in which the Edison Gold-  
Moulded Records are held. A customer in our  
store selected twelve Records for a disc ma-  
chine and stopped to listen to an Edison ma-  
chine which was being played for a lady pur-  
chaser. So great was the impression created  
by the Edison Records that he returned the  
disc records at once. The next day he pur-  
chased a Edison Home machine and three  
dozen Records. As he left with his purchase  
he remarked, "I will never play that disc ma-  
chine again.—*Wolfe Music House, Perth  
Amboy, N. J.*

**AMONG THE JOBBERS.**

Kohler & Chase, Edison Jobbers at Oakland, Cal., have opened a jobbing branch at Seattle, Wash. They placed the same initial order as now required from all Jobbers, whether already in the business or not.

The Regina Company, of 41 Union square, New York City, have become Edison Jobbers, having bought the Edison jobbing business of Sol Bloom, of 3 East 42d street.

A. O. Petit, Edison Jobber at Newark, N. J., who for several years has been located at New and Halsey streets, has just moved to 57 Halsey street, about 100 feet north of his former location. At the new number he is occupying an entire building and has more than double the space afforded by the old quarters. He will continue his branch store at 12 New street.

William Ross, head of the firm of W. H. Ross & Son, Edison Jobbers at Portland, Maine, died at his home in that city on February 12th. The business will be continued under the same firm name, with Frederick Smith as manager. Mr. Smith has been a member of the firm and manager for some time.

Visiting Jobbers at our New York office during February were the following: Harry Weymann, H. A. Weymann & Son, Philadelphia; Mr. Shields, Denver Dry Goods Co., Denver Colo.; W. O. Pardee, Pardee-El-lenberger Co., New Haven, Conn.; Mr. Coleman, R. S. Williams Co., Toronto, Canada; Mr. Willys, Elmira Arms Co., Elmira, N. Y. and Chas. Andrews, Boston Cycle and Sundry Co., Boston.

**PERSONAL.**

F. K. Dolbeer, Credit Manager of the National Phonograph Company, left on February 13th for a two weeks business trip in the South and West.

Mr. and Mrs. Thomas A. Edison and family left on February 25th for their annual visit to Mr. Edison's Florida plantation. They will be absent about six weeks.

**CUT-OUT FOREIGN RECORD.**

Notice is hereby given that we have no more moulds or masters for the following selection: No. 12158, "Toros de Punta Zanga," Spanish song by Vargas. When the present stock of this selection is exhausted it will be put on the cutout list and omitted from the next edition of the Foreign Record Catalogue.

"If this Phonograph business keeps on growing, we will have to buy a warehouse in which to transact it."—*Extract from letter from Lyon & Healy, Chicago.*

**ABOUT ORDERS.**

Our Sales Department has in its possession an order for 161 records which it has not been able to identify. It was received at our factory in Orange on February 6th. It was made out on regular Record order sheets, but bore neither name, date or location. Unless this meets the eyes of the firm sending the order, or an inquiry is made as to why it has not been filled, no attention can be paid to it. Jobbers and Dealers cannot be too careful in signing all orders, for an instance like the above causes much annoyance and trouble. The trade should also have in mind that all orders should be sent to our New York office. They are then acknowledged, approved and forwarded to Orange. To send them direct to Orange causes a loss of time and not a gain, for they are sent to the New York office to be put through in the usual way, before getting any attention at the factory.

**NO. 9366 CUT FROM STOCK.**

The trade is hereby advised that no more orders will be filled for Record No. 9366, "Simple Confession," a violoncello solo by Hans Kronold. It will, however, be continued in the Record catalogue for some time so that the trade may dispose of any supply that may be in stock.

**I. C. S. TO THE RESCUE.**

During the latter part of January an old man wandered into Waterloo, Iowa, speaking a language that none could understand. After every means at hand failed to discover what the old man's words were meant to convey, the local agent of the International Correspondence Schools took up the case. He had the old fellow tell his wants into a Phonograph and the record was forwarded to the Home Office of the International Correspondence Schools at Scranton, Pa. Prof. Lamaze, after some trouble, discovered that the tongue was a dialect of the Hungarian language, spoken by a people called Horvarts who dwell in a forest district in Austria. The old man gave his name as Theodore Yoleb; his home as Buchdvna, Austria. It is now proposed that the Chief of Police of the town of Waterloo send to the I. C. S. the questions that he wishes to ask the old man. These will be translated on a Phonograph record by the Schools into this peculiar form of Hungarian dialect. The Phonograph record will then be sent to Waterloo and the questions that it bears spoken to the old man. The latter will answer these questions on another record, which will be sent to the Schools to be again translated into English and the result sent back to Waterloo. In the most unique manner of interpretation, it is expected that a satisfactory disposition will be made of the old man.

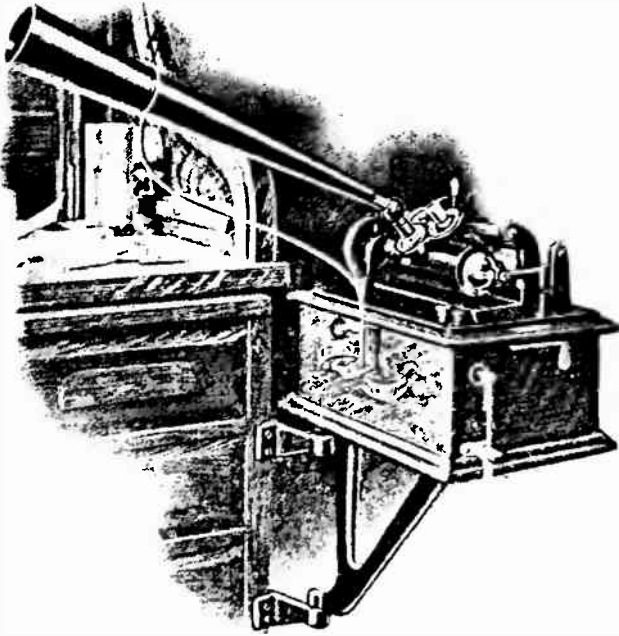
## INVITATION

To Jobbers and Dealers who wish to visit the next  
NATIONAL BUSINESS SHOW, CHICAGO, MARCH  
17-23.

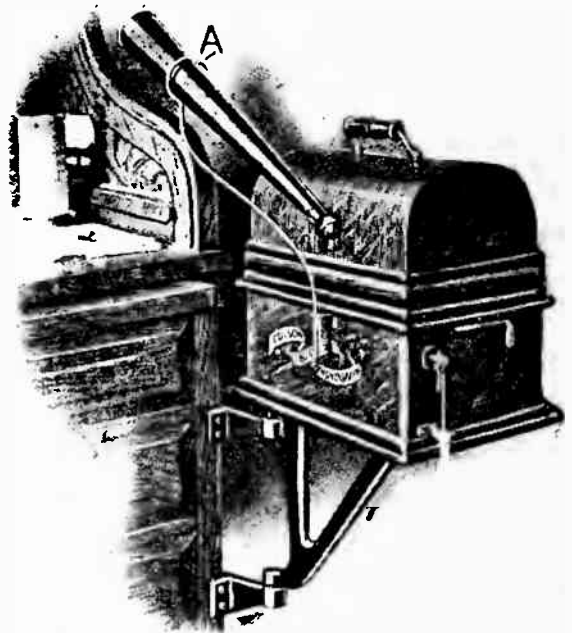
All the up-to-date devices of the Commercial Department will be shown at this Annual Show in the Coliseum, Chicago. Two large spaces will be filled with men and women demonstrating the operation of the Edison Commercial System. The history of the Phonograph will be illustrated from the original models of 1877 to the perfected voice writing machine of 1907. A lucky chance also gives us an old portrait of Mr. Edison taken just as he finished the improved machine of '88.

Our Chicago office is 304 Wabash avenue. Write or call on them if you want tickets, hotel accommodation reserved, or any favors after you arrive in Chicago.

## THE 1907 MODEL OF THE EDISON BUSINESS PHONOGRAPH.



READY FOR USE.



NOT IN USE.

PUBLISHERS OF MUSIC IN MAY, 1907,  
LIST.

The publishers of the compositions made for our May list of records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers:

- 9530 The Mill in the Forest—Carl Fischer, 6 Fourth avenue, New York.
- 9531 Poor John!—Francis, Day & Hunter, 14 W. 30th street, New York.
- 9532 While I Have You—Jos. W. Stern & Co., 34 E. 21st street, N. Y.
- 9534 I've Told His Missus All About Him—Francis, Day & Hunter, 14 W. 30th street, N. Y.
- 9535 Oh! Mister Brown—Harry Von Tilzer Pub. Co., 37 W. 28th street, New York.
- 9537 The Thunderer March. Harry Coleman, Philadelphia.
- 9538 No Wedding Bells for Me—Maurice Shapiro, 1416 Broadway, New York.
- 9538 Nobody's Little Girl—F. B. Haviland Pub. Co., 125 W. 37th street, New York.
- 9542 'Neath the Old Acorn Tree, Sweet Estelle—Helf & Hager, 48 W. 28th street, New York.
- 9543 That Welcome on the Mat Ain't Meant For Me—Gus Edwards Music Pub. Co., 1512 Broadway, New York.

- 9544 When You Know You're Not Forgotten. By the Girl You Can't Forget—Helf & Hager, New York.
- 9545 Fanella—Helf & Hager, New York.
- 9547 San Antonio—Jerome H. Remick & Co., 45 W. 28th street, New York.
- 9548 Let Me Hear the Band Play, "The Girl I Left Behind"—Jos. W. Stern & Co., New York.
- 9551 Ask Me Not—Gus Edwards Music Pub. Co., New York.
- 9553 Georgia Sunset—Lyon & Healy, Chicago.

## PRINTED MATTER.

Beginning with the April issue, the monthly Record supplement will consist of four pages. This increase in size is made for the purpose of adding more matter of a descriptive character to the new Records. The title page will be printed in two colors as before and the fourth page will be given up to a reprint of the selections of the previous month. It will be a more useful form than before for the sale of Records, and we hope that the trade will see that every Phonograph owner gets one every month.



## ADVANCE LIST EDISON GRAND OPERA RECORDS.

SUPPLEMENT No. 6, MAY, 1907.

**T**HE five Grand Opera Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **April 27th, 1907**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their place of business, or be re-shipped to Dealers before 8 A. M. on April 27th.** Supplements will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before **April 27th.** Jobbers are required to place orders for these Grand Opera Records on or before **March 10th, 1907.** Dealers should place orders for these with Jobbers before **March 10th** to insure prompt and complete shipment when Jobbers' stock is received.

- |   |   |                  |
|---|---|------------------|
| B. 46—"Tarantella"  |   | <i>Rossini</i>   |
|   | By GIUSEPPE CAMPANARI, Baritone.<br><i>Sung in Italian, Orchestra accompaniment</i> |                  |
| B. 47—"L'Air des Fleurs" de Siebel ("Siebel's Flower Song") "Faust"                                   |   | <i>Gounod</i>    |
|   | By MME. JACOBY, Contralto.<br><i>Sung in French, Orchestra accompaniment.</i>       |                  |
| B. 48—"In diesen heil'gen Hallen" ("Within these Sacred Halls") "Die Zauberflöte" ("The Magic Flute") |   | <i>Mozart</i>    |
|   | By ROBERT BLASS, Basso.<br><i>Sung in German, Orchestra accompaniment</i>           |                  |
| B. 49—"O Paradiso in terra" ("O Paradise on Earth") "L'Africaine"                                     |   | <i>Meyerbeer</i> |
|   | By FLORENCIO CONSTANTINO, Tenor.<br><i>Sung in Italian, Orchestra accompaniment</i> |                  |
| B. 50—"A tanto amor" ("To so Much Love") "La Favorita"  |   | <i>Donizetti</i> |
|   | By MARIO ANCONA, Baritone.<br><i>Sung in Italian, Orchestra accompaniment</i>       |                  |

## TO THE TRADE

The above Advance List of Edison Grand Opera Records, Supplement No. 6, comprises five new selections, four being from well-known operas. Three are sung in Italian, one in French and one in German.

The names of two new artists appear in this list, Robert Blass, basso, and Giuseppe Campanari, baritone. Mr. Blass is a member of the Metropolitan Opera House, New York City. He sings in German and Mr. Campanari in Italian. The latter sang in the Metropolitan Opera House for five years and is now engaged in concert work in this country. Both are artists of high rank.

Prior to a year ago, many requests were received from the trade for a series of really first class grand opera records, sung by high grade artists in their own languages. The National Phonograph Company has now supplied the demand. Its list of Edison Grand Opera Records comprises fifty selections from the leading operas, sung by artists of world-wide reputation.

Now, are you doing your share in letting the public know about them? Are you carrying a stock and are you doing what you can to push their sale? Are you in a position to fill orders for them after we have created a demand by advertising?

Edison Grand Opera Records are an unqualified success from every standpoint, but we want them to be even more successful. We want every dealer to put in a stock and then go after the patronage of the people in his city or town who demand the music of the great composers.

Supplement No. 5, issued in February contained a complete list of the forty-five Edison Grand Opera Records issued to that time. Get some of these from your Jobber, together with a supply of supplement No. 6, and put both in the hands of some of your best people.

NATIONAL PHONOGRAPH CO.

## TWO USEFUL LISTS.

Emile Garnier, an Edison Dealer at 1601 N. Robertson street, New Orleans, La., issues two lists of much interest to the Phonograph trade. One is a monthly catalogue giving the numbers and titles of every talking machine Record made in this country, no matter by

whom manufactured. It is kept corrected from month to month. It is sold by subscription at three dollars a year. The other is a list of about 600 popular songs, of which Mr. Garnier supplies printed copies of the words for five cents each. These are printed to supply the demand of hundreds of talking machine owners who want the words but will not pay the price of sheet music.

### COMMENTS ON EDISON GOLD MOULDED RECORDS FOR MAY, 1907.

The owner of an Edison Phonograph who cannot find a number of selections in the May list of Edison Gold Moulded Records to suit his or her taste will be hard to please. There is something here for everybody; something for every mood. Two new Edison artists are introduced, Miss Edith Helena, soprano, and Frederick H. Potter, tenor. Both are heard to excellent advantage. Two of Vesta Victoria's famous songs are given by Miss Jones and Miss Trix. The Edison Venetian Trio has another artistic violin, flute and harp trio. So widespread has been the popularity of the monthly sacred numbers that two are again included in the May list. The comedy element is especially strong this month, the list including eight funny ones. Mr. Denny sings another of his old time rapid-fire mirth provokers. The other fun makers are Arthur Collins, Bob Roberts, Ada Jones, Helen Trix, Steve Porter, Len Spencer and Billy Murray.

No. 9530, "The Mill in the Forest," by the Edison Concert Band, is a descriptive instrumental selection of wide popularity. Composed by R. Eilenberg. The old mill imitation is one of the features of the Record. The entire rendition is fine.

No. 9531, "Poor John," by Ada Jones, has many points of similarity with "Waiting at the Church," admittedly one of the greatest song successes of recent years. It was written by the same people: Henry E. Pether and Fred W. Leigh; is being sung with equal success by Vesta Victoria; has an air that is quite catchy; a humor fully infectious, and our Record of it is made by Miss Jones, whose rendition of "Waiting at the Church" did much to spread the popularity of the song. "Poor John" is what his mother said when he brought his future wife home on a visit. This remark followed a most searching looking over of the girl by the mother. The chorus tells the story:

John took me round to see his mother! his mother!  
his mother!  
And while he introduced us to each other,  
She weigh'd up ev'rything that I had on.  
She put me thru' a cross-examination,  
I fairly boiled with aggravation.  
Then she shook her head,  
Looked at me and said: "Poor John! Poor John!"

The Record is made with orchestra accompaniment.

No. 9532, "While I Have You," by Irving Gillette, is a new sentimental song of the better class. The words and music are by Frances S. Seamans. The air is more than usually attractive and the words are above the average as the following chorus in it will show:

I used to love the roses  
And pretty violets blue.  
My heart was true to the daisies, too.  
And ev'ry flow'r that grew.  
Your cheeks are now my roses,  
Yours eyes the violets blue.  
So why should I sigh if the flow'rs all die  
While I have you.

Mr. Gillette sings with orchestra accompaniment.

No. 9533, "Good-a-Bye John Medley," is a xylophone solo by the versatile Albert Benzler, whose work is ever that of the real musician, whether playing the piano, bells or xylophone, or taking part in the orchestra or band. This medley is made up of four songs of recent popularity as follows: "Good-a-Bye, John," (Record No. 9463); "Somebody's Waiting for You," (Record No. 9476); "Captain Baby Bunting," (Record No. 9508), and "Ida-Ho," (Record No. 9520).

No. 9534, "I've Told His Missus All About Him," by Helen Trix, is another of Vesta Victoria's song hits and a sequel to "Waiting at the Church." The latter song tells of a girl who made all arrangements to be married and was waiting at the church when her intended sent around a note, stating that he could not marry her because his wife wouldn't let him. The sequel relates how the "upset" girl got "quits" with Obadiah by visiting his wife and telling her all about his perfidy. The "missus" hears the story with much sympathy and promises to "lay on hands" when he comes home. As they part Mrs. Binks shows her large, fine twins, at which the visitor exclaims: "I've been unlucky, or they might have both been mine." Miss Victoria is making such a success with this song that it would not be surprising if it achieved a popularity equal to "Waiting at the Church." It has a catchy air and the words are funny. Miss Trix's singing is an almost perfect imitation of Miss Victoria's stage rendition. The Record is made with orchestra accompaniment. James W. Tate wrote the music and John P. Harrington the words of this new song.

No. 9535, "Oh! Mr. Brown!" is the solo contribution for the month of Arthur Collins. When Harry Von Tilzer and Andrew Sterling write the words and music of a coon song, and Arthur Collins sings it, all the ingredients are at hand for a successful Record. This song is fully equal to the best coon song efforts of these composers, a statement that means much when their many clever songs are considered. Mr. Collins sings it for our Record with the skill that has made him famous as an interpreter of coon songs.

No. 9536, "Something for Jesus," is a sacred selection by Anthony and Harrison. Robert Lowry wrote the music and S. D. Phelps the words of this well-known hymn. Our Record has been made in a most artistic manner by Messrs. Anthony and Harrison, whose sacred selections have endeared them to all admirers of church music. They sing with orchestra accompaniment.

No. 9537, "Thunderer March" by the Edison Military Band, is still another of John Phillip Sousa's popular marches and played for our Record with as much dash and vim as if the March King's own organization was playing it. The series of Mr. Sousa's marches made recently on Edison Records has awakened a new interest in his work.

No. 9538, "No Wedding Bells for Me," is a bachelor song by Bob Roberts. Three verses and three choruses of a most comical song are given. The words and music fit Mr. Roberts like a glove. Had the song been written for his use only it could not have been more successful. Since each verse and each of the cho-

ruses are different, the singer gives six reasons why he will not marry. No one fond of a funny Record will fail to get this one. Seymour Furth wrote the music and E. P. Moran and Will A. Heelan the words.

No. 9539, "Nobody's Little Girl," is a touching song by Byron G. Harlan. When Theodore Morse and Jack Drislane collaborate in writing the words and music of a song, it may be depended upon to possess more than ordinary merit and attractiveness. Such is their latest effort. Mr. Morse has fitted Mr. Drislane's pathetic words with an air that will at once please all lovers of songs of this kind. Mr. Harlan, with the assistance of the orchestra, sings the selection in a manner that must meet the approval of its composers, as it certainly will his army of Phonographic friends.

No. 9540, "Flanagan On a Farm," is an Irish vaudeville selection by Steve Porter. After singing a ditty on the joys of the farmer's life, Flanagan tells how he once took a job on a farm. He arrived at four o'clock in the morning. He ate a fine breakfast and got up perfectly satisfied. The farmer urged him to sit down again and eat his dinner, which he did. He was then invited to eat his supper. To his great surprise he disposed of another big meal. The farmer then said, "Now that you have had your breakfast, your dinner and your supper, you can go out in the field and work all day without stopping." But Flanagan was "on to him" and declared that he always went to bed after supper.

No. 9541, "Dixie," by the Edison Symphony Orchestra, is the famous song of the South so dear to the hearts of the American people. Next to our national anthems, no song is more popular. Whether played in the North, South, East or West, it never fails to evoke enthusiasm and applause. It awakens tender memories in the breast of the Southerner, and brings to the men of the North, of the East and of the West a realization that, no matter what our past differences may have been, we are to-day one nation and one people; brothers, not foes. Our Record of "Dixie" is a special arrangement by Leader Ecke and a number of appropriate effects are introduced.

No. 9542, "'Neath the Old Acorn Tree, Sweet Estelle," by Harry Anthony is a new beautiful sentimental ballad by J. Fred Helf, the composer of many delightful songs. The words are by C. M. Denison. Although not by the same composer, this song reminds one of "In the Shade of the Old Apple Tree," and it will not be surprising if it duplicates the success of the latter ballad. Mr. Anthony excels himself in his interpretation of the song. He sings with orchestra accompaniment.

No. 9543, "That Welcome on the Mat Ain't Meant for Me," is a coon duet by Collins and Harlan. Salamanda Jones was a bones artist with a colored show, which went broke at Kokomo. Samanda dug both feet in the snow and humming "Homeward ho", he beat it back to Hackensack. Reaching his shack he was greatly pleased at reading the word "Welcome" on the rubber mat. A glance inside, however, caused him to realize that "Welcome" was not his password, for he exclaimed:

"Somebody's hat is a-hanging on the rack  
Where my hat used to be;  
Somebody's face is a-flirting with that fork  
That use to be a-feeding me;  
Somebody's there a-sugaring up her tea.  
Somebody's saying 'two lumps, love, or three';  
Well I dont have to put on any glasses to see  
'That welcome on the mat ain't meant for me."

Messrs. Collins and Harlan sing with orchestra accompaniment.

No. 9544, "When You Know You're not Forgotten by the Girl You Can't Forget," by Frank C. Stanley, is a waltz song of exceptional interest by Fred Helf (music) and Ed. Gardenier (words). The pretty sentiment in the story is enhanced by a musical setting full of character. Mr. Stanley's fine baritone voice is heard to splendid advantage. The Record is made with orchestra accompaniment.

No. 9545, "Fanella--Intermezzo," by the Edison Concert Band, is a new instrumental selection of unusual attractiveness from a musical standpoint. It has been taken up by many musical organizations. It is appearing in band programmes everywhere and will undoubtedly be much heard in the coming summer. Its composer is Robert A. Keiser.

No. 9546, "Last Rose of Summer," by Edith Helena, is a delightful soprano Record of this ever popular song, in which is introduced as a special feature, the brilliant high note finish which has earned for Miss Helena a world-wide fame. Miss Helena is an English singer possessing an especially fine voice for Record making. To say that Flotow wrote this ballad is to state a fact universally known. Miss Helena sings with orchestra accompaniment.

No. 9547, "San Antonio," by Billy Murray and chorus, in a new cowboy song, by Egbert Van Alstyne (music) and Harry Williams (words) that has rapidly achieved popularity from coast to coast. As a Record it is exceptionally entertaining and tuneful. The Edison Male Quartette assists Mr. Murray in the chorus.

No. 9548, "Let Me Hear the Band Play 'The Girl I Left Behind,'" by Frederick H. Potter, is a stirring march song, the subject of which is a wounded trooper's last request to "see Old Glory waving" and hear the band play "The Girl I Left Behind." This Record introduces a new tenor singer in Mr. Potter, although he has made over one or two catalogue selections sung originally by other artists. He has a fine tenor voice and promises to be an excellent addition to the corps of Edison artists.

No. 9549, "Love's Serenade," is another selection by the Edison Venetian Trio. The trio for violin, flute and harp (No. 9485, "Memories of Home") put out in the March list met with a most cordial reception at the hands of music lovers, and requests for others of the same character were made at once. "Love's Serenade" is by special arrangement of F. von Blon's composition of that name. It is a delightful selection and is exquisitely played by the Edison Venetian Trio. The members of the trio are Charles Schuetze, harp; Eugene C. Rose, flute, and Eugene Jaudas, violin.

No. 9550, "Stand Up for Jesus" by the Edison Mixed Quartette, is an unaccompanied rendition of this widely sung hymn by G. J. Webb (music) and G. Duffield (words). Mixed quartettes have been found by churches generally to be ideal combinations for sacred music. That this is so is shown by the Records being made by the Edison Mixed Quartette. No more satisfactory Records of hymns could be imagined.

No. 9551, "Ask Me Not," by Will F. Denny, is a comic song by Cobb and Edwards and is one of those topical compositions with which Mr. Denny has been prominently identified in the past. It is written to be sung in race-horse time, and keeps its hearers on the *qui vive* to catch the story. It tells of the things wifey does from time to time, but why she does them is met with:

Ask me not, ask me not, ask me not I pray,  
 All I know this is so and happens every day.  
 Take my wife, take my life, kill me on the spot!  
 But why she does just what she does,  
 Oh! ask me, ask me not!

No. 9552. "Meet Me Down at the Corner," by Ada Jones and Len Spencer, is a vaudeville sketch of that part of the love-making of Kitty Carney and Barney McCue which leads up to Barney's proposal and acceptance. The sketch opens with Kitty singing of her disappointment at Barney's delay in keeping his appointment. A messenger boy enters with a note from Barney, but before she can read it Barney appears in person. Barney is apologetic and loving; Kitty is inclined to scold and find fault because of the delayed appointment. Barney urges her to read his note. It proves to be a proposal and Kitty sings it. Barney presses her for a reply and gets it in this manner: "Well, all I can say is, I think it's about time." Miss Jones' solo parts are a verse and a chorus of a new song; "Meet Me Down at the Corner," by Harry Hoyt (music) and Will Cobb (words). The singing has an orchestra accompaniment.

No. 9553, "Georgia Sunset," by the Edison Military Band, is a lively instrumental selection composed by Albert W. Brown, who describes it as "a Southern tone-poem." A banjo is heard in one of the strains. The whole melody is suggestive of the sunny South.

[The funny advertisement of a Boston Edison Jobber.]



Round the horn  
 with Edison, a delightful voyage—  
 sail into our Phonograph depart-  
 ment and hear the latest records.

Phonographs, \$10 to \$50.  
 Edison Records, 35c each.  
 Wholesale and retail.

**Iver Johnson's** Sporting Goods Co.  
 163 Washington St.

### JOBBER'S NEW BUILDING.

James K. O'Dea, Edison Jobber at Paterson, N. J., recently began the erection of a handsome new building at 115 Ellison street, adjoining his present quarters, and the Paterson *Evening News* made Mr. O'Dea the subject of an interesting sketch, part of which follows:

"It was while engaged in the dry goods store that Mr. O'Dea became interested in Phonographs and as a side line handled a few samples. This was when his father severed his connection from the firm of Brown & O'Dea and opened a store for himself on Market street near Railroad avenue. Here it was that the subject of this sketch branched out as a Phonograph and Record merchant, and by strict attention to business built up a nice trade. When the fire of Feb. 1902, destroyed most of the business section of the city, Mr. O'Dea determined to enter into the Phonograph business for himself and as a consequence rented his present quarters, 117 Ellison street, and began catering to the patrons of Edison's invention, the Phonograph and Records.

"Mr. O'Dea proudly boasts of the fact that the building he occupies was the first one erected after the fire and points with pride to the foundation of his own new structure.

"The new building will be two stories high and will be built of white brick and terra cotta with the frontage arranged to conform with modern ideas and fire protection throughout. It will cost in the neighborhood of \$10,000 and when completed will be a credit to the city. The first floor will be devoted to Mr. O'Dea's business, while the second floor will be set aside for offices. A new feature of the store will be the erection of private booths for the demonstration of Phonographs and Records."

### D. S. JOHNSTON CO. TO BUILD.

[From the Seattle Sunday Times, February 3, 1907.]

The D. S. Johnston & Co., the largest dealers in pianos and organs on the Coast, are to build a beautiful seven-story structure at the northwest corner of Third avenue and University street. The present quarters of the D. S. Johnston Co., at 903 Second avenue, have for several years been far too small and unsatisfactory to permit of the proper display of the instruments for which the firm are factory agents.

The structure will be seven stories high from the Third avenue level, but will actually contain nine and one-half floors counting the basement, a sub-basement and a mezzanine floor. The building will occupy a sixty-foot front on Third avenue and seventy-one feet on University street.

The basement and sub-basement will contain a thoroughly complete piano repair department.

The main floor will permit of 150 feet of plate glass, which will allow a beautiful display of pianola-pianos, talking machines, etc. In addition, four large piano parlors will be partitioned off, each being independent of the other and sound proof.

On the second floor will be located the talk-

ing machine department, subdivided into ten rooms arranged en suite. Here also will be found the player piano department with a large library and spacious rooms adjoining in which patrons can try the various rolls.

The third floor contains the Recital Hall, which will comfortably seat from 250 to 350 persons, according to arrangement. This hall will be used exclusively for recitals and other musical events. The hall is twenty-one feet high, extending through two floors.

Surrounding the hall on both the third and fourth floors are eighteen large well-lighted outside rooms arranged single and en suite with reception rooms intended for the use of artists and music teachers' studios.

The fifth, sixth and seventh offices are arranged as commercial offices, singly, or in two, three, four, five-room suites intended for corporations. Two large electric elevators will also be installed, one for passenger and one for freight. The building will be heated by steam.

It is contemplated to have the building ready for occupancy by August 15.

#### NOT A HARDSHIP.

Not infrequently a Dealer in Edison goods, who has been the only one in his town, complains when another is permitted to take up the line in the same place. Even though he has been doing but a small business and making no effort to push it, he still feels that he has not been given a "square deal" when the new man is supplied with Edison goods. Many such Dealers have soon found that this attitude was a mistake. They have learned to their great surprise that it helped their business instead of injuring it. Many a Dealer has been aroused from his lethargy to a determination not to let the new man get ahead, and he has been astonished at the possibilities of the Edison business. He has advertised in his local paper, sent out printed matter and circularized possible buyers, all because of a desire to spite and possibly injure his new competitor. He has been amazed, however, to find the business coming his way. He has found the expenditure making money for him, instead of being the loss he expected. As a result he has become a live, aggressive Dealer, carrying a constantly increasing stock and finding the business pleasant and profitable, instead of the annoyance it was in the old days. Then, too, his awakening has been met in an equally aggressive spirit by the new man. He has likewise let the public know that he has Edison goods and has been quite successful in finding purchasers. As a result of this competition, each Dealer has done four times the amount of business that the first one did before it was brought about, and the whole community has been aroused to the desirability of having an Edison Phonograph in its homes.

This is no fanciful or imaginary situation. It is the common experience of salesmen for Jobbers and of this company. Not one time in ten does the signing of a second Dealer in a town fail to increase the sales in that town many times. It happens sometimes that a Dealer is pushing this business in a manner to cover this field thoroughly. In such a case it is a detriment to put in another Dealer.

#### MOST POPULAR OF ALL MUSICAL INSTRUMENTS.

With the Edison factories turning out machines at the rate of two a minute every working day there is no longer any question that the Edison Phonograph has become the most popular musical instrument of the present day. Probably more Phonographs are now sold than all other musical instruments combined. The Edison Phonograph is no longer to be considered as in the class with those machines against which many are so prejudiced. Mr. Edison and his assistants studied long to determine the cause of this prejudice. Finding it due to loud and unnatural sound reproductions, blatant horn tones, harshness, scratching and other needless noises, they have eliminated every vestige of such faults, and produced a machine that sings, plays and talks, naturally, smoothly and without scratching or horn tones. It is impossible to compare an Edison Phonograph with any other style of machine without realizing that the former is infinitely better. To those who want real music, naturally reproduced, the Edison Phonograph asks for no other test than to be played alongside of any talking machine in existence. Such a test will win all but those who want noise and are not looking for quality.—*The Phonogram*.

#### FROM JAMAICA.

Since the earthquake and fire in Jamaica, our Foreign Department has received several communications from its Dealers there, and we quote as following from one of the letters:

"I have a few hundred Records, and have not lost one, although my house was destroyed, and at present I am living in a tent erected on the race course. Thank God, all the Phonograph owners are still alive, and I doubt very much if any of the machines have been destroyed."

#### THAT THANKSGIVING MENU.

The Thanksgiving menu card printed in the January PHONOGRAPH MONTHLY and credited to a Dealer in Ohio, has proved to have been originated by the Buffalo Phonograph Company, Buffalo. It was put out by them in November, 1905. It has since been used by other Dealers, some of whom did not know where it originated.

**NOT ONE OF THE INDIFFERENTS.**

I read with surprise, the article headed, "An Annoying Situation," in the January PHONOGRAPH MONTHLY. I think the articles that appear monthly in this periodical would be inducement enough to anyone who receives it and takes the least interest in his business as a Jobber or Dealer and cares to increase his business in the sale of your goods (which is one of my greatest pleasures), that he would not let up on it until he had read every word in it and then lay it down, feeling sorry that it is not again as large and full of information which is a help to anyone in this line. If this paper is not inducement enough to have it read by everyone who receives it, I think it will remain a perplexing problem for you to solve as to having them do so. I look forward to the arrival of them, monthly, with the same interest that I look for my daily paper.—*H. T. Keim, Newport, Pa.*

**EDISON AND THE PHONOGRAPH.**

Thomas A. Edison gave the following interview recently to our representative, says the *Musical Age*:

"I believe that I do not amount to much as a musical critic. A few years ago, when the talking machine business was still a dubious proposition, a list of the new records was often handed me for approval. After hearing them, I would mark 'good,' 'fair' or 'rotten' against the compositions so as to class them

for trade. The 'rotten' records always made a hit with the public. Now, all I have to do is to condemn a bit of music and the factory works overtime to supply the demand.

"The development of the Phonograph business has been as great a surprise to me as it must be you. I did not think much of it until a boy of mine—who was eight years old then—persisted in working the machine and breaking record after record. I said to my wife, 'If that kid is haunted by it I guess there must be something in it.' And the result shows there was.

"While the possibilities are broad for the development of the Phonograph business it is hard to say what direction the next improvements will take. For one thing, the horn meets with objection. For another thing, there's that grating noise. There's also fault to be found here. I do not think the horn feature will ever be eliminated, though, of course, you never can tell. As for the grating buzz, that also seems to be one of the necessary faults of sound production.

"I am still constantly experimenting with the Phonograph. It is one of my loves. When I strike a snag along other lines, back to it I come. This shows, if anything, that I myself do not think it perfect. Its further development will be gradual, like all other things.

"We will soon be able to have opera producing Records, and these Records will play forty minutes.

"There are changes going on in everything. There is no standstill in anything. The Phonograph, therefore, will broaden out into something beyond criticism in time."

**JOBBER OF EDISON PHONOGRAPHS AND RECORDS.****ALABAMA.**

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin street.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

**ARKANSAS.**

**Little Rock**—O. K. Houck Piano Co.

**CALIFORNIA.**

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 1013 Broadway.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

**COLORADO.**

**Denver**—Denver Dry Goods Co., 619 16th street.  
Hext Music Co., 15th and California streets.

**CONNECTICUT.**

**New Haven**—Pardee-Ellenberger Co., 96 State street.

**DISTRICT OF COLUMBIA.**

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania avenue, N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

**GEORGIA.**

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete.  
**Waycross**—George R. Youmans.

**ILLINOIS.**

**Chicago**—Babson Bros., 304 Wabash ave.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren street.  
The Cable Co., Wabash avenue.  
The Vim Co., 68 E. Lake street.  
Montgomery Ward & Co., 111 Michigan ave.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 808 Hampshire st.

**INDIANA.**

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois st.  
A. B. Wahl & Co., 110 S. Illinois street  
**Lafayette**—A. B. Wahl & Co., 304 Main street.

**IOWA.**

**Des Moines**—Hopkins Bros. Co., 620 Locust street.  
Vim Co., 808 West Walnut street.  
**Fort Dodge**—Early Music House, 822 Central ave.  
**Sioux City**—Early Music House.

**KENTUCKY.**

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

**LOUISIANA.**

**New Orleans**—William Bailey, 600 Frenchman street.  
National Automatic Fire Alarm Co., 614 Gravier street.

**MAINE.**

**Bangor**—S. L. Crosby Co., 186 Exchange street.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

**MARYLAND.**

**Baltimore**—E. F. Droop & Sons Co., 109 N. Charles st.

## JOBBER OF EDISON PHONOGRAPHS AND RECORDS—Continued.

## MASSACHUSETTS.

**Boston**—Boston Cycle & Sundry Co., 48 Hanover street  
Eastern Talking Mach. Co., 177 Tremont st.  
Iver Johnson Sptg. Goods Co., 163 Washing-  
ton street.  
C. E. Osgood Co., 744 Washington street.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central street.  
**New Bedford**—Household Furnishing Co., 170 Pur-  
chase street.  
**Springfield**—Flint & Brickett Co., 439 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st

## MICHIGAN.

**Detroit**—American Phono. Co., 106 Woodward ave.  
Grinnell Bros. 219 Woodward ave.

## MINNESOTA.

**Minneapolis**—Thomas C. Hough, 714 Hennepin ave.  
Minnesota Phono. Co., 518 Nicollet avenue.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th street.  
Koehler & Hinrichs, 255 E. 3d St.  
Thomas C. Hough, 392 Wabasha street.  
Minnesota Phonograph Co., 37 E. 7th street.

## MISSOURI.

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015  
Walnut street.  
J. F. Schmelzer & Sons Arms Co., 710  
Main street  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
O. K. Houck Piano Co., 1118 Olive street.

## MONTANA.

**Helena**—Frank Buser, Diamond Block, Sixth avenue.

## NEBRASKA.

**Lincoln**—H. E. Sidles Phono. Co., 13th and P streets.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
Omaha Bicycle Co., 16th & Chicago sts.

## NEW JERSEY.

**Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New street.  
A. O. Petit, New and Halsey streets.  
V. H. Rapke, 287 Bank street.  
**Paterson**—James K. O'Dea, 117 Ellison street.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E.  
State street.  
John Sykes, 105 N. Broad street.

## NEW YORK.

**Albany**—Finch & Hahn, 92 State street.  
**Astoria**—John Rose.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells streets.  
Robert L. Loud, 613 Main street.  
Neal, Clark & Neal Co., 647 Main street.  
**Elmira**—Elmira Arms Co., 117 Main street.  
**Gloversville**—Forsyth & Davis, 307 Wall street.  
**Kingston**—Forsyth & Davis, 307 Wall street.  
**New York City**—Bettini Phono. Co., 156 W. 23d street.  
Blackman Talking Machine Co., 97  
Chambers street.  
J. F. Blackman & Son, 2737 3d avenue  
I. Davega, Jr., 125 W. 125th st.  
S. B. Davega, 32 E. 14th street.  
Douglas Phono. Co., 89 Chambers st.  
Jacot Music Box Co., 39 Union square  
Victor H. Rapke, 1661 Second avenue  
\*Regina Co., 41 Union Square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First avenue.  
**Oswego**—Frank E. Bolway, 32 W. Bridge street.  
**Rochester**—A. J. Deninger, 345 North street.  
Mackie Piano, O. & M. Co., 100 State street  
Giles B. Miller, 63 State street.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State street.  
Jay A. Rickard & Co., 253 State street.  
**Syracuse**—W. D. Andrews, 216 E. Railroad street.  
**Troy**—Finch & Hahn, 3 Third street.  
**Utica**—Clark-Horrocks Co., 54 Genesee street.  
Arthur F. Ferriss, 89 Washington street.  
William Harrison, 50 Columbia street.  
Utica Cycle Co., 21 Columbia street.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 25 W. 6th street.  
Rudolph Wurlitzer Co., 10-12 W. 4th st.  
**Cleveland**—Eclipse Musical Co., 714 Prospect ave.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th street.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry street.

## OREGON.

**Portland**—Graves & Co., Inc., 328 Washington st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton street.  
**Easton**—William Werner, 432 Northampton street.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market sq.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Hepe & Son, 1117 Chestnut street  
Lit Bros., Market and 8th streets.  
Musical Echo Co., 1217 Chestnut street.  
Penn Phonograph Co., 17 S. 9th street.  
John Wanamaker, 13th and Market sts  
Western Talking Mach. Co., 41 & 43 N.  
9th st  
H. A. Weymann & Son, 923 Market st.  
**Pittsburg**—Theo. F. Bentel Co., Inc., 435 Wood street.  
Pittsburg Phono. Co., 937 Liberty street.  
Powers & Henry Co., 101 Sixth street.  
**Reading**—S. K. Hamburger, 723 Chestnut street.  
Reading Phonograph Co., 48 N. 8th street.  
**Scranton**—Ackerman & Co., 217 Wyoming avenue.  
Technical Supply Co.  
**Sharon**—W. C. DeForest & Son.  
**Williamsport**—W. A. Myers, 145 W 3d st.

## RHODE ISLAND.

**Pawtucket**—Pawtucket Furniture Co., 39 N. Main st.  
**Providence**—J. M. Dean Co., 785-795 Westminster street  
J. A. Foster Co., Weybosset st.  
Household Furniture Co.  
J. Samuels & Bro., 154 Weybosset street.  
A. T. Scattergood & Co., 106 Main st.

## TENNESSEE.

**Knoxville**—Knoxville Typewriter and Phonograph  
Co., 421 Gay street.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 105 S. Main street.  
**Nashville**—Nashville Talking Mach. Co., 723 Church st.  
Magruder & Co., 27 Arcade.  
O. K. Houck Piano Co.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso street.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Hous-  
ton st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Com-  
merce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main street.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church st.

## VIRGINIA.

**Richmond**—C. B. Haynes, 602 E. Main st.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
\*Kohler & Chase, 1305 Second ave.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—McGreal Bros., 173 3d street.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-44 Prince Wil-  
liam st.  
**Toronto**—R. S. Williams & Sons Co., Limited.  
143 Yonge street.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princes  
street.

\*Added since February 1st, 1907.

## SUSPENDED LIST, MARCH 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

## CALIFORNIA.

Petaluma—THOMAS MCGUIRE, 875 Main street.

## CANADA.

Ottawa, Ont.—KETCHUM &amp; CO., Sparks and Bank streets.

## GEORGIA.

Valdosta—H. K. McLENDON, 109 West Central Ave.

## ILLINOIS.

Champaign—EGGLESTON BROS., or EGGLESTON MUSIC HOUSE, J. P. Eggleston, Prop.; also Danville, Ill.

Danville—EGGLESTON BROS. or EGGLESTON MUSIC HOUSE, J. P. Eggleston, Prop.; also Champaign, Ill.

Ottawa—EDWARD HAYNE.

Quincy—GILES BROS., 107 North 4th st.

\*J. F. Whittaker, 618 Hampshire Street.

Wheaton—E. IRVING.

## INDIANA.

South Bend—EUGENE MARSH, 126 Vistula avenue. SOUTH BEND BOOK BINDERY, Robert Lebolt, Prop., 203 North Michigan street.

## IOWA.

Burlington—JOHN P. WEISS, 711 Jefferson street.

\*McClelland—J. W. ROUNDS &amp; CO.

Sioux City—HATTENBACH BROS. CO.

A. V. LARIMORE, 518 Fifth street.

State Center—ORA SARGEANT.

## KANSAS.

Clay Centre—E. M. GOWENLOCK.

Lawrence—BELL BROS.

Topeka—R. H. MOREHOUSE, 510 E. 4th street.

## MAINE.

Biddeford—W. H. FIELD.

Lewiston—J. W. SKENE.

Monmouth—G. H. STETSON.

Waterville—FRANK BLANCHARD, 150 Main street.

## MASSACHUSETTS.

Boston—E. C. PECK, 43 Milk st.

HENRY SAVAGE &amp; SONS, 166 Hanover st.

T. SINGER, 60 Leverett street.

Florence—WILLIAM OATES, 87 Main st.

Franklin—E. P. BLACKMAN.

Lawrence—LORD &amp; CO., 314 Essex street.

E. O. MOSHER, 420 Essex street.

Malden—A. T. FULLER.

Nantucket—ARTHUR M. TAYLOR.

New Bedford—H. B. DEWOLFF.

Somerville—E. J. WINCHESTER, 32 Summit avenue.

Worcester—JOSEPH TUKMAN, 44 Front street.

Weburn—OSBORN GILLETTE, or THE BOLTON JEWELRY CO., L. F. Maloney, Manager.

## MICHIGAN.

Ann Arbor—ANN ARBOR MUSIC CO., F. J. Schwankovsky, Prop.

Detroit—F. J. SCHWANKOVSKY.

Saginaw—GEO. W. EMENDORFER.

JAMES V. CALAHAN, 217 Genessee st.

TIERNEY BROS., 217 Genessee st.

## MISSOURI.

Kansas City—THE WITTMANN CO.

## NEBRASKA.

Lincoln—THE WITTMANN CO.

Omaha—THE WITTMANN CO.

PIANO PLAYER CO.

Red Cloud—ALBRIGHT BROS.

## NEW HAMPSHIRE.

Hillsboro Bridge—E. M. BARNES.

Manchester—A. E. DUMAS

Nashua—F. A. McMASTER &amp; CO.

## NEW JERSEY.

Atlantic City—SAM'L D. WOLF, 32-34 Arkansas ave.

Jersey City—W. L. HOFFMAN, 151 Montgomery st.

Long Branch—A. N. ALEXANDER, 103 Broadway.

A. NASTASIO, 103 Broadway.

Newark—R. L. CORWIN; also New York City.

Passaic—I. HURWITZ.

Paterson—CHAS. H. KELLY, 25 N. Main street.

Plainfield—S. W. FRUCHT, or R. FRUCHT; also

New York City.

ELSTON M. LEONARD.

West Hoboken—EMIL HOLLANDER, or THE WEST

HOBOKEN BICYCLE &amp; PHONO. CO., 169

Spring street.

## NEW YORK.

Albany—G. LINDE, 353 S. Pearl street.

Amsterdam—D. C. KIRCHNER, 26 Market st.

Auburn—CHAS. C. CHIER CO., 18 Clark street.

Bedford Park—GEO. H. TYRRELL.

Brooklyn—WM. ALBRECHT, 204 Knickerbocker ave.

H. HINDERMANN, BUSHWICK PHONO-

GRAPH EXCHANGE, 1421 Myrtle avenue.

EMIL SMITH, 634 Eleventh st. and 230 Summer

avenue.

Hobart—F. H. MARSHALL.

Mohawk—ALBANY SPECIALTY CO., or CHAS. F.

RICE, Main street.

Moravia—C. D. LOOMIS &amp; CO., Union Block.

New York City—A. T. ARMSTRONG, or AMERI-

CAN PHONO. CO., 106 Wall street.

AUTOMATIC ZITHER CO., M. Cohen, Prop.,

58 Second avenue.

BERN BEARWALD, 373 W. 11th st.

EDWARD BIELFELD, 481 Willis Ave.

BRONX PHONO. CO. or DAVID SWITKY,

506 Willis ave.

R. L. CORWIN; also Newark, N. J.

EAGLE PHONO. CO., or C. LOWENTHAL,

83 Nassau street.

EMPIRE PHONO. CO., 2 W. 14th street.

S. W. FRUCHT, or R. FRUCHT, 7 Barclay st.,

or 68 Cortlandt st.; also Plainfield, N. J.

O. HACKER, 2 Murray street.

HAWTHORNE &amp; SHEBLE, 297 Broadway.

also Philadelphia, Pa.

HOLOBER BROS., 350, 421 and 491 West st.

N. HORN, 148 E. 58th street.

W. L. ISAACS, 114 Fulton street.

S. LEMBURG &amp; CO., 194 Broadway.

J. McELLYNNE, 202 Broadway.

RICHMOND PEASE, 44 W. 132d st.

F. M. PRESCOTT, 44 Broad st.

WINTHROP CYCLE CO., 2212 Seventh ave.

Rome—CHARLES TUTTLE.

Saratoga—W. J. TOTTEN.

Saratoga Springs—MARVIN A. COTE.

Watertown—HENRY A. HARDY, 24 Arsenal st.

H. S. WARDWELL &amp; CO., 39 Public Square.

## NORTH CAROLINA.

Kinston—S. A. QUINERLY.

## OHIO.

Cincinnati—J. L. ANDEM.

SALM TALKING MACHINE CO., 639 Vine st.

Coshocton—BURNS &amp; GOSSER.

Middleton—OTTO GRAU &amp; CO., 135 E. 3d street.

Springfield—D. &amp; M. VANDERPOOL.

Uhrichsville—F. A. MAZURIE.

## PENNSYLVANIA.

Bradford—C. C. GRIFFEN, 20 N Washington st.

\*Mt. Pleasant—BENJAMIN POSNER.

Philadelphia—A. R. CASSIDY, 2783 Emerald street

HAWTHORNE &amp; SHEBLE, 604 Chestnut st., or

Oxford and Mascher sts.; also New York City.

A. KROUSE, 832 Arch street.

PENN NOVELTY CO., 15 South 9th st.

Pittsburg—A. LIPPARD, 615 Wylie ave.

## RHODE ISLAND.

Providence—F. P. MOORE.

Rockville Center—O. A. CLARK.

## WISCONSIN.

Milwaukee—J. C. BLATZEK.

\*Added since February 1st, 1907.

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



# Buy the New Edison Records for March for Your Phonograph

If you haven't a Phonograph, go to some dealer and hear them. Then you will want both the Phonograph and the Records.

The March selections, a complete list of which is given below, cover the whole field of entertainment, from pathos to roaring comedy. Each is the work of an Edison artist. Everybody will enjoy Ada Jones' rendition of "My Irish Rosie," a new song hit made famous by Hattie Williams in her musical comedy, "The Little Cherub." It's an Irish love song, catchy and bright. All New York is whistling



# "My Irish Rosie"

The power of the Edison Phonograph as an ever popular entertainer cannot be half appreciated unless its repertoire is occasionally replenished.

## New Edison Records for March On Sale February 27th

- 9482 The Uhlans' Call.....Edison Concert Band
- 9483 The Mountain King.....Stanley
- 9484 My Irish Rosie.....Ada Jones
- 9485 Memories of Home.....Edison Venetian Trio
- 9486 We Have No One To Care For Us Now,  
Byron G. Harlan
- 9487 Pedro, the Hand Organ Man.....Spencer
- 9488 I've Got a Vacant Room for You.....Roberts
- 9489 High School Cadets March, Edison Military Band
- 9490 In a Chimney Corner.....MacDonough
- 9491 Will There Be Any Stars In My Crown?  
Anthony & Harrison
- 9492 All In, Down and Out.....Collins
- 9493 Not Because Your Hair is Curly (Medley)  
Albert Benzler
- 9494 Good Bye, Nellie Darling.....Thompson
- 9495 Flanagan's Troubles in a Restaurant.....Porter
- 9496 Waiting for a Certain Girl...Murray and Chorus
- 9497 Lalu, Me Lubly Queen.....Edison Concert Band
- 9498 We'll Be Sweethearts to the End.....Myers
- 9499 Bake Dat Chicken Pie.....Collins and Harlan
- 9500 I Miss You in a Thousand Different Ways,  
Gillette
- 9501 The Guardmount Patrol  
Edison Symphony Orchestra
- 9502 Merry Whistling Darkey.....Dudley
- 9503 Rudolph and Rosie at the Roller Rink,  
Jones and Spencer
- 9504 Beauty's Eyes.....Edison Male Quartette
- 9505 The Record March.....Edison Military Band



**THREE BOOKS FREE**—Send for the complete catalogue of Edison Records, the Supplemental Catalogue of Edison Records for March and the Phonogram, describing the Records for March. All published February 27th. They will give you a new interest in your Edison Phonograph.



**National Phonograph Company,**  
Lakeside Avenue, Orange, N. J. *Thomas A. Edison*



# Listen!

To the voice of the greatest and most perfect language teacher in the world. He says:—I do not want to boast of my achievements. No. But I would like to tell my friends, the phonograph dealers, how I can help them, how I can increase their business from 10 to 30 per cent.—and just stop and think what this means to **you**.

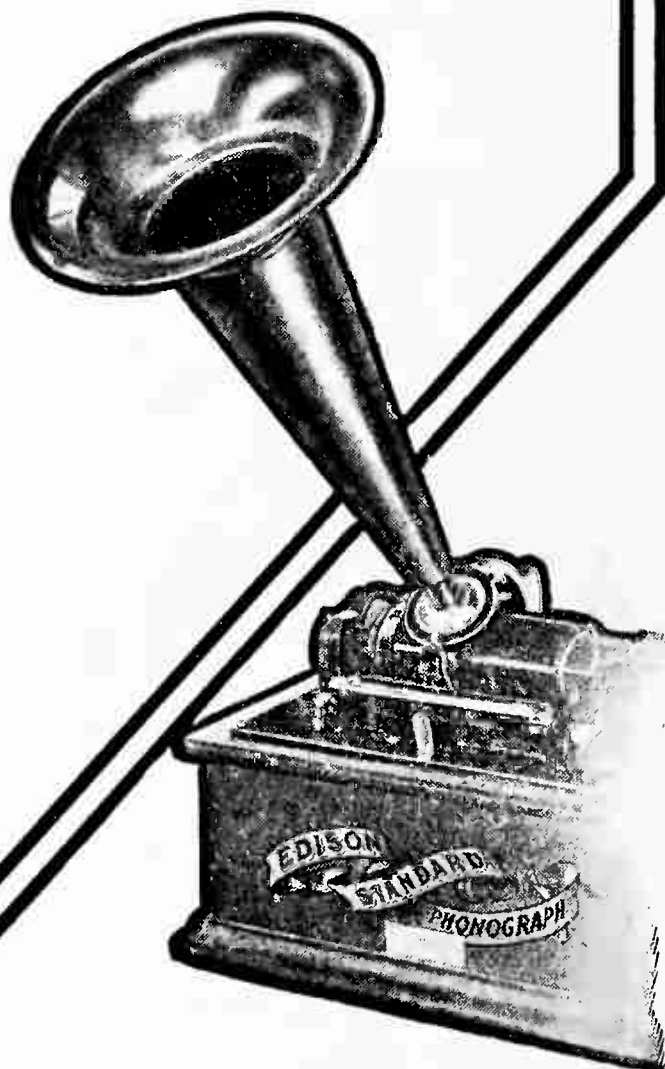
Why there is a dealer out West who is doing a business of \$15,000 a year on his I. C. S. Language Outfits exclusive of his amusement records, outfits, etc. This shows the possibilities that exist in the

## I.C.S. LANGUAGE SYSTEM

WITH  
*Thomas A. Edison*  
PHONOGRAPH

Any wide-awake dealer who will give me a fair trial will be helped in every way possible to make a success of his language business. Free advertising literature will be furnished him for distribution, copy for newspaper ads will be given him—in fact everything will be made easy for him to make large sales of language outfits, and, thru his increased advertising, to very appreciably enlarge his regular sales. Just write me a postal. Address it to the Professor, care of the

**International  
Correspondence Schools**  
Scranton, Pa.



# EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY  
THE NATIONAL PHONOGRAPH COMPANY.

VOL. V.

ORANGE, N. J., APRIL, 1907.

No. 2.

## NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL  
ROAD, LONDON, ENG.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.,  
340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO.,  
AVENIDA ORIENTE, NO. 117, MEXICO  
D. F., MEXICO.

## EDISON PHONOGRAPHS AND RECORDS

All communications to THE PHONOGRAPH MONTHLY  
should be addressed to the Advertising Department,  
Orange, N. J.

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## MORE THAN FIFTY PER CENT. INCREASE.

The fiscal year of the National Phonograph Company closes on the last day of February in each year and consequently much time has been taken up during March in "footing" up things. The factory at Orange was closed down from the night of February 28th to the morning of March 4th to take the annual inventory, although we could hardly spare the time for the task. Figures were not needed to tell any Edison official or employee that the year has been most prosperous, for everybody knew in a general way that the business of the twelve months had been phenomenal in its volume. It has been none the less gratifying, however, to see the exact figures. These have told a fascinating story of success. We thought that the volume of business for 1905-06 was a wonder, and it was a record-breaker—yet the year 1906-07 showed an increase of more than fifty per cent. over its predecessor. Still, many people are surprised that Phonographs are yet sold. Such individuals would find it hard to believe that for every 1,000 Edison Phonographs made in 1905-06, more than 1,500 had been manufactured in the past year.

What is still more interesting is the outlook for the new fiscal year. The demand for Phonographs and Records has greatly increased in the past few weeks. The orders for Records have been especially heavy. Since March 1st the factory precedents for both machines and Records have been exceeded, with every prospect of an equally great demand for months to come. Hands are being added in every department, new machinery is being installed, new buildings are being occupied and nothing else left undone that will assist in meeting the demand for Edison goods, no matter what its volume may be.

From a selling standpoint, the outlook is none the less rose tinted. Applications from firms who want to become Edison Jobbers are

(Continued on page 3.)

THE ADVANCE LIST OF JUNE RECORDS APPEARS ON PAGE 2.

# NEW EDISON GOLD MOULDED RECORDS. ADVANCE LIST FOR JUNE, 1907.

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **May 27th**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their places of business, or be re-shipped to Dealers before 8 A. M. on May 27th.** Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after May 20th, but must not be circulated among the public before **May 27th.** 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 Jobbers' stock is received.

- 9554 Golden Rod—Intermezzo** (McKinley) **Edison Concert Band**  
An instrumental selection of exceptional interest. Miss Mabel McKinley's latest composition.
- 9555 With You in Eternity** (Solman) **Irving Gillette**  
A new love song by Arthur Lamb and Alfred Solman.
- 9556 Cavalleria Rusticana—Intermezzo** (Mascagni) **Edith Helena**  
A vocal imitation of a violin playing this celebrated intermezzo.
- 9557 Pretzel Pete** (Durand) **Vess L. Ossman**  
A solo for banjo played in march tempo, in which bits of popular German airs are suggested.
- 9558 In Washington** (Hoffman) **Billy Murray**  
The biggest comic song hit in Anna Held's "The Parisian Model."
- 9559 Reed Bird (The Indian's Bride)** (Reed) **Collins & Harlan**  
A characteristic Indian selection in both story and music.
- 9560 It's a Long Way Back to Dear Old Mother's Knee** (Mohr) **W. H. Thompson**  
A ballad sung in Lew Dockstader's minstrels this season.
- 9561 The Telescope March** (Seltzer) **Edison Military Band**  
The latest march by the popular composer of "The American Standard" and "The Royal Trumpeters."
- 9562 School Days** (Cobb & Edwards) **Byron G. Harlan and Chorus**  
A new waltz song, reminiscent of the days "when we were a couple of kids."
- 9563 Sometime We'll Understand** (Granahan) **Anthony & Harrison**  
A beautiful record and one sure to appeal to the lovers of our sacred selections.
- 9564 Mrs. Clancy and the Street Musicians** (Original) **Edison Vaudeville Co.**  
Cast of Characters:  
Mrs. Clancy (A favorite with the boys and girls).....Steve Porter  
Pedro, the Hand Organ Man (In Trouble).....Billy Murray  
Leader of the German Band (Plays fine "Moosic").....Edward Meeker  
Mulligan the Street Piano Player (Down with the Dutch)....Steve Porter  
Boys girls, musicians, etc.
- 9565 The Dreamer Waltz** (Keith) **Edison Symphony Orchestra**  
A dreamy waltz played as a concert number.
- 9566 Monte Cristo** (Snyder) **Bob Roberts**  
A comic song with topical verses and a melody full of swing.
- 9567 In the Wildwood Where the Blue Bells Grew** (Taylor) **Harlan & Stanley**  
A duet of more than ordinary tunefulness. In the chorus is introduced a part of "The Old Oaken Bucket."
- 9568 You'll Have to Get Off and Walk** (Reed) **Will F. Denny**  
A comic song that keeps a-moving from beginning to end.
- 9569 Petite Tonkinoise** (Scotto) **Edison Concert Band**  
An instrumental selection from Paris.
- 9570 Ephraim Johnson** (Greene & Werner) **Arthur Collins**  
A coon song telling of the troubles of "Eph," a pious coon and "pillar of the Hardshell Church in Blackville, Tenn."
- 9571 The Last Rose of Summer is the Sweetest Song of All** (Sidney) **Harry Anthony**  
A sentimental ballad having for a climax to the melody a part of "The Last Rose of Summer."
- 9572 Becky and Izzy** (Original) **Ada Jones and Len Spencer**  
A Yiddish courtship. Becky tells Izzy, among other things, of the fire in her father's store (fully insured) and sings for him "You are my Fire-bug" (Cobb & Edwards).
- 9573 Dainty Dames** (Blake) **Albert Benzler**  
A dainty bells solo of an exceptionally pretty gavotte.
- 9574 Lulu, and Her La, La, La** (Von Tilzer) **Helen Trix**  
A novelty comic song. It tells of Percy's experience with a concert hall artiste, Miss Lulu from Paree.
- 9575 Flanagan's Married Life** (Original) **Steve Porter**  
Flanagan relates his marital experiences and tells all about Mrs. Flanagan.
- 9576 The Land League Band** (J. W. Kelly) **J. W. Myers**  
A lively old march song popular a generation ago.
- 9577 Poor John Medley** (Original) **Edison Military Band**  
Four hits from the May Supplement: "Poor John," "That Welcome on the Mat Ain't Meant for Me," "I've Told His Missus all about Him," and "San Antonio."

**Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.**

(Continued from page 1.)

constantly being turned down, it being our policy at present to establish no jobbing firms except at such places as the general welfare of the business makes it desirable and not merely to sell goods. The report of the Sales Department on March 2d shows a total of over 10,000 Edison Dealers in the United States and Canada. These are not agents, but bona fide dealers, each with an established store and doing a legitimate business. Nor are they "dead" dealers, as we make every effort to determine who are the "dead ones" and remove them. From 10 to 50 of these firms are removed every week.

With such a record for "past performances" and such a "sure thing" for the new year, it follows that every member of the Edison organization is feeling much elated just now. If it is true that nothing succeeds like success, the Edison business for 1906-07 will be a marvelous example of success.

#### AN IMPORTANT EDISON PATENT SUSTAINED.

A decision has just been handed down by the United States Circuit Court of Appeals for the Second Circuit in New York, involving Mr. Edison's patent on the camera used for taking moving pictures. This patent marked the practical beginning of the moving picture art, and was the first example of a camera arranged to take a series of uniformly spaced negatives on a single film, to permit the direct printing of positives therefrom. The original patent was granted August 31, 1897, and a suit for its infringement was brought against the American Mutoscope & Biograph Company of New York. The case was originally heard by Judge Wheeler, in Vermont, who decided that the patent was valid and that it was infringed, but upon appeal, the United States Circuit Court of Appeals at New York, held that the claims were too broad, and that the patent for that reason was invalid. The patent was thereupon re-issued with new claims on September 30, 1902, and a new suit was brought against the same defendant. The new suit was first argued before Judge Ray, United States District Judge in New York City, and it was held that while the new claims were valid they were not infringed. Upon appeal the present decision has just been rendered affirming Judge Ray's opinion on the subject of validity, but reversing him on the question of infringement. This decision practically gives to Mr. Edison a monopoly on all modern moving picture cameras.

In considering the question of infringement

Judge Ray regarded the patent as being limited to the specific device invented by Mr. Edison for feeding the film, but with this the Court of Appeals did not agree, and said:

"Such novelty, however, cannot be predicated solely on the circumstance that the intermittently moving parts operate directly upon the film; *the meritorious feature of the device is that they seize hold of the film firmly, move it positively, regularly, evenly and very rapidly without jarring, jerking or slipping, producing a negative which can be printed from and reproduced as a whole without rearrangement to correct imperfect spacing of the successive pictures.*"

Although the particular device suggested by Mr. Edison in his patent for intermittently moving the film was a sprocket wheel which always engaged the perforations therein, the Court held that defendant's arrangement, consisting of an oscillating fork which only periodically engaged the film to move it intermittently, was an infringement. They said:

"But the 'intermediate section' is moved across the lens by the interlocking engagement between a sprocket or pin and a hole in the film, thereby moving it positively, regularly, evenly, and very rapidly, without jarring, jerking or slipping—the parts being arranged so that the movement shall be intermittent. In our opinion the bifurcated fork with studs is a fair equivalent of the wheel with sprockets, and the combination shown in the Warwick camera is an infringement of claims 1, 2 and 3 of the reissued patent."

Although this decision comes almost ten years after the original patent was granted, and after many vicissitudes, we are glad to say that Mr. Edison's claim to inventorship in the moving picture art is fully and completely recognized, and we are sure that all of his friends will join with us in congratulations.

#### MR. EDISON AND THE NEWSPAPER MEN.

If people thought at all about Thomas A. Edison's age they would have guessed he was older than 60. At the banquet given to him by some of his employees in this city last Monday night he said he meant to play hereafter. Of course, everybody understood that joke. He is a great joker, but never said anything more ridiculous than that he did not mean to work. He knows nothing about playing. The reason many would have supposed him older than 60 is that he has so long been famous. Thirty years ago Newark newspaper men were "writing him up" pretty regularly, and he was very widely known before that. Whenever a Newark reporter needed a story on a dull day he could find one at Edison's little place, in the old Advertiser building, or on Ward street. Newspaper men owe him a big debt. He has furnished them with more salable copy than any living American, including even Theodore Roosevelt.—*Newark Sunday Call.*

### SALE OF INFERIOR PARTS NOT A "SQUARE DEAL."

The National Phonograph Company is not getting a "square deal" from a certain proportion of Edison Jobbers and Dealers. There may be no intention to injure us on the part of such firms but the "deal" is none the less an unfair one. No manufacturing concern in business in this country to-day makes greater efforts to advance the interests of its Jobbers and Dealers. None is entitled to greater consideration at the hands of the trade. Dealers should be anxious to advance the welfare of the Edison Phonograph and this company, instead of being parties to practices designed to hurt it.

We refer to the purchase and sale of main springs, feed nuts, sapphires, and other parts for the various types of Edison Phonographs. Most of these parts being manufactured by other concerns and sold to the trade for use in our machines are absolutely unreliable. They find a market because they are cheaper than genuine Edison parts, and when a Jobber or Dealer puts them into Edison Phonographs, or sells them without informing the purchaser of their true nature he becomes a party to a questionable transaction. It is a transaction that is positively injurious to the Edison reputation and we are determined that it shall be stopped. If the trade will not work with us, but will persistently do things that are detrimental to our interests, we will take severe measures to protect ourselves.

We recently sent a man to a western city to investigate some complaints made by a Jobber that our machines were not working satisfactorily. In several instances he was puzzled to get the machines to operate, but finally located the trouble in the mainspring. In these cases the original springs had been removed from the machines and others substituted. The new ones were found to be soft and not of the same quality as we furnish with the machines. Just where or why the substitutions were made we do not know. We do know that for the time being our reputation suffered.

In the same way complaints about belts, governor springs and balls, feed nuts, button arm hooks, sapphires and rubber gaskets have been found to be due to inferior parts manufactured by other concerns, who, having nothing at stake, are indifferent as to quality.

Jobbers are strongly urged to buy all parts for Edison Phonographs direct from us and to refuse to handle any of other manufacture. Dealers are also urged to buy no parts from any Jobber or outside firms except upon a positive guarantee that they have been made

by us. The difference in profits is too small to pay anyone to take part in transactions that work an injury to every one except the manufacturer of the inferior parts.

### PRINTED MATTER.

Dealers who write us direct for a supply of printed matter are again asked to get it from their Jobbers, bearing in mind that even the latter cannot supply it in unlimited quantities. The task of printing catalogues, booklets, supplements, folders, etc., for about 150 Jobbers and over 10,000 Dealers has become formidable, and it is a great deal easier for the trade to dispose of printed matter than it is for us to produce it. For instance, it is a matter of weeks to print an edition of 2,000,000 circulars, but the trade can put them into circulation in a day and be ready to ask for more. A million Record catalogues is an average of less than 100 for each Jobber and Dealer—truly a small quantity to last four months—and yet it requires nearly three months to turn them out. At present, practically all of our printing is distributed through Jobbers and as the business grows larger it becomes more and more necessary to continue this plan. Not selling direct to Dealers, we have no means of knowing the extent of a Dealer's business, or how much printed matter he would require. Then, too, the quantities that most Dealers could use would have to go by express, because too small for freight shipment, and neither Dealers or we could afford the cost of expressage. Therefore, Mr. Dealer, ask your Jobber for moderate quantities of our forms, and be patient with him when he tells you that he does not have them, for at times he has trouble in getting what he wants from us, just as we have difficulty in producing forms fast enough to meet the demand on us. It has become a big game, and it is getting bigger by the minute.

The April issue of the Record Supplement appears for the first time in four-page form, and because of the more lengthy descriptions of our Records it should be a more useful form than ever for getting Record business. In addition to giving the list of April Records on pages two and three, the March list is given in condensed form on page four. Dealers who have not been in the habit of mailing supplements to machine owners each month should lose no time in making up such a list and sending a copy of the supplement to them regularly. Dealers who have been doing this, find it a splendid means of increasing their business in Edison Records. We anticipate a great increase in the demand for this form.

The new form of the *Phonogram* has proven to be very popular. The change in style has given its use a fresh impetus. This is shown in the many increased orders from Jobbers. We have also received numerous letters from Phonograph owners commenting favorably upon the change. We hope that no Jobbers will furnish the *Phonogram* to Dealers on any other than the usual conditions.

#### ABOUT ADVERTISING.

We print on page 19 of this issue, a copy of our Record advertisement being published in the standard magazines and weeklies of the country for April. Two pages are again being printed in the magazines and double space in the weeklies. The Phonograph advertisement is another of the clever silhouette series, which have attracted much attention all over the country. The circulations of the mediums being used in April are upwards of ten millions and these advertisements should be read by half the population of the country. Then too, we are running a series of advertisements in newspapers in every jobbing city, which should reach the other half of the population. No better evidence of the success of these advertising campaigns could be desired than the great and ever increasing output of our factories at Orange. The growth of the Edison business is a marvel even to those who are at work in their efforts to make it larger. At the present rate a Phonograph in every home must eventually become a certainty. Do a little local advertising, Mr. Dealer, and then our advertising will do more for you and more for us. Thousands of people will not write here for catalogues, but they will go to your store if you let them know where you are and that you are anxious to tell them more about the Edison Phonograph.

#### PERSONAL.

Peter Weber, General Superintendent of the Edison factories at Orange, N. J., has been spending the past month at Fort Myers, Florida, where he and Mrs. Weber have been the guests of Mr. Edison. Mr. Weber's health has not been the best in the past six months, due to the tremendous and long continued demand upon him and his assistants for more goods than they have been able to produce. At the same time, he has had the burden of making more additions to the factory in two years that most businesses make in a life time. At least another year of strenuous building is before him and he has returned in fine condition for the work.

#### PUBLISHERS OF MUSIC IN JUNE LIST.

The publishers of the compositions made for our June list of Records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers:

- 9554 Golden Rod—Leo Feist, 134 W. 37th street, New York.  
 9555 With You in Eternity—Jos. W. Stern & Co., 34 East 21st street, New York City.  
 9557 Pretzel Pete—Will Rossiter, Chicago, Ill.  
 9558 In Washington—Jerome H. Remicke & Co., 45 W. 28th St., N. Y.  
 9559 Reed Bird—M. Witmark & Sons, 144 W. 37th St., N. Y.  
 9560 It's a Long Way Back to Dear Old Mother's Knee—Lew Dockstader Pub. Co., N. Y.  
 9561 The Telescope March—Coenille-Seltzer, Philadelphia, Pa.  
 9562 School Days—Gus Edwards Music Pub. Co., 1512 B'way, N. Y.  
 9564 The Last Rose of Summer is the Sweetest Song of All—Jos. W. Stern & Co., New York.  
 9565 The Dreamer Waltz—Walter Jacobs, Boston, Mass.  
 9566 Monte Cristo—F. A. Mills, 48 W. 29th St., N. Y.  
 9567 In the Wildwood Where the Blue Bells Grew—New York Music Pub. House, New York City.  
 9568 You'll Have to Get Off and Walk—M. Witmark & Sons, N. Y.  
 9569 Petite Tonkinoise—Jos. W. Stern & Co., N. Y.  
 9570 Ephraim Johnson—Barron & Thompson, 44 W. 28th St., N. Y.  
 9573 Dainty Dames—Jerome H. Remicke & Co., N. Y.  
 9574 Lulu, and Her La, La, La—Harry Von Tilzer Music Pub. Co., 37 W. 28th St., N. Y. City.

#### WINDOW DISPLAY.

The advance made in the art of window trimming in the past few years is as noticeable as that made in advertising. Any retailer who recalls the windows of ten years ago can't help but mark the contrast that greets his eye to-day. At that time the displays presented a conglomerate mass of everything in general, and not much of anything in particular. The passer-by had the same sight to gaze upon day after day, and no doubt wondered why people showed such poor taste.

But to-day it is another story. The idea of utilizing this valuable space has been grasped by every live dealer. Glance in these same windows and you see something. You see, back of the exhibit, the idea standing out bold and strong. The chances are that the moment you look it will flash into your mind how that display reminds you of the excellent ad. that appeared the day before describing the very articles you saw in the window.

A display to attract attention must possess sufficient originality to at once arrest the eye with an unique arrangement so harmonious and beautiful as to be truly artistic, as a publicity expert would probably say. The most cultured admire a fine exhibit. The most ignorant are influenced by it. Dollars and cents are hypnotized by it. The great mass of shoppers are swayed by it, and the merchant who is wise always remembers this.—*Talking Machine World.*

## TO THE TRADE.

Attention is called to the article in the February number of the EDISON PHONOGRAPH MONTHLY, entitled "Doubtful Points Legally Interpreted," and particularly to section 5 of that article on page 8, having reference to the disposal of talking machines or other articles as premiums, or in connection with newspaper subscription schemes, and the like; and in which section it is pointed out in what respect such schemes are violations of the Conditions of Sale, forming part of our Jobbers' and Dealers' Agreements.

All schemes involving the giving away or the disposal at less than current prices of any article whatever, or, for which advertising is considered a part-payment, and which article is taken in exchange in whole or part-payment for goods manufactured or sold by this company, is a violation of the Conditions of Sale governing the sale of goods manufactured and sold by this company; and any advertising or premium scheme which directly or indirectly involves the exchange or sale of goods manufactured and sold by this company, is a violation of such Conditions of Sale.

All Jobbers and Dealers are hereby warned that after this date, all goods manufactured and sold by this company, must not in any way be coupled with advertising or premium schemes, or exchanged for goods of other make or nature involved in such schemes. Jobbers or Dealers who hereafter dispose of goods of our manufacture in this way, will be immediately suspended from the advantages and privileges of our Jobbers' and Dealers' Agreements.

NATIONAL PHONOGRAPH CO.,

W. E. GILMORE, President.

Section 5 of the article "Doubtful Points Legally Interpreted," referred to above, reads as follows:

5. *Can Jobbers or Dealers enter into contracts with newspapers to handle premium machines and exchange such machines for Edison machines, and also enter into a Contract with a subscriber for the purchase of Edison Records as a part consideration for the delivery of the premium machine without violating the Conditions of Sale?*

This scheme, as it appears to us, works as follows: The Jobber or Dealer enters into an arrangement with a newspaper under which the newspaper agrees to advertise the proposition and also to canvass for new subscribers for the paper; and the newspaper further agrees to refer all subscribers, both old and new, who wish to take advantage of the premium scheme, to the Jobber or Dealer who, upon receiving a form or certificate issued by the newspaper, will deliver to the subscriber the premium machine *free of cost* (except a small payment to cover packing and delivery charges); and the subscriber on his part agreeing to purchase a given number of Records within a given time.

The premium machine costs the Jobber or Dealer about \$2.00 net, for which he receives nothing from the subscriber *except a promise to purchase a given number of Records*, and hence the giving away of this premium machine constitutes an inducement to the sale of Records, and is a violation of Section 3, of the Jobbers', and Section 2, of the Dealers' Agreements.

Thereafter, if the subscriber wishes to exchange the premium machine for a more expensive machine, the Jobber or Dealer agrees to allow the subscriber a specified sum, for instance, \$4.00, for the machine which cost the subscriber nothing; therefore, the Jobber or Dealer takes back a machine which cost him \$2.00, and gives the subscriber the benefit

of \$2.00, in addition, for which the Jobber or Dealer receives no consideration in return. In this transaction the subscriber pays, say for an Edison Standard machine, in cash, \$16.00, and a machine which costs \$2.00, making a total of \$18.00, and hence our list price is cut to the extent of \$2.00, thus violating Sections 1 and 2 respectively, of the Jobbers' and Dealers' Agreements. This basis of calculation, however, is entirely in favor of the Jobber or Dealer, while, as a matter of fact, the subscriber pays nothing more than \$16.00 for the Edison Machine. The subscriber pays *absolutely nothing* for the premium machine, and hence neither gives, forfeits nor loses anything when he returns the machine, so that the Jobber or Dealer in reality presents the subscriber with \$4.00, or cuts the price on the Edison machine to that extent. This situation is exactly parallel to a Jobber or Dealer giving away a Talking Machine or any other article valued at \$4.00, and the next day or later sells to the recipient an Edison Standard machine for \$16.00 upon returning the gift. If this were permissible, then it should be equally permissible for a Jobber or Dealer to give away free an Edison Gem machine, or any other low-priced machine, as a trial machine and accept that machine at list price in part payment for a higher-priced Edison machine. This manifestly is not permissible under our Conditions of Sale.

We understand it has been suggested that a violation of our Conditions of Sale would be avoided in the exchange of machines, if the premium machine be accepted in exchange for a large horn and crane and other supplies, and charge, or rather pretend to charge, the full list price, however, does not avoid our Conditions of Sale. Following out the figures above indicated, the subscriber would obtain there



additional articles at less than current prices, and thus there would still be a violation of Sections 2 and 1, respectively, of the Jobbers' and Dealers' Agreements, since additional articles would be included with an Edison outfit at less than the current prices, which constitutes indirect price-cutting. Furthermore, the transaction would involve the giving away or selling of other goods at less than current prices as an inducement to the sale of Edison machines, which is a violation of Sections 3 and 2, respectively, of the Jobbers' and Dealers' Agreements.

There are additional points involved in this premium scheme which are contrary to our Conditions of Sale, but the foregoing are the important ones.

### GRAND OPERA RECORDS.

Jobbers' orders for Supplement No. 6 of the Grand Opera Records, are being shipped with the regular May Records and will go on sale at the same time, April 27th. Dealers who have not placed orders with Jobbers for a supply of these Records still have time enough to do so and have them come forward with their May Records. Every Dealer carrying any considerable number of Edison Records should include with them one or more of each of the 50 Grand Opera Records thus far listed. These Records have been very widely advertised, and we should regret it if owners of Edison Phonographs anywhere should be unable to get them because Dealers did not have them in stock. Dealers ordering Grand Opera Records will be supplied by their Jobbers with special supplements that can be mailed or otherwise sent to the better class of Phonograph owners. A judicious use of these can hardly fail to make sales. It is true that sales of Grand Opera Records will not be as numerous as those of regular Records, but even those who buy high class Records also want other kinds and they buy these when they come to your store. We again print the advance list of the May Grand Opera Records. Dealers who do not know about the forty-five Grand Opera Records previously issued can have a list mailed from the Advertising Department upon request.

### GRAND OPERA RECORDS.

Supplement No. 6, May, 1907.

**B. 46—Tarantella** Rossini  
By GIUSEPPE CAMPANARI, Baritone  
Sung in Italian Orchestra accompaniment

The Tarantella is a dance native to Southern Italy, the music being in 6-8 time, and played at a rapid pace. Its name is now supposed to be derived from Taranto, but it was long connected with the idea that violently dancing the dance was a cure for the bite of the poisonous spider called the tarantula. The fascinating rhythm and spirit of the dance have caused it to be used as a model by many modern composers for instrumental pieces and songs. Rossini's Tarantella was composed for the great bass singer Lablache. It has a swinging rhythm and rapid movement, and is one of Rossini's most captivating tunes.

**B. 47—"L'Air des Fleurs" de Siebel ("Siebel's Flower Song") "Faust"** Gounod

By MME. JACOBY, Contralto  
Sung in French Orchestra accompaniment

Siebel is the simple and unfortunate lad in "Faust" who is Marguerite's lover, before Faust appears upon the scene to wreck her happiness through the malignant power of Mephistopheles. Siebel appears in her garden, at the beginning of the third act, with a nosegay of flowers which he leaves at her door as a token of his love. He sings this joyous and delicious melody of mingled tenderness and rapture: "Gentle flowers in the dew, bear love from me!" He interrupts it for a moment to pluck a flower, which, as foretold in the previous act by Mephistopheles, immediately withers in his hand. He is sadly disheartened, but tries dipping his hand in Holy Water, when at once the power of the fiend is gone, and the flower is restored. He continues the joyous air.

**B. 48—"In diesen heil'gen Hallen" ("Within these Sacred Halls") "Die Zauberflöte"** Mozart  
("The Magic Flute")

By ROBERT BLASS, Basso  
Sung in German Orchestra accompaniment

The scene of "The Magic Flute" is laid in Egypt. Sarastro, the High Priest of Isis, has induced Pamina to leave her evil-minded mother, "The Queen of the Night," to come to his temple to learn the ways of virtue and wisdom. There are strange adventures, as a result of which Papageno, Pamina and Tamino, an Egyptian Prince, are all brought before Sarastro in the Temple of Isis. The Queen of the Night seeks revenge. The second act opens in the temple, with the priests. The Queen enters seeking revenge. Sarastro then sings the great air, "Within these sacred halls revenge must be unknown." It is one of the greatest airs for bass in all opera, requiring a sonorous and deep voice, and the finest art of the singer.

**B. 49—"O Paradiso in terra" ("O Paradise on Earth")** Meyerbeer

By FLORENCIO CONSTANTINO, Tenor  
Sung in Italian Orchestra accompaniment

"L'Africaine" introduces the Portuguese explorer, Vasco da Gama, an historical character, in imaginary adventures in the East, whence he has brought back two natives, one of whom, Selika, is queen of a strange Oriental land. She is in love with Vasco, as is also the Princess Inez of Portugal. As a result of intrigues, Vasco is sailing to the East, with Selika, to prove his discovery of the new territory that has been denied. In the fourth act he finds himself on Selika's island with her. He is bewildered and charmed with the beauty of the scene—with the rich gardens, the magnificent temples, the smiling landscape. He bursts out in this ecstatic aria, the finest in the opera—an exquisite melody set to an exquisite and ethereal accompaniment.

**B. 50—"A tanto amor" ("To so much Love")** Donizetti

By MARIO ANCONA, Baritone  
Sung in Italian Orchestra accompaniment

This air is sung by King Alfonso, in the third act of the opera, addressed to his mistress Leonora, whom he desires to marry after repudiating his queen, though threatened by the Pope with excommunication. But Fernando, who loves her and whose love is reciprocated, returns from his victorious campaign at the head of the Spanish army; and King Alfonso, beginning to fear the papal malediction for his faithfulness to his marriage vows, as a part of his reward, gives Fernando the hand of Leonora. Fernando is ignorant of her past relations to the King, and she is in despair at the result of his discovery of her shame. But the King carries through his plan, and in this aria impressively bestows the hand of Leonora upon his victorious general.

### MORE MEXICAN RECORDS.

George Werner, a member of our recording force, left early in March for Mexico City, Mexico, for the purpose of taking another series of Mexican Records by native artists. The recording will be done at the office of our Mexico branch, Avenida Oriente, No. 117, of which Rafael Cabanas is manager.

**AMONG JOBBERS.**

The Vim Company has moved its Des Moines, Ia., branch from 808 West Walnut street, to 204 Seventh street.

The Ross P. Curtice Co., large dealers in pianos and musical merchandise at Lincoln, Neb., became Jobbers in Edison Phonographs and Records last month.

The Theo. F. Bentel Co., of Pittsburg, among the older Jobbers in Edison goods, have been succeeded by the Standard Talking Machine Co., which will continue the business at the same address, 435 Wood street.

McGreal Bros., Edison Jobbers, at Milwaukee, Wis., now located at 173 Third street, have leased the Ogden Building on Third street, which will give them much more space. The building is a four-story, solid brick structure, located at 172-174-176 Third street. It has a frontage of 60 feet on the street, and extends back 150 feet. McGreal Bros., who are located across the street from the Ogden building, will move their stock of Phonographs to the new quarters about May 1. The store will be conducted in 174 Third street, and on October 1 the firm will take charge of the entire building. The change is necessitated by the growth in the business of McGreal Bros. At the present time the wholesale business of the company is conducted at 317-319 Milwaukee street. This business will be moved to the new quarters. The building is to be remodelled at a cost of about \$10,000. The members of the firm—L. E. and H. J. McGreal—began business on Third street in 1902. L. E. McGreal was a Western salesman for the National Phonograph Company. The company was started in a small way with a small capitalization. The first year's sales amounted to about \$60,000, while the sales of last year amounted to over \$300,000.

Niehaus & Dohse, Edison Jobbers, at Dayton, Ohio, were the subjects of a half-page "write-up," with illustrations, in the *Dayton Daily News* on March 7th. We append the following extract from the article:

"There is no more complete establishment in the city than that of Niehaus & Dohse of 35 East Fifth street, wholesale and retail dealers in bicycles, sporting goods, talking machines, etc.

"Ten years ago these two young men started a small repair shop on Fifth street, near Brown, where they also sold bicycles in a small way. About one year later they moved to 36 South Jefferson, where they put in a complete stock of bicycles and kindred goods. Three years afterward the business had outgrown the quarters and the firm removed to its present quarters, 35 East Fifth, where they carry a most complete line of bicycles and sporting goods.

"In the first room they occupied on East Fifth they had space 8 by 22 feet, giving floor space of 176 square feet. At 36 South Jefferson the store room was 16 by 60, with a floor space of 960 square feet. In their present

quarters, where they have been established for six years, they have ground floor and basement 22 by 100, giving them a total floor space of 4,400 feet."

**MR. EDISON'S PLAYDAY.**

In commenting editorially on the recent birthday of Mr. Edison, the *New York World* said:

"Thomas Alva Edison was 60 years old yesterday. In accordance with a lifelong belief about a man's duty to himself, he will now give himself over to a play-spell. For an opening frolic he will perfect the Phonograph. Then he will inquire into a few scientific mysteries and suggestions which have presented themselves to him from time to time during the last forty years, while he has been busy. He made notes of them, you see, knowing that some day he should want them to play with.

"Plainly, it is to long days of inquisitive joy that the great inventor looks forward, now that he is resolved to be no more a slave to commercial exploitation. Everybody will hope that he may realize them. He always did like fun, he has earned the right to a lot of it, and it is highly probable that he will let the public share in much more of it than that coming with a perfected Phonograph.

"It has been told that Mr. Edison is sixty. This is calendar reckoning. He himself admits that, counting by eighteen-hour workdays, he is 103.

"The important Edison inventions began with a repeating telegraph instrument, worked out while the wizard-to-be was an operator. A vote recorder came later. It recorded all right but did not commend itself for practical use. From this failure the inventor drew the lesson that he should always be sure a device was wanted before going ahead with it. There has been no trouble about introducing the Edison stockticker, duplex telegraph system, telephone appliances, phonograph, incandescent lamp, kinoscope and magnetic-ore treatments. Nor do these and the just-perfected storage battery for automobiles begin to make up the whole list of wonders from the Edison laboratories.

"In the face of his calculated calendar age, his workday age and his potential age, this wizard of Llewellyn Park goes on to assure us that he is really a young man of thirty. It is easy to believe him. Very preservative of energy and hope are the impulses of one whose interest in doing things worth while work itself into pastime."

**CONCRETE WORK AGAIN UNDER WAY.**

Now that freezing weather is past, active work has again been begun upon the new concrete buildings which are to comprise the great Edison factory of the near future. Fourteen of these buildings were nearly completed last year, work being brought to a standstill in December, by the frost. These buildings will now be completed, and about half as many more new buildings put up. It is expected that another year will be required to carry out the building plans now under consideration.

## COMMENTS ON EDISON GOLD MOULDED RECORDS FOR JUNE.

There is nothing surprising after all about the great success of the lists of Edison Gold Moulded Records put out month after month, as evidenced by their phenomenal sales, for they comprise selections of such a varied character as to appeal, in part at least, to all tastes. There is something for everybody. Each list is a delightful evening's entertainment. In addition to good things by all the Edison stars in the June list, there is a clever vocal imitation of a violin by Edith Helena, and a funny Record by the Edison Vaudeville Company, from whom other good things will come later. Steve Porter's contribution is irresistible in its drolery. The following paragraphs tell more about the list:

No. 9554, "Golden Rod," by the Edison Concert Band, is a charming intermezzo by Mabel McKinley, a niece of the late President. Miss McKinley has achieved a national fame as a composer of popular music. Among her best known works are: "Anona" (our Record No. 8474); "Feather Queen" (our Record No. 9257) and "Karama" (our Record No. 8780). This new selection is quite as attractive as her previous efforts.

No. 9555, "With You in Eternity," by Irving Gillette, is not a sacred selection, as its title at first suggests, but a sentimental and pathetic ballad in which the lover sings his devotion to the memory of the dear one who has passed away. The music is by Alfred Solman and the words are by Arthur J. Lamb. Mr. Gillette sings the words with much feeling. He is accompanied by the orchestra. The chorus:

Although in this world we may meet no more;  
Although it may seem love's dream is o'er,  
Some day, my own, I'll happy be,  
With you in eternity.

No. 9556, "Intermezzo from Cavalleria Rusticana," by Edith Helena is a vocal imitation of a violin playing Mascagni's well known composition. It is one of the most novel and at the same time most clever Records so far made for the Edison catalogue. Miss Helena sings this on the vaudeville stage, playing a violin in pantomime the while. In our Record the final notes are sung just to convince the listeners that the violin is being imitated.

No. 9557, "Pretzel Pete," by Vess L. Ossman is a banjo solo, with orchestra accompaniment, with which Mr. Ossman has placed to his credit another splendidly rendered Record. His banjo work never fails to please the admirers of this instrument. "Pretzel Pete" was written by Hampton Durand. Suggestions of German airs are woven in the melody.

No. 9558, "In Washington," by Billy Murray, is a topical song. Mr. Murray sings of the foibles and peculiarities of life at the nation's capital. These touch upon the cost of living, the lack of limit of its games, the hotel charges and finally the practice of sending statesmen to the Senate when they need a change and rest. Charles Bigelow makes a big hit with this

song in Anna Held's "The Parisian Model" at the Broadway Theatre. The music was written by Gertrude Hoffman and the words by Vincent Bryan. Mr. Murray sings with orchestra accompaniment.

No. 9559, "Reed Bird," ("The Indian's Bride") in an Indian song by Collins & Harlan. Songs of the noble Red Man continue to compete with coon songs for the center of the stage of popularity. Reed Bird is the squaw beloved by a "big, bold Indian brave." She is stolen by the foes of the tribe. The rivals fight, the squaw is rescued and "the big chief weds her in the morning." Dave Reed, Jr., is responsible for both the music and words. Of course, the song is much more attractive than anything actually produced by Indians, but the words are Indian, there are whoops of the braves and the tom tom's beat, therefore, it is an Indian song. Collins and Harlan sing with orchestra accompaniment.

No. 9560, "It's a Long Way Back to Dear Old Mother's Knee," is a sentimental song by W. H. Thompson.

It's a long way back to dear old mother's knee,  
And it's there to-night I long to be;  
And I'd gladly live life o'er  
To retrace my steps once more;  
It's a long way back to dear old mother's knee.

Thus the singer views in retrospect the days of his boyhood, when his mother took him on her knee, crooned to him a love song sweet and low and read from the family Bible the sweet story of Bethlehem long ago. The music fits both the sentiment of the verses and Mr. Thompson's splendid voice. Mr. Thompson seems to sing better with each new selection. The music of this song was written by Halsey K. Mohr and the words by Alfred Bryan. The Record is made with orchestra accompaniment.

No. 9561, "The Telescope March," by the Edison Military Band, is a new composition by Frank R. Seltzer. The orchestration includes some attractive effects.

No. 9562, "School Days," by Bryon G. Harlan and Chorus, is a new descriptive song by Cobb and Edwards, with a subtitle "When we were a couple of kids" and the two titles give a fair idea of the story in the song. The chorus tells it more fully, as follows:

School days, school days, dear old golden rule days;  
Readin' and 'ritin' and 'rithmetic,  
Taught to the tune of a hickory stick,  
You were my queen in calico,  
I was your bashful barefoot boy  
And you wrote on my slate, I love you Joe,  
When we were a couple of kids.

Mr. Harlan's excellent rendition of the song is enhanced by the Edison Male Quartette, who join in the chorus, all being accompanied by the orchestra.

No. 9563, "Sometime We'll Understand," is the monthly sacred number by Anthony & Harrison. Ever since our sacred Records have been so successful we have had scores of requests for this hymn by James McGranahan (music) and Maxwell N. Cornelius (words). It is one of the most attractive of sacred selections. The Record is made with orchestra accompaniment.

No. 9564, "The Last Rose of Summer is the Sweetest Song of All," is sung by Harry Anthony, who has not in some time made a more

attractive Record than this new ballad by Harry Sidney (music) and Arthur Gillespie (words). He sings with orchestra accompaniment. The song throughout somewhat suggests that famous ballad by Balfe and a complete strain from "The Last Rose of Summer" is included in the chorus.

No. 9565, "The Dreamer Waltz," by the Edison Symphony Orchestra, from a musical standpoint is the most artistic number in the June list. It is a composition by Lester W. Kieth. The performance of our orchestra is fully in keeping with the high class character of the music.

No. 9566, "Monte Cristo," is rendered by Bob Roberts. When Ted Snyder and Alfred Bryan wrote this song they struck a new note in humorous topical selections, for it is quite unlike any comic song now before the public. It makes ludicrous references to Hetty Green, Count Castellane and the Rockefellers, but to appreciate the fun, the Record itself must be heard. Mr. Roberts is always easy to understand, and consequently no part of "Monte Cristo" is lost. The Record is made with orchestra accompaniment.

No. 9567, "In the Wildwood Where the Blue Bells Grew," by Harlan & Stanley, is a sentimental composition by Herbert H. Taylor, that must become one of the most popular airs of the season. The words are well chosen and the music charming. The orchestra accompanies the singers.

No. 9568, "You'll Have to Get Off and Walk," is a funny one by Will F. Denny. Dave Reed, Jr., must have had Mr. Denny in mind when he wrote the words and music of this comic song, for it fits his voice and style perfectly. Two verses and two choruses are given on the Record, one part telling of the singer's lack of success in trying to ride a horse to town and the other of misfortunes that befell him when he took his girl out in automobile. On the latter trip his rival Jones appeared on the scene just as his gasolene gave out and carried off the girl.

No. 9569, "Petite Tonkinoise," is played by the Edison Concert Band. So delicately is this charming composition given that it almost seems as if the Record was being made by the orchestra instead of the band. "Petite Tonkinoise" is written in a delicate subdued manner. The composer is V. Scotto.

No. 9570, "Ephraim Johnson," by Arthur Collins, shows that it is still possible to produce a good coon song, both for catchiness of music and humor of words. Ephraim Johnson was a pious coon and he was ever praying to the angel Gabriel to take him to the sky. But when some boys, to test his nerve one night, blew a big fish horn and hollered, "Ephraim," Eph cried out:

Ephraim Johnson don't live here no mo',  
He's done left this place more than a week ago;  
Eph's gone away, that's a fact,  
I don't think he's ever coming back  
Ephraim Johnson don't live here no mo'.

No. 9571, "Mr. Clancy and the Street Musicians," is a clever Record by the Edison Vaudeville Co. It has the following cast of characters:

Mrs. Clancy, (a favorite with the boys and girls  
Steve Porter  
Pedro, the Hand Organ Man (in trouble)  
Billy Murray  
Leader of the German Band (plays fine "moosic")  
Edward Meeker  
Mulligan, the Street Piano Player ("Down with  
the Dutch") ..... Steve Porter  
Boys, Girls, Musicians, etc.

Mrs. Clancy hails Mulligan and he plays his street piano for her and the boys and girls. When he wants money he is sent on his way. Pedro appears with his hand organ. Mrs. Clancy plays it herself, to the delight of the children. Now comes the German band. The leader stops the organ and the band plays a schottische. Mrs. Clancy appeals to Mulligan to keep up the Irish end and he breaks in on the band with his street piano. Cheers are given for the Irish and the Record closes with laughter and cheers. The Record is unique. It will come close to breaking all precedents in the way of sales.

No. 9572, "Becky and Izzy," is by Ada Jones and Len Spencer, who enter the Yiddish field this month and present a very funny Record of a Yiddish courtship on the East side of New York city. The Record is a laugh from beginning to end. The dialogue touches upon noses, fires, diamonds, failures, etc. Here are some of the laughs:

Becky—For why when you kiss me do you hold your head sideways, huh?

Izzy—Because our noses are (music, "Always in the Way") that's it, always in the way.

Izzy—Vat's the news, anyway?

Becky—Nothing, only a fire in fadder's store.

Izzy—Oi, oi, when is it?

Becky—It was last night.

Becky—You promised me a diamond necklace for my birthday, but you failed to buy it.

Izzy—Dot's what I'd have to do to buy you a diamond necklace.

Becky—What's dat?

Izzy—I'd have to fail.

Izzy wants to be called by some pretty and sweet name. Becky calls him her firebug and sings: "You Are My Firebug," written by Will D. Cobb (words) and Gus Edwards (music).

No. 9573, "Dainty Dreams," by Albert Benzler, is a composition by Charlotte Blake, written in gavotte time and played as a bells solo. One of the best rendered bells Records that Mr. Benzler has made. The music is of a character to bring out the tones of this peculiar musical device to the best advantage. The orchestra accompaniment is a feature.

No. 9574, "Lulu and Her La, La, La," by Helen Trix, is a thrilling tale of the adventures of Percy of Omaha, who came to New York, went to a concert hall, saw and fell in love with Lulu of Paree, who pranced and danced, and sang, "La, La, La." He followed her about, tried to talk to her in French, and finally called at her home to ask her papa for her hand. Alas! He found Lulu rocking twins to sleep and singing, "La, La, La." Percy took the next train back to Omaha, for he was through with "Lulu, and Her La, La, La, La." There are three verses and three different choruses on the Record, and Miss Trix shines to especial advantage in her rendition of the song.

No. 9575, "Flanagan's Married Life," is by Steve Porter, who has unquestionably struck twelve with this Irish Vaudeville specialty, for

it includes more laughs than it is usually possible to get on one Record. Flanagan's references to his married life are funny in the extreme. Here are some samples:

"Now before you're married you can't live without a woman and after you're married you can't live with her."

"I'll never forget the first day I met my wife. She says to me: The man I marry must be a hero! and begorry she was right."

"I asked her to say that one sweet word that would make me happy for life, but she didn't; she said 'yes.'"

"I had a terrible shock the other night: She stopped talking and I thought I'd lost my hearing."

Flanagan precedes and follows his dialogue with bits of song quite as funny as the spoken words.

No. 9576, "The Land League Band," by J. W. Myers, is a lively old march song popular a generation ago. It will recall pleasant recollections to the "older boys." Sung with orchestra accompaniment.

No. 9577, "Poor John Medley," by the Edison Military Band, is a specially arranged medley of the following four popular hits in the May list of Edison Records: "Poor John" (Record No. 9531); "That Welcome on the Mat Ain't Meant for Me" (Record No. 9543); "I've Told His Missus All About Him" (Record No. 9534), and "San Antonio" (Record No. 9547).

### A SEVENTEEN CENT PHONOGRAPH MADE BY BOYS.

[From the Newark (N. J.) Evening News, February 26, 1907.]

A unique phonograph, made by two Harrison boys at a cost of 17 cents, was sent to Thomas A. Edison to-day as a birthday gift. The machine is able to reproduce selections from any wax record, a practical demonstration of its powers having been given to-day in the *News* office, when the phonograph played "God Save the King" almost as plain as a high-priced machine of the latest type.

The phonograph is the work of Harry Clarkson, fourteen years old, of 23 Davis street and David Duncan, fourteen, of 408 Cleveland avenue. The work was done under the direction of Charles Weslow, of 331 Central avenue. Harrison, who has been instructing a number of young boys in mechanics for several months.

The articles used in the construction of the phonograph are: Cigar box, knitting needle, small spool, penny lead pencil, two small staples, two matches, half a dozen pins, 100 feet of soft wire, ball of twine, three pill boxes, penny hat pin, square foot of stiff paper and glass follower, commonly known as a sapphire.

The cigar box formed the body of the machine and on this the knitting needle was set with a pill box upon each end, forming the cylinder upon which the record rested. The two staples held the cylinder in place with the

help of the matches placed between the needle and staples. Ordinary pins were used in different parts of the machine to hold it together. The hat pin was used as a crank for the balance wheel, which was composed of the wire and twine tightly wound. The paper was made into a cone, at the small end of which was placed the sapphire, seated on a pill box. A lead pencil stuck into a spool held the "horn" in place.

The idea of constructing the phonograph was conveyed to the boys by Mr. Weslow quite recently, and after several hours' work the young inventors were gratified to hear their home-made machine reproduce the songs and sayings on any of the Edison Records. The device was offered to Mr. Edison as a birthday gift, and the inventor notified Mr. Weslow he would be pleased to accept it. Mr. Edison's letter was as follows.

"I duly received your letter of February 11, advising me that yourself and a few of your boys has constructed a phonograph which, from the reading of your letter, must be very novel, indeed.

"I regret that I was not able to acknowledge this before as a birthday gift, inasmuch as my time is so fully occupied that I do not get my correspondence daily, hence the delay in answering you.

"I, naturally, am interested to see the very unique instrument that has been gotten out, and rest assured that in accepting the same, I will examine it most carefully and then place it in my museum, properly placarded, so as to always remind me of the donors. You may, therefore, deliver same to me. In case I should be absent, kindly deliver to John F. Randolph, my secretary, who will see that it is brought to my attention."

### VISITING JOBBERS.

Visiting Jobbers at our New York office and Orange factory during March included the following: Mr. Henry and P. A. Powers, of Powers & Henry, Pittsburg; William Werner, Easton, Pa.; Theo. F. Bentel, Pittsburg; E. H. Dakin, of S. L. Crosby Co., Bangor, Me.; Mr. Davis, of Forsyth & Davis, Kingston, N. Y.; Rudolph Wurlitzer, Howard Wurlitzer and E. H. Uhl, of R. Wurlitzer Co., Cincinnati and Chicago; Jay A. Rickard, of J. A. Rickard & Co., Schenectady; Henry Babson, of Babson Bros., Chicago; F. C. Smith, of W. H. Ross & Sons, Portland, Me.; and E. H. Droop, of E. F. Droop & Sons Co., Washington, D. C.

### THE BUSINESS CARD NOVELTY OF A PHILADELPHIA DEALER.

Hello Bill. I was looking for you last night. Where at?

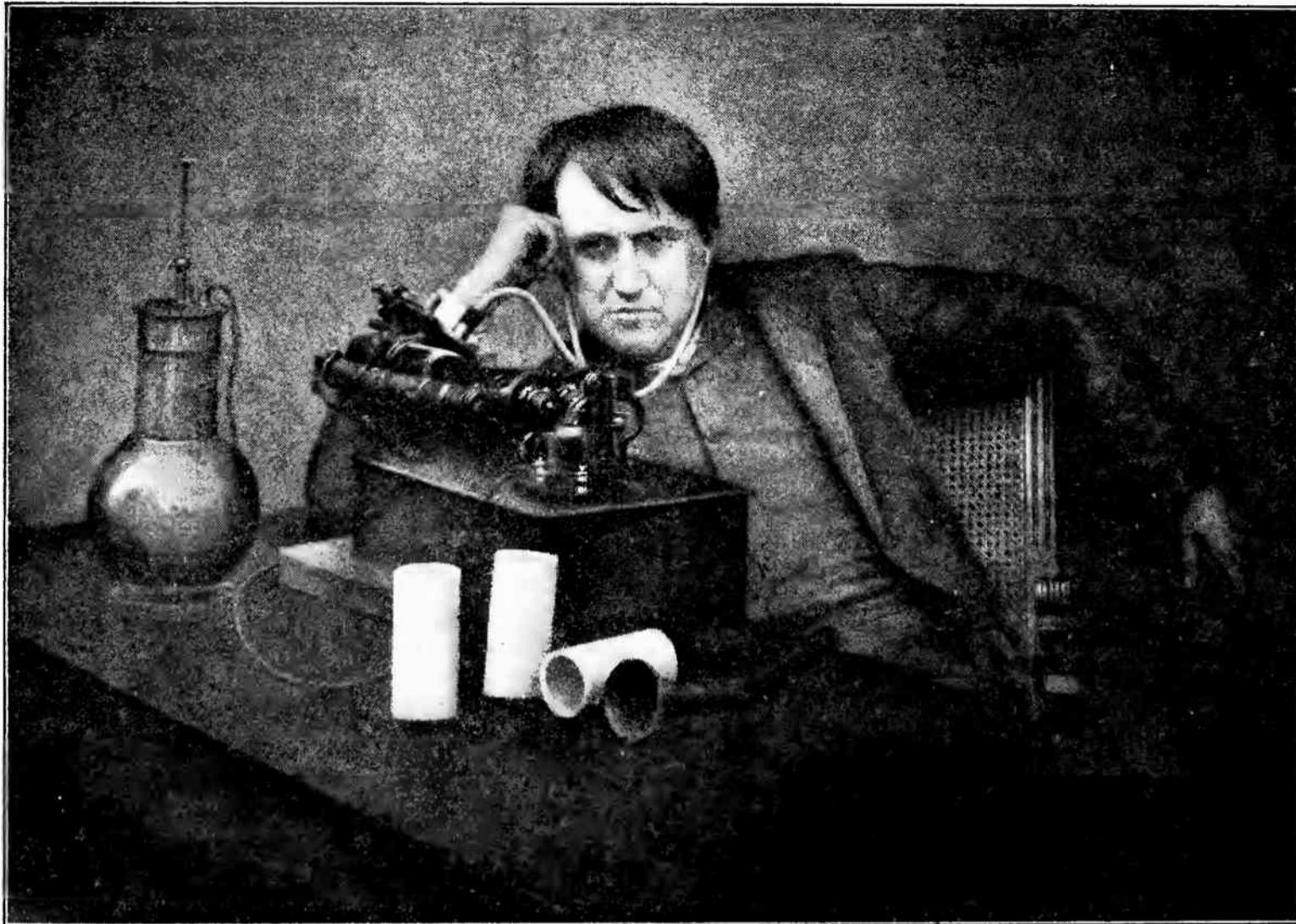
Why, at the wedding.

Who's married?

Two lemons. All suckers were invited.

I bought a talking machine last night and found I had a lemon, as I'm not satisfied with it.

I'm satisfied with mine. I bought an Edison Phonograph from John S. Smith, 311 East Girard Avenue, Philadelphia.



Reproduced from a photograph taken June 16, 1888, the day Mr. Edison completed the first Commercial Phonograph.

Every representative of the Edison Phonograph will be interested in this historical photograph of Mr. Edison, taken June 16, 1888—just as the first commercial model was completed. The lasting quality of the inventor's work may be traced in the similar feature of the swivel plate holding both reproducer and recorder, found in the '88 and 1907 models. Marshall Field (wholesale) Chicago, are still using the '88 model and say that when the machines wear out they will install the present Edison Commercial System.

### THE HUMAN VOICE IN COLD STORAGE.

[Jack Read in *The Star Monthly*.]

I am sure many of *The Star Monthly* readers have read that quaint, delightful story of "Frozen Speech," the story of the hardy explorers who awoke one bitter morning to find that 'tho they might go thru the motions of speaking, no sound issued from their lips. During the long cold winter all communications had to be carried on by sign language. Try as he would, no one could break the silence. Suddenly one morning the sun shone, and the wind grew warm and a faint hissing was heard. Then upon the ears of the astonished mariners were borne spoken words, curses, the barking of dogs, and a thousand and one noises, all jumbled up in one great blooming confusion. Words spoken but not heard at the beginning of the cold snap were now heard, altho no one was speaking. The long period of silence was accounted for.

On that first bitter cold day each man's words were frozen as soon as he spoke them,

so no sound was heard. The words had been kept in cold storage all winter, but now as the air grew warm the words began to thaw, and the things said three months before were now heard.

The chaplain was horror struck as mouth filling oaths and forcible epithets assailed his ears. Run where he would he could not escape the volley of dark blue language. But more trouble yet was to be the good man's portion. The sailors professed to be shocked at the awful language and looked sadly at the chaplain as at a golden idol that had become clay, and mighty poor clay at that. They as one man voiced the opinion that their spiritual adviser was responsible for the violet hued curses. When he expostulated they shook their heads sadly as if the spectacle of their spiritual mentor's fall from grace wrung their very hearts, "and to think, he makes it worse by lying" said "Rum Skuttle Pete" in an "aint it awful" tone. The poor chaplain wilted under the accusations of the practical jokers, and kept to himself during the rest of the voy-

age. On his return to England he immediately shipped as a missionary to the South Sea Isles, where it never freezes.

Of course this highly interesting and entertaining tale was a lie, told by a man with a truly wonderful imagination, yet things are being done daily which surpass this old romancer's wildest flights of fancy. I refer to the machine which talks. Now, we not only store words and music to be repeated time and again, but we can ship the storehouses of sound all over the world so that the Chinaman, the Indian, the Boer of South Africa, the Moro of the Philippines, the Bushman and the Eskimo can hear, at the same moment, the speech of the great statesmen at Washington or the bird-like notes of the great opera singer at the Metropolitan Opera House of New York. Thus has science made "truth stranger than fiction."

The machine that talks, that plays, that sings is truly the wonder of the nineteenth century. When the talking machine was first heard, people who understand nothing of the scientific principle upon which it was constructed regarded it with a superstitious awe as if it were an uncanny supernatural device. Yet it was based on a principle that was understood by scientists years before; the identical principle upon which the telephone works—the principle of sound waves.

If a tuning-fork is made to vibrate, one hears a sound. The faster the vibrations the higher the pitch. When the tuning-fork vibrates it makes waves in the air. These waves strike the tympanum of the ear and cause it to vibrate. A book of physics will tell you that the waves are of a peculiar kind, namely, waves of rarefaction and condensation, but it is sufficient for us to know that a vibration, whether it be of our own vocal cords, or what not, make waves in the air, and these waves striking the tympanum or ear-drum, cause corresponding vibrations there. The thing that interests us in connection with the Phonograph, or talking machine, is the tympanum, or ear-drum. This, as my readers doubtless know, is simply a piece of membrane stretched tightly across the ear-opening, just like a drum-head.

This being the case, it is possible to construct an artificial ear-drum. When a chord on the piano is struck the vibrations are communicated to the air in waves, which in turn communicate vibrations to the talking machine's diaphragm, in exactly the same manner it does to the ear-drum.

If you look into the mouth-piece of a telephone you will see that a sheet of some substance is stretched across it. This is the diaphragm. The best diaphragms are made of isinglass, or mica. When you speak into the mouth-piece the vibrations of your vocal cords are carried thru the air to this diaphragm and cause it to vibrate. This vibration causes a duplicate vibration in the diaphragm in the receiver at the other end of the line by the agency of electricity. These vibrations make sound waves in the air again, and these waves strike the tympanum in the listener's ear and cause it to vibrate.

After the invention of the telephone, Edison and several other scientific men tried to de-

vised a plan by which records of vibrations might be made, so they could reproduce them at any time. Edison was the first one to reproduce a practical record. He called it a Phonograph, which is derived from the Greek word *phonos*, sound, and *grapho*, to write—meaning, sound-writing.

Roughly, the successful plan was as follows: A smooth wax cylinder or disc was prepared. Near this was a mouth-piece, like a telephone mouth-piece, in which was a diaphragm. Attached to this diaphragm was a needle, the point of which just touched the surface of the wax cylinder. This cylinder or disc was then made to revolve slowly. As it revolved a person talked into the mouth-piece and this, of course, made the diaphragm vibrate, and the vibrations of the diaphragm caused the needle to make impressions in the wax.

When the impressions were made in the wax cylinder, the machine was stopped. Now if one wanted to hear what he had said, he used a diaphragm, on which was fitted a similar needle, and started the cylinder or disc revolving at the same speed it was going when he made the record. The needle fitted into the previous "impression" curves and caused the diaphragm to vibrate just as it had done when he talked into it. The vibrations made waves. These waves made the listener's tympanum vibrate and he heard what he had previously spoken or sung. If a person made the disc or cylinder revolve faster than it did when he made the record, the whole tone was higher, for the vibrations were more rapid.

Since the time of the first talking machine great improvements have been made, but the principle remains the same. The first machine, owing to imperfect recording instruments and diaphragms, did not reproduce things in the exact tone in which they were said, but the best machines now on the market reproduce sounds perfectly, and one is not exasperated by scratching needles and whirring wheels. Nothing is heard but the sound intended to be reproduced.

This little machine which reproduces the human voice, the notes played by band or orchestra, the liquid tones of a Melba, the oratorical outburst of the great orator, or the crow of a rooster, equally well, requires the greatest nicety in its construction.

Improvement has trod so closely upon improvement that there is little resemblance between the original squeaky machine of fourteen years ago, and the perfected types of today. The different makes of machines today have been developed upon different lines. One manufacturer will use a cylinder record, another will use a disc record. One maker uses a steel point to make and reproduce records, while another uses the sapphire point for the same purpose.

The great factories employ an army of specialists, for no machine is made by any one man; it must go thru many hands before it is a complete talking machine. Each set of employes has a particular line of work for which it is held responsible. If one set makes a minor error the whole machine is imperfect. Some employes make the bases; others do the fancy lettering and designing; to others the work of grinding the points which carry im-

pressions to the mica tongue or diaphragm is intrusted; still thru others makes the diaphragm, and so on thru many processes until the complete machine—a true talking argument for the manufacturer—reaches the man who packs it in a box.

In the inspection department each part is examined with a microscope for flaws or imperfections that might in the slightest degree impair the ideal result. Then it is sent to the stock room, from which it passes to the assembling room. Certain men in the assembling room put certain parts together. Each main part is made of a number of smaller parts. When the men at one table finish one part, it is sent to the stock room; from there it goes to another table where something else is added, and so on, till it reaches the last table, all complete. Altho each minute process has been tested the machine is then tested as a whole after it is complete. Then it is ready for the packing.

The greatest skill of all is required in the making of records. The records which are sent out with machines are not the originals. They are duplicates of the original, made by a molding process of infinite delicacy and accuracy. These records are, of course, much more durable than the original.

In making the original record, the greatest care is taken. Sometimes twenty impressions are taken and tested before the men in charge find one which meets with their approval. Great singers, orators, brass bands, orchestras and monologue artists are hired to make records. Some great singers charge as much as \$1,000 for singing into the recording machine. But the manufacturers find it pays to get the best, for they can sell thousands and thousands of duplicates of the records made by a world-renowned artist.

The thousand and one things which would interest a visitor to a great talking machine

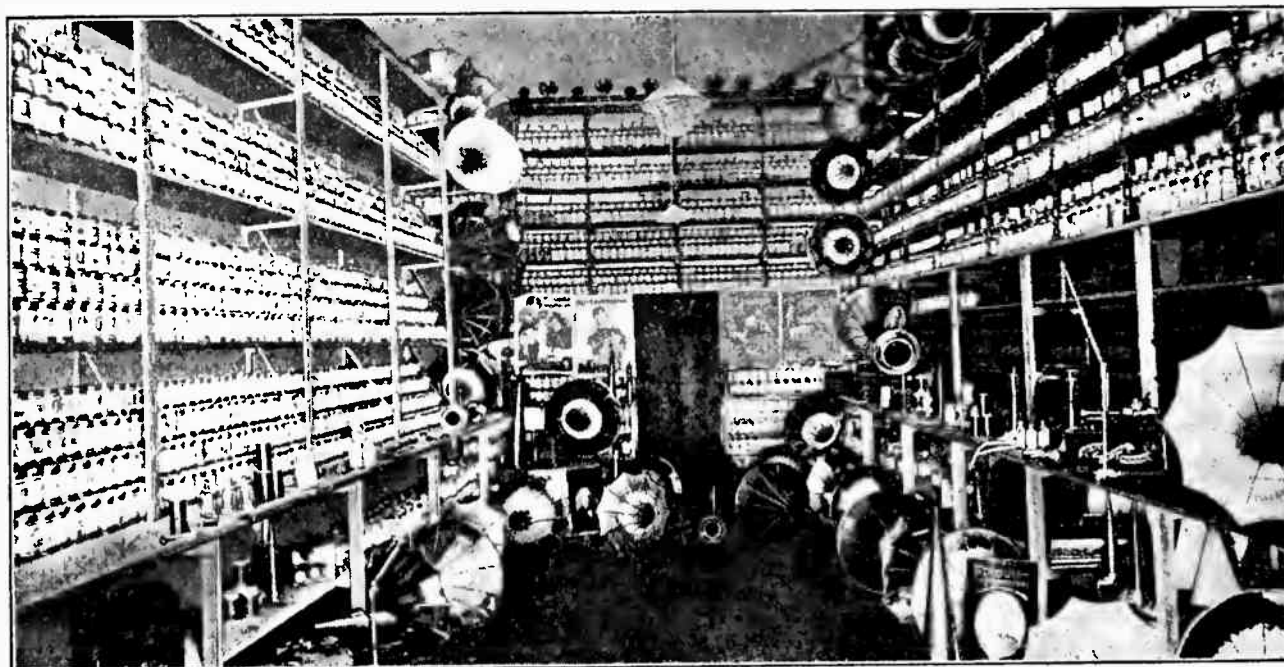
factory would be impossible to enumerate here. I have only touched upon the very high points, and on looking over this article I find I have even missed some of those.

It is a rather funny sight to see a great orator talking into a machine for he addresses the vacant looking funnel as if it represented a great audience, which indeed it does later, and gesticulates with all the grace and abandon that are his, when he is thrilling with his eloquence a great audience at Madison Square Garden and knows that a moving picture machine is recording his every gesture. In the same way the prima donna sings to the machine with all the fervor and passion that makes her the greatest in the world, for she knows that her song will reach an audience greater than she ever reached before.

People have the idea that these wonderful machines are simply a means of entertaining people, but it has other uses. It is in daily use in business offices. The business man's machine has a blank record cylinder. Into this he dictates his letters. He sends the records to his stenographer, who writes directly from the spoken words of the machine. If she misses a word she stops the machine and turns back. As she can regulate the speed of reproduction, it never goes too fast for her.

The machine that talks has passed the stage of being a scientific toy. It is a valuable business assistant, and the greatest home entertainer in the world. By its aid the greatest singers, bands and actors are constantly at one's command. What an invaluable record it will be of great people when they are dead. By its aid the voices of the world's greatest singers and the speeches of the world's greatest statesmen can be preserved for the delight and education of generations yet unborn.

We salute the greatest invention of the greatest age in the world's history.



Store of T. E. W. WILLIAMS, Adelaide, South Australia.

The above reproduction of the store of one of our most active Dealers in South Australia shows that in the matter of enterprise, fine dis-

play, etc., that country is fully awake to the opportunities for selling Edison goods.



**JOBBER'S TRADE LETTERS.**

Below are given copies of letters sent out by the American Phonograph Co., of Detroit, Mich., to dealers and prospective dealers.

**TO DEALER.**

Gentlemen: In expressing to you our sincere thanks for the business you so kindly gave us in the past, we take the opportunity to solicit a continuation of your valuable patronage, pledging the assurance of prompt service.

The past year has been the most prosperous one in our history, and naturally the opening of a new year finds us better prepared than ever before. We think we are in a position not excelled by any other jobbing house in the country, in that we have a large stock on hand of Phonographs, Phonograph Supplies, Talking Machines and accessories, in Cranes, in Horns, in Cabinets, in Records.

We are in a position to give orders immediate attention, shipping the same day they are received, and we know that we can get goods to you quicker than any other jobbing house in the country. Where time is a factor we can save you hours. Where you are in an urgent hurry you can either wire us or at a very slight expense, call us over long distance phone, and you will have the goods ordered in a very short time.

Everything points to the exceptional value a connection with our firm gives you. As you know, in the matter of price we are never undersold, and the quality of the goods we sell is always standard.

The large amount of general advertising being done by the National Phonograph Co., is having its influence upon the masses of the people, and the Phonographs are becoming intensely popular everywhere. We suggest that you take advantage of this condition by advertising in your local papers. The people have money; crops have been good; all industries have prospered; wages are better than ever before; there is more money in the country than ever before; people are inclined to enjoy themselves as never before—in fact, the business harvest is ripe. Let us get the most we can out of it.

Again thanking you for your kind patronage in the past, and assuring you of our continued desire to serve you faithfully, believe us to be.

**TO PROSPECTIVE DEALERS.**

Dear Sir: We have stepped into a New Year, and while 1906 beat all previous records in the volume of business, we have every confidence that the present year will put last year in the shade, and it is a matter of individual duty on your part and our part to take advantage of the unrivaled prosperous business conditions which prevail over this great land of ours.

Never before have the people as a whole been so well supplied with money. Never before has labor been so plentiful and wages so good. Never before has there been such an incentive to ambitious effort on the part of business men as there is to-day. The business field is ripe for the harvest. There is not a cloud on the business sky. Every prospect pleases. Now let us make the most of it.

The large volume of general advertising which has been done and is being done by the National Phonograph Co., naturally creates a constantly growing demand among the people. It is up to you and ourselves to supply this demand.

All the conditions point to the fact that we are in a position to supply you to better advantage than any other firm.

We keep every line of stock continually full, so that we can ship your order the day it is received. We can get the goods to you quicker than any other firm. We guarantee that no firm can undersell us in any line of goods we handle.

Now, if this is so, and we know it is, why cannot we have your trade? Just "feel us" out with a sample order. You cannot make good connections any too soon. Another good thing you will find, and that is that we are constantly working in the interests of our customers.

Wishing you an abundant prosperity in 1907, and earnestly soliciting the opportunity to serve you, we remain,

**JOBBER'S OF EDISON PHONOGRAPHS AND RECORDS.****ALABAMA.**

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin st.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

**ARKANSAS.**

**Little Rock**—O. K. Houck Piano Co., 309 Main street.

**CALIFORNIA.**

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 1013 Broadway.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

**COLORADO.**

**Denver**—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

**CONNECTICUT.**

**New Haven**—Pardee-Ellenberger Co., 96 State street.

**DISTRICT OF COLUMBIA.**

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

**GEORGIA.**

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete.  
**Waycross**—George R. Youmans.

**ILLINOIS.**

**Chicago**—Babson Bros., 304 Wabash ave.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Cable Co., Wabash ave.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 808 Hampshire st.

**INDIANA.**

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.  
**Lafayette**—A. B. Wahl & Co., 304 Main st.

**IOWA.**

**Des Moines**—Hopkins Bros. Co., 620 Locust st.  
Vim Co., 204 Seventh st.  
**Fort Dodge**—Early Music House, 822 Central ave.  
**Sioux City**—Early Music House.

**KENTUCKY.**

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

**LOUISIANA.**

**New Orleans**—William Bailey, 600 Frenchman st.  
National Automatic Fire Alarm Co., 614 Gravier st.

**MAINE.**

**Bangor**—S. L. Crosby Co., 186 Exchange st.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

**MARYLAND.**

**Baltimore**—E. F. Droop & Sons Co., 109 N. Charles st.

**MASSACHUSETTS.**

**Boston**—Boston Cycle & Sundry Co., 48 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
C. E. Osgood Co., 744 Washington st.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central st.  
**New Bedford**—Household Furnishing Co., 170 Purchase street.  
**Springfield**—Flint & Brickett Co., 439 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st.

## JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS—Continued.

**MICHIGAN.**

**Detroit**—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

**MINNESOTA.**

**Minneapolis**—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 518 Nicollet ave.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th st.  
Koehler & Hinrichs, 255 E. 3d st.  
Thomas C. Hough, 392 Wabasha st.  
Minnesota Phonograph Co., 37 E. 7th st.

**MISSOURI.**

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
O. K. Houck Piano Co., 1118 Olive st.

**MONTANA.**

**Helena**—Frank Buser, Diamond Block, Sixth avenue.

**NEBRASKA.**

**Lincoln**—\*Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 13th and P sts.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
Omaha Bicycle Co., 16th & Chicago sts.

**NEW JERSEY.**

**Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
V. H. Rapke, 287 Bank st.  
**Paterson**—James K. O'Dea, 117 Ellison st.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

**NEW YORK.**

**Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
Robert L. Loud, 613 Main st.  
Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Bettini Phono. Co., 156 W. 23d st.  
Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
L. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1661 Second ave.  
Regina Co., 41 Union square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Denninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Giles B. Miller, 63 State st.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 31 Columbia st.

**OHIO.**

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 25 W. 6th st.  
Rudolph Wurlitzer Co., 10-12 W. 4th st.  
**Cleveland**—Eclipse Musical Co., 714 Prospect avenue.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.

**Ohio—Continued.**

**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

**OREGON.**

**Portland**—Graves & Co., Inc., 328 Washington st.

**PENNSYLVANIA.**

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Heppe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 13th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 923 Market st.  
**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
Technical Supply Co.  
**Sharon**—W. C. DeForeest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

**RHODE ISLAND.**

**Pawtucket**—Pawtucket Furniture Co., 39 N. Main st.  
**Providence**—J. M. Dean Co., 785-795 Westminster st.  
J. A. Foster Co., Weybosset st.  
Household Furniture Co.  
J. Samuels & Bro., 154 Weybosset st.  
A. T. Scattergood & Co., 106 Main st.

**TENNESSEE.**

**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 105 S. Main st.  
**Nashville**—Nashville Talking Mach. Co., 723 Church st.  
Magruder & Co., 27 Arcade.  
O. K. Houck Piano Co.

**TEXAS.**

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

**UTAH.**

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

**VERMONT.**

**Burlington**—American Phono. Co., 34 Church street.

**VIRGINIA.**

**Richmond**—C. B. Haynes & Co., 602 E. Main st.

**WASHINGTON.**

**Seattle**—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 1305 Second ave.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

**WISCONSIN.**

**Milwaukee**—McGreal Bros., 173 3d st.

**CANADA.**

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-44 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

\* Added since March 1st, 1907.

## SUSPENDED LIST, APRIL 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

## CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.

## CANADA.

Ottawa, Ont.—Ketchum &amp; Co., Sparks and Bank sts.

## GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

## ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.

\*Chicago—A. Gloss &amp; Son, 727 W. North av.

Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

\*Kempton—C. E. Bute.

Ottawa—Edward Hayne.

Quincy—Giles Bros., 107 North 4th st.

J. F. Whittaker, 618 Hampshire st.

Wheaton—E. Irving.

## INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave. South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

## IOWA.

Burlington—John P. Weiss, 711 Jefferson st.

McClelland—J. W. Rounds &amp; Co.

Sioux City—Hattenbach Bros. Co.

A. V. Larimore, 518 Fifth st.

State Center—Ora Sargeant.

## KANSAS.

Clay Centre—E. M. Gowenlock.

Lawrence—Bell Bros.

Topeka—R. H. Morehouse, 510 E. 4th st.

## MAINE.

Biddeford—W. H. Field.

Lewiston—J. W. Skene.

Monmouth—G. H. Stetson.

Waterville—Frank Blanchard, 150 Main st.

## MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.

Henry Savage &amp; Sons, 166 Hanover st.

T. Singer, 60 Leverett st.

Florence—William Oates, 87 Main st.

Franklin—E. P. Blackman.

Lawrence—Lord &amp; Co., 314 Essex st.

E. O. Mosher, 420 Essex st.

Malden—A. T. Fuller.

Nantucket—Arthur M. Taylor.

New Bedford—H. B. DeWolff.

Somerville—E. J. Winchester, 32 Summit ave.

Worcester—Joseph Tukman, 44 Front st.

Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.

## MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.

Detroit—F. J. Schwankovsky.

Saginaw—Geo. W. Emendorfer.

James V. Calahan, 217 Genessee st.

Tierney Bros, 217 Genessee st.

## MISSOURI.

\*Ewing—Hal R. Ewalt.

Kansas City—The Wittmann Co.

## NEBRASKA.

Lincoln—The Wittmann Co.

Omaha—The Wittmann Co.

Piano Player Co.

Red Cloud—Albright Bros.

## NEW HAMPSHIRE.

Hillsboro Bridge—E. M. Barnes.

Manchester—A. E. Dumas.

Nashua—F. A. McMaster &amp; Co.

## NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.

Jersey City—W. L. Hoffman, 151 Montgomery street.

Long Branch—A. N. Alexander, 103 Broadway. A. Nastasio, 103 Broadway.

## New Jersey—Continued.

Newark—R. L. Corwin; also New York City.

Passaic—I. Hurwitz.

Paterson—Chas. H. Kelly, 25 N. Main st.

Plainfield—S. W. Frucht, or R. Frucht; also New York City.

Elston M. Leonard.

West Hoboken—Emil Hollander, or The West Hoboken Bicycle &amp; Phono. Co., 169 Spring st.

## NEW YORK.

Albany—G. Linde, 353 S. Pearl st.

Amsterdam—D. C. Kirchner, 26 Market st.

Auburn—Chas. C. Chier Co., 18 Clark st.

Bedford Park—Geo. H. Tyrrell.

Brooklyn—Wm. Albrecht, 294 Knickerbocker ave.

H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.

Emil Smith, 634 Eleventh st., and 230 Summer ave.

Hobart—F. H. Marshall.

Mohawk—Albany Specialty Co., or Chas F. Rice, Main st.

Moravia—C. D. Loomis &amp; Co., Union Block.

New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.

Automatic Zither Co., M. Cohen, Prop., 58 Second ave.

Bern Bearwald, 373 W. 11th st.

Edward Bielfeld, 481 Willis ave.

Bronx Phono. Co., or David Switky, 506 Willis ave.

R. L. Corwin; also Newark, N. J.

Eagle Phono Co., or C. Lowenthal, 83 Nassau st.

Empire Phono. Co., 2 W. 14th st.

S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st.; also Plainfield, N. J.

O. Hacker, 2 Murray st.

Hawthorne &amp; Sheble, 297 Broadway; also Philadelphia, Pa.

Holober Bros., 350, 421 and 491 West st. N. Horn, 148 E. 58th st.

W. L. Isaacs, 114 Fulton st.

S. Lemburg &amp; Co., 194 Broadway.

J. McEllyne, 202 Broadway.

Richmond Pease, 44 W. 132d st.

F. M. Prescott, 44 Broad st.

Winthrop Cycle Co., 2212 Seventh av.

Rome—Charles Tuttle.

Saratoga—W. J. Totten.

Saratoga Springs—Marvin A. Cote.

Watertown—Henry A. Hardy, 24 Arsenal st. H. S. Wardwell &amp; Co., 39 Public Square.

\*Wayland—John Gross, Pursel Block.

## NORTH CAROLINA.

Kinston—S. A. Quinerly.

\*New Bern—E. Wallnau, 122 Middle st., or Southern Music House: E. Wallnau, Prop.

## OHIO.

Cincinnati—J. L. Andem.

Salm Talking Machine Co., 639 Vine st.

Coshocton—Burns &amp; Gosser.

Middleton—Otto Grau &amp; Co., 135 E. 3d st.

Springfield—D. &amp; M. Vanderpool.

Urichsville—F. A. Mazurie.

## PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.

\*McKeesport—H. C. &amp; J. K. Skelley, Fifth ave.

Mt. Pleasant—Benjamin Posner.

Philadelphia—A. R. Cassidy, 2783 Emerald st. Hawthorne &amp; Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.

A. Krouse, 832 Arch st.

Penn Novelty Co., 15 South 9th st.

Pittsburg—A. Lippard, 615 Wylie ave.

## RHODE ISLAND.

Providence—F. P. Moore.

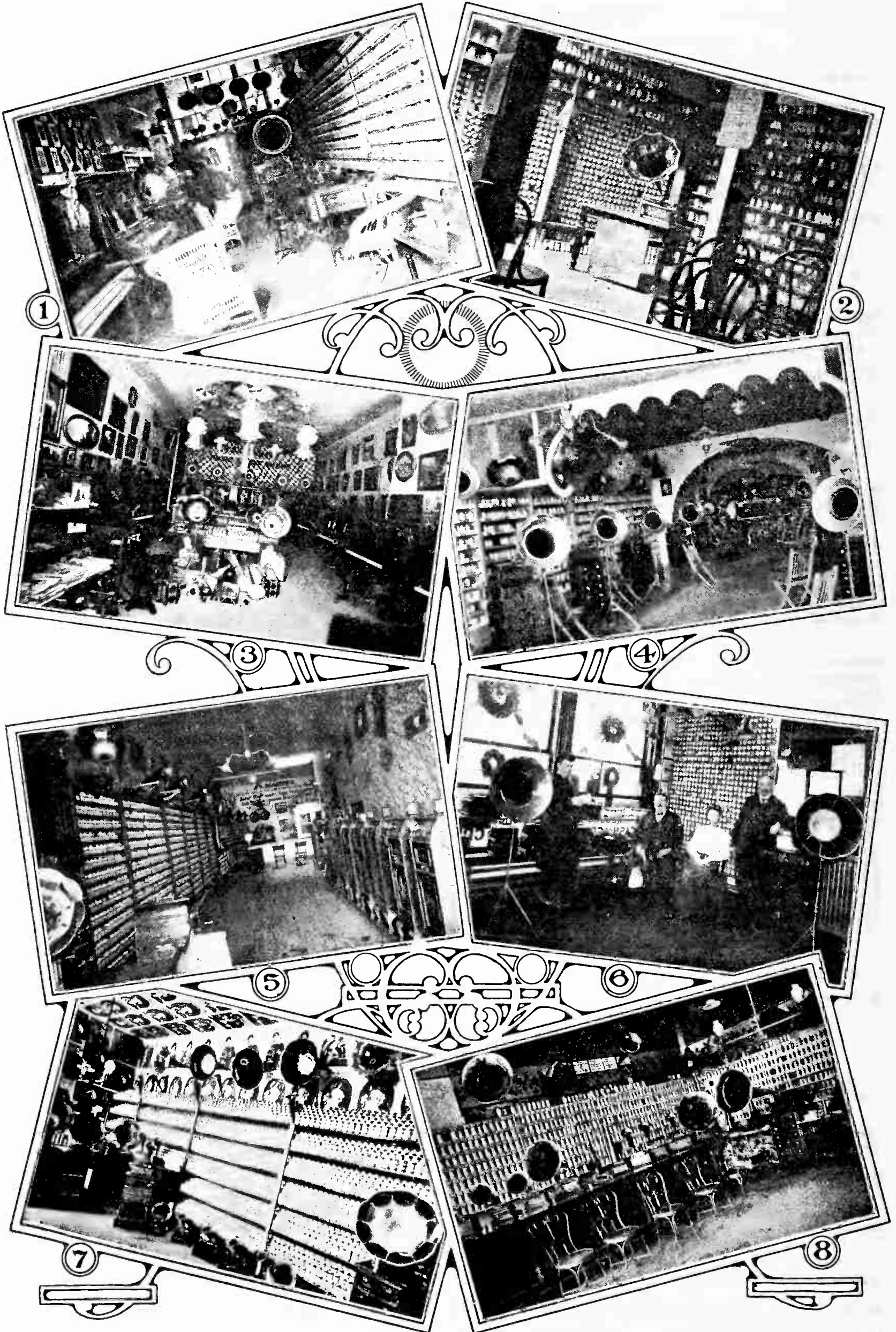
Rockville Center—O. A. Clark.

## WISCONSIN.

Milwaukee—J. C. Blatzek.

\* Added since March 1, 1907.

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

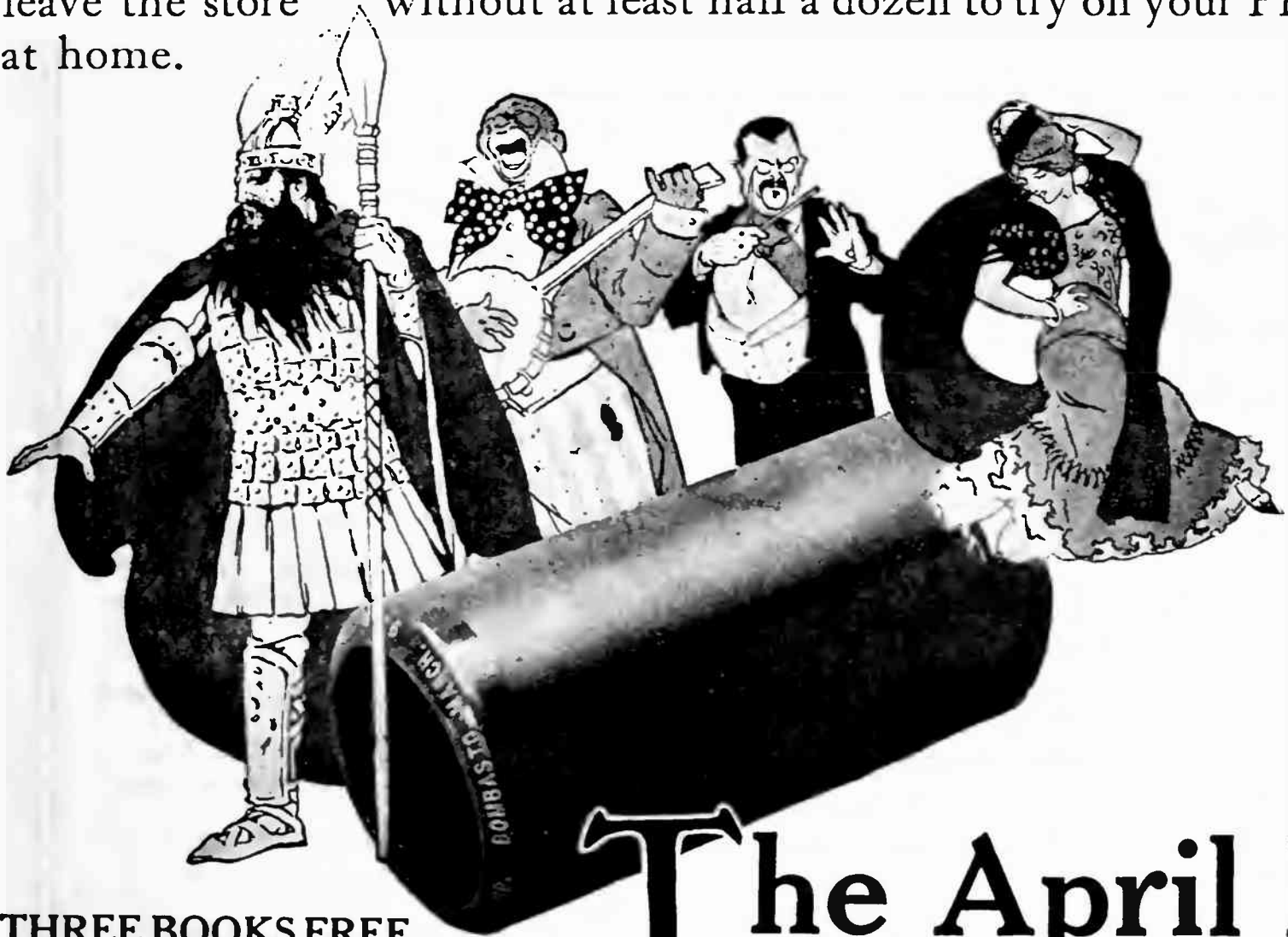


**GROUP OF STORES OF EDISON DEALERS**

1. Chippewa Phonograph Co., Chippewa Falls, Wis. 2. Kline & Co., York, Pa. 3. P. S. Everhart, Red Oak, Ia. 4. Grinnell Bros.' Branch Store, Saginaw, Mich. 5. J. L. Hartz, Monterey, Cal. 6. G. W. Lord & Co., Lynn, Mass. 7. H. B. Walterman, Richmond, Ind. 8. W. H. Jennish, Waterloo, Ia.

# New Edison Records

**T**HE delight with which you heard the first Record on your Edison Phonograph returns with every new Edison Record that you buy. Every month twenty-four new Records are added to those which are available for your enjoyment. They are on sale at all Edison stores on the 27th of the month. The new records for April are especially good. Go to your store the day they are ready and hear them. You will not leave the store without at least half a dozen to try on your Phonograph at home.



## The April List

On Sale at All Edison Stores on March 27th

### THREE BOOKS FREE

If you wish to know what each one of these Records is about, write for April Supplemental Catalogue. If you wish to know more about the new Records write for the April Phonogram. If you wish a complete list of all the Edison Records, write for Complete Catalogue. Write to-day so as not to forget it, but all three will be mailed any time after March 27th.



TRADE MARK  
Thomas A. Edison

- 9506 Gambrinus Polka (Bial)..... Edison Concert Band
- 9507 Let It Alone (Williams).....Ada Jones
- 9508 Captain Baby Winting (Helf).....Byron G. Harlan
- 9509 Angel's Serenade (Braga-Hasselmann) Harp Solo.....Charles Schuetze
- 9510 Farewell, Killarney (Edwards).....Irving Gillette
- 9511 The Precious Name (Doane).....Edison Mixed Quartette
- 9512 If Anybody Wants to Meet a Jonah, Shake Hands With Me (Hoyt).....Arthur Collins
- 9513 National Fencibles March (Sousa).....Edison Military Band
- 9514 Far Away (Richmond).....Harry Anthony
- 9515 When Bob White is Whistling in the Meadow (Rosenfeld) Harlan & Stanley
- 9516 If You Want to Pick a Fuss, Wait till the Sun Shines (Furth)...Bob Roberts
- 9517 The Silvery Brook Waltz (Braham).....Edison Symphony Orchestra
- 9518 That's What the Rose Said to Me (Edwards).....Louise Le Baron
- 9519 My Kickapoo Queen (Reed).....Collins & Harlan
- 9520 Ida-Ho! (Von Tilzer).....Billy Murray and Chorus
- 9521 Popularity March (Cohan) Banjo Solo.....Vess L. Ossman
- 9522 The Tale the Church Bell Tolloed (Van Alstyne).....Harry MacDonough
- 9523 How Matt Got the Mittens (Original).....Ada Jones and Len Spencer
- 9524 The Bowery Grenadiers (Kelly).....J. W. Myers
- 9525 Sunbeam Dance (Rolfe) Bells Solo.....Albert Benzler
- 9526 Do, Re, Mi, Fa, Sol, La, Si, Do (Burt).....Edward Meeker
- 9527 Flanagan on a Broadway Car (Original).....Steve Porter
- 9528 When the Roses Are in Bloom (Nattus).....Edison Male Quartette
- 9529 My Mariuccia Take-a Steamboat—Medley (Original)..Edison Military Band

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

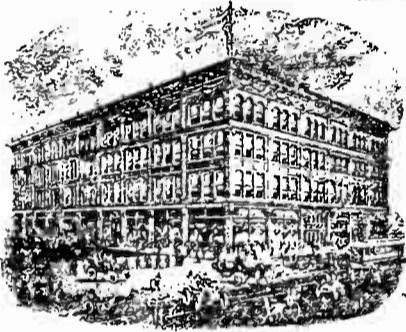
[Record Advertisement in April Magazines]

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



D. SHEEDY, President. W. R. ROWEN, Pres't & Mgr. H. J. BAGLEY, Sec'y & Treas.

**THE DENVER DRY GOODS CO.**  
SIXTYEIGHT AND CALIFORNIA STS.  
NEW YORK OFFICE  
16 EAST 18TH ST.  
DENVER, COLO., 11/21/06.

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,  
THE DENVER DRY GOODS CO.,  
per *A. Shultz*

to write us today for full particulars of what we can do for **you?** Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.



**International Correspondence Schools**  
SCRANTON, PA.

# EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY  
THE NATIONAL PHONOGRAPH COMPANY,

VOL. V.

ORANGE, N. J., MAY, 1907.

No. 3.

NATIONAL PHONOGRAPH CO.  
ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL  
ROAD, LONDON, ENG.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.,

340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO.,

AVENIDA ORIENTE, NO. 117, MEXICO

D. F., MEXICO.

EDISON PHONOGRAPHS AND RECORDS

All communications to THE PHONOGRAPH MONTHLY  
should be addressed to the Advertising Department,  
Orange, N. J.

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## EVER GROWING IN VOLUME AND PRESTIGE.

The business of the National Phonograph Company is noteworthy in these days of many unusual things, but perhaps the most remarkable of all of them is the demand for and the output of Edison Gold Moulded Records. The facilities we had at the beginning of the year were thought sufficient to meet every requirement until the new record-making building could be equipped with the necessary machinery and put in operation. No one deemed it possible that a volume of business could be secured that could not be easily taken care of by existing conditions. And yet this has happened. For more than two months past our record making department has been run continuously day and night with all the machinery it has at its command and with the most complete force of hands in the history of the business. The daily output would not be credited if stated in cold figures. Even the trade would think we were giving them some of the extravagant stories so easily told and of which the talking machine industry has its share. Even this great production has not been sufficient to keep pace with the demand of the trade. The orders each week have exceeded it and we have been running behind. This difference is not enough to cause the trade inconvenience, for Jobbers and Dealers are placing orders farther ahead nowadays and delays do not cause the annoyance they once did, when smaller stocks were carried. The difference, however, has acted as a prod upon the work of adding ten more tanks to the present number. It will be at least another month before these can be completed and put in operation. They will add 40 per cent. to the present production and this "will help some."

At the same time the machine end is all that the most sanguine could desire. The factory is working up to a schedule that will produce seventy per cent. more Phonographs than were

(Continued on page 3.)

THE ADVANCE LIST OF JULY RECORDS APPEARS ON PAGE 2.

# NEW EDISON GOLD MOULDED RECORDS. ADVANCE LIST FOR JULY, 1907.

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **June 27th**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their places of business, or be re-shipped to Dealers before 8 A. M. on June 27th.** Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before **June 27th.** 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 Jobbers' stock is received.

- 9578 Ballet Music from Faust—Part 3** (Gounod) **Edison Concert Band**  
The conclusion of the series. Although complete in itself it may be played in connection with Parts 1 and 2—Nos. 8450 and 8516.
- 9579 Ta, Ta, Au Revoir, I'm Goin' to Go** (Lowitz) **Ada Jones**  
But she walked back, and says she'll "never say it again." A new coon song.
- 9580 I Want You for My All Time Girl** (de Koven) **Irving Gillette**  
"Then I want you for a few years more." Song hit from the comic opera "The Snow Man."
- 9581 Kimmble March** (Kimmble) **John Kimmble**  
A great march played by the composer on the accordion.
- 9582 And a Little Bit More** (Fischer) **Arthur Collins**  
Coon song by the composer of "Every Little Bit Helps." "Handsome Jimmy Snow" is the hero of the story.
- 9583 While the Birds are Singing to Me** (Fulton) **Harlan and Belmont**  
Whistling and singing duet, very much like No. 9022, "Beautiful Birds Sing On."
- 9584 I'd Live or I Would Die For You** (Ball) **Harry Anthony**  
A new sentimental ballad by the writers of "Love Me and the World is Mine."
- 9585 Dream of the Rarebit Fiend** (Thurban) **Edison Military Band**  
All the different stages of the Welsh Rarebit Fiend's dream instrumentally described.
- 9586 Because, I'm Married Now** (Ingraham) **Billy Murray**  
A new comic song now making a hit. "I would if I could, but I can't"—what's the answer?
- 9587 Speed Away** (Woodbury) **Edison Mixed Quartette**  
A sacred quartette by mixed voices, unaccompanied. A beautiful number.
- 9588 You'll Not Be Forgotten, Lady Lou** (Meyer) **Frederick H. Potter**  
A captivating ballad, with the scene laid in the "Land of Cotton." Don't overlook it.
- 9589 The Broken-Hearted Sparrow** (Bendix) **Edison Symphony Orchestra**  
An orchestra selection styled "a pathetic appeal," from a suite of four numbers entitled "A Love Episode in Birdland."
- 9590 You'll Have to Wait Till My Ship Comes In** (Evans) **Bob Roberts**  
"Then I'll have money to burn." A catchy waltz song recorded with characteristic effects.
- 9591 I Know Dat I'll Be Happy Till I Die** (Rogers) **Collins & Harlan**  
"I'd be just the same without a cent." A laughter provoking, happy-go-lucky coon duet.
- 9592 Hymns of the Old Church Choir** (Solman) **Frank C. Stanley**  
A descriptive song cleverly intermingling old sacred hymns, such as "Nearer My God to Thee."
- 9593 Anvil Polka** (Parlow) **Edison Concert Band**  
A thoroughly finished performance of a selection familiar to everybody.
- 9594 Flanagan and His Servant Girl** (Original) **Steve Porter**  
A vaudeville specialty, in which Flanagan tackles the servant girl problem, giving his experience with Anastasia.
- 9595 Sweet Jessie Dear** (Fontelle) **Edison Male Quartette**  
A sweet ballad recorded as a male quartette, featuring the tenor and basso in solo parts.
- 9596 Save a Little Money for a Rainy Day** (Silver) **Edward Meeker**  
"Then's the time, you'll value a dime." A rattling good coon song with the right swing to it.
- 9597 The Chorus Lady March** (Kingsbury) **Albert Benzler**  
A xylophone solo of the bright and merry march composed especially for the comedy "The Chorus Lady."
- 9598 Tale of the Bucket** (Bald) **Will F. Denny**  
A comic song of seven verses. The idea of the song is something like No. 9142, "Fol-the-rol-lol."
- 9599 Blondy and Johnny** (Original) **Ada Jones and Len Spencer**  
A dance hall scene in which "Blondy" (Miss Jones) is kept busy, and at the finish sings the new waltz song "Blondy" (Meyer).
- 9600 It's Great to be a Soldier Man** (Morse) **Byron G. Harlan**  
An inspiring soldier march song—one of the season's best. Hear the soldiers on parade effect.
- 9601 Shoulder Arms March** (Rose) **Edison Military Band**  
The most attractive march since No. 8587, "The New Colonial."

Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.



(Continued from page 1.)

made last year. It is expected that the new schedule will shortly be in full operation and that it will be maintained right through the year, regardless of the mid-summer falling off in the retail trade. The present demand makes it certain that it will not be possible to begin to accumulate a stock of machines till after July 1st, leaving only July and August to get ahead for the fall and winter. This plan of keeping the factory running to its capacity right through the summer was followed last year and worked out admirably, there being little of the trouble of previous years in keeping the trade supplied.

The total of the April business again exceeded that of any previous month, further illustrating the great and ever-growing popularity of the Edison Phonograph.

#### TO OPEN A BRANCH AT BUENOS AIRES.

The Foreign Department of the National Phonograph Company, whose office is at 31 Union Square, New York, and of which Walter Stevens is Manager, is about to open a branch office at Buenos Aires, Argentine. It will be known as La Compania Edison Hispanos-Americana. The company has been incorporated under the laws of New Jersey with a capital of \$25,000. The new branch will be in charge of Thomas J. Kennedy, who has been connected with our Foreign Department for the past two years. He sailed on April 17th. Although of American birth, Mr. Kennedy speaks Spanish fluently. He also speaks French and German. He possesses excellent business ability and is thoroughly familiar with the Phonograph game. The decision to open this branch in South America is due to the belief of our people that the future business relations between this country and South America is certain to be an important factor in the growth of both countries. Mr. Kennedy will push the business aggressively, establishing Jobbers in all of the principal countries. Quarters in Buenos Aires will not be secured till Mr. Kennedy reaches that city.

#### PERSONAL.

Walter Stevens, Manager of our Foreign Department, with headquarters at 31 Union Square, left on April 22d for a business trip to Mexico. He will pay his first visit to the office of our Mexican Branch, Avenida Oriente No. 117, Mexico City, and will also spend some time looking into general trade conditions in Mexico.

#### MR. GILMORE TO GO TO EUROPE.

William E. Gilmore, President of the National Phonograph Co., will sail for England about May 8th on a business trip of two months' duration. He will spend some time at the various branch offices of the company in London, Paris, Berlin and Brussels. For nearly two years past John R. Schermerhorn, Assistant General Manager of the parent company, has been in charge of the London company, with the title of Chairman of Board of Directors, and has also had a general oversight of the European branches. Mr. Schermerhorn will return with Mr. Gilmore in July and resume his duties at Orange. He will be succeeded in London by Thomas Graf, as Managing Director. Mr. Graf has been the manager of the Berlin Office since its inception and his marked success in that position led Mr. Gilmore to choose him as Mr. Schermerhorn's successor. Mrs. Gilmore will accompany Mr. Gilmore and they will do as much sightseeing as duty will permit. Mr. and Mrs. Gilmore, son, and two daughters spent the first part of April at Hot Springs, Virginia.

#### AND THE WORK GOES ON.

In spite of the cold weather during April, excellent progress has been made on the new concrete buildings of the Edison plant at Orange. The remaining two stories of the four-story addition to the factory of the Edison Storage Battery Company, is "poured," including the roof, and the building will be ready for occupancy in another month. New freight sidings have been laid into the yard and the removal of the old ones has made it possible to continue the five-story concrete building on Lakeside avenue. This will be extended 100 feet along Lakeside avenue. It will then turn north and be continued 450 feet to Alden street. The latter extension will stand on ground now occupied by a one-story brick building, about 75x350 feet in size, and known as No. 2. This brick building will be torn down in sections as the work progresses, the work now conducted in the building being moved to the new structure as fast as ready for occupancy.

#### RECORDS CUT FROM CATALOGUE.

The trade is hereby advised that we have no more moulds or masters of Record No. 7013, "Toreador Song from Carmen," by Clifford, and Record No. 12362, "O Richard! o Mon Roi!" French song, by Lacroix, and as soon as our present stock of these selections is exhausted, no more orders for them will be filled.

(Copy of Notice being Mailed to the Entire Trade.)

### EDISON RECORDS TO BE WITHDRAWN.

The 150 Edison Gold Moulded Records named in the printed matter herewith [folder and bulletin] will be cut from our next Record Catalogue, and no orders for any of them will be filled after August 1st, 1907.

The sole reason for this action is to comply with the demand of the trade that a certain number of selections be cut from the catalogue each year.

The primary object of this advance notice is to give Dealers ample time to dispose of any stock of cut-out selections they may have on hand; but we also think there is an excellent opportunity to get considerable business for them before they are finally retired. Almost without exception they are as desirable as any in our catalogue. Thousands of Phonograph owners would later regret it if we did not give them a chance to buy them.

We have therefore prepared the enclosed bulletin and folder. Hang the bulletin in a prominent place. Get some of the folders from your Jobber if you can use them to advantage. He will have a supply about May 1st.

Place orders for cut-out selections as needed and handle your present stock of them so that you will have none on hand after August 1st.

NATIONAL PHONOGRAPH Co.,  
C. H. WILSON,  
General Manager of Sales.

#### LIST OF 150 CUT OUT RECORDS.

154	Morning, Noon and Night in Vienna	E. C. Band	8647	My Little Irish Canary	Collins and Harlan
155	Little Kinkies	E. M. Band	8651	In Zanzibar	MacDonough
503	Ange d'Amour Waltz	E. S. Orchestra	8657	Rosedale March	E. M. Band
698	Fortune Teller Waltz	P. Orchestra	8667	In a Nutshell (Xylophone)	Benzler
700	Ma Ragtime Baby	P. Orchestra	8670	General Hardtack on Guard	Stanley
1070	Mr. Captain Stop the Ship	Dudley	8680	In the Days of Old	Roberts
1562	As Your Hair Grows Whiter	Anthony	8696	On a Good Old Trolley Ride	Redmond
2617	In Old Madrid (Banjo)	Van Epps	8699	Ramona	E. M. Band
2804	Gem Polka (Piccolo)	Mazziotta	8700	All Aboard for Dreamland	Harlan
3609	Sally in Our Alley (Clarinet)	Tuson	8718	It's the Band	Harlan
5710	Because	Anthony	8729	Invitation to the Waltz	E. S. Orchestra
7163	Gypsy Love Song	Harrison	8735	Sylvia (Piccolo)	Mazziotta
7327	Schubert's Serenade	Harrison	8737	Hannah	Murray
7329	Military Galop	E. M. Band	8758	Little Rustic Cottage by the Stream	Anthony
7418	Serenade, Moskowski (Zither)	Wormser	8782	Why, Hello, Bill, Who's Your Friend	Collins
7666	San Toy Selections (Banjo)	Ossman	8789	Bluette (Piccolo)	Mazziotta
7668	Manzillo (Mandolin)	Siegel	8812	Cupid's Arrow (Banjo)	Van Epps
7760	Valse Bleue	P. Orchestra	8813	Sylvie	Harlan
7839	Bedouin Love Song	Duffy	8827	Shine On, Oh Stars	Gillette
8010	The Bridge	Duffy	8833	Make a Fuss Over Me	Collins
8017	Can't You Take My Word	Favor	8835	Imagination	Collins
8033	Victorious America	E. M. Band	8842	Hail! Smiling Morn	E. M. Quartette
8042	On Board the Oregon	I. M. Quartette	8853	Star of Bethlehem	Gillette
8055	Temptation Schottische	P. Orchestra	8858	My Little Canoe	Nelson
8059	Prince Henry March	E. C. Band	8867	The Girl Who Cares for Me	MacDonough
8112	Bill Bailey, Won't You Please Come Home	Collins	8869	Countess of Alagazam	Roberts
8117	Bismarck March	E. M. Band	8873	Abraham	Collins
8132	Mr. Thomas Cat	E. C. Band	8876	By the Old Oak Tree	Morgan and Stanley
8145	Sylvia Yorke (Clarinet)	Tuson	8904	My Dreams	Gillette
8184	Miss McLeod's Reel (Bagpipe)	McAuliffe	8908	Good Bye Sis	MacDonough
8187	All Aboard for Slumberville	Harlan and Stanley	8909	Original Fantasie (Euphonium)	Mantia
8193	Please Let Me Sleep	Collins	8917	Gimme de Leavin's	Collins
8240	Come Down Ma Evening Star	Thompson	8933	The Troubadour	E. C. Band
8246	Selection from a Country Girl	E. S. Orchestra	8935	Oh, Oh, Sallie	Collins and Harlan
8268	O Tell Us Merry Birds	Morgan and Stanley	8938	Marguerite	MacDonough and Biehling
8294	Tell Me	Harlan and Stanley	8939	The Bingville Band	Collins
8297	Tipperary March	E. C. Band	8944	Won't You Fondle Me	Collins
8311	Mixed Ale Party	Golden	8947	Tommy	Harlan and Stanley
8362	Therese Polka (Cornet)	Kryl	8961	Longing For You	Harlan
8364	Tessie, You are the Only, Only, Only	Thompson	8962	The Magnet March	E. M. Band
8416	Butterfly Gavotte (Bells)	Rubsam	8963	Farewell, Mr. Abner Heminway	Murray and Roberts
8427	Lord's Prayer and Gloria Patri	M. M. Quartette	8968	How Can I Leave Thee (Mandolin)	Siegel
8437	Engaging an Opera Company	Dudley	8970	When the Swallows Homeward Fly	MacDonough and Biehling
8467	When We Get Married	Denny	8972	Love's Sorrow	Anthony
8481	Come Where My Love Lies Dreaming	Edison Brass Quartette	8978	Always Forward March	E. M. Band
8486	When Jane and I Were Wed	Harlan	8980	Just Like the Ivy, I'll Cling to You	MacDonough
8488	I Ain't Got No Use For Sleep	Collins	8985	Excelsior	Anthony and Harrison
8512	Must You	Favor	8986	I've Set My Heart On You	Harlan
8577	Nobody's Looking but the Owl and the Moon	Morgan and Stanley	8987	Belle of the Phillipines March	E. M. Band
8611	Your Dad Gave His Life for His Country	Wallace	8992	Murphy	Favor
8615	If You're Such a Great Star, Why Don't You Shine	Collins	8997	Just My Style	Morgan and Stanley
8616	Merry Birds Polka (Piccolo)	Mazziotta	9001	Oh, Oh, Sallie Medley	E. M. Band
8628	Somebody's Waiting Neath Southern Skies	MacDonough & Biehling	9003	Rose-Marie	Anthony
8635	Auction Sale Musical Instrument Store	Spencer and Holt	9006	Her Boy in Blue	MacDonough
			9008	The First Heart Throbs	E. S. Orchestra
			9010	O, Morning Land	Anthony and Harrison
			9017	La Cascade	E. C. Band
			9018	Sweet Maid Divine	Morgan and Stanley
			9021	On a Summer Night	MacDonough and Biehling

9027	To My First Love	Gillette
9039	He Looks Just Like His Mother	Harlan
9041	American Fantasia	E. C. Band
9056	Bewitching Beauty	E. S. Orchestra
9059	Cleopatra Finnegan	E. M. Band
9068	Presentation March	E. M. Band
9077	Swiss Boy (Cornet Duet)	Clarke and Hazel
9082	Crucifix	Anthony and Harrison
9094	Little Girl, You'll Do	Gillette
9101	Robert Adair (Cornet and Trombone)	Gillette
		Clarke and Zimmerman
9102	I Wait for Thee	Van Yorx
9110	New Era Overture	E. S. Orchestra
9112	Angelena	MacDonough and Biehling
9122	Hungarian Fantasia	E. C. Band
9123	Mother o' Mine	Van Yorx
9126	Honeymoon Hall	MacDonough
9127	In Timbuctoo	Murray
9129	Bold Front March	E. M. Band
9131	And the World Goes On	Roberts
9132	Betty	MacDonough and Biehling
9133	Roses and Thorns	E. S. Orchestra
9134	We'll Be Together When the Clouds Roll By	Gillette
		Harlan and Stanley
9136	Pretty Mary	E. C. Band
9137	Dancing in the Starlight	Barrow
9140	The Irish Girl I Love	E. S. Orchestra
9157	Romantic Overture	Collins
9174	I'm Getting Sleepy	Gillette
9178	Miss Mary	E. S. Orchestra
9181	Forget-Me-Nots	E. C. Band
9194	Caprice Militaire	E. S. Orchestra
9205	Ghost of the Mayor Overture	Gillette
9206	'Neath the Spreading Chestnut Tree	Favor
9208	Pocahontas	E. C. Band
9209	Titania—Air de Ballet	Collins
9211	Robinson Crusoe's Isle	Harlan
9235	Once Upon a Time	E. C. Band
9242	Eldorey	

### JAMESTOWN EXPOSITION.

The National Phonograph Company will have no official exhibit at the Jamestown Exposition, which opened on April 26th. A fine display of Edison Phonographs and Records will, however, be made by C. B. Haynes & Co., Edison Jobbers at Richmond. Special assistance will be given them from Orange, and they will have part of the material used in past exhibits of this company. The Jamestown exhibit will be purely for advertising purposes. It will not be entered in competition for awards of any kind and no effort whatever will be made to secure prizes.

### FIRE AT 304 WABASH AVENUE, CHICAGO.

A fire that caused the main offices in Orange and New York some anxiety until the details were learned took place in the building at 302 and 304 Wabash avenue, Chicago, on the afternoon of April 22d. In this building were located the branch offices of the Commercial Department of the National Phonograph Co. and the Chicago office of the Edison Manufacturing Co. The wholesale department of Babson Bros. was also located in the same building. The first report made it appear as if the entire building would be destroyed. The next day it was learned that the fire was confined to the 302 side of the building and that the damage to our offices and Babson Bros. was trifling.

### AMONG THE JOBBERS.

E. F. Droop & Sons Co., Edison Jobbers at Baltimore, have moved from 109 North Charles street to 231 North Howard street.

Kohler & Chase, Edison Jobbers at Seattle, Wash., have moved from 1305 Second avenue to 710 Pike street.

The Silverstone Talking Machine Co., of 1010 Olive street, St. Louis, Mo., became Edison Jobbers during the past month. They have been Edison Dealers for some time.

The Vim Company, of Des Moines, have moved from 808 W. Walnut Street to 204 Seventh street.

The Rudolph Wurlitzer Company, of Cincinnati, have moved from 10-12 West Fourth street to 121 East Fourth street.

McGreal Bros., Edison Jobbers at Milwaukee, Wis., will open a jobbing and retail branch at 29 East Fifth street, Cincinnati, about May 15th. They will also have a loft at Sixth and Morris streets for carrying their wholesale stock.

Visiting Jobbers at our New York office during April included the following: H. Wonderlich, J. Samuels & Bro., Providence, R. I.; L. E. McGreal, McGreal Bros., Milwaukee, Wis.; J. H. Towell, Eclipse Musical Co., Cleveland, O.; Fred K. Babson, Babson Bros., Chicago, Ill.; C. E. Goodwin, Lyon & Healy, Chicago, Ill., Mr. DeForeest, W. C. DeForeest & Son, Sharon, Pa.; Chas. J. Schmelzer, J. F. Schmelzer & Sons Arms Co., Kansas City, Mo.; Mr. Kelly, Jr., Montreal, Canada; W. O. Pardee, Pardee-Ellenberger Co., New Haven, Conn.; George R. Youmans, Waycross, Ga.; Thos. Wardell, Lowell, Mass.; E. F. Taft, Eastern Talking Machine Co., Boston, Mass.; A. E. Mandy, R. S. Williams & Sons Co., Toronto, Canada; C. B. Haynes, Richmond, Va.; B. L. Crew, Phillips & Crew Co., Atlanta, Ga.; J. L. Wagoner, Pittsburg Phonograph Co., Pittsburg, Pa.; W. D. Andrews, Syracuse, N. Y.; C. N. Andrews, Buffalo, N. Y.; Jno. Rogers, Knoxville Typewriter & Phonograph Co., Knoxville, Tenn.; Ross P. Curtice, Ross P. Curtice Co., Lincoln, Neb.

### GLAD HE'S A DEALER.

Allentown, N. Y., April 9, 1907.

I am pleased with the way you handle this business, as it protects all dealers. I am also glad I am a Dealer. I have only had the Phonographs in for a couple of weeks, but have sold a number of them, and lots of prospects ahead. This is only a small place. Am sure this is going to be a successful addition to my business.

A. E. BRANDON.

(Copy of Letter being Mailed to the Trade.)

**NOTICE ABOUT ADVERTISING NEW RECORDS BEFORE THE 27TH.  
TO EDISON DEALERS.**

Orange, N. J., April 20, 1907.

Under date of August 4, 1906, we advised the trade that Jobbers might supply Phonograms, Supplements and Bulletins to Dealers at any time after the 20th of each month, provided the latter did not mail or distribute them to the public before the 27th.

This notice is still in force and this class of printed matter must not be supplied in any other manner.

We realize, however, that by our issuing a list of new monthly Records, in the Phonograph Monthly and on Order Blank Forms, so far in advance they practically become public property, and some Jobbers and Dealers, taking advantage of this fact, have seen fit to advertise new Records, or print and distribute supplements of their own, in advance of the 27th. It has therefore been decided that we will permit Jobbers and Dealers to advertise the list of new Records in advance of the 27th of each month, or to print and distribute supplements of their own, provided such advertising and printed matter distinctly state that the new Records will not be on sale until the 27th. Under no circumstances, however, can we furnish Phonograms, Supplements or Bulletins to be distributed except as stated in the first paragraph of this letter, as it would be utterly impossible to have them printed in time to do so, and, furthermore, it would be impossible to attempt to send them out so that they would reach each and every Jobber or Dealer at the same time.

This notice is given to clear up certain misunderstandings that have arisen between the trade and ourselves concerning advertising the new Records in advance of the date of sale.

NATIONAL PHONOGRAPH COMPANY.

**ABOUT MACHINE EQUIPMENTS.**

The letter printed below was sent to all Jobbers and Dealers, under date of July 27, 1906. It is reprinted to remind some Dealers of facts that they may have forgotten, and also to furnish information to new Dealers on a subject about which they should keep well posted:

New York, July 27, 1906.

Dear Sirs:—Referring to the option allowed in the equipment of Edison Phonographs, whereby a speaking-tube or hearing-tube may be included, in place of the 14-inch horn, please take notice that beginning this date this option is withdrawn, and that hereafter we will supply all machines with the regular equipment only listed to go with them, that is:

"Gem" with Model C Reproducer, 10-inch horn, winding crank, oak carrying cover, camel's-hair chip brush.

"Standard," with Model C Reproducer, 14 inch horn, camel's-hair chip brush, winding crank, antique oak cabinet.

"Home," with Model C Reproducer, improved Edison Recorder, 14-inch horn, antique oak cabinet and cover, winding crank, camel's-hair chip brush.

"Triumph," with Model C Reproducer, improved Edison Recorder, 14-inch horn, sapphire shaving-knife, antique oak cabinet and oak cover, winding crank, camel's-hair chip brush.

"Balmoral," with Model C Reproducer, improved Edison Recorder, 14-inch horn, sapphire shaving-knife, camel's-hair chip brush.

"Conqueror," with the same equipment as the "Balmoral."

"Concert," with Model D Reproducer, improved Edison Recorder, sapphire shaving-knife, oak body box and cover, 24-inch black and gold horn, and stand, (support), winding crank, camel's-hair chip brush.

"Opera" and "Oratorio," with the same equipment as the "Concert."

Also, please take notice that all Phonographs must be delivered with the horn and other

parts or accessories furnished by us; and that under no circumstances or conditions can a credit be allowed in any way, shape or manner for the horn or other parts furnished by us as part of the equipment; neither can any allowance whatever be made for the horn or other accessories in exchange for a horn of different size or style or for any other article not regularly included by us as a part of the Phonograph outfit. In other words, the outfits must be sold by you as furnished by us, and at the regular scale of prices. In cases where a larger or a different style horn, or any other accessory or article is desired, it must be sold entirely separate from the Phonograph outfit, and at the full price of such horn, accessory or other article.

Any violation of these requirements will be considered a violation of our conditions of sale.

C. H. WILSON,  
General Manager of Sales.

**WEDDINGS.**

Two weddings of interest to the Edison trade occurred last month. On the 2d Lawrence E. McGreal, of McGreal Bros., Milwaukee, was married to Miss Helen Gannon, daughter of Mayor Gannon, of Dixon, Ill. They will make their home at 200 Hackett avenue, Milwaukee. Ben Lee Crew, of the Phillips & Crew Co., Atlanta, Ga., was married on the 8th to Miss Miriam Donaldson, daughter of John Donaldson, of Bainbridge, Ga., a prominent man in the South. Mr. and Mrs. Crew spent their honeymoon in the North and are now keeping house in Atlanta.

### HOW THE EDISON DEALER IS MAKING MONEY REPRESENTING THE COMMERCIAL DEPARTMENT.

The organization of the Commercial Department in the large cities, containing an Employment Bureau, an Installation Department with a number of mechanics, several salesmen and a District Manager, have shown the Edison Jobber in the large cities that he cannot hope to duplicate this service in connection with his regular business. But in smaller cities and towns the Commercial Department calculates to instruct an auxiliary force which will not be obliged to give so much service and with this assistance reach every manufactory or industrial plant in the United States. The Edison Dealer is the logical man for this out-of-town work if we can interest him.

In the large cities stenographers are in touch with four or five Employment Bureaus and are more or less independent, while business firms finding it so easy to obtain good help in the stenographic field are more difficult to approach in introducing the Edison Commercial System. This is not true with out-of-town firms where the number of good stenographers are scarce and conditions in other ways are more favorable.

A notable instance of success in this field among out of town manufacturers, was the successful sale of over \$600 worth of Edison Business Phonographs to the Morgan Engineering Co., Alliance, Ohio, by G. W. Schooley, the local Edison dealer. Mr. Schooley complied with the requirements of the Edison Commercial representative in buying a sufficient number of machines to conduct his correspondence and used one of these machines for demonstrating before the Morgan Engineering Co. He was successful in securing a trial with this concern and finally furnished them with seven machines and a shaving machine for conducting their entire correspondence.

Edison representatives are allowed a discount of 20 per cent. on machines that they purchase and a commission of 20 per cent. on sales in their immediate vicinity where they can install and constantly watch the installation. They are not allowed a commission on machines which they do not personally install and take care of afterward. Although 20 per cent. may not seem a large commission, it is in fact sufficient because the average firm will install three or four machines, amounting to \$400 or more, which pays our representative well for his trouble.

The Commercial Department will give its best information to any inquiring dealers, send-

ing literature and contracts for examination. The department should be addressed at Orange, N. J.

### PUBLISHERS OF MUSIC IN JULY LIST.

The publishers of the compositions made for our July list of Records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers:

- 9578 Ballet Music from Faust, Part 3—Chappell & Co., London, Eng.
- 9579 Ta, Ta, Au Revoir, I'm Goin' To Go—Willis Woodward & Co., 48 W. 28th street, New York.
- 9580 I Want You For My All Time Girl—Jos. W. Stern & Co., 34 East 21st street, New York.
- 9582 And A Little Bit More—T. B. Harms Co., 126 W. 44th street, New York.
- 9584 I'd Live Or I Would Die For You—M. Witmark & Sons, 144 W. 37th street, New York.
- 9585 The Dream of the Rarebit Fiend—Francis, Day & Hunter, 14 W. 30th street, New York.
- 9586 Because, I'm Married Now—Shapiro, New York.
- 9588 You'll Not Be Forgotten, Lady Lou—Jos. W. Stern & Co., 34 E. 21st street, New York.
- 9589 The Broken-hearted Sparrow—Theo. Bendix, New York.
- 9590 You'll Have to Wait Till My Ship Comes In—F. A. Mills, 48 W. 29th street, New York.
- 9591 I Know Dat I'll Be Happy Till I Die—Leo Feist, 134 W. 37th street, New York.
- 9592 The Hymns of the Old Church Choir—Jos. W. Stern & Co., 34 E. 21st street, New York.
- 9593 The Anvil Polka—Carl Fischer, 6 Fourth avenue, New York.
- 9595 Sweet Jessie Dear—M. Witmark & Sons, 144 W. 37th street, New York.
- 9596 Save a Little Money for a Rainy Day—F. A. Mills, 48 W. 29th street, New York.
- 9597 The Chorus Lady March—Theo. Bendix, New York.
- 9598 The Tale of the Bucket—M. Witmark & Sons, 144 W. 37th street, New York.
- 9600 It's Great to Be a Soldier Man—F. B. Haviland Pub. Co., 125 W. 37th street, New York.
- 9601 Shoulder Arms March—Willis Woodward & Co., 48 W. 28th street, New York.



### SELLING PHONOGRAPHS UNDER DIFFICULTIES.

The above picture shows some of the disadvantages at times of doing business along the Ohio river. The cross indicates the store of J. W. McCullom, an Edison Dealer, at Marietta, Ohio, with the water twelve feet deep all around, caused by the rise in the Ohio and Muskingum rivers from March 12th to 19th.

### COMMENTS ON EDISON GOLD MOULDED RECORDS FOR JULY.

Every possessor of an Edison Phonograph will recall the delight with which he played his first lot of Records. He will also recall how he played them over and over till he could whistle and sing their airs at his pleasure. The new Edison Gold Moulded Records issued every month make it possible for Phonograph owners to duplicate these pleasures of the past. The regular catalogue contains many selections that belong in every collection and which fill every requirement for newness and novelty. A few of them bought from time to time keep up the interest. The new monthly list, however, does all of this and also serves to keep one up-to-date in new songs and music. As a means of knowing and being able to whistle or sing all the latest music, an Edison Phonograph is unrivalled. Look over the list for July.

No. 9578, "Ballet Music from Faust, Part 3," by the Edison Concert Band, is another Record from this charming ballet music, and with Parts 1 and 2 (Nos. 8450 and 8516) just about completes the selection. No. 3 gives the "Entry of the Nubian Slaves" and "Cleopatra's Solo Dance." A very satisfactory performance of the entire selection may be had by playing the three Records one after the other.

No. 9579, "Ta, Ta, Au Revoir, I'm Goin' to Go," by Ada Jones, is a new coon song by John B. Lowitz that has attracted a great deal of attention for a song so new. Harvey Tan's better half gives him a good calling down for his shortcomings and "flies the coop," so to speak. Back she comes though, in short order and promises never again to say to Harvey:

Ta, ta, au revoir, I'm goin' to go;  
I'll double quick it, get my ticket  
On the B. & O.  
Train am waitin' at the station,  
Hear the whistle blow,  
Ta, ta, au revoir, I'm goin' to go.

No. 9580, "I Want You for My All Time Girl," by Irving Gillette, is the tenor ballad success from the new comic opera "The Snow Man," by Stanislaus Strange (book and lyrics) and Reginald de Koven (music). The song is very pretty. It is of a different style than the usual ballad and is a big hit in the opera. Made with orchestra accompaniment.

No. 9581, "Kimmble March," is an accordion solo by John Kimmble. The enormous success of our two previously listed accordion solos prompt us to list another by the same artist. It is one of Mr. Kimmble's own composition—a march and a fine one, too. To hear it played is to admire it at once, for no composition ever before listed is better adapted to the accordion and few marches are more tuneful. Played with piano accompaniment.

No. 9582, "And a Little Bit More," by Arthur Collins, is a new coon song by Fred Fisher (music) and Alfred Bryan (words), who also wrote "Every Little Bit Helps." It is every bit as entertaining, and many will like it even better. It is the kind of tune that will be

sung a great deal. Sung with orchestra accompaniment. The story tells of the love-making of Jimmy Snow, the chorus running this way:

I'd like to be a friend to you,  
And a little bit more;  
I'd like to be your cousin, too,  
And a little bit more;  
I'd like to be your honey bee  
And buzz around at your door;  
Then you'd get all that's a coming to you,  
And a little bit more.

No. 9583, "While the Birds are Singing to Me," by Harlan and Belmont, is a whistling and singing duet, similar to No. 9022, "Beautiful Birds, Sing On." The harmonious blending of Mr. Harlan's and Mr. Belmont's voices is well adapted to selections of this character. The Records are also made more interesting by the realistic bird imitations by Mr. Belmont. Records of this kind are not numerous in our catalogue, as selections permitting this particular form of treatment are by no means plentiful. Written by Joe Fulton and made with orchestra accompaniment.

No. 9584, "I'd Live or I Would Die for You," by Harry Anthony, is a new sentimental ballad by Ernest R. Ball (music) and Dave Reed, Jr. (words) the writers of "Love Me, and the World is Mine." They have given the lovers of this kind of songs a composition that will interest them. It is just as beautiful as their former song and some may like it even better. Sung with orchestra accompaniment.

No. 9585, "Dream of the Rarebit Fiend," by the Edison Military Band, is a strikingly unique band Record. As its title indicates, it portrays instrumentally the rarebit fiend's dream. All the different stages are gone over, from the highly fantastic to the deep and ponderously tragic. The selection is not without its pretty and tuneful selections, descriptive of the victim's moments of reposeful sleep. Written by T. Thurban.

No. 9586, "Because I'm Married Now," by Billy Murray, is a new comic song by Herbert Ingraham, and a big hit with singers of humorous selections and their audiences. "Because I'm Married Now" is the reason given by the man about town for denying himself the pleasure of his bachelor days. The crowd, in unison, interrogates him in the chorus with "Why?" to which he replies with the title of the song. The effect is great. Sung with orchestra accompaniment.

No. 9587, "Speed Away," by the Edison Mixed Quatette, is an addition to our list of sacred selections that will be welcome. The growing demand for sacred music continues uninterruptedly. "Speed Away" may not be as universally known as some previously listed hymns, but it will become a favorite with admirers of sacred music as soon as heard. It is a beautiful number and makes a good Record. The music is by I. B. Woodbury and the words by F. J. Crosby. Unaccompanied.

No. 9588, "You'll Not Be Forgotten, Lady Lou," by Frederick H. Potter, is a sentimental song in which the story is interesting and pretty. Of particular interest, though, is the melody. There is a refreshing newness about this melody itself and also the rhythm that is lingeringly attractive. The song is confidently

expected to become very popular. The music is by George W. Mayer and the words by Alfred Bryan. Orchestra accompaniment.

No. 9589, "The Broken-Hearted Sparrow," by the Edison Symphony Orchestra, is an orchestra selection of high order and attractiveness. The music is symbolic of the sparrow's pathetic appeal, and is delightful. It is one of a suite of four numbers, entitled "A Love Episode in Birdland." The suite is the crowning effort in the career of Theodore Bendix as a composer. Mr. Bendix has given the music-loving public many pronounced successes.

No. 9590, "You'll Have to Wait Till My Ship Comes In," by Bob Roberts, is a catchy waltz song by George Evans (music) and Ren Shields (words) that is becoming very popular throughout the country. It has that quality of entertainment that appeals to everybody. The characteristic effects introduced by our Recording Department, such as water effects and shouts of sailors, add much to a song already a big success. George Evans wrote "In the Good Old Summer Time." Sung with orchestra accompaniment.

No. 9591, "I Know Dat I'll be Happy Till I Die," by Collins and Harlan, is a song of a happy-go-lucky coon who goes through life with the refrain:

Well I know dat I'll be happy till I die.  
I've got no room for trouble, dat is why,  
I'm always smilin' and content,  
I'd be just the same without a cent,  
Well I know dat I'll be happy till I die.

The song is full of ginger, both in words and rendition. Songs introducing laughter are always attractive especially if the laughter is real and convincing. In this selection there is lots of it and of a quality that goes the real article one better. Ed. Rogers is the composer. The singers are accompanied by the orchestra.

No. 9592, "Hymns of the Old Church Choir," by Frank C. Stanley, is a descriptive song introducing sacred pieces. "Nearer My God to Thee;" "Hosanna;" "Holy, Holy, Holy" and "Rock of Ages" are beautifully interwoven in a melody and story that will doubtless be another "Holy City" in popularity. The music is by Alfred Solman, the words by Arthur J. Lamb and the Record is made with orchestra accompaniment. The bells are features in the latter.

No. 9593, "The Anvil Polka," by the Edison Concert Band, is a band selection that is well-known to everybody. Its composer is A. Parlow. It is a descriptive number made especially realistic by the addition of anvil effects. Few have not heard this polka in some form, but not many have heard it played as this Record will reproduce the thoroughly finished performances given by our Concert Band.

No. 9594, "Flanagan and His Servant Girl," by Steve Porter, is Mr. Porter's latest addition to his clever and laughable Flanagan series of vaudeville specialties. It deals with the servant girl problem, and every family who has kept a "maid" will appreciate the satirical fun of this Record. It's a "scream." When Flanagan engaged the girl at the intelligence office, he asked:

"Were you working any place last week?"  
"Oh, yes; I lived wid five families last week."

"That's not a good record."

"It wor the best I could do; I wor sick two days."

"Well, you can come to work at 10 o'clock in the morning."

"I'd sooner come at 8 o'clock, and then if I don't like the place I can be back in time to go to the matinee."

Flanagan gave a party and the girl put a piece of soap in Reilly's finger-bowl. Flanagan later wanted to know why she did it and she replied: "You told me if I seen anyone at the table in need of anything I was to get it and say nothing." After a snow-storm Flanagan told her to clean off the snow. She said that it didn't need it; it was clean enough. Finally she said she was going to leave because she didn't like the way Mrs. Flanagan did the work and Flanagan says to her: "Haven't we always treated you as one of the family?" "You have," she answered, "and I can't stand it any longer."

No. 9595, "Sweet Jessie Dear," by the Edison Male Quartette, is a sweet ballad beautifully arranged as a male quartette. The music and words are by Ella J. Fontelle. The tenor voice has an effective solo part as does also the bass. These two parts are features of the Record, and combined with the humming effect and general ensemble work make a quartette Record of exceptional interest and entertaining merit. Sung unaccompanied.

No. 9596, "Save a Little Money for a Rainy Day," by Edward Meeker, is an exceptionally good coon song on a subject ever popular and true. The music is by Maxwell Silver and the words by Ren Shields. Many will appreciate the humor as well as the good advice contained in it, and also the melody, which has a fine swing to it. Every word can be clearly understood which gives an added charm to the excellent coon dialect employed. Sung with orchestra accompaniment.

No. 9597, "The Chorus Lady March," by Albert Benzler, is a xylophone solo with orchestra accompaniment of a bright and merry march composed especially for and played nightly in the comedy success, "The Chorus Lady." Both as a Record and a selection it equals if it does not take precedence over any xylophone Record in our catalogue.

No. 9598, "The Tale of the Bucket," by Will F. Denny, is a comic song something after the order of "Fol-the-Rol-Lol," which is so popular in our catalogue. The story is told in seven short verses of how "Nan ran away with a man," and how they took her father's bucket in which he kept his cash. There is a point at the end of each verse in the shape of a pun. The whole idea is extremely ludicrous. There is a laugh in each verse. The melody, too, is attractive. The music and words are by Joe A. Budd. The Record is sung with orchestra accompaniment.

No. 9599, "Blondy and Johnny," by Ada Jones and Len Spencer, is descriptive of a scene in a Bowery dance hall, with a snappy dialogue in the vernacular between Johnny and his girl Blondy, and a number of incidental effects that add to the realism of the Record. Blondy tells Johnny that she is a mind reader and to prove that she knows what he is thinking of she sings the chorus of "Blondy," a new song by Alfred Bryan (words) and George W. Myers (music).

No. 9600, "It's Great to Be a Soldier Man," by Byron G. Harlan, is an inspiring march song by Theodore Morse (music) and Jack Drislane (words) which on our Record is a sure-fire hit the first time it is heard. The enthusiasm pictured in the Record finds a response in its hearers. The singing stops for a moment and there is given a view of soldiers passing in parade with commands of officers and plaudits of people. The song begins again, concluding with "Gee, It's Great to be a Soldier Man." Sung with orchestra accompaniment.

No. 9601, "Shoulder Arms March," by the Edison Military Band, is without a doubt one of the best Phonograph marches ever listed. It embraces all the variety and change effects found in the most popular marches previously listed. All the different sections of the band stand out prominently and in one of the strains the reed instruments are featured in a way that made the "New Colonial March" so much admired. Dave Rose is the composer.

#### WHAT THE FULL LINE DOES.

Gardner, Mass., April 15, 1907.

Thinking it might please you to know of the success of one of your Dealers I am writing you this letter. About December 15th, 1905, I was persuaded by George A. Winslow, of the Boston Cycle & Sundry Co., to adopt the box system made by his company and also carry every domestic record in stock, and a full line of Edison machines and sundries. Previous to this time I had been doing a small business in five different lines of talking machines, and a very incomplete line of Edison goods. At this time I had only 103 of your records and only one Standard machine. Where I was ordering 50 records for the first shipment, I am now ordering not less than 250 records and use at least 600 during each month. During the first six months under this system I placed 90 outfits, five of them being Triumph. Before that I never considered it practical to talk the \$50 machines. It took me about three weeks to arrange the system, but the business at once began to boom even while the system was in an incomplete state. I can assure you it required a great deal of persuasion on the part of Mr. Winslow to induce me to place this large order, at the time when I considered the business almost flat. I had almost decided to throw out the entire talking machine business. In the past year my trade has increased many, many times. In the past week I have placed nine outfits. We are now carrying 4,000 Edison Records and a very representative line of machines, with exclusion of all other lines. I wish to congratulate the National Phonograph Co. on their method of business and also their contract of protection to agents, knowing that it is the life and soul of the business. You may use this letter if you consider it to your advantage to do so.

F. L. GILSON.

#### PRINTED MATTER.

Copies of the April edition of the domestic Record Catalogue, Form No. 1070, have just been mailed to all Dealers. It includes all selections listed to and embracing the April list. This mailing has been delayed so as to give Jobbers an opportunity to receive a supply before they were asked for by Dealers. This new catalogue only differs from the previous edition, No. 1000, in the addition of the lists for December to April inclusive. Through an error No. 9366, "Simple Confession," violoncello solo by Hans Kronold, appears in part of the edition. The selection was cut from the catalogue some time ago.

"Four Irresistible Entertainers," is the title of a new four-page folder now being mailed to the trade. It is printed in two colors. The first page shows a hand in black, with an orange background, the prices of the four principal Edison Phonographs, \$10, \$20, \$30 and \$50, appearing on the tips of the four fingers. Pages two and three show half tones of the four machines, with an argument on the desirability of having one in the home. These folders are very useful for mailing and circulating purposes. Most Jobbers have been supplied with liberal quantities.

Whether or not they have on hand any stock of the 150 Records to be cut from our catalogue on August 1st, Dealers are urged to post the Bulletin mailed them a few days ago and make an effort to advise their patrons about this cut-out list. Every time after we have retired a lot of Records in this manner we get letters from Phonograph owners, asking if we cannot furnish some of the selections. This shows that many sales would be made if the public knew that they could not get these cut-out numbers after a certain date. By a little judicious pushing Dealers can readily dispose of any stock they may have on hand and relieve themselves of the trouble of having to return them later.

Jobbers who find it desirable to furnish prospective dealers with detailed information concerning prices, discounts, terms and conditions of sale of Edison goods, may get from our Advertising Department a supply of single sheet contracts, which have been printed for this purpose, making it unnecessary to use the triplicate form. Ask for "Specimen Agreements."

#### REMOVAL OF PARIS BRANCH.

The Paris office of this company has been moved from 31 Rue du Quatre Septembre to 42 Rue de Paradis.





### FLORENCIO CONSTANTINO.

From the issuance of our first list of Grand Opera Records all who have heard the Records made by Florencio Constantino have been aware that he was the possessor of a voice of wonderful power and beauty. This judgment of his voice is being amply borne out by the attention he is now attracting in the West. Mr. Constantino is the leading tenor of the San Carlo Opera Company and shares the stellar honors with Nordica. We print below some notices taken from daily papers on the Pacific coast.

*From the San Francisco Chronicle, March 19th.*

Perhaps the most brilliant vocal success of the night was scored by Constantino, for he was a surprise, in spite of the many laudatory things that have been said of his singing. Oakland never heard such a magnificent tenor, and his rendition of the famous aria of the second act, "Cielo e Mar," evoked a scene of unprecedented enthusiasm. From the first moment of his appearance on the stage, Constantino captured his audience. He possesses a superb tenor voice, of beautiful quality, which mounts to the highest tones with ease and sonority. In the middle register it is mellow and dulcet. At all times Constantino uses his voice with consummate art. He is a finished actor, dramatic, graceful and emotional.

*From the San Francisco Call, March 19th.*

But Constantino, with stellar honors yet to be heaped upon him, stirred the imagination of Oakland people, who joyed mightily in discovering his voice. The adjectives that clever opera lovers used when Caruso sang will have to be brought out and dusted off and applied to Constantino during the next fortnight, and one or two additional bits of descriptive embroidery perhaps must be invented.

Constantino can sing and does sing as no tenor besides Caruso ever has sung in the annals of grand opera productions on this coast. There is power and yet fineness in his singing, sweetness that is almost cloying, and yet strength that thrills with its suggestion of passionate virility; there is gold and velvet and perfume in the man's voice and art allied to an almost perfect organ wherewith to interpret masterly music.

*From the San Francisco Chronicle, March 22d.*

Of the individual triumphs of the night the greatest of all was won by Constantino. As to the quality of this marvelous tenor, it seems inevitable that in the

annals of the opera of the day it is to be written, Constantino first, Caruso second.

\* \* \* \* \*

The vocal gem of the scene is the tenor solo, "Cielo e Mar," which revealed the splendor of Constantino's marvelous voice and the perfection of his art. In the prime of manhood, handsome, modest and magnetic, aside from his artistic qualities, he is an interesting operatic figure. He sings with equal facility in both the lyric and dramatic scenes, and the ease with which he swells a tone from the pianissimo to forte is almost miraculous. Especially in the mezzo voce is Constantino's voice remarkable for tone beauty. In the recitative passages he showed that he was a past master of vocal technique by his crisp delivery, marking the staccato passages with the precision of a violin virtuoso. The artistry he exhibited in the grand aria and the wealth of beautiful tone he gave to it brought forth a storm of applause and bravas from the audience. It was in this song that Constantino clearly surpassed Caruso, for while he has not the sensuous tone quality of the Conried tenor he is the more perfect artist.

*From the San Francisco Chronicle, March 26th.*

The honors of the evening easily fell to Constantino, who, as the morally irresponsible Duke of Mantova, sang with a fascinating and careless abandon. A fine subtlety in his characterization was more than impressive. The Duke, as played by the Spanish tenor, is a cleverly artistic creation.

And how he sang! With the utmost ease and with ever pleasing pianissimos, the sweet lyric tones floated with the utmost charm. Indeed, here is a most congenial role for the young, but gifted artist.

*From the Seattle Times, April 8th.*

Constantino's entrance was the signal not only for applause, but for spontaneous cheers that came from everywhere. For some moments he was unable to sing, but stood up on the stage waiting, a striking and picturesque figure in the Italian costume of the period.

The beauty and exquisite melody of "Lucia," especially in the third act, gave such opportunity to the two principals as their warmest admirers wished, and the familiar and ever beautiful sextette was sung with such richness and volume of tone, such impassioned strength and such dramatic fervor that the house rose almost to its feet with cheers and cries. Time and time again the favorites were brought back, and then the curtain rose on the stock piano and Mr. Henry Russell appeared with Miss Nielsen and played her accompaniment for the favorite old encore of prima donnas, "Comin' Thro' the Rye," which Miss Nielsen sang with sweetness and coquetry. Then the applause which had ebbed only for this broke forth again with insistent cries of "Constantino." When he came and began to sing the "Questa o Quella," from "Rigoletto," the house was silent instantly, but would not let him go after its conclusion. And being in a very gracious mood he sang once more, the "La Donna e Mobile," from the same opera. It is Constantino who has been the surprise and the great delight of the San Carlo Company. It is his fame which will re-echo through America in the years to come as it already has through Europe. He is probably the most beautiful tenor voice in the world today, certainly the combination of appearance, of manner and of voice combines in him more perfectly with knowledge of his art and ability to use it than any other artist known. He has succeeded De Reszke, Caruso and Bonci in this country, and is inferior to none of them.

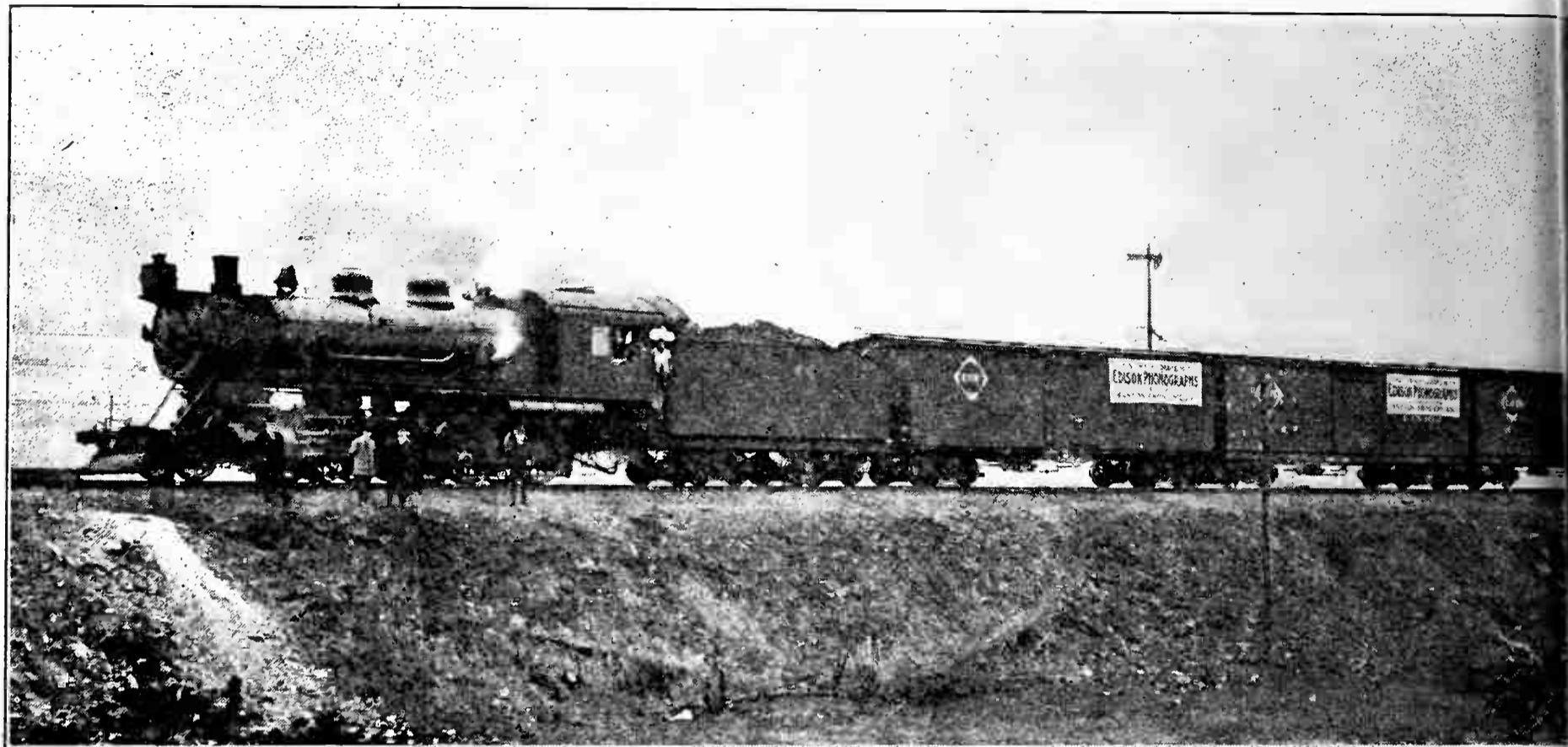
### WHAT TWO DEALERS SAY.

We inclose some circulars and cards of one of the most popular Sporting Camps in Northern Maine, where we have recently sold a Standard Phonograph and five dozen Records. We expect to sell a lot more Records and Machines this summer after the trout fishing opens. We have handled the Edison Goods for several years and are well pleased with them. Other makes of machines have been offered to us but we say we have no room for any others. We carry about 2,000 Records in stock.

J. N. & I. J. SMITH,  
Skowhegan, Me.

I am pushing the Edison Machine and getting lots of business.

E. A. GYDE,  
Aitkin, Minn.



PHOTOGRAPH OF TRAIN

## **An Entire Train of Edison Phonographs and Records for Babson Bros., Chicago--Largest Shipment of Talking Machine Goods Ever Made.**

We present above a photograph of the largest single shipment of talking machines and records ever made in this or any other country and one that will probably not be duplicated for some time to come. It is a freight train of twenty-seven cars loaded with nothing but Edison Phonographs, Edison Gold Moulded Records, horns, cranes, and a quantity of catalogues and other printed matter. The shipment comprised approximately 8,000 Phonographs, over a quarter million Records, and 8,000 horns and cranes. The invoices for the shipment were considerably in excess of \$100,000. The shipment was made to fill a straight-out bona fide order from Babson Brothers, Chicago, who are making a most phenomenal success of selling Edison Phonographs and Records by installments on the mail order plan. In other words they are sending these goods anywhere in the United States and permitting the purchasers to pay for them on the easy payment plan. Their plan is one of the most daring that the talking machine trade has ever known and their success is not begrudged by any one.

The principal reason for this unusual shipment is the fact that Babson Brothers have just completed and moved into a five-story pressed brick and stone building, 80x150 feet, at the corner of Nineteenth street and Marshall

Boulevard, Chicago, providing a floor space of 60,000 square feet, without doubt the largest space in this country devoted to the sale of talking machine goods only. The picture of the new building shown here was taken before the structure was completed. Babson Brothers have been conducting their retail business at 149 Michigan avenue and their jobbing business at 304 Wabash avenue. Both will hereafter be carried on in the new building at Nineteenth street and Marshall Boulevard. The special shipment was made so that the new building might be completely and adequately stocked before May 1st, and so that the removal of both the retail and jobbing branches could be accomplished with no other friction than having employes stop work at the old places Saturday and resume in the new building Monday morning. The stock at the Michigan avenue and Wabash avenue addresses will be moved to the new building in a leisurely manner. By this plan the great business of the firm will not stop for a single hour. Although involving the outlay of a considerable amount of money, the plan is just such a one as these sagacious business men might be expected to evolve.

The first floor of the new building will be occupied by the shipping room. The offices will be on the first floor, and the second, third



EN AT MEADVILLE, PA.

and fourth floors will be given up entirely to stock-rooms. The wholesale record stock will occupy the entire fifth floor. This floor has been designed especially for records, and has immense skylights running the entire length of the building. The bins for the wholesale stock have been constructed after special designs of G. M. Nisbett, wholesale manager. The bins will have a total capacity of 2,000,000 records. The firm has unobstructed light on all four sides of the building. They also own 400 feet of additional frontage on Nineteenth street, and thus have plenty of room for expansion. The rear of the building is right on the C., B. & Q. tracks, and the firm have their own private switches in their own yard. The building was put up in less than sixty days by the employment of an immense force of mechanics working overtime. It is of the best and most durable construction throughout.

The special train left Orange on Monday night, April 12th, and went west over the Erie railroad. As the photograph shows, each car bore banners on both sides reading "Edison Phonographs for Babson Bros., Chicago."

The train was drawn by Engine No. 1655 and was in charge of the following crew: Charles Johnson, engineer; Edward Carlough, fireman; William Lynch, conductor; James Dwyer, brakeman; George F. Mack, flagman. Because of the difficulty of stopping the train long enough in the vicinity of Jersey City without interfering with traffic, arrangements were made to photograph it at the end of the first division. H. T. Leeming, Traffic Manager

of the National Phonograph Co., accompanied by two photographers from G. P. Hall & Co., New York, went ahead by passenger train, and early Tuesday secured the photograph shown herewith. The train was standing on a bridge over the Susquehanna river at Meadville, Pa. The location was ideal for the purpose. Between Jersey City and Chicago seven changes of engines and crews were made. By special arrangements most of the trip was made by daylight, so as to get as much advertising from it as possible. It is hardly necessary to state that the spectacle of an entire train of cars filled with Phonographs, Records, etc., attracted much attention throughout the entire trip.

The train reached Hammond, Ind., at 6 o'clock Saturday morning. It was there met by representatives of the Erie Railroad, Babson Bros. and the National Phonograph Company. Additional photographs were made and the train proceeded to its destination, reaching 51st street at 12.30 o'clock. Its contents were transferred to the new building of Babson Bros. on Monday.

Another remarkable incident connected with this great shipment was the receipt from Babson Brothers on the day the special train left Orange, of an additional order for 100,000 Edison Records, shipment to be made as soon as possible.

It may not be out of place at this time (and certainly we will be pardoned if we appear egotistical in mentioning it) to quote an incident that occurred when Babson Bros. had

demonstrated that their plan was an unquestioned success. Knowing that they had had considerable experience with other kinds of talking machines, a friend asked one of the firm why they sold Edison Phonographs on the mail order plan and no other kind. The

reply was that in their experience it was the only machine that staid sold when once sent out; the only one that did not come back. Could any manufacturer want a more eloquent or a more convincing argument for the merit of his product than this?



BABSON BROS. GREAT BUILDING.

#### AS A SINGING TEACHER.

A few lines by which I wish to acquaint you with a new use for an Edison Phonograph. I am a member of the firm of Gerhart & Hasler, Dealers in Edison Phonographs and supplies. By profession I am a school teacher. I am teaching a rural school of fifty pupils. I teach singing in my school with the aid of the Phonograph. For instance, when a Record of my fancy comes out, I write off the words, and have them printed on cards for my pupils. Then, having a Phonograph in school, I place the machine in front of the school, play the song a few times, and then the school sings along. In a short time the entire school can sing the song, on correct time and correct pitch. It is better than a piano. I find Ada Jones' pieces excellent for this purpose; she is a good leader, and is virtually the singing leader in my school. Bob Roberts is also a good leader; so are some others. I think every school should have an Edison Phonograph. A few lively marches, played at recess or dinner time, puts new life into all the youngsters. I would not teach without it.—*J. Irwin Gerhart, Wernersville, Pa.*

#### BOTH ARE CORRECT.

[*Extract from a Dealer's Circular.*]

I have been asked what effect simplified spelling would have on the word Phonograph. Both Phonograph and Funny-graft are correct.

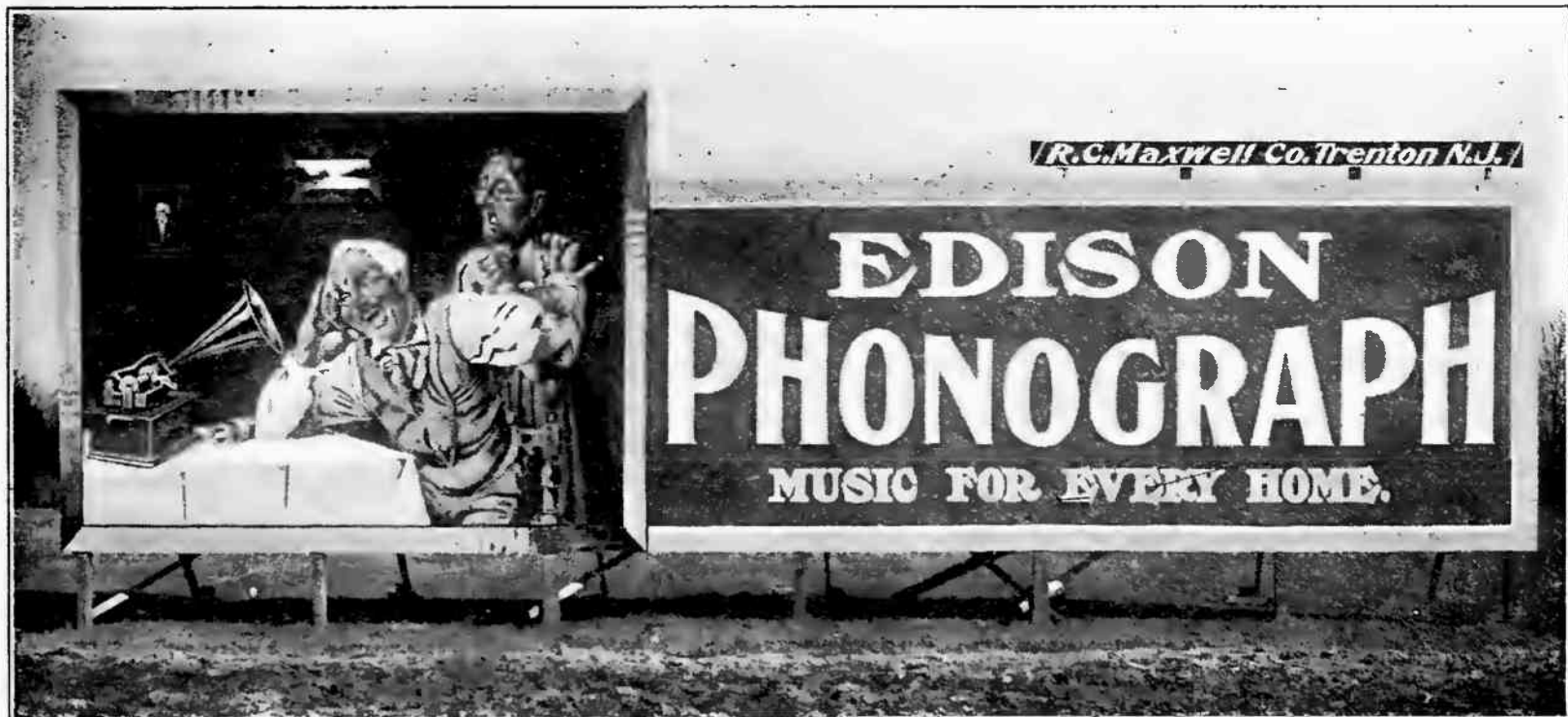
I am still selling Edison Phonographs at the rate of three a week (which is pretty good for a little burg of 1,000 inhabitants) because every one knows that the Edison Phonograph is correct.

I am selling them for cash or a Dollar down and a Dollar a week until paid for.

I carry in stock every American Edison Record made, and have them arranged in wire racks with each record plainly labelled. You can see what you want and get it.

Funny-graft is correct for some of the machines you see advertised. You get them with a pound of tea, for selling gum, or have a few records thrown in with one.

If you want a Phonograph that you and your children and grandchildren can enjoy for the next hundred years come in and buy an Edison. All styles in stock. \$10.00, \$20.00, \$30.00 and \$50.00—*B. T. Burlingham, McGraw, N. Y.*



#### RAILROAD ADVERTISING SIGNS.

Above is a reproduction of one of our railroad signs now so familiar to all who have travelled any distance east of the Mississippi River. For some months past we have had nearly 200 of these signs on the principal railroads in that section. We have just made contracts for 230 more of them, making over 400 in all. The new boards will be placed as

far north as Bangor, Me., as far south as New Orleans and as far west as California. When these new signs are put up it will be practically impossible to travel any considerable distance in any direction without seeing this presentation of the Edison "Old Couple." This is but one of the many forms of advertising Edison Phonographs and Records for the benefit of the Edison trade.



GIUSEPPE CAMPANARI, BARITONE.



ROBERT BLASS, BASSO.

NEW ARTISTS IN GRAND OPERA SUPPLEMENT No. 5 JUST ISSUED.



EXHIBIT OF CHIVERS MUSIC STORES, CHRISTCHURCH, N. Z.

### EDISON GOODS AT THE CHRISTCHURCH, N. Z., EXHIBITION.

The largest international exhibition ever held in the Southern Hemisphere closed on April 15th, at Christchurch, New Zealand. It opened on November 1st last, and was a most successful affair. Every country was represented among the exhibitors. Two of the most progressive Edison Jobbers in New Zealand had exhibits. Photographs of both are given herewith. The display made by the Chivers Music Stores could not be better. It is equal to anything of the kind made any-



EXHIBIT OF F. C. SMITH.

where. That of F. C. Smith was not as large as the Chivers exhibit, but Mr. Smith had the sole selling rights for talking machines for the Exhibition, and therefore used a large part of his space as a demonstrating room.

### THE PHONOGRAPH AS A PROMOTER.

That there seems to be no end to the benefits accruing from scientific discovery is illustrated by a novel use to which the phonograph was applied by an American Captain in the South Seas.

While one of the naval vessels of the United States was patrolling that part of the Pacific Ocean last spring it chanced upon a sailing vessel, which an officer from the war ship at once boarded. The stranger proved to be a craft commanded by a New Englander who for some years had been engaged in recruiting Kanakas for the plantations of Queensland, Australia.

The naval officer noticed that there was on board an instrument that is not usually considered essential for purposes of navigation—a Phonograph—and asked why the talking machine should have been included in the ship's outfit. He was told that before the vessel left Queensland the Captain had visited some of the sugar plantations where South Sea Islanders were employed, taking with him a camera and a Phonograph. Here he went into the business of photographing groups of islanders on the plantations, also taking individual pictures of well known men from the New Hebrides and the Solomon Group.

Edison's invention was then brought into service, the best known among the islanders being asked to speak into the Phonograph anything they would like to tell their friends at home. In this way large numbers were induced to give an account of the sort of life the Kanakas were having on the plantations, and to tell any other news likely to interest the old folks at home in Malikolo, Ambrym, San Christoval, Malaita, and other islands.

When he had secured a good supply of these

messages, the ingenious master sailed for the islands, and at last advice was making good use of his material. Many of the photographs had been transferred to glass for use with the limelight, and with the pictures and the Phonograph he was able to give exhibitions of life on a plantation that changed the doubts of the natives into an enthusiastic desire to emigrate.

At the limelight show the Captain would produce a full sized picture of an absent friend, a native well known on the island, and to the amazement of his dusky audience would make him speak words of greeting from his plantation home in Bundaberg, a thousand miles away. Whatever misgivings had been felt before the Phonograph was produced were at once dispelled when the limelight picture of their friend addressed them in their own tongue and in the voice they had known so well when he dwelt among them.—*Associated Sunday Magazine*, April 8, 1907.

#### VALUE OF SEPARATE ROOMS.

Almost every week we read of some progressive firm having their quarters redecorated and in almost every instance the fact is mentioned that separate rooms have been arranged and specially decorated for the purpose of displaying the various lines handled.

The larger dealers everywhere are realizing that best results are obtained when a machine may be tested and its good points brought out to much better advantage, while it is separate from the general stock. Where the customer is confronted with only three or four styles he or she, as the case may be, is not confused, and a selection is more readily made because the mind is concentrated upon the contents of the parlor alone instead of an open wareroom, where other customers are examining and testing instruments. Of course, many dealers will remark that there will be the increased cost of fitting up the rooms attractively. Even so, it may be safely said that of five sales that are lost on the wareroom floor because the prospective customer could not arrive at a decision, two will be saved by the separate room where comfortably seated, among attractive surroundings, the tendency to find objections is reduced to a minimum and the salesman finds a more fertile field for his arguments.—*Talking Machine World*.

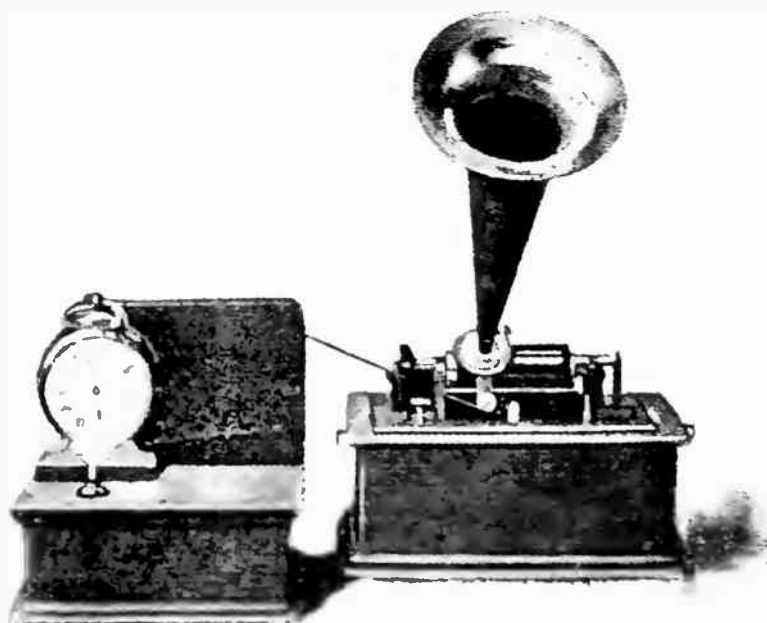
#### EDISON PHONOGRAPHS AND RECORDS BY THE CARLOAD.

What is unquestionably the largest single shipment of Phonographs and Records ever imported by any firm in B. C., came to hand on Thursday last, when the well-known firm of M. W. Waitt & Co., Ltd., received a full carload of the celebrated Edison Phonographs, and their superb Cylinder Records. Messrs. M. W. Waitt & Co., Ltd., have been appointed jobbers for these goods by the National Phonograph Company of Orange, N. J., and the present shipment is but the advance guard of much larger ones expected to follow, as the

popularity of Edison Machines and Records is so great that the demand is growing by leaps and bounds; the Vancouver public are invited to look over this handsome stock, when they will commence to appreciate what an important point this city is becoming as a distributing centre. Messrs. M. W. Waitt & Co. are now building a large addition to the rear of their present premises in order to take care of their vastly increasing trade; when completed their Phonograph parlors will be the finest in Canada.—*Daily News-Advertiser, Vancouver, B. C.*

#### A TIME-CONTROLLED PHONOGRAPH.

A recent article referring to the personality of Andrew Carnegie stated that the great ironmaster is awakened every morning by the melodious strains of a pipe organ, played by a well-known musician, and from a psychological viewpoint of theory and practice this is



much better than to be rudely aroused to the day's activity by the clanging gong of a 98-cent alarm clock. Unfortunately all of us cannot afford the luxury of a private organ and organist, but thanks to the genius of Dr. J. E. Hett, of Berlin, Ontario, the next best thing has been done for a sleepy and long-suffering humanity, and that is a time-controlled Phonograph, an arrangement of clock and Phonograph, so that at any predetermined time of night or day, but especially in the early morning, sweet sounds may fill the sleeper's room and so awaken him.

Now the sounds that are first impressed upon the brain may be a march by Sousa or any other musical selection that may be desired, and as it is generally believed that the first thoughts which are induced on awakening by external suggestion cling to a person more or less tenaciously throughout the day, it is obvious that these should be sweet and pleasant instead of harsh and uncomfortable. To determine the correctness of the above supposition the doctor commenced a series of experiments, and as the result of numerous investigations upon himself he became convinced of the verity of it, and in the end devised the combination shown in the accompanying illustration.

The mechanism is very simple and consists

of a spring which trips a lever attached at one end to an ordinary alarm clock, while at the other end a cord which passes over a pulley is connected to the starting lever of the Phonograph. The case contains three ordinary dry-cell batteries, and when the alarm lever of the clock is tripped the Phonograph is not only started but a miniature four-volt lamp is also turned on and lighted. The light may, however, be turned on or off at pleasure and the Phonograph operated likewise at will.—*Scientific American*.

### LETTERS SENT BY DEALERS TO RETAIL INQUIRERS.

*From C. M. Olney, Copemish, Mich.*

Dear Sir:—I am enclosing you printed matter and catalog relative to the most wonderful invention and the most charming home entertainer of the present day.

The Edison Phonograph is the original and the only perfect talking machine;—invented, perfected and manufactured by Thomas A. Edison, the most wonderful inventor the world has ever known. You may have been disgusted with some imitation phonograph—you surely will be delighted with the genuine Edison Phonograph and the Edison Gold Moulded Records.

There are no disagreeable noises in the Edison Records. You can understand them. Their volume and brilliant quality of tone is especially adapted to parlor use. This is a feature that Mr. Edison caters to. Neither the musical detail or the natural life-like tones of the voice are drowned out by a mechanical surface noise. You cannot afford to be without an Edison Phonograph in your home. Most valuable as an educator and indispensable as a versatile entertainer. The most reasonable priced machine and the only pure life-like toned records on the market to-day.

With the "Edison" you can make perfect records of your friends' voice—of grandpa's—or the baby's. Why not have "photographs" of their voices as well as of their faces to remember them by when they are gone?

Let us demonstrate to you how badly you need "Edison music" in your parlor.

It will be a real pleasure to us, and to you, if you will call and hear the wonderful Edison Phonograph of to-day. Or, we will be glad to bring one to your home for demonstration if it is not convenient for you to come to our store.

Do yourself, your family, your friends, and us a favor and let us hear from you soon regarding the Edison Phonograph.

Edison Standard Phonograph, Flower Horn and Stand and your choice of 12 records for \$27.50. Payments made easy.

*From Hardy's Music House, Ludington, Mich.*

Dear Sir:—Are you too busy to spend one moment with us on the subject of Phonographs? We want to interest you in this very popular musical instrument.

The Edison factory is now turning out two complete machines per minute every working day, and are working 24 hours per day, so there is no longer any question that the Edison is the most popular music maker of the day.

Did you ever stop to think what a wonderful invention the Phonograph really is. Now that is just where we wish to interest you. It is a very interesting study, to say nothing of its entertaining features; and more, it is educational in many ways and a continual source of amusement for the entire family.

We have sold a great many Edison Phonographs in the county and want to sell more. We have no dissatisfied customers. Our stock is always fresh and up-to-date, and is the largest in Western Michigan.

We have different sized machines, so necessarily different prices; also several sizes of horns which sell for different prices. But we do not have two prices on the same outfit. Our terms differ according to the responsibilities of the buyer, any responsible buyer can buy almost on their own terms. If you will take time to call on us we will appreciate it and will be pleased to show you the merits of the Edison Phonograph. We know we can interest and even surprise you with our fine selection of Edison Records.

Thanking you for your time and attention and assuring you that any patronage you favor us with will be appreciated, we are

*From F. R. Pancoast, Hastings, Mich.*

Dear Sir:—I am inclosing you catalog of the most wonderful invention and the most charming entertainer of the present day—the Edison Phonograph.

This is the only original and only perfect talking machine—invented, perfected and manufactured by Thomas A. Edison, the most wonderful inventor the world has ever known, properly called the "Wizard."

Possibly you have heard "talking machines" and have not cared to own one, but remember there are machines that reproduce sounds and noises, but lack that human quality, the sweetness and roundness of voice and music which is only to be found in that ideal home entertainer, the Edison Phonograph.

You can sit at home by your own fireside and listen to the most famous artists in Grand Opera, enjoy the latest coon song or rag-time music. If your mood is serious, you can have all those sweet old hymns and songs of long ago, so filled with pleasant memories. There is something for every member of the home and for the guest as well, no matter what the taste may be.

With an Edison Phonograph you can make records of the voices of your loved ones, "voice photographs," someone calls them.

Kindly look over the catalog—you will find it quite interesting—and at your earliest convenience come in, when I will show you the machines and play for you some of the records. This will be a real pleasure for me, and should you desire to place an "Edison" in your home and it is not convenient to pay cash, my easy payment plan will interest you.

Hoping to be favored with a call from you soon, I am

### AN ARTICLE WORTH READING.

William F. Hunt, an Edison Dealer at Watah, Ind., who is a frequent writer on talking machine subjects, has the following interesting article in a late issue of the *Talking Machine World*:

"To be a successful talking machine dealer it is very important that he should keep thoroughly posted on all the improvements that are brought out by the manufacturers in this line. As soon as a person buys a talking machine he becomes enthusiastic over the possibilities of improving the same, and he eagerly watches for the appearance of anything in that line, and the oftener you have something new to offer him the oftener he will visit your store. Great care should, however, be exercised to offer only articles which you have tried and which you know are practical and reliable in every way, and he will be your ever-confiding friend and customer. In the struggle to improve the Phonograph there are a number of so-called improvements on the market which are fakes pure and simple. Do not try to sell these to your customers because they present a tempting profit. They are poison to your business, and will prove not profitable, but sadly unprofitable in the end. You do not have to put in a stock of any article until you have been fully convinced of its merits. Purchase a sample and give it a thorough trial. Many dealers are not successful because they do not treat their customers with due respect. It is to your benefit to do so. No matter how unpromising the prospects for a sale may be from appearances, I have yet to find the salesman that can judge the size of a man's pocketbook or the amount of the purchase a man intends to make; in fact, the customer himself does not know the latter. It will depend entirely on your own tactics, as to how large a purchase he will make. Be ever ready to give the customer any information along your line which he may desire, and always treat him with the best of courtesy, whether you think he will



make a purchase or not. It is sometimes a hard thing to do, I know, but nevertheless it is a most important point in conducting a successful business. If a customer calls for anything you have not got in stock do not put him off by trying to sell him something which you know he does not want, but tell him that you would be pleased to order it for him, even if you know that you would not be making anything on the sale, as the express charges would eat up the profit. This plan is not altogether satisfactory; but as it is impossible to at all times carry a complete stock of everything in the talking machine line, it is better than to abruptly say to the customer that you have not got it and do not care to get it. Chances are that he would go to a competitor and purchase the article, and not only that particular article, but more, and continue to trade with him when through a little talk you could in-

duce him to let you order the article for him and thereby retain his future patronage. Study the line which you carry thoroughly, so that you will be able to bring out all the good points in favor of it when you are trying to make a sale. When the customer once becomes convinced that you are handling the article, not only for what money there is in it but for the merits it possesses the sale is completed; all that is left for you to do is to wrap it up for him to take home. Furthermore, do not throw the literature sent out by manufacturers into the waste basket without proper notice, but read everything, and read it carefully. You may think you have not the time to spare, but take time—it is time profitably spent. You will add to your knowledge, as this literature is gotten up with brains. Above everything else keep posted on what is going on in the talking machine trade.”

### FORM LETTERS TO “FOLLOW UP” INQUIRIES.

The letters printed below have been written to meet the frequent requests of Edison Dealers for forms to be used by them in “following up” the retail inquiries created by our advertising and forwarded by us to Dealers. These should be written on a typewriter, but may be written in long-hand if a writing machine is not available. In either case they should be specially written and signed personally by a member of the firm or company. A prospective customer is much more favorably impressed when he receives such a letter than with one that is printed or written and signed by a clerk:

#### FIRST LETTER.

*[To be mailed as soon as notification is received from National Phonograph Co.]*

Dear Sir—The National Phonograph Company advises that in response to a request from you they have supplied you with printed matter pertaining to the Edison Phonograph.

Printed matter is all very well in its way, but in order to fully understand and appreciate this great entertainer you must hear it play, sing or talk.

We carry all styles of Edison Phonographs and a complete line of Records, ranging from grand opera to the popular airs of the day.

Will you not call at an early date and hear the kind of music you like as rendered by the various types of Phonographs? We want you to particularly note the clearness and richness of tone, the wide range and the fine construction of these instruments, and nothing but personal investigation will do it.

There is nothing you could put into your home that would bring you, your family and your friends so much enjoyment as will an Edison Phonograph. It places at your command all the music of the world, is always ready to entertain, is never out of tune or out of practice.

A call from you for the purpose of getting acquainted with the merits of the Edison will not obligate you in any way. We merely wish the opportunity of demonstration in order to help you to a decision.

Very truly yours,

#### SECOND LETTER.

*[To be mailed from two to four weeks later to the same inquirer unless a sale has been made.]*

Dear Sir:—We trust you have not abandoned the idea of putting a Phonograph in your home. As we have already written you, no printed matter can adequately tell what this instrument is or what it will do.

We want to show you. We want you to call, select the music you like and hear it played or sung. We want you to operate the instrument—to put on the Records, wind the motor,—in short get acquainted with it.

Until you do you cannot decide whether you want it or not with fairness to yourself or to the Phonograph. The Phonograph is a home proposition; it delights every member of the family; it plays and sings when you want it to and plays and sings what you want.

The Phonograph affords a life-time of enjoyment. It never becomes a bore any more than the theatre does, because the bill continually changes. New Records, including all of the new songs, band and orchestra selections are always obtainable, and every new Record makes the Phonograph new.

We do not believe you fully appreciate the possibilities of this instrument and it is to prove that it is more than the most enthusiastic descriptions of it would indicate that we are asking you to call.

Very truly yours,

## JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS.

## ALABAMA.

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin st.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

## ARKANSAS.

**Little Rock**—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 917-921 Wood st.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

**Denver**—Denver Dry Goods Co., 619 16th st.  
 Hext Music Co., 15th and California sts.

## CONNECTICUT.

**New Haven**—Pardee-Ellenberger Co., 96 State street.

## DISTRICT OF COLUMBIA.

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
 S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
 Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete.  
**Waycross**—George R. Youmans.

## ILLINOIS.

**Chicago**—Babson Bros., 304 Wabash ave.  
 Lyon & Healy, Wabash ave. & Adams st.  
 James I. Lyons, 192 Van Buren st.  
 The Vim Co., 68 E. Lake st.  
 Montgomery Ward & Co., 111 Michigan avenue.  
 Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 808 Hampshire st.

## INDIANA.

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
 Kipp-Link Phonograph Co., 217 N. Illinois street.  
 A. B. Wahl & Co., 119 S. Illinois st.  
**Lafayette**—A. B. Wahl & Co., 304 Main st.

## IOWA.

**Des Moines**—Hopkins Bros. Co., 620 Locust st.  
 Vim Co., 204 Seventh st.  
**Fort Dodge**—Early Music House, 822 Central ave.  
**Sioux City**—Early Music House.

## KENTUCKY.

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

**New Orleans**—William Bailey, 600 Frenchman st.  
 National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

**Bangor**—S. L. Crosby Co., 186 Exchange st.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

**Baltimore**—E. F. Droop & Sons Co., 251 North Howard st.

## MASSACHUSETTS.

**Boston**—Boston Cycle & Sundry Co., 48 Hanover st.  
 Eastern Talking Mach. Co., 177 Tremont street.  
 Iver Johnson Sptg. Goods Co., 163 Washington st.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central st.  
**New Bedford**—Household Furnishing Co., 170 Purchase street.  
**Springfield**—Flint & Brickett Co., 439 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

**Detroit**—American Phono. Co., 106 Woodward avenue.  
 Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

**Minneapolis**—Thomas C. Hough, 714 Hennepin avenue.  
 Minnesota Phono. Co., 518 Nicollet ave.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th st.  
 Koehler & Hinrichs, 255 E. 3d st.  
 Thomas C. Hough, 392 Wabasha st.  
 Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
 J. F. Schmelzer & Sons Arms Co., 710 Main st.  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
 O. K. Houck Piano Co., 1118 Olive st.  
 Silverstone Talk. Mach. Co., 1010 Olive St.

## MONTANA.

**Helena**—Frank Buser, Diamond Block, Sixth avenue.

## NEBRASKA.

**Lincoln**—Ross P. Curtice Co., 1125 O st.  
 H. E. Sidles Phono. Co., 13th and P sts.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
 Omaha Bicycle Co., 16th & Chicago sts.

## JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS—Continued.

## NEW JERSEY.

- Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New st.  
 A. O. Petit, 57 Halsey st.  
 V. H. Rapke, 287 Bank st.  
**Paterson**—James K. O'Dea, 117 Ellison st.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E. State st.  
 John Sykes, 105 N. Broad st.

## NEW YORK.

- Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
 Robert L. Loud, 613 Main st.  
 Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Bettini Phono. Co., 156 W. 23d st.  
 Blackman Talking Machine Co., 97 Chambers st.  
 J. F. Blackman & Son, 2737 3d ave.  
 L. Davega, Jr., Inc., 125 W. 125th st.  
 S. B. Davega, 32 E. 14th st.  
 Douglas Phono. Co., 89 Chambers st.  
 Jacot Music Box Co., 39 Union square.  
 Victor H. Rapke, 1661 Second ave.  
 Regina Co., 41 Union square.  
 Siegel-Cooper Co.  
 John Wanamaker.  
 Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Denninger, 345 North st.  
 Mackie Piano, O. & M. Co., 100 State st.  
 Giles B. Miller, 63 State st.  
 Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
 Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
 Arthur F. Ferriss, 89 Washington st.  
 William Harrison, 50 Columbia st.  
 Utica Cycle Co., 31 Columbia st.

## OHIO.

- Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
 Ilse & Co., 25 W. 6th st.  
 Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 714 Prospect avenue.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

## OREGON.

- Portland**—Graves & Co., Inc., 328 Washington st.

## PENNSYLVANIA.

- Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.

## Pennsylvania—Continued.

- Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
 C. J. Heppe & Son, 1117 Chestnut st.  
 Lit Bros., Market and 8th sts.  
 Musical Echo Co., 1217 Chestnut st.  
 Penn Phonograph Co., 17 S. 9th st.  
 John Wanamaker, 13th and Market sts.  
 Western Talking Mach. Co., 41 and 43 N. 9th st.  
 H. A. Weymann & Son, 923 Market st.  
**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
 Powers & Henry Co., 101 Sixth st.  
 Standard Talk Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
 Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
 Technical Supply Co.  
**Sharon**—W. C. DeForeest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

- Providence**—J. M. Dean Co., 785-795 Westminster st.  
 J. A. Foster Co., Weybosset st.  
 Household Furniture Co.  
 J. Samuels & Bro., 154 Weybosset st.  
 A. T. Scattergood & Co., 106 Main st.

## TENNESSEE.

- Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
 O. K. Houck Piano Co., 105 S. Main st.  
**Nashville**—Nashville Talking Mach. Co., 723 Church st.  
 Magruder & Co., 27 Arcade.  
 O. K. Houck Piano Co.

## TEXAS.

- Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

- Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

- Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

- Richmond**—C. B. Haynes & Co., 602 E. Main st.

## WASHINGTON.

- Seattle**—D. S. Johnston Co., 903 Second ave.  
 Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

- Milwaukee**—McGreal Bros., 173 3d st.

## CANADA.

- Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-44 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

\*Added since April 1st, 1907.

## SUSPENDED LIST, MAY 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

## CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.

## CANADA.

Ottawa, Ont.—Ketchum &amp; Co., Sparks and Bank sts.

## GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

## ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.

Chicago—A. Gloss &amp; Son, 727 W. North av.

Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

Kempton—C. E. Bute.

Ottawa—Edward Hayne.

Quincy—Giles Bros., 107 North 4th st.

J. F. Whittaker, 618 Hampshire st.

Wheaton—E. Irving.

## INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave. South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

## IOWA.

Burlington—John P. Weiss, 711 Jefferson st.

McClelland—J. W. Rounds &amp; Co.

Sioux City—Hattenbach Bros. Co.

A. V. Larimore, 518 Fifth st.

State Center—Ora Sargeant.

## KANSAS.

Clay Centre—E. M. Gowenlock.

Lawrence—Bell Bros.

Topeka—R. H. Morehouse, 510 E. 4th st.

## MAINE.

Biddeford—W. H. Field.

Lewiston—J. W. Skene.

Monmouth—G. H. Stetson.

Waterville—Frank Blanchard, 150 Main st.

## MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.

Henry Savage &amp; Sons, 166 Hanover st.

T. Singer, 60 Leverett st.

Florence—William Oates, 87 Main st.

Franklin—E. P. Blackman.

Lawrence—Lord &amp; Co., 314 Essex st.

E. O. Mosher, 420 Essex st.

Malden—A. T. Fuller.

Nantucket—Arthur M. Taylor.

New Bedford—H. B. DeWolf.

Somerville—E. J. Winchester, 32 Summit ave.

Worcester—Joseph Tukman, 44 Front st.

Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.

## MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J.

Schwankovsky, Prop.

Detroit—F. J. Schwankovsky.

Saginaw—Geo. W. Emendorfer.

James V. Calahan, 217 Genessee st.

Tierney Bros, 217 Genessee st.

## MISSOURI.

Ewing—Hal R. Ewalt.

Kansas City—The Wittmann Co.

## NEBRASKA.

Lincoln—The Wittmann Co.

Omaha—The Wittmann Co.

Piano Player Co.

Red Cloud—Albright Bros.

## NEW HAMPSHIRE.

Hillsboro Bridge—E. M. Barnes.

Manchester—A. E. Dumas.

Nashua—F. A. McMaster &amp; Co.

## NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas

ave.

Jersey City—W. L. Hoffman, 151 Montgomery street.

Long Branch—A. N. Alexander, 103 Broadway. A. Nastasio, 103 Broadway.

## New Jersey—Continued.

Newark—R. L. Corwin; also New York City.

Passaic—I. Hurwitz.

Paterson—Chas. H. Kelly, 25 N. Main st.

Plainfield—S. W. Frucht, or R. Frucht; also New York City.

Elston M. Leonard.

West Hoboken—Emil Hollander, or The West Hoboken Bicycle &amp; Phono. Co., 169 Spring st.

## NEW YORK.

Albany—G. Linde, 353 S. Pearl st.

Amsterdam—D. C. Kirchner, 26 Market st.

Auburn—Chas. C. Chier Co., 18 Clark st.

Bedford Park—Geo. H. Tyrrell.

Brooklyn—\*Nathan Abrahams, 602 Broadway.

Wm. Albrecht, 294 Knickerbocker ave.

H. Hindermann, Bushwick Phonograph

Exchange, 1421 Myrtle ave.

Emil Smith, 634 Eleventh st., and 230 Summer ave.

Hobart—F. H. Marshall.

Mohawk—Albany Specialty Co., or Chas F. Rice, Main st.

Moravia—C. D. Loomis &amp; Co., Union Block.

New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.

Automatic Zither Co., M. Cohen, Prop., 58

Second ave.

Bern Bearwald, 373 W. 11th st.

Edward Bielfeld, 481 Willis ave.

Bronx Phono. Co., or David Switky, 506 Willis ave.

R. L. Corwin; also Newark, N. J.

Eagle Phono Co., or C. Lowenthal, 83 Nassau st.

Empire Phono. Co., 2 W. 14th st.

S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st.; also Plainfield, N. J.

O. Hacker, 2 Murray st.

Hawthorne &amp; Sheble, 297 Broadway; also Philadelphia, Pa.

Holoher Bros., 350, 421 and 491 West st. N. Horn, 148 E. 58th st.

W. L. Isaacs, 114 Fulton st.

S. Lemburg &amp; Co., 194 Broadway.

J. McEllyne, 202 Broadway.

\*Parker &amp; Cooley, 2087 Amsterdam ave.

Richmond Pease, 44 W. 132d st.

F. M. Prescott, 44 Broad st.

Winthrop Cycle Co., 2212 Seventh av.

Rome—Charles Tuttle.

Saratoga—W. J. Totten.

Saratoga Springs—Marvin A. Cote.

Watertown—Henry A. Hardy, 24 Arsenal st.

H. S. Wardwell &amp; Co., 39 Public Square.

Wayland—John Gross, Pursel Block.

## NORTH CAROLINA.

Kinston—S. A. Quinerly.

New Bern—E. Wallnau, 122 Middle st., or Southern Music House: E. Wallnau, Prop.

## OHIO.

Cincinnati—J. L. Andern.

Salm Talking Machine Co., 639 Vine st.

Coshocton—Burns &amp; Gosser.

Middleton—Otto Grau &amp; Co., 135 E. 3d st.

Springfield—D. &amp; M. Vanderpool.

Ulrichsville—F. A. Mazurie.

## PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.

Mt. Pleasant—Benjamin Posner.

Philadelphia—A. R. Cassidy, 2783 Emerald st.

Hawthorne &amp; Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.

A. Krouse, 832 Arch st.

Penn Novelty Co., 15 South 9th st.

Pittsburg—A. Lippard, 615 Wylie ave.

## RHODE ISLAND.

Providence—F. P. Moore.

Rockville Center—O. A. Clark.

## WISCONSIN.

Milwaukee—J. C. Blatzek.

\*Added since April 1, 1907.

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

# A New Pleasure in Each New EDISON RECORD



IT is the Record that is new—not the Phonograph. Each May Record is as entertaining as any you ever heard when you heard it for the first time. The way to keep up your pleasure in the Edison Phonograph and get from it all the enjoyment you should, is to hear the new Records and pick out those you like.

## Here are the New May Records

Hear them at your dealer's on and after April 27th, and give him your order

- 9530 The Mill in the Forest (Eilenberg) Edison Concert Band
- 9531 Poor John (Pether).....Ada Jones
- 9532 While I Have You (Seamans).....Irving Gillette
- 9533 Good-a-Bye, John Medley (Xylophone)... Albert Benzler
- 9534 I've Told His Missus All About Him (Tate)... Helen Trix
- 9535 Oh! Mister Brown (Von Tilzer)..... Arthur Collins
- 9536 Something for Jesus (Lowry)..... Anthony & Harrison
- 9537 The Thunderer March (Sousa)..... Edison Military Band
- 9538 No Wedding Bells for Me (Furth)..... Bob Roberts
- 9539 Nobody's Little Girl (Morse)..... Byron G. Harlan
- 9540 Flanagan On a Farm (Original)..... Steve Porter
- 9541 Dixie (Emmett-Ecke)..... Edison Symphony Orchestra
- 9542 'Neath the Old Acorn Tree, Sweet Estelle (Helf) Harry Anthony
- 9543 That Welcome on the Mat Ain't Meant for Me (Edwards)..... Collins & Harlan
- 9544 When You Know You're Not Forgotten by the Girl You Can't Forget (Helf)..... Frank C. Stanley
- 9545 Fanella—Intermezzo (Keiser)..... Edison Concert Band
- 9546 The Last Rose of Summer (Flotow)..... Edith Helena
- 9547 San Antonio (Van Alstyne)..... Billy Murray & Chorus
- 9548 Let Me Hear the Band Play "The Girl I Left Behind" (Casey)..... Frederick H. Potter
- 9549 Love's Serenade (F. v. Blon)..... Edison Venetian Trio
- 9550 Stand Up For Jesus (Webb)..... Edison Mixed Quartette
- 9551 Ask Me Not (Cobb & Edwards)..... Will F. Denny
- 9552 Meet Me Down at the Corner (Original) Ada Jones & Len Spencer
- 9553 Georgia Sunset (Brown)..... Edison Military Band

## Five New Grand Opera Records

- B. 46 "Tarantella".....Rossini
- B. 47 "L'Air des Fleurs" de Siebel ("Siebel's Flower Song") (Faust).....Gounod
- B. 48 "In diesen heiligen Hallen" ("Within these Sacred Halls") "Die Zauberflöte" ("The Magic Flute").....Mozart
- B. 49 "O Paradiso in terra ("O Paradise on Earth") "L'Africaine".....Meyerbeer
- B. 50 "A tanto amor" ("To So Much Love") "La Favorita" Donizetti



Every owner of an Edison Phonograph should send for these three books, the Edison Free Library of Music: The Phonogram for May, the Supplemental Catalogue for May, and the General Catalogue. Ready for distribution April 27, but write to-day.

TRADE MARK  
Thomas A. Edison

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

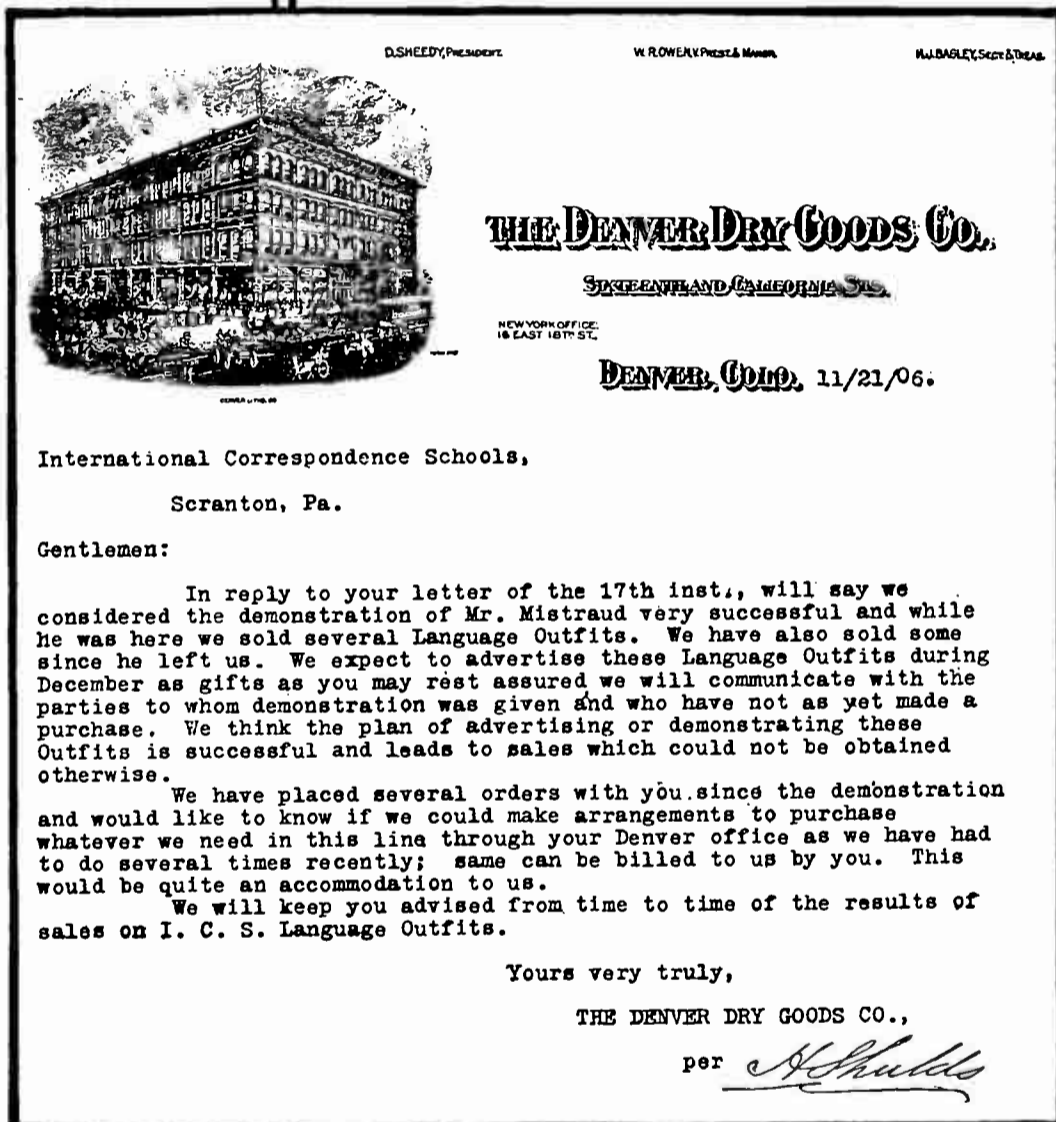
[Record Advertisement in May Magazines]

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



to write us today for full particulars of what we can do for **you?** Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.



**International Correspondence Schools**  
SCRANTON, PA.

# EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY  
THE NATIONAL PHONOGRAPH COMPANY.

VOL. V.

ORANGE, N. J., JUNE, 1907.

No. 4.

## NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL  
ROAD, LONDON, ENG.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.,  
340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO.;  
AVENIDA ORIENTE NO. 117, MEXICO  
D. F., MEXICO.

## EDISON PHONOGRAPHS AND RECORDS

All communications to **THE PHONOGRAPH MONTHLY**  
should be addressed to the Advertising Department,  
Orange, N. J.

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## THE PHONOGRAPH IN SUMMER.

There was a time when the Phonograph was looked upon as a winter entertainer, to be used when the evenings were long and people had to stay indoors. This is still perfectly true, but it is just as much an entertainer in "the good old Summer time" when the evenings are warm and too fine to waste in sleep; and the Dealer who believes this, and talks his belief to his customers, will find no falling off in his sales during what is supposed to be the dull season of the months. People take vacations to find amusement and rest; and as the amused holiday seeker is the rested one, the Edison Phonograph and Records cannot be left behind. From what other source can the family at some lonely lake shore or mountain resort obtain dance music or songs with choruses at an instant's notice? Dealers should not regard the good Record customer as lost because he or she happens to be staying at a distance. The owner of an Edison Phonograph is certain to acquire the Edison Record appetite and it must be gratified as much in summer as in winter. Send the monthly list of Records to your customers and see that they carry away a good stock of them before they go. They will be bought from some Edison dealer somewhere, and, as the popular song has it "it might as well be you". Every night of the summer the voice of the Edison Phonograph is heard making melody for all sorts and conditions of men. It is certain that the sale of Records does not stop in summer, and if it does not, some enterprising man is making money, while his fellows are waiting for winter profits. The Edison Phonograph is not like an oyster—it is never out of season. With our vastly increased facilities for the output of Edison Goods, we are doing all we can to meet the demands of the coming season, which will probably be the largest in the history of the Phonograph, and it will not be our fault if it is not the most profitable our Dealers have experienced.

THE ADVANCE LIST OF AUGUST RECORDS APPEARS ON PAGE 2.

# NEW EDISON GOLD MOULDED RECORDS ADVANCE LIST FOR AUGUST, 1907.

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **July 27th**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their place of business, or be re-shipped to Dealers before 8 A. M. on July 27th.** Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before **July 27.** 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 Jobbers' stock is received.

- 9602 Minuet and Gavotte from "Pagliacci" (Leoncavallo) Edison Concert Band**  
An instrumental selection from R. Leoncavallo's music drama, well known and popular with music lovers.
- 9603 He Never Even Said Good Bye (Gumble) Ada Jones**  
"I miss him but I'm glad he's gone"—the new crying coon song now making a successful bid for popularity.
- 9604 My Dear (Ball) Reinald Werrenrath**  
A new baritone in the latest ballad by the writers of "Love Me and the World is Mine."
- 9605 Sonoma (Friedman) Edison Venetian Trio**  
A new violin, flute and harp selection, also known as "My Mexican Rose."  
The harp cadenza is one of the attractive features.
- 9606 I'm Tying the Leaves so They Won't Come Down (Helf) Byron G. Harlan**  
A pathetic waltz song telling a story of a child's simplicity.
- 9607 Work, for the Night is Coming (Mason) Edison Mixed Quartette**  
A sacred selection familiar to everybody and sung by a quartette of mixed voices.
- 9608 Flanagan and His Money (Original) Steve Porter**  
The latest Flanagan Vaudeville Specialty. He tells what he knows about money and of how much he had—that is, before he "fell out o' bed."
- 9609 Joyce's 71st Regiment March (Boyer) Edison Military Band**  
One of the old-timers, new to many and an old friend to many others.
- 9610 Dearest, Sweetest, Best (Peabody) Harry Anthony**  
("In all the world to me".) A pretty sentimental ballad, sweet and melodious.
- 9611 Ev'ry Little Bit Added to What You've Got Makes Just A Little Bit More (Dillon Bros.) Collins and Harlan**  
"Always try to be a Carnegie"—comic duet containing some good advice, not forgetting a few laughs.
- 9612 He Goes To Church On Sunday (Goetz) Billy Murray**  
Comic song, as sung by Eddie Foy in the musical comedy "The Orchid."
- 9613 Heather Bells (Losey) Albert Benzler**  
An attractive bells solo, in mazurka tempo, introducing a new chimes effect.
- 9614 She Was A Grand Old Lady (Henry) Harvey Hindermeyer**  
A new march song by a new tenor.
- 9615 Street Piano Medley (Original) August Molinari**  
A descriptive selection featuring a street piano, or "Hurdy Gurdy," playing "My Irish Rosie," "Arrah Wanna" and "Speed the Plow."
- 9616 Harrigan (Cohan) Edward Meeker**  
"H-A-double R-I-G-A-N spells Harrigan"—comic Irish dialect song, from Geo. M. Cohan's latest musical play, "Fifty Miles from Boston."
- 9617 Miss Dixie (Hager) Edison Concert Band**  
"A reminiscence of corn brake and sugar cane," says the composer.
- 9618 So Long, So Long (Clark) Arthur Collins**  
"No more sunshine, nothing but rain"—coon song hit, from the comedy "The Boys of Company B."
- 9619 In the Good Old Steamboat Days (Hill) Murry K. Hill**  
A comic song sung by the composer, a popular vaudeville artist and a new comedian to our catalogue.
- 9620 My Word! What A Lot Of It (Reed) Will F. Denny**  
A comic song telling of Chauncey's experience with "the boys" and "matters matrimonial."
- 9621 The Merry Lark (Bendix) Edison Symphony Orchestra**  
("A Joyous Flight") by the composer of "The Broken-Hearted Sparrow," from the same suite, "A Love Episode in Birdland."
- 9622 Red Wing (Mills) Frederick H. Potter and Chorus**  
Descriptive song of "An Indian Tale" with Red Wing, an Indian maiden, as the sad heroine. The Edison Male Quartette figures in the chorus.
- 9623 Burying the Hatchet (Original) Ada Jones and Len Spencer**  
The latest coon vaudeville sketch, in which Henry's better half (Miss Jones) promises to be good and sings the coon song, "Henry" (White).
- 9624 The Sailors' Chorus (Parry) Edison Male Quartette**  
An unaccompanied male quartette, well known and universally liked.
- 9625 School Days Medley (Original) Edison Military Band**  
A new waltz medley comprising the following hits: "School Days" (No. 9562), "When You Know You're Not Forgotten, by the Girl You Can't Forget" (No. 9544) and "You'll Have to Wait Till My Ship Comes In." (No. 9590).

Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.



**CONCERNING SHOP-WORN MACHINES.**

In the editorial columns of the *Music Trade Review*, for May 4th, there appeared a statement as to the disposal of shop-worn or used machines which, so far as the National Phonograph Company is concerned, was entirely misleading.

"Talking machine dealers," ran the editorial, "if they desire to dispose of shop-worn machines, must inform the factory in writing of their intention, together with the serial number of the machine in question; then a special license is issued permitting the sale at a reduced price, provided the necessary facts are established to the satisfaction of the talking machine manufacturers."

This may apply to talking machines of some kinds but emphatically does not to those manufactured by the National Phonograph Company. We have never done so, and we see no reason to suppose that we shall adopt a policy of this description. In consequence of this notice a number of dealers have written to us for further information, asking for permission to sell such shop-worn or used machines as they have, at the reduced figure.

Paragraph number 5 of our Dealer's agreement, specifically forbids the disposal of shop-worn Edison Phonographs at reduced prices, intimating that such methods will be considered as price cutting and consequently not allowable. The trade may rest assured that they will be duly advised of any coming change in this policy on the part of the National Phonograph Company through the columns of the EDISON PHONOGRAPH MONTHLY.

**DISTRIBUTION OF PHONOGRAMS AND SUPPLEMENTS.**

As we find that some Jobbers and Dealers are not quite certain as to the date of distributing Phonograms, Supplements, Bulletins, etc., we publish the following further interpretation of the notice issued last month, so that there may be no further confusion in the matter.

1. Phonograms, Supplements and Bulletins may be distributed to Dealers at any time between the 20th and 27th of each month.

2. Dealers and Jobbers must not distribute them at retail before the 27th.

3. Jobbers and Dealers may distribute Supplements of their own printing or advertise in advance of the 27th, provided they distinctly state that the Records will not be on sale before the 27th.

Under no circumstances must Supplements of our printing be distributed before the 27th.

The principal reason why we cannot permit our Supplements and Phonograms to be distributed at retail before the 27th is because we cannot guarantee that they will reach all Job-

bers at the same time. At present Records and printed matter reach Jobbers at different times. If they were all to distribute the printed matter at any time after its receipt, the Dealers of one Jobber would, in most instances, get and circulate printed matter considerably in advance of the Dealers of another Jobber, whose shipments were delayed, or made at the same time. This would lead to many complications that we desire to avoid.

Permitting Jobbers and Dealers to circulate Supplements of their own printing, puts them all on the same plane and does not make us a party to their competition. At the same time, we believe it to be unwise for dealers to distribute printed matter in advance of the receipt of new Records.

**OUR ATTITUDE RESPECTING PREMIUM SCHEMES.**

In order that Jobbers or Dealers should have no possible excuse for being misinformed as to the precise meaning of our agreement with them, and the conditions of sale relating to Edison Goods, our legal department prepared for the February issue of the EDISON PHONOGRAPH MONTHLY, a clearly worded article entitled "Doubtful Points Legally Interpreted."

In order to emphasize this even more strongly, W. E. Gilmore, President of the National Phonograph Company, drew attention to this article, in the April number, and warned all Jobbers and Dealers that no goods manufactured by the National Phonograph Company must be coupled with any premium or advertising schemes.

Notwithstanding this, it has come to our notice that certain Dealers have been taking up similar schemes against which they have been doubly warned, in section 5 of the first article, which was also reprinted in the April issue.

These Dealers have taken up the premium scheme after consulting with the Jobbers' travelling men. From this it would appear that the Jobbers had not brought our warning to their salesmen's notice, or else had not fully understood it themselves. As we can under no condition deviate from the course we have laid down after most mature consideration, we must reiterate our instructions, and shall be glad if Jobbers, who have not done so, will bring them to the attention of their salesmen and through them to any Dealers who may not have studied the matter closely. Failure to comply with this warning may lead to the suspension of offending Jobbers or Dealers from the advantages and privileges of our Jobbers' & Dealers' Agreements.

**AMONG THE JOBBERS.**

Grinnell Bros., Edison Jobbers, at Detroit, are to have a new building at 243-247 Woodward avenue, which will be ready for occupancy about December 1. The new structure is to cost \$150,000 and will be six stories high, on a plot of ground 60 x 100 feet. The columns and footings, however, will be designed heavy enough to carry several additional stories, which will be built at the same time as the main structure, provided occupants for the same can be found before the completion of the building. The building will be of reinforced concrete and steel and of fireproof construction throughout. The firm of Grinnell Bros. is composed of Ira L. and Clayton A. Grinnell. They came to Detroit from Ann Arbor in 1882 and opened up a store opposite their present location. They have since opened branches in Adrian, Bay City, Escanaba, Flint, Hancock, Petoskey, Pontiac, Port Huron, Saginaw, Sault Ste. Marie and Traverse City.

P. E. Conroy, President of the Conroy Piano Co., Edison Jobbers, at St. Louis, in speaking of business, said in an interview: "I have been in the Phonograph business twelve years, and the trade that we have had the first quarter of this year beats all records by a very large margin. Our trade throughout Kansas, Oklahoma and Texas, as well as other tributary States, has showed a phenomenal increase, and it is constantly growing, and the demand is for the best line of goods we carry." He added, "I consider this a remarkable showing in view of the fact that we are exclusively Edison Dealers." Mr. Conroy will sail for a three months' tour of Europe in July, joining his wife and son, who are now in Berlin.

J. W. Jenkins Sons Music Company, Edison Jobbers at Kansas City, Mo., have purchased the stock and fixtures of the J. Frank Walker Music Company, at 611 Main street, Joplin, Mo., and will in the future conduct a branch at that location. The building will be remodeled on the inside, a passenger elevator will be installed, and the third floor will be used as a work room and stock room. The Joplin branch will have four men on the road covering the territory south and east of that city. It includes part of Western Kansas, the southern part of Missouri and most of Arkansas. The force at the salesrooms will number about fifteen men. The manager of the new branch is J. O. Adams.

It has been announced that H. A. Weymann & Sons, Edison Jobbers at Philadelphia, will move from their present location at 925 Market street to 1012 Chestnut street, where they have secured an entire building.

The J. F. Schmelyzer Sons Arms Co., Edison Jobbers at Kansas City, observed the fiftieth anniversary of the founding of their business on April 30th. They started in business in Leavenworth, Kas., in 1857.

Koehler & Hinrichs, Edison Jobbers of St. Paul, Minn., have found their business increasing to such an extent that they have been compelled to enlarge their stock rooms. It is their intention to carry 100,000 Edison Records in stock.

Visiting Edison Jobbers at our New York office during May were: Thomas Hext, Hext Music Co., Denver; R. Wurlitzer, Jr., R. Wurlitzer Co., Cincinnati; W. H. Beck, Eastern Talking Machine Co., Boston; James Fintze, Ball-Fintze Co., Newark, Ohio; C. N. Post and J. F. Bowers, Lyon & Healy, Chicago; W. E. Henry, Powers & Henry, Pittsburg.

**MR. BERGMANN AT ORANGE.**

Among the visitors to the Edison Laboratory during May was Seligman Bergmann, who has had a business connection with Mr. Edison or his interests for many years. In 1878, with a factory at Avenue B and 17th street, New York City, Mr. Bergmann manufactured a quantity of the old style tin-foil Phonographs, modelled after the original Phonograph invented by Mr. Edison while at Menlo Park. The original Phonograph made in the Edison Laboratory at that place now occupies a place in the Kensington Museum at London. The numerous "original" Phonographs which come to life from time to time in this country are part of the lot made by Mr. Bergmann and patterned after the original. Shortly after these Phonographs were put on the market, Mr. Bergmann began the manufacture of electric light and telephone supplies, both of which inventions were then occupying a large part of Mr. Edison's time. Even after Mr. Edison disposed of his interests in these inventions, Mr. Bergmann continued the manufacture of these supplies in New York City. Some years ago he disposed of his business there and went to Germany, where he continued the manufacture of similar goods. In addition to manufacturing these lines, Mr. Bergmann is at present interested in the marketing of the Edison Storage Battery in Germany. He is now making a combined business and pleasure trip to this country and expects to return shortly. While visiting the Edison Laboratory and factory at Orange, he was greatly interested in the improvements and changes that have been made since his last visit.

**PERSONAL.**

William E. Gilmore, President of the National Phonograph Co., accompanied by Mrs. Gilmore, who sailed for Europe on the Baltic on May 8th, had the unpleasant experience of being delayed twenty-four hours off Sandy Hook by the boat grounding on the bar. A large party of personal friends and company officials were at the pier when they left New York. As stated last month, they expect to return early in July, accompanied by J. R. Schermerhorn, Assistant General Manager, and family. Mr. Schermerhorn has been in charge of the London office for nearly two years past.

J. W. Aylesworth, one of the chief experimenters of the National Phonograph Co., sailed for England on the Baltic on May 8th on a business trip.

Oliver K. Kauffman, proprietor of the Reading Phonograph Co., Reading, Pa., was one of those killed in the wreck of the Shriners excursion train in California last month. Mr. Kauffman was well known in the talking machine trade. He was thirty-three years old and married.

**JOKE ON THE JOKER.**

Jokes, like chickens, sometimes come home to roost. Confirmation of this fact will be furnished by L. E. McGreal, of McGreal Bros., Edison Jobbers at Milwaukee. The PHONOGRAPH MONTHLY for May contained a paragraph to the effect that Mr. McGreal was married on April 2nd to Miss Helen Gannon, daughter of Mayor Gannon of Dixon, Ill. This paragraph was copied from a music trade publication and the editor of the PHONOGRAPH MONTHLY, not being fully informed concerning Mr. McGreal's family affairs, reprinted it as an item of news. The PHONOGRAPH MONTHLY had scarcely appeared when the editor learned to his chagrin that Mr. McGreal's marriage to Miss Gannon had occurred some four years ago, and that Mr. McGreal, instead of being a newly made Benedick, was the father of two happy and healthy children. A letter of apology to Mr. McGreal brought back the information that he had himself given the information to a Milwaukee reporter as a joke, and with little thought that it would be given such national publicity. Mr. McGreal admits that the joke is now on him and he relieves the editor of the PHONOGRAPH MONTHLY of all responsibility.

§Don't let up because summer is coming. Edison goods have no dull season.

**SALES DEPARTMENT CHANGES.**

A. C. Ireton, Assistant Sales Manager, with headquarters at 31 Union Square, New York, was on May 13th relieved of the work that he has been doing for some time past in connection with the correspondence of the department, and made general superintendent of the traveling salesmen, retaining his title of Assistant Sales Manager. It is the company's intention to increase the number of salesmen, covering the country more completely than ever before. Frank E. Madison, heretofore in charge of the Agreement Department, will be Chief Correspondence Clerk. E. E. Davidson, heretofore in the general correspondence office, will have charge of the Agreement Department.

**FACTORY EXTENSIONS.**

By the recent transfer of the title to two lots, one 25 x 132 and the other 30 x 133, the Edison interests at Orange have become the owners of the entire block now occupied by the Edison factories. This block is bounded by Valley road, Lakeside avenue, Alden street and Watchung avenue. It has for years been owned and occupied by the Edison companies with the exception of the two lots referred to. These would have been bought long ago but for a difference of opinion as to their value. The dwellings standing on them will now be moved away, and a five-story concrete building will be erected in their stead in the near future.

**PUBLISHERS OF MUSIC IN AUGUST LIST.**

The publishers of the compositions made for our August list of Records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers.

- 9602 Minuet and Gavotte from Pagliacci—Carl Fischer, New York.
- 9603 He Never Even Said Good Bye—Jerome H. Remick & Co., New York.
- 9604 My Dear—M. Witmark & Sons, New York.
- 9605 Sonoma—Maurice Shapiro, New York.
- 9606 I'm Tying the Leaves So They Won't Come Down—Helf & Hager, New York.
- 9609 Joyce's 71st Regiment March—J. W. Pepper, Philadelphia.
- 9610 Dearest, Sweetest, Best—Joseph W. Stern & Co., New York.
- 9611 Ev'ry Little Bit Added to What You've Got Makes Just A Little Bit More—Helf & Hager, New York.
- 9612 He Goes to Church On Sunday—Maurice Shapiro, New York.
- 9613 Heather Bells—Vandersloof Music Pub. Co., Williamsport, Pa.
- 9614 She Was a Grand Old Lady—Jos. W. Stern & Co., New York.
- 9616 Harrigan—F. A. Mills, New York.
- 9617 Miss Dixie—Helf & Hager, New York.
- 9618 So Long, So Long—M. Witmark & Sons, New York.
- 9620 My Word! What a Lot of It—M. Witmark & Sons, New York.
- 9621 The Merry Lark—Thos. Bendix, New York.
- 9622 Red Wing—F. A. Mills, New York.
- 9624 The Sailors' Chorus—Oliver Ditson Co., Boston.

## ADVANCE LIST NEW FRENCH, GERMAN AND ITALIAN SELECTIONS.

## EDISON GOLD MOULDED RECORDS.

The 45 French, 90 German and 11 Italian Records named below will be ready for shipment to Jobbers about July 1st or as soon as the necessary printed matter for distribution to the public can be prepared. Jobbers' orders will then be filled in the order received and without regard to territory. Jobbers should place advance orders at once. These Records, which are of the standard size, and will be sold at retail at 35 cents each, are being put out to meet the demand of the trade for more selections in these languages. Excepting the 35 German selections made over and listed a few months ago, no new Edison Records in French, German and Italian have been made in some years, due to the inability of our factory to meet the demand for domestic Records. With the increase in Record-making facilities it is now our intention to pay more attention to making Records in other languages. This advance list is a beginning in that direction.

These selections represent the best efforts of our record-making experts, than whom there are none better in the world. The French and German masters were made abroad and the Italian masters by our own Recording Department in New York City. Jobbers and Dealers in cities and towns where there is a French, German or Italian population will make no mistake in ordering and carrying a full stock of all of these selections.

## 45 NEW FRENCH RECORDS.

Most of these French selections have been taken from the best known and most popular operas of the day. They are sung for our Records by some of the best and most talented artists of France. Their efforts were directed by our own recording experts. Consequently, they combine every qualification that enters into the make-up of an up-to-date Edison Record. That they will meet with unqualified approval of the French speaking public of the United States and Canada, we do not doubt.

17033	NE PARLE PAS, "LES DRAGONS DE VILLARS" <i>Maillart</i>	M. Gluck de l'Opéra Comique
17203	BENEDICTION DES POIGNARDS, "LES HUGUENOTS" <i>Meyerbeer</i>	M. Fournets de l'Opera
17221	ROMANCE DE LA FLEUR, "CARMEN" <i>Bizet</i>	M. Gluck de l'Opéra Comique
17225	AIR DE MICAËLA, "CARMEN" <i>Bizet</i>	Mlle. Mary Boyer de l'Opéra Comique
17226	HABANERA, "CARMEN" <i>Bizet</i>	Mlle. Mary Boyer de l'Opéra Comique
17231	AIR DES BIJOUX, "FAUST" <i>Gounod</i>	Mme. Mathieu de l'Opéra
17232	SALUT O MON DERNIER MATIN, "FAUST" <i>Gounod</i>	M. Gluck de l'Opéra Comique
17235	SOIT IMMOBILE, "GUILLAUME TELL" <i>Rossini</i>	M. Noté de l'Opéra
17236	ASILE HEREDITAIRE "GUILLAUME TELL" <i>Rossini</i>	M. Gluck de l'Opéra Comique
17238	AIR DE JEAN, "HERODIADE" <i>Massenet</i>	M. Gluck de l'Opéra Comique
17239	AIR DU PAGE, "LES HUGUENOTS" <i>Meyerbeer</i>	Mme. Mathieu de l'Opéra
17240	BERCEUSE D'AMOUR <i>P. Delmet</i>	M. Muratore de l'Opéra
17243	DEPUIS LE JOUR OU JE ME SUIS DONNE, "LOUISE" <i>Charpentier</i>	Mlle. Mary Boyer de l'Opéra Comique
17244	LE REVE DE DES GRIEUX, "MANON" <i>Massenet</i>	M. Gluck de l'Opéra Comique
17245	SCENE DE LA SEDUCTION, "MANON" <i>Massenet</i>	Mlle. Merguillier de l'Opéra Comique
17247	ADIEU NOTRE PETITE TABLE, "MANON" <i>Massenet</i>	Mlle. Merguillier de l'Opéra Comique
17253	COMME LA PLUME AU VENT, "RIGOLETTO" <i>Verdi</i>	M. Gluck de l'Opéra Comique
17257	LA CHINE EST UN. "LE VOYAGE EN CHINE" <i>Bazin</i>	M. Gluck de l'Opéra Comique
17285	CAVATINE, "LE BARBIER DE SEVILLE" <i>Rossini</i>	Mlle. Merguillier de l'Opéra Comique
17324	CONCERT COLONNE, "NOEL" <i>Adam</i>	M. Jan Reder
17336	SALUT D'EMMEURE CHASTE ET PURE, "FAUST" <i>Gounod</i>	M. Gluck de l'Opéra Comique
17337	ANGE SI PUR, "LA FAVORITE" <i>Donizetti</i>	M. Gluck de l'Opéra Comique

## FRENCH SELECTIONS—Continued

17338	AIR DE LA COUPE, "GALATHEE" <i>V. Massé</i>	Mlle. Merguillier de l'Opéra Comique
17343	RACHEL QUAND DU SEIGNEUR, "LA JUIVE" <i>Halévy</i>	M. Gluck de l'Opéra Comique
17347	AIR DE ST. SULPICE, "MANON" <i>Massenet</i>	M. Gluck de l'Opéra Comique
17349	ELLE NE CROYAIT PAS, "MIGNON" <i>A. Thomas</i>	M. Gluck de l'Opéra Comique
17359	ARIOSO, "LE ROI DE LAHORE" <i>Massenet</i>	M. Noté de l'Opéra
17370	DUO DO MAGALI, "MIREILLE" <i>Gounod</i>	Mlle. Merguillier et M. Gluck de l'Opéra Comique
17531	LES PLIS DE LA MAIN <i>Christiné et Rimbault</i>	M. Polin
17532	POUR ME FORTIFIER <i>Christiné et Rimbault</i>	M. Polin
17537	VALSE, "LES CLOCHES DE CORNEVILLE" <i>Planquette</i>	M. Boyer de l'Opéra Comique
17567	CONNAIS-TU LE PAYS, "MIGNON" <i>A. Thomas</i>	Mme. Magali Muratore
17583	CHANSON DES DRAGONS D'ALCALA, "CARMEN" <i>Bizet</i>	M. Muratore
17603	JE SUIS LE PASSEUR DU PRINTEMPS <i>Goublier</i>	M. Mercadier
17619	QUAND JE SUIS D'SORTIE <i>Spencer</i>	M. Polin
17697	AUBADE, "LE ROI D'YS" <i>Lalo</i>	M. Gluck de l'Opéra Comique
17716	MAM'SELLE PERVENCHE, <i>Will. Maquis</i>	M. Dalbret
17732	RENDEZ-MOI MA BELLE <i>Mortreuil Chaudin</i>	Bérard de l'Eldorado
17745	BONJOUR MIMI!	M. Ribet de l'Alcazar
17773	AMOUR NOIR ET BLANC	M. Maréchal
17785	LA PETITE TONKINOISE	Mlle. E. Lekain
17787	L'ENFANT DE LA FORET NOIRE	Mme. Rollini
17792	DUO DES HIRONDELLES, "MIGNON" <i>A. Thomas</i>	Mme. Ida Vaudère et M. Ragneau de l'Opéra
17810	BONJOUR TOI!	M. Maréchal
17812	LIESCHEN ET FRITZCHEN (DUO) <i>Offenbach</i>	Mme. Ida Vaudère et M. Ragneau de l'Opéra

## 90 NEW GERMAN RECORDS.

The German Records listed below comprise a variety of selections suited to every taste, from sacred to operatic, from grave to gay, from songs from the great operas to selections whose only claim for recognition is the merriment they provoke. They include solos, duets and quartettes, and songs in every kind of voice.

The artists singing the operatic selections rank among the best opera singers to be found in the German Empire. The masters were made in Germany and moulds shipped to this country. They are, therefore, German Records in every sense. Each will be a treat to every lover of German music and humor.

15007	OB DU MICH LIEBST, AUS "NAKIRIS HOCHZEIT" <i>Paul Lincke</i> Mit Orchesterbegleitung	Max Steidl
15008	BEIM ZAHNARZT ( <i>Humoristische</i> )	Martin und Paul Bendix
15014	SEI GEPRIESEN, DU LAUSCHIGE NACHT, AUS "DIE LAND- STREICHER" <i>Ziehrer</i> Mit Orchesterbegleitung	Opernsänger Hans Horsten
15021	AM STAMMTISCH ( <i>Humoristische</i> )	Martin und Paul Bendix
15028	EINE GARDINENPREDIGT ( <i>Humoristische</i> )	Ida Meyer und Gustav Schönwald
15047	LA PALOMA <i>Yradier</i> Mit Orchesterbegleitung und Castagnetten	Opernsänger Ewald Brückner
15061	EINE LUSTIGE EISENBAHNFABRT ( <i>Humoristische</i> )	Ida Meyer und Gustav Schönwald
15068	AUF DEM JAHRMARKT ( <i>Humoristische</i> )	Ida Meyer und Gustav Schönwald
15077	DAS IST DER TAG DES HERNN <i>Kreutzer</i>	Rost'sches Solo-Quartett
15078	MEIN HIMMEL AUF DER ERDE <i>Neuman</i>	Rost'sches Solo-Quartett
15079	GRUSSE AN DIE HEIMAT <i>Kromer</i>	Rost'sches Solo-Quartett
15081	O LASS UNS FLIEHEN, DUETT AUS "TRAVIATA" <i>Verdi</i> Mit Orchesterbegleitung	Hofopernsängerin Fr. Dietrich und Herr Alma
15098	STEUERMANNSLIED AUS "DER FLIEGENDE HOLLANDER" <i>Wagner</i> Mit Orchesterbegleitung	Hofopernsänger Carl Jörn
15102	DIE KAPELLE <i>Kreutzer</i>	Hofopernsänger Carl Jörn Meistersänger-Quartett
15106	WEH, DASS WIR SCHEIDEN MUSSEN <i>Kinkel</i>	Rost'sches Solo-Quartett
15122	LACHEN UND WEINEN, AUS "UEBER'N GROSSEN TEICH" <i>Philipp</i> Mit Orchesterbegleitung	Fr. Grete Wiedecke
15123	O DU MEIN PUSSELCHEN, DUETT AUS "EIN TOLLES JAHR" <i>Holländer</i> Mit Orchesterbegleitung	Fr. Zimmer und Herr Braun

## GERMAN SELECTIONS—Continued

- 15162 NACHTLICHES ABENTEUER EINES STUDENTEN (*Humoristische*) Gustav Schönwald  
 15188 O ALTE BURSCHENHERRLICHKEIT. *Mit Orchesterbegleitung* Opernsänger Carl Nebe  
 15197 STOLZENFELS AM RHEIN *J. Meissler. Mit Orchesterbegleitung* Opernsänger  
 Robert Leonhardt  
 15198 ICH SENDE DIESE BLUME DIR *Wagner. Mit Orchesterbegleitung* Opernsänger  
 Robert Leonhardt  
 15202 GNADENARIE AUS "ROBERT DER TEUFEL" *Meyerbeer* Kgl. Kammersängerin  
*Mit Orchesterbegleitung* Frau Herzog  
 15216 KENNST DU DAS LAND, AUS "MIGNON" *Thomas* Kgl. Hofopernsängerin  
*Mit Orchesterbegleitung* Frau Götze  
 15217 DER STUMME MUSIKANT (*Humoristische*) Gustav Schönwald  
 15244 BEIM PHOTOGRAPHEN (*Humoristische*) Martin und Paul Bendix  
 15254 MUSS I DENN ZUM STADTELE HINAUS. *Mit Orchesterbegleitung* Opernsänger  
 Robert Leonhardt  
 15258 DIE TRANE *Witt* Rost'sches Solo-Quartett  
 15282 DAS GRAB AUF DER HEIDE *Heiser. Mit Orchesterbegleitung* Opernsänger  
 Robert Leonhardt  
 15286 EIN'FESTE BURG IST UNSER GOTT *Martin L. Luther* Opernsänger Carl Nebe  
*Mit Harmonium-Begleitung*  
 15290 LOBE DEN HERREN *S. Sohren. Mit Harmonium-Begleitung* Opernsänger Robert Leonhardt  
 15307 EIN BERLINER SONNTAGSVERGNUGEN (*Humoristische Scene*) Gustav Schönwald  
 15317 VEXIRIÖDLER *Ziester Franz'l. Mit Orchesterbegleitung* Renoth und Huber  
 15318 EINE SCENE AUF DER ALM *C. Westermayer. Mit Orchesterbegleitung* Renoth und Huber  
 15321 NUN DANKET ALLE GOTT *Johan Gruger. Mit Harmonium-Begleitung* Opernsänger Carl Nebe  
 15325 HANNSL UND MIRZERL, SCHUHPLATTLER *Franz Huber.* Renoth und Huber  
*Mit Orchesterbegleitung*  
 15334 TEUF IM BOHMERWALD *Bichel. Mit Orchesterbegleitung* Opernsänger Robert Leonhardt  
 15340 VIERLANDERLIED, AUS "UEBERN GROSSEN TEICH" *Philipp* Opernsänger  
*Mit Orchesterbegleitung* Robert Leonhardt  
 15342 AM TELEPHON *Duett* Fr. Vincent und Gustav Schönwald  
 15344 BALLGEFLUSTER *Meyer-Helmund. Mit Orchesterbegleitung* Kgl. Württemberg Hofopern-  
 sängerin Fr. J. Schönberger  
 15349 SCHAUERLICHE DREHORGELBALLADE VOM RENTIER DAHSE *Steidl* Gustav Schönwald  
*Mit Orchesterbegleitung*  
 15350 DIE KAPPLER ALM *Joseph Kinnigl. Mit Orchesterbegleitung* Renoth und Huber  
 15353 SCHAUKELLIED, AUS DER REVUE "AUF INS METROPOL" *Hollander* Max Steidl  
*Mit Orchesterbegleitung*  
 15359 MISERERE AUS "TROUBADOUR" *Verdi. Mit Chor and Orchester* Hofopernsängerin Fr. J.  
 Dietrich & Herr Carl Jörn  
 15366 DER VORSCHUSS AUF DIE SELIGKEIT. LIED AUS DER REVUE "AUF  
 INS METROPOL" *Hollander. Mit Orchesterbegleitung* Josef Josephi  
 15370 IM ZOOLOGISCHEN GARTEN (*Humoristische*) Martin und Paul Bendix  
 15385 BIS FRUH UM FUNFE *Lincke. Duett mit Orchesterbegleitung* Fr. Grete Wiedecke und  
 Herr Ludwig Arno  
 15388 GAUNER-DUETT, AUS "AUF INS METROPOL" *Hollander* Anna Möller-Lincke  
*Mit Orchesterbegleitung* und Josef Dill  
 15301 O SUSANNA *W. Hinsch. Couplet mit Orchesterbegleitung* H. Grossmann  
 15394 EINE URKOMISCHE POSSE (*Humoristische*) Gustav Schönwald  
 15398 MUTTERLIED, AUS DER OPERETTE "DIE SCHUTZENLIESEL" *Eysler* Fritz Werner,  
 München  
 15403 ROSEN, TULPEN, NELKEN, AUS "PRINZESS ROSINE" *Lincke* Else Cramer  
*Mit Orchesterbegleitung*  
 15431 ABGESCHRAUBT UND WEGGESTELLT *Original Couplet mit Orchesterbegleitung* Verfasst und vorgetragen von  
 Carl Bretschneider  
 15432 SCHNURRIGES ALLERLEI *Komisches Duett mit Orchesterbegleitung* Fr. Grete Wiedecke und  
 Herr Ludwig Arno  
 15444 GEH, MACH DEIN FENSTERL AUF *Turek. Mit Orchesterbegleitung* Fritz Werner, München  
 15445 FAUST-WALZER *Gounod. Mit Orchesterbegleitung* Opernsängerin Franziska  
 Krug-Elfen  
 15446 DAS MUSIKALISCHE HAUS *Humoreske mit Orchester* Oswald Klein  
 15454 DER FESCHE JAGERSBUA *Longhi. Jodler-Duett mit Orchesterbegleitung* Renoth und Huber  
 15461 HUTE DICH! *Fried. Mit Orchesterbegleitung* Opernsängerin Hansi Neuburg  
 15462 EINE FIDELE GERICHTSVERHANDLUNG (*Humoristische*) Vorgetragen von Gustav Schönwald  
 15465 DER MUSIKALISCHE CLOWN (*Humoristische*) *Mit Orchesterbegleitung* Vorgetragen von Carl Lüdicke  
 15468 AM ORT, WO MEINE WIEGE STAND *Handweg* Nebe-Quartett  
 15477 IN DER VOLKSVERSAMMLUNG Vorgetragen von Martin und  
 Paul Bendix  
 15478 DIE ALTE UHR *Gruber. Mit Orchesterbegleitung* Fritz Werner, München  
 15495 KOMISCHE SERENADE, AUS DER POSSE "DIE FALSCHER PEPITA" *A. Müller* Nebe-Quartet  
*Mit Orchesterbegleitung*  
 15513 ICH TRINKE NICHT MEHR *Mit Orchesterbegleitung* Fr. Grete Wiedecke  
 Fr. Grete  
 15515 AUTO-DUETT, AUS "HOCHPARTERRE LINKS" *Lincke* Weide und Herr Carl Nebe  
*Mit Orchesterbegleitung*  
 15516 DU LIEBLICHE ROSE AN MEINER BRUST *Grunow* Opernsänger  
*Mit Orchesterbegleitung* Ewald Brückner

## [GERMAN SELECTIONS—Continued]

- 15530 WAS ICH LANGST ERTRAUMTE, AUS DER OPERETTE "DER  
GOTTERGATTE" *Lehár. Mit Orchesterbegleitung* Opernsängerin Hans Horsten
- 15531 POSTILLON D'AMOUR *Abt. Mit Orchesterbegleitung* Opernsängerin Franziska  
Krug-Elfen
- 15534 LIED DES POSAUNEN-NOWACK, AUS "IM WILDEN WESTEN" *Philipp Ludwig Arno*  
*Posaunen-Solo mit Orchesterbegleitung*
- 15538 DA GEH' ICH MAXIM, AUS DER OPERETTE "DIE LUSTIGE  
WITWE" *Lehar. Mit Orchesterbegleitung* Paul Biegler
- 15539 HEUTE NACHT BEIM MONDENSCHNEIN. DUETT AUS "IM WILDEN  
WESTEN" *Philipp. Mit Orchesterbegleitung* Grete Wiedecke  
und Ludwig Arno
- 15542 CASINO-LIED, AUS DER REVUE "DER TEUFEL LACHT DAZU" *Holländer Josef Josephi*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten Victor Holländer*
- 15543 VILJA-LIED AUS "DIE LUSTIGE WITWE" *Lehar. Mit Orchesterbegleitung* Vilma Conti
- 15544 EIN FROSCHMARCHEN *Original-Couplet mit Orchesterbegleitung* Verfasst und vorgetragen  
von Robert Steidl
- 15546 WILLST DU MEIN COUSINCHEN SEIN? DUETT AUS DER  
REVUE "DER TEUFEL LACHT DAZU" *Holländer Erne Ernani und*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten Victor Holländer* Leonhard Haskel
15551. WALZERLIED AUS DER OPERETTE "1001 NACHT" *Strauss Erich Deutsch*  
*Mit Orchesterbegleitung*
- 15552 ES IST BESTIMMT IN GOTTES RAT *Mendelssohn Opernsängerin Agnes Hermann*  
*Mit Orchesterbegleitung*
- 15553 DIE WELT IST WIE EIN HUHNERSTALL. *Bretschneider Gustav Schönwald*  
*Couplet mit Orchesterbegleitung*
- 15558 DER ARME TEUFEL, AUS DER REVUE "DER TEUFEL LACHT DAZU" *Holländer Josef Josephi*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten Victor Holländer*
- 15560 MUCKEBICKE. EINE MOTORBOOTFAHRT NACH GRUNAU (*Humoristische*) *Vorgetragen*  
von Robert Steidl
- 15558 DER ARME TEUFEL, AUS DER REVUE "DER TEUFEL LACHT  
DAZU" *Holländer Erna Ernani*
- 15564 MADAME ROULETTE, AUS DER REVUE "DER TEUFEL LACHT DAZU" *Holländer Erna Ernani*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten Victor Holländer*
- 15567 EMIL, DU BIST EINE PFLANZE *Aletter Frl. Grete Wiedecke*  
*Couplet mit Orchesterbegleitung*
- 15569 AEBBELWEI-LIED *Gesungen von Adam Müller*  
*Original-Vortrag in Frankfurter Mundart mit Orchesterbegleitung*
- 15575 DIE PUPPE MIT DER HUPPE *Verfasst und vorgetragen*  
*Original Couplet mit Orchesterbegleitung* von Robert Steidl
- 15576 DER TANZHUSAR. DUETT AUS DER REVUE "DER TEUFEL  
LACHT DAZU" *Holländer Erna Ernani*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten Victor Holländer* und Josef Giampietro
- 15579 DER HOLLENFURST, AUS DER REVUE "DER TEUFEL LACHT  
DAZU" *Holländer Josef Giampietro*  
*Mit Orchesterbegleitung unter persönlicher Leitung des Componisten*
- 15580 BARCAROLE AUS "HOFFMANN'S ERZÄHLUNGEN" *Offenbach Opernsängerin*  
*Mit Orchesterbegleitung* Malata Friedrichs
- 15581 DER BALZER BEIM SACHENHAUSER AEBBELWEI  
*Humoreske in Frankfurter Mundart* *Vorgetragen von*  
Adam Müller

## 11 NEW ITALIAN RECORDS.

While the masters of these Italian Records were made in this country, no one who hears them will question for a moment their high class character. Signor Francesco Daddi, who made all of them is an artist of much ability. He was a member of the Manhattan Opera Company last season. He has a fine tenor voice and his enunciation is perfect. The selections are of a popular character, as their titles indicate.

Sung by Francesco Daddi, Tenor.

All accompanied by orchestra.

- 19063 NON SACCIO EPIEGA (Canzonetta Napoletana) *P. E. Fonzo*
- 19064 CHE BUO FA?—A PACCHIANELLA (Canzone Napoletana) *V. Valente*
- 19065 SANTA LUCIA (Canzone Popolare)
- 19066 'A SIMPATICONA (Canzone Popolare)
- 19067 ROSA, RUSSELLA (Canzone Popolare) *V. di Chiara*
- 19068 SERENATELLA NERA (Canzone Popolare) *E. Di Capua e S. Gambardella*
- 19069 TORNA A SURRIENTO (Canzone Popolare) *Ernesto de Curtis*
- 19070 PUSILLECO ADDIRUSO (Canzone Popolare)
- 19071 MARECHIARE (Canto Napoletana) *F. Paolo Tosti*
- 19072 'A SERENATA D' 'EROSE (Canzone Popolare) *E. di Capua*
- 19073 CHI SE NE SCORD CHIU! (Canzone Napoletana) *Richard Barthélemy*
- 19074 MARIA, MARI! (Canzone Napoletana) *E. di Capua*
- 19075 VOCE 'E NOTTE! (Canzone Napoletana) *E. de Curtis*
- 19076 PESCA D' AMORE (Canzone appassionata) *Richard Barthélemy*

## ADVANCE LIST EDISON GRAND OPERA RECORDS SUPPLEMENT No. 7, AUGUST, 1907.

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 27, 1907, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on July 27, 1907. Supplements will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 27. Jobbers are required to place orders for Grand Opera Records on or before June 10th. Dealers should place Grand Opera orders with Jobbers before June 10th to insure prompt and complete shipment when Jobbers stock is received.

**B. 51—Ich grolle nicht ("I'll not complain") Schumann**  
By OTTO GORITZ, Baritone

*Sung in German* *Orchestra accompaniment*

The one great romance of Schumann's life was his love for Clara Wieck, the daughter of Friederich Wieck, an eminent teacher of piano playing, to whom young Schumann had come as a pupil. Schumann fell desperately in love with Clara Wieck, but her father opposed the match. Schumann was, at that time, without great means, and he had not yet achieved the great fame as a composer, that afterward came to him. For four years the parental objection prevailed, and Schumann finally, in 1840, won Clara Wieck for his bride. From this year dates the greatest of his songs, including the present one, "Ich grolle nicht." This famous song is one of the set "Poet's Love," the text by Heinrich Heine. The first line: "I'll not complain, tho' break my heart in twain" sounds the keynote of this beautiful song. It rises to dramatic heights in its noble climaxes, but the mood of fine resignation is the controlling one.

**B. 52—Brindisi ("Drinking Song"), "Cavalleria Rusticana,"**  
*Mascagni*

By FLORENCIO CONSTANTINO, Tenor  
*Sung in Italian* *Orchestra accompaniment*

Mascagni's one act opera "Cavalleria Rusticana"—"Rustic Chivalry"—is one of the greatest of all operatic successes. It was written in competition for a prize offered by the Italian publisher Sonzogno, and besides winning the prize it earned immediate fame for its composer. The action of the work is based upon Verga's drama, and the swiftness of its dramatic incidents had much to do with the success of Mascagni's opera. The "Brindisi"—Drinking Song—is sung by *Turiddu* just after the villagers stream out of church. He calls to them and invites them to drain a cup with him. Raising his cup he sings this stirring song, the words of which begin:

"See the wine, so freely flowing,  
In our brimming goblets glowing,  
Red as roses newly blowing,  
Bringing friendship, love and joy."

It is one of the most attractive numbers in the entire opera, its melody being marked by a rousing, impulsive spirit.

**B. 53—In quelle trine morbide (In those soft silken curtains"), "Manon Lescaut"**  
*Puccini*

By SIGNORINA GARAVAGLIA, Soprano  
*Sung in Italian* *Orchestra accompaniment*

This excerpt from Puccini's dramatic opera, "Manon Lescaut," occurs in the second act. *Manon* has been

torn by her scheming brother from the companionship of her penniless beloved *Chevalier des Grieux*. She is now ensconced in the sumptuous mansion of an old doting admirer, *Geronte*, who has lavished upon her all the luxuries that are purchasable. When the curtain rises upon this act she is in the hands of her hairdresser. Her brother enters and reminds her that he rescued her from a life that was "rich in kisses but short in money." In return *Manon* confesses that she longs for tidings of the *Chevalier des Grieux*; and then admits that the luxury of her present abode is not an index to her bliss. Her plaint begins: "In those soft silken curtains, in that gilded alcove, there's a silence, there's a chill that freezes." This episode is lovely in its lyric tunefulness, and the pensive beauty of the concluding portion is very charming.

**B. 54—Io son l'amore, ("I Am Love")**  
By GIUSEPPE CAMPANARI, Baritone

*Sung in Italian* *Orchestra accompaniment*

The composer calls this graceful song a "canzone notturna"—a nocturnal song, and this title describes its character and its mood. The sentimental poem underlying this musical text is by Francesco Cimmino. Tosti, one of the most popular of present day song composers, has chosen to garb this poem with music that is melodiously attractive. The curve of the melody employed is very graceful, and the rhythm is a swinging one. At the conclusion of the song comes the refrain: "Io son l'amore"—"I am love!"—both times dramatically uttered. About some portion of this attractive song there is a charm of simplicity that resembles the characteristic of a folk song.

**B. 100—Cujus Animam ("Lord! vouchsafe Thy loving kindness,"), Stabat Mater"**  
*Rossini*

By ANGILO PINTUCCI, Tenor

*Sung in Latin* *Orchestra accompaniment*

The "Stabat Mater" was written after the opera "William Tell," the failure of which drove Rossini into a resolve never to compose again. Although Rossini lived almost forty years after the premiere of "William Tell," he, in the main, was true to his resolve, and he broke this silence but a few times, "Stabat Mater" being the most notable instance. In "Stabat Mater" Rossini has been accused of being more theatrical than religious in his mood. Certainly, the work is more brilliant, and the present *Cujus Animam* is a very fine example of this composer's vivid melody. To the text: "Lord, vouchsafe Thy loving kindness, hear me in my supplication, and consider my distress," Rossini has furnished a musical setting that is famous for its melody and its brilliancy.

**PUSHING GRAND OPERA RECORDS.**

The new list of Edison Grand Opera Records, Supplement No. 7, given in full on page 9, has been made by noted artists from the works of the most famous composers, and is a very fine one. The new artists are Otto Goritz, a German baritone, who sang in the Metropolitan Opera Company, last winter; Signora Garavaglia, an Italian soprano, who has been engaged by Mr. Hammerstein for next season, and Angiolo Pintucci, a tenor, who has recently triumphed in Mexico.

Dealers who make special efforts to push the sale of Grand Opera Records will find the effort worth while. It is incontestable that there is a demand for this high class music

among people of cultured tastes. Most of these people, as Dealers should know very well, seem to think that all phonographic music is of the "coon" variety. You, as a Dealer, are quite right to specialize in these popular lines because of the profits to be made; but you should be careful not to think that you cannot just as well combine the two varieties. A customer coming in for Ada Jones' latest, will not accept the beautiful "Flower Song," from Gounod's "Faust," even if sung by Madame Jacoby, by way of substitution; for her, there is nothing "just as good." But it is quite as likely that among your customers, or among the musically cultured of your town, there are those who would buy the Edison Grand Opera



Records if they were persistently brought to their notice. Under no condition can the sale of the two classes of Records conflict in any way. The sale of Grand Opera Records simply means additional profit to you and as such you cannot afford not to do your best to sell them.

We are helping you by advertising them in the national magazines which go into millions of homes. This publicity must bring you many inquiries. If you carry the full line it is your business to make these inquirers into buyers.

The fact that during the past season New York City has supported two Grand Opera houses and the greatest galaxy of stars ever gathered together in one city, has brought the Grand Opera and its favorite songs closely home to the American people. The interest is growing and means a demand for the Records. The metropolitan and provincial press have helped to advertise the various arias, duets, trios and quartettes by giving great prominence to the doings of the Metropolitan and Manhattan Opera Houses. The desire to possess the gems of vocal operatic art at reasonable prices, is one that will continue to grow, and should prove very profitable to you, if only you use special efforts to make it known that you have them for sale.

#### NO EXHIBIT AT JAMESTOWN.

Unless something unexpected occurs within the next month, there will be no exhibition of Edison Phonographs at the Jamestown Exposition. C. B. Haynes & Co., Edison Jobbers at Richmond, who expected to have an exhibit of Edison goods at the Exposition, was compelled by circumstances to abandon the plan. None will be made by this company direct.

#### SELLING RECORDS BY TELEPHONE.

The following interesting letter from H. G. Stanton, general manager of R. S. Williams Sons & Co., Edison Jobbers at Toronto, Canada, shows that modern selling methods are flourishing in far-off British Columbia. As the idea may be a new one to many Dealers, we quote it in full:

"While in Victoria recently, I called upon our Edison Dealers there, Fletcher Bros., and upon entering their store was much interested and amused in the rather novel way they were making a sale of Records at the time. The Phonograph was being played a short distance from the telephone and the clerk seemed to be operating it with the same attention that would usually be given when a customer was listening to a Record; but as no customer was in sight, I assumed the playing was one for the clerk's benefit only and was very much surprised to find that the trial was for a customer, who was listening to the music over the 'phone and making her purchase while in the suburb named Esquimalt, six miles away."

#### NOTABLE ADVERTISING.

The beautiful three color advertisement in the May 4th issue of *Collier's*, which we mailed to all Edison Dealers, is typical of the thoroughness with which we are conducting our advertising campaign. The Dealer who refers to it will notice that two cuts appear on the second and third pages of the cover we sent. The magazines and newspapers are some of those in which we have advertised Edison Phonographs and Records; and a glance at the two will convince you of two things at least. First that these magazines and newspapers are such as to include all classes of possible purchasers, from the richest classes to the poorest, and are known in every State of the Union.

Secondly, that you are deriving very direct benefit from this universal publicity. Naturally, the cost of all this is very great but we are satisfied that we are on a right course and there is to be no let up in our activities. On June 8th we shall have a colored page in the *Saturday Evening Post*, well known as one of the costliest and best advertising media. Every Dealer must be benefitted by this carefully planned, systematic advertising and if he will only supplement it in his own town by distributing the literature we send him, as much as with his head as his hands, he will have every reason to be satisfied with his sales.

The sale of an Edison Phonograph differs from the sale of the usual commodity because the Edison Dealer has the opportunities for double profits—one from the sale of the Phonograph and the other from the sales of new Records. A Dealer who sells a stove or range to his customer does not get the opportunity to sell him the coal wherewith to feed it. That profit must go to the coal dealer. Similarly the man who sells you a horse is not the one who sells you oats and hay. The profits on what the animal eats go to another dealer. But with the Edison Dealer it is different—he sells the Phonograph and the Records. How many Records one Dealer can sell to the owner of a Phonograph depends very much upon his own ability as a salesman. We know of Dealers who sit and wait for people to come and buy, and we know of others who make people buy. The one looks desparingly at his stock and wonders when he will sell it. The other sends off telegrams to his Jobber to "rush that order through." No two blades of grass, grains of sand or Dealers are alike, but our advertising should help all Dealers without regard to their location or size of store.

### COMMENTS ON EDISON GOLD MOULDED RECORDS FOR AUGUST.

The August list of Edison Gold Moulded Records is admirably adapted for the great vacation month, because there is something of everything and everything is good. A new baritone singer makes his bow in Reinald Werrenrath, whose splendid voice will make him a great favorite. Other new artists in the August list are Harvey Hindermejr, a tenor with a strong vibrant voice; Murry K. Hill, a well known and popular vaudeville artist, and August Molinari, whose talents are of a physical character, for he furnishes the motive power for a street piano. There are good comic songs and sketches to laugh at and the instrumental selections are splendid, including as they do the Edison Venetian Trio in "Sonoma," dances from Pagliacci by the Edison Concert Band, and others that will be welcomed. The Edison Male Quartette has another Record that will enhance its already great popularity.

No. 9602, Minuet and Gavotte from "Pagliacci," is a fine selection by the Edison Concert Band. To all lovers of really high class, but at the same time tuneful music, this splendidly played Record will especially appeal. The great Italian composer, from whose beautiful but tragic opera these dances are taken, has recently made an extended visit to this country and was much gratified at the interest evinced in his works. Although Ruggiero Leoncavallo has written much in his fifty years of life, he has produced nothing comparable to "Pagliacci."

No. 9603, "He Never Even Said Goodbye," is sung by Ada Jones whose coon songs are always eagerly looked for. This latest by Albert Gumble (music) and Dave J. Clark (words) is a very amusing Record. It tells of the plaintive regrets of a colored lady whose colored gentleman has departed without bidding her farewell. She says frankly "He was no good to me," but when she reflects that Samuel was sometimes addicted to calling her "pet" and "honey," his falseness makes her sad, "'Cause he never even said goodbye." Sung with orchestra accompaniment.

No. 9604, "My Dear," is a sentimental song by Reinald Werrenrath, who makes his first appearance as one of our soloists in this song, and it is safe to prophesy that he will soon become a prime favorite. He starts off well with his first song, for "My Dear" will be as popular as it's composer's great success, "Love Me and the World is Mine." Ernest R. Ball wrote the music and Dave Reed, Jr., the words. The melody is very tuneful, and Mr. Werrenrath's sympathetic, full, baritone voice is admirably suited to the charming sentiments of the words.

No. 9605, "Sonoma," by the Edison Venetian Trio, is a melodious intermezzo by Leo Friedman, played with the skill that the Venetian Trio is noted for. Originally an intermezzo was a piece of light character introduced be-

tween the acts of a tragedy to brighten up an audience thrilled by the deeper emotions. The meaning has changed now, but "Sonoma" is just the kind of graceful bright instrumentation which would have answered the original purpose of the intermezzo. This selection is also known as "My Mexican Rose."

No. 9606, "I'm Tying the Leaves so They Won't Come Down," by Byron G. Harlan, is a descriptive song by J. Fred Helf (music) and E. S. S. Huntington (words) which will be liked especially by those to whom childish joys and trials appeal. A little lad, saddened by the news that Nell his little playmate will die in Autumn "when the leaves begin to fall," is discovered climbing a tree in order that he may stay the fatal day by tying the leaves on. Mr. Harlan sings this Record with the skill that has endeared him to hundreds of thousands of listeners who like songs of childhood. Sung with orchestra accompaniment.

No. 9607, "Work, For the Night is Coming," by the Edison Mixed Quartette, is a selection, familiar the world over to lovers of sacred songs. It is sweetly sung by the admirably blended voices of the Edison Mixed Quartette and will be eagerly welcomed by the many to whom its strains recall memories of the long ago.

No. 9608, "Flanagan and His Money," by Steve Porter, is one of Mr. Porter's Irish specialties in which Flanagan introduces himself as positively so full of money that he can't keep still. It is all derived from his father's gold mines, which are not really gold mines but one gold mine. And this gold mine turns out to be a coal yard, and Flanagan senior drives one of the wagons.

No. 9609, "Joyce's 71st Regiment March," by the Edison Military Band, is a bright stirring military composition that makes the feet beat time unconsciously with the fine swing and rymthm of the march. Sure to be welcome among music lovers of all classes. T. B. Boyer is the composer.

No. 9610, "Dearest, Sweetest, Best," by Harry Anthony, is a sentimental love song with orchestral accompaniment. Songs of this sort soon become liked and are very useful to the bashful lover who fears to tell his love. We are quite sure if he puts this Record on the machine and turns the lights conveniently low no right minded young lady would fail to be deeply touched thereby.

Dearest, sweetest, best in all the world to me,  
Sunshine of my life thro' love's eternity.

I'll forsake you, darling, never,  
But will love you, love, forever.

You're the dearest, sweetest, best in all the world to me.  
Horatio N. Peabody wrote the music, Clarice Manning the words, and the Record is made with orchestra accompaniment.

No. 9611, "Ev'ry Little Bit Added to What You've Got Makes Just a Little Bit More," by Collins and Harlan, is an amusing duet, composed by the Dillon Bros., and is orchestrally accompanied. It has an excellent moral and may be recommended to those who believe in saving money. It's chorus:

When I was a boy my father said to me,  
Always try to me a Carnegie;  
Save up ev'ry penny, boy, that you may earn  
And you may in turn have money to burn.

No. 9612, "He Goes to Church on Sunday," by Billy Murray, is a new comic song which protests—as well as a comic song can protest—at the hypocrite who goes to church on Sunday in order to deceive others into believing him good. The man who raises the singer's ire in this particular song is a very thorough-paced villain. So sunk in wickedness is he that he steals to the side of his peacefully sleeping and aged grandmother, and without any reverence for her age extracts her two gold teeth. The singer had other experiences of man's wickedness. The song is taken from the popular English comedy "The Orchid," and is sung with great success in the New York production by Eddie Foy. E. Ray Goetz wrote the music and Vincent Bryan the words. Orchestra accompaniment.

No. 9613, "Heather Bells," by Albert Benzler, is a bells solo in mazurka time played by Mr. Benzler with orchestral accompaniment and like all his work is beautifully clear and pure in articulation. It is a splendid Record with new chimes effect. "Heather Bells" is composed by F. H. Losey.

No. 9614, "She Was a Grand Old Lady," by Harvey Hindermeyer, is a song dealing with the affection of a son for his mother. It is one of the songs certain to please the tastes of a very large circle; and this will be no exception to the rule. It deals with the gray haired mother always ready to do everything she could for her child's welfare. This Record is a march ballad with good rhythm and tuneful air. And the singer, who is a new comer, will be appreciated. Sung with orchestra accompaniment. This song is composed by S. R. Henry (music, and William Cahill (words).

No. 9615, "Street Piano Medley," cranked by August Molinari, will prove to those who do not know how well a street piano can sound on a carefully made Record, a very pleasant surprise. There is nothing in the least shrill or unpleasing to the ear. The melody and runs are reproduced, together with the broken Italian talk of the organ-grinder with great fidelity. The first tune is the favorite "My Irish Rosie" which is followed by "Arrah Wanna" and "Speed the Plow." We feel certain that this and other similar succeeding Records will find considerable favor among Edison Phonograph owners.

No. 9616, "Harrigan," by Edward Meeker, is a new song by the "Yankee Doodle" comedian, George M. Cohan, and taken from his latest musical play, "Fifty Miles from Boston," Harrigan cuts loose from any feelings of mock modesty and declares in an amusing manner who, what and why he is. He enumerates his good points as follows:

Who is the man who will spend or even lend?

Harrigan, that's me.

Who is your friend when you find you need a friend?

Harrigan, that's me.

No. 9617, "Miss Dixie," by the Edison Concert Band, as its title plainly indicates, is reminiscent of the sugar cane and corn brake. Southern melodies are no less popular north of the Mason-Dixon Line than below it and this Record should please all. It is composed by Fred W. Hager and is played in the spirited manner of the Edison Concert Band.

No. 9618, "So Long, So Long," by Arthur Collins, is an amusing little song by Sadie Clark, sung with an orchestral accompaniment, and is another account of the departure of a colored gentleman; but in this song he stays to say good bye and explains at length the reason for going. He always tried to be good despite her aggravating ways, and might not have bought his "sleeper on de train" had she not wounded him to the heart in this cruel fashion:

I can't forgit that day in court  
You said, "Judge, he's a tin horn sport."  
I spent twenty days in jail  
'Cause you told the judge that tale.

It is taken from "The Boys of Company B."

No. 9619, "In the Good Old Steamboat Days," by Murry K. Hill, is a comic song telling of the days when the old Mississippi used to carry a different type of river boat from what she bears now. In those days, if the singer is to be believed, existence was far from monotonous. His grand-dad improved the shining hours by playing draw poker on board and became so expert as to hold five kings in one hand.

That started up the fun,  
For the captain held a gun,  
Then the coroner held an inquest,  
In the good old steamboat days.

There are five verses on the Record. The enunciation though rapid is so distinct as to be easily understood. Murry K. Hill, who wrote it and sings it, although a new addition to our artists, is a well known singer on the vaudeville stage. He sings with an orchestral accompaniment.

No. 9620, "My Word! What a Lot of It!" by Will F. Denny, is a composition in which Dave Reed, Jr., the well known song writer, in a humorous manner relates the misadventures that happened to Chauncey who was inclined to overdo things. His first taste of champagne resulted disastrously because he took such a lot of it. Then he plunged recklessly into matrimony.

No. 9621, "The Merry Lark," by the Edison Symphony Orchestra, is taken from the suite, "A Love Episode in Birdland," by Theo. Bendix, and is a companion to "The Broken-hearted Sparrow," No. 9589, listed in our July Supplement. This is played with all the delicacy for which the Symphony Orchestra is noted.

No. 9622, "Red Wing," by Frederick H. Potter and Chorus, is a pretty little song, with orchestral accompaniment. Red Wing, a shy little Indian maid, loved a warrior bold who rode away to war. Alas for Red Wing, he "fell bravely in the fray." The Edison Male Quartette figures in the chorus with excellent effect. It is composed by Kerry Mills (music) and Thurland Chattaway (words).

No. 9623, "Burying the Hatchet," by Ada Jones and Len Spencer, is a diverting vaudeville coon specialty in which these favorite artists are so brilliantly successful. Henry has run away from Lucy because of her pernicious habit of throwing the furniture at him in moments of emotion. In this sketch they become reconciled, and as Henry has had the foresight to bring back a chicken with him, complete happiness seems in store. Lucy for

ishes the sketch by singing the chorus of the song entitled "Henry," composed by Thomas V. White (music) and Claude L. Barker (words).

No. 9624, "The Sailors' Chorus," by the Edison Male Quartette, is a well-known and universally liked selection that will be gladly welcomed by all lovers of good part singing. As the title suggests, it is the fine, rollicking, smell-of-the-sea kind. The voices blend excellently. It is composed by Joseph Parry, and is sung unaccompanied.

No. 9625, "School Days Medley," by the Edison Military Band, includes the following hits, "School Days" (No. 9562), "When You Know You're Not Forgotten by the Girl You Can't Forget" (No. 9544) and "You'll Have to Wait 'Till My Ship Comes In" (No. 9590). This new waltz medley will give the pleasure that such old friends re-appearing in new form must always do.

### AN ORCHESTRA WHICH PLAYS BEFORE A WORLD-WIDE AUDIENCE.

*[Thee following article from Musical America was written after a visit to the Recording Department of the National Phonograph Company at Fifth avenue and Sixteenth street, New York City.]*

The thousands of people all over the world who daily derive pleasure from their own talking-machines or those in public places have little idea of the infinite detail necessary in making a record.

A visit to the laboratories of one of the prominent talking-machine companies is of exceeding interest.

Let us follow the making of a "record" from the time the wax cylinder, made at the factory, is received at the laboratory. The cylinder, which has already been smoothed, is placed on a revolving bar beneath a knife whose keen edge traveling along the wax reduces it to the most absolute and glassy perfection.

Step across the hall into the recording room, a room bare of furniture, ending in a wooden partition from the centre of which projects a long, slender tube. Seated directly in front of this are three musicians, masters of their respective instruments, in fact, as the case happens, members of the Metropolitan Opera House Orchestra.

On a platform, raised to about the level of a man's head, sits the harpist, at the base of the platform and close to it, the flutist, to the fore and behind him the violinist. All three are huddled close together, so as to focus the body of tone, yet not too close to interfere with the freedom of motion necessary. The relative positions as to height and distance from the horn, of the various instruments have been carefully measured and tested by experiment. The artists are booked weeks ahead, just as if they were playing at an ordinary concert, only, as we shall see, they have to be exceedingly generous with encores.

The violin is not the ordinary wooden-bellied instrument we are accustomed to seeing, but is a bar of wood with strings, keys and bridge, and an aluminum diaphragm and horn, the invention of a London musician.

Step back of the wooden partition. There

on the other side of the aperture is the end of the horn with the attached needle cutting its careful groove in the cylinder, from which fly glistening clouds of the most delicate wax filaments. A tiny electric light illumines the rotary path of the record, which is taken on completion of this stage to another revolving machine where fine camels-hair brushes remove any stray threads of the wax which may have adhered.

The record is then taken into another room and played to the "critic" who passes judgment upon the rendering from a musical point of view and also as regards its reception by the machine. While this is going on, the musicians are making another record of the same selection in the room with the wooden partition. This completed, they join the critic and pass upon the records, deciding, perhaps, that some tone ought to sound stronger, another less harsh, etc., in this way finally making a record that is not only pronounced perfect by the musical critic, but by the record critic as well. The latter examines the finished cylinders with a microscope to see that they are exact in every detail.

The "master record," as it is called, is then ready for shipment to the factory, where the model, or matrix, is made. For this purpose it is enclosed in a tin can.

Arrived at the factory it is slipped on a pivot and surmounted by a stationary magnet in an absolutely air-free jar in which from electric wires are suspended two gold leaves. The sparks produced by this machine in action fly across the jar from one gold leaf to the other and create a beautiful gold atmosphere. Without the jar revolves another magnet, which, by force of attraction, turns the magnet in the jar and consequently the attached cylinder, which soon becomes coated with gold.

This process completed, the matrix, looking like an exquisite gold vase, is subjected to a coating of copper, one-sixteenth of an inch in thickness, after which it is fitted into a brass form and dashed into cold water, which contracts the wax more than the metal, so that the original cylinder drops out, and the impression is firmly registered in the metal. It is from this matrix that the records of the market are made.

While not more than six or eight at the most "master records" are turned out daily at the laboratory, about 120 to 125 thousand are sent out from the factory.

The thought and care which Edison lavishes on the wonderful little invention is demonstrated by the numerous sketches of improvements which he continually sends to factory and laboratories. It is interesting to recall the way in which he arrived at the proper combination for the cylinders on which the records are made. He used to prepare the various mixtures in little butter dishes, having as many as forty going at one time, carefully patting them to the proper consistency, and then testing their adaptability to the cutting machine with his pen-knife.

The soprano who sang in the choir  
Let her voice rise higher and higher.  
Till it reached such a height  
It was clear out of sight,  
And they found it next day in the spire.

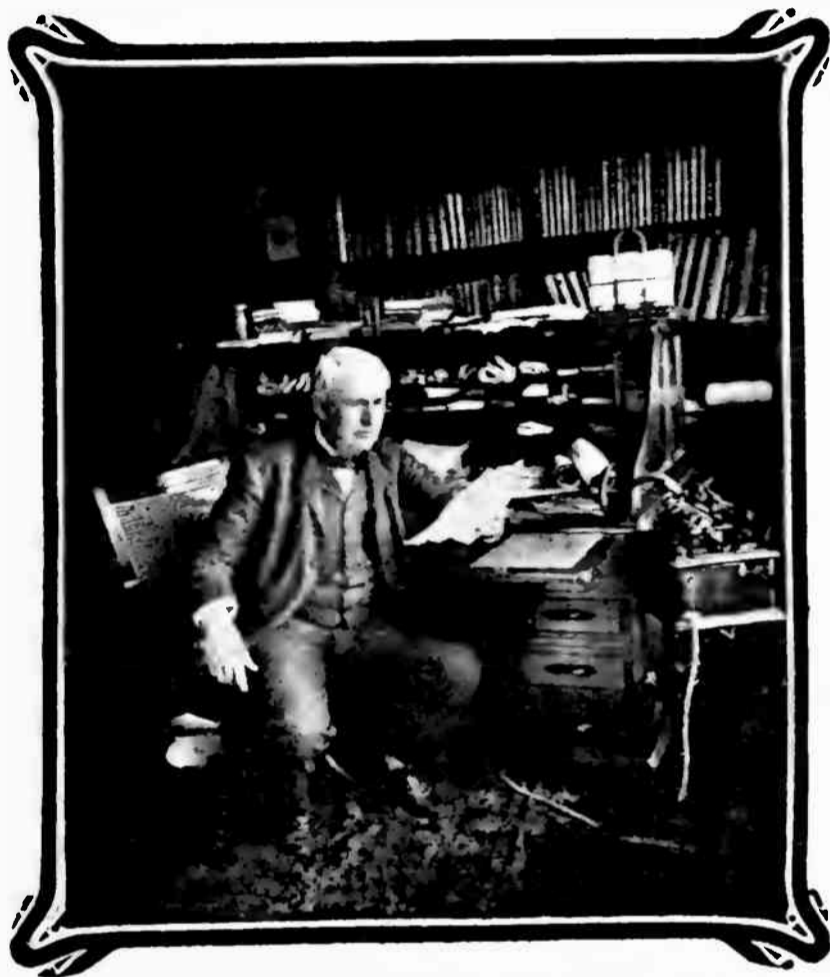
Published Monthly in the interest of Voice-writing.

# *The Edison* Business Record

Vol. III

APRIL, 1907

No. 2



*Mr. Edison answering his  
personal mail with the  
Business Phono-  
graph.*

*Thomas A Edison*

## EDISON DEALERS:

Place your name on the mailing list of the Commercial Department for this monthly publication.

Also send the Commercial Department the names of local firms and their office managers for this mailing list. It will benefit YOU.

Address:

**Commercial Department  
National Phonograph  
Company,  
Orange, - - New Jersey**

The above is a fac-simile of the cover on which appears a new portrait of Mr. Edison each month.

The Commercial Department of the National Phonograph Co. has recently opened three new branch offices. These are located at Newark, Cleveland and Washington, D. C. The Newark office is located at 321 Union Building and is in charge of N. R. Compton, formerly con-

nected with the New York branch. The Cleveland office is located at 511 Schofield Building and is in charge of J. O. Hanna. The Washington branch is in charge of C. T. Wilber, also connected with E. F. Droop & Sons Co., 925 Pennsylvania avenue, N. W.

### A COMPETITION SCHEME FOR DEALERS.

The Dealer with a fair trade has many more opportunities within his grasp to get into close contact with his clients, if he will only use them, than is generally thought to be the case. There is nothing so likely to make the progressive Dealer popular than an interesting series of prize competitions. The cost need be very little while the advertising he receives from the publicity, and the necessarily increased custom he gains will more than recompense him for the trouble. The following scheme, if properly carried out, cannot fail to please the majority of Edison Phonograph users.

Let the Dealer offer prizes for the best home-made records, to be judged impartially by a committee of non-competitors. Make it conditional that the blanks and recorders must be purchased at the store of the Dealer offering the awards, and insist that all records are made expressly for this competition by the competitors themselves. This cannot be too strongly insisted upon, as any doubts as to the genuineness of the scheme would only harm the Dealer. Competitors should understand that any failure to comply with advertised conditions render them ineligible.

Dealers have very much better knowledge of their local conditions than we can have and can frame rules accordingly. In a small town there need, perhaps, be no limit to the number of records sent in; but in a larger centre it may be found advisable to limit the number of each entrant to three. In this case the Dealer should suggest that the competitors themselves hold an elimination test and send in the three best they have made. If the scheme is likely to attract a very large number, it may be split up into three divisions, the hearing and judging of each to occupy one evening. These classes would resolve themselves into vocal, instrumental and talking records.

**VOCAL RECORDS.** This would be a very popular division because most people think they can sing, and nearly all fancy they could make records. If conditions allow, two prizes might be given, one for male and the other for female voices.

**INSTRUMENTAL RECORDS.** In this class all kinds of instrumental records would be allowed, but it must be borne in mind by the judges that greater skill is required to make a good record of a band or quartette than of a soloist. This branch of the contest will bring out the competitors' best intelligence.

**TALKING RECORDS.** In this class there should be a great deal of fun. Recitations of prose and verse naturally suggest themselves

for the subjects, but the Dealer should broaden the field by offering a prize for the best humorous original monologue and for the best duologue, (like Ada Jones and Len Spencer for example). This will prove extremely diverting if the competitors enter into the spirit of the thing.

**ADVERTISING.** This need not be a very expensive item. A window display, a few inches in the local paper, and some leaflet distributing should suffice. The regular clients of the Dealer should be circularized as in the ordinary course of business.

**THE JUDGING.** The judging of records should of course be done in public; this will be the Dealer's greatest advertisement; for it will not be difficult to gather a considerable number of interested people together. If the Dealer possesses a large Phonograph parlor the judging may take place here. But if he finds his store too small, a hall may be taken at a moderate rental for the occasion. Admission may be free with or without ticket, as local conditions indicate. A short concert of the latest Edison Gold Moulded Records should be given and then the judging should begin.

**THE JUDGES.** These should be chosen from people having no direct interest in the results. Not less than three should be the number, of whom the Dealer may be one. Experts are not necessary, although they need not be debarred on that account. It would be inadvisable to select as judge a man who consistently sounded the praises of machines of other make than the Edison Phonograph.

**THE PRIZES.** The conditions of the Dealer's agreement will not permit him to offer any Edison goods as prizes. But as the value of the awards is not likely to be the main inducement of the competitor, articles of relatively small value may be offered and will be heartily appreciated.

The Dealer should remember that such a competition as we have described would very materially augment his sale of blank records and recorders. But he must not forget, too, that although the making of home-records would be materially increased it does not follow in any way that the sale of the Gold Moulded Records will fall off. On the contrary he will find increased sales, owing to the greater general interest taken. No amateur records can ever hope to compete successfully with those produced professionally.

If we can aid the Dealer in elaborating this idea, we shall be only too glad to do so; we will also be pleased to learn what success a Dealer has had in following out these suggestions.

**WHEN THE PHONOGRAPH WAS YOUNG.**

The following memo. addressed to Mr. Edison just eighteen years ago, and preserved accidentally among some old correspondence, will bring very vividly to mind the phenomenal growth of the business of manufacturing Edison Phonographs and Records since May, 1889. At that time Edison Records were being made in Mr. Edison's own laboratory by his own assistants. Mr. Batchelor, writer of the memorandum, was then superintendent of the Edison Phonograph Works, which manufactured Edison Phonographs.

"Memo. to Mr. Edison:—

We have had enormous orders for musical cylinders, some of them dating as far as two months back. Can you not make some arrangements so that we can have our orders filled up there, as in many cases it prevents shipments of goods until we get them? We have now with you orders for one-half dozen for Nebraska, 1 dozen for Washington, 2 dozen for Nashville, Tenn., all dated back to March 28th. Five dozen for North American of April 1st, 1 dozen for Japan, May 8th, one-half dozen for Ohio May 13 and a few yesterday for Dakota. If you can give Wangemann orders to furnish us what we want, it will help us considerably in getting off our shipments more promptly.

CHARLES BATCHELOR.

To this Mr. Edison replied a few days later, as follows:

"We are making about 50 per day and I am rigging up to furnish 300 daily. Please send orders (written) to Laboratory. We will book them, fill the orders by sending them to Phono. Co., and make charges so that we will not be out of pocket. E."

As we have manufactured as many as 110,000 Records in a single day recently, it follows that for every one produced when this memo. was written, 2,200 have since been turned out in the same space of time! And it is just as impossible for us to put a limitation on the future sales of Edison Phonographs and Records as it was for those pioneers in 1889, who thought their orders were enormous.

**THE PERSISTENT ADVERTISER.**

J. L. Field, of Pittsfield, Ill., is one of the Edison Dealers whose policy is to bring his goods to the notice of past and possible customers in a thoroughly up-to-date manner. He might, as a few Dealers do, wait for customers to come around and ask what he had, but he prefers to play a winning game—and he ADVERTISES. We publish his announcement of last month's Records and are glad to know that we have such resourceful Dealers as he with us.

"Here comes the May Phonogram from Field, the Jeweler, Pittsfield, Ill. Do you get it regularly? Do you enjoy looking it over? Well we hope you do, we send it absolutely free. Why? We want some of your patronage when you get new Records. We carry the entire Catalogue of Edison Records. We carry the complete line of Genuine Edison Phonographs. Every machine and Record is absolutely perfect when it comes from Field, and as our favorite Ada Jones says, "Field knows his business all right, all right." If you don't want any Records or Machine, won't you kindly get your friend to call or order his Phonographs or Record of us. We thank you for your past patronage. We are expecting a share in the future. Can't we have your order now? The May list is great—write at once.—Field, the Edison Distributor, Pittsfield, Ill.



STORE OF GEORGE H. GARRETT, EDISON DEALER, WINTERSSET, IA.

The above photograph shows the interior of the store of George H. Garrett, of Wintersset, Ia., who besides selling pianos and musical merchandise, is a most aggressive Dealer in Edison Phonographs and Records. He took

on the Edison line two years ago and in that time has sold over 300 Phonographs. He now carries a stock of 7,000 Records and 25 machines. He has three men canvassing the country adjacent to his town.

**"PHONOGRAPHITIS STILL SPREADING."**

This startling headline recently drew the attention of the readers of a Roseburg, Oregon, paper to an advertisement inserted by an enterprising Edison Dealer. Although offering other talking machines as temporary reliefs the advertiser went on to say: "the only permanent cure is an Edison, put up in \$20, \$30 and \$50 packages. Our stock of Edison machines is complete, and 5,000 Edison Records will give you 95 or 98 per cent. of any records called for in the Edison catalogue."

As our readers will recollect, we have always urged upon them that advertising is necessary to the growth of trade; but there are still some who may disagree with us. Such dealers will probably say that the Burr Music House wasted money when they inserted the above; but now follows a very direct and indisputable proof to the contrary. Graves & Co., Edison Jobbers, of Portland, Ore., to whom we are indebted for the clipping from which we have quoted, write as follows: "We think our man, one of our best Edison Dealers, has coined a new word. He has procured business on the strength of it as we are shipping him stacks of machines, Records and horns every day."

The Dealer's advertisement and the Jobber's proof of its usefulness, offer a seasonable little object lesson in cause and effect which the non-advertising dealer will note and act upon with profit to himself, his Jobber and to us.

**PHONOGRAPHS IN FACTORIES.**

A Baltimore manufacturer employing a large number of hands, has used the Edison Phonograph to great advantage as an incentive to better work among his people. For some time he had noticed that as the afternoon waned, his employes became more listless and tired. Himself the owner of a Phonograph, and therefore familiar with its capabilities, it occurred to him that if, after going home tired, the music cheered him, why should it not have a similar effect on his employes. He sent for the "Triumph," and at 3.30 o'clock started it with a swinging march. Tired eyes brightened and instead of looking at the clock every other minute the workers became engrossed in the latest popular airs until 5 o'clock came around to find himself less welcome than usual. Every afternoon the Phonograph was started and there was an appreciable difference not only in the cheerfulness of the listeners, but in the quality and quantity of the work they did.

The theory that men—or women too, for that matter—work better with cheerful music

is an old one. The military bands with the regimental marches that played troops into the battle were formed very largely for that very purpose. But in the "piping times of peace" how many employers of labor have adopted this device?

The dealer in manufacturing districts might do worse than try to induce such men to buy Edison Phonographs, presenting the double argument of brightening the lot of working people and increasing their capacities at the same time. The expense would be trifling, and particularly in the case where large numbers of women and girls are employed in sedentary tasks, the plan should be productive of excellent results. We should be glad to learn of similar cases—if any—where the Edison Phonograph and Records have been so employed.

**CUT-OUT FOREIGN RECORDS.**

Notice is hereby given that we have no more moulds or masters for the following selections:

12320, Grand Air du Tenor—La Reine de Saba (French)	Bartel
12255, Unter dem Lindenbaum (German)	Hofmann
12266 Dir, O Königin (German)	Schumann

When our present stock of these selections is exhausted, they will be put on the cut-out list and omitted from the next edition of the Foreign Record Catalogue.

**TALKING MACHINES BEST POLICE.**

Phonographs as devices for protecting houses from robbers is a rather novel use of the talking machine, but it has been worked with a considerable degree of success in Paris, and is still used in certain sections where other methods to scare thieves away have failed.

With the reign of terrorism from robbers, that has recently assailed the Parisian capital, householders have tried every method to protect themselves from thieving bands with little avail, but the best solution of the trouble was recently found by an engineer, who places a talking machine at his front door.

The phonograph was so arranged that with the opening of the door it was started and loudly cried "Help! Robbers! Murder!" with the result that the frightened person who was attempting an entrance usually took to his heels.

A new price card, for use in connection with window and store displays of Edison Phonographs, has just been printed and is now ready for the trade. It is printed in red, green and gold on a buff card and is most attractive. It is Form 1089 and succeeds Form 641. Different cards are provided for the Standard, Horn and Triumph machines. They furnish an opportunity to give a new dress to a window display.



## JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS.

## ALABAMA.

Birmingham—Talking Machine Co., 2007 Second ave.  
 Mobile—W. H. Reynolds, 167 Dauphin st.  
 Montgomery—R. L. Penick, 119 Dexter ave.

## ARKANSAS.

Little Rock—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

Los Angeles—Southern California Music Co., 332 South Broadway.  
 Oakland—Kohler & Chase, Inc., 917-921 Wood st.  
 Sacramento—A. J. Pommer Co., 9th and J sts.  
 San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

Denver—Denver Dry Goods Co., 619 16th st.  
 Hext Music Co., 15th and California sts.

## CONNECTICUT.

New Haven—Pardee-Allenberger Co., Inc., 96 State street.

## DISTRICT OF COLUMBIA.

Washington—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
 S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.  
 Phillips & Crew Co., 37-39 Peachtree st.  
 Savannah—Youmans & Leete, 116 Barnard st.  
 Waycross—George R. Youmans.

## ILLINOIS.

Chicago—Babson Bros., 1419 19th str.  
 Lyon & Healy, Wabash ave. & Adams st.  
 James I. Lyons, 192 Van Buren st.  
 The Vim Co., 68 E. Lake st.  
 Montgomery Ward & Co., 111 Michigan avenue.  
 Rudolph Wurlitzer Co., 266 Wabash ave.  
 Peoria—Peoria Phonograph Co., 416 S. Adams street.  
 Quincy—Quincy Phonograph Co., 808 Hampshire st.  
 Lafayette—A. B. Wahl & Co., 304 Main st.

## INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.  
 Kipp-Link Phonograph Co., 217 N. Illinois street.  
 A. B. Wahl & Co., 119 S. Illinois st.

## IOWA.

Des Moines—Hopkins Bros. Co., 620 Locust st.  
 Vim Co., 204 Seventh st.  
 Fort Dodge—Early Music House, 822 Central ave.  
 Sioux City—Early Music House, 315 Court st.

## KENTUCKY.

Louisville—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

New Orleans—William Bailey, 600 Frenchman st.  
 National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

Bangor—S. L. Crosby Co., 186 Exchange st.  
 Portland—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 48 Hanover st.  
 Eastern Talking Mach. Co., 177 Tremont street.  
 Iver Johnson Sptg. Goods Co., 133 Washington st.  
 Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.  
 Lowell—Thomas Wardell, 111 Central st.  
 New Bedford—Household Furnishing Co., 170 Purchase street.  
 Springfield—Flint & Brickett Co., 439 Main st.  
 Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

Detroit—American Phono. Co., 106 Woodward avenue.  
 Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.  
 Minnesota Phono. Co., 505 Washington av.  
 St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.  
 Thomas C. Hough, 392 Wabasha st.  
 Koehler & Hinrichs, 255 E. 3d st.  
 Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

Kansas City—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
 J. F. Schmelzer & Sons Arms Co., 710 Main st.  
 St. Louis—Conroy Piano Co., 11th and Olive streets.  
 O. K. Houck Piano Co., 1118 Olive st.  
 Silverstone Talk. Mach. Co., 1010 Olive St.

## MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

## NEBRASKA.

Lincoln—Ross P. Curtice Co., 1125 O st.  
 H. E. Sidles Phono. Co., 13th and P sts.  
 Omaha—Nebraska Cycle Co., 15th and Harney streets.  
 Omaha Bicycle Co., 16th & Chicago sts.

## NEW HAMPSHIRE.

\*Manchester—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

Hoboken—Eclipse Phono. Co., 203 Washington st.  
 Newark—Douglas Phonograph Co., 20 New st.  
 A. O. Petit, 57 Halsey st.  
 Rapke Phono. Store, 287 Bank st.  
 Paterson—James K. O'Dea, 117 Ellison st.  
 Trenton—Stoll Blank Book and Stationery Co., 30 E. State st.  
 John Sykes, 105 N. Broad st.

## JOBBER OF EDISON PHONOGRAPHS AND RECORDS—Continued.

## NEW YORK.

Albany—Finch & Hahn, 92 State st.  
 Astoria—John Rose, 141 Fulton ave.  
 Brooklyn—A. D. Matthews' Sons, 394 Fulton street.  
 Buffalo—W. D. Andrews, Seneca and Wells sts.  
     Robert L. Loud, 613 Main st.  
     Neal, Clark & Neal Co., 647 Main st.  
 Elmira—Elmira Arms Co., 117 Main st.  
 Gloversville—American Phono. Co., 99 W. Fulton st.  
 Kingston—Forsyth & Davis, 307 Wall st.  
 New York City—Bettini Phono. Co., 156 W. 23d st.  
     Blackman Talking Machine Co., 97 Chambers st.  
     J. F. Blackman & Son, 2737 3d ave.  
     I. Davega, Jr., Inc., 125 W. 125th st.  
     S. B. Davega, 32 E. 14th st.  
     Douglas Phono. Co., Inc., 89 Chambers st.  
     Jacot Music Box Co., 39 Union square.  
     Victor H. Rapke, 1659 Second ave.  
     Regina Co., 41 Union square.  
     Siegel-Cooper Co.  
     John Wanamaker.  
     Alfred Weiss, 1622 First ave.  
 Oswego—Frank E. Bolway, 32 W. Bridge st.  
 Rochester—A. J. Denninger, 345 North st.  
     Mackie Piano, O. & M. Co., 100 State st.  
     Giles B. Miller, 63 State st.  
     Talking Machine Co., 97 Main st., E.  
 Schenectady—Finch & Hahn, 504 State st.  
     Jay A. Rickard & Co., 253 State st.  
 Syracuse—W. D. Andrews, 216 E. Railroad st.  
 Troy—Finch & Hahn, 3 Third st.  
 Utica—Clark-Horrocks Co., 54 Genesee st.  
     Arthur F. Ferriss, 89 Washington st.  
     William Harrison, 50 Columbia st.  
     Utica Cycle Co., 16 Columbia st.

## OHIO.

Canton—Klein & Heffelman Co., 220 E. Tuscarawas st.  
 Cincinnati—Ball-Fintze Co., 108 West 3d st.  
     Ilsen & Co., 615 Vine st.  
     \*McGreal Bros., 29 East 5th st.  
     Rudolph Wurlitzer Co., 121 East 4th st.  
 Cleveland—Eclipse Musical Co., 714 Prospect avenue.  
 Columbus—Perry B. Whitsit Co., 213 S. High street.  
 Dayton—Niehaus & Dohse, 35 E. 5th st.  
 Newark—Ball-Fintze Co.  
 Toledo—Hayes Music Co., 608 Cherry st.

## OREGON.

Portland—Graves & Co., Inc., 328 Washington st.

## PENNSYLVANIA.

Allentown—G. C. Aschbach, 539 Hamilton st.  
 Easton—William Werner, 432 Northampton st.  
 Harrisburg—S. K. Hamburger, 12-14 N. Market square.  
 Philadelphia—Louis Buehn & Bro., 45 N. 9th street.  
     C. J. Heppe & Son, 1117 Chestnut st.  
     Lit Bros., Market and 8th sts.  
     Musical Echo Co., 1217 Chestnut st.  
     Penn Phonograph Co., 17 S. 9th st.  
     John Wanamaker, 13th and Market sts.  
     Western Talking Mach. Co., 41 and 43 N. 9th st.  
     H. A. Weymann & Son, 923 Market st.

## Pennsylvania—Continued.

Pittsburg—Pittsburg Phono. Co., 937 Liberty st.  
     Powers & Henry Co., 101 Sixth st.  
     Standard Talk. Mach. Co., 435 Wood st.  
 Reading—S. K. Hamburger, 723 Chestnut st.  
     Reading Phonograph Co., 48 N. 8th st.  
 Scranton—Ackerman & Co., 217 Wyoming av.  
     Technical Supply Co.  
 Sharon—W. C. DeForest & Son.  
 Williamsport—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

Providence—J. M. Dean Co., 785-795 Westminister st.  
     J. A. Foster Co., Weybosset and Dorrance sts.  
     Household Furniture Co., 231 Weybosset st.  
     J. Samuels & Bro., 154 Weybosset st.  
     A. T. Scattergood Co., 106 N. Main st.

## TENNESSEE.

Knoxville—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
 Memphis—F. M. Atwood, 160 N. Main st.  
     O. K. Houck Piano Co., 103 S. Main st.  
 Nashville—Nashville Talking Mach. Co., 723 Church st.  
     Magruder & Co., 27 Arcade.  
     O. K. Houck Piano Co., 236 Fifth ave.

## TEXAS.

Dallas—Southern Talking Machine Co., 347 Main st.  
 El Paso—W. G. Walz Co., 101 El Paso st.  
 Fort Worth—Cummings, Shepherd & Co., 700 Houston st.  
 Houston—Texas Phono. Co., Capitol and Fannin sts.  
 San Antonio—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

Ogden—Proudfit Sporting Goods Co., 351 24th street.  
 Salt Lake City—Clayton Music Co., 109 S. Main st.

## VERMONT.

Burlington—American Phono. Co., 34 Church street.

## VIRGINIA.

Richmond—C. B. Haynes & Co., 602 E. Main st.

## WASHINGTON.

Seattle—D. S. Johnston Co., 903 Second ave.  
     Kohler & Chase, 710 Pike st.  
 Spokane—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

Milwaukee—McGreal Bros., 173 3d st.

## CANADA.

Montreal—Peter Kelly, 282 St. Lawrence st.  
 Quebec—C. Robitaille, 320 Rue St. Joseph.  
 St. John—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
 Toronto—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
 Vancouver—M. W. Waitt & Co., 558 Granville street.  
 Winnipeg—R. S. Williams & Sons Co., Ltd., 121 Princess st.

\*Added since May 1st, 1907.

## SUSPENDED LIST, JUNE 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

## CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.  
 \*San Francisco—J. Raymond Smith, 2126 Sutter st.

## CANADA.

Ottawa, Ont.—Ketchum & Co., Sparks and Bank sts.

## GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

## ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.

Chicago—A. Gloss & Son, 727 W. North av.

Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

Kempton—C. E. Bute.

Ottawa—Edward Hayne.

Quincy—Giles Bros., 107 North 4th st.

J. F. Whittaker, 618 Hampshire st.

Wheaton—E. Irving.

## INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave.  
 South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

## IOWA.

Burlington—John P. Weiss, 711 Jefferson st.

McClelland—J. W. Rounds & Co.

Sioux City—Hattenbach Bros. Co.

A. V. Larimore, 518 Fifth st.

State Center—Ora Sargeant.

## KANSAS.

Clay Centre—E. M. Gowenlock.

Lawrence—Bell Bros.

Topeka—R. H. Morehouse, 510 E. 4th st.

## MAINE.

Biddeford—W. H. Field.

Lewiston—J. W. Skene.

Monmouth—G. H. Stetson.

Waterville—Frank Blanchard, 150 Main st.

## MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.

Henry Savage & Sons, 166 Hanover st.

T. Singer, 60 Leverett st.

Florence—William Oates, 87 Main st.

Franklin—E. P. Blackman.

Lawrence—Lord & Co., 314 Essex st.

E. O. Mosher, 420 Essex st.

Malden—A. T. Fuller.

Nantucket—Arthur M. Taylor.

New Bedford—H. B. DeWolf.

Somerville—E. J. Winchester, 32 Summit ave.

Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.

Worcester—Joseph Tukman, 44 Front st.

\*Guy Furniture Co., 521 Main st.

## MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.

\*Bay City—E. & J. Tierney, 1004 Water st.

Detroit—F. J. Schwankovsky.

Saginaw—Geo. W. Emendorfer.

James V. Calahan, 217 Genessee st.

Tierney Bros, 217 Genessee st.

## MISSOURI.

Ewing—Hal R. Ewalt.

Kansas City—The Wittmann Co.

## NEBRASKA.

Lincoln—The Wittmann Co.

Omaha—The Wittmann Co.

Piano Player Co.

Red Cloud—Albright Bros.

## NEW HAMPSHIRE.

Hillsboro Bridge—E. M. Barnes.

Manchester—A. E. Dumas.

Nashua—F. A. McMaster & Co.

## NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.

Jersey City—W. L. Hoffman, 151 Montgomery street.

Long Branch—A. N. Alexander, 103 Broadway.

A. Nastasio, 103 Broadway.

## New Jersey—Continued.

Newark—R. L. Corwin; also New York City.

Passaic—I. Hurwitz.

Paterson—Chas. H. Kelly, 25 N. Main st.

Plainfield—S. W. Frucht, or R. Frucht; also

New York City.

Elston M. Leonard.

West Hoboken—Emil Hollander, or The West

Hoboken Bicycle & Phono. Co., 169

Spring st.

## NEW YORK.

Albany—G. Linde, 353 S. Pearl st.

Amsterdam—D. C. Kirchner, 26 Market st.

Auburn—Chas. C. Chier Co., 18 Clark st.

Bedford Park—Geo. H. Tyrrell.

Brooklyn—Nathan Abrahams, 602 Broadway.

Wm. Albrecht, 294 Knickerbocker ave.

H. Hindermann, Bushwick Phonograph

Exchange, 1421 Myrtle ave.

Emil Smith, 634 Eleventh st., and 230

Summer ave.

Hobart—F. H. Marshall.

Mohawk—Albany Specialty Co., or Chas F.

Rice, Main st.

Moravia—C. D. Loomis & Co., Union Block.

New York City—A. T. Armstrong, or Amer-

ican Phono Co., 106 Wall st.

Automatic Zither Co., M. Cohen, Prop., 58

Second ave.

Bern Bearwald, 373 W. 11th st.

Edward Bielfeld, 481 Willis ave.

Bronx Phono. Co., or David Switky, 506

Willis ave.

R. L. Corwin; also Newark, N. J.

Eagle Phono Co., or C. Lowenthal, 83

Nassau st.

Empire Phono. Co., 2 W. 14th st.

S. W. Frucht, or R. Frucht, 7 Barclay st.,

or 68 Cortlandt st.; also Plainfield, N. J.

O. Hacker, 2 Murray st.

Hawthorne & Sheble, 297 Broadway; also

Philadelphia, Pa.

Holober Bros., 350, 421 and 491 West st.

N. Horn, 148 E. 58th st.

W. L. Isaacs, 114 Fulton st.

S. Lemburg & Co., 194 Broadway.

J. McEllyne, 202 Broadway.

Parker & Cooley, 2087 Amsterdam ave.

Richmond Pease, 44 W. 132d st.

F. M. Prescott, 44 Broad st.

Winthrop Cycle Co., 2212 Seventh av.

Rome—Charles Tuttle.

Saratoga—W. J. Totten.

Saratoga Springs—Marvin A. Cote.

Watertown—Henry A. Hardy, 24 Arsenal st.

H. S. Wardwell & Co., 39 Public Square.

Wayland—John Gross, Pursel Block.

## NORTH CAROLINA.

Kinston—S. A. Quinerly.

New Bern—E. Wallnau, 122 Middle st., or

Southern Music House: E. Wallnau,

Prop.

## OHIO.

\*Brookville—H. K. Merritt.

Cincinnati—J. L. Andem.

Salm Talking Machine Co., 639 Vine st.

Coshocton—Burns & Gosser.

Middleton—Otto Grau & Co., 135 E. 3d st.

Springfield—D. & M. Vanderpool.

Uhrichsville—F. A. Mazurie.

## OKLAHOMA.

\*Oklahoma City—Armstrong, Byrd & Co.

## PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.

Mt. Pleasant—Benjamin Posner.

Philadelphia—A. R. Cassidy, 2783 Emerald st.

Hawthorne & Sheble, 604 Chestnut st., or

Oxford and Mascher sts.; also New

York City.

A. Krouse, 832 Arch st.

Penn Novelty Co., 15 South 9th st.

Pittsburg—A. Lippard, 615 Wylie ave.

## RHODE ISLAND.

Providence—F. P. Moore.

Rockville Center—O. A. Clark.

## WISCONSIN.

Milwaukee—J. C. Blatzek.

\*Added since May 1st, 1907.

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

# The EDISON PHONOGRAPH



**T**O the Edison Phonograph can be applied the old saying: "A pleasure shared is a pleasure doubled." It is the art of entertainment expressed in tangible form. Three is never a crowd when one of the three is an Edison Phonograph. Love songs, dances, funny songs, ballads, all kinds of music in your own home, with less trouble and greater enjoyment than any other form of entertainment, and especially than any form of musical entertainment. Today is the best day for going to your dealer's to hear an Edison. You cannot possibly know how well the Edison Phonograph reproduces by listening to any other make of talking machine.

**NATIONAL PHONOGRAPH COMPANY, Lakeside Ave., Orange, N.J.**

[Phonograph advertisement in June Magazines.]

# EDISON RECORDS *for* JUNE

**A**N unusual number of good hits makes our June list one that every owner of an Edison Phonograph should hear at once. Look over the list below and notice how many things there are that you want to try on your own Edison Phonograph. Then on May 27—don't wait a day longer—go to your dealer's and hear these hits and buy those that you find as good as they promise.

Here is the June list—every kind of music and the best of each kind to suit every taste:

- |      |  |                           |
|------|--|---------------------------|
| 9554 | Golden Rod—Intermezzo (McKinley).....  | Edison Concert Band       |
| 9555 | With You in Eternity (Solman).....   | Irving Gillette           |
| 9556 | Cavalleria Rusticana—Intermezzo (Mascagni) Vocal Imitation of a Violin, Edith Helena |                           |
| 9557 | Pretzel Pete (Durand) Banjo .....  | Vess L. Ossman            |
| 9558 | In Washington (Hoffman).....   | Billy Murray              |
| 9559 | Reed Bird (The Indian's Bride) (Reed).....   | Collins & Harlan          |
| 9560 | It's a Long Way Back to Dear Old Mother's Knee (Mohr) ....                           | W. H. Thompson            |
| 9561 | The Telescope March (Seltzer).....   | Edison Military Band      |
| 9562 | School Days (Cobb & Edwards).....  | Byron G. Harlan & Chorus  |
| 9563 | Sometime We'll Understand (Granahan) .....   | Anthony & Harrison        |
| 9564 | Mrs. Clancy and the Street Musicians (Original) .....                                | Edison Vaudeville Co.     |
| 9565 | The Dreamer Waltz (Keith).....   | Edison Symphony Orchestra |
| 9566 | Monte Cristo (Snyder) .....  | Bob Roberts               |
| 9567 | In the Wildwood Where the Blue Bells Grew (Taylor) .....                             | Harlan & Stanley          |
| 9568 | You'll Have to Get Off and Walk (Reed).....  | Will F. Denny             |
| 9569 | Petite Tonkinoise (Scotto) .....   | Edison Concert Band       |
| 9570 | Ephraim Johnson (Greene & Werner).....   | Arthur Collins            |
| 9571 | The Last Rose of Summer is the Sweetest Song of All (Sidney) ..                      | Harry Anthony             |
| 9572 | Becky & Izzy (Original) .....  | Ada Jones & Len Spencer   |
| 9573 | Dainty Dames (Blake) Bells.....  | Albert Benzler            |
| 9574 | Lulu and Her La, La, La (Von Tilzer) .....   | Helen Trix                |
| 9575 | Flanagan's Married Life (Original) .....   | Steve Porter              |
| 9576 | The Land League Band (J. W. Kelly).....  | J. W. Myers               |
| 9577 | Poor John Medley (Original).....   | Edison Military Band      |

**K**EEP posted on the new Records for the Edison Phonograph as well as the old. There are three books which will be sent free on the 27th of May to anyone who asks for them, who cannot get them at a dealer's or who would rather write than go to a store and ask for them. They are the Phonogram, the Supplemental Catalogue and the Complete Catalogue. They are sent on request. Write today.



TRADE MARK  
Thomas A. Edison

**NATIONAL PHONOGRAPH COMPANY, Lakeside Ave., Orange, N.J.**

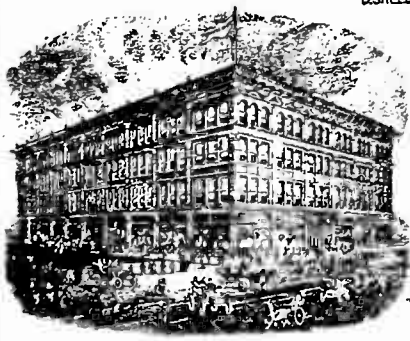
[Record advertisement in June Magazines.]

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



D. SHEEDY, President.

W. ROWEN, Prest. &amp; Mgr.

H. J. BAGLEY, Secy. &amp; Treas.

**THE DENVER DRY GOODS CO.**

SIXTYEIGHT AND CALIFORNIA STS.

NEW YORK OFFICE:  
16 EAST 16TH ST.

DENVER, COLO., 11/21/06.

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for **you**? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.



**International Correspondence Schools**  
SCRANTON, PA.

# EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY  
THE NATIONAL PHONOGRAPH COMPANY.

VOL. V.

ORANGE, N. J., JULY, 1907.

No. 5.

## NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL  
ROAD, LONDON, ENG.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.,  
340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO.,  
AVENIDA ORIENTE NO. 117, MEXICO  
D. F., MEXICO.

## EDISON PHONOGRAPHS AND RECORDS

All communications to THE PHONOGRAPH MONTHLY  
should be addressed to the Advertising Department,  
Orange, N. J.

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## CONTINUED BUSINESS GROWTH.

So far from there being any marked falling off in the sales of the July Records, there was an increase of some thousands in the number ordered. This may come as a shock to those who always anticipate particularly dull summer months, but it tends to prove that Edison Phonographs and Records are taking a stronger hold on all classes each successive year.

It would be folly to pretend that the summer is ever likely to become a more lucrative season than the winter; there is always the likelihood that there will be a falling off in sales at this time, but the falling off should be less and less every year. Our factory, however, has no dull season, and we have brought matters to such a stage that there can hardly be any demand put upon us that we cannot easily meet. But the old saying "First come—first served" is as much applicable to Phonographs and Phonograph Dealers as to anything else; and the Dealer who delays ordering until his customers, back from their vacations, are clamoring for Edison goods, must either keep them waiting, or send them to the stores of rivals who with greater foresight have ordered during the summer time.

As an inter-continental concern we have opportunities for feeling the business pulse of the entire world and we are convinced that the demand for Edison goods is increasing not gradually but rapidly every day. We do not base our opinion on mere hearsay but on actual orders. In another part of the MONTHLY it will be seen with what eagerness Australia is taking Edison Phonographs and Records and we are within the mark when we say that Australian business in 1906 increased 100 per cent. over that of 1905. This is merely a single instance of the healthiness of our trade conditions; and we look for a domestic demand this coming Autumn that will break all existing records. It was to meet this demand that we enlarged our factory, still keep enlarging it and shall have to enlarge it again.

THE ADVANCE LIST OF SEPTEMBER RECORDS APPEARS ON PAGE 2.

# NEW EDISON GOLD MOULDED RECORDS ADVANCE LIST FOR SEPTEMBER, 1907

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **August 27th**, all things being favorable, but they must not be placed on sale by Jobbers or leave their place of business, or be reshipped to Dealers before **8 A. M. on August 27th**. Supplements, Phonographs and Bulletins will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before **August 27**. Jobbers are required to place orders for September Records on or before **July 10th**. Dealers should place September orders with Jobbers before **July 16th** to insure prompt shipment when Jobbers' stock is received.

- 9626 Comin' Thro' the Rye—Humoresque (Bellstedt) Edison Concert Band**  
A comic selection built along the same lines as "Everybody Works But Father" (No. 9266).
- 9627 Jack and Jill (Cohan) Ada Jones**  
The new waltz song hit from Geo. M. Cohan's "Fifty Miles From Boston."
- 9628 When the Bluebirds Nest Again, Sweet Nellie Gray (Helf) Manuel Romain**  
A new song by another new tenor to our Catalogue. You've often admired his singing with Dockstader's Minstrels.
- 9629 Hungarian Dance—No. 2 (Brahms) Edison Hungarian Orchestra**  
Played in true Hungarian style—cymbal and all.
- 9630 Theodore (Bryan) Edward M. Favor**  
The great comic song craze—of course, it's all about "Teddy."
- 9631 Many's the Time (Rose & Fischer) Collins and Harlan**  
The new coon song by the writers of "If the Man In the Moon Were a Coon," sung as a coon duet, with some clever character talk added.
- 9632 When Someone Really Cares (Cahill) Irving Gillette**  
"You Think the World a Paradise"—a new sentimental ballad likely to live longer than most popular songs of the day.
- 9633 To Your Health (Gesundheit) Waltz (Helf) Edison Military Band**  
An entertaining waltz made up of familiar German melodies, with a bit of humor thrown in.
- 9634 I'd Rather Two-Step than Waltz, Bill (Burt) Billy Murray**  
A comic march song with a swing melody and telling of "Annabelle's" fondness for the two-step.
- 9635 An Amateur Minstrel Rehearsal (Original) Edison Vaudeville Co.**
- 9636 Just Because I Loved You So (Harris) Harry Anthony**  
Chas. K. Harris' latest heart story love ballad.
- 9637 Chopin's Nocturne (Chopin) Hans Kronold**  
A beautiful 'cello solo with piano accompaniment, for which the requests have been numerous.
- 9638 I Think I Oughtn't Ought To Any More (Bryan) Edward Meeker**  
A comic song picturing the troubles of an autoist with his machine, the speed laws and all living things generally.
- 9639 Tell Mother I'll Be There (Fillmore) Edison Mixed Quartette**  
Sacred selection with solo by James F. Harrison, accompanied by the organ, and chorus by quartette of mixed voices.
- 9640 Your Lips, Your Eyes, Your Golden Hair (Sturges) Reinald Werrenrath**  
A love ballad of the quality superior. Like others of its kind it will always be ever new.
- 9641 The Magpie and the Parrot (Bendix) Edison Symphony Orchestra**  
Final number from the suite "A Love Episode in Birdland."
- 9642 Brother Noah Gave Out Checks for Rain (Longbrake) Arthur Collins**  
A new coon song by the writer of "Preacher and the Bear." Deacon Jones gives his idea of baseball.
- 9643 Herman and Minnie (Original) Ada Jones and Len Spencer**  
A Dutch character sketch, with funny dialogue, during which Miss Jones, as "Minnie," sings Jerome & Schwartz's new Dutch song, "Herman."
- 9644 A Little Suit of Blue (Chattaway) Byron G. Harlan**  
A pathetic march ballad in which a brass band is introduced.
- 9645 Red Wing Medley (Original) Albert Benzler**  
The latest Xylophone medley: "Red Wing" (9622); "You'll Not Be Forgotten, Lady Lou" (9588); "She Was a Grand Old Lady" (9614) and "Ev'ry Little Bit Added to What You've Got, etc. (9611).
- 9646 Everloving Spoony Sam (Fischer) Bob Roberts**  
A coon song about Fascinating Sam, who's "got enough lady friends to start a club," and who "keeps books to figure out his dates."
- 9647 Flanagan at the Barber's (Original) Steve Porter**  
This latest addition to the popular Flanagan Series is full of laughs from start to finish. Same form—Irish Vaudeville Specialty.
- 9648 The Blue Jay and the Thrush (Fulton) Harlan and Belmont**  
Another whistling and singing duet, melodious and with realistic imitation of birds.
- 9649 The 74th Regiment March (Losey) Edison Military Band**  
Military marches are always bright and snappy. This one is no exception.

Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.



## SOMETHING ABOUT OUR CONCRETE BUILDINGS.

As we have fifteen concrete buildings completed, a sixteenth in course of construction, and others in contemplation,—making the largest talking machine factory in the world and one of the largest pieces of concrete construction in the country—we feel that a few words about them and the mixture of which they are made will prove of interest generally.

The use of concrete in ancient times dates back from a period too remote to trace its beginning. The Chaldeans, Egyptians, Assyrians, Greeks and Romans all knew of it and used it in their public works, but it was not until the year 1824 that it became revived in England and was brought thence some years later to this country. The modern Portland concrete cement derives its name from its similarity to the limestone quarried by convicts from one of England's great penal settlements at Portland in Dorsetshire. The industry in the United States was begun some thirty years ago at Copley, Pennsylvania, and from an annual output of a few thousand barrels, has risen to over forty million barrels.

Reinforced concrete is so called on account of the small steel or iron bars that are used in conjunction with it to take up certain stresses. Steel is equally strong in tension and compression; concrete is only one-tenth as strong in tension as in compression and it is so arranged that the steel takes up the tension and the concrete the compression. In the ordinary calculations, from 12,000 to 16,000 lbs. per square inch of section is allowed for the steel in tension and 500 lbs. per square inch of surface for the concrete in compression, although the ultimate strength of both is about four or five times as great.

Each of the buildings, when completed, is practically a monolith—built of one stone—the spans or distances between supports ranging in the various buildings from 15 to 50 feet. As each successive story is built it is framed into a mould and the liquid or semi-liquid concrete poured in. The utmost care is taken in every process, the concrete being thoroughly puddled to prevent the formation of air chambers. Steel bars are embedded in the mass, making it able to bear with absolute safety the most enormous strain that could be placed upon it.

All the concrete is not of the same strength, being varied for special needs. Thus the concrete for the footings is a mixture of one part Portland Cement, three parts sand and five parts broken stone; that for the girders, beams, floor slabs and curtain walls, is mixed

in the proportions of one part Portland cement, two parts sand and four parts broken stone. For the columns the mixture is slightly richer in cement. Each column is reinforced by four one inch steel bars set vertically to take up any stresses that may be due to eccentric loading. Most of the Edison buildings are five stories in height and one of them when completed will contain over five acres of floor space.

Concrete construction has many advantages over other forms, but none will be more readily apparent to the non-expert than its virtue of being absolutely fireproof. There have been cases in other concrete factories where certain inflammable stock has caught fire on one floor while the girls employed on the one above it, so far from being in danger, leaned out of the windows and cheered the firemen and were able to resume their work without panic or damage. No less for sky scraping offices than for factories does this construction commend itself and the sixteen story Ingalls Building at Cincinnati may be regarded as a good specimen of reinforced concrete skyscrapers. Another unique advantage is that concrete buildings do not commence to depreciate as those of other materials must. Age, stress of weather, all tend to make good concrete into a substance even more durable than stone itself. The materials are readily obtainable in almost all localities and concrete buildings are adapted to all uses. The construction of such requires careful, patient, and painstaking labor rather than any high amount of engineering skill.

A great advantage when this form of construction is compared with others, is the fact that it can almost wholly be done by common, or unskilled labor, which means a considerable reduction in the payrolls. Contrary to the belief of some, the concrete building becomes mature enough to bear its full load almost as soon as it is put up. A month is a conservative estimate, and the rapidity with which large buildings may be erected and put into use, can have no better example than in our own case.

Although practically a new form of building so far as general use is concerned, it has already proven itself, by the many concrete erections which passed through the San Francisco disaster unharmed.

Concrete has been subjected to the strictest tests and has been found capable of bearing a live load of 5,000 lbs. per square foot on a span of 14 feet. Those accidents occasionally heard of are in every instance due to construction by engineers unfamiliar with reinforced concrete, and reflect in no way on the use of the material in skilled hands.

H. I. Moyer, the engineer who is putting up all our new buildings, has had a great deal of experience with concrete, used for many purposes in many parts of the country, and is convinced that it will prove eventually to be the most widely used method for construction.

The cement used in all our buildings is known as Edison Portland Cement and is manufactured by one of Mr. Edison's patent processes. By this process the cement is in a finer state of division than other and is capable of more perfect incorporation.

### AMONG THE JOBBERS.

H. J. McGreal, of the firm of McGreal Bros., Edison Jobbers, Milwaukee, on May 14th, sold out his interest and good will in the business to his brother Lawrence S. McGreal. The latter will continue to use the old name of McGreal Bros. for a time, but will eventually adopt his own as the name by which the business will be known. Few men know the business more thoroughly than Lawrence McGreal, who has been intimately identified for a decade with the Phonograph industry. Previous to being our Western salesman for four years, he was manager of the talking machine department of the Conroy Co., of St. Louis. It was after severing his connection with the National Phonograph that he started in business in Milwaukee. Mr. McGreal has recently opened a wholesale and retail branch at Cincinnati, O.

Although the Kipp-Link Phonograph Co. have been only one year in business as Edison Jobbers at their North Illinois street quarters, Indianapolis, Ind., they find the space insufficient for their needs, and will move to much more spacious premises on Washington street some time this month. The new location is in the best business section of the city and the 7,000 square feet of floor space should offer exceptional advantages in displaying Edison Goods. The Kipp-Link Co., although selling Edison Phonographs at retail, devote most of their energies to pushing the wholesale branch.

The Douglas Phonograph Co., Edison Jobbers, whose headquarters are in New York, have leased a large building at New and Halsey streets, Newark, N. J., to which they will remove their branch house, now situated at 20 New street, early this month. The premises are to be thoroughly redecorated and suited to the growing needs of the firm, at an outlay of some \$6,000. The fine business the company has done in Newark and the excellent prospects ahead are the causes for removing.

### AUSTRALIAN JOBBERS AND EDISON GOODS.

The following extracts from a letter addressed to our Foreign Department by T. E. Williams, of Adelaide, shows very plainly that he is filled with the right kind of enthusiasm:

Under no consideration will I violate your agreement. Business can be done on good straight lines. There is no need to stoop to any other method. I do not pretend to be any better than anyone else, but what I do say is this, when I have to violate your agreement to secure business I am going to get right straight out. Your goods speak for them-

selves, no salesmen are required, just let the people know them, Machines and Records, and they will do the rest, that is my experience. \* \* \* My business at present is purely Edison, and I have no intention of its being otherwise. Edison is good enough for me. With the protection we have your goods are gold bond, and make no mistake the time will not be far distant when I will be one of the largest Edison Jobbers in Australia.

### PERSONAL.

F. K. Dolbeer, head of the Credit Department of the National Phonograph Co., has recently returned from a business trip to Chicago, Milwaukee, Des Moines, Fort Dodge and other Western cities. He attended the twelfth annual meeting of the National Association of Credit Men, which was held in Chicago on June 12, 13 and 14, as the delegate from New York, an honor which has been his on more than one such occasion. It was his intention to return to Chicago for the Convention of the National Piano Dealers' Association which was held there from June 19th to 22d to deliver an address (published elsewhere in our columns) but press of business prevented, and his paper was read by a delegate.

Before he left for Iowa, however, he gave a very pleasant informal dinner at a private room in the Chicago Athletic Association on June 17th, to the Central States Jobbers' Association. The following gentlemen were invited: Edward Dohse, of Niehaus & Dohse, Dayton, O.; E. P. Ashton, American Phonograph Co., Detroit, Mich.; John A. Strausberg, Grinnell Bros., Detroit, Mich.; Rudolph Wurlitzer, Jr., Rudolph Wurlitzer Co., Cincinnati, O.; Perry B. Whitsit, Perry B. Whitsit Co., Columbus, O.; W. C. and M. V. DeForeest, W. C. DeForeest & Son, Sharon, Pa.; O. K. Houck, O. K. Houch Piano Co., Memphis, Tenn.; C. V. Henkel, Douglas Phonograph Co., New York; Victor H. Rapke, New York City; Lawrence H. Lucker, Minneapolis Phonograph Co., Minneapolis; H. H. Blish, Harger & Blish, Dubuque, Iowa; Lawrence McGreal, Milwaukee, Wis.; C. E. Goodwin, Lyon & Healy, Chicago, Ill.; E. H. Uhl, Rudolph Wurlitzer Co., Chicago; John A. Fetterly, Dayton, Ohio; Burton J. Pierce, J. W. Jenkins' Sons' Music Co., Kansas City, Mo.; P. E. Conroy, Conroy Piano Co., St. Louis, Mo.; A. L. Miles, French & Bassett, Duluth, Minn.; W. E. Kipp and E. A. Link, Kipp-Link Phonograph Co., Indianapolis; L. C. Wiswell, Lyon & Healy, Chicago; Clement Beecroft, Tea Tray Co., Newark, N. J.; W. A. Lawrence, Standard Metal Co., Newark, N. J.; James I. Lyons, Chicago; G. M. Nisbett, Babson Bros., Chicago; A. J. Grundman, Herzog Art Furniture Co., Saginaw, Mich.; A. V. Chandler, National Phonograph Co., Chicago.

H. K. Miller, who represented us on the Pacific Coast, has resigned on account of ill-health and is resting on the St. Lawrence River until September.

## 205 NEW CUBAN RECORDS.

The 205 Cuban selections presented herewith will be included in the next edition of our catalogue of foreign selections, to be issued in the fall. Orders for them will be filled as fast as received at our factory.

In order that we might have a better representation in our catalogues of the music so much beloved by the Cuban people, we sent a corps of experts from the Edison Laboratory to Havana, for the special purpose of making this series of Cuban Records. We were fortunate in securing the services of some of the most talented musical organizations and artists in Cuba to make them. The result of their efforts has been the production of what we confidently believe to be the most natural and most artistic series of Records ever made for a talking machine. We feel sure that they will meet with the cordial approval of all music loving people of this and other countries.

## BANDA MUNICIPAL DE LA HABANA

- 19025 Almedine, Polka, *C. Solomez.*  
 19027 Bierela, Danzón, *A. Ceballos.*  
 18983 Danza Chilena, *J. M. Missud.*  
 18902 Danza Portorriqueña, *Simón Maderas.*  
 19024 Dame un Beso, Tango, *A. Herrero.*  
 18903 En el Africa, *Sousa.*  
 18985 Himno Invasor Cubano.  
 18904 Himno Nacional Cubano, *P. Figueredo.*  
 19023 Himno de Riego.  
 19026 La Gracia de Dios, Paso Doble, *E. Roig.*  
 18986 Las Dos y Media en Cartagena, Danzón, *A. Ceballos.*  
 18984 Marcha Caballeresca, *G. Benoist.*  
 18859 Marcha Egipcia, *Strauss.*  
 18858 Marcha Persana, *Strauss.*  
 18942 Marcha Real Española.  
 18944 Mosaico Cuba, 1a Parte, *C. Anckermann.*  
 18945 Mosaico Cuba, 2a Parte, *C. Anckermann.*  
 18946 Mosaico Cuba, 3a Parte, *C. Anckermann.*  
 18905 Serenata Cubana, *W. P. Chambers.*  
 18860 Viaje á un Ingenio, Tango, *G. M. Tomás.*  
 18943 Viaje á un Ingenio, El Ferrocarril, *G. M. Tomás.*  
 18861 Yankeelandia, *G. M. Tomás.*

## ORQUESTA DE PABLO VALENZUELA

- 18991 Abul Chiquita me voy pa Tampa, Danzón, *A. Ceballos.*  
 18988 Almirante Dewey, Two Step, *C. Smith.*  
 18878 Anona, Danzón, *P. Valenzuela.*  
 18872 Cuba Musical, Danzón, 1a Parte, *F. Valdez.*  
 18873 Cuba Musical, Danzón, 2a Parte, *F. Valdez.*  
 18987 El Congo Libre, Danzón, *P. Valenzuela.*  
 18865 El Ferrocarril Central, Danzón, 1a Parte, *C. Sainz.*  
 18866 El Ferrocarril Central, Danzón, 2a Parte, *C. Sainz.*  
 18909 El Globo, Vals Tropical, *R. Valenzuela.*  
 18875 El Gondolier, Danzón, *P. Valenzuela.*  
 18876 El Guardián, Vals Tropical.  
 18990 El Montañés, Vals, *L. Menció.*  
 18870 El Pilareño, Danzón, 1a Parte, *R. Valenzuela.*  
 18871 El Pilareño, Danzón, 2a Parte, *R. Valenzuela.*  
 18952 El Piloncito, Danzón.  
 18992 El Señorito, Vals Tropical, *Escalas.*  
 19035 El Zuncho de Goma, Danzón, *E. Peña.*  
 19030 Florimel, Danzón, *A. Lopez.*  
 18869 Gran Zapateo Cubano.  
 18948 Happy Hobbs, Two Step.  
 18949 La Angélica, Danzón, *R. Valenzuela.*  
 18906 La Basilia, Danzón, *R. Barbas.*  
 18863 La China, Danzón, 1a Parte, *A. Romeu.*  
 18864 La China, Danzón, 2a Parte, *A. Romeu.*  
 19033 La Corina, Danzón, *J. Hernández.*  
 18862 La Patti Negra, Danzón, *P. Valenzuela.*  
 19031 La Peseta Enferma, Danzón, *Chapí.*  
 18874 La Praviana, Danzón, *A. Yribe-Andudi.*  
 18951 La Señorita, Vals Tropical, *Escalas.*  
 18910 La Tosca, Danzón, *R. Valenzuela.*  
 18877 Los Cronistas, Danzón, *A. Romeu.*  
 18867 Los Empleados de Tacón, Danzón, 1a Parte, *R. Valenzuela.*  
 18868 Los Empleados de Tacón, Danzón, 2a Parte, *R. Valenzuela.*  
 18907 Puerto-Rico, Two Step, *Woorqies.*  
 19028 Rusia y Japón, *C. Cisneros.*  
 18908 San Juan de Luz, Habanera, *Valverde.*  
 18947 Tin-Tan, Danzón, *P. Valenzuela.*  
 19029 Tu Beneficio, Danzón, *R. Valenzuela.*  
 18950 "Tu," Habanera, *Sanchez Fuentes.*  
 19032 Un Dulce Sí, Habanera.  
 18989 Why Smith Left Home, Two Step, *B. Brown.*

## ORQUESTA DE ENRIQUE PENA.

- 18912 Andando por la América, Danzón, *E. Peña.*  
 18954 Andando por la Habana, Danzón, *E. Peña.*  
 18957 Artes y Letras, Danzón, *E. Peña.*  
 18993 El Lucumí, Danzón, *J. B. Puig.*  
 18995 El Mio, Vals, *E. Peña.*  
 18913 El Siglo Veinte, Danzón, *E. Peña.*  
 19036 El Tremendo, Danzón, *E. Peña.*  
 18955 La Isabelita, Vals Tropical, *M. L. del Castillo.*  
 18911 La Marcha Real, Danzón, *E. Peña.*  
 19037 La Mollera Abierta, Danzón, *E. Peña.*  
 18953 La Traviata, Danzón, *E. Peña.*  
 18996 Las Huerfanitas, Vals, *E. Peña.*  
 18915 Lluvia de Estrellas, Polka.  
 19034 Los Guajiros de la Yaya, Danzón, *E. Peña.*  
 18997 Los Palitos, Danzón, *E. Peña.*  
 18956 Recuerdo á Edison, Danzón, *E. Peña.*  
 18914 Sobre el Mar, Vals, *E. Peña.*  
 18994 Yo te la encenderé, Danzón, *E. Peña.*

## TRIO RAMOS.

## Laud, Guitarra y Bandurria.

- 18937 La Bella Cubana, Danzón, *R. Valenzuela.*  
 19059 La Giralda, Paso Doble, *N. Juaranz.*  
 19058 La Isabelita, Vals, *M. Pino.*  
 18980 La Señorita, Vals, *Tarantino.*  
 18938 Las Golondrinas, Marcha.  
 18979 "Ma Belén," Danzón, *R. Valenzuela.*  
 19020 "Tu," Habanera, *Sanchez Fuentes.*

## SEXTETO TORROELLA.

- 19022 Cabañas, Danzón, *A. Torroella.*  
 18982 El Pastorcillo, Vals Tropical, *E. Hernández.*  
 19061 El Tibisí, Danzón, *A. Romeu.*  
 19060 Las Palmas, Danzón, *A. Romeu.*  
 18939 La Peseta, Enferma, Danzón, *Chapí.*  
 18981 La Rapsodia, Danzón, *Torroella.*  
 19021 Saratoga, Danzón, *C. Sainz.*  
 18940 Té Japonés, Two Step, *J. Gonzales.*

## SOLOS DE GUITARRA.

## por Sr. Sebastián Hidalgo.

- 18941 Miserere del Trovador, *Verdi.*  
 19062 Selva Negra, Polka, *J. Castro.*

## PUNTOS GUAJIROS.

## por Sr. Martín Silveira.

(Acompañamiento de Bandurria.)

- 18922 A Martí.  
 18893 El Amor.  
 18880 El Cangrejo.  
 18889 El Congo.  
 18892 El Saquito del Arroz.  
 18921 Guanajay.  
 19002 La Invasión, 1a Parte.  
 19003 La Invasión, 2a Parte.  
 19040 La Invasión, 3a Parte.  
 19041 La Invasión, 4a Parte.  
 18888 La Vecina Pedigüña.  
 18890 La Vecina Pretenciosa.  
 18887 Nueva York.  
 18891 Seguidilla.  
 18894 Una Pelea de Gallos.

## por Señor Antonio Morejón.

(Acompañamiento de Bandurria.)

- 19004 Al General Mayía Rodríguez.  
 19005 Al Apostol Martí.  
 18942 A mi Regina.  
 19006 Alza la Vista al Oriente.  
 18964 A mi Guitarra.  
 19007 El Diez de Octubre.

- 18965 Juan El Bobo.  
 18963 Lo que le falta á Cuba.  
 19043 Los Estudiantes, 1a Parte.  
 19044 Los Estudiantes, 2a Parte.  
 19045 Los Estudiantes, 3a Parte.  
 19042 Pinté á Matanzas Confusa.  
 18923 Que le falta á Cuba.

## SOLOS

por Señor Ramón Martínez, Tenor.  
 (Con Acompañamiento de Piano y Coro.)

- 18920 Los Frijoles, Guaracha, M. Cruz.

por Señor Adolfo Colombo, Tenor.  
 (Con Acompañamiento de Piano y Coro.)

- 18962 Guajiras del Brujo, M. Varona.

por Sr. Benito Simancas, Barítono.  
 (Acompañamiento de Piano.)

- 18933 Couplets de El Dorado, 1a Parte.  
 18934 Couplets de El Dorado, 2a Parte.  
 19055 Couplets del Si Señor, 1a Parte.  
 19056 Couplets del Si Señor, 2a Parte.

## CANCIONES ESPAÑOLAS.

por Sr. Telesforo del Campo, Barítono.  
 (Acompañamiento de Guitarra.)

- 18976 Jota Aragonesa.  
 19018 Malagueña.  
 19057 Petenera.  
 18935 Sevillana.  
 18977 Tango de la Gorra.  
 19017 Tango de los Tientos.

## AIRES ASTURIANOS.

por Sr. Ramón Gutiérrez, Tenor.  
 (Acompañamiento de Gaita.)

- 19019 El Vieyu.  
 18978 La Panadera.  
 18936 La Soberana.

## DUOS

por Sr. Adolfo Colombo, Tenor, y Sra. Pilar Jiménez, Tiple.

(Acompañamiento de Orquesta.)

- 18896 Cuba y sus Palmares, Punto, A. Villalón.  
 18897 El Arroyo que murmura, Junto, J. Anckermann  
 18925 Dame un Beso, Canción, Marin Varona.  
 18966 La Palma, Canción, R. Palau.  
 18898 Mi Encanto, Punto, A. Villalón.  
 18895 Punto Cubano, A. Villalón.  
 18899 Vamos á Cuba, Canción, J. Anckermann.

(Acompañamiento de Guitarra.)

- 19046 A Máximo Gómez, Canción, A. Villalón.  
 18967 Morir de Dolor, Bolero, A. Villalón.  
 18926 Murmullo Suave, Bolero, A. Villalón.  
 19008 Ven Rufina, Punto, A. Villalón.

por Sr. Adolfo Colombo, Tenor, y Sr. Eugenio Ojeda, Barítono.

(Acompañamiento de Piano.)

- 18968 A Estrada Palma, Canción, G. Garay.  
 19010 A Martí, Canción, A. Villalón.  
 19009 El Amor, Canción, R. Palau.  
 19047 El Brujo, Canción, M. Varona.  
 19011 El Destino, Canción, A. Hernández.  
 18969 El Sinsonte, Canción, R. Palau.  
 18928 La Espuma del Mar, Canción, R. Figueroa.  
 19049 La Partida, Canción, M. Salas.  
 18970 Separado del Bien que idolatro, Bolero,  
 G. Garay.  
 18927 Vida Mía, Canción, J. Anckermann.  
 19048 Ven á mis Brazos, Canción, R. Palau.

por "Floro y Miguel"

Sr. Floro Zorilla, Tenor, y Sr. Miguel Zaballa,  
 Barítono.

(Acompañamiento de Piano.)

- 19051 El Chino, Guaracha.  
 18972 El Jiqui, Punto.  
 19012 El Gallego, Guaracha.  
 18971 El Silbido, Guaracha.  
 19013 El Tranvía, Guaracha, 1a Parte.  
 19014 El Tranvía, Guaracha, 2a Parte.  
 19053 El Tamalero, Canto Popular.  
 19015 La Infame Traidora, Rumba.  
 19016 La Yaya, Punto.  
 18930 Mi Prieta, Bolero.  
 18929 Tin-Tan, Guaracha.  
 19050 Tu Rostro, Guaracha.  
 19052 Tus Risos, Canción.

(Acompañamiento de Guitarra.)

- 19054 Bendito Mar, Canción.  
 18931 Jesus del Monte, Punto.  
 18974 Laura, Bolero.  
 18975 La Angélica, Bolero.  
 18932 La Arrepentida, Canción.  
 18973 Un Recuerdo á Ramitos, Canción.

## TERCETOS

por Sr. Adolfo Colombo, Tenor, Sr. Eugenio Ojeda, Barítono, y Sra. Pilar Jiménez, Tiple.

(Acompañamiento de Orquesta.)

- 18884 El Beso, Bolero.  
 18881 El Clavel, Clave.  
 18882 El Mundo y los Astros, Clave de la "Clave Unión."  
 18918 El Sueño, Bolero.  
 18879 La Dorila, Clave, A. Vázquez.  
 18885 Las Flores, Bolero.  
 18883 Los Inocentes, Clave.  
 18960 La Belén, Guaracha, Guerrero.  
 19038 Mis Quejas, Bolero, G. Garay.  
 18880 Santiago de Cuba, Bolero, J. Sánchez.

(Acompañamiento de Piano.)

- 18961 El Beso, Guaracha, M. Jiménez.  
 19039 Los Tacos, Guaracha, M. Salas.  
 19001 No Aguanto, Guaracha.  
 18919 Viva Matanzas, Guaracha, F. Dominguez.

## RECITACIONES

por Señor Benito Simancas.

- 18916 Declaración de Amor de un Negro Congo.  
 18958 Disertación sobre el Amor.  
 18998 El Negro Domingo, Monólogo.

por Señor Francisco Escarpenter.

- 18917 Carta de un Isleño.  
 18900 Diálogo entre un Borracho y un Sereno.  
 18901 El Borracho Cristalino.

por Señor Antonio Hidalgo.

- 18959 Un Caso de Apendicitis.  
 18999 Un Meeting de Raza.

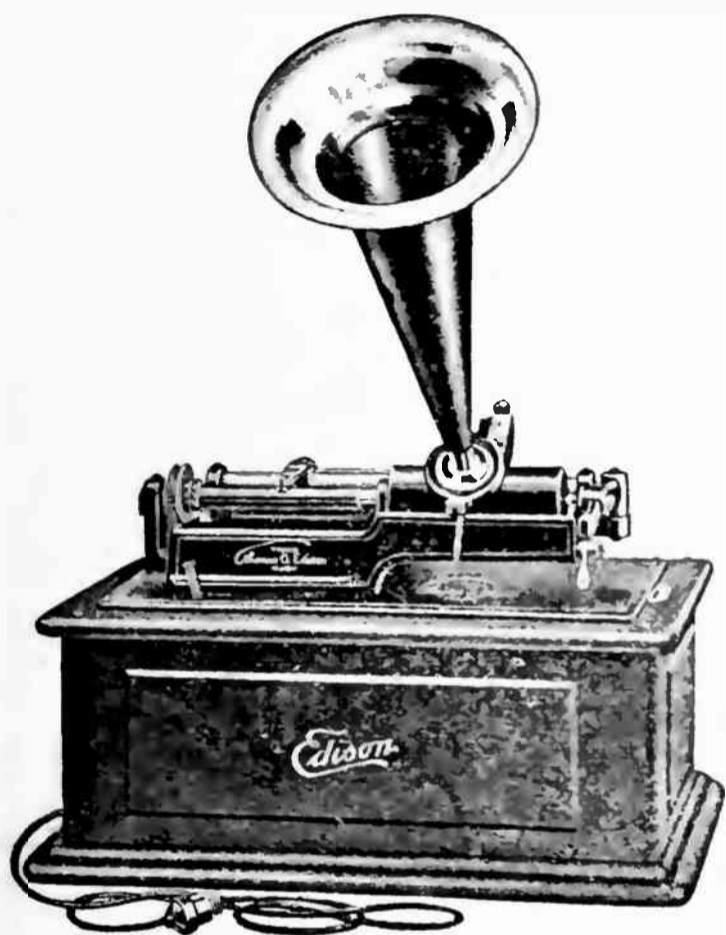
## PUBLISHERS OF MUSIC IN SEPTEMBER LIST.

The publishers of the compositions made for our September list of Records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers:

- 9626 Comin' thro' the Rye (humoresque)—Fillmore Music House, Cincinnati.  
 9627 Jack and Jill—F. A. Mills, 48 W. 29th street, New York.  
 9628 When the Bluebirds Nest Again, Sweet Nellie Gray—Helf & Hager Co., 48 W. 28th street, New York.  
 9629 Hungarian Dance, No. 2—Carl Fischer, 6 Fourth Avenue, New York.  
 9630 Theodore—Shapiro, 1416 Broadway, New York.  
 9631 Many's the Time—T. B. Harms Co., 126 W. 44th street, New York.  
 9632 When Someone Really Cares—Jos. W. Stern & Co., 34 E. 21st street, New York.  
 9633 To Your Health (Gesundheit) Waltz—Helf & Hager Co., 48 W. 28th street, New York.  
 9634 I'd Rather Two-step Than Waltz, Bill—Jerome H. Renrick & Co., 45 W. 28th street, New York.  
 9636 Just Because I Loved You So—Charles K. Harris, 31 W. 31st street, New York.  
 9638 I Think I Oughtn't Ought to Any More—Shapiro, 1416 Broadway, New York.  
 9640 Your Lips, Your Eyes, Your Golden Hair—Helf & Hager Co., 48 W. 28th street, New York.  
 9641 The Magpie and the Parrot—Theodore Bendix, New York.  
 9642 Brother Noah Gave Out Checks for Rain—Joseph Morris, Philadelphia.  
 9644 A Little Suit of Blue—F. B. Haviland Music Pub. Co., 125 W. 37th street, New York.  
 9646 Everloving Spoony Sam—Harry Von Tilzer Music Pub. Co., 37 W. 28th street, New York.  
 9649 The 74th Regiment March—Vandersloot Music Pub. Co., Williamsport, Pa.

**NEW TYPE OF EDISON PHONOGRAPH.**

Some time during the current month we shall mail to all Edison Dealers our new machine catalogue, Form No. 1135, on the 22d and 23d pages of which will be found a description of the Edison Alva Phonograph. Listed at \$80, it is subject to the same discount as the Edison Balmoral Phonograph. The Alva is designed and constructed to meet the demand for an electric machine that can be operated by alternating current now so generally used in most cities for store and household purposes.



The trade has never given to electrically operated Phonographs the attention they deserve. It is probable that the demand for this type of machine will never be very large, but it is certain that if Dealers pointed out their advantages to prospective customers many sales might be made. Although the winding of a machine by hand is not laborious, the advantages of the electric-driven Phonograph is obvious and should commend itself to a certain class of customers. The connection of the alternating current with the battery is a matter of extreme simplicity and no knowledge of electricity is necessary in its use.

In appearance the Alva is similar to the Triumph, its cabinet and general mechanism (except the motor) being the same. It is regularly fitted with an alternating current motor for use on a circuit of 104 to 115 volts, 60 cycles, 7,200 alternations.

Other voltages and frequencies will be furnished on special orders only.

The finish of the metal parts is black and gilt enamel, with nickel-plated and polished mandrel. Has improved motor suspension, which causes it to run noiselessly. Provision is made for adjusting speed of the mandrel; also for automatically taking up any stretch in the belts. Has the new-style cabinet and cover of antique oak, with handsome edge mouldings, all highly polished. Cabinet has a hinged frame to which the entire Phonograph mechanism is firmly fastened, and which may be turned back, permitting convenient inspection of the motor. Cover fastens securely to cabinet by means of strong pivot latches.

*Equipment*—Model C. Reproducer, improved Edison Recorder, 14-inch horn, sapphire shaving knife, antique oak cabinet and oak cover, camel's-hair chip brush, an attaching plug to fit an Edison lamp socket.

*Size*—Height, 14 $\frac{3}{8}$  inches. Base, 18 $\frac{1}{8}$  x 12 $\frac{3}{4}$  inches. Weight, net, 43 lbs.; gross, 95 lbs. Packed in one case.

Catalogue No. 3002, Code, Alva  
Plays the Standard Size Record.

*Special Alva Equipments*—Specially Decorated, \$8.00. Nickel-plated, \$25.00. Gold-plated, \$50.00. Mahogany Cabinets, \$10.00; all in addition to list price.

**PRINTED MATTER.**

A new machine catalogue, Form No. 1135, succeeding Form No. 1010, will be mailed to the entire trade some time this month. It is bound in a new cover, which will be used on our machine catalogue for about a year. A number of important changes have been made in this catalogue. Because of the limited demand, the Concert, Opera and Oratorio Phonographs (all playing Concert Records) have been omitted. No further effort will be made to sell these types in this country. For the same reason the Model B Reproducer has been dropped. An Alternating Current Phonograph will be listed for the first time. It will be known as the Alva. Its cost, description, etc., are given on pages 22 and 23. Minor changes have been made in the descriptions of Gem, Standard, Home, Triumph and Balmoral machines. The description of the Model C reproducer has been materially changed. New matter has been written for the Model D reproducer. The Model D Repeating attachment for the Concert, Opera and Oratoria machine is omitted. The matter referring to Edison Gold Moulded Records and Edison Grand Opera Records has been rewritten and added to.

We have just prepared three separate supplements of our new French, German and Italian Records which will be sent out early this month. These should facilitate the sale of the Records and Dealers who will distribute them to the French, German or Italian Residents of their town, will find that they are eagerly welcomed. And not alone to customers of foreign nationalities, but to all who love good music these supplements should be mailed. Phonograph users are growing broader in their musical tastes every day.

### COMMENTS ON EDISON RECORDS FOR SEPTEMBER.

The most marked feature of the September list of Edison Gold Moulded Records is the predominance of really good humorous selections. There is humor of all kinds—instrumental and vocal—and the introduction of the Edison Vaudeville Co. in an amateur minstrel rehearsal, with Byron G. Harlan, Steve Porter and Billy Murray in star parts, must prove more than usually popular. A new tenor in Manuel Romain, the well-known minstrel, proves a valuable addition to Edison talent. Hans Kronold makes a beautiful Record of one of Chopin's most melodious nocturnes, and there are two fine waltzes by the Edison Military Band. It is always our aim to make the Edison Phonograph and Records bring pleasure to listeners of all tastes and we feel that we accomplish this in all of our new lists. But particularly this month would we call attention to the high quality of the comic element.

No. 9626, "Comin' Thro' the Rye," (Humoresque), by the Edison Concert Band, composed by Herman Bellstedt, who also wrote the "Everybody Works but Father" (Humoresque) No. 9266, is full of humorous instrumental effects. There is a piccolo solo alternating with trombone and basses, followed by a variation for the solo cornet. Then comes a very ingenious imitation of the Scotch bagpipes, which leads up to a graceful variation for the leading clarinets with a comic interruption by the trombones. It concludes with a fine finale, the air by the cornet and trombones being accompanied by an effective variation in the wood instruments.

No. 9627, "Jack and Jill," by Ada Jones, is a new song, sung in Ada Jones' most sprightly manner, that will be very popular. It is written by George M. Cohan. It is in waltz time and is orchestrally accompanied. It is all about the singer's approaching marriage to Joe and the happiness they will enjoy. Joe seems to have secured a remarkably affectionate partner, for she admits—

I'm crazy over him,  
He's crazy over me;  
Joe and I are going to try  
To settle down by next July;  
We'll have a cottage behind the hill,  
There we'll have nothing but time to kill.  
And we'll raise a little Jack and Jill  
To get a pail of water.

No. 9628, "When the Blue Birds Nest Again, Sweet Nellie Gray," by Manuel Romain, is a descriptive song of the kind that is always liked. It is sung by a new tenor who has not before made a Record for us. He is widely known as a member of Dockstader's minstrels. We predict that he will become a great favorite on account of his clear, rich voice, which is heard to great advantage in his first selection. The song, with orchestra accompaniment, in sentiment as old as the hills, is sung to his sweetheart whom he is leaving until "the bluebirds nest again."

No. 9629, "Hungarian Dance, No. 2," by Edison Hungarian Orchestra, written by the

celebrated composer Brahms, is a companion to our Record No. 8502, "Hungarian Dance, No. 1," and is full of that strange, wild, fascinating music so characteristic of beautiful Hungary, and so different from any other nation's melodies. A very pleasing effect is obtained by the introduction of the Hungarian cymbals.

No. 9630, "Theodore," is sung by Edward M. Favor. The amusing words and bright, catchy tune of this new comic song by Vincent Bryan will bring it into immediate popularity. Although our strenuous President is the subject, it is by no means a political song and should be as much liked by Democrats as Republicans. Mr. Favor, fresh from his triumphs in "Fascinating Flora" at the Casino Theatre, New York, sings it in his customary clear, vigorous manner. He is orchestrally accompanied. The chorus:

Theodore, the peaceful Theodore  
Of all the rulers great and small,  
He's first in peace, he's first of all in war,  
He's in demand in Yankeeland, Hurray for Theodore.

No. 9631, "Many's the Time," by Collins and Harlan, is one of those amusing coon duets which these two artists render inimitably. Mr. Henry Brown has been separated from his beloved for some time and when he returns he finds that love, if not exactly blind, is at least shortsighted, for she does not remember him at first. It all ends up happily, however, and they decide to get married. The words and music are by Rose and Fischer. Orchestral accompaniment.

No. 9632, "When Someone Really Cares," by Irving Gillette, is a sentimental song, the words of which are by Mabel Davis and music by William Cahill. It is sympathetically sung, with an orchestral accompaniment. The music and words are suitable to the theme and it should have a warm reception among lovers of sentimental ditties.

No. 9633, "To Your Health (Gesundheit) Waltz," by the Edison Military Band, was written by J. Fred Helf, and it is made in the best manner of the Edison Military Band. It will form a pleasing addition to the dance Records. It has a fine swing and will be equally popular whether played as an instrumental selection merely or used for the purpose of waltzing.

No. 9634, "I'd Rather Two-Step Than Waltz, Bill," is Billy Murray's monthly contribution. This Record, the words and music of which are by Benjamin Hapgood Burt, tells the story of a little lady by the name of Annabelle, who lived in New Rochelle and went to all the parties and dances for the sole purpose of two-stepping. Her steady fellow, Bill, sometimes grew weary of this, but it was no good. Annabelle simply had to two-step till she was tired; and this is how she put it up to William:

I'd rather two-step than waltz, Bill,  
I'd rather two-step than eat;  
Waltzing is fine, Bill, but not for mine, Bill;  
It isn't in it with the two-step a minute,  
For there's something about it that's grand, Bill;  
And though I may have my faults,  
Make me your wife, and we'll two-step through life,  
For I'd rather two-step than waltz.

No. 9635, "An Amateur Minstrel Rehearsal," by the Edison Vaudeville Company, is a new departure and one of a very amusing

character. It will be followed by others of a similar nature. The cast is made up of these old Edison favorites, who sing and joke in a highly diverting style:

Mr. Birch Wood, *Stage Manager*.....Steve Porter  
Mr. Wambold Merriman, *Tenor*.....Byron G. Harlan  
Mr. Backus Black, *End Man*.....Billy Murray

No. 9636, "Just Because I Loved You So," by Harry Anthony, is a new sentimental ballad, sung with orchestral accompaniment, written and composed by Charles K. Harris and is likely to be widely popular. The hero is one of those lovesick swains who in preference to asking the lady if there is really "someone else," goes away and sinks with his ship.

No. 9637, "Chopin's Nocturne, No. 2," by Hans Kronold, is the second of Chopin's eighteen nocturnes and is sometimes known as the nocturne in E flat major. It is one of the most beautiful works of the composer, who was styled by Heine "The Raphael of the Piano," and is sympathetically rendered by Mr. Kronold. It will at once be made a favorite by those who admire the violoncello. Chopin is of course a classic, but for all that he is greatly beloved by people to whom most classical music is an abomination, owing to his great charm of melody. There is a piano accompaniment.

No. 9638, "I Think I Ought'nt Ought to Any More," by Edward Meeker, is a funny song about an autoist who complains that motoring isn't what it was. Pedestrians have lost their sense of humor and object to being run over; and—

If your auto hits a copper,  
Some old fool will make you stop her,  
So I think I oughtn't ought to any more.

No. 9639, "Tell Mother I'll Be There," by the Edison Mixed Quartette, is a sacred solo and chorus of a character by no means new but always popular. It describes the promise given to a beloved mother to meet her in Heaven, and the refrain, "Tell Mother I'll Be There," is sympathetically rendered by the mixed voices, who sing this with true feeling. With the growing use of the Edison Phonograph in religious worship, this Record will be very acceptable.

No. 9640, "Your Lips, Your Eyes, Your Golden Hair," by Reinald Werrenrath, is a charming sentimental song of a high order, in which Mr. Werrenrath is heard to advantage. The words and music are by J. Sylvester Sturges. It is sung to an orchestral accompaniment.

No. 9641, "The Magpie and the Parrot," by the Edison Symphony Orchestra, is the last number of the suite by Theodore Bendix, known as "A Love Episode in Birdland." The two Records already made are numbers 9589 and 9621, "The Broken-hearted Sparrow" and "The Merry Lark." This third Record is charmingly written and the graceful blending of strings and wind makes it one of the most pleasant instrumental selections we have listed for some time.

No. 9642, "Brother Noah Gave Out Checks for Rain," is sung by Arthur Collins. This Record, the music and words of which were written by Arthur Longbrake, is made in an

amusing manner by Mr. Collins, and is one of the funniest songs he has sung for a long while. A darkey congregation met in an edifice which let in the rain, and this falling on the head of the Rev'rend Jackson Smith, aggravated him. Deacon Jones came to the rescue with the suggestion that on Emancipation Day a ball game should be played to "raise de dough to shingle up de leak."

Dat Eye stole first and Adam second,  
St. Peter umpired de game,  
Rebecca went to de well wid a pitcher,  
While Ruth in de field won fame:  
Goliah was struck out by David,  
A base hit made on Abel by Cain,  
De Prodigal Son made one home run,  
Brother Noah gave out checks for rain.

No. 9643, "Herman and Minnie," is sung by Ada Jones and Len Spencer. These favorite artists may always be depended upon to make a good Record when they take part in a German character sketch, as this latest one is. Minnie starts by singing a verse of the song entitled "Herman," (written by William Jerome, music by Jean Schwartz). Thereupon Herman comes up in his automobile. "Ah, what a nice little runabout," says Minnie. "Yes, it runs about ten minutes and then breaks down," returns Herman, who has troubles of his own.

No. 9644, "A Little Suit of Blue," by Byron G. Harlan, is the pathetic type of song rendered by Mr. Harlan with such sympathy and success. It describes the sorrow of a mother whose son, a little drummer boy, marched away to the wars to find a patriot's death. She is weeping over the little suit of blue—all that remains to her of the little lad who has gone. The words and music are by Thurland Chattaway.

No. 9645, "Red Wing Medley," by Albert Benzler, is a xylophone medley which introduces the following old friends: "Red Wing," (No. 9622); "You'll Not Be Forgotten, Lady Lou," (No. 9588), and "Ev'ry Little Bit Added to What You've Got Makes Just a Little Bit More," (No. 9611).

No. 9646, "Ever-loving Spoon Sam," is a funny Record by Bob Roberts. Spoon Sam is a colored gentleman whose one object it is to be a ladies' man; and he is more than willing to make love at all times if his intentions are not taken seriously. Directly he is questioned about bridal tours, settling down and such things as are not to his bachelor liking, he finds he has to catch a train.

Got no time to listen to no wedding bells,  
Got no time to listen to no baby yells.  
Just got time, rain or shine,  
To hug and kiss, that's ma line.

The music is by Fred Fischer and the words by Andy Rice.

No. 9647, "Flanagan at the Barber's," is one of Steve Porter's funniest Records and we follow Flanagan to the barber's, where he is, as usual, misunderstood, and gets off some of his quaintest sayings. Flanagan and the barber both have the gift of repartee, as the following conversation shows: "One time I went into a barber's shop and the barber says to me, 'Do you want a hair cut?' 'I want more than a hair cut,' says I, 'I want them all cut.' 'That'll cost you fifty cents,' says the barber. 'How's that,' says I, 'your sign

says: "First-class hair cut twenty-five cents." 'I know,' says the barber, 'but you haven't got first-class hair.'"

No. 9648, "The Blue Jay and the Thrush," by Harlan and Belmont, is a singing and whistling duet, very pretty and tuneful. Mr. Harlan sings about a bird, and what the bird said is whistled. The effect is uncommon and pleasing. The orchestra accompanies the duetists. Joe Fulton wrote music and words.

No. 9649, "The 74th Regiment March," by the Edison Military Band, is a fine, swinging military march, played with faultless time by the Edison Military Band, with bugle calls and other martial effects. The splendid precision of the brass in the second movement is particularly noticeable.

### ANENT FOREIGN RECORDS.

As our list of Foreign Records is steadily growing, so is the demand for them among users of Edison Phonographs. This is a demand we are carefully fostering by the publication of catalogues and the wide publicity given by our national advertising; and it is as well that Dealers should recognize this at once before they lose trade by failure to carry these Records.

It is not because people are tiring of our domestic Records that we so strongly urge the sale of the Foreign ones, but because Phonograph owners who are increasing their store of Records continually, are waking to the knowledge that with our aid they may have the music of all countries in their homes. Dealers have only to look back a few years to note the increased purchase of Records by individual Phonograph owners. The country is growing wealthier in a manner that has no precedent in history, and it is logically certain that the sale of Edison Phonographs and Records must increase with it. Where a year ago one Record was bought, two are bought to-day and three will be to-morrow.

To keep faith with their customers Dealers should carry our full list of domestic Records, numbering in all some fourteen hundred. If they do not, they will have to disappoint customers who, as a rule, prefer to try elsewhere than wait until the Record they desire is ordered specially for them.

For the same reason they should carry a fair stock of Foreign Records. It will not be possible for many Dealers to carry the fine line of Foreign selections, but every Dealer should determine which of them will sell best in his locality and carry them. To do so need not involve much capital. Such Dealers should also keep in touch with a Jobber who carries the entire line so as to get at short notice any Record not in his own stock. This will be

almost as good as carrying the complete catalogue himself.

In the history of successful Edison Dealers it is always the man who carries the full stock that has prospered; for once let such a man get the reputation for not disappointing his clients and he will have no reason to complain of lack of custom.

We have recently made nearly four hundred Cuban and Mexican Records which should prove exceedingly popular. So much interest is being evinced in this country concerning Cuba and things Cuban, that these Records should prove quick sellers. Mexico, becoming each year a more valuable export territory for American products, is widely known as a musical country; and this impression will be deepened on listening to the superb Records we have made. These include operatic selections by famous Mexican singers, pretty dances and instrumental pieces by the famous bands for which Mexico is known. There is no doubt but that if the Dealer will feature these Records he can sell them well with no detriment to his stock of Domestic Records. It should be constantly brought before the notice of customers that we make Records in Bohemian, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Polish, Russian, Spanish and Swedish.

### NOTHING BUT EDISON GOODS WANTED.

The following letter, addressed to the National Phonograph Co., of Australia, Ltd., is from a firm who have the sole agency in their district for talking machines of a different make:

"Respecting the business since we were installed as dealers in Edison Phonographs and Records, we must say we are more than pleased. We are simply pushing Edisons for all they are worth, and must confess we can't handle ——— goods after using the Edison. This statement is the naked truth.

Of course, the Phonograph business is in its initial stages in this district, but you can rest assured that you have good pushers for business in us.

We anticipate this year's business in Edisons in our store will eclipse anything previous and the writer is wrapped up in music also, which gives a stimulation to business at all months.

We find the PHONOGRAPH MONTHLY very interesting reading matter.

W. MARTIN & CO.,

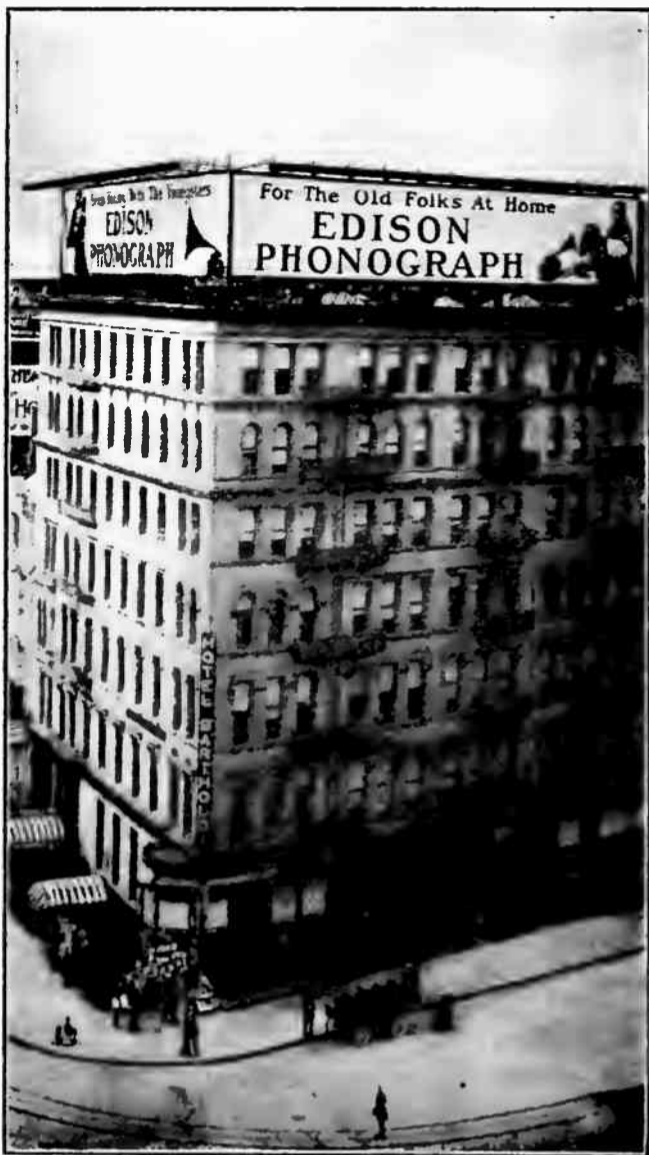
Burrowa Street, Young, N. S. Wales, Australia.

The effect of good music is not caused by its novelty. On the contrary, it strikes us more the more familiar we are with it.—*Goethe*.



**OUR ILLUMINATED ADVERTISEMENTS.**

New Yorkers, and visitors to the Metropolis, will by this time have seen our three enormous illuminated advertisements on the roof of the Hotel Bartholdi, on the corner of

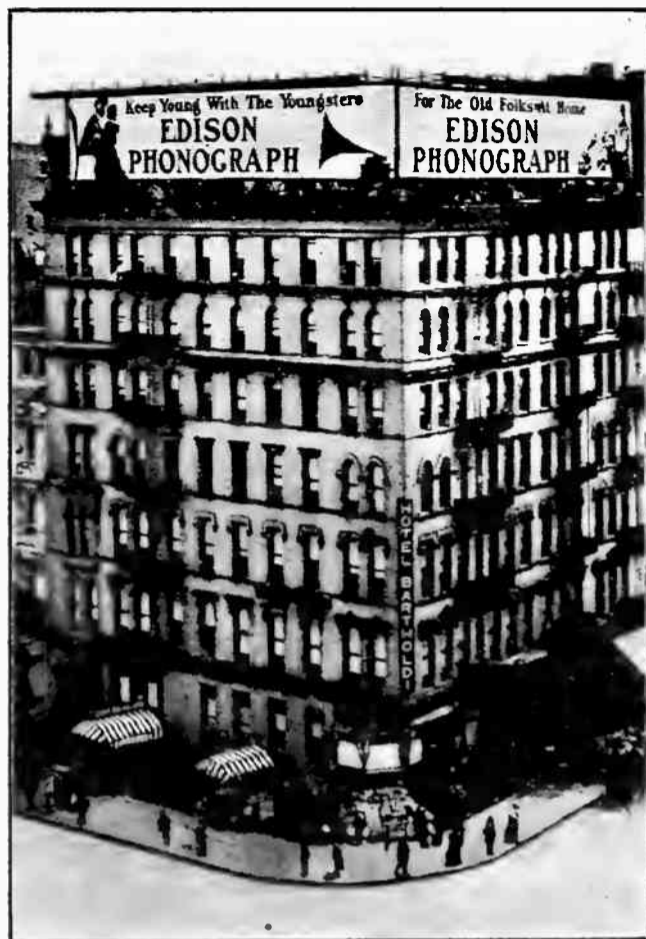


Hotel Bartholdi, viewed from Fifth Avenue Hotel. Broadway and Twenty-third street, and on the roof of the building at the junction of Broadway and Fifth avenue, which is admittedly the most striking spot in the city. Each sign is eighty-five feet long by fifteen feet high. All



Fifth Avenue to the right, Broadway to the left. people coming up Broadway or Fifth avenue or taking the thronged cross-town route along Twenty-third street cannot fail to see the old

Edison Couple and other Edison pictures sitting aloft; and of the hundreds of thousands of transients who pass through New York daily, fully ninety-five per cent. will gaze up at the most costly kind of advertising that exists.



Broadway to the right, 23d St. to the left.

On account of the expense only a few of the great advertising firms use this particular station, which cannot be taken for more than three months. It is controlled by the O. J. Gude Co. We are firmly convinced of the benefit of this publicity, and Dealers will remember that if we preach advertising at them, we also practise what we preach.

**BEST AND MOST POPULAR.**

I have sold about 200 Edison Phonographs in the last eight months, and expect to sell even more this year. I handle Edison goods only, and find them the most popular machines on the market, and certainly the best. —*Friend Music Co., Friend, Neb.*

Visiting Jobbers at our New York office during June were: P. A. Powers, Powers & Henry, Pittsburg; W. O. Pardee, Pardee-El-lenberger Co., New Haven; H. Wonderlich, J. Samuels & Bro., Providence; Fred Babson and Henry Babson, Babson Bros., Chicago; J. E. Gerlich, Wurlitzer Co., Chicago and Cincinnati; W. V. Youmans, C. B. Haynes & Co., Richmond, Va.; H. E. Marschalk, Musical Echo Co., Philadelphia; Wm. Werner, Easton, Pa.; J. W. Willys, Elmira Arms Co., Elmira, N. Y.; N. D. Griffin, American Phonograph Co., Gloversville, N. Y.

### SELLING EDISON GOODS BY THE INSTALLMENT PLAN.

A very large number of Edison Dealers throughout the country have adopted this plan with pronounced success. But there are still a number—usually in the smaller towns—who look with doubtful eyes on it. They will admit that the installment plan has been adopted with marked success in the furniture, piano, and clothing trades, but persist in thinking that Edison Phonographs and Records can only be profitably sold on a cash or credit basis. It is difficult to understand their reasoning, for Edison Dealers have proved that so far from doing them harm, it has increased their business in some instances to hundreds per cent.

The increasing number of mail order houses that are springing up all over the country—which in many cases pay enormous advertising bills—prove that the profits are exceptional. And yet, properly considered, these mail order houses stand to win much less, relatively, than the Dealer. It is allowed by all that the sale of an Edison Phonograph leads inevitably to the sale of the Edison Records. How many, it is difficult to say, and depends largely on the salesman's ability. Thus, the Dealer who sells an Edison Phonograph has a distinct advantage over the mail order house because with the latter there is no likelihood of large Record sales to follow, while with the Dealer there is. The Dealer who sells Edison Phonographs and Records on the installment plan has another decided advantage over his mail order rival or his fellow Dealer who adheres to the old cash way of selling. Briefly the situation is this: The mail order house sells few Records because it comes into no close contact with the customers, and in this case cannot compete with the Dealer. But the installment plan Dealer comes into even closer touch with his customers than the Dealer who sells for cash. Every time the customer comes to pay an installment he may be relied upon to make a Record purchase, becoming a weekly instead of a monthly customer. This statement is not evolved from our inner consciousness, but is drawn from letters and reports of our Dealers who have tried both ways and unhesitatingly endorse the installment plan.

If a customer is making regular weekly visits to your store for the purpose of making his payments, he is far less likely to buy Records from the store of a rival. The sale of a Phonograph usually means that the purchaser will buy Records from you, but this

does not always follow. But when he comes to you regularly in paying off his machine, he is by no means so likely to buy Records from any but your store.

Risks from bad debts cannot be very large even in the big towns where customers are personally unknown, or else there would not be so many other classes of merchandise offered on the installment plan. In towns where most customers are thoroughly known to the Dealer there should be no risk whatever. Naturally the Dealer is not selling Phonographs for sheer philanthropy, and must make due inquiries as to the standing and character of those wishing to buy. But the risk is very much greater where credit is given in the ordinary course of business. A Phonograph sold on credit to a customer, where there is no thought of the regular installment, is supposed by law to be the property of the purchaser directly it is delivered to him. The Dealer who sells on the installment plan is very much better protected; for in this case the law supposes the Phonograph to be the Dealer's property until the last payment is made, and recovery consequently is easy. Experience proves that Dealers have very seldom to resort to legal measures but it is well for them to understand that they are amply protected in case of fraud.

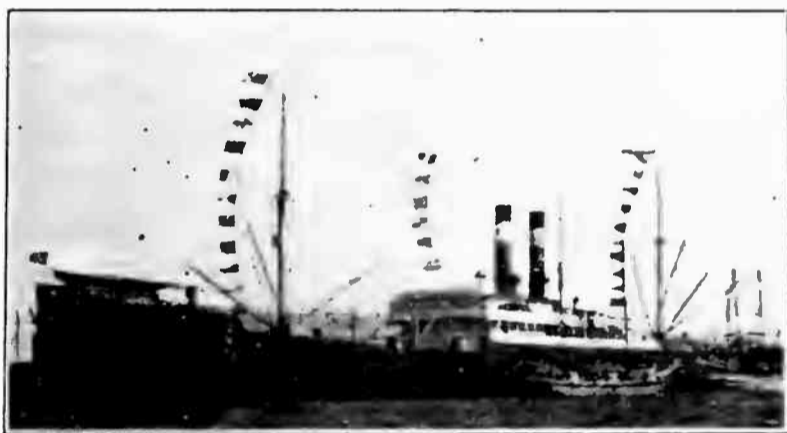
It is a mistake to suppose that only the poorer and least responsible classes are attracted by installment plans. Very often people of means do not care to put out the \$50 or \$30 necessary for the purchase of a Triumph or Home, but do not object to putting aside so small a sum as the one dollar weekly. Another point has been noticed with respect to selling by installment; frequently purchasers if they paid cash would take only a Standard, but the easy payments so much appeal to them that they take a Home instead. All this means increased profit to the Dealer, who should never forget that the plan is one which is very tempting to human nature. People are enabled by it to get what they want without feeling the indebtedness which ordinary credit entails.

There are doubtless many Dealers who are doing a good, safe, conservative business, who have thought the matter over and feel they do not care to adopt new methods; we make no attempt to coerce these, but are convinced that their profits would be much larger if they were to adopt selling by the installment plan.

Mail order houses in most instances are able by the volume of their business to undersell the small Dealer. With Edison Goods this is not the case and, the Dealer who advertises and sells by installment has opportunities before him which are endless.

**A SHIPFUL OF EDISON PHONOGRAPHS.**

One of the largest single shipments of goods of any kind, ever sent from the Port of New York—and incomparably the largest shipment of talking machines ever made in the history of the industry—was that consigned by us to the National Phonograph Co., of Australia, Ltd., on June 1st, by the S. S. Itzehoe, of which we publish a photograph. It was made up of 8,000 cases of Edison Phonographs and Records and was valued at rather more than \$125,000. This mammoth shipment exceeds in bulk and value even the record-breaking order of Babson Bros. of Chicago, to whom we despatched a train of twenty-seven freight cars of Edison Goods on April 12th. But our Foreign Department was not allowed to rest after these exertions, for there followed close upon the heels of the first Australian order, another calling for the instant despatch of 5,000 more cases, which are about to be sent off.



S. S. ITZEHOE.

Orders such as these will give our Jobbers and Dealers some idea, not only of the enormous and growing demand for Edison Goods in all parts of the globe, but of the unequalled facilities we have for meeting such staggering demands without any disorganization of our forces, or letting up on our regular domestic orders.

We have never made it a part of our policy to boast loudly about our own doings, but we take no small satisfaction in showing the trade by the above evidences of prosperity, which are hard, cold matters of fact, that we are "delivering the goods."

**BUSINESS IN MEXICO.**

Walter Stevens, Manager of our Foreign Department, has recently returned from a business trip to Mexico and is enthusiastic about the trade prospects there. The Mexicans are a thoroughly musical nation and the opportunity the Edison Phonograph and Records give them of hearing good music is one that strongly appeals to them. Mr. Stevens finds that the Edison Phonograph is a firmly-established

favorite and that the sale of machines and Records increases steadily. To the average live American business man the Mexican lack of hustle is incomprehensible. The Mexican, whether he attends the concerts, theatres, or sits among the cafes of Chapultepec, is late to bed and late up in the morning, and reaches his office when a New Yorker would have done half a day's work. The midday dinner is a lengthy affair which suspends business for two hours, during which time the city is at a standstill. Mr. Stevens finds the climate of Mexico City ideal for business purposes. Lying nearly 8,000 feet above sea-level, it is cool at night and by no means tropical in the day. Undoubtedly the Mexicans will receive many object lessons from the Americans who are taking modern business methods into their midst, and this will have a good effect on the future of what is a very fine and wealthy country. Mr. Stevens found the Mexicans very courteous, and a pleasant people to deal with, and considers from every point of view that our business there is in a highly satisfactory state.

**COMMERCIAL DEPARTMENT.**

The following letter from the Rudolph Wurlitzer Co., 121 East Fourth St., Cincinnati, O., dated May 31, 1907, shows how successfully the Edison Business Phonograph is being used by business houses.

"We are very pleased to acknowledge to you that after a careful and minute test of the Edison Commercial System throughout our establishment, we find that it is not only a great convenience in dictating but a very distinctive economy. In all of our several departments where your Phonographs are used we kept a very careful record both prior to the installation of your system and afterwards, and found that formerly it cost us 6.3 cents per folio for letters written by stenography, but that you were able to reduce this cost to 3.1 cents per folio; not considering the saving in time of dictation by your system.

"We have but recently put in several hundred dollars worth of improvements in order to centralize our transcribing department, and expect in this way very shortly to still further reduce the cost per folio on our letters. We strongly recommend your system to every business man.

THE RUDOLPH WURLITZER Co."

**FOREIGN RECORDS WITHDRAWN.**

The trade is hereby advised that we have withdrawn the following Foreign Records listed in the EDISON PHONOGRAPH MONTHLY for June: French—Nos. 17531, 17532 and 17773. German—No. 15370. No orders sent for these selections will be filled.

## ONE PRICE SYSTEM IN A KINDRED LINE; ITS BENEFITS TO THE MANUFACTURER, THE DEALER, AND THE BODY POLITIC.

[An address prepared by F. K. Dolbeer, for the annual convention of the National Piano Dealers' Association, held in Chicago, June 19th to 22d.]

The historian of the future, in casting about for a proper name to apply to the present era, will, no doubt, hesitate between the "Age of the Big Stick" and the "Age of the Square Deal." Business men were never more keenly alive to the fact that, after all, the Golden Rule can be as effectively applied to the regulation of commercial affairs, as to the purely personal matters. Business dishonesty and sharp dealing, however legal they may be, incur the same condemnation and the same penalties as personal dishonesty. Mere temporary advantage may sometimes be gained, but permanent development can never be attained unless it is based on mutual confidence and respect. The written statute is becoming less the boundary line circumscribing and defining the area in which men of business may safely operate. Good faith, the square deal, mutual confidence and business honesty are the corner-stones on which the fabric of success must now be reared. These statements are, of course, axiomatic, but they can never be too frequently brought home to the man of business fighting the battle of fierce competition in the strenuous life of modern America.

The one-price system inaugurated by the National Phonograph Company in connection with the sale of Edison Phonographs and Edison records is a good example of what may be successfully accomplished as a result of entire confidence between the manufacturer, the dealer and the public. That system was established between nine and ten years ago, and it has not only met with cordial public approval, but has received the judicial endorsement of many of the Federal Courts located in various sections of this country. The scheme is based primarily on the proposition that a patentee possesses the constitutional right to impose any reasonable restrictions in connection with the sale of patented articles. Legally speaking, the sale may be coupled with a license imposing any proper terms as to the use or resale of the patented article. A violation of such terms and conditions constitutes a violation of the license and amounts to an infringement of the patent.

The National Phonograph Company, therefore, in effect says to its dealers or jobbers:

"Here is a patented article which we manufacture. We will sell it to you upon the express condition that you shall sell it to the public for a fixed price, and if it is sold for less than that price, the license under the patent which we now give you is terminated, and we will then proceed against you for infringing the patent."

I am glad to say that in only comparatively few cases—probably not more than fifty, all told—have we found it necessary to exact the penalty imposed for the infringement of our patents under this agreement; but, when that has been necessary, the Federal Courts have never refused to take jurisdiction, which they have over all patent suits, nor to enjoin the delinquent dealer from further infringing acts. With that dealer, the company has no further business relations (except in special cases where he may be again restored to good standing) and he is thenceforth cut off from further handling our goods.

It is not, in my opinion, because of the absolute protection which the patent laws of this country afford patentees, that dealers are in the enormous majority of cases loyal and faithful in their relations to the company; it is because the dealers find that under this system they become more prosperous, and can conduct their business more safely than under a system of destructive price-cutting.

To the manufacturer such a system is desirable, because the demand created is more uniform and less liable to fluctuation than under the old system. It enables the manufacturer during any slack periods (for instance during the summer) to count with certainty on a subsequent return of the more favorable conditions. The manufacturer, therefore, has no fear of stocking up for the anticipated future demand and of keeping his employees and his factory busy. Continuous employment means a better class of employees, higher skill in manufacture and a superior class of goods.

To the small dealer, the one-price system is superior to the old, as he has exactly the same advantage in the market as his more wealthy rival. To the large dealer the system insures stability and entire safety in laying in a stock of appropriate size. Destructive competition is done away with. A fair and reasonable

profit in every case is assured, and the only business rivalry is in ability to sell, the attractiveness with which the goods may be displayed, and the ingenuity with which they may be brought to the public attention. Last of all, to the public the one-price system is beneficial, as it means—

First. That the goods bought have been developed to the highest state of perfection, because of the stability of manufacturing conditions.

Second. That the price is a reasonable one, because we have to compete with other goods in the same general line.

Third. That wherever the goods may be bought, the purchaser may be assured as to their quality, and he need have no fear that by spending three or four hours in the search, he might have obtained a better price.

This, then, is the one-price system as practiced by the National Phonograph Company, and which I believe might be universally adopted in all specialized lines of manufacture. In fact, it is not unlikely that such manufacturers not adopting a similar scheme may find themselves in the position told in the old story. A teacher was explaining to her scholars that all naughty children went to the "Bad Place," and pointed out in glowing colors the horrors and generally unsatisfactory character of the latter. Her statements were received with the proper seriousness by the assembled youngsters. She then asked: "What kind of children go to the 'Good place?'" The question met with absolute silence. Finally one of the small boys timidly raised his hand. "Well, Johnny," said the teacher, "what kind of children go to the 'Good Place?'" "Dead ones," replied Johnny.

## OUR RECORDING EXPERTS IN MEXICO.

G. J. Werner and F. C. Burt, who have recently spent three months in Mexico City, making nearly two hundred new Records for us, have returned after a highly interesting and successful trip. Of the band selections, songs, trios, duets, quartettes and recitations we shall have something to say later. It is sufficient to state in passing that the instrumental music by the Police Band—Mexico's premier band—will be as popular here as in Mexico. This fine organization will shortly be touring in the principal cities in the United States.

Fortunately the severe earthquake which disturbed Mexico City on the night of April 14th, and lasted from 11.31 till 11.35, did no damage to the Recording Department which was situated on the top of the four story steel building, which is our jobbing headquarters. But to show how severe the shock was, the fact may be mentioned that a large part of the contents of the water tanks was spilled and escaped into the building below. Our representatives escaped with no damage and a large fund of anecdotes. Mr. Werner was returning from the American Circus, on a street car, when he found himself sitting on the knees of a lady to whom he had not been introduced. The lady would not wait for his apologies but rushed with the rest of the frightened passengers for the door. Mr. Burt was writing at his hotel when the floor began to move, the walls to wriggle and the ceiling to follow suit. He made a leap for the stairs and found that they were behaving curiously. Every occupant of the hotel assembled in the streets, fearing a repetition of the San Francisco disaster; and the only calm individual was an intemperate gentleman who assured his fellow guests that moving stair cases, heaving floors, and trembling walls were phenomena of such usual occurrence with him that he paid no attention to them.

### EDISON JOBBERS'—STORIES OF THEIR SUCCESS—ACKERMAN & CO., SCRANTON, PA.

Ten years ago next autumn, G. L. Ackerman, of Ackerman & Co., Edison Jobbers, Scranton, Pa., started in business with three Phonographs, one hundred and fifty Records and two horns. What his business is to-day may best be judged from the accompanying picture of Ackerman & Co.'s "Edison Phonograph Hall."

Advertising was now carried on more extensively than ever and the business increased so rapidly that within a year of taking possession of these larger premises, the wholesale house from which supplies had previously been purchased was glad to sell out to Ackerman & Co., who thus started a new branch of the business, which proved from the first a marked success. Room after room was added until it was decided to remove to the ground floor, where a handsome store was rented with four thousand square feet of floor space.

Ackerman & Co. have been installed here for two years now, doing a profitable trade in



INTERIOR OF THE STORE OF ACKERMAN & CO., SCRANTON, PA.

At that time there were in Scranton three other retailers, and a wholesale house which did quite a large trade and carried a large stock, as rivals to the newly formed firm of Ackerman. But Mr. Ackerman, undeterred by them, adopted the only certain road to success—he advertised consistently. By constant hammering away in the local papers, saying something new every day, people began coming to the two small rooms on the third floor of the Coal Exchange Buildings on Wyoming avenue, and within five months from the start, a larger room on the same floor was taken and the two dark cubby holes given up. Soon an extra room for storing purposes was necessary and two years later a spacious room on the second floor of the same building was rented and Edison Phonograph Hall began to live up to its name in earnest. There was seating room for fifty persons, beside large office accommodation and excellent facilities for display.

both branches of the business. It is particularly gratifying to us to be able to publish the causes to which Mr. Ackerman ascribes his progress, because they embody the principles that we have always advocated in these columns.

"We attribute," he says, "our success to everlasting hustle, printers' ink, having the best goods in the market—namely Edison's—and the readiness to adopt new ideas of attracting public attention. Success is more easily won in the Phonograph business to-day than ever it was and there is a bright future before the man who will push the business intelligently. In proof of this statement it would be difficult to find a better example than Edison Phonograph Hall, which was started on as small a capital as any business on earth was ever floated on, and to-day its value is figured by tens of thousands of dollars."

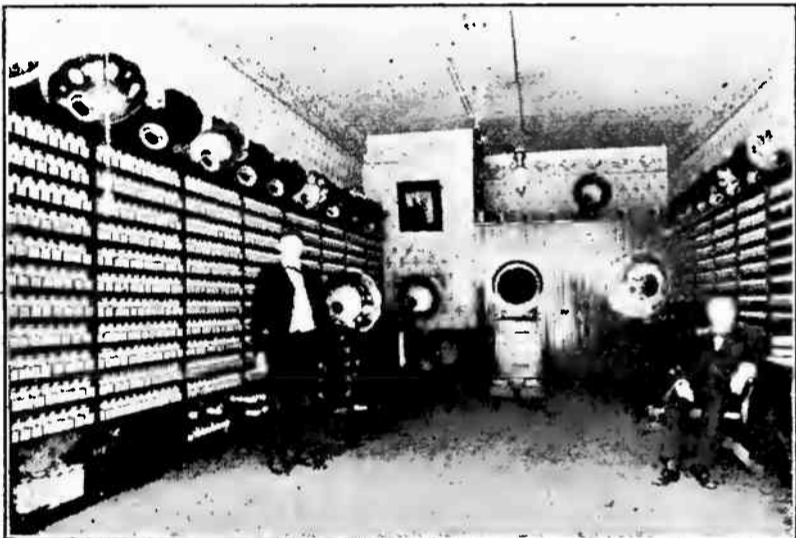
For the Phonograph Dealer with little capital the small towns offer greater opportunities, relatively, than the larger centres.

### EDISON EXHIBIT AT GRAND RAPIDS.

An exhibit of Edison goods is being made at the regular semi-annual furniture exposition, which opened at the Klingman Building, Grand Rapids, Mich., on June 15th. It was installed by and will be in charge of B. K. Barklow. A. C. Ireton, chief of our traveling force, will also go to Grand Rapids and meet the Western salesmen, all of whom will attend the exposition. It is our intention to make an exhibit at the New York Furniture Exposition, which will open at the Grand Central Palace, Lexington avenue, on July 17.

### A NEW DEALER'S SUCCESS.

The above photograph shows the interior of the Phonograph store of Theodore Severin & Co., 236 Nicollet avenue, Minneapolis, Minn. Mr. Severin only started in business a few months ago and reports to his Jobbers, Koehler & Hinrichs, of St. Paul, Minn., that he is already doing a splendid trade, which is in-



creasing each week. Mr. Severin carries a full line of Edison Gold Moulded Records—a thing every progressive Dealer should do—and evidently has a store which does him credit.

### NEW JERSEY DEALERS VISIT FACTORY.

Fourteen North Jersey Dealers recently organized the Hudson County Talking Machine Dealers' Protective Association, whose aim it is to promote general trade welfare. On June 12 most of the members visited our factory and were shown around it to their very great interest.

### A DEALER WHO APPRECIATES.

"Kindly put me down as one who appreciates your efforts in expanding the sale of Edison Records. I must say the new ads. are certainly boomers."—*E. A. Schweiger, Brooklyn, N. Y.*

### PHONOGRAPH AS A WITNESS.

The Phonograph as a witness in the law courts was bound to come sooner or later, and it did so the other day in Brussels. A lawyer of that city had been continually annoyed by the noises of hammering, etc., at an iron foundry in his neighborhood. Finding that complaints were unavailing, he brought the matter into court. But before doing so he placed a Phonograph in his library for one whole day. When the case came before the Fourth Chamber he produced the Phonograph and set going the specially prepared cylinder. An uproar and din as from the forge of Vulcan was the result, and the ingenious lawyer won his case "hands down."—*London Chronicle.*

### TAYLOR BROS. EXPANDING.

Taylor Bros., of Houston, Tex., Edison Dealers, found their talking machine business growing to such an extent that they were recently compelled to take the entire building at 1007 Capital street, that city, where they have fitted up one of the finest talking machine parlors in that section of the country. Taylor Bros. started in the "talker" business not many years ago with a small side line of Edison goods, but now they handle the complete Edison line, and their business is still on the increase. The interior of their new quarters is handsomely decorated and well arranged, and make ideal talking machine sales-rooms.

### GREAT CHANCES IN SMALL TOWNS.

"We beg to say that we have received your Suspended List for May, and will co-operate with you in protecting your contracts and machines. Have been in business only eight weeks, but have already sold 11 machines and 300 Records in a town of only 150 people."—*McLaury Bros., Portlandsville, N. Y.*

### A DEALER WHO HAS PROVED IT.

W. H. Wilkins, Edison Dealer, of Claremont, N. H., although a Dealer of only fifteen months' standing, has used an Edison Phonograph for as many years and gives it a character for durability and sound construction which is very gratifying. "Edison Phonographs," he says, "were put on sale fifteen years ago last September, and I bought one six weeks after that. I travelled with it almost continuously for three years, shipped it thousands of miles, and never paid out but 75 cents for a pair of feed nuts which wore out."

Edison Phonographs are included in the list of articles entitled to the minimum tariff duty under the reciprocal tariff agreement that has just been made between the United States and Germany.

### A GALA DAY FOR ORANGE.

On June 14th, the Oranges, by which name Orange with East and West Orange, locally known, celebrated the hundredth year of existence. For a whole week the Oranges were beautifully decorated and the 14th, as Centennial Day, was chosen for the unveiling of a statue and a great procession, and our factory was closed. By the employment of some 5,000 men, mostly from the immediate vicinity, the Edison Industries occupy a very important position in the economy of the town and we decided to send a number of electrically driven floats to swell the pageant.

The floats were typical of the various Edison products, and were led, naturally, by the most important, the Edison Phonograph. Following it were others, representing the Edison Kinetoscope, the Edison Storage Battery, the Edison Primary Battery and Bates Hand Numbering Machine.

The picture we publish of the Phonograph float will convey some idea of the size of our contributions, a size that will be more readily understood when we state that the cabinet of the Phonograph was able to accommodate our Military Band who discoursed lively music along the line of march. It was no new experience for our excellent band to play before

unseen audiences, but our announcer Edward Meeker had for once the opportunity of seeing the people to whom he told the titles of the selections.

Our illustration, unfortunately, shows the float after it had contended with tropical rains and an unbending trolley wire, which has left its mark on the horn. For one brief moment the throngs wondered what was going to happen, whether the mighty horn was going to play havoc with the electric current, or whether



for the first time in its history the Phonograph was going to get a set-back. Fortunately neither happened and although the guide ropes and minor ornaments were carried away, we kept our place and the band went on playing; not rain or accident could make them cease. Our office buildings are to be seen in the background.

### SUSPENDED LIST, JULY 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

#### ILLINOIS.

Peoria—H. Meyer, 1307 S. Adams st.

#### KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

#### PENNSYLVANIA.

Lancaster—J. H. Tragresser, 249 N. Queen st.

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

## JOBBER'S OF EDISON PHONOGRAPHS AND RECORDS.

### ALABAMA.

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin st.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

### ARKANSAS.

**Little Rock**—O. K. Houck Piano Co., 309 Main street.

### CALIFORNIA.

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 917-921 Wood st.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

### COLORADO.

**Denver**—Denver Dry Goods Co., 619 16th st.  
 Hext Music Co., 15th and California sts.

### CONNECTICUT.

**New Haven**—Pardee-Ellenberger Co., Inc., 96 State street.

### DISTRICT OF COLUMBIA.

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
 S. Kann Sons & Co., 8th and Pennsylvania avenues.

### GEORGIA.

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
 Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete, 116 Barnard st.  
**Waycross**—George R. Youmans.

### ILLINOIS.

**Chicago**—Babson Bros., 1419 19th st.  
 Lyon & Healy, Wabash ave. & Adams st.  
 James I. Lyons, 192 Van Buren st.  
 The Vim Co., 68 E. Lake st.  
 Montgomery Ward & Co., 111 Michigan avenue.  
 Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 808 Hampshire st.

### INDIANA.

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
 Kipp-Link Phonograph Co., 217 N. Illinois street.  
 A. B. Wahl & Co., 119 S. Illinois st.  
**Lafayette**—A. B. Wahl & Co., 304 Main st.

### IOWA.

**Des Moines**—Hopkins Bros. Co., 620 Locust st.  
 Vim Co., 204 Seventh st.  
**\*Dubuque**—Harger & Blish, 904 Main st.  
**Fort Dodge**—Early Music House, 822 Central ave.  
**Sioux City**—Early Music House, 315 Court st.

### KENTUCKY.

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

### LOUISIANA.

**New Orleans**—William Bailey, 600 Frenchman st.  
 National Automatic Fire Alarm Co., 614 Gravier st.

### MAINE.

**Bangor**—S. L. Crosby Co., 186 Exchange st.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

### MARYLAND.

**Baltimore**—E. F. Droop & Sons Co., 231 North Howard st.

### MASSACHUSETTS.

**Boston**—Boston Cycle & Sundry Co., 48 Hanover st.  
 Eastern Talking Mach. Co., 177 Tremont street.  
 Iver Johnson Sptg. Goods Co., 163 Washington st.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central st.  
**New Bedford**—Household Furnishing Co., 170 Purchase street.  
**Springfield**—Flint & Brickett Co., 439 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st.

### MICHIGAN.

**Detroit**—American Phono. Co., 106 Woodward avenue.  
 Grinnell Bros., 219 Woodward ave.

### MINNESOTA.

**Minneapolis**—Thomas C. Hough, 714 Hennepin avenue.  
 Minnesota Phono. Co., 505 Washington av.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th st.  
 Thomas C. Hough, 392 Wabasha st.  
 Koehler & Hinrichs, 255 E. 3d st.  
 Minnesota Phonograph Co., 37 E. 7th st.

### MISSOURI.

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
 J. F. Schmelzer & Sons Arms Co., 710 Main st.  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
 O. K. Houck Piano Co., 1118 Olive st.  
 Silverstone Talk. Mach. Co., 1010 Olive st.

### MONTANA.

**Helena**—Frank Buser, 509 N. Main st.

### NEBRASKA.

**Lincoln**—Ross P. Curtice Co., 1125 O st.  
 H. E. Sidles Phono. Co., 13th and P sts.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
 Shultz Bros. & Co., 16th and Chicago sts.

### NEW HAMPSHIRE.

**Manchester**—John B. Varick Co., Varick Bldg.

### NEW JERSEY.

**Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New st.  
 A. O. Petit, 57 Halsey st.  
 Rapke Phono. Store, 287 Bank st.  
**Paterson**—James K. O'Dea, 117 Ellison st.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E. State st.  
 John Sykes, 105 N. Broad st.



## JOBBER'S OF EDISON PHONOGRAPHS AND RECORDS—Continued.

## NEW YORK.

**Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose, 141 Fulton ave.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
 Robert L. Loud, 613 Main st.  
 Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Bettini Phono. Co., 156 W. 23d st.  
 Blackman Talking Machine Co., 97 Chambers st.  
 J. F. Blackman & Son, 2737 3d ave.  
 I. Davega, Jr., Inc., 125 W. 125th st.  
 S. B. Davega, 32 E. 14th st.  
 Douglas Phono. Co., Inc., 89 Chambers st.  
 Jacot Music Box Co., 39 Union square.  
 Victor H. Rapke, 1659 Second ave.  
 Regina Co., 41 Union square.  
 Siegel-Cooper Co.  
 John Wanamaker.  
 Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Deninger, 345 North st.  
 Mackie Piano, O. & M. Co., 100 State st.  
 Giles B. Miller, 63 State st.  
 Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
 Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
 Arthur F. Ferriss, 89 Washington st.  
 William Harrison, 50 Columbia st.  
 Utica Cycle Co., 16 Columbia st.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
 Ilsen & Co., 615 Vine st.  
 McGreal Bros., 29 East 5th st.  
 Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 1870 East Ninth st.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

## OREGON.

**Portland**—Graves & Co., Inc., 328 Washington st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
 C. J. Heppe & Son, 1117 Chestnut st.  
 Lit Bros., Market and 8th sts.  
 Musical Echo Co., 1217 Chestnut st.  
 Penn Phonograph Co., 17 S. 9th st.  
 John Wanamaker, 13th and Market sts.  
 Western Talking Mach. Co., 41 and 43 N. 9th st.  
 H. A. Weymann & Son, 923 Market st.

## Pennsylvania—Continued.

**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
 Powers & Henry Co., 101 Sixth st.  
 Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
 Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
 Technical Supply Co.  
**Sharon**—W. C. DeForeest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

**Providence**—J. M. Dean Co., 785-795 Westminster st.  
 J. A. Foster Co., Weybosset and Dorrance sts.  
 Household Furniture Co., 231 Weybosset street.  
 J. Samuels & Bro., 154 Weybosset st.  
 A. T. Scattergood Co., 106 N. Main st.

## TENNESSEE.

**Chattanooga**—J. H. Templeman Co., 722 Market st.  
**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
 O. K. Houck Piano Co., 103 S. Main st.  
**Nashville**—Nashville Talking Mach. Co., 723 Church st.  
 Magruder & Co., 27 Arcade.  
 O. K. Houck Piano Co., 531-533 Fifth ave.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

**Richmond**—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
 Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—McGreal Bros., 173 3d st.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

\*Added since June 1st, 1907.


# In the Words of Others

## “Sell I.C.S. Language Outfits”

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you

D. SHEEDY, President
W. R. OWEN, Pres't & Mgr.
H. J. DABNEY, Sec'y & Treas.



**THE DENVER DRY GOODS CO.**  
SIXTEENTH AND CALIFORNIA STS.  
NEW YORK OFFICE  
16 EAST 16TH ST.  
**DENVER, COLO., 11/21/06.**

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,  
THE DENVER DRY GOODS CO.,  
per *A. Shultz*

to write us today for full particulars of what we can do for **you?** Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.



**International Correspondence Schools**  
SCRANTON, PA.

# EDISON PHONO- GRAPH MONTHLY

Vol. V

August, 1907

No. 6

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*Published for Trade use only by  
The National Phonograph Co., Orange, N.J.*

# Jobbers of Edison Phonographs and Records

## ALABAMA.

Birmingham—Talking Machine Co., 2007 Second ave.  
Mobile—W. H. Reynolds, 167 Dauphin st.  
Montgomery—R. L. Penick, 119 Dexter ave.

## ARKANSAS.

Little Rock—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

Los Angeles—Southern California Music Co., 332 South Broadway.  
Oakland—Kohler & Chase, Inc., 917-921 Wood street.  
Sacramento—A. J. Pommer Co., 9th and J sts.  
San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

Denver—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

## CONNECTICUT.

New Haven—Pardee-Ellenberger Co., Inc., 96 State st.

## DISTRICT OF COLUMBIA.

Washington—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
Savannah—Youmans & Leete, 116 Barnard st.  
Waycross—George R. Youmans.

## ILLINOIS.

Chicago—Babson Bros., 1419 19th st.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
Peoria—Peoria Phonograph Co., 416 S. Adams street.  
Quincy—Quincy Phonograph Co., 808 Hampshire st.

## INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.  
Lafayette—A. B. Wahl & Co., 304 Main st.

## IOWA.

Des Moines—Popkins Bros. Co., 620 Locust st.  
Vim Co., 204 Seventh st.  
Dubuque—Harger & Blish, 904 Main st.  
Fort Dodge—Early Music House, 823 Central avenue.  
Sioux City—Early Music House, 315 Court st.

## KENTUCKY.

Louisville—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

New Orleans—William Bailey, 600 Frenchman street.  
National Automatic Fire Alarm Co., 614 Gravier st.  
(Continued on page 3 of cover.)

## MAINE.

Bangor—S. L. Crosby Co., 186 Exchange st.  
Portland—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 48 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.  
Lowell—Thomas Wardell, 111 Central st.  
New Bedford—Household Furnishing Co., 170 Purchase st.  
Springfield—Flint & Brickett Co., 489 Main st.  
Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

Detroit—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 505 Washington av., So.  
St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.  
Thomas C. Hough, 392 Wabasha st.  
Koehler & Hinrichs, 255 E. 3d st.  
Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

Kansas City—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
St. Louis—Conroy Piano Co., 11th and Olive streets.  
O. K. Houck Piano Co., 1118 Olive st.  
Silverstone Talk. Mach. Co., 1010 Olive st.

## MONTANA.

Helena—Frank Buser, 509 N. Main st.

## NEBRASKA.

Lincoln—Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 13th and P sts.  
Omaha—Nebraska Cycle Co., 15th and Harney streets.  
Shultz Bros. & Co., 16th and Chicago sts.

## NEW HAMPSHIRE.

Manchester—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

Hoboken—Eclipse Phono. Co., 203 Washington st.  
Newark—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
Rapke Phono. Store, 287 Bank st.  
Paterson—James K. O'Dea, 117 Ellison st.  
Trenton—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

(Continued on page 3 of cover.)

# Edison Phonograph Monthly

VOL. V.

August, 1907

No. 6

## Look Ahead!

It is at this time of the year, more than any other, that the Jobber or Dealer must look ahead, and see that the fall rush does not catch him short. Delay in ordering means delay in receiving; and delay in receiving means disappointed customers, and this can only mean loss of trade. In a shipping department so large as ours it is impossible to give the orders of one Jobber any precedence over that of any other, and the first order received is the first order despatched.

The most conservative minded man in the trade cannot but admit that the coming season is going to break the record set up last year. He has only to note the always increasing growth to reflect that the orders he placed with his Jobber last year at this time will not meet the demand which is at hand. We on our part are receiving orders from the longest headed men in the business far in advance of last season. Taking these as typical of what are to come, we feel that despite the great extension of our factories, the increased staff of workers and the high pressure kept up during the summer, we shall yet have to work overtime.

In view of the new horn equipment, special efforts should be made to clean up old stock before September 16th, when this change goes into effect. After this date all Edison Phonographs must be sold with the new equipment at advanced rates. Ample notice has been given, and it should be easy to dispose of what machines may be on hand by the date specified. At the same time, it would be unwise for any Jobber or Dealer to run the risk of disappointing customers by neglecting to order with the old equipment enough for present needs. The trifling difference this may make to them would be many times discounted by such doubtful policy. The new equipment should be eagerly welcomed by the trade, since it will tend to make the Edison Phonograph more popular than ever, by standardizing a horn and consequently saving Dealer and customer the task of experimenting. The new equipment is an additional reason for anticipating good business.

## The E. P. M. New Dress

At the age of four and a half years the EDISON PHONOGRAPH MONTHLY has assumed a new and more becoming dress. The new cover, with its colored stock and two colors of ink, will be changed each month, and it is hoped that its attractive appearance will be appreciated by the trade.

It will be noticed that the Advance List and comments are combined and that the publishers' names are incorporated with them, instead of occupying a separate space, as heretofore. New type is used for the body of the magazine and for the headings, and several new features are in contemplation, which will make it of even wider interest. The MONTHLY was started for the purpose of gratifying a natural interest felt by Dealers and others in our doings, and, further, of being of value to the trade. We have tried to make it a periodical in which all points of view could be discussed and one in which the experiences of the old-timers would be of service to the fledgling Dealer. From the kind letters we have received from time to time it would seem that we have not entirely failed in our efforts, and we shall not cease in our endeavors to make it an organ for the promotion of still greater good feeling between Jobber, Dealer and ourselves.

## The New Phonogram

Writing of this little periodical in THE PHONOGRAPH MONTHLY of August, 1904, we modestly said, "Time is the real test of the merit of a publication of this character, and we hope with the assistance from the trade and the public we shall be able to make the *Phonogram* an interesting little pamphlet, and one which will be looked for each month."

Time and its rapidly growing circulation has proved that there was and is a real demand for the *New Phonogram*. From small beginnings it has now reached a monthly circulation well over half a million copies, and the great number of friendly letters we receive from our subscribers

(Continued on page 5.)

## The New Edison Gold Moulded Records Advance List for October, 1907

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 27th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on September 27th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 27th. 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 Jobbers' stock is received.

**9650 Triumph of Old Glory** **Edison Concert Band**

A brisk, lively, patriotic selection with the sub-title "Our President's March." Throughout there are strains of the nation's best loved songs and it ends fittingly with a few bars of "The Star Spangled Banner." Composer, Arthur Pryor; publisher, Carl Fischer, New York.

**9651 There's a Girl in the World for Every Boy and a Boy for Every Girl •** **Irving Gillette**

This is the comforting title of a tuneful descriptive waltz love song. He and she are sitting under the convenient evergreen tree of sentimental ballads. Suddenly, without any introduction, and regardless of grammar, the maiden asks this disconcerting question: "Who do you love?" He, however, has given the subject some thought, for this doesn't "feaze" him in the least and he instantly quotes from a poet and altogether rises to the occasion nobly. Orchestra accompaniment. Music, Ted Snyder; words, Will D. Cobb; publisher, F. A. Mills, New York.

**9652 I'm in Love with the Slide Trombone** **Ada Jones**

A very amusing, clever serio-comic vaudeville song. There is some witty dialogue by Miss Jones, and several of the instruments in the orchestra figure prominently. The air of the song is bright and catchy and is going to be very popular. The singer has fallen a victim to the charms of the wielder of the trombone, and announces it thus:

It ain't the man with the violin,  
And it ain't you, Mr. Flute,  
My heart doesn't fret for the busy cornet  
And his rootie, tootie, toot, toot, toot,

I'm not in love with the big bass drum  
Or the clarinet's plaintive tone  
Get wise to my sighs and the light in my eyes,  
I'm in love with the slide trombone.

Orchestra accompaniment. Music, Seymour Furth; words, Arthur J. Lamb; publisher, Shapiro, New York.

**9653 Chapel in the Woods** **Albert Benzler**

In accordance with the many requests for another piano solo, we have had Mr. Benzler make this Record. It is played with his usual brilliancy of execution and will be a welcome addition to the others he has made: No. 8394, "Violets," and No. 9437, "Believe Me If All Those Endearing Young Charms." Composer, Gustave Lange; publishers, S. T. Gordon & Son, New York.

**9654 That's Gratitude** **Bob Roberts**

A very laughable coon song concerning a man who was very badly treated by fortune and his friends, to say nothing of his wife. People borrowed money from him and then passed by without seeing him on the street. "That's gratitude," wails the colored gentleman mournfully. Finally a friend came to stay a month and, when he went away, took not only his benefactor's clothes but also his wife. Hence his idea of the meaning of the word gratitude. Orchestra accompaniment. Music, Shepp Camp; words, George Norton; publishers, F. B. Haviland Publishing Co., New York.

**9655 My Mother's Bible** **Anthony and Harrison**

This sacred duet for baritone and tenor is sung with true feeling and tender sympathy. It tells of the influence of the "treasured book" on the lives of the children, who were kept to the "narrow path" by its counsel, and by the memories of the loved one whose most sacred possession it was. Orchestra accompaniment. Music, C. D. Tillman; words, M. B. Williams; published in hymn books.

**9656 Flanagan at the Vocal Teacher's** **Steve Porter**

The irrepressible and ever welcome Flanagan of the megaphone voice, once went to a teacher's to have it sandpapered. The teacher couldn't have known very much about really good singing because when he had recovered from the shock and pinched himself to see if he was alive, he said a vocal organ like Flanagan's sounded better if heard through a large and heavy pillow. "Would you have it cultivated?" said I. "It will do harm," says he, "If you've tried every other remedy." What do you think of me execution?" says I. "B' gorry," says he "I'm in favor of it." Flanagan introduces himself by singing what sounds like wailing of cats in chorus; but he says its something he borrowed from Wagner's Tannhauser and he's going to return it. The Flanagan Records get better and better; none should fail to buy them. Original arrangement and not published.

**9657 Velvet of the Rose Waltz** **Edison Symphony Orchestra**

This charming dance measure is played with unusual brilliancy and we prophesy that it will soon be a general favorite. There is a fullness of tone and a melodiousness about it which is brought out to the most striking advantage by this celebrated orchestra. Composer, George D. Barnard; publisher, Carl Fischer, New York.

**9658 The Birds in Georgia Sing of Tennessee** **Reed Miller**

A pretty, sentimental ballad that will gain many admirers. Mr. Miller, who sings it, although he has made over several Records for us, has not previously made a new one, and should soon become a favorite by reason of his fine voice. The hero of the song is wandering by the side of a river. He is thinking about "his love in Tennessee" and the letter he has just sent her. Georgian birds seem highly trained and exceedingly sympathetic for,

The birds in Georgia sing of Tennessee,  
Of your dear home and you, my own Marie;

I shall soon come back to stay, for I think of you each day,  
When the birds of Georgia sing of Tennessee.

Orchestra accompaniment. Music, Ernest R. Ball; words, Arthur J. Lamb; publishers, M. Witmark & Sons, New York.

**9659 Will You Be My Teddy Bear?** **Ada Jones and Billy Murray**

This song was Anna Held's greatest hit in "The Parisian Model," and is one of the biggest successes of recent years. Always up to date, the New York musical stage seized on the prevailing Teddy Bear fad and the result was this bright little song with its pretty refrain. The singers have rendered the selection very well. Orchestra accompaniment. Music, Max Hoffmann; words, Vincent Bryan; publishers, Jerome H. Remick & Co., New York.

**9660 There's Always Something Wrong** **Arthur Collins**

This is a somewhat pessimistical lament of a colored philosopher who has a kick coming at his lot in life. Everything goes wrong with him; but in the midst of his trials he finds time for some moral reflections of a pleasing character which are all the more laudable when the sorrows of his childhood are considered:

I was born on the thirteenth of January,  
"Ma" and "Pa" an' de family was wild.

Dey had planned way ahead to name me Mary,  
Dey got mad 'cause I was n't dat kind of a child.

Orchestra accompaniment. Music, Rosamond Johnson; words, Bob Cole; publishers, Jos. W. Stern & Co., New York.

**9661 Siamese Patrol** **Edison Military Band**

The other patrols we have listed, Turkish, Yankee and Guardmount, have proved so popular that this latest addition will be eagerly bought. From the moment when the marching band is heard in the dim distance, as it crescendos, and then diminuendos, until it is faintly heard marching out of earshot, it is a perfectly played selection and a triumph of recording. Composer, Paul Lincke; publishers, Jos. W. Stern & Co., New York.

**9662 As Long as the World Rolls On** **Reinald Werrenrath**

A high class, sentimental lyric, exactly suited to Mr. Werrenrath's rich and sympathetic voice. A song of this kind does not soon become wearisome; and a wide number of our Record buyers who have been attracted both by the singer's voice and the songs he chooses, will be glad to add this to their collections.

As long as the world rolls on, dear,  
As long as the world rolls on,

There's naught for me, but to live for thee,  
Just as long as the world rolls on,

Orchestra accompaniment. Music, Ernest R. Ball; words, George Graff, Jr.; publishers, M. Witmark & Sons, New York.

**9663 Just Help Yourself** **Collins and Harlan**

In this selection a spoony, but seemingly lazy coon, suggested to his "baby" that when she wants a kiss, she has only to help herself. In the meantime he is reclining comfortably, watching the melon ripen on the vine, predicting that before long the old moon will shine. This makes him reflect that it is growing late and he bursts forth:

Babe we are missing time, this is kissing time;  
I want nothing in this world but you.

Collins and Harlan always excel themselves in this class of Records. Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Company, New York.

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# 4 Edison Phonograph Monthly, August, 1907

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**9664 Meet Me Sweet Kathleen in Honeysuckle Time** **Manuel Romain**

A pretty, tuneful, love song, excellently sung by Mr. Romain, who makes his second Record for us. The hero of the song makes one of those tantalizing appointments dependent on the blooming of a given flower. Song writers have run the whole gamut of birds and flowers and it is a change to have the honeysuckle in place of the rose, but what are city lovers to do when there are no flower-filled gardens and village church bells sweetly chiming? Orchestra accompaniment. Music, J. Fred Helf; words, Robert F. Roden; publishers, Helf & Hager, New York.

**9665 Medley of Straight Jigs** **John Kimble**

No finer accordion soloist than Mr. Kimble is to be found and this Record is a very good exhibition of his talent. In his skillful hands this instrument, usually associated with a more or less inferior type of composition, becomes capable of the most varied effects. Piano accompaniment. An original arrangement and not published.

**9666 Take Me Back to New York Town** **Lilian Doreen**

Miss Doreen is a well-known English vaudeville artiste, and principal popularizer of this great waltz song hit. Miss Doreen is a mezzo-soprano of wide range and the song is well suited to her. It is the sigh of the man who loves his New York, to be back there once again and the chorus indicates the rest of the song:

Take me back to New York town, New York town,  
New York town,

That's where I long to be,  
With the friends so dear to me ;

Coney Island down the Bay,  
And the lights of old Broadway  
Herald Square—I don't care, anywhere—New York  
town, take me there.

Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Co., New York.

**9667 Snow Bird Mazurka** **Joe Belmont**

A brilliantly executed whistling solo by our premier *siffleur*, with a suitable orchestral accompaniment. The trills and runs are remarkable for their flawlessness. Composer, F. Wohanka; publisher, Carl Fischer, New York.

**9668 In the Land of the Buffalo** **Billy Murray**

A fine, swinging cowboy song by the composers of the exceedingly popular "San Antonio," No. 9547, and sung in Mr. Murray's best style. It is certain to be very much liked. These cowboy songs strike a note of originality that is very refreshing. An old time ranchman is met at the depot by a friend. The ranchman remarks that the lights look very pretty and then suddenly demands to know where the other's girl is. The friend implies that he neither knows nor cares, and then asks anxiously where brother Lew is. The old ranchman replies thus: '

In the land of the Buffalo  
Where the Western breezes blow,  
Where the goodnight kiss of sunlight  
Sets all the plains aglow.

It was there you discovered your Flo  
In the days of long ago ;  
But you never knew brother Lew loved her too.  
In the land of the Buffalo.

Orchestra accompaniment. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

**9669 Esthetic Galop** **Edison Hungarian Orchestra**

Entering thoroughly into the spirit of this lively selection, the Edison Hungarian Orchestra has accomplished a fine piece of work. So many people like music played in quick tempo that we predict this will be popular everywhere. Composer, Ph. Fahrback; publisher, Carl Fischer, New York.

**9670 No, No, Positively No** **Edward Meeker**

An amusing song, about a colored man who thinks he is a Jonah. Mr. Meeker sings it in a diverting manner. His first adventure is with a fortune teller who promises him he'll find a pot of gold. This looks good to Jonah until he finds he is expected to leave ten bills with the peerer into the future. He evidently thinks ten bills in his pocket better than a pot of gold in the sweet bye and bye, for he answers, "No, no, no, oh, no, positively no." After this he goes to the circus and, finding a lion fighting a tiger, has to offer advice on the sinfulness of the proceeding.

Said I, don't let them fight no more,  
You folks know right from wrong ;  
Then someone said, you go separate them,  
You look big and strong.

CHORUS.  
But I said no, no, no, oh, no, positively no.  
It's true I hate to see them fight, but I'll not go in that cage tonight.  
So no, no, oh, no, emphatically no.

Orchestra accompaniment. Music and words, Chris Smith and Harry Brown; publishers, P. J. Howley, New York.

**9671 Chimmie and Maggie in Nickel Land** **Ada Jones and Len Spencer**

These favorite artists have made an exceptionally good Record; and the clever way in which the dialogue, song, and incidental interruptions are condensed into one cylinder is a triumph in its way. Maggie, as the lady vocalist of "Nickel Land," persuades Chimmie and his friends to come in and give her new song a boost. She sings the East Side character song called "Jimmie," and in it makes her confession of love for Chimmie, who responds instantly, and they go out to get married. This will make a big hit. Original arrangement and not published. Song "Jimmie" is by Erdman and Chapel; published by C. M. Chapel & Co., Chicago.



## 9672 Dixie Minstrels

Edison Minstrels

Full of good things is this original sketch, including contributions by Byron G. Harlan, Steve Porter, Edward Meeker and Billy Murray, and is certain to be a ready seller. It starts with an opening chorus "Sons of the Aristocracy," and ends with the quartette singing "My Creole Saidee." The middle is filled with jokes and quips by energetic end men who are concerned over the welfare of Mr. Porter's brother Henry. It is a bright, amusing Record, and sure of a hearty welcome. Original arrangement and not published. Song, "My Creole Saidee," is by Brennan & Wright; published by Thiebes-Stierlin Music Co.

## 9673 I'd Rather Two-Step than Waltz Bill Medley

Edison Military Band

This attractively written and played medley introduces the following three popular Records: "I'd Rather Two-Step than Waltz, Bill," (No. 9634); "A Little Suit of Blue," (No. 9644); "He Never Even Said Goodbye," (No. 9603). It is certain to be much liked. Original arrangement and not published.

(Continued from page 1.)

prove that it is eagerly looked for. No literature that we supply to our Dealers does better missionary work than this little publication, and Dealers or Jobbers should recognize this important factor and bring it to the attention not only of customers, but of possible customers. Dealers desiring to obtain a supply of the *New Phonogram* must order of their Jobbers eight weeks in advance. On our side, we cannot undertake to fill Jobbers' orders unless placed with us a similar period in advance. The following schedule will supply information as to cost to those who desire it:

### DELIVERED WITH GOODS.

Blank, per 1,000 copies.....	\$2.50
Smaller quantities pro rata.	
Imprinted, per 500 copies.....	1.50
Imprinted, 1,000 copies.....	2.75
No orders filled for less than 500 copies requiring imprint, and all imprinting orders must be for multiples of 500.	

Jobbers will be glad to supply Dealers on the above basis.

### BY MAIL.

Single copies, per year.....	\$ .20
Five copies to one address, per year.....	.40
Twenty-five copies to one address, per year.....	1.80
Fifty copies to one address, per year.....	3.60

Unless they have open accounts on our books, Dealers ordering *Phonograms* sent by mail are requested to send cash or stamps with their orders. The amounts are too small to handle in any other way.

*Phonograms* must be sold by the Jobber to his Dealers at the prices quoted above; any reduction of these prices will be considered as a violation of contract. This may appear to some to be an arbitrary ruling, but an instant's reflection will convince them that we are right. The Jobber who gives *Phonograms* away is offering a special inducement to Dealers to trade with him, and may obtain thereby an unfair advantage over the Jobber who charges, in the same way as he would if he cut prices. It is against this that we protest. It is also better for Jobbers to always charge for them.

## The Phonograph as a Side Line

From the illustration of the store of F. R. Pancoast, of Hastings, Mich., it is difficult to say whether he carries crockery as a side line to his Edison Phonograph business or vice versa. A crockery store is a very suitable place for a



Dealer starting in with the Edison Phonograph, because there is plenty of space as a rule and such a store has to be kept bright and attractive, and this latter quality has much more to do with salesmanship than many imagine. Many of our largest Dealers have started in with the Phonograph as a convenient side line, never dreaming that it was soon to become the chief profit-maker and drive out the less paying and more troublesome lines. The photograph we publish shows what a well lighted store Mr. Pancoast possesses, for it was taken by gaslight at 10 o'clock at night, with a two and a half minute exposure.

B. J. Sweetland, of Carson City, Nev., sends a leather postal card, on which is printed our electrotype, "Entertaining the Boys." This verse accompanies it:

Here's to the girl who is strictly in it;  
She entertains the boys every minute;  
She plays for them music so grand,  
With her Edison Home Phonograph band.

Underneath is written, "J. B. Sweetland sells Edison Phonographs on the easy payment plan." Dealers who adopt advertising devices such as this will find themselves amply repaid by increased orders.

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# 6 Edison Phonograph Monthly, August, 1907

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Copy of letter just mailed to entire trade.

## To the Trade

Notice of Change in Horn Equipment and List Prices of Edison Phonographs,  
to take effect September 16, 1907

NEW YORK, July 23, 1907.

### HORN EQUIPMENT

Beginning September 16th, 1907, all Edison Phonographs will be equipped with a horn support and solid metal polygonal shaped horn, somewhat different from any now on the market.

The horns will be finished in black, with gilded decoration, and present a very neat, as well as attractive appearance. They will also produce better and more satisfactory results phonographically.

The sizes of horns for different machines follow:

Gem .....	19 in. long; 11 in. bell	Home .....	32 in. long; 21½ in. bell
Standard .....	30 in. long; 19 in. bell	Triumph, Balmoral, Conqueror, and Alva .....	33 in. long; 24 in. bell

### LIST PRICES

It is a well-known and established fact that for several years the prices of all material, as well as labor, used in the construction of mechanical and musical instruments has constantly increased, and, although we have heretofore considered raising the prices of Phonographs to meet this increase in cost of manufacture, we have withheld doing so up to the present time. Now, however, that we are going to supply, at a further increase in cost, a larger horn and horn support, we are compelled to do so, and, beginning September 16th, 1907, list prices of the different types of Edison Phonographs, including horn and horn support, will be as follows:

Gem .....	\$12.50	Triumph .....	\$55.00
Standard .....	25.00	Balmoral .....	70.00
Home .....	35.00	Conqueror .....	85.00
Alva .....			85.00

Discounts to Jobbers and Dealers will remain the same as at present.

No changes will be made in equipment or prices of Slot Machines of any style.

Jobbers and Dealers having a stock of machines on hand September 16th, must equip them with the new horn and horn support and sell them at the increased prices. To enable them to do this, we will supply the horn and horn support separately from machines, at the increase made in price of outfits, these prices being subject to regular machine discounts; i. e., horn and horn support for Gem machine, at \$2.50 each list; horn and horn support for Standard, Home, Triumph, Balmoral, Conqueror, or Alva, at \$5.00 each list. Dealers should order from their Jobbers, and Jobbers from us.

It is impossible to tell just when we will be able to begin shipping machines with the new equipment, but whenever it is, it must be distinctly understood that such outfits must not be sold to users until on or after September 16th. There will be no objection, however, to a Jobber supplying them to Dealers prior to that time, provided it is absolutely understood and agreed to that they cannot be put on sale until that time. To take care of requirements up to September 16th, we will continue filling orders with the present equipment, unless instructed otherwise.

Within the next two or three weeks, we hope to be in position to supply sample outfits complete, to such Jobbers as may desire them, either for the purpose of getting out proper advertising matter, or to show them what the new horn and crane will be. If you desire samples sent you, please place your order immediately, plainly specifying thereon: "One each 'Gem,' 'Standard,' 'Home,' and 'Triumph' machines equipped with new style horn and horn support;" or, should you not want all of these different styles, specify just which particular types you do want.

In order to include the foregoing changes, and to embody other minor changes, a new Agreement will also be issued to take effect September 16th, 1907. Jobbers' copies of these Agreements will be forwarded to Jobbers at the earliest possible date, and they should be signed and returned to us not later than September 16th. New Agreements will also be forwarded to Dealers, either direct or through their Jobbers, and they should be signed and returned immediately to either the Jobber or us direct, as the case may require.

To provide against delay in supplying extra horns and supports for machines on hand, we would thank Dealers to notify their Jobbers, and Jobbers to notify us on August 15th, as to the approximate number of each style they will require on September 16th, and would suggest your placing orders for them as soon after August 15th as possible.

NATIONAL PHONOGRAPH COMPANY,  
C. H. WILSON,  
General Manager of Sales.

## The New Horn Equipment

The letter to the trade concerning the new horn equipment and new list price, can hardly come in the light of a surprise. Although we have before made no official statement as to this



Edison Gem Phonograph with new horn equipment. Price \$12.50  
Effective September 16, 1907

new departure, curiosity has been aroused from time to time by unauthorized items in music trade papers announcing that we were shortly to put a new horn equipment on the Edison Phonographs. While it is true that such a move has been contemplated for some time, it is easily understood that a change of this description could only be made after an exhaustive series of experiments with every conceivable type of horn. We have tried horns of many shapes and many substances, and the ones that we have adopted have been found to give the best results under all circumstances.



Edison Home Phonograph with new horn equipment. Price \$35.00  
Effective September 16, 1907

The fact that the prices of Edison Phonographs have been slightly raised is owing not only to the additional equipment but to the

steady rise in cost in the materials of which the Edison Phonograph is built. During the last three years all parts have cost more to manufacture, in some instances the cost being as much as fifty per cent. in advance. The increased wages paid to help, both skilled and unskilled, has also very materially added to our working cost. The advance, therefore, in



Edison Standard Phonograph with new horn equipment. Price \$25.00  
Effective September 16, 1907

the prices of Edison Phonographs is only the logical sequence of the advance in the cost of raw materials and can have no adverse effect on their sale.

The new horn will relieve the Dealer of the numerous inquiries as to which of the many he has hitherto felt compelled to carry is the best for the Edison Phonograph. The new horn is the best answer he can give, since it has been selected only after much thought as the most suitable for the Edison Phonograph.

The letter to the trade is fully explanatory of



Edison Triumph Phonograph with new horn equipment. Price \$55.00  
Effective September 16, 1907

every phase of the horn and price questions, and it should be carefully read by every Jobber and Dealer.

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# Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

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

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NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, 515 VIAMONTE, BUENOS AIRES, R. A.

EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.

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

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VOL. V.

August, 1907

No. 6

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## About Our Advertising

That an advertising campaign when thoughtfully conducted is productive of definite results, is a fact generally admitted by intelligent business men. We ourselves have proven it to our entire satisfaction, and it is on this account that we look on our continually growing advertising as a positive help to Jobbers and Dealers. The first and foremost help we give them is the Edison Phonograph and Gold Moulded Record. These stand forth unequalled, and nothing can add to or detract from their merits. But, by the world wide publicity we give them, we awaken interest, foster curiosity, stimulate the desire and finally sell them. As we do not sell direct to the public, it follows that the Dealer gets the benefit of this. We aim at making our advertising national in the broadest sense, so that the man in the small town has the Edison Phonograph brought to his notice as forcibly as the dweller in the big city. Wherever the great magazines go, our advertisements go with them. To people who do not read magazines we appeal through their local papers; and if they do not read these, they can hardly escape the bill board advertising that we are doing or the giant reproductions of the Edison Old Couple to be seen wherever railroads intersect the country. This season will see our advertising even more widely distributed and our literature circulated in larger quantities, keeping up already awakened interest and stimulating fresh trade.

## Dealers' Imprints on Posters

We occasionally receive letters from Edison Dealers, asking permission to place their names upon the posters we are putting up in their towns. Many of these Dealers are enthusiastic, progressive men, who sometimes request this concession on the grounds that they are the sole Edison Dealers in their town; sometimes it is because they are the largest Dealers, or again because they alone of the other Dealers expend a good deal of money in advertising independently.

We are obliged in every instance to refuse these requests because it is part of our carefully thought out policy never to give one Dealer an advantage denied to another. If Dealers would look at it from a common sense standpoint, they would see that our attitude is one which benefits the trade at large. We protect all our Dealers equally as soon as they sign our agreement; and they enjoy advantages enjoyed by few in other lines of business. If, however, we were to allow one Dealer to put his imprint on our posters it would be giving him an advantage over his fellows which they would certainly resent. On this account we must preserve an attitude of strict impartiality. All Dealers must profit from our expensive and widely distributed advertising, and how best to take advantage of it will be solved by the progressive Dealer who, with no additional assistance from us, has the good business judgment to win out over his less hustling rival through auxiliary advertising of his own.

## Two Dealers

Two Edison Dealers started in business on the same day, each carrying the same amount of stock and each living in towns of equal size. Each one had carefully studied the Phonograph proposition, and each one saw a fortune ahead. One Dealer read through the printed matter sent him with great care, and was much impressed. "The Edison Phonograph is the finest talking machine in the world," he said to his wife, "and as the National Phonograph Co. advertise all over the country, it is known everywhere, and I shall be able to retire from business very soon." Then he sat down and waited for folks to come and help him get rich. He did not take the trouble to inform them that he had added the Phonograph to his old established music store as an attractive side line, nor did he advertise in the local papers. His father had got on well without advertising, and he, himself, had made a living for twenty years without its aid, and he did not believe in it anyway. The National Phonograph Co. did all the advertising he needed. He did, however, spend thirty cents on a rubber stamp, which he impressed on his stationery when the pad wasn't dry. He was not sure this was not extravagance. His window was taken up with a piano, two mandolins and a cornet in a glass case. As they had been there for ten years or so, he saw no reason to turn them out, and accordingly put the Phonographs on a shelf in the back of the store, where anyone with roving propensities and good eyesight might be able to see them on a bright day.

The other Edison Dealer took a supply of the circulars, booklets and other attractive literature his Jobber had sent him, and started off to tell everyone he knew, all about the Edison Phonographs and Gold Moulded Records. He came home feeling pretty tired, but not before he had arranged a concert on the following evening. Electrotypes that he had obtained from his Jobber of "Fun on the Farm," round which he wrote some bright advertising, were inserted in the two local papers, and the concert was a big success. His only grievance was that it left him no Phonographs to amuse himself and family with until the Jobber could fill his second order. Then he called on the neighboring farmers, taking a machine to demonstrate, as well as the brightly written pamphlets, for he was wise enough to know—he read the MONTHLY and learned by other Dealer's experiences—that the man who won't read a line will never refuse to listen. He made a big success of his Edison Phonograph business, because he supplemented the vast national advertising that he got for nothing by some direct local advertising of his own and all his energies.

The first Dealer makes a living, but he isn't scheduled for retirement at the present rate until some time next century. Now and then he buys some new Records but he hasn't much time to study his business because when he isn't grumbling he is writing to the trade papers

(and to us) on the difficulty of selling Phonographs in small towns.

In selling Edison Phonographs there are certain talking points which must never be lost sight of. It is the method of using them that can often be altered to advantage.

## Following Up Inquiries

As is our custom, when inquiries are made to us by interested readers of our magazine advertisements, we recently referred a Californian prospect to what seemed his most convenient Dealer, who happened in this instance to be J. L. Hartz, of Monterey, Cal. The more than usually good letter he sent to the prospect is of interest because it may give points to some of his fellow Dealers who lack his persuasive pen. Here it is:

Dear Sir:—Your inquiry to the National Phonograph Co. has been referred to me, as I carry the largest line of Edison goods in this vicinity. There are several advantages in buying your Edison machine and records from me, as I carry the entire catalogue list, and you can, therefore, select just what you want. You have no express charges to pay; you can see and hear the different styles, something you cannot do if you order from the catalogue. We sell machines on easy payment, if you care to purchase in that way. We also keep your machine in repair free of charge if you purchase from me. The fact that the National Phonograph Co. has referred your inquiry to me should, in itself, be enough to convince you that I carry the most complete line of Edison goods in this section of the country. I sell all kinds and makes of talking machines, but I am pleased to state that the Edison is the most perfect and best machine in the market. I shall be delighted to have you call at my store and hear this Twentieth Century Marvel. And I think you will agree with me when I say that the Edison is the best machine on the market.

If you will kindly drop me a line in stamped envelope herewith enclosed, advising when you will call, I will make it a point to meet you personally and to explain to you the different styles of Edison phonographs, and play you the latest records.

Hoping you will call, and thanking you for the interest shown in the Edison Phonograph.

In reply to this, the prospect thanked the Dealer for his letter and arranged to call, but could make no appointment owing to uncertainty of movement. Mr. Hartz thereupon mailed this:

Dear Sir:—Your favor of the 17th inst. received and duly noted. In reply I wish to state that in case I should not be at my store when you call, one of my clerks will show you the different sizes of the Edison Phonographs, and explain them thoroughly to you. I trust I will have the pleasure of meeting you personally.

What we desire to call attention to in these communications is that they are neither of them "Form Letters." Form letters are exceedingly useful things when well written and printed, and may be relied upon to bring in business, but special letters in answer to intelligent inquiries, when written courteously, are far more valuable. It is unlikely that a Dealer in a large way of business will ever have time to send special letters in quantities, but whenever he can do so, as in the case of Mr. Hartz, he should not neglect the opportunity. The points in the above

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letter are well taken, and the inquirer could not feel offended at being told he could buy on time if he wanted to and he might have been glad to avail himself of the installment plan. Very wisely a stamped envelope was sent. This nearly always draws a reply that might not otherwise have come, for happily the men who remove the stamp and use it for other purposes are few. The note of courtesy in the two letters we print is readily apparent and gives the idea that whether the prospect became a purchaser or not it would make no difference to Mr. Hartz's manner or that of his assistants.

In the event that the inquiry was dictated by mere curiosity, and not a desire to buy, as is often the case, he could not fail to be impressed by his townsman's way of doing business and would certainly buy from him, if at a later date he thought seriously of purchasing an Edison Phonograph. Honesty in business is allowed to be the best policy and courtesy is a good second.

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## Among the Jobbers

The Nebraska Cycle Co., Edison Jobbers of Omaha, Neb., have been making some changes at their headquarters. A room has been secured just north of their present store into which their sewing machine department has been moved. This gives them a very much larger floor space for the exhibition of Edison Phonographs and the storing of Edison Records. These alterations will greatly benefit them and a brisk fall business is anticipated.

The Siegel-Cooper Co., of New York City, one of the largest department stores in the country, has recently built two sound-proof rooms for the demonstration of Edison Phonographs. This move has been occasioned by a rapidly increasing demand for Edison goods.

The Texas Phonograph Co., of Houston, Tex., Edison Jobbers, have recently opened a new retail branch at 612 Main street, which is to be operated under the name of the Texas Piano and Phonograph Co. In addition to their large Capitol avenue store, the Texas Phonograph Co. utilizes the entire second floor of the Mitchell building for wholesale purposes.

C. B. Haynes & Co., Edison Jobbers, of Richmond, Va., who by buying out Magruder & Co., of that city, in the latter part of last year, became the only Edison Jobber there, have just moved into their new quarters at 603 E. Main street. The ground floor, devoted to retail trade exclusively, is fitted up with two sound-proof testing booths. The second floor is given over to

the wholesale stock of Edison Records, accommodation being made for 75,000. The third floor is used for storing machines, and also for the receiving and shipping departments. C. B. Haynes & Co. have one of the best fitted stores in the South, and are rapidly extending their business.

On account of the great increase in their Phonograph business, the Phillips & Crew Co., of Atlanta, Ga., Edison Jobbers, have moved their retail sales department from the second floor front, to the first floor, where several sound-proof booths have been built for the accommodation of the machines. They will be fitted up with electric lights and fans, so that every comfort is afforded the customer while he listens to the selections and makes his choice.

H. A. Weymann & Son, of Philadelphia, Edison Jobbers, are about to vacate the premises at 923 Market street occupied by them for the past ten years and remove to a larger and finer location at 1010 Chestnut street. The firm was founded in 1864 and has a long and honorable connection with the musical instrument business in the United States.

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Such is the sociableness of music it conforms itself to all companies, both in mirth and mourning; complying to improve that passion with which it finds its auditors most affected.—*Fuller*.

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## Personal

William E. Gilmore, President of the National Phonograph Co., who sailed for Europe accompanied by Mrs. Gilmore on May 8th, returned by the Celtic on July 19th. Mr. Gilmore visited our branches in London, Paris, Brussels and Berlin. A large number of personal friends and officials of the company waited at the White Star pier to welcome him home again. As when outward bound he was delayed by the vessel running around off the Hook, so on his return a dense fog delayed the Celtic for some hours.

J. R. Schermerhorn, the Assistant General Manager of the National Phonograph Co., who has for the last two years had charge of the London office, returned with Mr. Gilmore and will resume his duties at Orange, N. J. He will be succeeded by Thomas Graf, of the Edison Gesellschaft, M. B. H., Berlin. Mr. Graf has been elected Managing Director of the National Phonograph Co., Ltd. He will hereafter make his headquarters in London, but will have a general supervision over the Berlin and Paris offices as well.

## Edison Jobbers—Stories of their Success

THE SILVERSTONE TALKING MACHINE CO., ST. LOUIS, MO.

Marks Silverstone, of the Silverstone Talking Machine Co., an interior view of whose store we reproduce, became an Edison Dealer on July 22, 1905, at 923 Olive street, St. Louis, where he rented half a store for the purpose. The undertaking seemed to be somewhat venturesome on account of the competition existing. Some seven talking machine concerns were located within two or three blocks, while an Edison Jobber was actually a next door neighbor.

holiday season approaching, it was felt that they would run short of goods if solely dependent on the local Jobbers for supplies. Anticipating an unprecedented demand for Edison goods they determined to purchase the entire stock of a local Jobber and this was accomplished on November 1, 1906.

After this purchase the determination to become Edison Jobbers grew daily; for the Silverstone Talking Machine Co. understood by now what the Edison proposition meant to progressive men. On March 11th of this year they received a letter from the National Phonograph Co., advising them that they would be taken on as Jobbers providing their initial order called for 500 machines and 20,000 Records. This order was instantly placed and a vigorous campaign was begun throughout the immediate States for the Dealers' business. That their success in this particular line has been crowned with success is



INTERIOR OF THE SILVERSTONE TALKING MACHINE CO.'S STORE.

But Mr. Silverstone had such faith in his goods and so firm a belief in future developments of the trade that he was in no way deterred by this rivalry and started in to build up his business step by step until the need for larger quarters was soon felt.

The premises at present occupied at 1010 Olive street were secured. They possessed three thousand square feet of floor space, and there were plenty of people ready to tell Mr. Silverstone that the new store was much too large. Instead of this it was quickly seen that the business was too large for the store, for it grew by leaps and bounds. In the fall of 1906, with the

evidenced by the fact that within two months they were compelled to double their Records bins. They early recognized that to become a successful Jobber it is imperatively necessary to carry a good stock of Records. Mr. Silverstone was impressed with this knowledge when a customer one day, after being unable to obtain three Records, left the store in disgust, exclaiming: "You carry no stock of Records." It was an unusual thing to be out of Records, but this incident made Mr. Silverstone determine never to let it happen again.

Marks Silverstone in his younger days served an apprenticeship of five years at watchmaking.

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This mechanical training has enabled him to become a mechanical expert on talking machines and has added materially to his business. He makes a point, too, of keeping his promises in securing special Records, and treats the one-Record customer as courteously as the larger purchaser.

The Silverstone Talking Machine Co. is considered one of the most progressive in St. Louis and is quoted as an object lesson to the small Dealer. Mr. Silverstone says to such a Dealer: "Stick to the Edison and you'll not get stuck." This is good advice.

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## It Need Not be New to Win

"We have been selling Edison Phonographs and Records for almost four years and we thought it might be of interest to your readers to know that the Edison is the machine of machines. Some little while ago we heard that the Industrial Home for Girls, a State institution, was going to buy a talking machine of some kind. We called them up on the 'phone and they told us we could enter the contest if we wanted to, and might come up on the following afternoon. As we did not have at that moment a new Triumph in stock, I took up one of mine that had been in use for three years. On arriving there the next day we found two types of one make of rival machine, and one of another, the latter being equipped with four horns of different size. The superintendent of the school, together with one of the directors, acted as judges. They only allowed us to play about six records each, and told us that the board of directors would meet on the following day and decide. After this meeting we were called up and told to order them a Triumph machine. We also sold a 42-inch horn and a nice lot of Records."—*Pepper & Powell, Salem, West Virginia.*

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## The Small Dealer

We have recently had a good deal to say about some of our record-breaking orders as, for example, Babson Bros., of Chicago, and the huge shipment made to our Australian branch. We have written of these with justifiable pride, certain that the trade likes to know of our growing prosperity, which is their prosperity too. But the success of the small Dealer, whose orders in comparison with Babson Bros. and others seem insignificant, is of quite as much importance to us relatively. Just as they depend upon us to protect their end, so we depend upon them to use their best endeavors for us. The Romans used to look upon acorns not merely as acorns but as prospective oak trees; and to us, every Dealer, however small he may be, is prospectively a very much larger Dealer or even Jobber. Thus it is we are glad to get such letters as the following:

"As a new Edison Dealer I thought a few words as to my business would be of interest to you.

In July, 1906, I received my first shipment of three machines and 150 Records, and from the start I had regular visits from the most select people in the city to hear the new records, all of which were greatly enjoyed. From this stock beginning with small sales until the Xmas time, when we secured several nice sales, in the best homes.

In January, February and March we sold 35 machines and nearly 1,000 Records, and today our stock always consists of at least ten machines and labeled boxes holding over 700 Records.

In this city there are five other dealers, handling the various other makes of talking machines, all of whose sales combined would not equal ours.

I consider this our most important line and will open regular parlors on our second floor, and hope to be able to triple the above in the fall season."—*R. A. Kishpaugh, Fredericksburg, Va.*

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## Printed Matter

Copies of the Numerical and Alphabetical Catalogue of Records, Form No. 1120, have just been mailed to the entire trade. This includes in one cover the catalogues which have heretofore appeared separately. It supersedes Numerical Catalogue, No. 1020, and Alphabetical Catalogue, No. 1025. It contains all Domestic and Foreign Records listed to and including July, 1907, and will be current for six months. The Domestic, Grand Opera and Foreign lists are first given in Numerical order, followed by the Domestic list in alphabetical form. This combined form will be a permanent feature, for we believe the catalogue will be more useful in one cover than in two. This catalogue is intended for trade use only, will only be supplied in limited quantities, and will not be furnished for distribution to the public. Jobbers will please bear in mind that copies have been mailed to all Dealers and that it will not be necessary to supply them with other copies except upon request.

Copies of a new edition of the Machine Catalogue, Form No. 1135, were mailed to the entire trade during July. Although this catalogue is bound in a new cover, it is only intended for use until the new equipment becomes effective on September 16th. At that time an entirely new catalogue will be printed, covering all the changes in equipment and prices, although it will probably be bound in the new style cover. The trade is asked to order the present edition in such a manner as will leave few copies on hand when the new equipment goes into effect.

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The salesman who has only one method of attack is a very poor general, whose defeats will outnumber his victories a hundred to one.



## Our Exhibit at Grand Rapids

The exhibit of Edison Phonographs and Records made at the Grand Rapids Furniture Exposition during June and July attracted much

were brought together at that place and were given the benefit of the experience of J. W. Scott, our veteran New England salesman, who has made a great success of selling our goods to furniture instalment houses. The picture shown



WESTERN SALESMEN AT GRAND RAPIDS.

Standing, from left to right—H. A. Turner, Geo. A. Renner, M. G. Kreuzsch, J. W. Scott.  
Sitting, from left to right, A. V. Chandler, A. H. Klochr, F. L. Fritchey, W. P. Hope.

attention among furniture men doing business on the instalment plan. The exhibit was in charge of B. R. Barklow and he had the assistance part of the time of A. C. Ireton, Assistant Manager of Sales. During Mr. Ireton's presence in Grand Rapids, the Western salesmen

herewith shows the Western salesmen and Mr. Scott, when they were "looking pleasant." While in Grand Rapids, our representatives made their headquarters at the office of the Grand Rapids Furniture Supply Co., the Manager of which, W. P. Innis, spared no pains to entertain them.

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## The One-Price System in Other Lines

"I am heartily in favor of your plan of doing business in restricting the sale of your goods, as it is the only hope and means left for the beginner and small dealer to compete and exist with the large department stores and mail order houses. There is a movement on foot now among the jewelry trade all over the country to compel some of the principal manufacturers and jobbers of leading branches of watches and jewelry to adopt a similar plan and I only hope they may be successful in their efforts."

Thus writes J. C. Schirmer, an Edison Dealer at Dayton, Ohio, who is also a jeweler. He has recognized that our adoption of this one price system has alone made it possible for the small Dealer to exist. What chance would such a one have if his larger neighbor could cut prices arbitrarily as in other manufactured articles? As was mentioned last month, in Mr. Dolbeer's

paper, the National Phonograph Co. instituted this system so that the entire trade should be safeguarded, and it is on this account that our relations with our Jobbers and Dealers continue to be of the most cordial nature. That other trades are wakening to the advantages of a one price system, not only among the jewelers, but among certain branches of the music trades, is a strong endorsement of our policy.

"I fully believe in your policy of requiring a good stock kept on hand and then protecting the retailer in his profits. I have often thought that if other businesses were run on the same principles it would be a great improvement over our present systems."—*E. T. H., Stephen, Minn.*

The salesman with a good article—an Edison Phonograph, for instance—can't help knowing he is doing a man a favor by introducing such a thing to his notice; but it is not often good policy to let the prospect into your secret.

## The Edison Phonograph at the North Pole

Walter Wellman, the special correspondent of the *Chicago Record-Herald*, the explorer who hopes to reach the Pole by airship, has taken an Edison Home Phonograph to beguile the dreary hours in the frozen North. It was presented by the National Phonograph Company, together with a hundred Records and a number of blanks, and is now being used in the expedition's headquarters at Dane's Island, on the northwest coast of desolate Spitzbergen, which lies in the Arctic seas, six hundred miles from the North Pole. In his latest despatch from this inhospitable region, Mr. Wellman, after speaking of bear hunting and preparations for the ascent, writes: "Tonight, June 10, we had an Edison Phonograph concert after supper."

Our president, W. E. Gilmore, presented the Phonograph through Major Henry E. Hersey, of the Rough Riders and the United States Weather Bureau, who has promised to let us know at the conclusion of the expedition how much it has been appreciated. The Major, who accompanies the explorer as the representative of the National Geographic Society, is no stranger to ballooning. Last fall he sailed with Lieut. Lahm, in the International Balloon Race, which started from Paris and was won by the American airship largely through his meteorological knowledge.

The Wellman airship is of enormous size and of the dirigible kind. A steel car is suspended from it, having a promenade deck fifty feet in length, and there is also space to carry fifteen dogs in case the vessel has to be abandoned and the return made by sledges. Mr. Wellman believes it can remain in the air for more than three weeks and hopes to reach the Pole and return to his headquarters in ten days.

We wish the Wellman expedition every success and hope that it will gain the coveted distinction for America. We trust that it will escape the tragic fate of poor Andree, and his companions, who started from the same place just ten years ago, in the "Eagle" balloon, and have not since been heard of.

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## Our Bill Board Advertising Appreciated

"Your bill board advertising was given the first showing here yesterday afternoon and we followed it immediately this morning with an 'ad' in the local papers and are sure we shall be greatly benefitted. We want to express our appreciation of the assistance rendered by the National Phonograph Co., and think that a man who cannot sell Edison Phonographs with the amount of advertising that you people are doing to help, cannot sell much of anything."—*A. G. Caldwell, Manager Talking Machine Dept., Standard Music Co., Chattanooga, Tenn.*

## Visiting Jobbers

Visiting Jobbers at our New York office during July were the following: Fred and Henry Babson, of Babson Bros., Chicago; W. D. Andrews, Syracuse, N. Y.; P. E. Conroy, of Conroy Piano Co., St. Louis, Mo.; G. R. Youmans, Waycross, Ga.; W. E. Henry, of Powers & Henry, Pittsburg, Penna.; J. W. Willys, of Elmira Arms Co., Elmira, N. Y.; C. H. Rundel, of Southern California Music Co., Los Angeles, Cal.; J. W. Barnhill, of Penn Phonograph Co., Philadelphia; J. MacFarquhar, of S. Kann Sons & Co., Washington, D. C.; C. B. Haynes, of C. B. Haynes & Co., Richmond, Va.; E. Percy Ashton, of American Phonograph Co., Detroit, Mich.; Mr. Davidson, of Perry B. Whitsit Co., Columbus, Ohio; J. F. Bowers, of Lyons & Healy, Chicago; C. N. Andrews, Buffalo, N. Y.

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## New Life Into German Homes

"We wish to congratulate you on the new list of 90 German Records just distributed. They are winners and will bring new life into many German homes, as they are certain to please. The quartettes are grand, and for jollity you can't beat 15391. I predict a very large sale on this number."—*Metropolitan Phonograph Co., 1035 Flushing Avenue, Brooklyn, N. Y.*

This letter is the kind we are very glad to receive, for it shows a desire on the part of the Metropolitan Phonograph Co. to make our foreign records go. They are exceptionally fine, and the Germans are selected from those which have attained the greatest success throughout the Fatherland. The German people love good music and if they know the ease with which they may obtain these new Records there is certain to be a large demand for them.

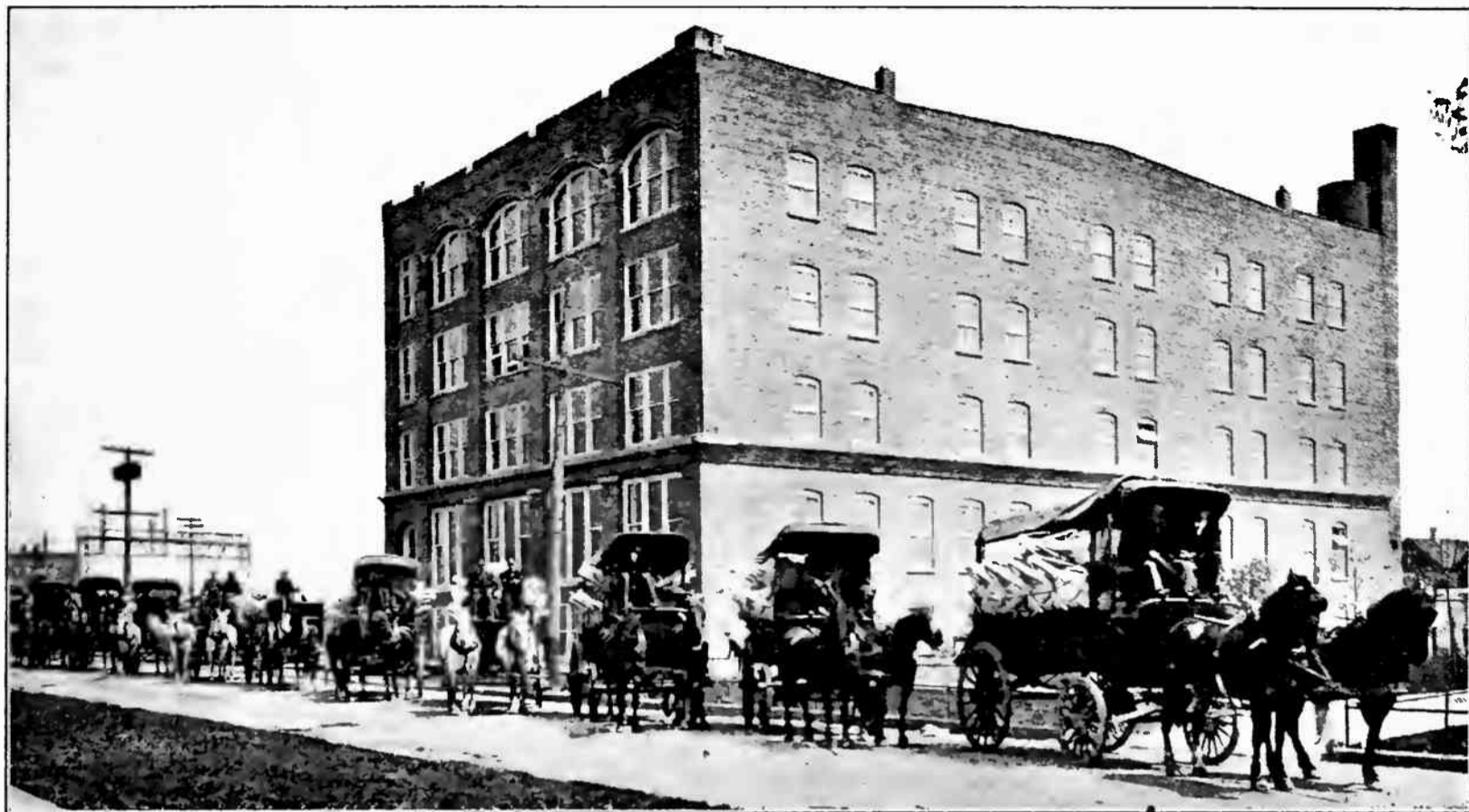
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## The Ubiquitous Phonograph

It becomes more difficult every day to discover uses to which the Phonograph has not been put, or places where it has not been seen and heard. Recently it was used in Russia to marry a couple who had quarrelled with the priest, and now, in France, it has been put to another sacred use. A priest having no altar boy to make responses during celebrations of the mass, uses a Phonograph into which he has previously spoken the sacramental words. The experiment is said to meet with great success.

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Opportunity is said to come knocking at every one's door once in a lifetime. But so many of us are a little hard of hearing that it is safer to call on Opportunity.



BUILDING OF BABSON BROS., CHICAGO.

This illustration gives a very good idea of the large business done by Babson Bros., Edison Jobbers, of Chicago. The express wagons are filled with Edison Phonographs, sold by mail order, and demonstrate clearly that even

in a field as a rule overrun with cut price articles the Edison Phonograph, a protected one, is enormously successful. With a business of such proportions it is easily understood why Babson Bros. have to send us such huge orders.

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## SUSPENDED LIST, AUGUST 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

### ILLINOIS.

\*Cooksville—Geo. Swinehart & Son.  
Peoria—H. Meyer, 1307 S. Adams st.

### IOWA.

\*Cushing—Bullock & Lyman.  
\*Mederville—John J. Carpenter.

### KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

### MAINE.

\*Gardner—C. H. Cobb.  
\*Oldtown—H. M. Burnham.

### NEW HAMPSHIRE.

\*Dover—H. C. Ingalls & Co., 444 Central ave.

### NEW JERSEY.

Newark—R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.

### NEW YORK.

\*New York City—Italo-American Phono. Co., (R. Gerard & Co.)

### NORTH DAKOTA.

\*Fargo—Ben Hart.

### PENNSYLVANIA.

Lancaster—J. H. Tragresser, 249 N. Queen st.

### TENNESSEE.

\*Alexandria—Clarence D. Baird Music Concern.

### UTAH.

\*Salt Lake City—Daynes Romney Music Co., 25 East South First st.

### VIRGINIA.

\*Norfolk—W. Reichenstein, 296 Church st.

### WISCONSIN.

\*Walworth—G. H. Stewart.

\* Added since July 1, 1907.

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

# Everybody Dances When the PHONOGRAPH Plays



**T**HE dance music of the Edison Phonograph is irresistible. Its selections are clear, distinct, tuneful and in perfect time. It offers the most fascinating waltzes and spirited two-steps of the world's great composers as well as the popular dance music of the hour. It is a military band or a symphony orchestra at will, affording a delightful and widely varied program without expense or attention. The Phonograph represents the personal work of Mr. Edison, the inventor of the talking machine idea. Hear it at any Edison store; you must compare it with others to fully appreciate its entertaining powers. If you wish information in advance, write for our booklet, giving descriptions and prices.

NATIONAL PHONOGRAPH CO., Lakeside Ave., Orange, N. J.

# Jobbers of Edison Phonographs and Records

Continued from page 2 of Cover

## NEW YORK.

**Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose, 99 Fulton ave.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
Robert L. Loud, 613 Main st.  
Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Bettini Phono. Co., 156 W. 23d st.  
Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
I. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., Inc., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1659 Second ave.  
Regina Co., 41 Union square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Deninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Giles B. Miller, 63 State st.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 16 Columbia st.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 615 Vine st.  
Lawrence McGreal, 29 East 5th st.  
Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 1870 East Ninth st.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

## OREGON.

**Portland**—Graves & Co., Inc., 328 Washington st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Heppe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 13th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 923 Market st.

## Pennsylvania—Continued.

**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
Technical Supply Co.  
**Sharon**—W. C. DeForest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

**Providence**—J. M. Dean Co., 785-795 Westminster st.  
J. A. Foster Co., Weybosset and Dorrance sts.  
Household Furniture Co., 231 Weybosset street.  
J. Samuels & Bro., 154 Weyboss st.  
A. T. Scattergood Co., 106 N. Main st.

## TENNESSEE.

**Chattanooga**—J. H. Templeman Co., 253 Montgomery ave.  
**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 103 S. Main st.  
**Nashville**—Magruder & Co., 27 Arcade.  
Nashville Talking Mach. Co., 723 Church st.  
O. K. Houck Piano Co., 531-533 Fifth ave.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

**Richmond**—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—McGreal Bros., 173 3d st.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



**THE DENVER DRY GOODS CO.**

INCORPORATED IN DENVER, COLO.

RECORDING OFFICE  
163 EAST 14TH ST.

DENVER, COLO. 11/21/06

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for you? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

**International Correspondence Schools**  
SCRANTON, PA.

# EDISON PHONO- GRAPH MONTHLY

Vol. V

September, 1907

No. 7

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*Published for Trade use only by  
The National Phonograph Co., Orange, N.J.*

# Jobbers of Edison Phonographs and Records

## ALABAMA.

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin st.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

## ARKANSAS.

**Little Rock**—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 917-921 Wood street.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

**Denver**—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

## CONNECTICUT.

**New Haven**—Pardee-Ellenberger Co., Inc., 96 State st.

## DISTRICT OF COLUMBIA.

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete, 116 Barnard st.  
**Waycross**—George R. Youmans.

## ILLINOIS.

**Chicago**—Babson Bros., 1419 19th st.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 808 Hampshire st.

## INDIANA.

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.  
**Lafayette**—A. B. Wahl & Co., 304 Main st.

## IOWA.

**Des Moines**—Hopkins Bros. Co., 620 Locust st.  
Vim Co., 204 Seventh st.  
**Dubuque**—Harger & Blish, 904 Main st.  
**Fort Dodge**—Early Music House, 822 Central avenue.  
**Sioux City**—Early Music House, 315 Court st.

## KENTUCKY.

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

**New Orleans**—William Bailey, 600 Frenchman street.  
National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

**Bangor**—S. L. Crosby Co., 186 Exchange st.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

**Baltimore**—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

**Boston**—Boston Cycle & Sundry Co., 48 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central st.  
**New Bedford**—Household Furnishing Co., 170 Purchase st.  
**Springfield**—Flint & Brickett Co., 489 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

**Detroit**—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

**Minneapolis**—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 505 Washington av., So.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th st.  
Thomas C. Hough, 392 Wabasha st.  
Koehler & Hinrichs, 255 E. 3d st.  
Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
O. K. Houck Piano Co., 1118 Olive st.  
Silverstone Talk. Mach. Co., 1010 Olive st.

## MONTANA.

**Helena**—Frank Buser, 509 N. Main st.

## NEBRASKA.

**Lincoln**—Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 18th and P sts.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
Shultz Bros., 16th and Chicago sts.

## NEW HAMPSHIRE.

**Manchester**—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

**Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
Rapke Phono. Store, 287 Bank st.  
**Paterson**—James K. O'Dea, 117 Ellison st.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

(Continued on page 3 of cover.)



# Edison Phonograph Monthly

VOL. V.

September, 1907

No. 7

## Planning Ahead

There is every indication of an exceptionally large business this coming fall. Jobbers' orders are already coming in steadily, showing in nearly every instance a marked increase over those of 1906. These Jobbers show their wisdom by ordering early and largely, and Dealers should follow their lead. There is no longer any excuse for the timid Dealer to wait and see how other Dealers are doing before he places a big order with his Jobber. The Phonograph business is past the experimental stage and is not dependent upon the caprice of the few, but on the demand of the many; and the Dealers who orders late is the one who will lose his customers. We believe that our new horn equipment will be a very strong factor in making this coming season the best from a business standpoint that we have known. Then, too, our facilities for manufacturing Phonographs and Gold-Moulded Records have increased to such an extent that we can despatch all orders promptly and need keep no one waiting.

Dealers not already doing so should make a resolution to carry a full stock of domestic Records this season. Failure to do this often drives a customer to another store; for it is not in human nature to wait if such an easy remedy as a visit to a rival store is at hand. It is not too early now to plan for the fall business. If Dealers have insufficient Record bins or shelves, now is the time to put more in and to see that the interior of the store is made attractive. A well lighted interior, and a store in which Edison Phonographs are well displayed and an abundance of Records are in sight, give confidence to intending buyers and make for the proprietor's prosperity.

## Praise for Our Recording Department

"We wish to congratulate your Recording Department on the grand work it is doing. It is marvellous, and such lists are the greatest encouragement to the Jobber and Dealer to use every effort to increase the sale of Edison goods."  
—*Spokane Phonograph Company, Spokane, Wash.*

## What the New Horn Equipment Means

In another column we print a few typical opinions concerning the new horn equipment which goes into effect on September 16th. A glance at these letters will show that they are distinctly favorable. Most Dealers have been quick to see that so far from being a hardship or an arbitrary ruling on our part, this new step has been taken only after we have looked at the matter in every light and have been convinced that it would be mutually beneficial.

Leaving aside for a moment the fact that the new horn, by reason of the excellent results it produces, is an additional selling point, we would first point out that this new departure is yet another safeguard to the Dealer. Unable to cut prices on Edison goods, certain Dealers who have lived more by the letter than the spirit of our agreement, have made such reductions on the prices of horns as to make it impossible for smaller Dealers in the same locality to compete with them except by adopting the same methods. Thus, entirely without our approval, a species of price cutting has crept in which we have been unable to check. Under the new conditions this will not take place.

It is largely because we have put out no adequate horn with Edison Phonographs that the market has been glutted with horns of all sizes and description, many of them of unpleasing design and unscientific construction. There has consequently been little uniformity, either in appearance or tone. Our new horn now enables the Dealer to say positively that the best horn for the Edison Phonograph is the one that is part of its equipment, and he will not longer have to carry such a large and varied stock of others as has formerly been the case.

The possible effect of the increased prices on the sales was a subject into which we went very deeply. We speedily came to the conclusion, which was concurred in by many Jobbers and Dealers of wide experience, that the increase of prices would, so far from acting as a

(Continued on page 5)

## The New Edison Gold Moulded Records Advance List for November, 1907

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 28th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on October 28th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 28th. Jobbers are required to place orders for November Records on or before September 10th. Dealers should place November orders with Jobbers before September 10th to insure prompt shipment when Jobbers' stock is received.

**9674 Danny and His Hobby Horse** **Edison Concert Band**

Arthur Pryor, who composed this, will be remembered as the composer of the following attractive Records: "Whistler and His Dog," (No. 9107); "Frau Louisa," (No. 9401); "Baby Parade," (No. 9330); "Mr. Black Man," (No. 8669); "On Jersey Shore," (No. 8760); "Razzazza Mazzazza," (No. 9233) and others; "Danny and His Hobby Horse" is a cleverly written, tuneful caprice, into which is introduced the child's voice as he plays with his toy. An uncommon Record that will find a host of admirers. Music, Arthur Pryor; publisher, Carl Fischer, New York.

**9675 When Summer Tells Autumn Good-Bye** **Manuel Romain**

This descriptive, sentimental song, the words of which tell of a pair of lovers who are to be wedded "when summer tells autumn good-bye," is set to fitting and melodious music. Manuel Romain is thoroughly at home in this type of song, and has made a fine Record, which will become increasingly popular. Orchestra accompaniment. Music, J. Fred Helf; words, Arthur Lamb; publishers, Helf & Hager, New York.

**9676 Oh, Oh, Miss Lucy Ella** **Collins and Harlan**

A sentimental coon duet, excellently rendered by two artists who are unequalled in this line of work. The melody is bright and the words show the ardent manner in which Miss Lucy Ella is wooed by her honey boy:

"Oh, Oh, Miss Lucy Ella,  
I'm black, gal, as you are yellow.  
But I love you true, deed I do,  
Nobody else but you, you, you.

And Oh, Oh, Miss Lucy Ella,  
If you'll tell me that I'm your fellow,  
Then your honey boy will jump for joy,  
Lucy Ella won't you be my beau?

Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Co., New York.

**9677 Secret Love Gavotte** **Albert Benzler**

A bells solo by this virtuoso will be eagerly sought after. Mr. Benzler plays this charming gavotte in a manner which gives him ample scope for his great skill, and the reproduction is admirable for its tonal clarity. The orchestra accompaniment adds to the enjoyment. Orchestra accompaniment. Composer, Johann Resch. Special arrangement and not published.

**9678 He Lost Her in the Subway** **Ada Jones**

This very amusing comic song is sung by Miss Jones with all the vivacity and fun for which she is famous, and will eagerly be purchased by her many admirers. The song tells of the exceedingly unfortunate bridegroom who married his Clara down at the City Hall. It must have been the rush hour in the Subway, for they were separated and the gates closed, leaving him outside, while she was carried off to Fourteenth Street in this way:

"When last he saw his dear, just let me shed a tear,  
With both her hands she hung onto a strap;  
The train went round a curve, the crowd began to swerve,  
She fell and fourteen men fell in her lap.

A youth gave her a seat, then stepped upon her feet,  
His arm went up, off went his darling's hat;  
He saw him wink his eye, he heard his darling sigh,  
I hate to think what happened after that.

Orchestra accompaniment. Music, S. R. Henry; words, Alfred Bryan; publishers, Jos. W. Stern & Co., New York.

**9679 Honey Boy** **Reed Miller and Reinald Werrenrath**

These artists, tenor and baritone respectively, have each made solo Records for us previously,

but have never sung a duet together, and the result, "Honey Boy," will be much appreciated. It is a swinging march tune, sung with much spirit. The air is catchy and uncommon and is widely popular. Orchestra accompaniment. Music, Albert Von Tilzer; words Jack Norworth; publishers, The York Publishing Co., New York.

**9680 Who? Me?****Billy Murray**

Billy Murray always manages to get hold of amusing songs and always sings them in the funniest fashion. This one is no exception. Sam Jones had promised to wed his best girl, but couldn't make good, owing to the lamentable fact that his uncle held his dress clothes "in soak." But Sam borrowed some from a friend, and the parson was about to tie the knot when a perfect lady "butted in" and cried out that she was Sam's real bride, and if he tried bigamy she would "bust his head." Sam had lost his heart to one charmer, but he wasn't anxious to lose his head to another, so he cried out anxiously:

"Who? You! Me? Yes! Not me, I'm not the man;  
You sure have made a big mistake, you don't know who I am;  
Why we have never met before, so he shouted out once more,  
Who? You! Me? Yes! Not me, I'm not the man."

Orchestra accompaniment. Music, Ted Snyder; words, George Whiting; publisher, F. A. Mills, New York.

**9681 I See Thee Again Waltz****Edison Symphony Orchestra**

This is one of the most attractive waltz Records we have made in a long while. The predominating strings and wind blend so perfectly with the brass that the effect is altogether charming. This Record should be bought by everyone who is looking for a new and beautiful waltz. Composer, Manuel Estrada; publisher, Carl Fischer, New York.

**9682 June Moon****Irving Gillette**

A very pretty, sentimental song, appropriately rendered. The music is likely to be popular, and the introduction of the bells in the accompaniment has a very pleasing effect. Most young people have no objection to the moon taking a rest behind a cloud every now and then, but the young couple in this particular song seem desperately anxious that he should come out and shine brightly, which seems remarkable.

"Now please don't tarry and we'll marry  
If you'll shine June Moon."

Orchestra accompaniment. Music, Wm. J. Vanderveer; words, Earl J. Benham; publishers, Jos. W. Stern & Co., New York.

**9683 Kiss, Kiss, Kiss****Ada Jones and Billy Murray**

In Anna Held's phenomenal success, "The Parisian Model," there was, and is, no more popular number than "Kiss, Kiss, Kiss." Not only are the words bright and amusing, but there is a delightful lilt in the tune which means wide popularity for it. It is not too much to say that our artists have entered into the spirit of it and sing it as well as the original singers on the stage. The orchestral accompaniment, in which the bells are prominent, adds to the attractiveness of this Record. Music, Gertrude Hoffman; words, Harry B. Smith; publishers, M. Witmark & Sons, New York.

**9684 If I'm Goin' to Die, I'm Goin' to Have Some Fun****Arthur Collins**

This diverting coon song, rendered with all of Arthur Collins' customary humor, relates the illness and recovery of Jim Jackson. Jim caught a cold and instead of taking hot gin fizzes, as his anxious friends advised, persisted in going out to shoot dice. The night was cold as ice, and three weeks later James looked feebly at his physician, and was told he was going to die. This sad news acted as a tonic to the sick man, for he sat straight up in bed and remarked:

"I'm goin' to get right up and put on my clothes,  
I'm goin' to get right out and take in all the shows;  
I'm goin' to drive around in an open carriage,  
If I meet my gal there's goin' to be a marriage;  
I'll borrow from everybody on my staff,  
I'm goin' to eat and drink and drive and laugh.  
The doctor says my days are done, so if I'm goin' to die,  
I'm goin' to have some fun."

How he acted on this and recovered is told in the song. Orchestra accompaniment. Music and words, Geo. M. Cohan; publisher, F. A. Mills, New York.

**9685 Victorious Eagle March****Edison Military Band**

This fine, rousing march is brilliantly played by the Military Band. The themes are bright and stirring and the perfect precision with which it is performed will make it widely liked. Composer, George Rosey; publishers, Hinds, Noble & Eldredge, New York.

**9686 Why Did They Sell Killarney?****Frank C. Stanley**

A song that by reason of its associations will be cordially welcomed. The air is reminiscent of the other great Irish song, "Killarney," and the words breathe the spirit of affection

for the green isle of Erin, as the chorus shows:

" Why did they sell Killarney, all for the sake of gold,  
The valleys and dells, the shrine and the wells  
The lake that no other on earth excels;  
Where fairies oft roamed thro' the woodland,

And the boys they would all tip the blarney,  
We all know that Ireland is poor, but still,  
Why did they sell Killarney?"

Orchestra accompaniment. Music and words, John and Harry Dillon; publishers, M. Witmark & Sons, New York.

**9687 At the Village Post Office**

**Edison Vaudeville Company**

An amusing, original sketch, in which Messrs. Harlan, Porter and Murray, taking the parts of country "rubes" at a village store, cause a great deal of merriment by their good humored repartee, of which this is a specimen:

MURRAY—"Give me a two cent stamp Mr Postmaster.

HARLAN—"Will I put it on the letter for you?"

MURRAY—"No, I'll put it on myself.

HARLAN—"Better put it on the letter; it'll do more good."

The sketch concludes with a verse, sung by all, descriptive of their visit to New York City, and is partially interrupted toward the end by Angelina, the postoffice cat, trimming a predatory dog who dared to follow his master into the store. This Record must not be missed. Original arrangement and not published.

**9688 'Neath the Old Cherry Tree, Sweet Marie**

**Byron G. Harlan**

A tuneful, sentimental song, well sung by Mr. Harlan, who has made an excellent Record. No follower of sentimental ballads is surprised at meeting "Sweet Marie" again, either under cherry or chestnut tree. In this instance she plighted her troth under the old cherry tree and the hero is sitting alone, hoping that some day she and he will be again, in the shades of evening, under the sheltering branches. Orchestra accompaniment. Music and words, Williams and Van Alstyne; publishers, Jerome H. Remick & Co., New York.

**9689 Sweet Spirit Hear My Prayer**

**Edison Venetian Trio**

This special arrangement for the celebrated instrumental trio should be as widely popular as "Sonoma," the last Record they made for us, which was a very big seller. No combination of instruments can produce a greater sweetness and delicacy of tone than the flute, harp and violin, and we predict that this Record will make a great success. Music by William Vincent Wallace, but this special arrangement is not published.

**9690 I've Had Many a Sweetheart But None Like You**

**Reed Miller**

Mr. Miller has a very fine song in this, the second Record he had made for us. There is a splendid swing to it, and the fact that it is written in waltz time will do much to popularize it. It is a sentimental song, but with bright, cheerful words, that are well suited to the very catchy music that accompanies them. Mr. Miller is going to be one of our best-liked singers, and his Records should not be missed. Orchestra accompaniment. Music and words, Harry D. Kerr; publishers, Jos. W. Stern & Co., New York.

**9691 The King's Business**

**Edison Mixed Quartette**

A beautiful Record of a well known and very popular sacred song. The voices blend exquisitely and by their evenness of volume make a harmonious whole rarely attained. There can be no question as to the popularity of this selection. It is sung unaccompanied. Music, Flora H. Cassell; words, Dr. E. T. Cassell; published in various hymn books.

**9692 Flanagan at the Doctor's**

**Steve Porter**

Flanagan has a great doctor. One night, while waiting to see the doctor, Flanagan amused himself by reading the testimonials on the desk, and was much impressed by the great skill of his physician. He repeats some of them to the Professor. One said: "I can recommend your cure for rheumatism. You said I would be about after taking two doses. I only took two doses and I am already about—dead." Another ran: "In the short time you have treated me you have certainly done me good—and plenty." "When I began taking your medicine," said a third, "I could see but little. Now I can see my finish." "You told me to take one pill three times a day. I took it but I lost it, and couldn't get it up again." Original arrangement and not published.

**9693 Rakoczy March**

**Edison Hungarian Orchestra**

This celebrated march, which is traditional, has been known among the Tziganes, or Hungarian Gypsies, for more than two centuries. One of them, Michael Barna by name, is known to have played it in 1705. We have had many requests for it. The quaint character of the music and the instrumental effects incidental to true Hungarian melodies are splendidly brought out by our Hungarian Orchestra. Composer, unknown; arranged by Theo. Moses-Tobani; publisher, Carl Fischer, New York.

**9694 Yesterday**

**Reinald Werrenrath**

Mr. Werrenrath's fine voice rings out grandly in his new sentimental song, which he sings with deep feeling. A song of this type, the words of which are fitted by the writer to his own music, speedily becomes popular, and is always a good seller. Orchestra accompaniment. Music and words, Charles K. Harris; publisher, Charles K. Harris, New York.

**9695 A Coon Courtship****Ada Jones and Len Spencer**

A really funny vaudeville sketch by two of the most popular artists before the Phonographic public, in which Miss Jones introduces the coon song, "You've Got to Love Me a Lot." Mose is supposed to be "a midget niggah," who makes love to a two-hundred-pound beauty, who is inclined to doubt his kissing capacity. Susie is a connoisseur at the osculatory game, and her creed is contained in the song she sings:

"If you are going to love me, love me at all,  
You've got to love me, love me a lot."

Orchestra accompaniment. Music of coon song, John Lowitz; publisher, The Seminary Music Co.

**9696 When the Band Plays "Yankee Doodle"****Edward Meeker**

A cleverly written song about the effect this patriotic air has on the singer. Bill Simmons had to start in dancing whenever the band played, but this victim is only stirred to unusual activity by "Yankee Doodle." He trembles when he sees a band assembling, for no matter on what important errand bound, he's certain to lose control of himself.

"When the band plays 'Yankee Doodle' I go airly off my noodle,  
And begin to spend my boodle in a Yankee Doodle way.

Orchestra accompaniment. Music, Joel P. Corin; words, Felix F. Feist; publisher, Leo Feist, New York.

**9697 Many's the Time Medley****Edison Military Band**

A very attractive medley, made up of the favorite songs, "Many's the Time," (No. 9631); "Take Me Back to New York Town," (No. 9666); "Will You Be My Teddy Bear?" (No. 9659). This arrangement is made specially for our Record and is not published.

(Continued from page 1)

deterrent, considerably augment the volume of sales. The horn heretofore supplied with Edison Phonographs has been used but rarely. From inquiries and observations we find that the 36-inch black stem horn at \$7.50, the 42-inch at \$10.00, or one of the many flower horns, which range in price from \$2.00 to \$10.00, have replaced them. The cost of a Home Phonograph was therefore the initial \$30.00, plus the cost of the horn, which was hardly ever less than \$5.00. The price of Triumph and horn would frequently be \$57.50 or \$60.00. If, in the past, customers have cheerfully paid for the Phonograph and horn without considering the increased cost of horn as a drawback, there can be no question that selling will be easier when the price of the Phonograph and the best obtainable horn will in reality be less than what was paid before the new equipment came in.

Dealers should seize on this point when asked by customers to explain the change. It is one that will readily be accepted by intelligent questioners.

It will be seen that even if the new horn were only as good as the kinds formerly used, there is an advantage in a slightly decreased cost. But the new horn is vastly superior to any before used in connection with the Edison Phonograph, as experiments will prove conclusively. It is impossible to please all people, and there may be some who may cherish the conviction that the old order was better than the new, although, if they reason the matter out, it is difficult to see where they can find fault.

Here is the whole thing in a nutshell: The new horn and Phonograph costs no more than the old. The new horn gives better results. The new horn with the Edison Phonograph makes price cutting impossible. What sensible Dealer can say that these three things will do anything but help him?

## Typical Letters

*Want of space prevents us from publishing more of the many letters we have received from Jobbers and Dealers, but they mostly take the same view as these writers.*

We have received information in regard to the change and there is no question in the writer's mind but that they will be very attractive and better sellers than heretofore.—*J. F. Schmelzer & Sons Arms Co., Edison Jobbers, Kansas City, Mo.*

"We are in receipt of your letter in which you enclose list giving the change of styles and prices of the Edison Phonographs. We consider this change to be a very desirable one, and cannot help but feel that it will be very profitable to the trade in general."—*Clayton Music Co., Salt Lake City, Utah.*

"I will certainly say that you have given us Dealers in smaller towns a better chance to meet the catalogue house competition, as they have offered horns too cheaply to allow us to compete with them. I think you are doing the proper thing in putting out the complete outfit and putting the price on them. \* \* \* My July trade was double what I anticipated and I have very good prospects for the fall."—*Will R. Ausenbaum, Grant Park, Ill.*

## Advance List Edison Grand Opera Records Supplement No. 8, November, 1907

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 28, 1907, all things being favorable but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on October 28, 1907. Supplements will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 28. Jobbers are required to place orders for Grand Opera Records on or before September 10th. Dealers should place Grand Opera orders with Jobbers before September 10th to insure prompt and complete shipment when Jobbers stock is received.

- B. 55 Steuermannslied, ("The Helmsman's Song") "Der Fliegende Holländer" Wagner**  
*By HEINRICH KNOTE, TENOR, Sung in German, Orchestra Accompaniment*  
 Partly from the legend of the Flying Dutchman, which had been told him by sailors when, on a voyage to England in 1839, his vessel was driven by storms to take refuge in a Norwegian fjord, and partly from Heine's "Salon" Wagner wrote this celebrated work. The Flying Dutchman was a sailor, who, when attempting to weather the Cape of Good Hope, was repeatedly driven back by the winds. Angered by these vain efforts he cried out, "Though Hell itself prevail, I'll sail on till eternity." For this impious boast he was condemned to scour the seas in his dreaded vessel with black masts and sails blood-red, until he should find a maiden who would be faithful to him even unto death. Many times he had been disappointed; and it was while he was dropping anchor on the Norwegian coast that he hears, sung on a ship nearby, the beautiful Steuermannslied.
- B. 56 L'Ultima Rosa d'Estate, ("The Last Rose of Summer") "Martha" Flotow**  
*By BESSIE ABBOTT, SOPRANO, Sung in Italian, Orchestra Accompaniment*  
 But for this beautiful air it is more than likely that "Martha" would have been forgotten long ago, although there are other notable airs in it. The air was known in Ireland so long ago as 1660, but attained special popularity by Moore's words. In the opera it is sung by Lady Harriet Durham, who, with her maid, is masquerading as the hired servant of Lionel, the young farmer, whom she has learned to love. The difference in their rank rendered their love hopeless. Fortunately Lionel is found to be the son of an Earl, and thus the marriage takes place.
- B. 57 Quand'ero Paggio ("When I was a Page") "Falstaff" Verdi**  
*By ANTONIO SCOTTI, BARITONE Sung in Italian, Orchestra Accompaniment*  
 Although this opera was written in Verdi's eightieth year, it is the most vivacious and sprightly of all his many splendid works. The libretto follows almost literally the text of Shakespeare's "Merry Wives of Windsor," and it is not too much to say that the composer's music fits the wit and humor of the play to perfection. "Quand'ero Paggio" is sung by Sir John Falstaff, when he is making love to the lively Mistress Alice Ford, who is aware that he is at the same time making love to her friend, Mistress Meg Page. Monstrously fat, the knight describes the April days when he was a page to the Duke of Norfolk, and so slim he could have slipped through a ring.
- B. 58 So Anch'io la Virtù Magica, ("The Magic Virtue I Also Know") "Don Pasquale" Donizetti**  
*By SIGNORINA GARAVAGLIA, SOPRANO Sung in Italian, Orchestra Accompaniment.*  
 One of Donizetti's last compositions, this opera contains the cleverest music that he wrote, and was finished in eight days. Don Pasquale is an elderly man whose nephew, Ernesto, refuses to marry an heiress, preferring instead the young and beautiful widow Norina, who is poor. His uncle then determines to marry, and by means of a plot is made the victim of a mock ceremony. Instead of his bride being a young girl from a convent, it is Norina. Immediately she assumes shrewish airs and becomes wildly extravagant. Her victim, so far from being mortally angry when he finds out, is so delighted at getting rid of her that he permits Ernesto to marry her, and gives him a fortune. The very charming cavatina Norina sings is suggested by a romance she is reading of a beautiful lady and the bold knight Richard.

## B. 59 Alto La! ("Halt, There!") "Carmen"

Bizet

By FLORENCIO CONSTANTINO, TENOR Sung in Italian, Orchestra Accompaniment While Don José, a brigadier of the Spanish Army, was waiting in the public square for Michaela, his betrothed, the gay and fickle Carmen, with her fellow workers, came out of the cigarette factory. Alone of all the admiring soldiers and wayfarers, she singled José out and threw him a flower. At first the thoughts of Michaela enabled him to resist the beauty of the cigarette girl; but later, when he had to arrest her for stabbing a fellow workgirl, he fell madly in love with her and connived at her escape. For this he suffered two months' imprisonment, while Carmen escaped to the mountains and joined the gypsies. "Alto La!" a gay military air, characteristic of him, is the song he is heard singing in the distance as he makes his way to Carmen directly he is released.

## Printed Matter

Copies of the new Domestic Record Catalogue, Form 1170, have just been mailed to the entire trade. In it are comprised all Records listed in this country to and including August. It omits all Records cut-out up to that time. It supersedes Form No. 1070, from which it differs slightly in typographical make up, and will be current for four months.

The new Machine Catalogue, prepared in view of the changes due to new horn equipment which go into effect on September 16, will not be available so soon as we had hoped. This is due to a slight hold up until decision is made on one or two minor points. Jobbers and Dealers will understand that owing to the enormous size of the edition some time must be taken in getting them printed and we shall not be able to supply them to the trade by September 16, as we expected. As soon as they are ready, orders will be filled without delay.

"It Sounds Good to Me," is the title of a new folder printed in two colors which should be used by the trade with great effect. A man is depicted laughing heartily at the entertainment afforded by his Phonograph. On the obverse side, under the caption "It Sounds Good to Everybody," there are some excellent selling arguments. It is Form 1130.

Another very ingenious, interest-compelling folder is Form No. 1100, which is in the shape of a circus tent and is printed in colors. On the first page the entrance to the circus tent is shown with the showman urging the crowd to go inside and see the "greatest show of the age." The fourth page depicts the other side of the exterior of the tent and a number of small boys are seen, some trying to creep under the canvas and others pursued by an excited policeman. The inside of the tent, shown on pages 2 and 3, are devoted to reading matter on the greatest of all entertainments—the Edison Phonograph. This folder is a very clever one, provocative of much amusement. It is intended for use at country fairs and similar places, which are in full swing

during the late Summer and early Autumn. Dealers can make good use of these two folders and should obtain them from their Jobbers without delay.

In the new Accessories Catalogue, Form 1119, which we are now distributing, an error appears on page 10. Eight motor frame springs and four motor frame screws are required for the new style Home Phonograph. The list price of these parts is \$1.00. For old types of the Home Machine, six frame springs and three frame screws will answer. These latter parts are listed at 75c.

## Thomas Graf

Calling at the offices of the National Phonograph Company, Ltd., recently, we had the pleasure of meeting Mr. Thomas Graf, the new managing director. As the result of half-an-hour's most interesting conversation, we were impressed with the certainty that Mr. Graf's appointment will prove a very satisfactory one from all points of view.

Mr. Graf has had a wide and unique experience of the Phonograph industry dating back some ten years, when he first commenced in the business in America. Subsequently he has been identified with the trade in various important capacities, and we would specially refer to his splendid work for the Edison Company on the Continent, in building up and consolidating their business.

We do not think the National Company could have chosen a gentleman more fitted to successfully perform the duties of the important appointment of managing director. Mr. Graf will bring to bear experience gathered from an intimate acquaintance with the business methods at the world's great trade centres; he has also valuable practical knowledge of Edison specialties, obtained from a close connection with the company's factories both in America and on the Continent; and, in addition, he is the happy possessor of a courteous and considerate manner which will bring him many friends in this country. We prophesy that Mr. Graf will quickly become a very popular personality in the British phono trade.

We may add that he will act as general European manager of the Continental offices.—*The Phono Trader and Recorder, London.*

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# Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

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VOL. V.

September, 1907

No. 7

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## Grand Opera Records

Although it is not likely that Grand Opera Records will ever sell as readily as the more popular kind, there is nevertheless a growing class of Phonograph owners who will buy them eagerly. These Records have done much to make the Phonograph welcome in the better class of homes and open up avenues of custom to the ambitious Dealer that would not otherwise be within his reach. The better margins of profit on these Records should be a strong incentive to the Dealer to push them with all the energy he possesses. Grand Opera Records should be purchased by all true lovers of music because they express all that is highest in vocal art. Not only is each Record capable of giving delight to those who like good music, but each one is a lesson how to sing, a lesson given as often as is wanted by the great operatic singers who make them. It would be difficult to get two brighter, merrier songs than those sung by Constantino and Scotti in the list to be issued in November. Dealers will find it easier to sell these Records if they make themselves acquainted with the nature of the song and can talk them interestingly to customers.

Carrying Grand Opera Records leads frequently to the sale of a Phonograph to some musically minded person who would not otherwise take any interest in the matter. And Dealers should remember that the class which is at present in the minority is being numerically strengthened every day. To those who appreciate the educational advantage of the Phonograph, the Grand Opera Records should be very welcome.

And all the more welcome because their low price—notwithstanding their artistic excellence—brings them within the reach of a very large class.

## The Value of the Window

The value of display, in attracting notice and winning custom, is as old as trade itself. The first form of such display took the form undoubtedly of the seller spreading his goods around him as he sat in an open market or bazaar. This form still survives and is likely to do so for a very long while but it is not the display suitable to delicate wares. The old time merchant who lived in London, at Cheapside, or on old London Bridge when that structure had rows of shops upon it, regarded his shop window in much the same light as any of the others in his house. From the old prints to be seen of this far off time the shop windows seem to be very small and narrow, and utterly unfitted for display purposes. But the London merchant of Elizabethan time was not necessarily ignorant of the value of display on that account. He was wise enough, when he went to bed, to bar and shutter his narrow window and lock securely the great oaken door, for he knew it fared ill with burghers if they fell in with rollicking soldiers or nocturnal prowlers, And a window display would have been considered fair game for a party of gay young blades coming up from the Southwark Bear Garden, which was at one time Shakespeare's only rival.

The merchant had only one thing to do, and that was to put all his hopes of advertising in the great sign that hung outside his house; and some specimens to be seen in museums show that they were well painted. The great painter Hogarth, who flourished in the eighteenth century, painted many notable tavern signs in the days of his poverty; and many impecunious artists paid off long-standing accounts by the exercise of their art in this manner.

Nowadays, however, the well lighted window,



unshuttered, and open all through the dark hours to the gaze of the curious, not only prevents burglary, but is the greatest local advertisement the proprietor can have. When a Dealer takes space in his local paper and writes an advertisement unskillfully, that advertisement will not have nearly the beneficial effect of one written in a clever style. Similarly the value of the window can be enormously increased by the manner in which it is treated; for windows, like women, pay for dressing. In making a display of Edison goods it may be urged that they are somewhat unwieldy and do not lend themselves to decorative effects, like millinery goods or the myriad packages that come to the grocer's hand when he wishes to obtain startling effects.

We are certain that with thoughtful attention Edison goods will make very attractive effects if handled properly, and the window space is sufficient and well lighted; and we want to urge all Edison Dealers to make the most of their window displays. It is not enough to have the goods if the passers by don't know of it. They must find your window attractively dressed; so attractively dressed that they pause to look in and without knowing it get impressed with what they see. Windows should be frequently re-dressed, and the ingenuity of the owner and assistants should be brought to bear on them. The Dealer who neglects his window is throwing away the best free advertisement it is possible to obtain; and the Dealer who spends a lot of thought and skill upon his window obtains never failing, good results. In a subsequent issue we shall have some hints on the subject of window dressing that may be helpful to those Dealers who have been content with the usual mediocre display but believe that they might do better.

### Among the Jobbers

S. B. Davega, Edison Jobber, of 32 East 14th Street, New York, in order to gain better facilities for his rapidly growing business, has just leased spacious and well lighted premises at 126 University Place. This will be connected with the 14th Street establishment, and will be used exclusively for wholesale purposes. Mr. Davega has been fortunate in securing such a central location, which is in the heart of the talking machine district.

W. D. Andrews, Edison Jobber, of Syracuse, and Buffalo, N. Y., and President of the Eastern Talking Machine Jobbers' Association, has recently purchased the entire jobbing stock of Edison Phonographs carried by R. L. Loud, of Buf-

falo. Mr. Andrews has a very attractive stock of machines and Records at his Seneca Street warerooms in Buffalo.

The Rudolph Wurlitzer Co., of Cincinnati, O., Edison Jobbers, like so many others of our Jobbers, have found that the space which a year or so ago was thought sufficient for their needs for some time to come, has proved too small for their rapidly growing business. They have secured 15,000 feet of floor space in the big building at 126 East Fourth Street, where the wholesale end of the business will have the space it has needed for some time past. One floor will be given over to Records and another to talking machines.

The Conroy Piano Co., of St. Louis, Mo., Edison Jobbers, state that their jobbing trade on Edison Phonographs, has been far beyond their most sanguine expectations, while the retail trade in July by its volume was a very pleasant surprise.

In redecorating their quarters on Fourth avenue, Louisville, Ky., the Montenegro-Riehm Music Company, Edison Jobbers, adopted an entirely unique series of designs. The walls have been stenciled with figures showing the various parts of a piano from sounding-board to keys. The colors are pink, green, silver and gold, and all fixtures are of solid mahogany.

### Foreign Records Cut Out

The trade is hereby advised that after the present stock of Records Nos. 12863 and 17243, British and French respectively, has been exhausted no more will be supplied.

### Begging by Phonograph

A Berlin (Germany) deaf and dumb beggar finding business slow, has thrown away his stock in trade of pathetic appeals hung around his neck and purchased a Phonograph. On a specially prepared cylinder he has had the story of his afflictions and the great size and helplessness of his family recorded. The lady of the house is no longer able to wave him away for no sooner does she put her head out of the door than he starts the machine and more in curiosity than pity the busy housewife listens to this unique appeal. So far the business has done excellently, but it is likely that when others start in and the first man loses his vogue, he will have a vituperative cylinder prepared, especially addressed to hard hearted economists.

It is not easy to become a good salesman; if it were, there would not be so much money in it. The first and greatest qualification in salesmanship is unbounded enthusiasm. Without it a salesman could not even sell harp strings in Heaven.

## To Add New Equipment to Present Machines

Jobbers and Dealers are especially urged to look for and carefully read the direction sheet enclosed with this issue of the EDISON PHONOGRAPH MONTHLY, giving instructions for adding the new equipment to such of the present types of machines as they have in stock. The new parts consist of a horn, a crane and pieces for attaching the crane to the cabinet. The latter pieces include a metal holder, with screws; a crane base to hold the crane and keep the machine from tipping over, and a brace to keep the upright rod of the crane in a rigid position. Since some Dealers may fail to get this printed direction, we append the following instructions for attaching the crane holder.

Slide the reproducer arm to the right as far as it will go and fasten it down to the end gate latch with a rubber band or string. Turn the cabinet over on its back, leaving its cover on and catches locked. Place the crane base inside of the metal holder and hold both parts against the bottom of the cabinet, keeping the center of the holder the right distance from the left hand edge of the cabinet base. See that the holder is held so that the base stands at right angles, or perfectly square with cabinet, and mark location of screw holes on base of cabinet. Remove the holder and crane base and with a No. 40 twist drill or the same sized brad awl, drill the four holes into base of cabinet one-half inch deep at the places previously marked. Screw on the crane holder. The front edge of crane holder on all cabinets should be  $\frac{3}{8}$  of an inch back of the edge of cabinet base.

The brace is not fastened to the cabinet, but is pushed over the top edge of the cabinet by lifting up the lid. It should then be placed in such a position that the upright rod of the crane will stand perpendicular.

The distances from the inside of cabinet base to center of holder should vary in each machine as follows. Standard,  $3\frac{1}{4}$  inches; Home,  $7\frac{1}{4}$  inches; Triumph, Alva and Concert,  $7\frac{3}{4}$  inches; Balmoral and Conqueror,  $12\frac{1}{2}$  inches.

### GEM MACHINE CAUTION.

The hole in the body of the Gem Phonograph, for holding the horn crane, has been increased from 3-16 to  $\frac{1}{4}$  inch on all new machines. To equip machines made previously to this change, it will be necessary for Dealers to order special horn cranes with the end made 3-16 inch.

The salesman who cannot answer intelligent queries about the Phonograph he is trying to sell, is apt to create a certain prejudice in the mind of the possible purchaser. Such a customer often goes elsewhere, which is just what the salesman should do.

## Those Foreign Records

For some years now, enterprising Dealers have found that one of the best ways to sell Records is by giving Phonograph concerts at which the new monthly lists are played over. In many towns this reunion is looked upon as one of the pleasantest evenings of the month, and sales of Records are easily traced to it. Dealers who adopt this plan should never fail to play one or two of our Foreign Records with the usual monthly list. People who hear them played are loud in their praises, and it would undoubtedly tend to popularize them if a few were played whenever an opportunity occurred. In a country like this, where so many races are blended, there should be a big market for foreign selections if they were pushed. These Foreign Records are all exceptionally good, being, indeed, the best-recorded and most popular in the countries from which they come. There is a great deal of variety among them. Some of the German and French and grand opera, and some in the lighter vein of the cafe chantant. They are made by artists well known in their respective countries and deserve recognition as such, not only by French, German or Swedes, as the case may be, but by all Edison Phonograph owners who appreciate good vocal Records.

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## What the Dealers Say

"I want to congratulate you for those 90 German Records, as they are very fine and good."—*Christian Erb, Edison Dealer, 378 Colvin St., Rochester, N. Y.*

"After having tried the 45 new French Records, I have found that they are the very best than can be made. The reproduction of all the whole 45 Records is perfect and a great feature in them is the fine orchestra accompaniment. I am sure that we can sell a large quantity of them, and we will push the sale with all our might in order to induce you to issue more new ones."—*Joseph Beaudry, 263 rue St. Jean, Quebec, Canada.*

"I am selling more Phonographs every month."—*Geo. A. Hyde, Edison Dealer, East Smithfield, Pa.*

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## Phonographs on Canoes

Charles Craig, of the Indiana Phonograph Co., Edison Jobbers, Indianapolis, Ind., has noticed a marked increase in his retail trade this Summer. One of the reasons is said to be the fad for equipping canoes with Phonographs. Most of the canoes to be seen on the river about Broad Ripple have music at the prow, and the effect at night is very pleasing.

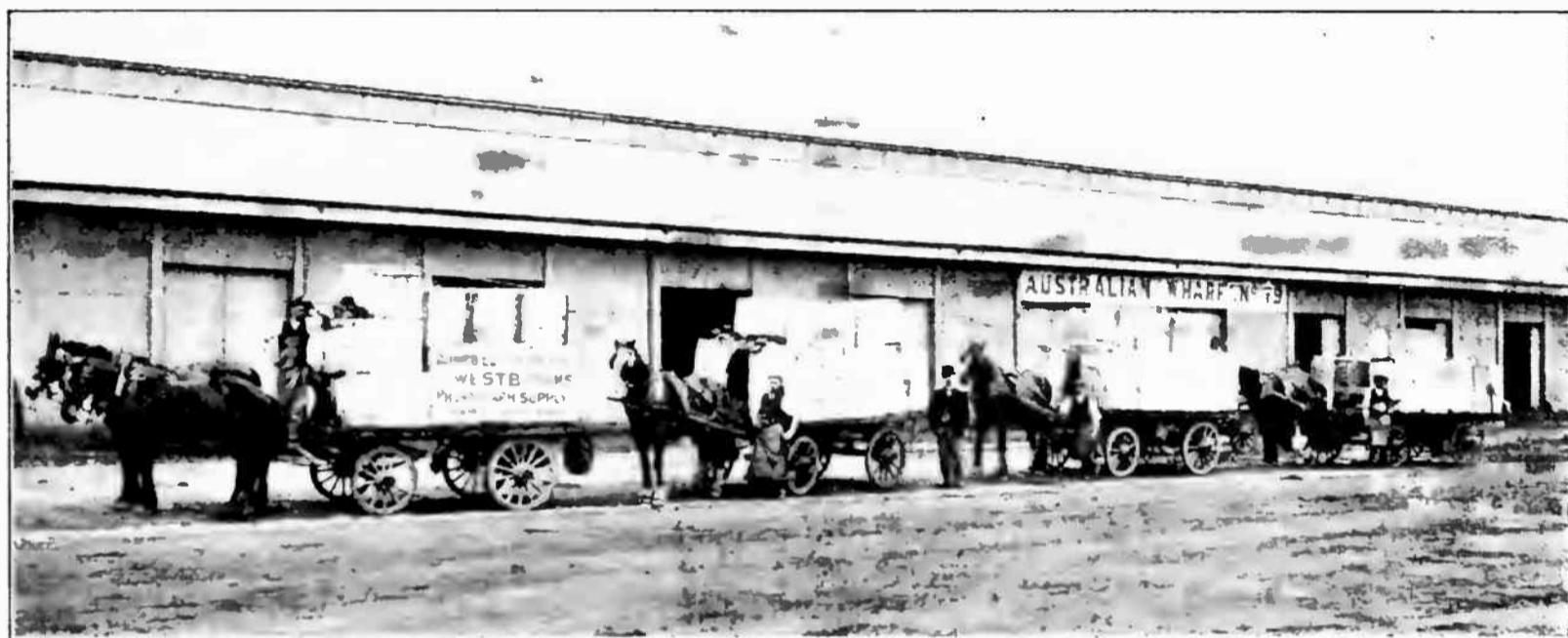
## How I Became an Edison Jobber

C. D. WESTBROOK, MELBOURNE, AUSTRALIA

I had worked for many years at the iron industry, when the depression owing to the land boom troubles caused me to look for something with better prospects. I tried the leather business, and manufactured, first of all, shoes and boots in a small way, finally acquiring an extensive trade in the sale of leather goods, both

shipments on Dealers' terms were landed. Later on negotiations were entered into with the National Phonograph Co. for a Jobber's order of 100 Phonographs and 5,000 Records.

Once started as an Edison Jobber business soon assumed such proportions that the once highly prized leather goods business received less and less attention, and was pushed out by Edison products, and I moved from the suburbs to suitable premises in the center of Melbourne. The business increased wonderfully and for two years shipments of all types of Edison Phonographs and Records were arriving weekly, and it soon became evident that these spacious premises were all too small for the fast increasing trade.



EDISON GOODS FOR C. D. WESTBROOK

wholesale and retail. It was during this time that Dr. McCarthy, of Footscray, Melbourne, drew my attention to an Edison Phonograph, which he had brought back from the United States on one of his world tours. I became so much interested in it and its possibilities that I wrote to the Dealer from whom the Doctor had purchased his machine and received full particulars as to terms. After studying these I at once placed what seemed to me then to be a large order. It called for 2 Gems, 1 Standard, 1 Home Phonographs and 140 wax records. In due time they were delivered to Melbourne, and this "huge shipment" became a center of attraction, for at that time Edison goods were poorly represented in Melbourne. The goods were soon disposed of and several further small

While at this address I had opened two retail stores—one in the city, and the other in Ballarat, the garden city of Australia. With these two stores to look after and my fast increasing Dealers' business to attend to, new and commodious premises were taken and moved into during April, 1906. At times we carry over 1,000 Phonographs and 50,000 Records in stock, which shows to what an extent my Edison Phonograph business has grown in the four years that have elapsed since my first order was sent.

The Australian public buys well and knows good things when it sees them; cheap and nasty goods find no market, and hence it is that Edison goods are foremost all the time. In all places the Edison Phonograph and Records can be found—drawing-room, assemblies and camps—a delight and entertainment to all who hear them.

## Australian Appreciation

The following letter, written at Queensland, Australia, and addressed to Mr. Edison, is typical of the many he receives from appreciative Phonograph owners, and shows what an incalculable blessing the Phonograph can be to the lonely:

"From this side of the earth, I dare say I am among thousands of Australians who have to thank you for many pleasant evenings. I have just bought one of your singing machines. I live

alone and far away from other human beings, but now I have no more lonely evenings and its splendid. Sir, this wonderful invention of yours will do more toward making happy homes than anything I know of. I pray that you may live and enjoy the best of health for the next forty years."

Music is a discipline, and a mistress of order and good manners. She makes the people milder and gentler, more moral and more reasonable.  
—Luther.

## Dealers and Dodos

Thousands of years ago, there was a bird called the Dodo, who was originally furnished with wings like any other bird. But as he lived on an island where food was plentiful and he had only to walk about to pick up all that was necessary, he was not compelled to take the trouble to fly. There is no doubt but that he might have got better food and a greater variety of it by expending a little energy, but he preferred not to take the trouble. After a few centuries of this inactivity the Dodo's wings became smaller and finally dwindled into useless appendages, and the Dodo could not have flown if he had tried. Competition came along in the shape of other birds who could walk and fly, and the Dodo finding there was nothing else to do, was forced to become extinct.

There are a number of Dodo-like Dealers, who won't put forth their mental faculties and they are as surely doomed to extinction as were those lazy birds of long ago.

The Dealer who wishes to increase his business with the Edison Phonographs and Records cannot do so unless he takes active steps to that end. The day has passed when a man can merely open a store and expect to make a fat living. True, such a man may be able to get along in a very small fashion. But that's not the modern American business spirit. The modern Dealer must be prepared to recognize and respect just competition in bright, aggressive rivals, and can only rise superior to it by beating them at their own game. First of all he must understand that competition is good for him since it makes him think and act quickly, and if he doesn't, the other man will.

If you happen to be the only Dealer in a small town, and another one sets up in opposition, you may feel a trifle aggrieved at first. When you see your rival's advertisement in the Yawtown Journal, setting forth in glowing terms the self-same goods that you have carried for some years—Edison Phonographs and Records—you may feel a trace of uneasiness that you never advertised. The reason you did not was the same reason that the Dodo might have given to any inquiring bird who asked why he never flew. Dodo and Dealer would reply that "they didn't have to." If these advertisements stir up this uneasy feeling it's a good thing for you. If they do not, beware of getting into the Dodo class.

Your first symptom of dissatisfaction shows that you have recognized that greatest stimulant to business-getting—Competition. That's all very

well, you say, but the new man is going to cut into my profits! That may be true, too, but they need not be the same profits that they were before you had a rival.

The Edison Dealer should never make the mistake of looking at his territory from the standpoint of a grocer, butcher, or blacksmith. The grocery business has very distinct limitations, but the business in Edison Phonographs and Records has not. The grocer's is a cut-rate proposition, compelling him to carry many lines on which little profit can be made. You are protected from cut rates and there is nothing belonging to the Edison Phonograph outfit or Records but allows the Dealer a large margin of profit. The grocer can tell pretty accurately the average consumption of an average family so far as his store is concerned, but what Edison Dealer can foretell the extent of his possibilities?

We frequently receive letters telling us that the writer started in with, perhaps, a Standard Phonograph; then, becoming more ambitious, purchased a Home Phonograph and finally was not contented with anything short of the Triumph. These letters prove that the Dealer has the opportunity to make three successive sales to one customer. By the terms of your agreement you are not permitted to take machines in part exchange, so there is no lessening of the profit in these transactions in any manner.

When you have realized the enormous scope for your business you should not feel discouraged by competition.

It is yours to create the Phonographic appetite. The sale of one machine is the best argument you have for increasing your sale of Records.

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## Mr. Edison's Face His Own Property

Vice-Chancellor Stevens, of the New Jersey Courts, recently handed down a decision enjoining the Edison Polyform and Manufacturing Company from publishing on its products a picture of Mr. Edison, accompanied by a certificate purporting to be signed by him recommending the use of the compound—a neuralgic pain killer.

In stating the circumstances leading up to the present litigation, the Vice-Chancellor stated that Mr. Edison, as an inventor of electrical instruments and processes, enjoys a world-wide reputation. Early in his career Mr. Edison compounded a medicinal preparation intended to relieve neuralgic pains by external application. This was first made for the personal use of Mr.

Edison and his assistants, without any idea of commercial exploitation.

In 1879 a Mr. Lewis and a Mr. Jacobs visited Mr. Edison's laboratory in Menlo Park to examine his inventions. Mr. Edison happened to mention the fact that he had been a sufferer from facial neuralgia and that he had made a preparation which he had called polyform that he had found to be a good pain killer. Lewis and Jacobs were so impressed with its merits that they asked him to sell it, and Mr. Edison finally agreed to dispose of his rights for \$5,000.

The arrangement was that Mr. Edison should apply for a patent and execute an assignment. The patent apparently was not issued, but a written assignment of Mr. Edison's right to it and to the preparation was made September 2, 1879. The same year a company called the Menlo Park Manufacturing Company, in which Mr. Edison had no interest, was organized to manufacture and sell the preparation. The company failed after several years and was succeeded by a Maine corporation, called the Edison Polyform Company. This company too met with little success and was succeeded by a New York company which did nothing. Finally the present defendant corporation was organized by several men living in Chicago, where it is now manufacturing the compound. This contains all but one of the drugs, morphine, mentioned in Mr. Edison's formula. On each bottle is a label containing on one side directions for use and on the other a picture of Mr. Edison and the following words: "Edison's Polyform. I certify that this preparation is compounded according to the formula devised and used by myself. Thomas A. Edison."

Mr. Edison testified that he had never authorized the use of his picture and that he had never made or authorized the certificate purporting to be signed by him. On the contrary, he objected to any use whatever of either his name or picture.

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## Postal Card Publicity

A. C. Clavel, Edison Dealer, of "Ye Old Curiosity Shop," Wauchula, Fla., sends us three postal cards which should arouse a great deal of interest and lead to business. On one is the figure of a man with a violin, and on the card is written "Don't fiddle around—Come to us and get an Edison Phonograph. It brings all the music of the world into your home."

The second card shows a conductor leading his band. "We lead you to the best entertainment, the Edison Phonograph. It plays your kind of music no matter what it is, when, and as you like it." The third of the series shows a man running for the train which is just pulling out of the station. "Don't get left—you won't if you buy an Edison Phonograph. The most wonderful invention of the age. Come and hear it at, yours for pleasure, A. C. Clavel." These cards appear to be hand written and will certainly not share the waste-paper-basket fate of the majority of postals.

## Meeting of the Eastern Talking Machine Jobbers' Association

The annual meeting of the above Association, which took place at the Hotel Astor, New York, July 22d and 23d, was one of the most successful ever held. The nominating committee appointed at the last meeting, submitted the following for directors as provided by the by-laws, from which four members were to be elected: W. D. Andrews, J. Newcomb Blackman, Louis B. Buehn, A. H. Jacot and E. F. Taft. At the banquet a number of interesting speeches were made. The speakers were Albert S. Marten, President of the Tea Tray Co.; Vice-President Blackman, and C. H. Wilson, Sales Manager of the National Phonograph Company. All agreed that such associations were of great benefit to the trade at large, by bringing Jobber and manufacturer into close touch where in friendly fashion trade problems could be solved harmoniously. During the proceedings of the first day, the matter of issuing sample Records two months ahead was gone into. Many of the Jobbers complained that the Dealers would not place orders for October Records in July. When it was pointed out that the National Phonograph Company claimed it was necessary to submit samples two months in advance in order to manufacture the Records and make prompt shipments, no further action was taken.

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## The Polylingual Phonograph

It has been left to a Dutch shopkeeper to invent a use for the Phonograph which is both new and useful. In Holland so many tourists come who cannot speak a word of Dutch, which differs very much from German and approximates to the Flemish, that custom is often lost on that account. This particular shopkeeper spoke both German and English well, and according to the *London Daily Chronicle* used his knowledge and the capabilities of a Phonograph in this manner.

Near Amsterdam a traveler—who does not know a word of Dutch—perceiving the announcement "English spoken," entered a shop. "English, Sir?" asked a youth behind the counter. Then he picked up a cylinder, placed it in a Phonograph, and the instrument duly sung out—but in German: "Sir, (or Madam,) the proprietor, who speaks German, will be telephoned for, and will return to the establishment in less than five minutes. Will you please be seated?" The tourist, who knows German, seated himself. In came the principal, who speaks excellent English. The stranger asked why the Phonograph did not talk English. The explanation was. "It's my stupid assistant! I have a cylinder on which is recorded the message in English; he used the wrong one. There is no excuse for him; my English cylinder is tinted red at the ends, and the German one blue. Lucky for me, Sir, that you know German, else I might have lost an esteemed patron."

## Know Your Goods

One day I was talking with a gentleman who is a member of a music firm. During the conversation he said: "The trouble with the talking-machine business is that the people do not realize the marvelous strides that have been made in improving them. Most people have heard the old-style machine, which was uneven in tone and very indistinct, and so hardly a single person will bother to listen to an up-to-date one."

That evening I got to thinking about what he had said. The next morning I went to him with a proposition. I was to take a machine and about a dozen records by way of an outfit. A commission was to be paid me on every machine I sold.

I started to work, my idea being "hearing is believing." I went first to my friends, and made appointments to bring my machine to their homes some evening. Of course I assured them that they would be under no obligations to buy. Out of ten persons upon whom I called I sold to seven.

My plan worked better than I had anticipated. I then interested another young man, and soon had him doing the same kind of work. I paid him a regular salary. Later I had four young fellows working for me, and was doing a land-office business.

I did not stop there, but turned my thoughts to the country. Farmers living away from a city have very few amusements. I knew a talking-machine would just please them. So I hired a man to drive out into the country and stop at the farmhouses. We did even better than we did in the cities, selling on the average to eight out of every ten upon whom he called. I was working for a firm in the daytime, and did all this work in the evening. Soon I was putting quite a good deal of money in the bank. There is a good field open to bright young men who have a little "hustle" in them, and who make themselves familiar with the improvements in the goods which they handle.—*W. H. B. in "The Circle," August number.*

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## A Model Phonograph Store

Believing that there are many Dealers who would be glad to know how to display Phonographs to the best advantage and how to arrange Records in the most useful and attractive manner, A. V. Chandler, our city representative in Chicago, is fitting up a model Phonograph store on the sixth floor of 304 Wabash Avenue. It is separated from the commercial department by sound-proof partitions and a complete line of Edison Phonographs will be carried, with Records arranged on modern shelving, with the latest type of tray and Rapke labels. The idea is to show the Dealer how to make the most of his store space and by attractive interior do more business.

## The Phonograph's Popularity

A curious case was tried by a magistrate in Rochester, N. Y., last month, which showed very plainly that the Phonograph has endeared itself to many of the good citizens of that city. Two men, Robert Burke and John Krell, were charged with annoying a certain Johanna Warren by what she was pleased to term, "The unceasing racket of a Phonograph." When she had made her complaint, most of the people in the court arose as one man to testify in favor of the joint owners of the Phonograph. It was stated that one-half the residents of the block on which the defendants lived came, unsolicited, to give testimony that so far from being an objectionable noise, it was eagerly looked for, and was a source of considerable pleasure to neighbors near enough to hear it. The magistrate dismissed the case instantly and the young men went home triumphantly, and that night the strains of Record No. 9234 floated out on the summer breeze.

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## Some "Don'ts" for the Dealers

The following list of "don'ts" was compiled by one of the most successful talking machine men in Canada for the benefit of his staff, and is passed on to our readers with a recommendation to read and remember when a machine is playing:

Don't slam a door.

Don't walk with your heels striking the floor hard.

Don't walk between the machine and the persons listening to it, unless unavoidable.

Don't start another machine until the first stops.

Don't talk or laugh; if you do you may as well stop the record. Your customer came to hear the record, not you.

Don't get mad when they tell you they know more about the goods than you, they do—not, but don't get mad.

Don't let your customer wait, play some records for him.

Don't stop a machine until you raise the sapphire from the record.

Don't allow a machine to run down while playing.

Don't allow customers to enter the record department.

Don't play a two-verse song record through, when we're busy; stop it after the first verse. Certain records cannot be treated like this, but many can. Use your own judgment.

Don't think you haven't time, make it.

Don't put your hands on a horn or on a mahogany cabinet.

Don't let your customer, if you can prevent him.

Don't hesitate to ask what you don't know.

Don't forget the *don'ts*.—*Canadian Music Trades Journal.*

## New British Record Making Plant

The accompanying photograph shows the new buildings which our English branch, the Na-

manufacture of Records, the demand for which is steadily increasing. It is substantially constructed of brick with a floor space of 45,000 feet, the total area of the property being two acres. It has been fitted with the necessary machinery by our European Superintendent of



OUR NEW RECORD MAKING PLANT, LONDON, ENGLAND

tional Phonograph Co., Ltd., has secured at Willesden, a northern suburb of London, for the

Works, E. Riehl, and will be one of the best equipped record-making plants in existence.

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### SUSPENDED LIST, SEPTEMBER 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

#### ILLINOIS.

Cooksville—Geo. Swinehart & Son.  
Peoria—H. Meyer, 1307 S. Adams st.

#### IOWA.

Cushing—Bullock & Lyman.  
Mederville—John J. Carpenter.

#### KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

#### MAINE.

Gardner—C. H. Cobb.  
Oldtown—H. M. Burnham.

#### NEW HAMPSHIRE.

Dover—H. C. Ingalls & Co., 444 Central ave.

#### NEW JERSEY.

Newark—R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.

#### NEW YORK.

New York City—Italo-American Phono. Co., (R. Gerard & Co.)

#### NORTH DAKOTA.

Fargo—Ben Hart.

#### PENNSYLVANIA.

Lancaster—J. H. Tragger, 249 N. Queen st.  
\*Royersford—Granville B. Tyson, 215 Main st.

#### TENNESSEE.

Alexandria—Clarence D. Baird Music Concern.

#### UTAH.

Salt Lake City—Daynes Romney Music Co., 25 East South First st.

#### VIRGINIA.

Norfolk—W. Reichenstein, 296 Church st.

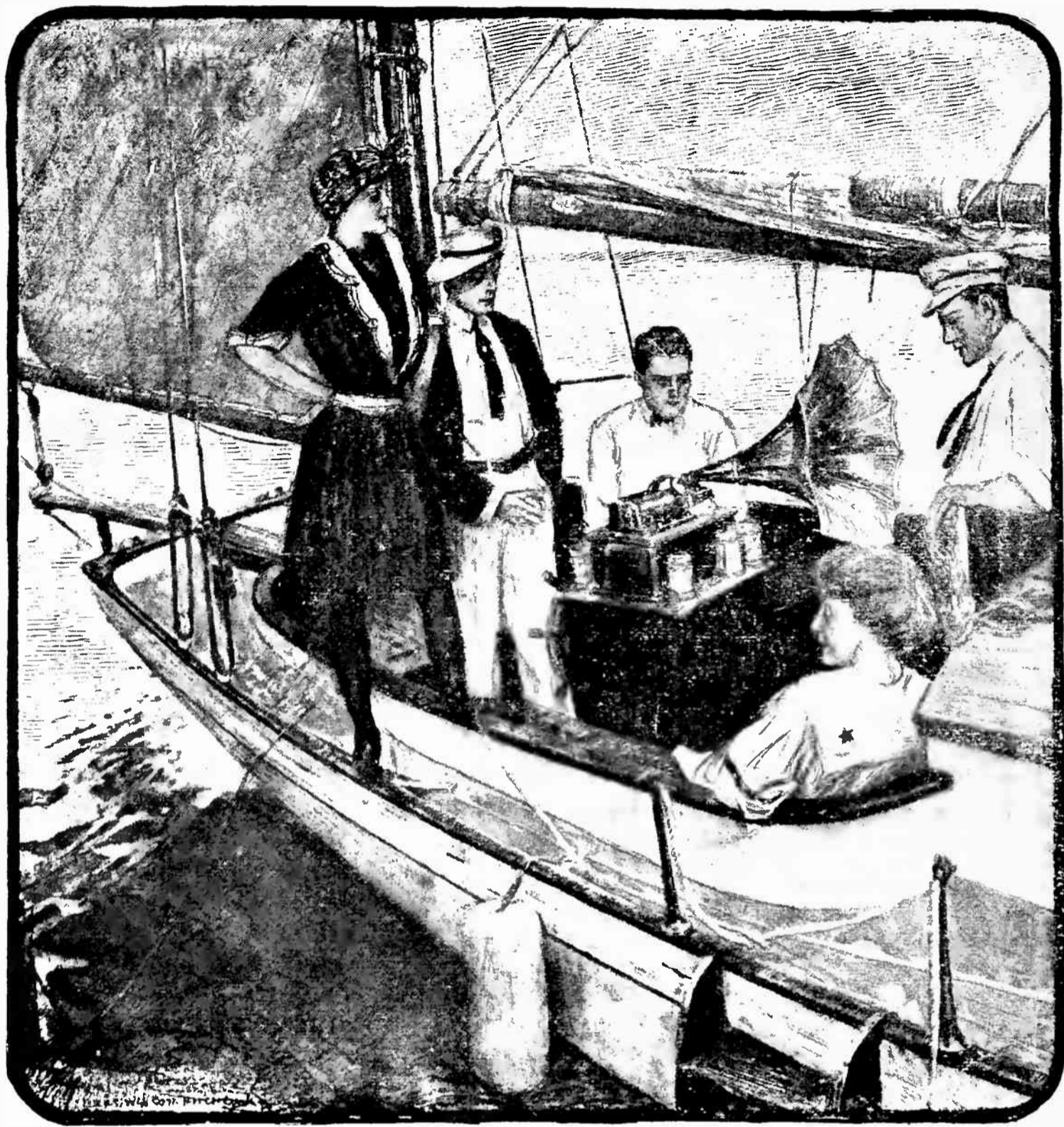
#### WISCONSIN.

\*Ashland—J. F. Pool Co.  
Walworth—G. H. Stewart.

\* Added since August 1, 1907.

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

# An Unfailing Source of Real Entertainment



**S**TART an Edison Phonograph going anywhere and it immediately becomes the center of interest. As an entertainer it has no competition—its fund of music, songs, or stories is unlimited. With each new record, whether an air from the latest musical comedy, a waltz or two-step by band or orchestra, a selection from grand opera or a ballad of long ago, the Phonograph becomes a new pleasure. A Phonograph in your home means enjoyment for each member of the family and for all occasions. Hear it at any Edison store.

NATIONAL PHONOGRAPH CO.,

Lakeside Ave., Orange, N. J.



# Jobbers of Edison Phonographs and Records

Continued from page 2 of Cover

## NEW YORK.

**Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose, 99 Fulton ave.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Bettini Phono. Co., 156 W. 23d st.  
Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
I. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., Inc., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1659 Second ave.  
Regina Co., 41 Union square.  
Slegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Deninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 16 Columbia st.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 615 Vine st.  
Lawrence McGreal, 29 East 5th st.  
Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 1870 East Ninth st.  
**Columbus**—Perry B. Whitst Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

## OREGON.

**Portland**—Graves & Co., Inc., 323 Washington st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Heppe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 13th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 1010 Chestnut st.

## Pennsylvania—Continued.

**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
Technical Supply Co.  
**Sharon**—W. C. DeForest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

**Providence**—J. M. Dean Co., 785-795 Westminister st.  
J. A. Foster Co., Weybosset and Dorrance sts.  
Household Furniture Co., 231 Weybosset street.  
J. Samuels & Bro., 154 Weybosset st.  
A. T. Scattergood Co., 106 N. Main st.

## TENNESSEE.

**Chattanooga**—J. H. Templeman Co., 253 Montgomery ave.  
**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 103 S. Main st.  
**Nashville**—Magruder & Co., 27 Arcade.  
Nashville Talking Mach. Co., 723 Church st.  
O. K. Houck Piano Co., 531-533 Fifth ave.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

**Richmond**—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—McGreal Bros., 176 3d st.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

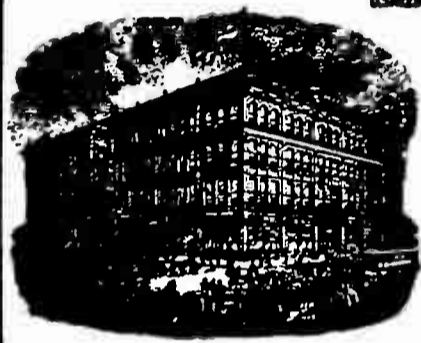
# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co.

This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



**THE DENVER DRY GOODS CO.**

RECEIVED

Denver, Colo. 11/21/06

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales of I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for you? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

**International Correspondence Schools**  
SCRANTON, PA.

# EDISON PHONO- GRAPH MONTHLY

Vol. V

October, 1907

No. 8

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# Jobbers of Edison Phonographs and Records

## ALABAMA.

Birmingham—Talking Machine Co., 2007 Second ave.  
Mobile—W. H. Reynolds, 167 Dauphin st.  
Montgomery—R. L. Penick, 119 Dexter ave.

## ARKANSAS.

Little Rock—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

Los Angeles—Southern California Music Co., 332 South Broadway.  
Oakland—Kohler & Chase, Inc., 917-921 Wood street.  
Sacramento—A. J. Pommer Co., 9th and J sts.  
San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

Denver—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

## CONNECTICUT.

New Haven—Pardee-Ellenberger Co., Inc., 96 State st.

## DISTRICT OF COLUMBIA.

Washington—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
Savannah—Youmans & Leete, 116 Barnard st.  
Waycross—George R. Youmans.

## ILLINOIS.

Chicago—Babson Bros., 1419 19th st.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
Peoria—Peoria Phonograph Co., 416 S. Adams street.  
Quincy—Quincy Phonograph Co., 808 Hampshire st.

## INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.  
Lafayette—A. B. Wahl & Co., 304 Main st.

## IOWA.

Des Moines—Hopkins Bros. Co., 620 Locust st.  
Vim Co., 204 Seventh st.  
Dubuque—Harger & Blish, 904 Main st.  
Fort Dodge—Early Music House, 822 Central avenue.  
Sioux City—Early Music House, 315 Court st.

## KENTUCKY.

Louisville—Montenegro-Riehm Music Co., 527-531 Third ave.

## LOUISIANA.

New Orleans—William Bailey, 600 Frenchmen street.  
National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

Bangor—S. L. Crosby Co., 186 Exchange st.  
Portland—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 48 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.  
Lowell—Thomas Wardell, 111 Central st.  
New Bedford—Household Furnishing Co., 170 Purchase st.  
Springfield—Flint & Brickett Co., 489 Main st.  
Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

Detroit—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 505 Washington av., So.  
St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.  
Thomas C. Hough, 392 Wabasha st.  
Koehler & Hinrichs, 255 E. 3d st.  
Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

Kansas City—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
St. Louis—Conroy Piano Co., 11th and Olive streets.  
Silverstone Talk. Mach. Co., 1010 Olive st.

## MONTANA.

Helena—Frank Buser, 509 N. Main st.

## NEBRASKA.

Lincoln—Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 13th and P sts.  
Omaha—Nebraska Cycle Co., 15th and Harney streets.  
Shultz Bros., 16th and Chicago sts.

## NEW HAMPSHIRE.

Manchester—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

Hoboken—Eclipse Phono. Co., 203 Washington st.  
Newark—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
Rapke Phono. Store, 287 Bank st.  
Paterson—James K. O'Dea, 117 Ellison st.  
Trenton—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

Continued on page 3 of cover

# Edison Phonograph Monthly

VOL. V.

October, 1907

No. 8

## Co-operation and Enthusiasm Essential Factors

In a comparatively few days the new Agreement will be in force and the trade everywhere will be selling machines with new equipments and at the new prices. We will then be squarely face to face with conditions that will mean much for the future of the Edison Phonograph. We have no hesitancy in declaring that, in our opinion, the new conditions are going to bring a greater and constantly growing business; conditions that will more than ever establish the supremacy of Edison goods. Jobbers and Dealers can be of great assistance in hastening the complete fruition of these conditions. Much will depend upon their attitude toward the new equipment. If, because they have a stock of horns on hand, they are going to feel aggrieved and talk down our equipment, the success of the new conditions will be handicapped and, in such cases, progress will be slow. Such Dealers, however, will be standing in their own light and will in the end injure themselves.

If, on the other hand, they will accept, put out and talk the new equipment with enthusiasm, the complete success of our new plans will be almost instantaneous. The demand for horns of all shapes, styles and decorations is largely artificial and due to the efforts of manufacturers to compel the trade to carry large stocks. The public, as a rule, knows little about the horn proposition when it thinks of buying a Phonograph and would not know much more if it was not, upon reaching a Dealer's store, told about the many kinds of horns on the market.

Not more than one purchaser in fifty will give the matter any further thought after being told that an Edison Phonograph can be sold with no other horn than the one furnished with it. Even the fiftieth man will waive his objection upon being told that the horns furnished with Edison Phonographs are the best for reproducing purposes that have ever been made at a similar price. This statement cannot be successfully contradicted, as Dealers themselves may prove by playing the new horn against any

of equal cost in their stock. That it is not gaudily decorated will eventually prove a better selling point than otherwise.

Perhaps the feature about the new conditions that should appeal most to the Dealer is the fact that he gets a protected price on every horn that he sells, and this alone, even if there were no other advantages, should cause him to give us his wholehearted support in carrying out the new plans.

This article is not written because we have any fear concerning the situation, but because we earnestly desire to get the complete and enthusiastic co-operation of the entire trade at the earliest possible moment. The success of the Edison business has been built up by the willingness of manufacturer, Jobber and Dealer to work together for their mutual interests, and the continuance of the same spirit will make it an even greater success.

## New Plan for Cash Discounts to Dealers

A letter bearing the signature of F. K. Dolbeer, General Manager of Sales, has just been sent to all Jobbers, calling their attention to the practice of some Jobbers of permitting Dealers to discount a current month's purchases if paid in full on or before the 10th of the following month. The letter points out that this is a violation of the new Agreement, Section 3 of which reads as follows:

3. Jobbers' Terms to Dealers are net 30 days from date of invoice or a cash discount of Two Per Cent may be allowed as follows: On purchases made from the first day to and including the fifteenth day of the month if paid in full on or before the twentieth day of the same month; and on purchases made after the fifteenth, to and including the last day of the month, if paid in full on or before the fifth day of the following month.

This feature of the new Agreement is being referred to in this especial manner so that it may be fully understood by Jobbers and Dealers, thereby avoiding misunderstandings between the trade and ourselves.

## The New Edison Gold Moulded Records Advance List for December, 1907

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 27th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on November 27th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 27th. Jobbers are required to place orders for December Records on or before October 10th. Dealers should place December orders with Jobbers before October 10th to insure prompt shipment when Jobbers' stock is received.

**9698 Waltz from Romeo and Juliet** **Edison Concert Band**

This famous waltz, one of the most beautiful waltz measures known, is exquisitely played by the Edison Concert Band. It will be eagerly bought by music lovers of all classes. Composer, Charles Gounod; publishers, Boosey & Co., New York.

**9699 I'll be Waiting Dearie When You Come Back Home** **Reed Miller**

A very tuneful march song, sung by the sailor lover as he is taking farewell of his lass preparatory to a long voyage. The sentiment of the words is such as to render the song very popular. A few bars of "Rocked In the Cradle of the Deep" are woven into the symphony with pleasing effect. Orchestra accompaniment. Music and words, Jean C. Havez; publishers, Helf & Hager Co., New York.

**9700 In Monkey Land** **Collins and Harlan**

A novel and amusing song of the jungle, with bright, clever accompaniment, sung splendidly by Collins and Harlan. It is all about the wooing of a roguish little monkey maid by a very sentimental chimpanzee, who attains to his heart's desires and is accepted as a desirable son-in-law by the monkey maiden's mother:

"Where breezes blow in monkeyland,  
Up in a banyan tree.

There lived a pretty monkey maid  
Loved by a chimpanzee."

Orchestra accompaniment. Composer, Theodore Morse; words, Jack Driscoll; publishers, F. B. Haviland Publishing Co., New York.

**9701 The Merry Widow Waltz** **Edison Symphony Orchestra**

"The Merry Widow," from which this captivating waltz is taken, is said to be the best comic opera written within the last twenty-five years. It has already enraptured Europe and is now attaining great popularity here. It is charmingly rendered by the Edison Symphony Orchestra, and we predict it will be one of the biggest sellers we have listed for a very long while. Composer, Franz Lehar; publishers, Chappell & Co., New York.

**9702 Some Day When Dreams Come True** **Irving Gillette**

Not for a long time has Mr. Gillette had such a charming sentimental song so well suited to his sympathetic style of singing, and it will undoubtedly make a big hit. The chorus indicates the general trend of the song:

"Some day when dreams come true,  
Some day in the future years,

I'll come to you dear love,  
Smiles shining through my tears."

Orchestra accompaniment. Music and words, Phil Staats; publisher, Walter Jacobs, Boston.

**9703 Ring Out the Bells for Christmas** **Edison Concert Band**

A truly seasonable and very originally conceived and executed Record, which will have a large sale. Sweet Christmas chimes are introduced into the selection and then the finely blended tenor and baritone voices of Messrs. Miller and Werrenrath are heard singing a Christmas carol. Special arrangement, not published.

**9704 Flanagan's Trouble With His Tailor**

**Steve Porter**

No matter what Flanagan's troubles seem to be, he is always good-natured about them, and his droll fun rises above everything. Flanagan introduces his mother into this sketch and she seems to be a very industrious old lady. When he brought her a pair of pants that his thoughtless tailor had left with one leg longer than the other, the old lady set to work to even things up, and by cutting a bit off one leg and a bit off another, reduced them in time to a necktie. Flanagan has some funny things to say as usual, and starts by a discussion on "pants." "Now, what would a man be without a pair of pants? Why, he'd be arrested!" The sketch concludes with a humorous verse, sung to the Professor, on the origin of pants. Orchestra accompaniment. Original sketch and not published.

**9705 Honey Boy Medley**

**Albert Benzler**

This medley, brilliantly played on the xylophone by Mr. Benzler, introduces the three very popular Records in the order named: "Honey Boy" (No. 9679), "When Summer Tells Autumn Good-bye" (No. 9675), and "When the Band Plays Yankee Doodle" (No. 9696). Orchestra accompaniment. Special arrangement, not published.

**9706 Wouldn't You Like to Have Me for a Sweetheart?**

**Ada Jones**

This is one of the most prominent successes in Raymond Hitchcock's musical farce, "A Yankee Tourist," and is one of the brightest and most tuneful ditties of the season. Miss Jones sings it in her inimitable manner and will bring it into wide Phonograph popularity. No one should fail to buy this Record.

"Wouldn't you like to have me for a sweetheart,  
Wouldn't you like to have me for a beau?  
Wouldn't you like to whisper me your secrets  
About as well as any girl you know.

Wouldn't you like to meet me in the starlight,  
Wouldn't you like to have my sympathy,  
Wouldn't you like the conversation,  
Wouldn't you like the consolation of a little girl like me?"

Orchestra accompaniment. Music, Alfred G. Robyn; words, Wallace Irwin; publishers, M. Witmark & Sons, New York.

**9707 Three Rubes Seeing New York**

**Edison Vaudeville Company**

A diverting street scene of three rubes viewing New York from a "rubberneck" coach and their amusing comments on what they see and hear. Lifelike effects are introduced from the Grace Church chimes to a fire alarm, and the rubes are finally left to walk home from Grant's Tomb owing to the failure of their automobile. One of the best things our Vaudeville Company has done. Original and unpublished.

**9708 I Get Dippy when I Do that Two Step Dance**

**Arthur Collins**

Arthur Collins sings in a typically amusing style about a town that has been struck by the two-step wave and its effect on the citizen who sings the song:

"Round the floor you gaily glide,  
With a bippy, slippy slide;  
When they bang that big bass drum,  
It's a cinch they're going some

It may be against your will,  
But you really can't keep still;  
For you've got no chance, it makes you prance,  
To do that two-step dance."

Orchestra accompaniment. Music, Bert and Lou Fitzgibbon; words, Edgar Selden; publisher, Shapiro, New York.

**9709 Pretty Black Eyed Susan**

**Edison Military Band**

This instrumental selection, which is a song and dance, is full of the most pleasing orchestral effects. It will commend itself to all lovers of similar Records. It is an exceptionally fine piece of recording. Composer, Frank R. Seltzer; publishers, Coenille-Seltzer Co., Philadelphia, Pa.

**9710 Won't You Waltz "Home Sweet Home" with Me for Old Times' Sake?**

**Byron G. Harlan**

A very attractive, tuneful sentimental song, exactly suited to Mr. Harlan's style of singing. It deals with the reconciliation of two lovers who had quarreled and met again in a ball room. The last dance was the waltz "Home, Sweet Home," and the chorus of the song is the young man's plea for a better understanding:

Won't you waltz 'Home Sweet Home' with me, for old times sake.  
To see another's arms around you dear makes my heart ache.  
Won't you be the same to me.

Like you always used to be?  
Won't you waltz 'Home Sweet Home' with me for old times sake."

Orchestra accompaniment. Music and words, Herbert Ingraham; publisher, Shapiro, New York.

**9711 Rescue the Perishing**

**Anthony and Harrison**

This sacred duet, most sympathetically rendered, is too well known to need any comment. It is a perfect Record, sure of a warm welcome by all lovers of sacred song. Orchestra accompaniment. Music, William H. Doane; words, Fanny Crosby.

**9712 Marianina**

**James Brockman**

A funny Italian dialect song, something on the style of the popular "My Mariuccia Take-a Steamboat," (No. 9430) sung by a new addition to our talent, whose clear, expressive voice will win him many friends. Poor Antone's Marianina has given up the cooking of spaghetti and gone away with a minstrel troupe. She no longer sings the songs of sunny Italy, but, as the chorus shows, has taken on another hue:

" My Marianina why you treat-a me so mean-a ?  
 Won't you make-a da beat-a while-a good-a da shoes ?  
 Oo' Antonio will get da blues  
 Don't sing Marianina bout da wearing of da green-a,

Leave alone da corn-beef and da cabuch,  
 And stick to maccarone;  
 My Marianina please-a come back home."

Orchestra accompaniment. Music and words by James Brockman; publishers, Helf & Hager Co., New York.

**9713 Florida Rag**

**Vess L. Ossman**

A very brilliantly executed banjo solo, showing with almost startling effect the capabilities of the instrument in the hands of a master. Orchestra accompaniment. Composer, Geo. L. Lowry; publishers, Jos. W. Stern & Co., New York.

**9714 Make a Lot of Noise**

**Billy Murray**

A typical Geo. M. Cohan song, which is very popular, sung in Billy Murray's liveliest vein. The first line of the song lets us into the secret that "the town is on the blink," and if the singer is elected Mayor he promises to make it the liveliest spot on earth:

" Vote for me and I'll promise ye                      What you need is a man of speed,  
 That we'll all be as free as we ought to be,              I'm the noise for you me boys."

Orchestra accompaniment. Words and music, Geo. M. Cohan; publisher, F. A. Mills, New York.

**9715 Old Dog Sport**

**Len Spencer and Gilbert Girard**

This descriptive recitation by Len Spencer, with farmyard and canine effects by Gilbert Girard, excellently recorded, is full of real, kindly sentiment. The old dog is taken out by his master to be shot because his days of usefulness are past and there is a brindle pup ready to step into his position. The farmer, as he walks along, thinks of what the dog has been, how he rescued one of the children from the "crick" when he was younger, "nailed a sneak thief by the throat," and he finally gives the faithful old dog a new lease of life.

**9716 Two Blue Eyes**

**Reinald Werrenrath**

An attractive, sentimental march song, likely to be very much appreciated. It is finely sung by Mr. Werrenrath and the words and music will find ready favor. Orchestra accompaniment. Music, Theodore Morse; words, Edward Madden; publishers, F. B. Haviland Publishing Co., New York.

**9717 Love's Confession**

**Edison Symphony Orchestra**

One of the most graceful and beautiful selections by this celebrated orchestra that we have listed for a long time. It is not in the least inclined to the dullness that many think go with this class of music. We are certain that this will be a universal favorite and a consistent seller. Beautifully recorded. Composer, M. Klemmer; publishers, Oliver Ditson Co., Boston.

**9718 When the Sheep Are in the Fold, Jennie Dear**

**Manuel Romain**

A sentimental farewell song, of a type always popular, concerning the parting of two lovers whose love for one another holds them through the trying period of an indefinite absence:

"When the sheep are in the fold, Jennie dear,                      Let love's star burn bright and true, I will ever think of you  
 And the harvest moon is shining soft and clear,                      When the sheep are in the fold Jennie dear."

Orchestra accompaniment. Music, S. Fred Helf; words, C. M. Denison; publishers, Helf & Hager Co., New York.

**9719 So, What's the Use?**

**Bob Roberts**

Another favorite number from "The Yankee Tourist," amusingly rendered by Rob Roberts. It is the outpouring of a pessimistical soul, who has found most things in life vain. The words are clever and mirth-provoking, as this specimen shows:

"Oh! what's the use of lending anyone a five spot,                      And those who are wish they were dead,  
 If next day he borrows ten?    So what's the use?"  
 All single folks, 'tis said, will always wish they were wed,

Orchestra accompaniment. Music and words, Edward Montagu; publishers, Francis, Day & Hunter, New York.

**9720 Bronco Bob and His Little Cheyenne**

**Ada Jones and Len Spencer**

A highly original, diverting Western sketch, which is crowded with human interest and will certainly be a big seller. The scene opens with the whinny of a horse. Cheyenne (Ada Jones) rides into the camp, her mare blown, to marry Broncho Bob (Len Spencer), who carries her off to the parson on his own horse to the accompaniment of the cowboys' band, which plays "Cheyenne," a verse of which is appropriately sung by Miss Jones at the earnest request of her lover. This Record is out of the common and is going to make a big hit. Original arrangement.

**9721 Old Faithful March**

**Edison Military Band**

A fine, rousing march, well up to our standard, replete with stirring motives and sure of a warm welcome. Composer, Abe Holzmann; publisher, Leo Feist, New York.



## Differentiation in Cash and Instalment Sales

The following letter, mailed to all Jobbers and Dealers under date of September 7th, disposed of a much discussed question:

With further reference to the matter of the proposed allowance of a 5% discount for cash on Edison machines sold at retail, we wish to state that this proposition has received our most careful consideration, and we are of the opinion that for the best interests of all our Jobbers and Dealers, a discount for cash, or otherwise, should not be permitted on retail sales of Edison Phonographs, or parts, Records or Blanks.

The success of this company, and the consequent success of the business of our Jobbers and Dealers as a whole, has been due to the establishment and maintenance of the one-price system, and it is our opinion that any deviation from, or variation of the one-price system, would, in the end, prove prejudicial to the interests, not only of this company, but equally so to the business of our Jobbers and Dealers.

We have, therefore, decided without any equivocation whatever, that under no circumstances will we permit the allowance of a discount on retail sales of goods manufactured or sold by this company.

Yours very truly,  
W. E. GILMORE,  
*President.*

When the committee of the Eastern Jobbers' Association waited upon W. E. Gilmore, President of the National Phonograph Company, and laid before him their views on the above proposed change, he received them gladly and listened with all seriousness to what such a representative body of men had to say. By some, his attitude was taken to mean that he looked with favor on the scheme, and it was widely anticipated that the National Phonograph Co. would agree to the proposed changes.

While there was at no time little likelihood of the differentiation idea being taken seriously, it was only fair to the trade at large that the matter should be looked at from all sides. To this end Mr. Gilmore wrote to all Edison Jobbers on the subject and asked them to also get the views of some of their representative Dealers. The replies of both Jobbers and Dealers were in the main a remonstrance against the proposed change and an urgent plea for the rigid continuance of the one-price system. The National Phonograph Co. is perfectly willing to admit that it depends no less on the amicable understanding between itself and the Jobbers and Dealers, than the Dealers and Jobbers do on the protection the Company has always afforded them. And this protection, which has alone enabled the smaller Dealers to live, despite the large stores, is nothing else than the one price

system. The National Phonograph Co. inaugurated this about ten years ago, and has seen nothing but prosperity and the most pleasant relations between itself, Dealers and Jobbers follow as a direct result.

The proposal, therefore, to place cash and instalment sales upon a different footing was in our opinion calculated to destroy in a moment what has been lauded not only by the National Phonograph Co., but by its Jobbers and Dealers as a perfect protective system. It did even more than that. It was the thin end of a wedge, the creation of a precedent which could only have an unsteady effect on the trade. It was the abandonment of the strongest position. In certain commercial crises such a sudden change of policy might be justified. In the event of unlooked for trade depression there might be some justification for it. But at a time when reports from all parts of the country indicate a prosperity greater than ever before enjoyed by the trade, it would be highly injudicial to run the risk of dispelling the feeling of security which it now enjoys under the one price system.

## Talking Machine Jobbers' National Association

The Eastern Talking Machine Jobbers' Association and the Central States Association met in session at Buffalo on September the 9th and merged themselves into the National Association of Talking Machine Jobbers, which was organized on Wednesday, September 11th, with the following officers: President, J. F. Bowers, Chicago; Vice-President, W. D. Andrews, Syracuse; Secretary, Perry B. Whitsit, Columbus, O.; Treasurer, L. S. Buehn, of Philadelphia; Executive Committee, C. V. Henkel, New York; W. E. Henry, Pittsburg; C. W. Hickok, Toledo; Edward H. Uhl, Chicago, and L. E. McGreal, Milwaukee. An attempt to form local associations in a number of places will be made this fall and winter. The importance of this new association cannot be overestimated since the industry they represent is one which is exceedingly important at the present time and promises in future to grow to still greater prosperity.

Dealers should read the New Agreement carefully, sign and forward it to their Jobbers without delay. The agreement system of selling Edison goods is designed to benefit Dealers as much as ourselves, and they should cooperate heartily.

## The New Agreement

Copies of the new Dealers' Agreement are being mailed as rapidly as possible to all Dealers now handling Edison goods and who have signed the old Agreement. Each copy mailed to a Dealer is being accompanied by a letter, which explains in detail all of the differences between the old Agreement and the new. The changes are only those that experience has shown are necessary to remedy such abuses as have crept in since the present Agreement was put into effect. All Dealers may rest assured that every change has been made to benefit the entire trade and not

Dear Sir:

We forward herewith the new Dealers' Agreement which takes effect October 1st, 1907, and request that you sign same and forward direct to your Jobber without unnecessary delay.

The Agreement, in effect, is the same as the one at present in force, except that we have made minor changes and additions, as follows:

1. The list prices of all, except coin-slot machines, have been increased on account of the change in equipment with which you are already familiar. The sale of Standard (rough) Blanks will be discontinued, and this article is therefore omitted from the Price List. The discounts for machines remain the same. The list price of Edison Standard Records remains the same, but the price to Dealers has been reduced to 20 cents, each, net. As to this change a separate letter has been issued by the Sales Department.

2. In the Conditions of Sale the following changes have been made:

Section 1: While this is a new section in the Conditions of Sale, it embodies a feature of the old Agreement, and therefore requires no explanation.

Section 2: This is a new section and its purpose is to prevent all commission schemes, and particularly to prevent Dealers as well as Jobbers from furnishing goods of our manufacture to parties (not authorized Dealers) in adjacent towns to sell on commission. We have found that in this way Dealers were, in a certain sense, doing a jobbing business, and that the agent acting for the Dealer invariably violated the Conditions of Sale and thus created a hardship on authorized Dealers in that vicinity. This section, however, is not designed to prevent Dealers opening direct branches by signing an Agreement for the branch and complying with all the requirements of a Dealer at such branch stores.

Section 3: This section embodies the features of section one of the old Agreement, and requires no explanation.

Section 4: This is a new section, but it defines a practice which has been heretofore established by us. That is, all Edison Phonograph outfits must be sold complete as shipped by us, and no rebates or allowances are permitted for any articles not desired by the purchaser. This section applies particularly to the new outfits, and where, for instance, a different horn or crane is sold to a purchaser, such sale must be an independent one, and no allowance whatever can be made for the corresponding parts of the regular outfit. The change in the outfit and the object of this section is to prevent a large number of price-cutting complaints such as have been brought to our attention during the past year, due to the trade making up outfits with all sorts of horns, horn-supports and other accessories, and having two prices for such extra articles.

Section 5: This section embodies corresponding features of sections one and two of the old Agreement, and requires no explanation.

Section 6: This section embodies the features of section four of the old Agreement, with the addition, however, that this section now specifically prohibits the acceptance of premium machines in part payment for Edison goods.

Sections 7 and 8: These sections embody the features of sections five and six of the old Agreement, and require no explanation.

Section 9: This section is similar to section three of the old Agreement, requiring the keeping of a record of machine numbers, and is modified so as to include the trade-mark as well as the serial number in the restriction against removal of identification marks.

Section 10: This is a new section, but the condition is not a new one, as it merely embodies in the Agreement the notice which has heretofore appeared on all record cartons.

Section 11: This is a new section, but it defines a practice heretofore established with reference to advance records, and therefore requires no explanation.

Section 12: This is a new section, and attention is directed to this section particularly as it covers a condition which has heretofore given the trade and ourselves considerable annoyance; that is, the replacement of defective parts, or parts broken in transit.

Section 13: This is a new section, and attention to this section is also particularly directed. It is designed to secure the use of only genuine "Edison" repair and supply parts on Edison machines. We have experienced considerable difficulty in the past through the repair of machines and the

because of any desire on our part to be arbitrary.

Dealers are urged to carefully read the explanatory letter and give the most careful consideration to every feature of the new Agreement. We want every one to understand fully the new conditions before he signs the Agreement. We would strongly urge every Dealer to sign and execute the copy of the Agreement sent to him and forward it at once to his Jobber, thereby keeping him in a position to purchase goods of our manufacture and continue in good standing as an Edison Dealer.

Following is a copy of the explanatory letter:

ORANGE, N. J., Sept. 16, 1907.

replacement of broken parts by non-standard and inferior parts. We have found from past experience that where non-standard or inferior parts are used in making repairs (and this applies particularly to sapphires, feed-nuts, main-springs, belts, etc.), the operation of the machine is impaired and causes, among other things, poor regulation and excessive vibration, with the result that the machine is condemned as a whole. Furthermore, in all cases where non-standard or inferior parts are employed, faulty reproduction of the record is the result, and the user invariably condemns the record, and in many cases accuses the Dealer of selling worn-out records. Another object of this requirement is to prevent indirect price cutting.

Section 14: This is a new section, but it defines a practice heretofore established regarding misleading advertising. Hereafter all advertisements, and particularly those advertising an outfit consisting of an Edison machine and accessories of other manufacture, must state the make of goods where such goods are similar to goods manufactured and sold by us, so that the public will not be misled as to what goods are included. This applies particularly to records, and will prevent the class of price-cutting complaints, which, on investigation, show that the Conditions of Sale are not violated, but merely that the advertisement misled the public and the trade.

Sections 15, 16 and 17: These sections embody the features of sections seven, eight and ten, respectively in the old Agreement, and require no explanation.

In the Agreement part a number of slight changes have been made so as to state definitely such matters as were heretofore implied; namely, that the Agreement creates no agency, and that same may be terminated upon any violation thereof, and the same is not transferable without our consent.

In the Dealers' Agreement we have made one important change which must be observed by Jobbers and Dealers. At the foot of the Dealers' Agreement will be found two statements which Jobbers must complete.

(a) In the case of a new Dealer, the Jobber must state when the initial order was shipped complete and the quantity of goods purchased.

(b) In the case of an old Dealer the Jobber must state one Jobber through whom the Dealer signed, the date of the previous Agreement, the address from which the Dealer previously signed, and the date of first order. This information should be taken from the Agreement exhibited by the old Dealer.

(c) All Dealers' Agreements must be countersigned by the Jobber.

NATIONAL PHONOGRAPH CO.

F. K. DOLBEER,

*General Manager of Sales.*

## Allowance for Horn Crating

The letter printed below, although mailed only to Jobbers, refers to a matter of equal importance to Dealers. The allowance mentioned does not affect Dealers except to show them that Jobbers cannot ask them to pay any extra charge for packing horns when shipped singly.

TO ALL JOBBERS. August 23, 1907.

Requests have been made that we crate our new style horns singly, instead of nesting them, to save Jobbers the expense of doing so in making reshipment to their Dealers.

There are several reasons why this is prohibitive as well as unnecessary.

First—It will be absolutely impossible for us to crate singly the number of horns we will be compelled to ship.

Second—Transportation charges (which are allowed by us) would be at least 50% more; that is, the classification on horns packed singly is one and one-half first class, whereas when nested it is only first class.

Third—Most Dealers order more than one machine at a time, and in such cases it would be unnecessary to ship the horns to them packed singly; in fact, the transportation charges, which, in this case, they, the Dealers, have to pay, would be less if they were nested.

Fourth—A large number of machines are sold by Jobbers at retail, and in such cases they are

usually wrapped in paper and not packed in any manner.

For these reasons we will not be able to pack horns singly.

Taking into consideration, however, that the Jobber will necessarily be put to some expense in recrating a certain percentage of horns singly, we have decided to reimburse them for such expense in the following manner:

On every invoice covering machines we will allow a credit of 25 cents on each machine, which, we believe, will more than offset the additional expense Jobbers' will be put to on such horns as they are compelled to pack singly. In making this allowance it is with the distinct understanding that for all such machines shipped to Jobbers we will pack or nest the horns in such quantities as we consider best, that is, they will be nested in quantities, at our option, of five or multiples thereof, dependent upon the quantity of machines ordered. If you have any orders with us stipulating that horns are to be packed singly, we will cancel such instructions and ship horns as above specified.

Where extra horns are ordered they will be nested as stipulated above, but no credit on account of recrating expense, as above mentioned, will be allowed on them.

C. H. WILSON,

*General Manager of Sales.*

P. S. The horn support and rubber connection will be packed in the case with machines.

# Edison Gold Moulded Records

## Advance List of French, German, Norwegian, Polish and Scandinavian Records

The French, German, Norwegian, Polish and Scandinavian Records named below will be ready for shipment from Orange between November 1st and 10th. Samples of any or all of them will be shipped October 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by October 20th will be shipped as fast as possible after November 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

These advance lists comprise the second lot in the series of Foreign Records being issued to bring our catalogue up-to-date. All of the masters were made in the countries named, by the best artists obtainable. They are high-class Records in every particular and those found to be the best sellers in their respective countries.

### 42 New French Selections

17146	Sapho, <i>Fragson</i>	M. Fragson	17682	Jocelyn (berceuse), <i>Godard</i>	M. Muratore
17158	Les Sapins, <i>P. Duont</i>	M. Baer de l'Opéra	17696	O! Sole mio, <i>Di Capoua</i>	M. Gluck
17195	Les Enfants, <i>Massenet</i>	M. Fournets de l'Opéra	17714	J'ai peur de la Femme, <i>Will-Tassin</i>	M. Bérard de l'Eldorado
17215	Le Cor, <i>Flégier</i>	M. Baer	17718	Allumeurs-marche, <i>Will. Maquis</i>	M. Dranem
17220	Les Bœufs, <i>P. Dupont</i>	M. Baer	17729	Au revoir et merci!	M. Dalbret
17222	La Bohème (On m'appelle Mimi), <i>Puccini</i>	Mlle. Mary Boyer, de l'Opéra Comique	17733	C'est l'Étendard, <i>Borel Clerc</i>	M. Bérard
17223	La Bohème (Valse de Musette), <i>Puccini</i>	Mlle. Mary Boyer	17747	Qui me rendra ma Jolie	M. Bérard
17266	La Bonne de Saint-Antoine	M. Grisard	17767	Fumeur d'Opium	M. Bérard
17286	Carmen (Air du Toreador), <i>Bizet</i>	M. Gilly de l'Opéra	17782	Chargez	M. Bérard
17303	Panis Angélicus (avec violon), <i>C. Franck</i>	M. Gluck de l'Opéra Comique	17789	Werther (Pourquoi me réveiller), <i>Massenet</i>	M. Gluck
17345	Lakmé (Pourquoi dans les Grands Bois), <i>Delibes</i>	Mlle. Merguillier de l'Opéra Comique	17793	La Chercheuse de Clair de Lune (tyrolienne rêverie)	Mme. Rollini des Folies Bergère
17366	Si j'étais Roi (J'ignore son nom), <i>Adam</i>	M. Gluck	17795	Quand l'Amour meurt (valse)	M. Gluck
17371	Amoureuse (valse chantée), <i>Berger</i>	Mlle. Mary Boyer	17798	Je suis Pocharde	Mme. Rollini
17377	Les Rameaux, <i>Faure</i>	M. Noté de l'Opéra	17799	Le Chansons d'Amour	M. Maréchal
17378	Ave Maria, <i>Gounod</i>	M. Gluck	17801	La Juive (Prière), <i>Halévy</i>	M. Gluck
17512	La Traviata (Brindisi), <i>Verdi</i>	M. Muratore, de l'Opéra	17803	Les Deux Amis (tyrolienne du Coucou)	Mme. Rollini
17543	Pensée d'Automne, <i>Massenet</i>	M. Boyer de l'Opéra Comique	17806	Ah! ma petite Lili	M. Marechal
17598	Sérénade d'Amour, <i>Fattorini</i>	M. Mercadier	17807	Le Violoneux (ronde), <i>Offenbach</i>	M. Ragneau de l'Opéra
17602	Ni Brune, ni Blonde, <i>J. Darien</i>	M. Mercadier	17811	Ma Bergère (tyrolienne)	Mme. Rollini
17653	Conversation musicale	M. Charlus	17817	Carmela (chanson sorrentine), <i>Curtis</i>	M. Dulac
			17823	Dernière Sérénade (tyrolienne)	Mme. Rollini
			17825	J'ai peur d'Aimer (valse), <i>Rico</i>	M. Gluck

### 9 New German Records

15573	Standchen des Beckmesser aus Die Meistersinger	Ludwig Mantler	15605	Mondschein-Serenade, <i>Neil Moret</i>	Max Steidl
15583	Mägdlein hör meine Mahnung, mit Orchesterbegleitung	Bohme Paul Biegler	15606	Ein Fulder in Frankfurt Original-Couplet in Frankfurter Mundart mit Orchesterbegleitung	Adam Muller
15598	Der Tambour Original-Couplet mit Instrumental- Imitationen und Orchester	Robert Steidl	15612	Wie ich dich liebe, trautes Kind, aus "Die schöne Vestalin," <i>Holländer</i>	Max Steidl
15602	Auf der Isartalbahn, heiteres Intermezzo	Hans Blädel	15620	Ein rheinisches Mädchen bei rheinschern Wein, <i>Hoppe</i>	Karl Rost
15603	Westfalenlied, <i>Peters</i> mit Orchesterbegleitung	Karl Rost		mit Orchesterbegleitung	

## 8 New Norwegian Records

19113	Saêterjentens Søndag, <i>Ole Bull</i>	Hjalmar E. Rören	19117	Mens Nordhavet bruser, <i>L. M. Ibsen</i>	Hjalmar E. Rören
19114	Aa Ola, Ola, min eien Onge!	Hjalmar E. Rören	19118	Sønner af Norge, det ældgamle Rige, <i>C. Blom</i>	Hjalmar E. Rören
19115	Ja, vi elsker dette Landet, <i>R. Nordraak</i>	Hjalmar E. Rören	19119	Du gamla, du friska	Hjalmar E. Rören
19116	En Sangers Bøn, <i>F. A. Reissiger</i>	Hjalmar E. Rören	19120	Vi vil os et Land, <i>Christian Sinding</i>	Hjalmar E. Rören

## 34 New Polish Records

15500	Piosenka	Wincenty Rapacki	15528	Duet z operetki "Malzenstwo na zart"	Bielska i Rapacki
15501	La Matchiche	Wiktorya Kawecka	15586	Arya z kurantem z op. "Straszny dwór,"	Henryk Drzewiecki
15502	Duet Z op. "Baron cyganski"	Bielska i Rapacki	15587	Duet z op. "Chopin," <i>Orefice</i>	Zooinska i Drzewiecki
15503	Piesn Chorazègo z op. "Hrabina"	Stanislaw Tarnowski	15588	Amoureuse Walc, <i>Berger</i>	Wiktorya Kawecka
15505	Powrót Taty parodja	Antoni Fertner	15589	Polonez Kratzera	Kwartet opery Warszawskiej
15506	"Lipa"	Kwartet opery Warszawskiej	15590	Zyczenie, <i>Rubinstein</i>	Ignacy Dygas
15507	Siciliana	Henryk Drzewiecki	15591	U dentysty	W. Rapacki i A. Fertner
15508	Przasniczka	Helena Zboinska	15592	Piosenka z op. "Tyrolka"	Wiktorya Kawecka
15509	Koci Duet	Adolfina Zimajer i Wincety Rapacki	15593	Arya z op. "Pierscien rodzinny"	S. Bogucki
15510	Arja z op. "Violetta"	S. Bogucki	15624	Szumia jodly z op. "Halka," <i>Moniuszko</i>	Henrydk Drzewiecki
15520	Walc o milosci	Wiktorya Kawecka	15625	Wiersz, "Secesya"	Anton Fertner
15521	"Werther" strofy Ossiana	Ignacy Dygas	15626	Skowroneczek, <i>Noskowski</i>	Helena Zboinska
15522	Arya z op. "Opowiesci Hoffmana"	S. Bogucki	15627	Duet z. Op. "Rajskie Jablùsko," <i>Offenbach</i>	Bielska i Rapacki
15523	Scena w wagonie	Bielska i Fertner	15628	Obawa Mazurek, <i>Boguski</i>	Tarnawski
15524	Koleda	Kwartet opery Warszawskiej	15629	Cichy wieczór, <i>Burwig</i>	Wiktorya Kawecka
15525	Walc z op. "Fikle Junony"	Jan Popowski	15631	"Andzia," <i>Rapacki</i>	Wiktorya Kawecka
15526	Polonez	Jan Sztern			
15527	"Primadonna w zastawie"	Wiktorya Kawecka			

## 18 New Scandinavian Records

15136	Hvorfor jeg elsker dig? af <i>A. Hegner</i>	Jörgen Lindahl	15145	Et uheldigt Frieri	Chr. Schroder
15137	Danmark skal staa, mens Bolgerne rulle, af <i>Lembecke</i>	Jörgen Lindahl	15146	Bondepigens Drom	Chr. Schroder
15138	Og jeg har otte Kjærester, af <i>Olivo Krause</i>	Jörgen Lindahl	15147	Til min Gyldenlak, af <i>Emil Frijs</i>	Peter Cornelius
15139	Lille rode Ronnebær, af <i>Fr. Rung</i>	Jörgen Lindahl	15148	Klokkeklang, af <i>Leopold Rosenfeld</i>	Peter Cornelius
15140	Dengang jeg var kun saa stor som saa, af <i>P. Heise</i>	Jörgen Lindahl	15149	Majsang, af <i>G. A. Lembecke</i>	Peter Cornelius
15141	Vaagn af Din Slummer, af <i>P. Heise</i>	Jörgen Lindahl	15150	Serenade af "Troubaduren," af <i>Verdi</i>	Peter Cornelius
15142	Flojttevisen	Chr. Schroder	15151	Lohengrins Farvel til Svanen, af <i>R. Wagner</i>	Peter Cornelius
15143	Pengeskabsvisen	Chr. Schroder	15152	Serenade af "Der var engang," af <i>P. E. Lange-Müller</i>	Peter Cornelius
15144	Nejenunder, ovenpaa og lige midt imellem	Chr. Schroder	15153	Vil du? af <i>Frederik Rung</i>	Peter Cornelius

## Making Room for New Records

Whenever we issue a cut-out list some of our friends take exception to it on the ground that we have cut out some very fine songs or instrumental selections. In the cut-out list of Foreign Records on page 20 there are some splendid Records, but they have not been selling as largely as we hoped, and we are eliminating them to make way for our new French, German, Polish, Italian and Scandinavian Records. These new foreign ones are necessarily more up to date and likely to be more universally popular. If we retained all the Records we make, the printing of catalogues and incidental lists, which is already a matter of some complexity, would be a difficult and extensive task. It would be, too, a

distinct hardship to progressive Dealers, who want to carry as large a stock as possible, if we allowed the list to grow to unwieldy proportions, either in domestic or foreign selections.

A much wider interest is being taken by the public in foreign selections. Dealers who have seen the possibilities that lie in pushing such Records, have been delighted with the results; and it is largely on this account that we have determined to list only such songs or instrumental selections as will increase the desire of the general public to hear all that is best of the foreign records. The opinions we have received on the merits of these German and French records, some of which have been printed in THE MONTHLY, go to show that they will be much better sellers than those which they replace.

## An Annoying Delay

The following letter is self explanatory:

TO THE TRADE.

September 10, 1907.

Having experienced trouble in obtaining proper raw material for the new style horn cranes, we find it will be impossible to supply the entire trade with the machines containing the new style horn equipment in time to be put on sale September 16th, as originally intended. For this reason we will extend the date given in our letter of July 23rd, from September 16th to October 1st, and up to that time you will be permitted to sell Edison Phonographs with the old equipment and at the same list prices as heretofore. After October 1st all Edison Phonographs must be equipped and sold with the new equipment and at the new list prices. Should you require any machines with the old equipment to fill orders to September 30th, we can supply them immediately upon receipt of order, but would request that you indicate on such orders, "Ship with old equipment" to avoid any possibility of delay or error in filling.

We also find it will be impossible for us to get out the new Agreements in time to take effect before October 1st. They will therefore bear October 1st dating, and will take effect on that date.

F. K. DOLBEER,  
*General Manager of Sales.*

When we settled upon September 16th as the date when the new equipment would go into effect, there were two reasons which actuated us. First, we considered that we had given ample time for all Jobbers and Dealers to get rid of the old style stock and start in with the new without suffering any inconvenience. Secondly, we thought by that date we should be ready to fill our orders.

By an unfortunate and unforeseen inability to obtain certain manufacturing necessities, we have been obliged to postpone the change until October 1st. It is a disappointment to us and we are sure that it will so be felt by progressive Dealers and Jobbers, who were welcoming the new equipment as an increased attraction. But to those Dealers and Jobbers who were not so much inclined to be pleased at the innovation, this delay gave them the opportunity they longed for. They have had two extra weeks in which to clean up the old stock and get off with the old love before taking on the new.

There is no question whatever in the minds of those who have seen the new equipment, but that it will prove very popular. The Phonograph presents a much more attractive appearance with the new horn, and the tone is greatly improved thereby. Add to these improvements the certainty that the coming season will be record breaking from a sales point of view and then, if you have not done so already, order largely and well.

## Important Changes

Following is a copy of an unusually interesting announcement mailed to the entire trade under date of September 10th:

TO THE TRADE:

Orange, N. J., Sept. 10, 1907.

On and after this date Mr. C. H. Wilson, formerly General Manager of Sales, will assume the position of Assistant General Manager, with offices located at our factory, Orange, N. J., and Mr. F. K. Dolbeer will assume the position of General Manager of Sales, with offices at our new office building, No. 10 Fifth Avenue, New York City. Until further advised Mr. Dolbeer will also continue as Manager of Credit Department.

Hereafter please address all orders, remittances, telegrams and general correspondence to National Phonograph Co., Orange, N. J., instead of to our New York office, as heretofore.

W. E. GILMORE,  
*President.*

The announcement was interesting because of the prominent part that both Mr. Wilson and Mr. Dolbeer have taken in the affairs of this company and because of their extended acquaintance in the trade. Mr. Wilson became Manager of Sales in 1898, succeeding C. E. Stevens, and has since filled the position with signal success. Mr. Dolbeer became Credit Manager when the Credit Department was organized in 1899, and has been the only manager that the department has had. His direction of its affairs has been an important factor in the success of the company.

The attention of the trade is particularly directed to the request that all orders, remittances, telegrams and general correspondence be addressed to Orange, N. J., instead of the New York office, as heretofore. With the promotion of Mr. Wilson and Mr. Dolbeer and the removal of the New York office, from 31 Union Square to our new building at 10 Fifth Avenue (illustrated and described on another page) it was decided to move the Sales and Correspondence Departments to Orange. Therefore, the change in the destination of orders, correspondence, etc. The Sales and Correspondence Departments are located on the first floor of the new office building, with A. C. Ireton, Assistant Manager of Sales, in charge.

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## New Edison Jobber

Arthur H. Smith, doing business at Smith's Phonograph-Co., at 818 West Main street, Oklahoma City, Okla., became an Edison Jobber during the past month.

## Sign Now, Mr. Dealer—Don't Put It Off

Just as soon as you have read over the New Agreement, sign it without delay and mail it to your Jobber. He will forward it to us. This will keep you in a position to purchase goods of our manufacture and continue in good standing as a Dealer.

## Do It Now, Mr. Dealer—Don't Delay

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### Printed Matter

With this issue of THE PHONOGRAPH MONTHLY we are mailing a copy of the new Phonograph Catalogue, Form 1135, which gives correct illustrations and detailed descriptions of each of the various types of Edison Phonographs with the new equipment. We began on September 18th making shipments of these catalogues to Jobbers on the Pacific Coast, and expect to reach the Eastern Jobbers by October 1st. We have allotted a fair quantity to each Jobber. This quantity, however, is only sufficient to enable Jobbers to supply Dealers with a few copies for store use. It will not be possible for Jobbers or Dealers to use them for circularizing purposes. A Jobber doing so and thereby failing to furnish his Dealers with a limited number will be regarded as doing something to the detriment of our interests. We are urging Jobbers to see that their Dealers get some copies as soon as their supply is received and we think that Dealers generally may rely upon their doing so. It may, however, be some days after the 1st of the month before Jobbers can do this. Delays may occur in the catalogues reaching them and Dealers are urged to be reasonable in their expectations.

Except for the illustrations and descriptions of the several Edison Phonographs with the new equipments, the new Phonograph Catalogue has not been materially changed. The introductory matter has been rewritten, the descriptions have been written in a different style, and certain changes have been made in the descriptions of several accessories to bring them down to date.

The new style Edison Ideal Phonograph appears in this catalogue for the first time.

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The trade is advised that Form No. 1060, a folder with the caption "Four Irresistible Entertainers," is now out of print and can no longer be supplied by the Advertising Department.

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The various changes in prices, discounts, equipments, etc., will make it necessary to reprint a number of forms such as discount sheets, price cards, electrotype catalogues, etc. This will be done as rapidly as possible, and the trade advised when they are ready. A new Foreign Record Catalogue will also be printed in the near future, and the Record Order Sheet covering the foreign selections will also have attention.

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A new form of printed matter has been shipped to Jobbers with their orders for October Records. It is a show-card printed in two colors and is intended to announce the arrival of the new Records. It is headed "October Hits," and is illustrated with a sketch of two vaudeville singers. These cards cannot be mailed. They can only be had through Jobbers, who are expected to enclose one with each shipment of new Records to Dealers. Unless Dealers order new Records they do not need these cards. If the use of this form can be confined to these lines it will be continued; otherwise not. Jobbers asking for a larger quantity than we have allotted them must state the number of Dealers buying new Records of them each month.

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# Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

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

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NEW YORK: 10 FIFTH AVENUE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24-25, BERLIN.

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

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VOL. V.

October, 1907

No. 8

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## General Prosperity

It might be urged by some that it is no function of a trade paper devoted to the interest of the Edison Phonograph to congratulate its readers on the prosperity of the country at large. This would be a wrong view of the case entirely; for whereas the newspapers are first to trumpet forth stories of trouble that make the business man tremble, the trade journals are the best indications as to the real prosperity of a country.

All Dealers in Edison goods should congratulate themselves that this general prosperity shows every sign of steady increase, for it means the particular prosperity of the class of goods in which they are interested. And every thing points to this coming season easily breaking the record of last. It must inevitably be so. No other industry can compare with it in steady and rapid growth. The Phonograph saw the cycle craze come in, mount to dizzy heights and then fall to vanishing point. It saw the birth of the automobile industry; but vast and astonishing as this has been, its general prosperity does not compare relatively with that of the Phonograph, which has never looked back, and whose each successive year has beaten the last.

If every Edison Dealer could see our factories and be shown how the enormous plant has grown from a few lumber erections to the tremendous city of concrete it now is, they would be more impressed by the spectacle than any amount of mere description makes possible. We never like to state definitely how many Records or Machines are turned out daily, because the liberal estimate of yesterday is conservative in the light of the morrow. But we can assert without fear of contradiction that the output, gauged not on our enthusiastic hopes, but on the matter of fact orders of Jobbers, are ahead of anything

we could have predicted a year ago. And the Jobbers in their turn do not order on mere speculation, but are actuated by the Dealers, who see growing up around them in village, town and city this steady demand for Edison goods.

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## Instalment Sales Make Increased Record Sales

C. W. Clokey, the first Edison Dealer to introduce talking machines into Wichita, Kas., has been doing a very big Edison business during the summer months. In fact he was compelled to telegraph for extra machines to be sent on to him by express. In common with many other progressive Dealers he now sells on the instalment plan and says he would rather sell in this manner than by cash payment, owing to the increased Record sales to be made on that account. His customers almost invariably ask as they come in each week to pay their instalments, "Have you anything new?" On hearing new Records they seldom go away without ordering a few.

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## Wedding Marches by Phonograph

So busy has the Recorder of Deeds, Kansas City, Mo., been kept by loving couples intent on being made one, that there is a suggestion to use the Phonograph to play the wedding march as the blushing pair are ready to leave the office. This will probably lead to its use in other similar cities and Dealers might make sales in offices where marriage ceremonies are frequent.

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Dealers should read the **New Agreement** carefully, sign and forward it to their Jobbers without delay.



## New Trade Prices on Records

The following is a copy of a letter mailed to all Edison Dealers in the United States under date of September 18th:

TO RETAIL DEALERS.

ORANGE, N. J., September 18, 1907.

We beg to notify you that on and after October 1st, 1907, the net price of Edison Gold Moulded Records to Dealers will be twenty (20) cents each, the list price to remain as heretofore at thirty-five (35) cents each, or four dollars and twenty cents (\$4.20) per dozen.

There will be no change whatever in the price of Grand Opera or Concert Records.

We would respectfully advise that your Jobber will rebate you one (1) cent per Record on all Records (except Grand Opera and Concert) shipped and billed from September 1st to September 30th, inclusive.

This change in price is to be made effective not only to insure Dealers a better margin of profit, but to cover any possible loss by breakage in transit, and from this date your Jobber will absolutely refuse to entertain or make good any claims for breakage in transit.

We still purpose replacing any and all Edison Records that may be received in a defective condition through manufacturing causes.

NATIONAL PHONOGRAPH CO.,  
F. K. DOLBEER,  
*General Manager of Sales.*

This reduction in the price of Edison Records to Dealers is but another of the many moves made by the National Phonograph Co. to advance the interests of those assisting it in marketing Edison goods. The reduction was made practically unsolicited, for the present margin of profit to Dealers was regarded as liberal and few had any idea of asking for a better one. We have heard from time to time complaints about Records broken in transit and we have been urged to take some steps to compensate the Dealers for such losses. But there has not been enough of such breakage to cause much dissatisfaction. The breakage has not by any means equaled the five per cent. reduction represented by the new price. Therefore the greatest part of the reduction is an unquestioned move to give Dealers a greater margin of profit.

It would be a false pretense, however, to claim that we have made this reduction from philanthropic motives. To class it as selfish would come nearer to the truth. The principal reason for it is to increase the volume of our Record sales. Probably to a greater extent than any other company in this country selling goods on similar lines, does the National Phonograph Co. have the good-will and co-operation of its Jobbers and Dealers. Our policies have been designed to secure such selling conditions as will

enable our goods to be marketed everywhere at a uniform price, and to work with the trade in maintaining conditions that have been widely proclaimed as one of the best systems in the business world of to-day. To voluntarily reduce our own profits for the purpose of increasing those of our Jobbers and Dealers cannot fail to add to our strength with the trade, and we shall fail in our expectations if Edison Records are not sold to a greater extent than ever before.

## The New Horns

Every new style Edison horn will bear a blue and gold label like the illustration herewith, differing only in the name of the machine. Gem, Standard, Horn and Triumph Phonographs will bear labels with names to correspond with the machines, while the Balmoral, Conqueror, Alva and Ideal will bear labels marked "Ideal." Each horn will be accompanied by a support



LABEL FOR NEW STYLE EDISON HORNS

that cannot be used with any other horn than the one it is intended for. It is important that the entire trade shall see that the right type of horn is sent out with each machine. To do otherwise will be considered a violation of contract. On October 1st the trade must add the new equipment to all old style machines on hand and thereafter sell machines in no other way. The new equipment is being put out for the benefit of all interests, and Jobbers and Dealers cannot co-operate more effectively than by doing all in their power to quickly establish the new conditions and then strive for their successful continuance.

**SIGN AT ONCE.**

Dealers are urged to read the New Agreement carefully, sign and forward it to their Jobbers without delay.

## Bogus Parts

The letter printed below is fairly representative of many we receive concerning imitation parts for Edison Phonographs. It shows the extent to which Jobbers are permitting themselves to be imposed upon by manufacturers of such parts. We cannot believe that they buy them and in turn sell them to their Dealers knowing of their inferior character.

Decatur, Ill., Sept. 10, 1907.

*National Phonograph Co., Orange, N. J.*

Gentlemen:—Enclosed you will find ten (10) Edison Home feed nuts, which are imperfect. There is not a straight cut nut in the bunch. The cut seems to be deeper on one side than the other. If one of these nuts are used, one must twist the feed-nut spring to make the threads line up with the threads on the shaft. If you don't twist the spring the nut bears on one side only, thereby wearing both nut and shaft faster than under ordinary conditions. I bought these nuts from — — —. Please send by return mail 10 good nuts to replace these.

SCHALL TALKING MACHINE CO.

The above letter was referred to Mr. Weber, our factory Superintendent, who at once detected the poor character of the feed nuts in question and replied as follows to the Schall Company:

Orange, N. J., Sept. 12, 1907.

*Schall Talking Machine Company, Decatur, Ill.*

Gentlemen:—I am in receipt of your favor of the 10th instant, also the 10 feed nuts for Home machine which were enclosed. In reply would say that these feed nuts are the worst botch work of any imitation parts of Edison machines that have come to our notice for a long time, and of course, if they are put on any Edison Phonographs, they will ruin the threads of every cylinder shaft. I must say that these were not furnished by us, with the exception of the one which is o. k. in every respect, which we have no doubt, was not tested on a machine, and for any redress you will have to communicate with the — — — —, from whom you purchased the nuts.

We are sending you herewith 10 feed nuts, for which kindly send us formal order.

NATIONAL PHONOGRAPH CO.,

PETER WEBER,  
General Superintendent.

We print this correspondence for the purpose of calling the attention of the trade in a somewhat different manner to this most despicable character of substitution. It is despicable in the first place for manufacturers to turn out parts of such an inferior character, for they must know that to use them cannot fail to damage, if not absolutely ruin the Phonographs upon which they are used. It is a shortsighted business policy that induces Jobbers to buy these parts, for their sale cannot fail to re-act upon them as soon

as Dealers buying them find out how they have been imposed upon. In the case above referred to, it is quite certain that the Jobber who sold these parts to the Schall Company has lost them for customers, and has lost the profits on a considerable quantity of talking machine goods, as an offset to the few cents profit made from the sale of ten imitation feed nuts. It is the intention of the National Phonograph Co., as soon as possible, to handle this subject in a manner to prevent the sale of bogus parts and insure the sale of its own, but, until it can do so in an adequate manner, it must ask the co-operation of Jobbers in buying such parts from us direct and of Dealers in refusing to buy parts from Jobbers until they have been assured of their genuineness.

## A Warning

"We have received complaint throughout our territory in Indiana," wrote a Western Jobbing firm under date of September 18th, "that the Jobbers there are offering Dealers the initial purchase, with the privilege of returning whatever goods they cannot sell, after several months. This is entirely against your contract, as you will admit. Please advise us, whether you will permit it, and whether you will have the same stopped."

As the letter states, the practice referred to is a glaring violation of agreement and one that will not be permitted any longer than it takes to get the necessary evidence against the offender. If any Jobbers are following this plan they are warned that they must at once stop it.

## Richard Carle Uses Edison Phonograph in "The Hurdy Gurdy Girl"

"We sold an Edison Standard Phonograph to Richard Carle for use in the first act of his show 'The Hurdy Gurdy Girl,' which has been playing in Boston all Summer. The machine has been in use the whole time and they find it a perfect success. The oddest part of the sale was that in timing the machine to be used in the first act, there happened to be a record of 'The Dream of the Rarebit Fiend,' which was just exactly what was wanted, and the comedian of the show has used it to dance by ever since it was installed."—*The Eastern Talking Machine, Boston, Mass.*

## Our New Fifth Avenue Office

The New York office force of the National Phonograph Co. moved, on September 16th, from 31 Union Square to the new building, 10 Fifth Avenue, corner of Eighth Street, purchased more

It has been magnificently decorated for our use and there are few offices that can compare with it in this respect. The greatest credit is due to William Pelzer, of our Legal Department, under whose direction the alterations have been carried out and to whose good taste is due the excellent effects obtained.



than a year ago in order that we might have a permanent headquarters, conveniently situated, and fitted up as we desired. The building is one of the old four-story, brown-stone mansions, in which, until the northward march of business drove the aristocratic New York higher up the same avenue, lived the wealthiest and best families. No. 10 was the town house of C. H. McCormick, the American Ambassador to France, and has been the scene of many brilliant functions.

The entrance, formerly at the top of a flight of stone steps, is now on the ground floor, where the general waiting room is situated. An ornate portico protects the entrance door.

The second floor is chiefly taken up by three large and lofty apartments, opening one into the other, which can be closed at will by huge sliding doors of polished mahogany. The first of the three is the office of F. K. Dolbeer, General Manager of Sales, who is also retaining for the present his former position of Manager of the

Credit Department. The middle room is occupied by Walter Stevens, General Manager of the Foreign Department, and William Pelzer, of the Legal Department. The rear room will be the town office of W. E. Gilmore, President of the National Phonograph Co. These three apartments are panelled with finely polished mahogany and the walls are covered with dark green figured French tapestry. The floors are of hard wood and covered with beautiful Oriental rugs. The mouldings of the ceiling are noticeable, while the mantels in all three rooms, but especially the front, are superb specimens. A Board Room is in the rear. What was formerly the entrance hall of the mansion is now used as a small reception room.

The third floor is devoted principally to the clerical staffs of the Credit and Agreement Departments. The New York office of the Manager of the Advertising Department, whose headquarters are in Orange, N. J., is also located on this floor.

The fourth floor is occupied by the staffs of the Commercial Department and the Edison Manufacturing Co. There are offices for the two District Managers of the former, and for the Sales Managers of the Edison Battery and the Edison Kinetoscope, in connection with the latter.

The fifth floor is occupied by the Bates Manufacturing Co., and such parts as are not used by it will be devoted to needs that may arise later on. An electric elevator has been installed and suitable quarters found for the engineer in charge of the building. In a word, none of the conveniences found in modern office buildings are lacking.

Our out-of-town friends may reach the new location by taking the Eighth Street cars from Broadway, or the subway, or by taking the Sixth Avenue elevated cars to Eighth Street and walking east one block. We hope that Jobbers and Dealers generally will more than ever find an opportunity to call at our New York office.

## The Point of View

"My dear," murmured the sick man to his wife, "I am nearing the golden streets. I hear strains of sweetest music, unearthly in its beauty, I——"

"John," said the wife, "what you hear is a Phonograph in the next flat."

"So it is. Darn those people anyhow. No consideration for their neighbors. Go and tell 'em to stop that infernal racket at once."—*Exchange.*

## Advertising Picture Postals

William C. Yeatts, Edison Dealer, of Bendersville, Pa., sends some clever specimens of picture postals which have brought him excellent results. "I find," he writes, "that this is about the best way for me to advertise the Edison Phonograph and Records. I have been doing so for about a year and it is bringing me in good results."

One card depicts a man, evidently home rather late, creeping upstairs, shoes in hand, for fear of waking some one up. "I hope I shall not disturb you" the card reads, "but listen! When you have made up your mind to buy a talking machine drop in and buy an Edison." Another shows a giraffe and under the caption "Within Reach," is written, "The Edison Phonograph is within reach of all if you only knew it. Call and hear it play, sing and talk. We give a free concert on Wednesday evening at 8:30 P. M. Come and hear it." The third card shows a man driving an automobile, and has this upon it. "You auto come to W. C. Yeatts' store and hear the Edison Phonograph—the best machine on the market."

Unusual cards like these rivet attention, fix the Dealer's name in the mind and lead most surely to business. Mr. Yeatts has been trying the plan for a year and has found that it pays. Probably if he had tried it only a week or so he would have traced no very definite results, for all advertising to be worth anything must be persisted in. The small Dealer may be benefited even by an occasional advertisement in his local paper or by good bill board publicity, but he will be very much more helped if he determines to make an effort to advertise consistently and watch the results carefully.

John Wanamaker, who was perhaps the first to start modern department advertising along the lines it is now conducted in, whose advertising has always been a model for other merchants, has very decided views about advertising.

"If there is one thing on earth that a 'quitter' should leave alone, he says, "it is advertising. To make a success of advertising one must be prepared to stick like a barnacle on a boat's bottom. The advertiser cannot hope to reap results commensurate with his expenditure early in the game. Advertising doesn't jerk; it pulls. It begins very gently at first, but the pull is steady. It increases day by day and year by year until it exerts an irresistible power."

Although Mr. Wanamaker was probably thinking of the great national advertisers who, like ourselves, spend enormous appropriations, the principle of sticking to the game is as much applicable to the small Dealer, with his few lines in the local paper, as to the biggest Jobbers.

## A New Type of Edison Phonograph

With the issuance of the new Agreement and the inauguration of the new price conditions on October 1st, we are putting before the trade a more expensive type of Edison Phonograph to meet the long continued demand of Jobbers and



Dealers for a type of machine that will fill the requirements of any home, no matter how handsomely furnished. The new machine will be known as the Edison Ideal Phonograph, and its retail price will be \$125.

The half-tone illustration of the machine shown herewith does not do it justice because of the inability to show the colors of the cabinet and the finish of the machine. The metal parts are finished in oxydized bronze. The cabinet is of mahogany, made of a special design and highly polished. The machine also includes many other attractive features. This new type of Phonograph has been included in the new Machine Catalogue now being shipped to Jobbers and the latter are being urged to order at least one machine so that Dealers may have an opportunity of inspecting it. It will be sold subject to the same discounts as all Edison Phonographs, except the Gem and the Bijou. A detailed description of the new machine is as follows:

**Cabinet**—Mahogany, new design with heavy molding and cover to match, both with special piano finish. Cabinet has a hinged frame to which the entire Phonograph mechanism is firmly fastened, and which may be turned back, permitting convenient inspection of the motor.

**Finish of Mechanism and Parts**—Oxydized bronze finish throughout; extremely handsome in appearance.

**Horn**—Specially finished with gilt decorations, polygonal shaped; 33 inches long; bell, 24 inches wide. Supported by oxydized bronze swinging crane.

**Mandrel**—Oxydized bronze, highly polished, runs on centers supported by swinging arm or end-gate, insuring steady and uniform reproduc-

tion. Will play Edison Standard Records and Edison Grand Opera Records.

**Motor**—Powerful triple springs, with improved motor suspension. Runs noiselessly, regulates perfectly, and can be wound while running. Has removable steel bushings, belt tightener and other useful devices.

**Reproducer**—Model C, with highly polished, button-shaped sapphire, which does not scratch or wear the Record; will last indefinitely and does not require changing.

**Recorder**—An Improved Edison Recorder, for home Record making.

**Shaving Device**—Has device for shaving wax blanks.

**Size of Machine**—Height, 14 $\frac{3}{8}$  inches. Base, 18 $\frac{1}{8}$  x 12 $\frac{3}{4}$  inches. Weight, net, 53 lbs.; gross, 100 lbs. Packed in one case. Horn packed in crate, gross weight, 24 lbs.

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## Phonographic Advice

This is the title of a little pamphlet sent out by Marks Silverstone, Edison Jobber of St. Louis, Mo., containing useful advice on the management of Phonographs. So many times the Phonograph is subjected to unjust charges due only to the carelessness of the owner who perhaps has allowed oil to get on the belt or some equally trivial thing due to lack of knowledge, that the little booklet will be very useful.

## To Add New Equipment to Present Machines

We reprint below the information published in the September PHONOGRAPH MONTHLY, giving instructions for adding the new equipment to such of the present types of machines as Dealers have in stock. The new parts consist of a horn, a crane and pieces for attaching the crane to the cabinet. The latter pieces include a metal holder, with screws; a crane base to hold the crane and keep the machine from tipping over, and a brace to keep the upright rod of the crane in a rigid position. Following are the instructions for attaching the crane holder:

Slide the reproducer arm to the right as far as it will go and fasten it down to the end gate latch with a rubber band or string. Turn the cabinet over on its back, leaving its cover on and catches locked. Place the crane base inside of the metal holder and hold both parts against the bottom of the cabinet, keeping the center of the holder the right distance from the left hand edge of the cabinet base. See that the holder is held so that the base stands at right angles, or perfectly square with cabinet, and mark location of screw holes on base of cabinet. Remove the holder and crane base and with a No. 40 twist drill or the same sized brad awl, drill the four holes into base of cabinet one-half inch deep at the places previously marked. Screw on the crane holder. The front edge of crane holder on all cabinets should be  $\frac{3}{8}$  of an inch back of the edge of cabinet base.

The brace is not fastened to the cabinet, but is pushed over the top edge of the cabinet by lifting up the lid. It should then be placed in such a position that the upright rod of the crane will stand perpendicular.

The distances from the inside of cabinet base to center of holder should vary in each machine as follows: Standard,  $3\frac{1}{4}$  inches; Home,  $7\frac{1}{4}$  inches; Triumph, Alya and Concert,  $7\frac{3}{4}$  inches; Balmoral and Conqueror,  $12\frac{1}{2}$  inches.

### GEM MACHINE CAUTION.

The hole in the body of the Gem Phonograph, for holding the horn crane, has been increased from 3-16 to  $\frac{1}{4}$  inch on all new machines. To equip machines made previously to this change, it will be necessary for Dealers to order special horn cranes with the end made 3-16 inch.

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His Wife—Why is it you never start up the phonograph any more, John?

Her Husband—There is no harmony in two talking-machines running simultaneously, my dear.—*Music Trades.*

## Correction

We sometimes wonder if the trade reads the PHONOGRAPH MONTHLY as it appears from month to month, but when an error creeps into its columns we have abundant evidence that it is widely read. In an article in the September issue this statement was made:

“By the terms of your agreement you are not permitted to take machines in part exchange, so there is no lessening of the profit in these transactions in any manner.”

Every Jobber and Dealer knew that this was contrary to Section 4 of the Dealers' Agreement, and no inconsiderable number promptly “jumped” on us. Section 4 covered the matter as follows, and the same sentence has been included in the new Agreement:

“This does not prohibit the acceptance of a talking machine at full list price, if good as new, (or less cost of necessary repairs to make good as new) in exchange for an Edison Phonograph sold at full retail list price; but does prohibit the acceptance of Records or Blanks of any kind, at any price, in exchange for Edison Phonographs, Records or Blanks.”

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## No More Rough Blanks

With the adoption of the new Agreement we have decided not to sell rough Blanks, and after October 1st we will furnish shaved Blanks only.

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## Up to the Top Notch

“Yes, Sir! I have purchased an Edison, Home style, and it is the biggest bargain I have ever had for anything near the price paid for it. I have also secured a good selection of your excellent records, and along with the Phonograph, I must say I have what can well be called an amusement producer that is up to the top notch.”  
—*Walter C. Smith, Lynchburg, Va.*

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## Phonograph at Gospel Meeting

To help the Sunday services of the Gospel wagon attachment of the Market Street Mission at Morristown, N. J., Supt. Ironsides used a Phonograph yesterday, and sacred music pealed from a large horn. It worked to perfection. Local soloists who generally do all the necessary singing simply looked on. Hereafter the Gospel wagon will carry the Phonograph on all mission work.—*New York World, Sept. 16th.*

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Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrow and the fascination of evil thoughts.—*Luther.*

## Among the Jobbers

Considerable alteration has taken place during the past few weeks in the appearance of the store occupied by Louis Buehn & Bro., Edison Jobbers, at 45 N. Ninth street, Philadelphia. New booths have been erected and the interior largely remodelled. This has been necessitated by the growth of their business. For the same reason a third floor has been added, which will be devoted entirely to wholesale stock.

"I have never seen Dealers more enthusiastic in regard to the present conditions and the prospect of a fine fall trade," says Mr. Towell, of the Eclipse Musical Co., Cleveland, O., who has just returned from a business trip. Mr. Towell declares that business is 50 per cent better than it was a year ago at this time.

The Eastern Talking Machine Co., of Boston, Mass., Edison Jobbers, has been utilizing the quieter months to carry out alterations necessary to steadily increasing business. An electric passenger elevator is being installed and the need of additional room has resulted in the opening of a new salesroom.

Mr. Ketterer, Manager of the talking machine department of the Conroy Piano Co., Edison Jobbers, St. Louis, Mo., declares that their fall business has already opened with such a rush that they confidently anticipate that this year's business will by a large margin exceed that of previous ones. They are adding more record bins and have determined to carry the largest stock of Edison Phonographs and Gold Moulded Records in the history of the firm. The new bins have a capacity of nearly 50,000 Records.

The Boston Cycle and Sundry Co., Edison Jobbers of Boston, Mass., anticipate a splendid fall business. Manager Andrews said recently, "I think this is going to be a record breaker for the talking machine business. I find Jobbers throughout the country feel the same way."

R. S. Williams & Sons Co., Edison Jobbers, of Toronto and Winnepeg, had a fine display of Edison goods at the recent Canadian National Exhibition, and much interest was aroused thereby.

Harger & Blish, Edison Jobbers, of Dubuque, Ia., have recently decided to lease the central store in the new Security Building. Extensive alterations are to be made and it is anticipated that when finished it will be one of the finest in the State. On the fourth floor a large room will

be fitted up as a recital hall and will be equipped to seat some two hundred and fifty people.

L. E. McGreal, Edison Jobber at Milwaukee, did an unusual bit of advertising last month. He printed a list of his Dealers in Wisconsin and the Northwest, with a caption stating that the public could buy as cheaply from them as from him, and he distributed 100,000 throughout his territory.

## About Our Advertising

We might be criticized for not making more of a fuss in each issue of THE PHONOGRAPH MONTHLY about the advertising being done for the furtherance of our business, and we could hardly deny the impeachment. The real reason why we do not say more about it, is because the demands upon the columns of THE PHONOGRAPH MONTHLY every month seem to crowd out reference to it. The work of getting our catalogues and other printed matter in editions that run into millions goes on quite the same as if we said more about it. There is no let up in bill-posting, railroad bulletins, special electric signs, etc. The magazine advertisement shown on page 24 of this issue, appeared in the publications named below in the latter part of September and October:

American, Argosy, Associated Sunday Magazines, Century, Collier's Weekly, Cosmopolitan, Everybody's, McClure's, Metropolitan, Munsey's, National, Pacific, Puck, Red Book, Review of Reviews, Saturday Evening Post, World To-day, Youth's Companion.

In October we will begin our annual newspaper campaign, using from one to three of the best newspapers in every jobbing city.

Newspaper advertising has been a feature for the past two years and it will be larger and better than ever this fall and winter. More will be said about advertising next month.

## Additional Boiler Equipment

During the past month the erection of an additional boiler house was begun at our Orange factory. It is being built of reinforced concrete, like all the other buildings now in process of erection. It will be 25x60 feet in size and about 40 feet high. It will be at once equipped with three Climax boilers of 750 horse power each.

## Record No. 12896 Cut Out

The trade is advised that we have no more moulds of French-Canadian Record No. 12896 "Ayez pitié d'elle," by R. Harmant, and as soon as our present stock of this selection is exhausted no further orders will be filled. It will be omitted from the next Foreign Record Catalogue in addition to the list printed on another page.

# Cut Out List

## Edison Gold Moulded Records

### Foreign Selections

The Trade is hereby advised that when our stock of the following Foreign Selections is exhausted no further orders will be filled. These selections will be omitted from the next edition of our Foreign Catalogue.

12000	A la luna ( <i>Spanish</i> )	Vargas	12228	Coplas de el Tonelero en Boccaccio ( <i>Spanish</i> )	Vargas
12003	La Morena ( <i>Spanish</i> )	Vargas	12229	La Zamacueca ( <i>Spanish</i> )	Vargas
12004	La Sevillana ( <i>Spanish</i> )	Vargas	12230	Flor de los Campos ( <i>Spanish</i> )	Vargas
12005	Bolero de Matadores ( <i>Spanish</i> )	Vargas	12231	Cuplas de Boccaccio ( <i>Spanish</i> )	Vargas
12006	Teresita Mia ( <i>Spanish</i> )	Vargas	12232	Ständchen-Weibertreue ( <i>German</i> )	Porten
12007	Le Boca de Pepita ( <i>Spanish</i> )	Vargas	12238	Valentin's Gebet ( <i>German</i> )	Porten
12012	Quien te llamó ( <i>Spanish</i> )	Vargas	12240	Reizendes Mädchen ( <i>German</i> )	Porten
12015	Funiculí Funiculá ( <i>Italian</i> )	Vargas	12241	Lied des Torero ( <i>German</i> )	Porten
12022	Ah non credevi tu ( <i>Italian</i> )	Vargas	12249	Wie ihre Unschuld ( <i>German</i> )	Hofmann
12048	Infelice ( <i>Italian</i> )	Vargas	12256	Als flotter Geist ( <i>German</i> )	Hofmann
12049	Vieni, la mia vendetta ( <i>Italian</i> )	Vargas	12267	Es blinkt der Tau ( <i>German</i> )	Schumann
12072	Dí tu se fedele ( <i>Italian</i> )	Vargas	12270	Bombardonlied ( <i>German</i> )	Biberti
12073	Ave Maria ( <i>Tosti</i> ) ( <i>Italian</i> )	Vargas	12278	O Isis und Osiris ( <i>German</i> )	Biberti
12079	Ojos Negros ( <i>Spanish</i> )	Vargas	12279	Scene des Kaspar ( <i>German</i> )	Biberti
12080	Consejos ( <i>Spanish</i> )	Vargas	12281	Plus grand dans son obscurité ( <i>French</i> )	Le Fevre
12083	La Calisera ( <i>Spanish</i> )	Vargas	12282	Margot lève ton sabot ( <i>French</i> )	Lacroix
12092	El Jaque ( <i>Spanish</i> )	Vargas	12283	Dans le Sommeil ( <i>French</i> )	Maréchal
12094	Non è vèr ( <i>Italian</i> )	Vargas	12284	Par toi, divine créature ( <i>French</i> )	Maréchal
12095	Il balen ( <i>Italian</i> )	Vargas	12285	Allons! jeunes gens ( <i>French</i> )	Maréchal
12099	Dio possente ( <i>Italian</i> )	Vargas	12286	C'est la lumière, c'est la flamme ( <i>French</i> )	Maréchal
12101	Canzone del Porter ( <i>Italian</i> )	Vargas	12288	Jue les songes heureux ( <i>French</i> )	Maréchal
12104	Dormi pure ( <i>Italian</i> )	Vargas	12291	De son coeur ( <i>French</i> )	Maréchal
12136	La Bayamesa ( <i>Spanish</i> )	Vargas	12294	Mort de Valentin ( <i>French</i> )	Maréchal
12148	Jerusalem ( <i>Spanish</i> )	Vargas	12296	Prière de la Pâque ( <i>French</i> )	Bartel
12150	Canción de Amor ( <i>Spanish</i> )	Vargas	12297	Air du Ténor—Jerusalem ( <i>French</i> )	Bartel
12151	El Relámpago—Tango ( <i>Spanish</i> )	Vargas	12299	O! Celeste Aida ( <i>French</i> )	Bartel
12156	Romanza en el Juramento ( <i>Spanish</i> )	Vargas	12300	Dans un délire extrême ( <i>French</i> )	Bartel
12160	Si tu me amaras ( <i>Spanish</i> )	Vargas	12304	Chanson Bachique ( <i>French</i> )	Bartel
12162	Ultimo Adios ( <i>Spanish</i> )	Vargas	12305	Il est venu ( <i>French</i> )	Dartes
12163	Madrid viejo—Bolero ( <i>Spanish</i> )	Vargas	12306	Chanson des Gas d'Irlande ( <i>French</i> )	Bartel
12165	Deseos ( <i>Spanish</i> )	Vargas	12307	La Rêve d'un Prisonnier ( <i>French</i> )	Bartel
12175	Habanera en Carmen ( <i>Spanish</i> )	Vargas	12308	Hymne à la nuit ( <i>French</i> )	Bartel
12179	Danza Otero ( <i>Spanish</i> )	Vargas	12309	Le Pressoir ( <i>French</i> )	Bartel
12180	Ganción de Raul en los Mosqueteros ( <i>Spanish</i> )	Vargas	12311	L'anneau d'argent ( <i>French</i> )	Bartel
12181	Barcarola en C de L ( <i>Spanish</i> )	Vargas	12312	Les Enfants ( <i>French</i> )	Bartel
12185	Paso ( <i>Spanish</i> )	Vargas	12315	Stances ( <i>French</i> )	Bartel
12186	Siciliana en Cavalleria Rusticana ( <i>Spanish</i> )	Vargas	12316	Vainement, ma bien-aimée ( <i>French</i> )	Bartel
12190	Tus Gracias ( <i>Spanish</i> )	Vargas	12317	Récit du Graal ( <i>French</i> )	Bartel
12193	La puerta de mi bohio ( <i>Spanish</i> )	Vargas	12319	Si les filles d'Arles sont reines ( <i>French</i> )	Bartel
12196	Las Cimarroncita ( <i>Spanish</i> )	Vargas	12322	Le Credo du paysan ( <i>French</i> )	Bartel
12197	La Gallina Ciega ( <i>Spanish</i> )	Vargas	12323	Noel Païen ( <i>French</i> )	Bartel
12199	Romanza del Diablo en el Poder ( <i>Spanish</i> )	Vargas	12325	Ballade du Baryton—Quentin Durward ( <i>French</i> )	Lacroix
12200	Serenata de Gounod ( <i>Spanish</i> )	Vargas	12326	Le Veau d'Or ( <i>French</i> )	Bartel
12207	Canción de Pippo en la Mascota ( <i>Spanish</i> )	Vargas	12328	Couplet de Walter ( <i>French</i> )	Bartel
12208	La Mulata Callejera ( <i>Spanish</i> )	Vargas	12330	Sérénade à Ninon ( <i>French</i> )	Bartel
12210	Los Rumberos ( <i>Spanish</i> )	Vargas	12332	Quand l'oiseau chante ( <i>French</i> )	Bartel
12212	Cancion de Saltarello en la Mascota ( <i>Spanish</i> )	Vargas	12333	La Chanson des peupliers ( <i>French</i> )	Bartel
12213	Seguidillas Manchegas ( <i>Spanish</i> )	Vargas	12334	Carmella ( <i>French</i> )	Bartel
12214	Son los supersticiosos la Mascota ( <i>Spanish</i> )	Vargas	12336	Si tu m'aimais ( <i>French</i> )	Bartel
12218	Negra tu no va querer ( <i>Spanish</i> )	Vargas	12340	Chant de Charlemagne ( <i>French</i> )	Carluse
12220	No me caso ( <i>Spanish</i> )	Vargas	12342	Quand la flamme de l'amour ( <i>French</i> )	Carluse
12221	Canción de Pippo en Boccaccio ( <i>Spanish</i> )	Vargas	12343	J'ignore son nom ( <i>French</i> )	Dartes
12223	Himno de Riego ( <i>Spanish</i> )	Vargas	12344	Vainement, Pharaon! ( <i>French</i> )	Dartes
12225	Como yo te he Querido ( <i>Spanish</i> )	Vargas	12345	Elle ne croyait pas! ( <i>French</i> )	Hofmann
12226	Historias y Cuentos—jota ( <i>Spanish</i> )	Vargas	12346	Berceuse-Jocelyn ( <i>French</i> )	Dartes
			12347	Air de Vasco de Gama ( <i>French</i> )	Dartes



12348	La Chine est un pays Charmant (French)	Dartes	12533	Los Borrachos (Spanish)	Cabello
12350	Suspendez à ces murs (French)	Dartes	12534	El Celoso (Spanish)	Cabello
12352	Sicillienne (French)	Dartes	12535	El Bohemio (Spanish)	Cabello
12354	Cavatine, Iphigénie en Tauride (French)	Dartes	12536	Entre mi mujer y el negro (Spanish)	Cabello
12355	Tout simplement (French)	Dartes	12537	Una Onza—Seguidillas (Spanish)	Cabello
12356	Enfin, me voilà seul! (French)	Lacroix	12538	Sevillanas (Spanish)	Cabello
12357	Midi minuit! (French)	Lacroix	12539	La Salsa de Aniceta (Spanish)	Cabello
12358	Couplets des Soldats (French)	Lacroix	12540	Las Ventas de Cardenas (Spanish)	Cabello
12359	Ah! vous ne savez pas, ma chère (French)	Bartel	12541	El Cabo banquetta (Spanish)	Cabello
12361	Enfin! un jour plus doux se lève (French)	Lacroix	12543	Las Ventas de Cardenas (Spanish)	Cabello
12363	D'un amour qui me brave (French)	Lacroix	12547	El pañuelo rojo (Spanish)	Cabello
12365	Frais vallons (French)	Lacroix	12549	La Partida (Spanish)	Cabello
12366	Comme une pôle fleur (French)	Lacroix	12550	El Diablo en el Poder (Spanish)	Cabello
12367	Laissez-moi contempler ton visage (French)	Lacroix	12551	A mi madre (Spanish)	Cabello
12368	Air de la Vengeance (French)	Lacroix	12553	El Relámpago (Spanish)	Cabello
12378	Hat dein heimatliches Land (German)	Porten	12554	La Gran Via—Jota de los Ratas (Spanish)	Cabello
12383	Vielleicht oft ohne Gründe (German)	Hufmann	12555	Artistas para la Habana (Spanish)	Cabello
12384	Siciliana—Robert der Teufel (German)	Hofmann	12556	La Marina (Spanish)	Cabello
12385	Pastorale—Prophet (German)	Hofmann	12557	Cantares (Spanish)	Cabello
12389	O kehr' zurück (German)	Schumann	12559	Consejos (Spanish)	Cabello
12390	Njewozwratnoje wremja (Russian)	Gollanin	12560	Como está la sociedad (Spanish)	Cabello
12394	Prolog—Bajazzo (German)	Leonhardt	12561	La Mari—Juana (Spanish)	Cabello
12399	Lodernde Flammen (German)	Reimann	12568	Olé estudiantina (Spanish)	Carmen
12414	O viveurs (Italian) Cantalamessa and d'Avigny		12573	Nie kocham cie (Polish)	Uritski
12424	Quest' assisa ch'io vesto (Italian)	Rossi	12580	Las Mujeres (Spanish)	Carmen and Cabello
12427	Vieni meco (Italian)	Rossi	12585	La Fiesta de San Antonio (Spanish)	Carmen and Cabello
12431	Un dí quando le veneri (Italian)	Rossi	12600	Felix Morada (Spanish)	LaHoz
12432	Suoni la tromba (Italian)	Rossi	12601	El relampago—Volveta a ver un dia (Spanish)	LaHoz
12435	Lo vedremo o veglio audace (Italian)	Rossi	12602	Alma Mia (Spanish)	Oxilia
12436	O sommo Carlo (Italian)	Rossi	12603	Los ojos negros (Spanish)	LaHoz
12437	Quand' ero paggio (Italian)	Rossi	12604	No es verdad (Spanish)	Oxilia
12440	Da quel dí che t'ho veduta (Italian)	Rossi	12620	Ja pomniu tschudnoje mgnowenje (Russian)	Gollanin
12444	Sei vendicata assai (Italian)	Rossi	12621	Gornyja werschiny (Russian)	Gollanin
12449	Presentazoine di Mimi (Italian)	Mielino	12622	Golubka moja (Russian)	Gollanin
12450	Giunto sul passo estremo (Italian)	Mielino	12623	Notschenka (Russian)	Gollanin
12451	Pronti destriere (Italian)	Mielino	12624	Duschetschka diewitza (Russian)	Gollanin
12452	Me protegge me difende (Italian)	Mielino	12625	Ty nie platsch ssirotinuschka (Russian)	Gollanin
12453	Ora e per sempre addio (Italian)	Mielino	12626	Nie Chotschu (Russian)	Gollanin
12456	Di pescatore ignoble (Italian)	Mielino	12627	Gosudar moj Batuschka (Russian)	Gollanin
12458	E'sherzo, odè follia (Italian)	Mielino	12628	Rachil tyo mnie dana (Russian)	Gollanin
12459	Preghiera di de Grioux (Italian)	Mielino	12629	Piesn bednjaka (Russian)	Gollanin
12460	Mi par d'udir ancora (Italian)	Mielino	12630	Wot na puti sselo balschoje (Russian)	Gollanin
12461	La gondola nera (Italian)	Mielino	12631	Oj kasala (Russian)	Gollanin
12462	Giulia (Italian)	Mielino	12632	Nie bjely to snjegi (Russian)	Gollanin
12463	Un dí all' azzuro spazio (Italian)	Mielino	12633	Troika (Russian)	Gollanin
12466	Sempre la stessa (Italian)	Mielino	12634	Jejo usch njett (Russian)	Gollanin
12467	Prologo, Faust (Italian)	Mielino	12655	En las astas del toro (Spanish)	Cabello
12468	Niun mi tema (Italian)	Mielino	12656	Torear por lo fino—Coplás (Spanish)	Cabello
12471	Fra voi belle (Italian)	Mielino	12657	Guernikako-zorzico (Spanish)	Cabello
12474	Dio, mi potevi scagliar tutti i mali (Italian)	Mielino	12683	Siciliana (Cavalleria Rusticana) (Russian)	Purkrabek
12477	E un riso gentil (Italian)	Mielino	12684	Asra (Russian)	Purkrabek
12480	Sento una forza indomita (Italian)	Mielino	12685	A Granada (Spanish)	Cabello
12481	Ecco ridente in cielo (Italian)	Mielino	12686	Milaja (Russian)	Gollanin
12483	Dai campí, dai prati (Italian)	Mielino	12688	Ja was ljublju i wy powiertie (Russian)	Gollanin
12484	Dei miei bollenti spiriti (Italian)	Mielino	12689	Pomolis mily drug za menja (Russian)	Gollanin
12485	O tu che in seno agli angeli (Italian)	Mielino	12690	Zalashu ja troiku (Russian)	Gollanin
12486	Ricordo di Quisiana (Italian)	Mielino	12691	Skashite jei (Russian)	Gollanin
12487	Gujus Animan (Italian)	Mielino	12692	Nje gawari tschto molodostj sgubila (Russian)	Gollanin
12488	Giá ti veggo (Italian)	Sala	12693	Toljko usnal ja tjebja (Russian)	Gollanin
12508	Un grande spettacolo (Italian)	Gambardella	12706	Ja was ljubil (Russian)	Bolewski
12509	Mai piú Zazá (Italian)	Gambardella	12707	Ljublju tebja milaja rosa (Russian)	Gollanin
12511	Niun mi tema (Italian)	Gambardella	12708	Moskwa (Russian)	Gollanin
12513	Sperai tanto il delirio (Italian)	Gambardella	12709	Ja nie mogu jevo zabyt (Russian)	Gollanin
12514	Vesti la giubba (Italian)	Gambardella	12710	Proschtschai (Russian)	Gollanin
12517	Canzone del fischio (Italian)	Ciccolini	12711	Mnie wsjo sdies napominajet (Russian)	Gollanin
12518	Tu che fai l'addormentata (Italian)	Ciccolini	12712	Kuda, kuda wy udalilis (Russian)	Gollanin
12519	El Salto del Pasiego (Spanish)	Cabello	12720	No sabes tu (Spanish)	Oxilia
12520	Las Hijas de Eva (Spanish)	Cabello	12740	Cuadros Disolventes—Coplás (Spanish)	Vargas
12521	Al agua patos (Spanish)	Cabello	12788	Duo de los Patos (Spanish)	Lopez and Vargas
12522	El Matrimonio—Tango (Spanish)	Cabello	12801	Wie mag es wohl gekommen sein (German)	Muench
12523	Sevillanas y Panaderos—Cadiz (Spanish)	Cabello	12835	I've Made Up My Mind to Sañ Away (British)	Mackay
12524	La Salsa de Aniceta—La Paloma (Spanish)	Cabello	12336	Queen of Love (British)	Hill
12525	Navarra (Spanish)	Cabello			
12526	Torear por lo fino—Bolero (Spanish)	Cabello			
12527	Tiempo revuelto (Spanish)	Cabello			
12530	La Bruja (Spanish)	Cabello			
12531	El Grumete (Spanish)	Cabello			

12844	Skylark ( <i>British</i> )	Hill	12952	Kelvin Grove ( <i>British</i> )	Reid
12857	The Auld Hoose ( <i>Scotch</i> )	Reid	12953	My Flo from Pimlico ( <i>British</i> )	Mackay
12871	That Old Sunny Window ( <i>British</i> )	Mackay	13048	I Love You Still ( <i>British</i> )	Hill
12873	The Lecturer ( <i>British</i> )	Daniels	13052	Rowan Tree ( <i>British</i> )	Reid
12874	The Jilted Shoeblick ( <i>British</i> )	Whelan	13054	I Felt Sorry for the Fellow ( <i>British</i> )	Mackay
12883	Jonas dans la baleine ( <i>French</i> )	Cartel	13056	My Love is Like a Red, Red Rose ( <i>British</i> )	Reid
12885	Le Flegme ( <i>French</i> )	Cartel	13066	Peace, Peace ( <i>British</i> )	Mackay
12897	C'que j'en comprends pas ( <i>French</i> )	Harmant	13068	Just in a Motherly Way ( <i>British</i> )	Mackay
12898	Faut r'miser ca ( <i>French</i> )	Méry	13072	It's the Finest Flow of Language Ever Heard ( <i>British</i> )	Whelan
12901	Conscrit soldat ( <i>French</i> )	Méry	13079	Drink ( <i>British</i> )	Mackay
12903	Nous avons fait comme eux ( <i>French</i> )	Kelm	18807	Lechu nerannenu ( <i>Hebrew</i> )	Goldin Quartette
12905	Les petits joyeux ( <i>French</i> )	Kelm	18808	Zimblen ( <i>Hebrew</i> )	Cornfield
12907	Larurette et Lonlonla ( <i>French</i> )	Kelm	18809	Bifroach reshaim ( <i>Hebrew</i> )	Goldin Quartette
12908	La vigne au vin ( <i>French</i> )	Kelm	18818	Brechen Die Beiner ( <i>Hebrew</i> )	Cornfield
12923	'E Grumbles ( <i>British</i> )	Whelan	18819	Eitz Chaim ( <i>Hebrew</i> )	Goldin Quartette
12924	Mrs. Carter ( <i>British</i> )	Whelan	18823	Weshomru ( <i>Hebrew</i> )	Goldin Quartette
12925	I'll Sing Thee Songs of Araby ( <i>British</i> )	Virgo	18825	Kwojdoj ( <i>Hebrew</i> )	Goldin Quartette
12943	If I Were King of England ( <i>British</i> )	Whelan			
12944	The Coster Serenade ( <i>British</i> )	Whelan			
12947	What I Have I'll Hold ( <i>British</i> )	Mackay			
12950	Has Anyone Been Asking for Me? ( <i>British</i> )	Mackay			

## Collections of Rare Records

There is no doubt but that as home recording becomes more understood and carefully studied, collections of records will be made just as to-day collections of rare autographs arouse much interest and obtain enormous prices when put up at auction. The prices of records should be infinitely higher for, after all, what value has a scrawling signature when compared with the living voice? What would not Americans give to hear Poe recite some of the poems which have placed him among the immortals, or what value could be placed upon a Record of Longfellow or Emerson?

Some years ago when the Edison Phonograph was making a great stir in the British metropolis, Robert Browning, the poet, was asked to make a record. His memory was prodigious and on being pressed to recite his celebrated poem, "How we brought the good news to Ghent," started off boldly, but, owing perhaps to the novelty of the occasion, utterly forgot the third line. His attempts to recall it and his interjections were faithfully recorded. He apologized to his hostess, but she said she would value it all the more on account of its uniqueness. Browning is dead and gone, and there are Browning Clubs all over the country, but what value could be placed upon the record he made? In London there is a private collection—one of the most interesting and valuable in the world—which contains a number of records made by Lord Tennyson, the late poet laureate. One of the finest of his was "The Charge of the Light Brigade." The same collection has an address in the eloquent language and vibrant voice of the great statesman Gladstone. There are records made by the great African explorer Stanley. The Prince Louis Napoleon, only son

of the Emperor of the French and the Empress Eugenie—the unfortunate prince killed during the Zulu War,—made a record in his native tongue. Florence Nightingale made one in 1890 for the exhibition held in London for the benefit of the surviving heroes of Balaclava (the charge of the Light Brigade) and contained the following words from that pioneer of army nursing: "God bless my gallant comrades of Balaclava and bring them safe to shore—Florence Nightingale."

It is easier to make records now than it was when Florence Nightingale said this, and cheaper too. Record collecting is certainly the most interesting collection possible and would gain many devotees if sufficiently known. Dealers should never lose an opportunity for talking home records to customers. The fact that they cannot approach the professional record has nothing to do with it. The little affectations of voice, strange inflections, etc., which would never be found in the professional record would add to the value of the home record, for it would add to the naturalness and lifelike effect produced.

## Love, Religion and Humor

Each line of this poem is the name of an exceptionally fine Record. The first letter of each line, reading downward, spells "Edison Record."

### LOVE.

Eilleen Allanna, (9264)  
Dreaming love of you, (9219)  
In the Valley of Kentucky, (8013)  
Somebody's waiting for you, (9476)

### RELIGION.

Onward Christian Soldiers, (8461)  
Nearer My God to Thee, (8136-7267-8022)  
Ring the Bells of Heaven, (8854)  
Eternity—Eternity, (9424)

### HUMOR.

Casey courting his girl, (8103)  
On the Banks of the Rhine with a stein, (9124)  
Ruben Haskins' Ride in an auto, (8619)  
Down on the Brandywine, (8712-8748)

JAMES A. H. CONWAY,  
Edison Dealer.

Malden, Mass.

## Talking Machines and Posterity

It is a regrettable fact that people, as a rule, are apt to regard the talking machine chiefly as a source of entertainment and amusement—as a mechanical means of reproducing vocal and instrumental music—but never as an instrument whose real value to the world is, paradoxically, at once a matter of certainty and of conjecture.

It has winged victorious flights through all the phases of instrumental and vocal music, from the compositions of the poetasters to the works of the great masters, whose brains shaped out the most classic and stupendous of the grand operas. It has become a force in the educational world, in business life, in religious circles. In every walk it has achieved signal success—and the end is not yet.

Its value to history can be appreciated at a glance. For example, there have arrived in this country Records of the voice of Emperor William of Germany, which will be preserved in the Congressional Library and at Harvard University. This marks the beginning of a collection, which, it is said, will be made of the voices of famous people of the present and of the future to be kept as historical witnesses for coming generations.

The magnitude of the scope of this plan can-

not be fully estimated at first thought. Think of the lifelike tones of our own President Roosevelt a hundred or two hundred years hence proclaiming his favorite sayings before an audience to whom history's pages have made him a familiar object! Instead of being compelled to accept another man's view of him, or puzzling bewilderingly through a dozen varying impressions, one may judge for oneself in a manner that cannot fail. It is wonderful—incomprehensible—a miracle, in truth!

If we would get even a slight conception of the feeling of posterity, let us consider for a moment what thoughts would overcome us if we to-day could hear the even tones of the great patriot Washington or the kindly Lincoln, whom we love and reverence solely from what we have heard and read of them. If patriotism beats quicker in the heart of the American when the name or the portrait of Lincoln comes before him, how much vaster would it become if the voice of the Great Martyr should speak its measured accents to the living ear?

The patriotism of the future, fed on the speech of our present day heroes, will make the nation greater and broader and richer than any thought can now measure.

So herein lie the human aspects of the talking machine—its value not only to individuals, but to nations, beside which the entertainment of the passing moment is as an atom of time to all eternity. For what is the present to the future—what are a few of us to-day to the hundreds of millions of to-morrow?—*Musical Courier.*

### SUSPENDED LIST, OCTOBER 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

#### ILLINOIS.

Cooksville—Geo. Swinehart & Son.  
Peoria—H. Meyer, 1307 S. Adams st.

#### IOWA.

Cushing—Bullock & Lyman.  
\*Independence—E. O. Parker, 110 E Mainst.  
Mederville—John J. Carpenter.

#### KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

#### MAINE.

Gardner—C. H. Cobb.  
Oldtown—H. M. Burnham.

#### NEW HAMPSHIRE.

Dover—H. C. Ingalls & Co., 444 Central ave.

#### NEW JERSEY.

Newark—R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.

#### NEW YORK.

New York City—Italo-American Phono. Co., (R. Gerard & Co.)

#### NORTH DAKOTA.

Fargo—Ben Hart.

#### PENNSYLVANIA.

Lancaster—J. H. Tragresser, 249 N. Queen st.  
\*New Castle—Will Hartland, 70 E. Long ave.  
Royersford—Granville B. Tyson, 215 Main st.

#### TENNESSEE.

Alexandria—Clarence D. Baird Music Concern.

#### UTAH.

Salt Lake City—Daynes Romney Music Co., 25 East South First st.

#### VIRGINIA.

Norfolk—W. Reichenstein, 296 Church st.

#### WISCONSIN.

Ashland—J. F. Pool Co.  
Walworth—G. H. Stewart.

\*Added since September 1, 1907.

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

# Hear The Edison Phonograph



**H**AVE you a Phonograph? How long has it been since you have critically listened to one? Do you know how good The Edison Phonograph is today, how pure the tone, how satisfying the reproduction? If you have one, you know. If you have not one, you ought to know—it's easy to know. Somewhere near you there is an Edison Store. Go there and hear. Learn how inexpensive it is for a complete outfit, including records—and how favorable the terms. Then think of the pleasure you can give yourself, your family and your friends with the world's best music, its most catchy songs and the monologues and dialogues of its funniest comedians. And after doing all this you'll buy one—you simply can't help it.

NATIONAL PHONOGRAPH CO., Lakeside Ave., Orange, N. J.

# Jobbers of Edison Phonographs and Records

Continued from page 2 of Cover

## NEW YORK.

**Albany**—Finch & Hahn, 92 State st.  
**Astoria**—John Rose, 99 Fulton ave.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
I. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., Inc., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1659 Second ave.  
Regina Co., 41 Union square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Deninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 16 Columbia st.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 615 Vine st.  
Laurence McGreal, 29 East 5th st.  
Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 1870 East Ninth st.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 608 Cherry st.

## OREGON.

**Portland**—Graves & Co., Inc., 328 Washington st.

## OKLAHOMA.

\***Oklahoma City**—Smith's Phono. Co., 818 West Main st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Hepe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 13th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 1010 Chestnut st.

## Pennsylvania—Continued.

**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av.  
Technical Supply Co.  
**Sharon**—W. C. DeForest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

**Providence**—J. M. Dean Co., 785-795 Westminister st.  
J. A. Foster Co., Weybosset and Dorrance sts.  
Household Furniture Co., 231 Weybosset street.  
J. Samuels & Bro., 154 Weybosset st.  
A. T. Scattergood Co., 106 N. Main st.

## TENNESSEE.

**Chattanooga**—J. H. Templeman Co., 253 Montgomery ave.  
**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 103 S. Main st.  
**Nashville**—Magruder & Co., 27 Arcade.  
Nashville Talking Mach. Co., 723 Church st.  
O. K. Houck Piano Co., 531-533 Fifth ave.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

**Richmond**—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—McGreal Bros., 176 3d st.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
**Vancouver**—M. W. Walitt & Co., 558 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd., 121 Princess st.

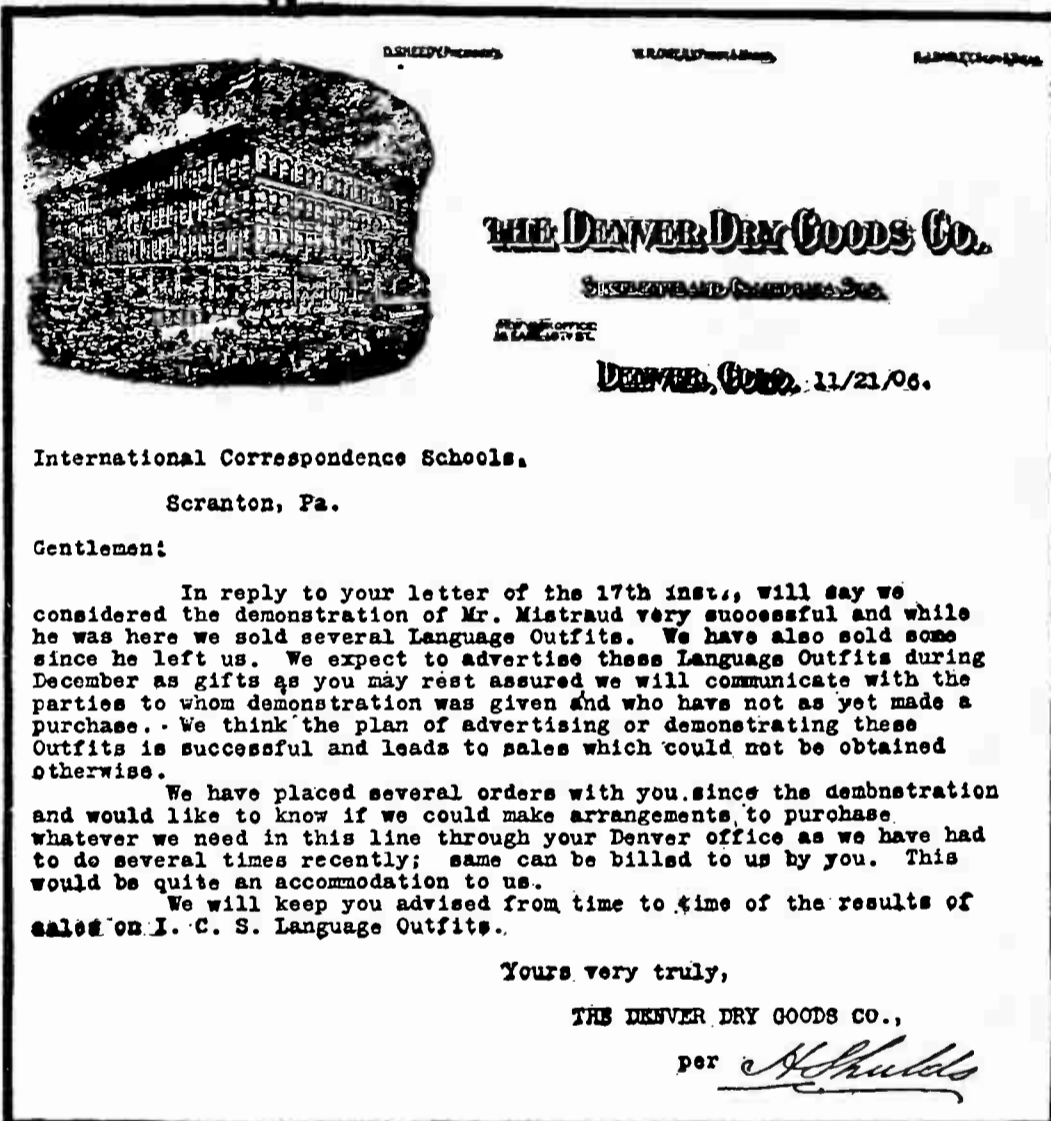
\*Added since September 1, 1907.

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



International Correspondence Schools,  
 Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for you? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

**International Correspondence Schools**

SCRANTON, PA.

# EDISON PHONO- GRAPH MONTHLY

Vol. V

November, 1907

No. 9

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*Published for Trade use only by  
The National Phonograph Co., Orange, N.J.*

# Jobbers of Edison Phonographs and Records

## ALABAMA.

Birmingham—Talking Machine Co., 2007 Second ave.  
Mobile—W. H. Reynolds, 167 Dauphin st.  
Montgomery—R. L. Ponick, 119 Dexter ave.

## ARKANSAS.

Little Rock—O. K. Houck Piano Co., 309 Main street.

## CALIFORNIA.

Los Angeles—Southern California Music Co., 322 South Broadway.  
Oakland—Kohler & Chase, Inc., 917-921 Wood st.  
Sacramento—A. J. Pommer Co., 9th and J sts.  
San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

Denver—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

## CONNECTICUT.

New Haven—Pardee-Ellenberger Co., Inc., 96 State street.

## DISTRICT OF COLUMBIA.

Washington—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.  
S. Kann Sons & Co., 8th and Pennsylvania avenues.

## GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
Savannah—Youmans & Leete, 116 Barnard st.  
Waycross—George R. Youmans.

## IDAHO.

\*Boise—Eller's Piano House.

## ILLINOIS.

Chicago—Babson Bros., 1419 19th st.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
Peoria—Peoria Phonograph Co., 416 S. Adams street.  
Quincy—Quincy Phonograph Co., 808 Hampshire st.

## INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.  
Lafayette—A. B. Wahl & Co., 304 Main st.

## IOWA.

Des Moines—Hopkins Bros. Co., 620 Locust st.  
Dubuque—Harger & Blish, 904 Main st.  
Fort Dodge—Early Music House, 322 Central ave.  
Sioux City—Early Music House, 315 Court st.

## KENTUCKY.

Louisville—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

New Orleans—William Bailey, 600 Frenchman st.  
National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

Bangor—S. L. Crosby Co., 136 Exchange st.  
Portland—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 43 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.  
Lowell—Thomas Wardell, 111 Central st.  
New Bedford—Household Furnishing Co., 170 Purchase street.  
Springfield—Flint & Brickett Co., 439 Main st.  
Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

Detroit—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 505 Washington av., So.  
St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.  
Thomas C. Hough, 392 Wabasha st.  
Koehler & Hinrichs, 255 E. 3d st.  
Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

Kansas City—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
St. Louis—Conroy Piano Co., 11th and Olive streets.  
O. K. Houck Piano Co., 1113 Olive st.  
\*Koerber-Brenner Music Co., 1006 Olive street.  
Silverstone Talk. Mach. Co., 1010 Olive st.

## MONTANA.

Helena—Frank Buser, 509 N. Main st.

## NEBRASKA.

Lincoln—Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 13th and P sts.  
Omaha—Nebraska Cycle Co., 15th and Harney streets.  
Shultz Bros., 16th and Chicago sts.

## NEW HAMPSHIRE.

Manchester—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

Hoboken—Eclipse Phono. Co., 203 Washington st.  
Newark—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
Rapke Phono. Store, 237 Bank st.  
Paterson—James K. O'Dea, 117 Ellison st.  
Trenton—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

(Continued on page 3 of cover.)



# Edison Phonograph Monthly

VOL. V.

November, 1907

No. 9

## New Equipments a Great Success

Many thousands of Edison Phonographs with the new horn equipment have been shipped from Orange to Jobbers, have been passed along by the latter to Dealers, and by the latter have been sold to satisfied patrons, and the success of the new outfit seems an assured fact. Putting the new conditions into effect, however, has been complicated by such a heavy increase in orders that it has not been possible to supply the trade with sufficient machines to know just how great a success the new outfit really is.

From a trade standpoint its approval has been enthusiastic and complete. Considering the almost radical change in equipment and price, the adverse opinions have been so few as not to be worth consideration. Even these critics refer to minor features of the change, and not to the main issue. Just as soon as manufacturing delays can be overcome we are sure that all friction will pass away and that the sale of Edison Phonographs will be greater than ever before.

Jobbers and Dealers can greatly facilitate the working out of the new conditions by talking of them and advertising them along the lines of the following phrase from a trade circular issued by Harger & Blish, of Dubuque, Ia.:

"The new horns with which all Edison machines are now regularly equipped are made up from special designs approved by Mr. Edison and are so constructed as to prevent all horn vibration and blasting—thereby producing the purest tone quality possible. These horns are finished in black with gilded decoration. Not only have they added ten-fold to the appearance of the machine, but a hundred-fold to one's enjoyment by this greatly magnified sound and sweetness."

It is talk of this kind that does much to assist in smoothing out the lines and make the trade enthusiastic in pushing Edison goods.

We are in splendid shape for filling Record orders and are thankful that the trade can find little fault on this score. The Record business was not affected by the new horn equipment, and although orders have been heavy, we have had

no trouble in filling them promptly and completely. The factory output of Records for the past two months has been the greatest in the history of the business, but it has been difficult to accumulate a stock to take care of the exchange proposition referred to below, which is always followed by a large volume of business in spite of the liberal terms upon which the exchange is made. In spite of the present great Edison business, the outlook for the future never looked brighter.

## The Exchange Proposition

The Exchange Proposition, treated in detail in another column, is one of the many features of the business of the National Phonograph Company which makes it strong with its Jobbers and Dealers. It provides the yearly opportunity of the trade of returning to us all surplus, cut out and defective Edison Records at no other expense than packing them and paying freight charges on them. It is true that Jobbers and Dealers are required to order two new Records for every one returned, but ample time is given in which to do it so that the larger order works no hardship to any one. When we state that the last exchange proposition that we had brought back one and one-half million Records, some idea will be gained of the stocks carried by the trade and of the loss to this company that the exchange causes. It is really a loss of the Jobber's price on each Record, for practically all of the new orders given in exchange would come to us anyway. The plan is really nothing else but a gift of so much money to our trade, and we doubt if a parallel to it can be found outside of the talking machine industry. It is a liberality, however, that pays handsomely in the cordial relations that exist between the trade and ourselves.

## Foreign Selection Cut-Out

The trade is advised that as soon as our stock of Record No. 18541, El Rey que Rabio—Romanza (Mexican) *Goyzueta*, is exhausted, it will be omitted from catalogues.

## The New Edison Gold Moulded Records Advance List for January, 1908

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 23d, all things being favorable, and they may be reshipped to Dealers at 2 P. M. on December 23d. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8. A. M. on December 24th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 24th. 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 Jobbers' stock is received.

**9722 In the Clock Store**

**Edison Concert Band**

A descriptive selection, in which are introduced the ticking and striking of various clocks from the ordinary morning alarm to the imposing musical clock, chiming "Blue Bells of Scotland." A cuckoo clock is likewise heard. Our Recording Department deserves great credit for the unique way in which the numerous effects are produced. Composer, Charles J. Orth; publisher, Carl Fischer, New York.

**9723 Down in the Old Cherry Orchard**

**Frederic Rose**

A fascinating new rural ballad with a waltz refrain, sung by an artist who has not previously made a Record for us. Mr. Rose possesses a most entertaining tenor voice, which he displays in an unusual manner in the higher notes, of which there are many. We predict that he will win a host of friends through this most excellent initial effort. An exceptionally pretty orchestra accompaniment adds no little interest. Music, S. R. Henry; words, Alfred Bryan; publishers, Jos. W. Stern & Co., New York.

**9724 Smile, Smile, Smile**

**Ada Jones and Billy Murray**

It is seldom, indeed, that we are able to list a more tuneful selection, recorded in such excellent style, than in this offering by a duet team who have become widely popular. The song is one of the big hits from "The Rogers Bros. in Panama", the new presentation of these popular artists. The air is catchy and similar in character to the numerous songs which have made the Rogers Bros. famous. The words are quite in keeping with the pretty melody as the chorus which follows will attest:

I could learn to love you, dearie  
When I see you smile.  
There's a look so bashful in your eyes  
That convinces me you're not too wise.

Cuddle up beside me, dearie,  
Hold my hands a while.  
For I could learn to love you  
When you smile, smile, smile.

Toward the end of the Record, a dance is introduced during which Mr. Murray enjoys a little joke at the expense of Miss Jones. Orchestra accompaniment. Music, Max Hoffman; words, Edward Madden; publishers, The Rogers Publishing Co., New York.

**9725 She's Such a Love**

**Albert Benzler**

An old time song and dance played as a bells solo, in strict time, and in that graceful manner which characterizes all of Mr. Benzler's work. The air is rather simple, but melodious, and sufficiently varied to sustain interest throughout the Record. Orchestra accompaniment. Composer, E. N. Catlin; publishers, Thompson & Odell, Boston, Mass.

**9726 Dreaming**

**Irving Gillette**

One of the most popular sentimental songs of the season, recorded in slow, dreamy time, to carry out the composer's idea as expressed in the refrain:

Dreaming, dreaming, of you sweetheart I am dreaming.  
Dreaming of days when you loved me best,  
Dreaming of hours that have gone to rest.

Dreaming, dreaming.  
Love's own message I'm bringing  
Years have not changed, the old love still remains; dreaming.

Mr. Gillette's success with similar Records of this character prompts us to predict a most unusual sale for this one. The orchestra accompaniment is greatly enhanced by the addition

of bells, which are given prominence at intervals in the rendition. Music, J. Anton Dailey; words, L. W. Heiser; publishers, Jerome H. Remick & Co., New York.

**9727 Who Do You Love?**

**Collins and Harlan**

A coon song from the "Shoo Fly Regiment." Mr. Collins, as the sentimental coon, points out to his "honey" (Mr. Harlan) that the birds and bees and even the bull-frogs are "a-billin" and "a-cooin" and pleads with her to be his "lady love." She apparently does not readily reciprocate his affection, for when he asks, "Who do you love" she replies in a most aggravating manner, "Well, I don't know." The song progresses in a happy vein, however, and it is to be assumed that the darkey is at last successful in his suit. The music is equal in every way to the past efforts of the same well known composers. Orchestra accompaniment. Music, J. Rosamond Johnson; words, Bob Cole; publishers, Jos. W. Stern & Co., New York.

**9728 When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade** **Manuel Romain**

The latest sentimental ballad by a popular writer, with the scene laid in "dear old Dixie." An absent lover sings of the maid he has left behind, and asks her to wait for him, "'Neath the old grape arbor shade." The many admirers of Mr. Romain's pleasing voice and clear articulation will welcome the Record as an excellent addition to their collections. Orchestra accompaniment. Music, J. Fred Helf; words, Bartley C. Costello; publishers, Helf & Hager Co., New York.

**9729 Don't Get Married Any More, Ma!**

**Ada Jones**

Vesta Victoria's songs are always interesting and humorous, and this one selected from her latest hits is no exception. As an imitator of this famous English vaudeville artist, Miss Jones has long ago established an enviable reputation. The words of the song describe Ma's matrimonial ventures, (no less than eight in all) and her daughter begs for a "permanent papa." Certain to rival the familiar "Waiting at the Church" in popularity. Music, Henry E. Pether; words, Fred W. Leigh; publishers, Francis Day & Hunter, New York.

**9730 Mariutch**

**James Brockman**

Italian dialect songs appear to be quite the thing of late, but this one with the sub-title of "Make-a de hootch-a ma-kootch" is far more humorous than its predecessors. Mariutch has again strayed from her happy home and her now thoroughly miserable "Tony," who describes in rather uncertain English her doings at Coney Island, where she dances the "hootch-a-ma-kootch". Mr. Brockman excels in Records of this kind, as has been proven by the success of his "Marianina" listed last month. Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Publishing Co., New York.

**9731 O, Moment That I Bless**

**Mr. and Mrs. Waterous**

This attractive selection of the semi-operatic class introduces two new artists to our catalogue. Mr. Waterous has a rich baritone voice, and Mrs. Waterous sings in a soprano voice, which shows to particular advantage in the duets. The song is arranged for alternate solo parts, with a charming duet finale that will win applause wherever played. Music, Chas. Dennee; words, Paul West; publisher, Arthur P. Schmidt, New York.

**9732 Every Ship Will Find a Harbor**

**Byron G. Harlan**

A stirring song, written in march time, is Mr. Harlan's solo contribution for this month. The story tells a pretty tale of a girl who hesitates to accept her lover, fearing that they will be "as a ship on a stormy sea." He re-assures her in the following attractive words of the chorus:

Every ship will find a harbor  
Every bird a nest  
Don't be sighing' don't be crying.  
All is for the best.

I just want to see you smiling,  
I'll do anything for you.  
Every ship will find a harbor  
And our bark will find one too.

Additional interest will be manifested in this selection, due to the fact that it is published by one of our oldest Philadelphia Jobbers. Orchestra accompaniment. Music, Johann C. Schmid; words, Charles E. Baer; publishers, H. A. Weymann & Son, Philadelphia, Pa.

**9733 Punch and Judy**

**Edison Military Band**

A lively intermezzo by the writer of "Peter Piper" and numerous other instrumental compositions. It is one of those rollicking selections, which start the feet to unconsciously keeping time. Composer, S. R. Henry; publishers, Jos. W. Stern & Co., New York.

**9734 When the Hammer on the Anvil Rings**

**Ada Jones**

A new version of the "knocking" practise, telling in the first verse of the meeting of two women, who, as usual pass flattering comments on the gowns and hats worn by each other, but when they part, "Bang! Bang! Goes the hammer on the anvil, you can hear it twenty blocks." The second verse is an admission by a member of the "sewing circle" that although their original intention was to sew for the Zulus, their object is not accomplished through their fondness for "knocking." Bits of the Anvil Chorus from Il Trovatore are introduced in a clever manner. Music and words, Jean C. Havez; publishers, Helf & Hager Co., New York.

**9735 Some Blessed Day**

Edison Mixed Quartette

A favorite hymn recorded in a polished manner by our Mixed Quartette. Our Record is arranged for incidental soprano solos and a soprano and tenor duet, with parts which in turn bring each voice into prominence. Orchestra accompaniment. Music, George B. Nevin; words, Rev. C. W. Ray; published in hymn books.

**9736 Just Because He Couldn't Sing "Love Me and the World is Mine"**

Arthur Collins

From the earliest days of song writing, coons have been refused by the objects of their affection for one reason or another, but to flatly turn down poor "Jim" simply because he couldn't warble as beautifully as his successful rival, seems like a real hardship to him. She not only broke his heart but,

She handed back his diamond ring,  
And a nice fat juicy lime,  
He lost his future wife to be

And a chance of raising a family  
Just because he could not sing  
Love Me and the World is Mine.

Mr. Collins sings the last line in falsetto, and pauses long enough to remark, "How can a gal expect a fellow to sing a song like that with two teeth out of the front of his face." Orchestra accompaniment. Music and words, Bert Fitzgibbon.

**9737 The Rosary**

Hans Kronold

Mr. Kronold's expressive playing of this fine selection for the violoncello will win for him many added laurels. "The Rosary" is universally known as a standard number—one of the kind that never grows old—and lovers of the better class of music will not overlook this Record. Piano accompaniment. Composer, Ethelbert Nevin.

**9738 What Will Your Answer Be?**

Reed Miller

As may be inferred from the title, this song is of a sentimental nature, and the question, "If I should whisper, Dear, I love you," is asked of the "girl" followed by this chorus:

What will your answer be, love?  
What will your answer be?  
It means the world to me,  
Love, I'm waiting patiently.

Don't send me away, love  
Listen to my plea,  
Only bid me stay, love  
What will your answer be?

The music is superior to most popular ballads of the present day, and Mr. Miller's sympathetic style of singing it leaves nothing to be desired. Orchestra accompaniment. Music and words, E. V. Cupero; publishers, Helf & Hager Co., New York.

**9739 Wedding Bells**

Ada Jones and Len Spencer

A Down East character sketch suggestive of No. 9148, "The Golden Wedding" in that the characters and subjects are similar. The dialogue, however, is quite different and original. The old couple review their courting days, and make amusing references to John's bashfulness in "popping the question." A clever short song concludes the Record. Orchestra accompaniment. Original arrangement.

**9740 Dat Friend of Mine**

Bob Roberts

A coon on the street asks Jim for the loan of some "tin" explaining that "I'm your one bes' friend." Jim apparently does not agree with him, and gives his reasons in these words:

I'm de one bes' friend of mine,  
Rain or sbine  
I and me gets along you see  
Simply fine.

He's for he, and she's for she  
You're for thee, not for me,  
So I an' me is always gwine to be  
Dat friend of mine.

The song is unique, and every word is clearly heard on the Record. Orchestra accompaniment. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

**9741 Suwanee River with Orchestra Variations**

Edison Symphony Orchestra

An artistic variation of the grand old tune by Stephen Foster. It is given complete with added embellishments by a number of instruments. The soft tones of the violin, the shrill notes of the piccolo, the harmonious cornet duet, the deep bassoon, and the fluent rendering by two clarinets, all combine to produce a Record most novel and entertaining. Special arrangement and not published.

**9742 Dixie Dan**

Billy Murray

Dixie Dan, so called because he was born "Way down South" sings in a most amusing way of his early days, and of Trixie Ann, "a gal with corkscrew hair." He is a traveling minstrel man, and after all his ambling, rambling and gambling, longs to go back to "the land of cotton." This coon song is scoring a big hit in "The Gay White Way" and Mr. Murray is just the one to greatly widen its popularity through the Phonograph. Orchestra accompaniment. Music, Seymour Furth; words, Will D. Cobb; publisher, Shapiro, New York.

**9743 Rock Me to Sleep, Mother**

Edison Male Quartette

Most effective, indeed, is our Record of this exquisite old song. The words are simple in their meaning, and the air is in proper keeping. The quartette is at its best in these familiar numbers, which after all, are the ones of which we never tire. Unaccompanied. Music, Ernest Lesly.

9744 *Thim Were the Happy Days*

Steve Porter

Instead of the usual Flanagan Record, Mr. Porter this month, displays his versatility by assuming the characters of Danny McGuire and Katie Hogan, in an amusing Irish dialect sketch, which concludes with a humorous song, accompanied by the orchestra, and a clog dance to the music of an accordeon. Original and not published.

745 *In Monkey Land Medley*

Edison Military Band

Comprising three December hits in the order named: "In Monkey Land," (No. 9700); "Won't You Waltz Home Sweet Home With Me For Old Times Sake," (No. 9710); and "Two Blue Eyes," (No. 9716). The change from two-step to waltz time between the first two is ingeniously made. An incidental solo on the French horn is introduced in the second selection. Original arrangement, and not published.

## Advance List of Hebrew Selections and South American National Hymns

The Records named below will be ready for shipment from Orange between December 1st and 10th. Samples of any or all of them will be shipped November 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by November 20th will be shipped as fast as possible after December 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

These advance lists comprise the third lot in the series of Foreign Records being issued to bring our catalogue up-to-date. All of the masters were made by the best artists obtainable. They are high-class Records in every particular.

### 12 New Hebrew Selections.

SONGS BY SOLOMON SMULEWITZ, TENOR. ORCHESTRA ACCOMPANIMENT.

- 19121 *Tantz Brider Tantz, J. Brody, Comic Song.*
- 19122 *Weiber, Weiber, Louis Friedsell, Comic Song.*
- 19123 *In dem is shildig nur mein nus, Perlmutter & Wohl, Comic Song.*
- 19124 *Schabes Halten, S. Smulewitz, Comic Song.*
- 19125 *Das Yidische Herz, Perlmutter & Wohl.*
- 19126 *Sol Meins ibergehn, S. Smulewitz, Comic Song.*

SONGS BY KALMAN JUVELIER, TENOR. ORCHESTRA ACCOMPANIMENT.

- 19127 *Das Yidali in Cheider, Mogulescu, Sentimental Song.*
- 19128 *Der Talles, Perlmutter & Wohl, Sentimental Song from the opera "Der Yud in Sabiesky's Zeiten."*
- 19129 *Dem Rebins Koich, Mogulescu, Comic Song.*
- 19130 *Ben Hador, Perlmutter & Wohl, Sentimental Song from opera "Ben Hador."*
- 19131 *Der Stamm Davids, Wolfsthal, Historic Song from opera "Bostonni."*
- 19132 *Das Zifferblatt, Kopelman, Sentimental Song.*

### South American National Hymns.

BY THE EDISON MILITARY BAND.

- |   |  |
|---|--|
| 19077 <i>Himno Nacional Costa-Rica.</i> | 19080 <i>Himno Nacional Venezolano.</i>            |
| 19078 <i>Himno Nacional Brasileiro.</i> | 19081 <i>Himno Nacional Republica de Colombia.</i> |
| 19079 <i>Himno Nacional Argentino.</i>  | 19082 <i>Himno Nacional Ecuador.</i>               |

## The Stuff that Sells Phonographs

The Edison Phonograph is an advertising success. Advertising is the life-blood of its business—not only the advertising of the manufacturer, but also the advertising of the Dealer.

We have set the pace with the largest appropriation ever expended in advertising Phonographs and Records. We have made the Edison Phonograph a household word. We have created a desire for Phonographs in the heart of every home. We have produced Phonographs which are perfect mechanically, and Records of marvelous clearness and purity. We have sold these Phonographs and Records to you at a price which leaves you a liberal margin of profit. Now it's up to you. If you wish to get your share of sales out of your community, it is up to you to hitch your wagon to a star—to hitch your store to the general Edison publicity.

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Advertising is the only way to do it. Advertising should be the spirit of your store—on the shelves, on the counter, on the floor, in the windows, in the mails, in the street cars and in the newspapers. There are a dozen ways in which a retail store selling Edison Phonographs can advertise them, and every one of them is good. Some of them are better than others, but they are all good and should be used.

We propose to add to our other lines of service a tip-top, third-speed, high-gear advertising department. We are the big shaft connected with the engine. Your store is the pulley connected with the retail sales. Just throw your belt over on our fast pulley and keep your store moving at the same speed as the main advertising.

Read this department every month and then apply it. Every suggestion here is worth money. We spend our money not only to advertise to the public, but also to advertise to you, to tell you how to advertise. The least you can do is to spend some of your money to use some of this advertising and thereby increase your sales. Of course, we are interested in advising you to do this. Such sales will help us, but they must also help you. For every dollar we make you make several. We supply the gun and the powder, but you must do the aiming and pull the trigger.

First, inside the store:

Keep your Edison Phonographs where people can see them. Sight is the father of desire. Let them be heard constantly, for a Phonograph is something to be heard rather than to be seen. Whenever there is a crowd of people in the store

start a Phonograph going. Most people would rather hear a funny song on a Phonograph than a piano solo by Paderewski. This may be unfortunate. It may show the bad taste of the public, but it is true. After all, you are not there to improve the taste of the public, but to sell goods. If more people want Phonographs than want pianos, why not sell the Phonographs? Phonographs sell quicker and oftener, and pay better per sale, while starting a long demand for Records, on each of which there is more profit than on a sheet of music.

To sell Phonographs keep them constantly in sight near the front of the store; display the new Records prominently each month; paste up about the store or hang up in frames (which is better) the lists of the Records for the month, and, finally, coach your salesmen in Edison Phonograph talk. Your salesmen know the people who come to your store. They know the sort of people to whom to sell Phonographs. Let them suggest the Phonograph to them.

Count that day lost upon which you do not make at least one Phonograph sale.

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Use the United States mails. Uncle Sam is the best distributor of advertising matter that we know. We supply you with a great deal of printed matter. Do not depend on distributing this from the store. Mail it. You send bills, statements and other matter to a long list of people every month. Enclose the Edison printed matter. Send out the lists of new Records and all the other printed matter we send you.

If you want to get the value of advertising matter, you must use it. It has not accomplished its purpose when we send it to you. It is not good until it is seen by your customers.

Make a list of all the people in your town who have Phonographs that use cylinder Records. Send them all the printed matter about Records.

Make a list of everyone in your town who has no Phonograph of any kind. Send them matter about the Edison Phonograph and keep on sending it. Do not be discouraged if they do not buy the first time, or the second time, or the third time. If it takes you twelve months to get a good customer by this method, it is worth keeping at because you are cultivating a large number of customers at the same time, and because you are also advertising your store and, therefore, your other goods, every time you advertise Edison Phonographs.

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The newspapers are the natural and logical advertising medium in your town. We consider the newspaper a very important part of the national

Edison advertising. About half the money we spend goes into newspapers.

You can supplement this by using the newspapers in your town. Even if you are located in a town where we are using space regularly, you will get greater benefit from it by advertising your store also.

## Separate Prices on Horns and Cranes

The new Edison horn and crane have become so popular that we have been besieged with requests to sell them separately and apart from machines. Although we had determined not to do so, we have now decided to change our original plans and will hereafter sell either horns or cranes at the prices named below. The trade must bear in mind, however, that these separate prices are as fully restricted as if the horns and cranes were sold with machines.

Prices on complete equipments remain as already quoted:

	Net to Dealers.	List.
Gem Crane, complete.....	.25	.35
Gem Horn .....	1.50	2.15
Standard Crane, complete.....	.90	1.50
Standard Horn .....	2.10	3.50
Home Crane, complete.....	.90	1.50
Home Horn .....	2.40	3.90
Triumph Crane, complete.....	1.15	1.90
Triumph Horn .....	2.70	4.25

## No. 2 Building Being Replaced

When the Edison Phonograph Works were first established at Orange, two one-story brick building, 50 feet wide and about 250 feet long were erected. They were known as No. 1 and No. 2. In them were built the earlier types of Edison Phonographs and they have always played an important part in the manufacture of Edison goods. No. 2 is now being torn down to make way for a five-story concrete building that will be the same width as the old brick building and nearly a hundred feet longer. The new building will be connected with the present five-story concrete building on Lakeside avenue. No. 2 will be replaced in instalments. One-half of the building has been torn down and the new construction is going on in its place. It is hoped to complete the first half of the new concrete building by January 1st. Work will then cease for the winter. In the spring the other half of No. 2 will be vacated and torn down and the five-story building will be completed.

## Printed Matter

Supplements of the French, German, Norwegian, Polish and Scandinavian Records listed in the PHONOGRAPH MONTHLY for October, are being mailed to Dealers with this issue. Every Dealer having a possible market for any of these Records should order some of them from his Jobber, and getting a supply of supplements with the Records, should mail the latter to possible customers. We have had many calls for Records in these languages and it is now up to the Dealers to supply the demand of the public. The numbers of the new forms are: French, No. 1192; German, No. 1193; Norwegian, No. 1194; Polish, No. 1196; Scandinavian, No. 1197.

A window card in two colors has been printed for holiday displays and a quantity is being shipped to Jobbers with December Records. It is Form No. 1216. Jobbers are requested to send copies to Dealers with their next orders for Edison goods of any kind. It is not necessary to hold it till December Records go out.

We frequently hear complaints from purchasers that direction sheets do not accompany their machines, with the result that they are compelled to ask us to mail a copy from here. Sheets are placed in each machine before shipment is made from the factory, and Dealers should exercise care to see that one is included with each outfit sold. We realize that in a few instances, the direction sheets are mislaid, in which case we will be glad to mail a few copies to Dealers upon request.

## About Signing Up

In order to expedite the signing of the new agreement we would urge Dealers to:—

Get two additional copies from their Jobbers and sign all three in the presence of a witness, after carefully reading the Agreement and the accompanying letter of explanation. Then forward all three copies to their Jobbers. Jobbers are urged to see that Dealers get two copies beside the one mailed from Orange; to have them sign and return all three; return one to the Dealer, mail one to us when complete, and hold the third.

Dealers who do not sign the new agreement in a reasonable time will be considered as refusing to do so and will not be permitted to buy Edison goods at Dealers' discounts.

**Dealers who have not executed the new agreement should do so without further delay.**

## Change in Record Selling Date TO THE TRADE.

Orange, N. J., October 25th, 1907.

Commencing with the December Records, which under our present system would be placed on sale November 27th, would state that we have decided to permit our Jobbers to ship the monthly Records to Dealers at 2 P. M. on the 24th of each month, the Records to be placed on sale AT RETAIL simultaneously at eight o'clock on the morning OF THE 25TH.

In cases where the 24th of the month falls on Sunday, shipments may be made to Dealers at 2 P. M. on the 23rd, thereby enabling the Dealers throughout the country to place them on sale at 8 A. M. on the 25th inst. Where the 25th of the month falls on a Sunday or a holiday, shipments may be made at 2 P. M. on the 23rd and the Records placed on sale at 8 A. M. on the 24th of each month.

Any Jobber or Dealer who makes shipments of Records or places them on sale in advance of the hours specified herein, VIOLATES THE TERMS OF HIS AGREEMENT and will be dealt with accordingly.

NATIONAL PHONOGRAPH COMPANY,  
F. K. DOLBEER, *General Manager of Sales.*

The changes embodied in the above notice have been decided upon in deference to the wishes of Jobbers and Dealers, repeatedly expressed during the past year. The notice acts as an amendment to those sections of the new Agreements covering the time for shipping and putting new Records on sale. The changes have been sought by the trade for a two-fold reason. The advance in date has been desired in order that Dealers might have a better opportunity to realize on the sale of new Records than afforded by the later date and thereby be in a better position to pay their bills and earn the cash on the 5th of the next month. The shipping hour has been advanced to 2 o'clock on the previous day to give Dealers an opportunity to sell at the same time and on the same footing as their Jobbers. This has not been possible under the present plan, which in many instances has been a hardship to the Dealer.

Order blanks and other forms of printed matter in connection with both December and January Records had been printed before the above action was decided upon and the trade will understand that the new dates for shipping and selling supersede those shown on such forms.

In deciding to permit Dealers, as well as Jobbers, to have the new Records in their possession on the day before they can be sold, we are showing our implicit faith in the 12,500 Dealers selling Edison Phonographs and Records. We believe that every Dealer will appreciate the extent to which this course will benefit him, and that he will no more permit a new Record to be played, sold or leave his possession until the established selling hour, than he would violate his pledged word. To not live up to the new conditions will be considered by us as the rankest ingratitude. We shall exercise unusual vigilance in seeing that Records are not sold ahead of time, and each and every Dealer detected in doing so, will be suspended without warning. We sincerely hope that we shall not be called upon to apply such drastic measures.

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### Selling Cuban Records

As an evidence of what Dealers might accomplish through a little effort in selling the foreign Records, listed from time to time, we quote as follows, from a letter written by the Denver Dry Goods Co., Denver, Colo.:

"We have had the new Cuban Records on sale for several weeks and are already doing a nice business in them, receiving re-orders from the different Dealers who purchased an initial line. The instrumental pieces especially seem to be taking very well and we expect the line as a whole will be quite a success."

If you are not carrying these Records in stock, wouldn't it pay you to at least investigate the instrumental selections referred to above?

**To continue in good standing every Edison Dealer must sign the new agreement. Sign it now and have it over with.**

### An Advertising Suggestion

This article, from the *Music Trade Review* for October 12th, suggests a plan by which every Dealer may improve his local advertising:

"There is a talking machine dealer in Illinois who looks over several newspapers daily, and whenever he sees an advertisement that he thinks is taking and progressive he cuts it out and pastes it in a scrap book. It makes no difference what line of goods it may treat of, if he sees how it can be adapted to the talking machine trade. Then when he comes to write up his own ads., he has a wealth of suggestions and experience to lean on, that never fails him in his dullest hour of need."

Reading over the advertisements in newspapers and magazines is an education in itself, for although it is unfair to use the exact copy, ideas are suggested which will prove invaluable to the Dealer in the preparation of his ads.



[Below is printed a copy of a letter just mailed to Dealers, giving full information for returning surplus, cut-out and defective Records. A letter of similar purport has also been mailed to all Jobbers.]

## Dealers' Exchange Proposition

ORANGE, N. J., October 28th, 1907.

Beginning Nov. 4th, and until Nov. 9th, inclusive, authorized EDISON Dealers may return direct to the National Phonograph Co., Exchange Dept., Orange, N. J., for exchange through a Jobber, surplus, cut-out and defective EDISON Standard (not Grand Opera or Concert) Records, under the following conditions:

1st. All Records must be returned to the National Phonograph Company, Exchange Department, Orange, N. J.

2nd. Transportation charges **MUST BE PREPAID** through to Orange. If only prepaid to a certain point or forwarded with charges collect, the shipment will be refused.

3rd. Records must be carefully packed in cases, barrels or boxes, and each package must be plainly marked on the outside with name and address of shipper, and the quantity of surplus, cut-out or defective Records contained therein. Where there is more than one package in a shipment, they must be numbered consecutively from number 1 up, and on each individual package must also be marked the total number of packages in the complete shipment. The enclosed forms properly filled in must be pasted on each package.

4th. Inside of each case must be placed a packing slip (using form enclosed), containing shipper's name and address, number of Records contained therein, and whether they are surplus, cut-out or defective.

5th. Immediately shipment is made, enclosed form letter must be sent us, addressed to "National Phonograph Co., Exchange Dept., Orange, N. J.," advising the total number of each kind (surplus, cut-out and defective) Records returned, stipulating the number of cases in the complete shipment. A prepaid Bill of Lading must also be enclosed with this letter.

You must also fill in on triplicate Exchange Certificate, furnished herewith, the name and address of the Jobber through whom you want this exchange transaction handled.

6th. As soon as possible after your returned Records are received, they will be carefully counted and inspected and on the Exchange Certificate we will fill in the quantity of Records for which you are entitled to credit on the exchange basis, and return one of these certificates to you, send one to the Jobber whose name you have written thereon, and retain one for our own files. Credit will be allowed through *one Jobber only*, and cannot be transferred.

7th. Upon receipt of Exchange Certificate, properly filled in and endorsed by us, you must immediately forward it to the Jobber whose name you have indicated thereon, and with it enclose an order for at least double the quantity of Records specified in the certificate.

8th. The Jobber in whose favor your Exchange Certificate is made out, will allow you credit for the number of Records specified therein, when he makes shipment of your order.

9th. Only genuine EDISON Standard (not Grand Opera or Concert) Records can be returned, and they **MUST** be in EDISON cartons. Broken, cracked, worn out or other make Records will **NOT** be accepted under any condition.

10th. **GRAND OPERA** or **CONCERT** Records are not included in this proposition.

11th. This proposition does not include Records taken in exchange from Consumers, Slot Machine Operators or Exhibitors, and any Records of this nature, or second-hand Records, returned to us, will be *absolutely* refused.

12th. No Records can be returned through **JOBBER**S; they must **ALL** be shipped to the National Phonograph Company, Orange, N. J.

13th. No deduction for Records returned can be made from any invoice or statement rendered prior to or during this exchange, nor until **CREDIT** has been allowed by the Jobber.

14th. All Records returned will be given a careful examination by our inspectors, and should any be discovered that are not subject to credit under conditions outlined, or should there be any shortage in count, **OUR DECISION AS TO THE QUANTITY TO BE CREDITED MUST BE FINAL.**

15th. Any Records shipped after November 9th **WILL NOT BE ACCEPTED, BUT RETURNED AT YOUR EXPENSE.**

16th. In cases where a Dealer has signed **AGREEMENT** and purchased Records through us only, this Exchange Proposition will be handled by us direct along the same lines and under the same Terms, Conditions, Stipulations, etc., as where they are handled through Jobbers; that is, Records must be returned to us direct, and on the Exchange Certificate our name must be filled in instead of the Jobber's. All other instructions remain the same.

**IMPORTANT.**—If all the Terms, Conditions and Stipulations contained in this proposition are not fully agreed to and carried out by the Dealer, we reserve the right to reject any and all Records he may return and to hold them subject to his order, or return them to him at our option.

NATIONAL PHONOGRAPH COMPANY.

F. K. DOLBEER,

*General Manager of Sales.*

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# Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

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

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NEW YORK: 10 FIFTH AVENUE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.

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

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VOL. V.

November, 1907

No. 9

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## Why Shipments are Delayed

Justice to our Jobbers demands that an explanation should be made to Dealers as to why, in many instances, Jobbers have been unable to more promptly fill Dealers' orders for machines with the new equipments. The principal reason for the delay has been the somewhat unexpected volume of business at Orange, which for a time at least has made it impossible to give the trade the service it should have. The notice sent out in July, fixing September 16th as the date when the new equipment would become effective, was followed by an immediate falling off in the orders for machines with small horns, just as we intended it should. It brought, however, an increased number of orders for the new style machines, all for immediate shipment, so as to reach Jobbers as early in September as possible.

Finding it impossible to fill orders in quantity sufficient or fast enough to reach Jobbers before the specified date, another notice advised the trade that the time would be extended to October 1st, by which date we hoped to be in a position to fill all orders complete and promptly. Unfortunately our hopes have not been realized. During August we ran the factory at the usual full capacity and were able to get a considerable number of machines ahead, and this surplus stock has enabled us to make fairly satisfactory shipments of machines without horns. The principal delay has consequently been due to the inability of the horn manufacturers to make any material increase in the schedule agreed upon in July. They are making a greater quantity each week than the schedule calls for, but, while the aggregate is large, it is not sufficient to keep pace with the very heavy shipments of machines.

We have been from seven to ten days behind on horn shipments to Jobbers, and the latter have for this reason been behind in filling the orders of Dealers. Unless the business doubles that of the same time last year we will not be long in catching up and improving on the existing condition of affairs, for it does not seem possible that the present influx of orders can continue indefinitely. We feel confident that within another month the trade will have no reason to complain of delay in the shipment of either machines or horns. Until then we must ask the indulgence of Jobbers and Dealers.

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## Record Carrying Systems

One of the most encouraging signs concerning the advancement of the sale of Edison goods is the rapidity with which Dealers everywhere are putting in systems for carrying their stock of Records. Firms making a specialty of furnishing these Record systems to the trade, say that the demand is little short of phenomenal. Almost without exception the Dealers want the system for the entire list of Edison Records, showing further that, in addition to showing their desire to carry their stock in the most up-to-date manner, they realize the importance and profitableness of putting themselves in a position to supply any domestic Record their trade may ask for. These two points are most essential to a successful Record business. The Dealer who carries the entire list never loses a sale; consequently, he makes the highest possible profit out of the business. When he uses the most approved methods for carrying his stock, he is able to make sales in the least time. By being able to instantly put his hands on any Record desired, he makes the sale at the smallest loss of his own time and a corresponding satisfaction to his customer in getting what he

wants with the least delay. With price-protected goods like Edison Phonographs and Records, the only advantage one Dealer has over another is service, and service in any business will score more points than any other single factor. Hundreds of otherwise aggressive Dealers are losing money on the Edison line every day, because they hesitate about investing the comparatively small additional capital necessary to make their Record stock include every selection in the domestic catalogue. They are also losing time and money by not putting in an adequate system for carrying their Record stock. Dealers not now carrying the full list in a systematic manner should give this feature their careful consideration.

## Cheap Machines as Inducements

The trade is cautioned not to enter into schemes involving the giving away, or a sale at nominal prices of cylinder talking machines as inducements to the sale of Records. No schemes of this kind are permissible if Edison goods are involved, directly or indirectly; and in this connection attention is called to Sections 8 and 9 of the Jobbers' Agreement and Sections 5 and 6 of the Dealers' Agreement, and particularly to the following quotations from those sections, respectively:

*"Selling or offering for sale other goods or merchandise at less than current prices, or the presentation of such goods or merchandise, or the presentation of prizes, or the use of credit cards, trading stamps or the like, or the giving of premiums of any kind to induce the sale of Edison Phonographs or Parts, Edison Records or Blanks, is considered equivalent to selling or offering same for sale at less than current list prices, and will not be allowed."*

*"Talking machines of a type commonly disposed of as premiums, or given away for advertising purposes, or used in connection with advertising schemes, or as inducements of any nature, or which are not sold at a uniform price, or which are sold or otherwise disposed of with the condition that other goods must be purchased, cannot be accepted as whole or part payment for Edison Phonographs or Parts, Edison Records or Edison Blanks."*

All Jobbers or Dealers now operating such a scheme, or who are contemplating entering into such a scheme, are advised to immediately communicate with this company.

## Active Foreign Records

For the benefit of Jobbers and Dealers who desire to re-arrange their Foreign Record racks and who have become confused by reason of the many changes we have made in the Foreign lists since the Numerical Catalogue was issued July

1st, we print a plan by which a numerical list of Foreign selections may be obtained with but little trouble.

Take the Numerical Catalogue, Form 1120, as a basis and

### ADD

45 new French Records, 90 new German and 14 new Italian, first listed in the Edison Phonograph Monthly for June and later in Supplements 1141, 1142, and 1143 respectively.

205 new Cuban Records, first listed in the Edison Phonograph Monthly for July and later in Supplement 1127.

42 new French Records, 9 new German, 8 new Norwegian, 34 new Polish and 18 new Scandinavian, first listed in the Edison Phonograph Monthly for October, and now shown in Supplements 1192, 1193, 1194, 1196 and 1197 respectively.

6 South American National Hymns and 12 new Hebrew Records listed in this issue.

After these additions have been made,

### OMIT

12320 (French) 12255 and 12266 (German) as notified in the Edison Phonograph Monthly for June.

15370 (German) 17531, 17532 and 17773 (French) as notified in the Edison Phonograph Monthly for July.

12863 (British) and 17243 (French) as notified in the Edison Phonograph Monthly for September.

298 miscellaneous Foreign and 12896 (French-Canadian) as notified in the Edison Phonograph Monthly for October.

277 Mexican selections, as per cut-out list in this issue.

## Corrections

An error in the parts Catalogue Form 920, has just come to light. On page 30, the belt for Triumph machine (No. 2815), has been listed at 25c, and as a repair part. This extension should be carried to the supply column, since different discounts are quoted on repair and supply parts. Dealers will kindly make this correction in their copies of the catalogue.

In the list of French selections shown in the PHONOGRAPH MONTHLY for October, the artist who made No. 17543, Pensée d'Antoine, is given as N. Boyer de l'Opéra Comique. In reality the selection is sung by M. Gluck. Unfortunately this error was not brought to our attention until after the special supplement, Form 1192, was printed. Dealers who carry Foreign Records should make a note of this correction, and bear it in mind while making sales of this particular selection.

The supplement of 158 made-over selections, Form 1166, mailed last month, contains two errors. Under vocal solos, "Good Bye, Eliza Jane," is given as No. 8575. Its correct number is 8515. "When Kate and I Were Comin' Thro' the Rye," under the same classification, is listed as No. 8102, which should read No. 8201.

## The Joys of the Phonograph

EDISON has produced in the Phonograph the greatest amuser of modern times. There are so many ways in which the Edison Phonograph can be added to the entertainment of every family that it is almost impossible to describe them in a single advertisement.

First, remember that to get the full enjoyment out of it you must be sure that it is the Phonograph and not some talking machine. There is only one Phonograph, and that was invented by Mr. Edison and is made under his supervision. Naturally the best form of a sound-producing machine is the one in which the inventor takes a personal interest—not an adaptation of his idea by others. The Edison Phonograph is the only Phonograph—the most perfect instrument for reproducing music, the human voice and other sounds, that has ever been invented.

As a scientific toy it educates growing children.

As a reproducer of music it brings into the home every form of music, some of which would cost a great deal of money bought in any other way.

As a reproducer of language it is used to teach every foreign language, far better in many respects than a human teacher could do it.

But its best use all over this great continent is as an entertainer, amusing in every home crowds of people, young and old, every evening, with its marvelous reproduction of songs, dialogues, instrumental music and every other form of entertainment produced by sound.

To get all the fun you can out of such an instrument you must get the Edison Phonograph, and in order to know how much better it is than other talking machines, you must compare them. Go to your nearest dealer and judge for yourself.



MADE WITH  
Thomas A. Edison



HIS N

J.M.F

3500000 Readers Saw

THE SATURDAY EVENING POST

21

# The Edison Records for November are better than ever

HERE is the list of new Records for November which will be on sale in every Edison store in the country October 26th.

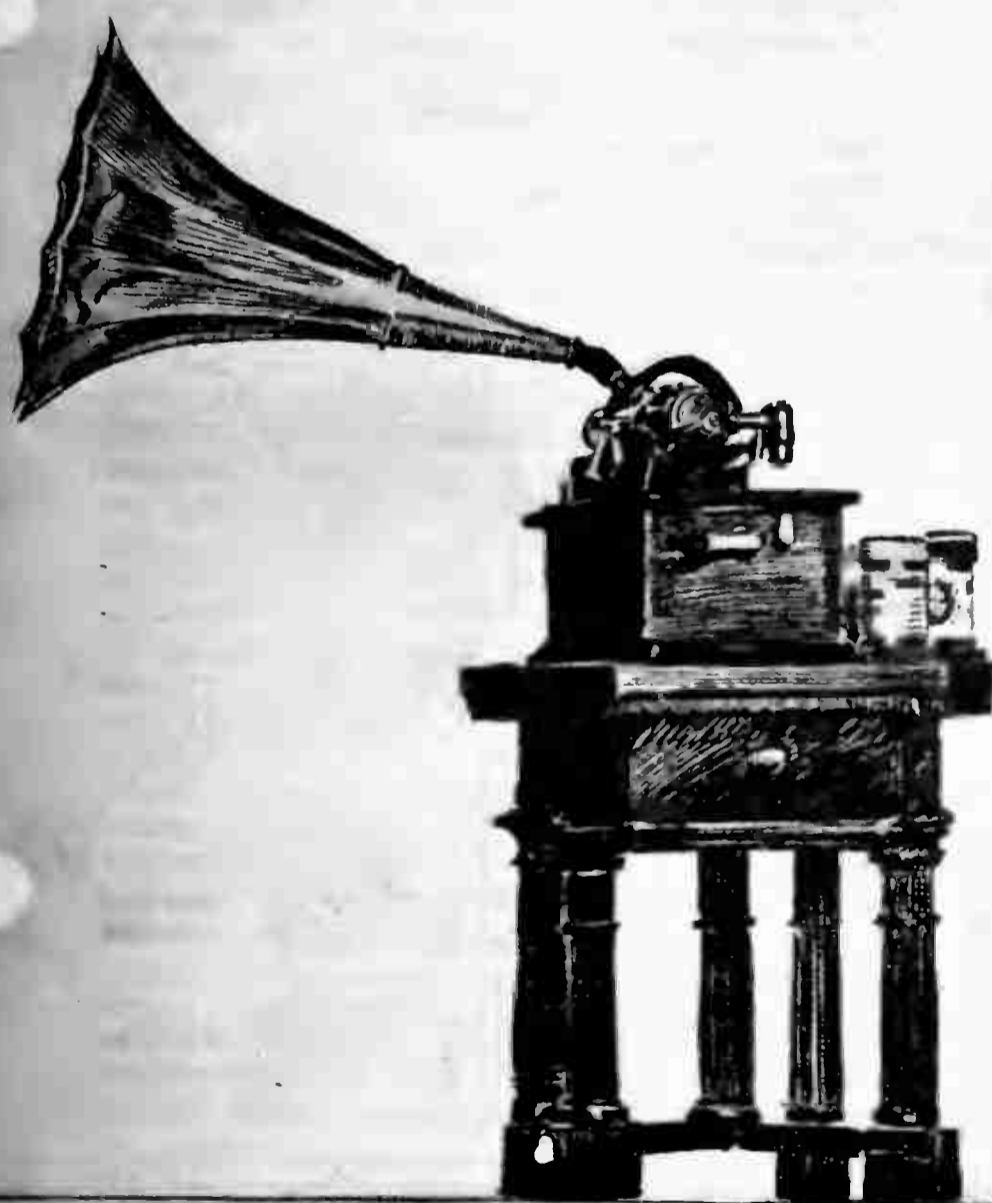
These Records represent the best judgment of our large staff of editors as to the most amusing, the most entertaining, the most classical, the most inspiring and the most interesting music and spoken dialogue the world has produced in the past thirty days.

Every new Record renews the Edison Phonograph. It is what you hear in the Phonograph that makes it interesting, not the Phonograph itself. So keep your Phonograph always fresh by supplying it with the newest Records. Hear the November Records at your nearest store, and then order them there.

- 924 Hairs and His Hobo Horse (Prose) Edison Concert Band
- 925 When Summer Tells Autumn Good-bye (Helt and Lamb) Edison Concert Band
- 926 Oh, Oh, Miss Lee (Kla. Von Eiler & Sperling) Columbia & Edison
- 927 Secret Love (Lizette) (Roch. Mills solo) Albert Benzler
- 928 He Lost Her in the Subway (Henry and Brown) Ada Jones
- 929 Honey Boy (Von Turner and Newirth) Reed Miller and Ronald Westcott
- 930 Who? Me (Snyder and Whiting) Billy Murray
- 931 I See Them Again (Walt) (Edwin) Edison Symphony Orchestra
- 932 June Moon (Aanderson and Kenham) Irving Lillie
- 933 Kiss, Kiss, Kiss (Hoffman & Smith) Anton Held's big success in "The Edison Model" Ada Jones & Bill Murray
- 934 If I'm Goin' to Die, I'm Goin' to Have Some Fun (Gen. M. Coban) Arthur Collins
- 935 Victorious Fight (Match) (Roney) Edison Military Band
- 936 Why Did They Sell Kullarney? (Hilton Bros) Frank C. Stanley
- 937 At the Village Post Office (Original) Edison-Vanderbilt Company
- 938 South the Old Cherry Tree Sweet Marie (Williams and Van Alstyne) Byron G. Harlan
- 939 Sweet Spirit (Hear M. Prazer-Wallace) Edison-Venethan Trust
- 940 I've Had Many a Sweetheart, but None Like You (Kerr) Reed Miller
- 941 The King's Business (Cassell and Cassell) Sacred Song Edison Mixed Quartette
- 942 Hungarian at the Doctor's (Original Monologue) Steve Porter
- 943 Rakocsy March (Tobani) Edison Hungarian Orchestra
- 944 Yesterday (Charles K. Harris) Reinahl Wernehardt
- 945 A Court Courtship (Vanderbilt Sketch) Ada Jones and Len Spencer
- 946 When the Band Plays "Yankee Doodle" (Smith and Koss) Edward Meyer
- 947 Man's the True Medley Edison Military Band

Any one who sends his name and address today will have mailed to him THE PHONOGRAM, giving a complete description of each Record, the SUPPLEMENTAL CATALOGUE, giving the names of the new Records for the month, and the COMPLETE CATALOGUE, listing all the Edison Records now in existence for the sake of filling gaps in your Edison Record library.

NATIONAL PHONOGRAM COMPANY  
11 Lakeside Avenue, Orange, N. J.



MESSAGE

*this two-page ad*

## Our Magazine Advertising

Every Dealer who is selling the Edison Phonograph should know just as much about the advertising which the manufacturer is doing as possible. This advertising is selling the goods for him. When you go into the business of selling the Edison Phonograph there is an implied contract between you and the National Phonograph Company that the latter shall do a certain amount of advertising to help make a market for the goods.

The selling of an article of luxury—that is, entertainment—requires advertising. People must buy food, and clothing, and shelter, but after the necessities of life are satisfied, they turn to entertainment, and there is a wide choice. Therefore, the manufacturers of the Edison Phonograph spend a great deal of money in teaching the people that there is more entertainment in the Edison Phonograph than they can buy in any other form for the same amount of money.

We are going to spend in 1907-08 between two hundred and fifty and three hundred thousand dollars to teach people who have not yet bought Edison Phonographs how much fun they can get out of them. A very large proportion of this money will go into the magazines which reach everywhere. We are using a list of thirty-one magazines having an aggregate circulation of 11,528,378. In round numbers this is over fifty million readers, two-thirds of the population of the United States. It is safe to say that every man, woman and child who comes into a store has heard of the Edison Phonograph. Stop and figure to just what proportion of the people who come into your store you sell Edison Phonographs, and you will realize how much of this advertising you are not availing yourself of. In other words, there are a great many people who come to the store who might be interested in Edison Phonographs and who have heard about them, but who do not buy because you do not do your part. This advertising is intended for you. It is got up in the most attractive form possible and put in the sort of magazines that go into every home. If you should go through your town and visit the home of every person who has money enough to buy an Edison Phonograph, you would probably find on the center table a copy of some one of the magazines in the accompanying list.

The connection between this advertising and your store is manifest. You can make just as much money selling Edison Phonographs as you can selling anything. There are a lot of prospective customers whom you know and on whom you could work. It is up to you to turn the full

benefit of this advertising on your store and get just as much money out of it as possible.

The amount of space we are using in the magazines is large. In a great many publications we use two pages and in others one page. We use large spaces in large sized publications like Collier's, Associated Sunday Magazines and Youth's Companion, and we have used this fall a two-page ad in the Saturday Evening Post, the largest single advertisement of any one article published in any publication except a newspaper.

Look over the magazines yourself, each month, and see what we say both about Phonographs and Records. Notice that we are pushing Records just as hard as we are the Phonographs. It is now up to you to get next.

<i>Publications.</i>	<i>Circulation.</i>
Collier's Weekly.....	600,000
Saturday Evening Post.....	700,000
Associated Sunday Magazines.....	1,000,000
Youth's Companion.....	555,000
American .....	250,000
Cosmopolitan .....	400,000
Everybody's .....	550,000
McClure's .....	472,378
Munsey's .....	618,000
Review of Reviews.....	208,000
Ladies' Home Journal.....	1,000,000
Woman's Home Companion.....	600,000
Ladies' World.....	497,000
Outlook .....	120,000
Argosy .....	444,000
Pearson's .....	225,000
Red Book.....	350,000
Success .....	300,000
Metropolitan .....	175,000
Pacific .....	110,000
Sunset .....	100,000
World's Work.....	80,000
World To-day.....	100,000
National .....	224,000
Reader .....	100,000
Delineator .....	900,000
Scribner's .....	175,000
Century .....	150,000
Harper's .....	150,000
Ainslee's .....	250,000
Puck .....	55,000

11,528,378

With this issue we are mailing a slip referring to a special two-page advertisement in colors in the *Saturday Evening Post* for October 26th and suggesting that you place a copy in your show window. This advertisement costs \$4,200. We are also mailing the cover page of the *Associated Sunday Magazine* for October 27th, showing our advertisement in colors on the back page. This represents the expenditure of another \$2,200. These are the most expensive forms of modern advertising and they further illustrate what we are doing to make business for Dealers in Edison goods.

## Andem Indicted for Forgery

Our readers have been informed from time to time of the many attacks which have been made on this Company by James L. Andem, formerly of Cincinnati, Ohio, on behalf of the New York Phonograph Company and other licensees of the defunct North American Phonograph Company. So far, these suits have been futile, and we confidently expect that they will never in the slightest degree interfere with our business or in our relations with Jobbers and Dealers. We are sure that our friends will be interested in hearing that Andem, last month, was indicted by the Federal Grand Jury at Trenton, New Jersey, for forgery in connection with one of these suits. The charge is a most serious one. Andem is at present awaiting trial, having furnished two thousand dollars bail. We understand that the case will be tried shortly, before Judge Lanning, of the United States Circuit Court.

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## A New Edison Official

E. H. Phillips was on October 14th appointed Manager of Salesmen of this company. Mr. Phillips has for the past twenty years been connected with H. L. Judd & Co., of New York City, and leaves that company to enter the employ of the National Phonograph Company. He had charge of the Philadelphia office of Judd & Co. during its continuance. Before and since that time he represented the company on the road. He has had, therefore, a wide experience in salesmanship and is eminently fitted for his new position. His headquarters will be at the Orange factory.

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## The "S" Sound

For a long time Edison's Phonograph refused to say "specia"—it dropped the "s" and said "pecia." To produce that single sound he needed something delicate enough to receive impressions not more than a millionth part of an inch in depth, and yet rigid enough to carry the needle up and down, exactly reproducing the vibrations which had made the impressions. The scientists told him there was no such substance in existence.

"Then we must produce it," insisted Edison. They declared it could not be done, because the qualities which he demanded were inconsistent and exclusive of each other. He declared it could be done, because it must be done, and he did it—but Edison worked eighteen hours a day for seven months to secure that single sound. That is the story of success since the world began. Difficulties yield to enthusiasm.—*New York Commercial*.

[Copy of Letter Mailed to Jobbers Oct. 10th.]

## To All Jobbers

Our attention has been called to the fact that Jobbers have been writing and telegraphing direct to the Horn Manufacturers regarding shipments of horns, which had been delayed in transit.

We would respectfully advise that although shipments are made direct from the horn manufacturers, they are made under our instructions, and all communications on the subject, or in any way relating to such shipments, should be addressed to the National Phonograph Company, Orange, N. J.

Kindly give this your attention.

NATIONAL PHONOGRAPH Co.,  
F. K. DOLBEER,  
General Manager of Sales.

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## New Jobbers

New Edison Jobbers during October were the Eiler's Piano House, Boise, Idaho, and the Koerber-Brenner Co., 1006 Ohio street, St. Louis, Mo. Both houses are widely and favorably known in the music trade and have exceptional facilities for handling Edison goods as Jobbers.

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## Report on Railroad Signs

Dealers throughout the country will do us a great favor if they will write us whenever they find any of our railroad advertising signs down, out of repair or in poor condition generally. Address such letters to the Advertising Department, Orange, N. J.

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## A Magnificent Heritage

"I want to say that I am very much pleased with the Phonograph and get a great deal of pleasure out of it. The invention is certainly a magnificent heritage to leave to posterity, enough for any one man to do in a life time; and the fullest measure of happiness ought to be the portion of Thomas A. Edison during the remainder of his days. By his efforts and genius, mankind in general has had placed within its reach, poetry, song and melody even to satiety and rhythmic intoxication. Science and civilization will ever make more rapid progress for his having lived."  
—*Samuel J. Day, Burden, Kan.*

Some dealers are fond of crossing the bridge before they come to it, and imagining that the sale of Phonographs and Records has reached the top notch, and that a slump is at hand. If these faint-hearted ones were only to make a house-to-house canvass of their immediate neighborhood they would find enough Phonographless homes to keep them busy. It is true that the sales of Edison Phonographs and Records is increasing very rapidly, but the population is not standing still.

## What Dealers Say

"It is with pleasure that I tell you that from the selling Edison Phonographs and Records as a side line, I now consider it one of the most important and best paying lines of goods that I handle. In the future I expect to pay more attention to the sale of same than in the past. I have found from experience that the selling of Phonographs on the installment plan a great inducement for the sale of Phonographs to some people. Many people prefer to pay a small amount each week or each month for something that will give them pleasure, than to pay the full amount in cash for an Edison Phonograph outfit."—*E. H. Donaldson, Mena, Ark.*

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It has been just a year since we received our initial order of Edison Phonographs, and I have received the October Records, filling for the first time our shelves with the entire catalogue. One man took 76 records the first day we opened with the whole catalogue, while others have taken from 12 to 18, while before we considered a sale of six as good. We have sold twenty-six machines, including two Triumphs with repeaters, while the Home divides honors with the Standard; of Gems, we have sold but two. We have a small town of about four hundred and I believe are carrying the largest stock of any town its size in the State. Would like to say how the Edison is knocking the other machines in this section, but haven't the room.—*W. L. Sheibley, Reedley, Cal.*

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Some days ago an agent for the ——— ——— ——— was here and he made the remark that his company made the only talking machine, so we challenged him for a contest. He proposed leaving it with the crowd as to which was best. The verdict was unanimously in favor of the Edison. His machine was the \$40 type, we playing the first Standard machine we sold, that being our proposition in the challenge. Just after the contest we sold a Standard machine and twelve Records to a man who would have bought a ——— had he not heard the two machines together. We are pushing Edison goods for all they are worth. We have recently rented the nicest store in Monterey for our business. Without the Edison line we would not have made such a move.—*W. W. Wilhoite & Bro., Monterey, Tenn.*

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I am glad to be in a position to place the Edison Phonograph in the homes of people in this locality, as I consider it the greatest invention of modern times, and a wonderful factor for good in the home. I can assure you that I shall adhere strictly to the terms laid down in my contract and shall endeavor at all times to merit your confidence.—*Mrs. A. S. Raberge, Milbank, S. D.*

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We are so delighted with the Edison goods that we are making arrangements to put in the entire line of Records, and make the Edison the main feature of our business—*Art and Novelty Store, Calax, Va.*

I have always strongly believed that the Edison Phonograph had no equal, and now I am convinced. Some time ago the Graverly block in our village was destroyed, and among other things destroyed was an Edison Home and about 250 Records owned by Frank Gould. One afternoon Mr. Gould dug out of the ruins the remains of his Phonograph and brought it to my store. The cabinet was simply a charred mass, but what was my surprise to find that the motor of the machine began running when I commenced to wind it. The main spring was broken, but would hold to wind a little. I put on a new belt, some oil, and a reproducer off from one of my machines, and the thing actually played part of a Record. If the spring had not been broken I have no doubt it would have played the whole Record. I think this will be a big ad. for me. You can print an account of this if you like. Hurrah for the Edison—*E. W. Kostenbader, Groton, N. Y.*

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For more than five years I have handled Edison Phonographs, but have never written you of the praise I have given your machines and records. When I first handled talking machines I had various kinds and thought them all right, but after hearing the Edison once it did not take me but three weeks to change my stock into Edison, which I now handle exclusively. I carry 1,000 Records and 5 to 20 machines. I like your way of business and always intend to co-operate with you in sustaining the principles, as I see no reason why Dealers should cut the price, for the people in this section would rather pay a much larger price than you ask, than buy the other makes. I also think you are taking a wise step in including a larger horn, as some Dealers were handling horns of other makes of which a great many were of a cheaper manufacture, and therefore ruined the tone of the machine.—*E. W. Shull, Cook, Neb.*

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It gives me great pleasure to write you concerning the Edison line of Phonographs and Records. It is the best selling line of goods we handle. When I purchased the first bill, which consisted of three machines and one hundred and fifty Records, I did so without any confidence whatever in the line, but now am glad to say that we are arranging our store to carry the complete line of Records and Phonographs. We have sold over \$1,000 worth of Edison goods in ten weeks on an original investment of \$70. Expect to sell no less than 50 machines during the months of October, November and December.—*Nashville Furniture Company, Nashville, Tenn.*

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I like the business of selling Phonographs fine in connection with my other musical instruments. I shall live up to my agreements to the letter to the best of my ability and wish you every success for making such a fine music maker.—*David H. Francis, Boyne City, Mich.*

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I think the new horn outfit is all right, as it does not give a Jobber having a retail business any advantage over a retail Dealer in horn outfits.—*T. Mortimer, Cullom, Ill.*



Mexican Records Cut Out

On account of the limited demand for them, and because of a desire on our part to decrease the number of foreign Records to a point where it will be possible for United States Dealers to carry them without inconvenience, we have decided to omit the following Mexican selections from the next edition of our Foreign Record Catalogue. We will, however, continue to list them in Catalogues printed for use in Mexico.

18501	Amor	<i>Ovando</i>	18570	Fuentes	<i>Zapadores</i>
18502	Dicen que No	<i>Ovando</i>	18571	Los Negritos	<i>Zapadores</i>
18503	Vivir sin Tí	<i>Ovando</i>	18572	El Congreso Pan-Americano	<i>Estado Mayor</i>
18504	Perjura	<i>Ovando</i>	18573	Dulce Recuerdo	<i>Estado Mayor</i>
18505	Tristezas	<i>Ovando</i>	18575	Dos Danzas de Alcalá	<i>Estado Mayor</i>
18506	A María la del Cielo	<i>Robinson</i>	18576	Alma y Corazón	<i>Estado Mayor</i>
18507	El Huérfano	<i>Robinson</i>	18577	Viva El Rey	<i>Estado Mayor</i>
18508	Jarabe Tapatío	<i>Robinson</i>	18578	Vals Poético	<i>Estado Mayor</i>
18509	Suspiros de los Angeles	<i>Robinson</i>	18579	Oh ilusión mía!	<i>Estado Mayor</i>
18510	El Descarrilamiento, 1a Parte	<i>Robinson</i>	18580	La Madre del Cordero—Jota	<i>Estado Mayor</i>
18511	El Descarrilamiento, 2a Parte	<i>Robinson</i>	18581	Un recuerdo á Edison	<i>Estado Mayor</i>
18512	Ignacio Parra, 1a Parte	<i>Robinson</i>	18582	El Chaleco Blanco—Seguidillas	<i>Estado Mayor</i>
18513	Ignacio Parra, 2a Parte	<i>Robinson</i>	18583	Bilbania—Bolero	<i>Estado Mayor</i>
18514	A Elena	<i>Robinson</i>	18584	El Gran Presidente—Marcha	<i>Típica Lerdo</i>
18515	Heraclio Bernal	<i>Robinson</i>	18585	Consentida	<i>Típica Lerdo</i>
18516	La Inundación de León	<i>Robinson</i>	18586	Amorosa	<i>Típica Lerdo</i>
18517	María (Oye le voz)	<i>Robinson</i>	18588	Guillermo Tell—2º Alegre	<i>Típica Lerdo</i>
18518	Jesus Leal	<i>Robinson</i>	18589	Los Tres Pecados	<i>Típica Lerdo</i>
18519	A mi María	<i>Robinson</i>	18590	El Ratoncito	<i>Típica Lerdo</i>
18520	Suspiros y Rosas	<i>Robinson</i>	18591	Buenavista	<i>Típica Lerdo</i>
18521	El Rentoy	<i>Robinson</i>	18592	Las Estrellas	<i>Abrego y Picazo</i>
18522	El Pajarito	<i>Robinson</i>	18593	Adiós á mi Amada	<i>Abrego y Picazo</i>
18523	Horas Negras ó Penas del Alma	<i>Robinson</i>	18594	A Juanita	<i>Abrego y Picazo</i>
18524	Las Horas de Luto	<i>Robinson</i>	18595	Las Tres Cartas	<i>Abrego y Picazo</i>
18525	El Pajarillo Errante	<i>Robinson</i>	18596	Adiós, Adiós!	<i>Abrego y Picazo</i>
18526	Carmen Carmela	<i>Robinson</i>	18597	Mi Lira	<i>Abrego y Picazo</i>
18527	Un Recuerdo á mi Madre	<i>Robinson</i>	18598	La Celosa Embarañada	<i>Abrego y Picazo</i>
18528	María (Si algún ser)	<i>Robinson</i>	18599	Las Sombras de la Noche	<i>Abrego y Picazo</i>
18529	Me gustan tus Ojos,	<i>Robinson</i>	18600	Tus Ojos	<i>Abrego y Picazo</i>
18530	En mi Soledad	<i>Robinson</i>	18601	El Año Pasado por Agua, Duo de los Paraguas	<i>Herrera y Rosete</i>
18531	Que haré sin Tí	<i>Robinson</i>	18603	El Hombre es Debil—Habanera	<i>Herrera y Rosete</i>
18532	Al Triste Arruyo	<i>Robinson</i>	18604	La Alegria de la Huerta—Jota	<i>Herrera y Rosete</i>
18533	El Cielito Lindo	<i>Robinson</i>	18605	El Santo de la Isidra—Duo	<i>Herrera y Rosete</i>
18534	Antonia de las Calabazas	<i>Robinson</i>	18606	Quien Fuera Libre	<i>Herrera y Rosete</i>
18535	Los Amores de un Charro	<i>Robinson</i>	18607	La Fiesta de San Anton	<i>Herrera y Rosete</i>
18536	Los Chamacos	<i>Robinson</i>	18608	Las Grandes Cortesanas—Duo Campanillitas	<i>Herrera y Rosete</i>
18537	El Matrimonio	<i>Robinson</i>	18609	Himno Nacional Mexicano	<i>Zapadores</i>
18538	Morir Soñando	<i>Robinson</i>	18610	Promesas y Ventanazos	<i>Zapadores</i>
18539	Oralia	<i>Robinson</i>	18611	Colegio Militar	<i>Zapadores</i>
18540	La Cuarta Plana—La Sarabia	<i>Dimarias</i>	18612	Lazos de Amor	<i>Zapadores</i>
18541	El Rey que Rabió—Romanza	<i>Goyzueta</i>	18613	Tus Ojos	<i>Zapadores</i>
18542	Marina—Romanza	<i>Goyzueta</i>	18615	Sangre Española	<i>Zapadores</i>
18543	El Cabo Primero—Romanza	<i>Goyzueta</i>	18616	Primaverales	<i>Zapadores</i>
18544	Campanone—Rondó	<i>Goyzueta</i>	18617	La Tortolita	<i>Zapadores</i>
18545	Campanone—Rondó	<i>Goyzueta</i>	18618	Marcha Bernardo Reyes	<i>Estado Mayor</i>
18546	Bocaccio—Vals	<i>Goyzueta</i>	18619	San Juan Hill	<i>Estado Mayor</i>
18547	El Juramento—Romanza	<i>Goyzueta</i>	18620	Laurita	<i>Estado Mayor</i>
18548	El Barbero de Sevilla—Polaca	<i>Goyzueta</i>	18621	Zacatecas	<i>Estado Mayor</i>
18549	Chateaux Margaux—El Gallego	<i>Llera</i>	18622	Himno Nacional Cubano	<i>Estado Mayor</i>
18550	Ya soy Feliz	<i>Llera</i>	18623	Un Vuelo de la Fantasía	<i>Estado Mayor</i>
18551	Lo que es Amor	<i>Llera</i>	18624	Patria Feliz	<i>Estado Mayor</i>
18552	Los Besos que te Dí	<i>Llera</i>	18625	Instantáneas—Las Mariposas	<i>Estado Mayor</i>
18553	Así te adoro	<i>Llera</i>	18626	Jota en la Zarzuela Cadiz	<i>Estado Mayor</i>
18554	Recuerdo	<i>Llera</i>	18627	Mi Delirio	<i>Típica Lerdo</i>
18555	Las Golondrinas de Becquer	<i>Franco</i>	18628	Mi Lira	<i>Típica Lerdo</i>
18556	Viva mi Niña—Habanera	<i>Franco</i>	18629	La Danza de los Apuros	<i>Típica Lerdo</i>
18557	El Paje	<i>Franco</i>	18630	Baile de Sorpresa	<i>Típica Lerdo</i>
18558	Niña Pancha—Habanera	<i>Franco</i>	18631	Angela	<i>Típica Lerdo</i>
18559	Bocaccio—El Alma Enamorada	<i>Franco</i>	18632	Te Amo en Secreto	<i>Robinson y Picazo</i>
18561	La Mascota—Los Pavos	<i>Franco y Llera</i>	18633	La Rumba ó El Amor y El Desafío	<i>Robinson y Picazo</i>
18562	Marcha de Cadiz—Los Patos	<i>Franco y Llera</i>	18634	El Sitio de Querétaro	<i>Robinson y Picazo</i>
18563	El Bateo	<i>Franco y Llera</i>	18635	La Feria—Imitativa	<i>Robinson y Picazo</i>
18564	El 23 de Julio	<i>Zapadores</i>	18636	La Paloma Azul	<i>Robinson y Picazo</i>
18565	El Zapador	<i>Zapadores</i>	18637	El Canto del Cisne	<i>Robinson y Picazo</i>
18566	Onda Cristalina	<i>Zapadores</i>	18638	Macario Romero	<i>Robinson y Picazo</i>
18567	La Gran Via—Los Tres Ratas	<i>Rosete, Llera y Lopez</i>	18639	Canción del Camarón	<i>Robinson y Picazo</i>
18568	Honradez	<i>Zapadores</i>	18640	Lamentos de un Crudo	<i>Robinson y Picazo</i>
			18641	El Palomo Errante	<i>Zamudio</i>
			18642	Gigantes y Cabezudos—Romanza	<i>Goyzueta</i>
			18643	Jugar con Fuego	<i>Goyzueta</i>
			18644	Un Cuento de Bocaccio	<i>Goyzueta</i>
			18645	Traviata—Romanza, Cuarto Acto	<i>Goyzueta</i>
			18646	Traviata—Aria, Primer Acto	<i>Goyzueta</i>
			18647	Anillo de Hierro—Tercer Acto	<i>Goyzueta</i>
			18648	Cavalleria Rusticana	<i>Goyzueta</i>
			18649	Enseñanza Libre—El Morrongo	<i>Herrera y Coro</i>
			18650	De Madrid á Paris—Las Golondrinas	<i>Herrera y Coro</i>

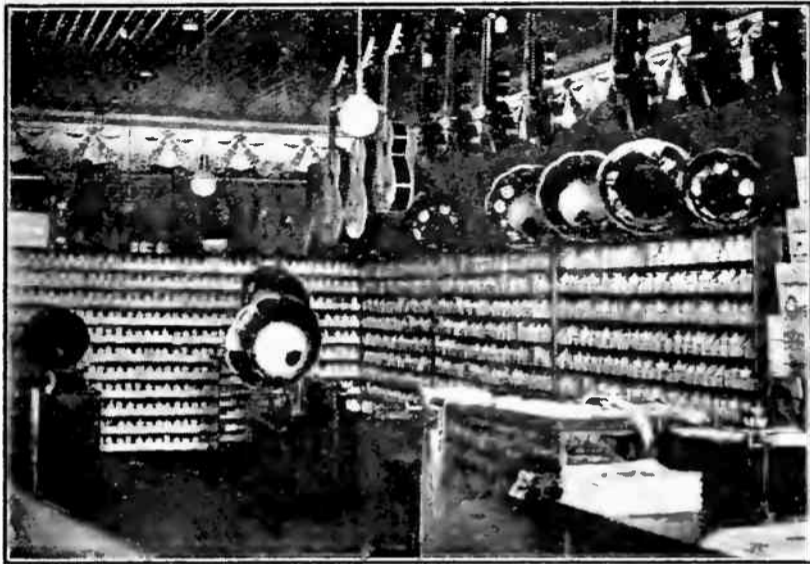
# 18 Edison Phonograph Monthly, Nov., 1907

18651	La Fiesta de San Antón	<i>Herrera y Bereaud</i>	18723	Un Paseo en Santa Anita, Imi-	<i>Abrego y Picazo</i>
18652	La Tempestad	<i>Herrera y Bereaud</i>		tativa	
18653	La Viejecita	<i>Herrera y Bereaud</i>	18724	Consejos de una Vieja	<i>Abrego y Picazo</i>
18654	La Torre del Oro—El Lapicero	<i>Herrera y Coro</i>	18725	Posadas en una Casa de Vecindad	<i>Abrego y Picazo</i>
18655	Los Cocineros	<i>Herrera, Sedano y Bereaud</i>	18726	Coplas de Don Simón	<i>Abrego y Picazo</i>
18656	Instantáneas—Las Mariposas	<i>Herrera, Sedano y Bereaud</i>	18727	La Trigueñita	<i>Abrego y Picazo</i>
18657	De Madrid á Paris—		18728	Acuérdate de Mi	<i>Abrego y Picazo</i>
	Las Cigarreras	<i>Herrera, Sedano y Bereaud</i>	18729	Tres Danzas de Vergara	<i>Zapadores</i>
18658	Doña Juanita	<i>Herrera, Sedano y Bereaud</i>	18731	Noche Apacible	<i>Zapadores</i>
18659	Gigantes y Cabezudos—Si las Mujeres	<i>Herrera y Coro</i>	18732	Moralba	<i>Zapadores</i>
	Mandasen		18733	Elvira	<i>Zapadores</i>
18660	Boccaccio—La Niña Florentina	<i>Herrera y Bereaud</i>	18736	Aires Nacionesles, Segundo Fragmento	<i>Zapadores</i>
18661	La Enseñanza Libre—El R toncito	<i>Bereaud y Coro</i>	18737	Sin Esperanza	<i>Estado Mayor</i>
18662	El Tambor de Granaderos	<i>Herrera</i>	18741	Mosamala	<i>Estado Mayor</i>
18663	Las Grandes Cortesanas	<i>Herrera</i>	18742	Peonía	<i>Estado Mayor</i>
18664	La Parranda Llanesca	<i>Rosete, Lopez y Hermosa</i>	18743	Souvenir de Chopin	<i>Estado Mayor</i>
18665	Gigantes y Cabezudos—Los Repatriados	<i>Rosete y Coro</i>	18745	Schottisch para Mandolina, por	
				Curti	<i>Mandolina-Arriaga</i>
18667	La Vuelta del Vivero—		18746	Moraima	<i>Trio Arriaga</i>
	El Pajarito	<i>Sedano, Bereaud y Rosete</i>	18747	Serenata Morisca de Chapí	
18668	La Enseñanza Libre—Las Ligas	<i>Herrera, Bereaud y Rosete</i>		<i>Bandurria y Guitarra—Obscura y Arriaga</i>	
18669	Picio Adan y Compañía	<i>Rosete</i>	18748	A Media Noche	
18670	El Tambor de Granaderos—Los Milagros	<i>Rosete</i>		<i>Bandurria y Guitarra—Obscura y Arriaga</i>	
18671	El Anillo de Hierro—Romanza	<i>Rosete</i>	18749	La Linda Cubana	<i>Trio Arriaga</i>
18672	Los Cocineros—Coplas de Serapio	<i>Rosete y Coro</i>	18750	El Desprecio	<i>Robinson</i>
18673	La Rancherita	<i>Abrego y Picazo</i>	18751	Flores del Pasado	<i>Robinson y Zamudio</i>
18674	El Ranchero de Tajimaroa	<i>Abrego y Picazo</i>	18752	Gran Corrida de Toros en la Plaza "México"	
18675	El Borrachito de Manzanares	<i>Abrego y Picazo</i>	18753	Gran Corrida de Toros en la Plaza de Durango	
18676	Chin-Chun-Chan—Los Polichinelas	<i>Herrera, Sedano y Bereaud</i>	18754	Tarantella	<i>Zapadores</i>
			18755	Aires Nacionales—Tercer Fragmento	<i>Zapadores</i>
18677	Chin-Chun-Chan—El Teléfono Sin Hilos	<i>Herrera, Sedano y Bereaud</i>	18756	Tuyo Hasta le Muerte	<i>Zapadores</i>
			18757	Aires Nacionales—Primer Fragmento	<i>Zapadores</i>
18678	La Farruca de Juan Torres	<i>Palma</i>	18758	Felicidad	<i>Zapadores</i>
18679	Jota Rabalera	<i>Palma</i>	18759	Hada de Rosas	<i>Zapadores</i>
18680	Tango de los Tientos	<i>Palma</i>	18761	Horas Felices	<i>Estado Mayor</i>
18681	Guajiras Españolas	<i>Palma</i>	18762	Celajes de Oro	<i>Estado Mayor</i>
18682	Tango Cadiz	<i>Palma</i>	18763	Danza Húngara No. 5	<i>Estado Mayor</i>
18683	Malagueña	<i>Palma</i>	18765	Entre Jazmines	<i>Estado Mayor</i>
18684	Los Cuicos	<i>Llera</i>	18766	Julia	<i>Estado Mayor</i>
18685	Las Ilusiones	<i>Llera</i>	18767	María y Leonorcita—Danzones Yu-	
18686	Las Comadres	<i>Llera</i>		catecos	<i>Estado Mayor</i>
18687	Las Hilachas	<i>Llera</i>	18768	Hamburgo	<i>Trio Arriaga</i>
18688	Pachita la del Puente	<i>Llera</i>	18769	La Dolores—Jota	<i>Trio Arriaga</i>
18689	El Amigo	<i>Llera</i>	18771	Guerrita	<i>Trio Arriaga</i>
18690	La Reja	<i>Llera</i>	18772	La Cuarta Plana—Bolero	<i>Trio Arriaga</i>
18691	Soñar Contigo	<i>Llera</i>	18773	Danzas Tropicales—No. 1	<i>Quinteto Jordá</i>
18692	El Camello	<i>Llera</i>	18774	Danzas Tropicales—No. 2	<i>Quinteto Jordá</i>
18693	El Rey que Rabió—Los Doctores	<i>Rosete, Lopez y Hermosa</i>	18775	Danzas Tropicales—No. 3	<i>Quinteto Jordá</i>
			18776	La Dolores—Paso Doble	<i>Quinteto Jordá</i>
18694	Chin-Chun-Chan—Danza	<i>Rosete</i>	18777	Celebre Mandolinata	<i>Quinteto Jordá</i>
18695	Agua, Azucarillos y Aguardiente	<i>Cuarteto Mixto</i>	18778	Vals Poético	<i>Quinteto Jordá</i>
18696	Agua, Azucarillos y Aguardiente	<i>Cuarteto Mixto</i>	18779	En Sourdine	<i>Quinteto Jordá</i>
	Pascalle		18780	El Amor es la Vida	<i>Quinteto Jordá</i>
18697	Marina	<i>Cuarteto Mixto</i>	18781	Monte Cristo	<i>Quinteto Jordá</i>
18698	Himno Nacional Mexicano	<i>Cuarteto Mixto</i>	18782	A Fior di Labra	<i>Quinteto Jordá</i>
18699	Los Sobrinos del Capitán Grant	<i>Cuarteto Mixto</i>	18783	Caprichosas—Danza No. 2	<i>Quinteto Jordá</i>
18700	A los Toros	<i>Zapadores</i>	18784	Nuages Roses	<i>Quinteto Jordá</i>
18701	Para Siempre	<i>Zapadores</i>	18785	Los Niños Héroes de Chapultepec	<i>Peza</i>
18703	Gran Marcha Porfirio Díaz	<i>Zapadores</i>	18786	Reir Llorando	<i>Peza</i>
18704	Olímpica	<i>Zapadores</i>	18787	Hojas de Margarita—Tres Poesías	<i>Peza</i>
18705	Quiébros y Requiébros	<i>Zapadores</i>	18788	El Fonógrafo	<i>Peza</i>
18706	Hasta Otra Vista	<i>Zapadores</i>	18789	Mi Padre	<i>Peza</i>
18708	Puerto Real	<i>Zapadores</i>	18790	El Progreso	<i>Estado Mayor</i>
18709	Mi Amor	<i>Estado Mayor</i>	18791	Azul y Blanco y Maria Emilia-	
18710	Los Parranderos	<i>Estado Mayor</i>		Danzones Yucatecos	<i>Estado Mayor</i>
18711	Esperanza y Margot	<i>Estado Mayor</i>	18796	En Zenzontle	<i>Abrego y Picazo</i>
18712	Los Sobrinos del Capitán Grant	<i>Estado Mayor</i>	18797	Pleito en un Fonógrafo, Imita-	
18713	Consejos de un Viejo	<i>Robinson</i>		tativa	<i>Abrego y Picazo</i>
18714	Danza del Pollo Inglés	<i>Robinson</i>	18798	Tantum Ergo	<i>Sexteto Mixto</i>
18715	En Alas de los Vientos	<i>Robinson y Zamudio</i>	18799	O Salutaris Hostia	<i>Sexteto Mixto</i>
18716	La Morena	<i>Robinson y Zamudio</i>	18800	O Santissima	<i>Sexteto Mixto</i>
18717	Juramentos	<i>Robinson y Zamudio</i>	18801	Salve Regina	<i>Sexteto Mixto</i>
18718	La Carcajada de Cupido	<i>Zamudio</i>	18802	No Puede Decirse, Melopeya	<i>Peza</i>
18719	Gran Tapada de Gallos en la Ciudad de México				
18720	Gran Tapada de Gallos en la Ciudad de León				
18721	Gran Tapada de Gallos en la Ciudad de Aguascalientes				
18722	Amigo, Amigo!	<i>Abrego y Picazo</i>			

The music business affords me great pleasure for what time I devote to it. The Phonograph is an introduction to a higher state of civilization and a teacher and trainer of the musical instincts of mankind—*James Mead, Patriot, Ind.*

## Two Dealers' Stores

This is my fourth year in the music business and the second as an active Edison Dealer. I carry my Record stock in labeled stock cartons. Each carton has room for three Records, all one selection. I now have 1,200 cartons. I purchase the monthly Records each month, and keep a

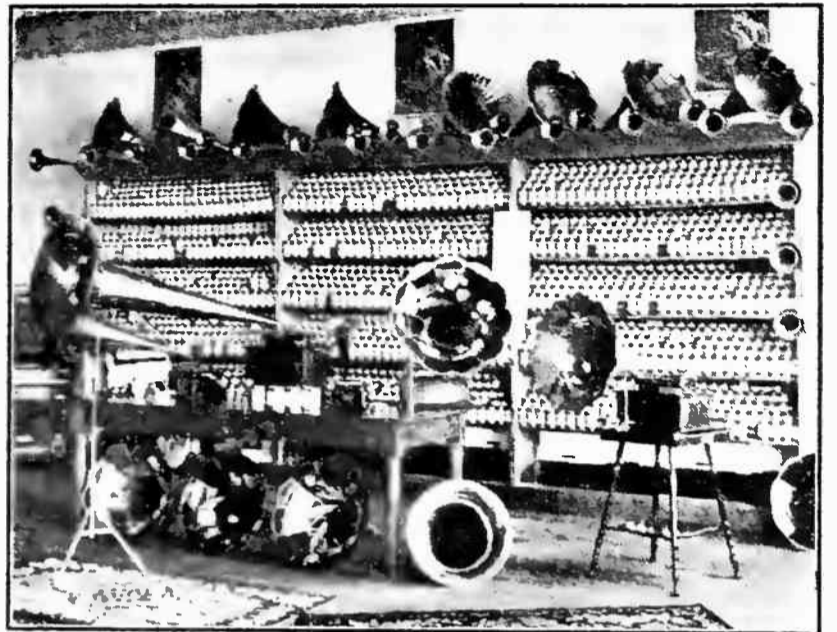


HARDY'S MUSIC HOUSE, LUDINGTON, MICH.

mailing list of all Edison Phonograph owners, and send them a list as soon as the new Records are in. I now have over 100 people on my list.

I am well pleased with the product of the National Phonograph Company and anticipate a good business this fall and winter.—*D. Hardy, Ludington, Mich.*

The store of Cook Bros., Gaylord, Mich., shows an excellent stock of Edison Phonographs and



COOK BROS., GAYLORD, MICH.

Records, kept in a most attractive and compact manner. A feature is the Fritchey system of shelving.

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## For the Special Attention of Edison Dealers

In getting out a new Dealers Agreement the National Phonograph Company was actuated by a desire to serve your interests as well as its own. The agreement contains nothing that is not designed to maintain and improve the welfare of both. Its conditions are simply intended to protect the prices on Edison Phonographs, Records, Blanks, etc., and to guard against infringements of the Edison patents. No one in the business doubts the wisdom of this policy. We know that you fully believe in it.

We now want your further co-operation by signing this new Agreement without delay. It is necessary to do so even though you may have recently signed the old one. We want your prompt assent to the new conditions.

If your Jobber has not provided you with a triplicate set of the new Agreement ask him to send them at once. Sign all three in the presence of a witness and return them to the Jobber. He will do the rest.

A reasonable time will be given Dealers to re-sign and those who do not will be considered as out of business. Their names will be removed from our files and mailing lists.

NATIONAL PHONOGRPH CO.

ORANGE, N. J.

## Edison Records Made Over

**T**O maintain the standard of quality of Edison Gold Moulded Records it becomes necessary from time to time to make new masters of selections already in the Edison catalogues. This is because the first moulds either have become defective; or for other causes, cannot longer be used. Heretofore, when such selections were made over they have been continued in our catalogues without notice, a plan that has deprived the public from knowing how much better they are under the new conditions. All selections made over are in every respect as good as the new monthly list. If the public were aware of their high class character, they would buy them quite as eagerly as they do the new selections put out each month. All of the selections named below have been made over in the most up-to-date manner of our Recording Department. That they have been made over at all shows that they are popular selections—ones that have met with the approval of the public and therefore, entitled to the greatest consideration at the hands of such Phonograph owners as do not have them in their collection of Records.

### 158 MADE-OVER SELECTIONS

*Unless otherwise indicated, they have been made by the same talent as were the original first masters.*

EDISON MILITARY BAND.		524	Light Cavalry Overture	
8126	Coronation March from Le Prophet <i>Formerly by Edison Concert Band</i>	8566	Melody of Love	
7638	Düppel Schanzen	589	Narcissus March	
24	El Capitan March	7785	Selection from the Burgomaster <i>Formerly by Peerless Orchestra</i>	
7507	Hands Across the Sea March <i>Formerly by Edison Concert Band</i>	712	Smoky Mokes <i>Formerly by Peerless Orchestra</i>	
103	Hot Time March <i>Formerly by Edison Concert Band</i>	8554	Soko	
112	In Storm and Sunshine March	8076	Amoureuse Valse	
561	King Cotton March <i>Formerly by Edison Concert Band</i>	7920	Lange's Flower Song	
7425	Manisot March <i>Formerly by Edison Concert Band</i>	7503	Mosquito's Parade	
8368	Monkey Shines on the Mobile Levee <i>Formerly by Edison Concert Band</i>	8138	Ragged William Two-step	
8109	Night Alarm	INSTRUMENTAL SOLOS.		
50	Off to Camp March	8254	Answer ( <i>Cornet</i> )	Kryl
8129	Roosevelt's Rough Rider March	8253	Carnival of Venice ( <i>Cornet</i> )	Kryl
8222	Rule Britannia <i>Formerly by Edison Concert Band</i>	2604	Cocanut Dance ( <i>Banjo</i> )	Ossman
625	Till We Meet Again Waltz <i>Formerly by Edison Symphony Orchestra</i>	8307	Columbia Fantasia Polka ( <i>Cornet</i> )	Kryl
8032	Trombone Sneeze <i>Formerly by Edison Concert Band</i>	2607	Darkies Awakening ( <i>Banjo</i> ) <i>Formerly by Ruby Brooks</i>	Ossman
8247	U. S. A. Lancers, First Figure	2802	Darkies Jubilee ( <i>Piccolo</i> )	Mazziotta
8248	U. S. A. Lancers, Second Figure	2606	Darkies Patrol ( <i>Banjo</i> ) <i>Formerly by Ruby Brooks</i>	Ossman
8249	U. S. A. Lancers, Third Figure	8431	De Beriot's 6th Air ( <i>Violin</i> )	D'Almaine
8250	U. S. A. Lancers, first half of Last Figure	8339	Dixie Medley ( <i>Banjo</i> )	Van Epps
8251	U. S. A. Lancers, second half of Last Figure <i>8247-8251 Formerly by Peerless Orchestra</i>	8412	Down Where the Wurzburger Flows Medley ( <i>Xylophone</i> ) <i>Formerly by J. Frank Hopkins</i>	Benzler
8538	Waldmere March	7173	Gavotte from Mignon ( <i>Clarinet</i> )	Tuson
7328	Willow Grove March <i>Formerly by Edison Concert Band</i>	8529	Girl I Left Behind Me Medley	Fife and Drum Corps
EDISON CONCERT BAND.		8544	Goldfinch Polka ( <i>Piccolo</i> )	Mazziotta
8450	Ballet Music from Faust, Part I	8476	Hot Scotch March ( <i>Xylophone</i> ) <i>Formerly by J. Frank Hopkins</i>	Benzler
7662	From Tropic to Tropic	8005	I Have Grown So Used to You ( <i>Xylophone</i> ) <i>Formerly by J. Frank Hopkins</i>	Benzler
8532	Laughing Water	8308	Inflamatus from Stabat Mater ( <i>Cornet</i> )	Kryl
8169	Lazarre Waltzes	8582	Last Rose of Summer ( <i>Cornet</i> ) <i>Formerly by Bohumir Kryl</i>	Hazel
8104	Old Church Organ	8546	Le Secret Polka ( <i>Cornet</i> )	Hazel
7856	Olympia Hippodrome March	8638	Medley of National Airs	Fife and Drum Corps
52	Overture The Drummer of the Guards	8366	Mr. Dooley Medley ( <i>Xylophone</i> ) <i>Formerly by J. Frank Hopkins</i>	Benzler
8108	Overture to Merry Wives of Windsor	3615	Nellie Gray ( <i>Clarinet</i> )	Tuson
68	Selection from Bohemian Girl	2809	Nigger Fever ( <i>Piccolo</i> )	Mazziotta
79	Selection from Martha	8560	North and South Medley	Fife and Drum Corps
80	Selection from Merry War	7340	Old Folks at Home ( <i>Banjo</i> )	Ossman
85	Selection from Robin Hood	8346	Old Uncle Ned ( <i>Clarinet</i> )	Tuson
8433	Stradella Overture	2627	Patrol Comique ( <i>Banjo</i> ) <i>Formerly by Vess L. Ossman</i>	Van Epps
8083	Warbler's Serenade	7633	Raff's Cavatina ( <i>Violin</i> )	D'Almaine
EDISON SYMPHONY ORCHESTRA.		8473	Santiago Waltz ( <i>Xylophone</i> ) <i>Formerly by J. Frank Hopkins</i>	Benzler
7860	Birds and the Brook <i>Formerly by Peerless Orchestra</i>	7455	Scenes That Are Brightest ( <i>Violin</i> )	D'Almaine
8140	Down on the Old Plantation <i>Formerly by Peerless Orchestra</i>	8322	Sea Shell Concert Waltz ( <i>Trombone</i> )	Zimmerman
		8070	Shepherds' Dance ( <i>Violin</i> )	D'Almaine

## VOCAL SOLOS.

8074	Armourer's Song	Stanley
7838	Asleep in the Deep	Stanley
7587	Bird in a Gilded Cage	Anthony
	<i>Formerly by Joe Natus</i>	
1011	Chin, Chin, Chinaman	Dudley
7664	Coleville Coon Cadets	Collins
8610	Coonville's Colored Band	Collins
8613	Dear Old Girl	MacDonough
8224	For All Eternity	Miss Mitchell
	<i>Formerly by Miss Corrine Morgan</i>	
8515	Good Bye, Eliza Jane	Collins
8531	Handful of Earth From Mother's Grave	Thompson
8637	Hannah, Won't You Open That Door	Collins
8499	Happy Days	Miss Keyes
	<i>Formerly by Miss Corrine Morgan</i>	
7892	He Laid Away a Suit of Gray	Harlan
7595	I Can't Tell Why I Love You, But I Do	MacDonough
8644	I'm Just Barely Living, That's All	Roberts
8633	I'm Longing For My Old Kentucky Home	Anthony
7673	Is There Anything Else You'd Like	Denny
6923	I Want to Go to Morrow	Quinn
5412	I Wish They'd Do It Now	Collins
8275	Just Kiss Yourself Good-bye	Collins
7368	Kathleen Mavourneen	Hooley
8040	A Little Boy In Blue	Harlan
7010	Love's Old Sweet Song	Turner
	<i>Formerly by Andrew Schneider</i>	
2033	Maryland, My Maryland	MacDonough
7669	More Work For the Undertaker	Quinn
5720	My Wild Irish Rose	Anthony
	<i>Formerly by Joe Natus</i>	
8640	Navajo	MacDonough
7186	Oh, Don't It Tickle You	Denny
1570	On the Banks of the Wabash	MacDonough
6602	Parody, Widow's Plea For Her Son	Denny
8328	Rabbit Hash	Golden
8441	Reuben Haskins of Skowhegan, Maine	Len Spencer
8038	Ring Down the Curtain, I Can't Sing To-night	
	<i>Formerly by Francklyn Wallace</i>	Anthony
8304	Suwanee River (Parody)	Dudley
8646	Sweetest Girl In Dixie	MacDonough
8192	That Fifer of the Old Drum Corps	Harlan
8201	When Kate and I Were Comin' Thro' the Rye	Harlan
8575	Under the Anheuser Bush	Murray
7111	Up Came Johnny With His Camera	Denny
8231	Way Down Yonder In the Cornfield	Thompson
8223	Whisper and I Shall Hear	Miss LeBaron
	<i>Formerly by Miss Corrine Morgan</i>	
8593	Whistling Bowery Boy	Dudley
6953	Whistling Rufus	Quinn
7220	Will I Find My Mamma There?	Harlan
8600	Your Mother Wants You Home, Boy	Harlan

## VOCAL DUETS.

8585	An Evening Call In Jayville Center	Harlan and Stanley
7889	I Got Mine	Collins and Harlan
	<i>Formerly by Collins and Natus</i>	
8509	It Was the Dutch	Collins and Harlan
8606	Marching Thro' Georgia	Harlan and Stanley
8457	Scene In a County Store	Harlan and Stanley
8511	Waiting for the Dinner Horn to Blow	
		Harlan and Stanley
8480	When We Were Boys	Harlan and Stanley
8563	Won't You Write a Letter, Papa	Harlan and Stanley

## EDISON MALE QUARTETTE.

2202	Auld Lang Syne
8664	Breeze of the Night
2237	Carry Me Back to Old Virginny
2204	Cornfield Medley
7532	Kathleen Mavourneen
8352	Lost Chord
8436	Massa's In the Cold, Cold Ground
7568	Medley of College Songs
8410	My Country, 'Tis of Thee
2216	Old Oaken Bucket
2208	Sally in Our Alley
7710	Soldier's Farewell

## EDISON MIXED QUARTETTE.

8321	Good-night, Good-night, Beloved
	<i>Formerly by Mendelssohn Mixed Quartette</i>
8496	Home, Sweet Home
	<i>Formerly by Mendelssohn Mixed Quartette</i>
8461	Onward, Christian Soldiers
	<i>Formerly by Mendelssohn Mixed Quartette</i>

## TALKING AND MUSICAL.

7881	Sunflower Dance (Banjo)	Van Epps
	<i>Formerly by Vess L. Ossman</i>	
8594	Banjo Evangelist	Spencer and Van Epps
	<i>Formerly by Spencer and Hunter</i>	
8604	Clancy's Prize Waltz Contest	Len Spencer
8580	Hickory Bill	Spencer and Van Epps
	<i>Formerly by Spencer and Hunter</i>	
8756	Michael Clancy as a Policeman	Campbell and Roberts

## TALKING SELECTIONS.

8102	Ingersoll At the Tomb of Napoleon	Len Spencer
8244	Ravings of John McCollough	Harry Spencer
8035	Scene at a Dog Fight	Spencer and Holt
	<i>Formerly by Spencer and Girard</i>	
8153	Schultz on Christian Science	Kennedy
3841	Schultz Goes Hunting	Kennedy
8063	Trip to the Circus	Spencer and Holt
	<i>Formerly by Spencer and Girard</i>	

## Scientists Visit Mr. Edison

Members of the American Electro-Chemical Society, to the number of about two hundred, visited the Edison Works on Friday afternoon, October 18th, as the guests of Mr. and Mrs. Edison. Two special cars attached to a train on the Lackawanna Railroad, conveyed the party from Hoboken to the Orange station, where they were met by automobiles and carriages for the trip to the Works.

C. F. Burgess, of the University of Wisconsin, headed the party, who were presented to Mr. and Mrs. Edison in the library of the laboratory, by William J. Hammer, formerly associated with Mr. Edison. A tour of inspection was then made, and proved of great interest to the many notable scientists in the party.

## A Complaint in Titles

William Harrison, Edison Jobber at Utica, N. Y., recently forwarded the following unique complaint because of our delay in filling his order for printed matter:

"I have got to hustle to hold my contract, and I don't want to be 'The man behind,' or the Dealers will 'gimme de leavin's!' Competition in this country is so active, that they won't 'Save it for me.' 'Everybody gives me good advice' and I want you people to give me your 'Sympathy.' I will try to 'Keep on the sunny side' while 'travelling' and don't for a minute think 'I surrender all,' or that I will let these fellows 'Sing me to sleep,' although if I were to get cut out, 'I wonder if you'll miss me?' 'Sometime we'll understand,' 'Adieu.'"

These occasional optimistical letters we receive prove that, after all, there's a bright side to every story.

## A Kentucky Dealer's Advertisement

A. Scott Haynes, a Dealer at Owensboro, Ky., published the following advertisement in a local paper recently:

### THE EDISON.

She sits in deep silence the whole day through,  
Her cheeks are red lined by the scalding dew,  
That flowed from her lashes since morning's gray dawn—  
Rejoiced is her soul that the day is gone.  
There is nothing in daylight to cheer her poor mind,  
To all of Life's pleasures she almost is blind.  
For trouble and sorrow and harrowing care  
Had claimed her a victim of Melancholy's snare.  
When sudden and silent she caught the sweet spell  
Of music's enchantment, how strangely to tell.  
But her heart was now lightened, her cares had all fled  
And soon fell asleep on her little low bed.  
"How sweet are the strains of Iola tonight"  
Her eyes were then closed in slumber so tight,  
And never once opened till daylight's bright dawn  
But she never could tell where the music had gone.  
A psyche then told her the musical dream—  
Said Iola was a record on an Edison machine.

Mr. Haynes is the agent, obliging and kind,  
His goods are the latest, please keep this in mind.  
Two hundred and seven east Second's his place,  
Abreast with the times he always keeps pace.

He was born in Kentucky, the grandest old state,  
That e'er was created, I here must relate.

Thirty years in our city, a record that's clean  
As the best of Kentucky's good children, I mean.  
You give him a call you'll never regret,  
And receive for your money the best it can get.

The article is preceded by a half-tone of a view taken in Mr. Haynes' store, in all producing a most commendable advertisement.

## Dealers' Advertising

Grinnell Bros., Edison Jobbers at Detroit, Mich., are publishing a series of advertisements in their local newspapers, exploiting the new equipment in a manner most commendable. The enthusiasm displayed in the copy, the clever way in which the new list prices are announced, and their free trial offer, combine to produce ads which as business producers are hard to equal.

Ricker & Son, of Emporia, Kans., devote a half page in the *Emporia Gazette* to the exploiting of Phonographs and Records, and pay particular attention to the musical education acquired through the purchase of one of our instruments.

## SUSPENDED LIST, NOVEMBER 1, 1907.

### SUPERSEDING ALL PREVIOUS LISTS.

#### CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.  
San Francisco—J. Raymond Smith, 2126 Sutter st.

#### CANADA.

Ottawa, Ont.—Ketchum & Co., Sparks and Bank sts.

#### GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

#### ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.  
Chicago—A. Gloss & Son, 727 W. North av.  
Cooksville—Geo. Swinehart & Son.  
Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.  
Kempton—C. E. Bute.  
Ottawa—Edward Hayne.  
Peoria—H. Meyer, 1307 S. Adams st.  
Quincy—Giles Bros., 107 North 4th st.  
J. F. Whittaker 618 Hampshire st.  
Wheaton—E. Irving.

#### INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave.  
South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

#### IOWA.

Burlington—John P. Weiss, 711 Jefferson st.  
Cushing—Bullock & Lyman.  
Independence—E. O. Parker, 110 E. Main st.  
McClelland—J. W. Rounds & Co.  
Mederville—John J. Carpenter.  
Sioux City—Hattenbach Bros. Co.  
A. V. Larimore, 518 Fifth st.  
State Center—Ora Sargeant.

#### KANSAS.

Clay Centre—E. M. Gowenlock.  
Lawrence—Bell Bros.  
Topeka—R. H. Morehouse, 510 E. 4th st.  
Wichita—Frank R. Powell, 132 N. Main st.

#### MAINE.

Biddeford—W. H. Field.  
Gardner—C. H. Cobb, 293 Water st.  
Lewiston—J. W. Skene.  
Monmouth—G. H. Stetson.  
Oldtown—H. M. Burnham.  
Waterville—Frank Blanchard, 150 Main st.

#### MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.  
Henry Savage & Sons, 166 Hanover st.  
T. Singer, 60 Leverett st.  
Florence—William Oates, 87 Main st.  
Franklin—E. P. Blackman.  
\*Great Barrington—Frank W. Wheeler, Main st.  
Lawrence—Lord & Co., 314 Essex st.  
E. O. Mosher, 420 Essex st.  
Malden—A. T. Fuller.  
Nantucket—Arthur M. Taylor.  
New Bedford—H. B. DeWolff.  
Somerville—E. J. Winchester, 32 Summit ave.  
Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.  
Worcester—Joseph Tukman, 44 Front st.  
Guy Furniture Co., 521 Main st.

#### MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.  
Bay City—E. & J. Tierney, 1004 Water st.  
\*Blissfield—Rothfuss Piano Co., (William Rothfuss, Geo. M. Rothfuss and Frank B. Jones.)

## MICHIGAN—Continued.

**Detroit**—F. J. Schwankovsky.  
**Saginaw**—Geo. W. Emendorfer.  
 James V. Calahan, 217 Genessee st.  
 Tierney Bros., 217 Genessee st.

## MINNESOTA.

\***Willmar**—Willmar Furniture Co., Ruble Block.

## MISSOURI.

**Ewing**—Hal R. Ewalt.  
 \***Fairfax**—Hinde Hardware Co.  
**Kansas City**—The Wittmann Co.

## NEBRASKA.

**Lincoln**—The Wittmann Co.  
**Omaha**—The Wittmann Co.  
 Piano Player Co.  
**Red Cloud**—Albright Bros.

## NEW HAMPSHIRE.

**Dover**—H. C. Ingalls & Co., 444 Central ave.  
**Hillsboro Bridge**—E. M. Barnes.  
**Manchester**—A. E. Dumas.  
**Nashua**—F. A. McMaster & Co.

## NEW JERSEY.

**Atlantic City**—Sam'l D. Wolf, 32-34 Arkansas ave.  
**Jersey City**—W. L. Hoffman, 151 Montgomery street.  
**Long Branch**—A. N. Alexander, 103 Broadway.  
 A. Nastasio, 103 Broadway.  
**Newark**—R. L. Corwin; also New York City.  
 R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.  
 \*D. Reinhorn, 91 Springfield ave.  
**Passaic**—I. Hurwitz.  
**Paterson**—Chas. H. Kelly, 25 N. Main st.  
**Plainfield**—S. W. Frucht, or R. Frucht; also New York City.  
 Elston M. Leonard.  
**West Hoboken**—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

## NEW YORK.

**Albany**—G. Linde, 353 S. Pearl st.  
 \*G. A. Birdsall, 114 S. Pearl st.  
**Amsterdam**—D. C. Kirchner, 26 Market st.  
**Auburn**—Chas. C. Chier Co., 18 Clark st.  
**Bedford Park**—Geo. H. Tyrrell.  
**Brooklyn**—Nathan Abrahams, 602 Broadway.  
 Wm. Albrecht, 294 Knickerbocker ave.  
 H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.  
 Emil Smith, 634 Eleventh st., and 230 Summer ave.  
**Hobart**—F. H. Marshall.  
**Mohawk**—Albany Specialty Co., or Chas. F. Rice, Main st.  
**Moravia**—C. D. Loomis & Co., Union Block.  
**New York City**—A. T. Armstrong, or American Phono Co., 106 Wall st.  
 Automatic Zither Co., M. Cohen, Prop., 58 Second ave.  
 Bern Bearwald, 373 W. 11th st.  
 Edward Bielfeld, 481 Willis ave.  
 Bronx Phono. Co., or David Switky, 506 Willis ave.  
 R. L. Corwin; also Newark, N. J.  
 Eagle Phono. Co., or C. Lowenthal, 83 Nassau st.  
 Empire Phono. Co., 2 W. 14th st.  
 S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st., also Plainfield, N. J.  
 O. Hacker, 2 Murray st.  
 Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.  
 Holober Bros., 350, 421 and 491 West st.  
 N. Horn, 148 E. 58th st.  
 W. L. Isaacs, 114 Fulton st.  
 Italo-American Phono. Co. (R. Gerard & Co.)

## NEW YORK—Continued.

S. Lemberg & Co., 194 Broadway.  
 J. McEllyne, 202 Broadway.  
 Parker & Cooley, 2087 Amsterdam ave.  
 Richmond Pease, 44 W. 132d st.  
 F. M. Prescott, 44 Broad st.  
 Winthrop Cycle Co., 2212 Seventh av.

**Rome**—Charles Tuttle.

**Saratoga**—W. J. Totten.

**Saratoga Springs**—Marvin A. Cote.

**Watertown**—Henry A. Hardy, 24 Arsenal st.  
 H. S. Wardwell & Co., 39 Public Square.

**Wayland**—John Gross, Pursel Block.

## NORTH CAROLINA.

**Kinston**—S. A. Quinerly.

**New Bern**—E. Wallnau, 122 Middle st., or Southern Music House; E. Wallnau, Prop.

## NORTH DAKOTA.

**Fargo**—Ben Hart.

## OHIO.

\***Ashtabula Harbor**—Chas. W. Askew (Gregory, Askew & Co.).  
**Brookville**—H. K. Merritt.  
 \***Bellevue**—H. E. Rouser.  
**Cincinnati**—J. L. Andern.  
**Coshocton**—Burns & Gosser.  
 \***Dayton**—W. E. Sapp, 1042 W. Third st.  
**Middleton**—Otto Grau & Co., 135 E. 3d st.  
**Springfield**—D. & M. Vanderpool.  
**Uhrichsville**—F. A. Mazurie.

## OKLAHOMA.

**Oklahoma City**—Armstrong, Byrd & Co.

## PENNSYLVANIA.

**Bradford**—C. C. Griffen, 29 N. Washington st.  
 \***Johnstown**—J. M. Bunnell; also Philipsburg, Pa.  
**Lancaster**—J. H. Tragresser, 249 N. Queen st.  
**Mt. Pleasant**—Benjamin Posner.  
**New Castle**—Will Hartland, 70 E. Long st.  
**Philadelphia**—A. R. Cassidy, 2783 Emerald st.  
 Hawthorne & Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.  
 A. Krouse, 832 Arch st.  
 Penn Novelty Co., 15 South 9th st.  
 \***Philipsburg**—J. M. Bunnell; also Johnstown, Pa.  
**Pittsburg**—A. Lippard, 615 Wylie ave.  
**Royersford**—Granville B. Tyson, 215 Main st.  
 \***Titusville**—E. H. Fortney, Prop. Exchange Cigar Store, 21 W. Central ave.

## RHODE ISLAND.

**Providence**—F. P. Moore.

**Rockville Center**—O. A. Clark.

## TENNESSEE.

**Alexandria**—Clarence D. Baird Music Concern.

## TEXAS.

\***Whitney**—H. E. Randle & Co.

## UTAH.

**Salt Lake City**—Daynes Romney Music Co., 25 East South 1st st.

## VIRGINIA.

**Norfolk**—W. Reichenstein, 296 Church st.

## WISCONSIN.


**Ashland**—J. F. Pool Co.

**Milwaukee**—J. C. Blatzek.

**Walworth**—G. H. Stewart.


\*Added since October 1st, 1907.

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

## The Edison Phonograph

**T**O the Edison Phonograph can be applied the old saying: "A pleasure shared is a pleasure doubled." It is the art of entertainment expressed in tangible form. There is never a crowd when one of the three is an Edison Phonograph. Love songs, dances, funny songs, ballads, all kinds of music in your own home, with less trouble and greater enjoyment than any other form of entertainment, and especially than any other form of musical entertainment. Today is the best day for going to your own dealer's to hear an Edison. You cannot possibly know how well the Edison Phonograph reproduces by listening to any other make of talking machine. **THREE BOOKS FREE**—Ready at your dealer's now — The Phonogram and Supplemental Catalogue, giving the new Edison Records for May; also Complete Catalogue of all Edison Records. Any one or all of these books will be sent free on request.



TRADE MARK  
*Thomas A. Edison*

**National Phonograph Co., 12 Lakeside Ave., Orange, N. J.**



# Jobbers of Edison Phonographs and Records

Continued from page 2 of Cover

## NEW YORK.

Albany—Finch & Hahn, 402 Broadway.  
Astoria—John Rose, 99 Flushing ave.  
Brooklyn—A. D. Matthews' Sons, 394 Fulton street.  
Buffalo—W. D. Andrews, Seneca and Wells sts.  
Neal, Clark & Neal Co., 647 Main st.  
Elmira—Elmira Arms Co., 117 Main st.  
Gloversville—American Phono. Co., 99 W. Fulton st.  
Kingston—Forsyth & Davis, 307 Wall st.  
New York City—Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
I. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., Inc., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1659 Second ave.  
Regina Co., 41 Union square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
Oswego—Frank E. Bolway, 32 W. Bridge st.  
Rochester—A. J. Deninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Talking Machine Co., 97 Main st., E.  
Schenectady—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
Syracuse—W. D. Andrews, 216 E. Railroad st.  
Troy—Finch & Hahn, 3 Third st.  
Utica—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 16 Columbia st.

## OHIO.

Canton—Klein & Heffelman Co., 220 E. Tuscarawas st.  
Cincinnati—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 615 Vine st.  
Laurence McGreal, 29 East 5th st.  
Rudolph Wurlitzer Co., 121 East 4th st.  
Cleveland—Eclipse Musical Co., 1870 East Ninth st.  
Columbus—Perry B. Whitsit Co., 213 S. High street.  
Dayton—Niehaus & Dohse, 35 E. 5th st.  
Newark—Ball-Fintze Co.  
Toledo—Hayes Music Co., 608 Cherry st.

## OREGON.

Portland—Graves & Co., Inc., 323 Washington st.

## OKLAHOMA.

Oklahoma City—Smith's Phono. Co., 818 West Main st.

## PENNSYLVANIA.

Allentown—G. C. Aschbach, 539 Hamilton st.  
Easton—William Werner, 432 Northampton st.  
Harrisburg—S. K. Hamburger, 13-14 N. Market square.  
Philadelphia—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Heppe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 18th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 1010 Chestnut st.

\*Added since October 1, 1907.

## Pennsylvania—Continued.

Pittsburg—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
Reading—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
Scranton—Ackerman & Co., 217 Wyoming av.  
Technical Supply Co.  
Sharon—W. C. DeForest & Son.  
Williamsport—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

Providence—J. M. Dean Co., 785-795 Westminister st.  
J. A. Foster Co., Weybosset and Dorrance sts.  
Household Furniture Co., 231 Weybosset street.  
J. Samuels & Bro., 154 Weybosset st.

## TENNESSEE.

Chattanooga—J. H. Templeman Co., 253 Montgomery ave.  
Knoxville—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
Memphis—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 103 S. Main st.  
Nashville—Magruder & Co., 27 Arcade.  
Nashville Talking Mach. Co., 723 Church st.  
O. K. Houck Piano Co., 531-533 Fifth ave.

## TEXAS.

Dallas—Southern Talking Machine Co., 347 Main st.  
El Paso—W. G. Walz Co., 101 El Paso st.  
Fort Worth—Cummings, Shepherd & Co., 700 Houston st.  
Houston—Texas Phono. Co., Capitol and Fannin sts.  
San Antonio—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

Ogden—Proudfit Sporting Goods Co., 351 24th street.  
Salt Lake City—Clayton Music Co., 109 S. Main st.

## VERMONT.

Burlington—American Phono. Co., 34 Church street.

## VIRGINIA.

Richmond—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

Seattle—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 719 Pike st.  
Spokane—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

Milwaukee—McGreal Bros., 176 3d st.

## CANADA.

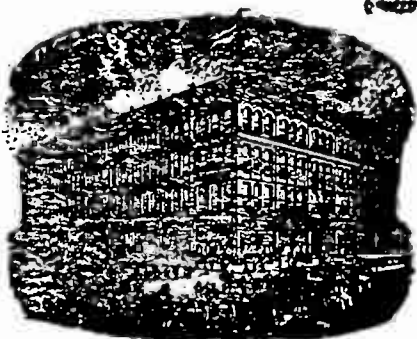
Montreal—Peter Kelly, 232 St. Lawrence st.  
Quebec—C. Robitaille, 320 Rue St. Joseph.  
St. John—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
Toronto—R. S. Williams & Sons Co., Limited, 143 Yonge st.  
Vancouver—M. W. Waitt & Co., 553 Granville street.  
Winnipeg—R. S. Williams & Sons Co., Ltd., 121 Princess st.

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



**THE DENVER DRY GOODS CO.**

1120 Broadway, Denver, Colo.

REPLY

Denver, Colo., 11/21/06.

International Correspondence Schools,

Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for **you**? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

**International Correspondence Schools**  
SCRANTON, PA.

# EDISON PHONO- GRAPH MONTHLY

Vol. V

December, 1907

No. 10

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*Published for Trade use only by  
The National Phonograph Co., Orange, N.J.*

# Jobbers of Edison Phonographs and Records

## ALABAMA.

**Birmingham**—Talking Machine Co., 2007 Second ave.  
**Mobile**—W. H. Reynolds, 167 Dauphin st.  
**Montgomery**—R. L. Penick, 119 Dexter ave.

## CALIFORNIA.

**Los Angeles**—Southern California Music Co., 332 South Broadway.  
**Oakland**—Kohler & Chase, Inc., 917-921 Wood st.  
**Sacramento**—A. J. Pommer Co., 9th and J sts.  
**San Francisco**—P. Bacigalupi & Sons, 1021 Golden Gate ave.

## COLORADO.

**Denver**—Denver Dry Goods Co., 619 16th st.  
Hext Music Co., 15th and California sts.

## CONNECTICUT.

**New Haven**—Pardee-Ellenberger Co., Inc., 96 State street.

## DISTRICT OF COLUMBIA.

**Washington**—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.

## GEORGIA.

**Atlanta**—Atlanta Phonograph Co., 50 Peachtree st.  
Phillips & Crew Co., 37-39 Peachtree st.  
**Savannah**—Youmans & Leete, 116 Barnard st.  
**Waycross**—George R. Youmans.

## IDAHO.

**Boise**—Eller's Piano House.

## ILLINOIS.

**Chicago**—Babson Bros., 1419 19th st.  
Lyon & Healy, Wabash ave. & Adams st.  
James I. Lyons, 192 Van Buren st.  
The Vim Co., 68 E. Lake st.  
Montgomery Ward & Co., 111 Michigan avenue.  
Rudolph Wurlitzer Co., 266 Wabash ave.  
**Peoria**—Peoria Phonograph Co., 416 S. Adams street.  
**Quincy**—Quincy Phonograph Co., 411 Hampshire st.

## INDIANA.

**Indianapolis**—Indiana Phono. Co., 45 Virginia avenue.  
Kipp-Link Phonograph Co., 217 N. Illinois street.  
A. B. Wahl & Co., 119 S. Illinois st.

## IOWA.

**Des Moines**—Hopkins Bros. Co., 620 Locust st.  
The Vim Co., 204 Seventh st.  
**Dubuque**—Harger & Blish, 904 Main st.  
**Fort Dodge**—Early Music House, 822 Central ave.  
**Sioux City**—Early Music House, 315 Court st.

## KENTUCKY.

**Louisville**—Montenegro-Riehm Music Co., 630 4th ave.

## LOUISIANA.

**New Orleans**—William Bailey, 600 Frenchman st.  
National Automatic Fire Alarm Co., 614 Gravier st.

## MAINE.

**Bangor**—S. L. Crosby Co., 186 Exchange st.  
**Portland**—W. H. Ross & Son, 207 Commercial street.

## MARYLAND.

**Baltimore**—E. F. Droop & Sons Co., 231 North Howard st.

## MASSACHUSETTS.

**Boston**—Boston Cycle & Sundry Co., 48 Hanover st.  
Eastern Talking Mach. Co., 177 Tremont street.  
Iver Johnson Sptg. Goods Co., 163 Washington st.  
**Fitchburg**—Iver Johnson Sptg. Goods Co., 247 Main st.  
**Lowell**—Thomas Wardell, 111 Central st.  
**New Bedford**—Household Furnishing Co., 170 Purchase street.  
**Springfield**—Flint & Brickett Co., 439 Main st.  
**Worcester**—Iver Johnson Sptg. Goods Co., 304 Main st.

## MICHIGAN.

**Detroit**—American Phono. Co., 106 Woodward avenue.  
Grinnell Bros., 219 Woodward ave.

## MINNESOTA.

**Minneapolis**—Thomas C. Hough, 714 Hennepin avenue.  
Minnesota Phono. Co., 505 Washington av., So.  
**St. Paul**—W. J. Dyer & Bro., 21-23 West 5th st.  
Thomas C. Hough, 392 Wabasha st.  
Koehler & Hinrichs, 255 E. 3d st.  
Minnesota Phonograph Co., 37 E. 7th st.

## MISSOURI.

**Kansas City**—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.  
J. F. Schmelzer & Sons Arms Co., 710 Main st.  
**St. Louis**—Conroy Piano Co., 11th and Olive streets.  
Koerber-Brenner Music Co., 1006 Olive street.  
Silverstone Talk. Mach. Co., 1010 Olive st.

## MONTANA.

**Helena**—Frank Buser, 509 N. Main st.

## NEBRASKA.

**Lincoln**—Ross P. Curtice Co., 1125 O st.  
H. E. Sidles Phono. Co., 13th and P sts.  
**Omaha**—Nebraska Cycle Co., 15th and Harney streets.  
Shultz Bros., 16th and Chicago sts.

## NEW HAMPSHIRE.

**Manchester**—John B. Varick Co., Varick Bldg.

## NEW JERSEY.

**Hoboken**—Eclipse Phono. Co., 203 Washington st.  
**Newark**—Douglas Phonograph Co., 20 New st.  
A. O. Petit, 57 Halsey st.  
Rapke Phono. Store, 287 Bank st.  
**Paterson**—James K. O'Dea, 117 Ellison st.  
**Trenton**—Stoll Blank Book and Stationery Co., 30 E. State st.  
John Sykes, 105 N. Broad st.

Continued on page 3 of cover

# Edison Phonograph Monthly

VOL. V.

December, 1907

No. 10

## Trade Conditions

In a general letter to the trade press, dated November 13, President W. E. Gilmore, of the National Phonograph Co., made the statement printed below, setting forth the immaterial effect that the money stringency has had upon the Edison business. Mr. Gilmore also expressed the opinion that the present money trouble will be short-lived. The letter follows:

We have not in the past, nor can I say that we have as yet perceived any perceptible change, so far as our own business is concerned. Our shipments of Phonographs, Records and supplies, therefore, continue in the same relative weekly proportion as they have in the past, and the orders heretofore placed with us have not been decreased to any material extent by cancellation.

Naturally, we have not expected additional orders for Phonographs, in view of the fact that our Jobbers and Dealers have anticipated their requirements some time since, but the new orders that we have been receiving for Phonographs have, if anything, been better than we had anticipated.

So far as Records are concerned, the first orders received for the December supplement exceed in volume any month in the history of the business.

We accumulated during the past summer a very large stock of machines, to take care of the future requirements, and it is well that we did so, for the reason that the recent financial stringency has compelled us to reduce our working forces somewhat, due entirely to the fact that we were unable to obtain the necessary currency to take care of our pay-rolls, and which stringency, we thoroughly believe, will be of short duration.

So far as the future is concerned, we are very optimistic, and statistics indicate that, be the times good or bad, amusement features are about the last thing to be affected. By this I, of course, refer to amusements of all kinds, in which, naturally, the talking machine industry must be considered one of the principal factors, particularly for the reason that the prices bring the apparatus within the reach of everybody.

I would here add that our collections as a whole, up to this date, have been in every way satisfactory, and, if it is the case with us, then we must naturally feel that it must likewise be the case with our Dealers and Jobbers generally.

In conclusion I can only say, further, that the present financial condition will, in our opinion,

be but short-lived, and we look forward to an increasing and profitable business.

W. E. GILMORE, President.

Had we not been confronted with the possibility of paying our hands by checks it is probable that no change would have been made in our working force. We would doubtless have gone on, firmly believing that a few weeks at the most would have seen business back to its customary conditions. When it became necessary to call upon several banks and adopt unusual methods to get sufficient currency to meet the pay-roll, a decision was reached to slow up on the production and use up the stock of Phonographs we had accumulated during the summer. During the entire summer we ran our plant to its fullest capacity, instead of cutting down the force as had been done in past years. The present reduction in the working force is, therefore, only equivalent to the summer vacation of past years. As Mr. Gilmore stated, orders and collections are quite satisfactory and very much better than the calamity howlers would think possible. To us it looks as if the timid ones were daily regaining confidence and we believe this feeling is going to rapidly gain ground as the days pass by.

## Notice About German Records

Because of defects we have been compelled to discard moulds for German Records No. 15391, "O, Susanna," by H. Grossman, and No. 15102, "Die Kappelle," by the Meistersanger Quartette, and until we can obtain new moulds from abroad we will be unable to supply these selections to the trade, although we have received numerous orders for them. These orders are being cancelled. Just as soon as we get the new moulds the trade will be notified and new orders can be placed for them. These selections are being retained in the new catalogue, for we hope to be able to fill orders for them before the catalogues have been widely circulated.

**Dealers: Sign new agreement and send it to your Jobber.**

## The New Edison Gold Moulded Records Advance List for February, 1908

**R**ECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before January 25th, 1908, all things being favorable, and they may be reshipped to Dealers at 2 P. 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 25th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after January 20th, but must not be circulated among the public before January 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 Jobbers' stock is received.

**9746 A Summer Evening in the Alps**

**Edison Concert Band**

Styled by the composer, "A descriptive and romantic fantasia." The air is characteristic of what one might expect to hear in the Alps. A storm scene is among the realistic effects introduced. The selection is rendered in the usual careful manner which identifies the work of our Concert Band. Composer, H. Kling; publisher, Jean M. Missud, Salem, Mass.

**9747 Somebody's Been Around Here Since I've Been Gone**

**Billy Murray**

Sam Johnson loved an innocent and simple colored maid, whom he is called upon to leave for a short time. Upon his return she greets him with an educated kiss, entirely strange to him. This leads him to sing the words of the chorus:

Somebody's been around here a-giving you lessons in love  
That ain't no intuition, a-sent you from above.

That Sappho smack is a sure enough winner.  
It's far too good for a new beginner.  
Ah, somebody's been around here since I've been gone.

The damsel vainly tries to assure Sam that she has been true in his absence, but he advises her to stick to her new teacher, and he will look for a brand new pupil. The song is one of the big hits in the "Gay White Way." Orchestra accompaniment. Words, Paul West; music, John W. Bratton; publishers, M. Witmark & Sons, New York.

**9748 I Love You So**

**Miss Hinkle and Mr. Miller**

The now well known soprano and tenor duet which has scored such a decided hit in "The Merry Widow." The music from this opera is unusually charming and the demands for parts of it have been numerous and persistent. Solos by both these artists are given, with the blending of both voices as a finale. Orchestra accompaniment. Words, Adrian Ross; music, Franz Léhar; publishers, Chappell & Co., New York.

**9749 The Crack Regiment Patrol**

**Edison Symphony Orchestra**

If it is possible to produce a more attractive patrol than the "Siamese" listed in October we have secured it this month. The approach and passing effects are worked out in a most clever manner. The music is military in character, and recorded in strict march tempo. Composer, Theo. Moses-Tobani; publisher, Carl Fischer, New York.

**9750 Garibaldi**

**James Brockman**

A most melodious Italian dialect song, of a sentimental nature, rendered by the composer. It tells of the "over the sea" wooing of Garibaldi, who makes "a-lot a-money, this country very fine." He writes to Marie in sunny Italy, telling of his love, and she answers:

My Garibaldi, good Italian man,  
My Garibaldi, love-a you all I can,  
Good-a-bye my Italee.

Fly across the sea  
Just-a you and me.  
Viva my Garibaldi, good Italian man.

Mr. Brockman's method of singing Italian dialect selections makes comment unnecessary. Orchestra accompaniment. Words and music, James Brockman; publishers, Jerome H. Remick & Co., New York.

**9751 Don't Worry**

**Miller and Werrenrath**

One of the latest and best march ballads of the "Honey Boy" class, sung by the same artists. In the verse the composer suggests a quarrel or disagreement between two lovers, and the chorus tells how a reconciliation was effected:

Don't worry, smile on, dearie,  
And the world will smile with you,  
Don't worry, just be happy, for it may not all be true;

Good times are coming, dearie,  
See the skies above are clear,  
And the sun will shine to-morrow,  
Don't worry, dear.

Our Record of the song is quite equal in every way to "Honey Boy," which achieved such remarkable popularity. Orchestra accompaniment. Words and music, Rose & Snyder; publishers, New York.

## 9752 Under the Matzos Tree

Ada Jones

The composer calls this selection "A Ghetto love song." The words are humorous and the melody delightfully tuneful and characteristic. Miss Jones excels in the rendition of such Records as these, where dialect has much to do with the success of the song as a whole. The chorus is here given:

Won't you come and make for me a happy life;  
I've got plenty money to support a wife,  
It's not a business to be single,  
Let's mingle, jingle, jingle.

Make it quick and say the word, Rebbeccaly,  
Think of all the future that's for you and me,  
We'll have a happy, happy jubilee,  
Under the matzos tree.

Orchestra accompaniment. Words and music, Fred Fischer; publishers, Fred Fischer Music Publishing Co., New York.

## 9753 The Girls of America March

Albert Benzler

A snappy march composition, peculiarly adapted to the xylophone. It has attained much popularity, and will be one of the consistent sellers in our catalogue. Mr. Benzler enlarges upon the melody toward the end of the Record by introducing well executed variations. Orchestra accompaniment. Composer, Mahlon Duganne; publishers, Keystone Music Co., Altoona, Pa.

## 9754 Take Me With You in Your Dreams

Harry Anthony

The beautiful song offered by Mr. Anthony as his solo contribution for the month, is without question one of the very best he has made. Both the words and music fix a high standard in sentimental songs. The delicate and finished orchestra accompaniment is a decided feature of the Record. Words, John Everett Fay; music, James B. Oliver; publishers, M. Witmark & Sons, New York.

## 9755 Rain-in-the-Face

Collins and Harlan

From the words of this selection, it is to be inferred that "Rain-in-the-Face" was a real sporty old Indian, who had the "first original thirst." His antics while in pursuit of fire-water are humorously told. For instance:

He drank bay-rum, 'til he was numb and Irish whiskey, too,  
Until he turned an Indian into an Irish stew.

Three verses and choruses are given in the Record. In the middle of each chorus the singers pause long enough to permit the introduction of a few bars of music by the orchestra. In every instance a different combination of instruments is used. Decidedly unique and certain to be very popular. Orchestra accompaniment. Words and music, Benj. H. Burt; publishers, Jerome H. Remick & Co., New York.

## 9756 When the Violets Bloom, Violet

Irving Gillette

The old, old story told in a varied manner, is the theme upon which this pretty ballad is based. The music is tuneful and well suited to Mr. Gillette's pleasing voice. The chorus will perhaps give a more definite idea of the song than a few descriptive words:

When the violets bloom, Violet,  
In the vale, sweetheart, where we first met,  
Where with cheeks blushing red, dear, you said,  
In the spring we would wed, Violet,

Though the days may seem long don't regret,  
Don't forget that my love lingers yet,  
For the sweet bells will chime,  
For our glad wedding time,  
When the violets bloom, Violet.

Orchestra accompaniment. Words, Robert F. Roden; music, J. Fred Helf; publishers, Helf & Hager Co., New York.

## 9757 The Outpost March

Edison Military Band

A stirring military march by the composer of many instrumental numbers. While it is true that most marches are somewhat similar in their general make-up, we believe this one to be sufficiently varied to deserve serious consideration in the selection of Records for permanent use and constant repetition. Composer, J. C. Heed; publisher, Carl Fischer, New York.

## 9758 Will He Answer "Goo-Goo"?

Stella Tobin

It is not strange that most of Vesta Victoria's songs find such ready favor with the general public, for they are always unusual and ever amusing. The title of this Record will arouse immediate curiosity, and one would never guess that it is the plaintive plea of a loving and lone widow on the shelf, "who wants somebody to offer an affection as warm as her own." She persuades the "boys" in the audience to join in the chorus and although timid at first, they respond with great vim in the encore. We feel safe in predicting that

Miss Tobin will win many friends through this, her first Record. Orchestra accompaniment. Words, Ballard MacDonald; music, Donovan Meher; publishers, Francis, Day & Hunter, New York.

**9759 He Lifted Me****Anthony and Harrison**

The mere reading of this title will bring pleasure to hosts of owners of Edison Phonographs, owners who have waited so long for its appearance on a Record. The music has been slightly rearranged to permit of incidental solos by both the tenor and baritone voices, but the original air is carefully preserved in its sweet simplicity. Words, Charlotte G. Homer; music, Chas. H. Gabriel.

**9760 Romance and Reality****Edward M. Favor**

The mere reading of this title will bring pleasure to hosts of owners of Edison Phonographs, for Mr. Favor has always been a great favorite and he has not been able for some time to make a Record for us. Mr. Favor's position as a comic opera artist of wide fame keeps him on the road a large part of the time and it is only when he returns to New York that we can get him to sing for the Phonograph. This song is one of the hits in "Fascinating Flora." Mr. Favor scored nightly with it for many weeks at the Casino, New York. Two lively verses and two choruses point out the difference between plays and novels in romance and reality, and how the story of Cinderella works out in modern days. The song is one of those lively, witty ditties with which Mr. Favor has been most successful as a Phonograph singer. Orchestra accompaniment. Music, Baldwin Sloan; words, Louis Harrison. Not published.

**9761 American Polka****John Kimble**

An accordion solo that will add much to Mr. Kimble's already widespread popularity as a player of unusual skill on this somewhat peculiar musical instrument. Mr. Kimble's execution will do much to dissipate the opinion that many have concerning the musical qualities of the accordion. In his hands it becomes most attractive. His previous Records are among the best sellers in the Edison catalogues and his newest contribution will rank fully as high in selling qualities. Piano accompaniment. Composer, John Kimble. Not published.

**9762 I Miss You Like the Roses Miss the Rain****Reed Miller**

A charming bit of sentiment, set to a delightful refrain, is this selection by an artist whose songs grow more and more popular as the months pass by. The lover's simile, as given in the title, is quite as pretty as anything published in some time. Mr. Miller's rendition of the song is fully in keeping with its other attractive features. Orchestra accompaniment. Music, Halsey K. Mohr; words, Will A. Mahoney; publisher, P. J. Howley, New York.

**9763 The Little Old Log Cabin in the Lane****Edison Male Quartette**

Many who hear this old time melody will reiterate their belief that few songs of the present day are as attractive as these favorites of several decades ago. Thirty-five or more years have elapsed since this song was whistled and sung everywhere, but it has lost none of the characteristics that made it popular then. Our Record of it will bring back many pleasant recollections to those who knew of it in its earlier days, especially after hearing the splendid manner in which it is rendered by the Edison Male Quartette. Unaccompanied. Music by Hayes. Writer of words and publisher not known.

**9764 Imitation of Amateur Night at the Vaudeville****Steve Porter**

Every one who has ever attended a vaudeville performance on a night when amateurs are permitted to exhibit their talents (or lack of them) will appreciate the cleverness of Mr. Porter's imitations. Mr. Porter also shows his unusual versatility in this Record. His portrayal of Benny Monroe's efforts at German dialect, Keeny & Walker's Irish sidewalk conversational sketch, and Gladys O'Brien's singing of "Love Me and the World Is Mine," are so different that it is difficult to believe that Mr. Porter has no assistance and that he is the only performer. This will be one of the hits of the February list. Original and not published.

**9765 The Smiler****Vess L. Ossman**

A banjo solo played by one of the best performers in the country. Mr. Ossman's work is that of one who has spent years in mastering the technique of the banjo. His selection is a lively march, perfectly suited to the banjo, that is making a decided hit throughout the country. Orchestra accompaniment. Composer, Percy Wenrich; publishers, Arnett Delonais Co., Chicago.

**9766 Two Little Baby Shoes****Byron G. Harlan**

Mr. Harlan has sung and taken part in many good songs and sketches, but in none has he been more successful than in what are professionally known as "baby songs." His sympathetic style of singing is admirably suited to such songs. "Two Little Baby Shoes" tells a pathetic story of a husband and wife who were re-united after a quarrel by the message conveyed



to the husband through a pair of tiny shoes. Orchestra accompaniment. Music, Theodore Morse; words, Edward Madden; publisher, F. B. Haviland, New York.

**9767 August and Katrina****Ada Jones and Len Spencer**

The mere announcement of this selection and the names of the artists making the Record are really enough to cause a wide demand for the Record, so well known are Jones and Spencer as dispensers of fun and music. The title shows that the selection is a German dialect sketch. After a funny dialogue between August and Katrina, Miss Jones sings: "I'd Like to Make a Smash Mit You," and with Mr. Spencer introduces a Dutch wooden shoe dance. This dance is so realistic that if you shut your eyes you can almost see his feet. The sketch is original with Mr. Spencer and is not published. Orchestra accompaniment.

**9768 Much Obligated to You****Arthur Collins**

Louise Dresser's coon song hit in Lew Fields' "The Girl Behind the Counter" and also being widely sung in vaudeville. Sylvester Johnson Lee came up from Tennessee and became a porter in a New York hotel. Do what he would he could not get the tips coming his way. He thinks it mighty strange that no one ever says, "Sylvester, you keep the change." All he got was "much obliged to you." Mr. Collins introduces a by-play into the Record suggestive of Sylvester's experience when asked to hold a bulldog one day. Orchestra accompaniment. Music and words, Benjamin Hapgood Burt; publishers, Jerome H. Remick & Co., New York.

**9769 King of Rags****Edison Military Band**

An entertaining Record of an odd composition, well worked out and appropriately named. One of those Records that will please seekers after the unusual things in band selections. Written in two-step time. The band work could not be better. Composed and published by S. Swisher, Philadelphia.

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## Carry Foreign Records

For several months past we have been going over our catalogue of foreign Records, that is, Records either made abroad or in other languages, and we are now nearing the end of the task. We have eliminated a large number for which the demand in this country is small; have discarded others because their quality was not up to our present standard, have added many new ones and taken other steps to improve the entire catalogue. During December a new catalogue will be issued embodying all of those changes and additions. The principal reason for doing this work was to get our foreign list in such shape that the trade can carry it to better advantage.

Because of the different demand in various parts of the country we can hardly expect any Dealer to carry the entire list, but we believe that every Jobber should do so. We purpose carrying such a stock of these Records as will make it possible to fill orders from Jobbers almost on the day received. Jobbers should in the same way carry a stock sufficient to fill Dealers' orders with equal promptness. Every Jobber believes that Dealers who carry the full domestic list are the more progressive and in the best position to get the most of the business. For the same reason Jobbers should carry the full foreign list. The same arguments apply in both cases. How can a Jobber fill every order of his Dealers if he does not carry the

complete foreign list? If doing so involved the outlay of a large sum of money there might be some excuse for not doing so, but this new catalogue will include about 900 titles. To carry an average of ten of each will cost but \$1,350, worth \$67.50 or possibly \$81 a year, at five or six per cent. interest. The cost would be returned many times in the year by the profits made by having the Records on hand. If the demand is greater a larger stock can be carried with correspondingly greater profit. Detailed information about the new list will shortly be sent to Jobbers, and we hope that those who have been lukewarm in the past will give this matter their most careful attention.

Dealers should carry a full line of such foreign selections as are in demand in their cities. If there is a large German population, put in every German Record and go after the German trade. Do the same if your trade demands Hebrew, French, Danish, Spanish or any other language. If you cannot carry the full list in each case, ask your Jobber to tell you which are the best sellers and put them in stock. Many of the foreign list, especially the instrumental selections, would find a wide sale among Phonograph owners generally if called to their attention and Dealers would carry them.

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**Dealers who do not sign the New Agreement by January 1st will be removed from our files and mailing list. Sign now.**

## Return Agreement Under Sealed Cover

The letters printed below are copies of those sent to all Jobbers during November. Since they may have escaped the eyes of some Jobbers we reproduce them in full. They are also of interest to Dealers:

November 9th, 1907.

We are daily receiving packages of Dealers' Agreements from our Jobbers, which have evidently been sent through the mail at second class rates, and on which we are compelled to pay excess postage, as the postal authorities consider them as first class matter owing to the fact that all the Agreements contain writing.

In view of this fact, we would respectfully request that in the future when sending in these Agreements you forward them by express or where sent by mail consider them as first class matter and attach sufficient postage thereto.

Thanking you in advance for your consideration of this matter, we beg to remain.

NATIONAL PHONOGRAPH Co.,  
F. K. DOLBEER,  
*General Manager of Sales.*

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October 30th, 1907.

On and after November 1st, we will discontinue the practice of supplying Model "C" Reproducers with cup levers on all orders for extra Model "C's" unless you particularly specify that you desire the old style Model "C" Reproducer with cup lever attachment.

Our reason for taking this action is due to the fact that there is very little demand for a speaker with the cup lever attachment, and we will only supply them on special orders.

NATIONAL PHONOGRAPH Co.,  
F. K. DOLBEER,  
*General Manager of Sales.*

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## The New Record Selling Date

For the benefit of new Dealers or any present Dealers who may not understand the situation, we would point out that the Record selling date has been changed from the 27th to the 25th of each month (superseding the dates given in clause 11 of the new agreement) and Jobbers are now permitted to ship them to Dealers after 2 P. M. on the day before. This change became effective on November 25th. Since December 25th is a holiday, Records may be sold at retail on December 24th and shipments may be made to Dealers after 2 P. M. on December 23d.

As was to be expected, the change in the Record selling date and the announcement that new Records could be shipped to Dealers on the day before, have been followed by many expressions of gratification, especially from Dealers. The

latter now have the same chance to sell at retail as the Jobbers in the same cities, besides giving them a chance to get the new Records on their shelves in readiness for the demand that always comes as soon as the public know that they are on sale. Advancing the date also gives the trade a better chance to realize on its sales than was not possible under the old date, especially when the month is short like February.

We again want to impress upon Dealers the importance of seeing that the new Records do not leave their possession, and that they are not played or exhibited until 8 A. M. on the selling date. To those who may be tempted to violate this rule we want to say that if they do not keep faith we will suspend them as soon as we are convinced of their guilt, and it will not take long to get the necessary evidence. If Dealers will not do their part in living up to measures adopted for their benefit we don't want them as Edison Dealers.

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## Developing Export Trade

In the course of a pleasant chat on the export business of the National Phonograph Co., Walter Stevens, the chief of that department, remarked: "It is unnecessary to dwell upon the tremendous expansion of the National Phonograph Co.'s foreign trade; that is an old story, but we are proud of it nevertheless. Would we rather bring the artists here or send the experts away to make records depends? We have never had any trouble, because our reproducers have been the best men, and their equipment such that the finest results have been obtained. You know, the corps we sent to Mexico brought back what our committee of skilled inspectors declare are the finest they ever heard—instrumentals, vocals and talks. At the present time we have a corps of Cubans doing work in the laboratory under the capable direction of Walter Miller, who, you know, stands at the head of the list in his line. We are also bringing a number of people from Buenos Aires, S. A., for the same purpose. They are now en route. Of course, we could send our men down there, but at the present time we are so busy in the laboratory that we cannot spare a man, and as we want these Records right away, of course we had to bring the Argentinians—artists, each one—to New York.

"The company, however, are arranging to equip a special corps of recorders, to go into all foreign countries and stay there permanently, shifting from place to place as directed. We find this is the only solution of obtaining foreign Records—lines that are unmistakably of the home flavor—for they mean substantial business present and prospective."—*Talking Machine World.*

## To the Trade

Nov. 25, 1907.

Dear Sirs:—It has been called to our attention that some Dealers have been taking advantage of past conditions, and have either been selling Edison Phonographs with the old equipment or have been supplying horns and horn cranes which they may have had in stock, claiming that they were unable to obtain the new equipments from their Jobber.

These conditions may have existed, but, in view of the fact that we are now in a position to supply equipments promptly, such excuses will no longer be accepted, and Jobbers and Dealers alike **MUST SELL** Edison Phonographs as they are equipped at our *factory* and at the increased list prices. Should our attention be called to any violations, we will immediately take such action as the case may warrant.

Thanking you in advance for your co-operation in this matter, we beg to remain,

Very truly yours,

NATIONAL PHONOGRAPH Co.,  
F. K. DOLBEER,  
*General Manager of Sales.*

The above letter, now being mailed to the trade, requires no explanation. It means that Jobbers and Dealers must hereafter sell Edison Phonographs just as they are now equipped at our factory. If they still have on hand any machines with the old equipment they must get the new and bring the machines up-to-date. It also means that they must ship out machines with the new equipment no matter what additional goods may be bought. Other horns cannot be substituted for those furnished with our machines.

## Lower Rates on Horns

H. T. Leeming, traffic manager for the National Phonograph Co., has just returned from a trip made to Denver for the purpose of encouraging and assisting Western talking machine men in their efforts to get lower freight rates on amplifying horns. The Western rate on horns is one and one-half times first-class, while in the East they are shipped as just first-class. The local talking machine men have been working for two years for this reduction and have taken the matter up with the Western classification committee of the railroads. The outlook for a cheaper rate in the near future is now thought to be good.

## A Phonograph Post Card

The Phonograph is not a new invention, for the Garden of Eden had 'em. The first talking machine was made from the spare rib of Adam.—*Jingle from a colored post card showing pictures of Eve and a Phonograph.*

## Personal

William Pelzer, of the legal staff, was recently elected Vice President of the National Phonograph Company, a position that has not hitherto been filled. Mr. Pelzer has been connected with the National Phonograph Company almost since its organization.

Judge Wallace, recently retired as presiding justice of the United States Circuit Court of Appeals, second circuit, and who has been on the Federal bench for thirty years, has been retained by the National Phonograph Co. On October 30 and 31 he appeared before Judge Hazel, United States Circuit Court, southern district of New York, in the case of the New York Phonograph Co. against the National Phonograph Co. and others in contempt proceedings. Judge Wallace has heard on appeal all the talking machine cases of note for the past six or seven years, and his argument was of the high order expected. He was ably assisted by the company's special counsel, Charles L. Buckingham. The question at issue is the decree signed by Judge Hazel, May 2, 1905. Louis R. Hicks and John C. Tomlinson appeared for the complainants.

C. S. Gardner, who formerly represented this company in Pennsylvania and Ohio and more recently was in business for himself at Reading, Pa., has returned to our selling force, and is now making the acquaintance and booking the orders of Edison Jobbers and Dealers in the Pacific Coast States.

Visiting Jobbers at our New York office during November were: E. F. Taft, Eastern Talking Machine Co., Boston; G. L. Ackerman, Ackerman & Co., Scranton, Pa.; Jay A. Rickard, Schenectady, N. Y.; S. J. Francis and Mr. Harvey, Iver Johnson Sporting Goods Co., Boston; Fred Babson, Babson Bros., Chicago; J. W. Willys, Elmira Arms Co., Elmira, N. Y.; H. E. Marschalk and Louis J. Gerson, Musical Echo Co., Philadelphia; W. O. Pardee, Pardee & Ellenberger Co., New Haven, Conn.; C. B. Haynes, Richmond, Va.; Louis Buehn, Philadelphia; M. J. Carroll, Utica Cycle Co., Utica, N. Y.; H. Wonderlich, J. Samuels & Bro., Providence, R. I.; Theodore F. Bentel, Pittsburg.

We have received copies of the first two issues of a little house publication put out by the Douglas Phonograph Co. of New York city. Two of its four pages are devoted to general stories and trade news, written in snappy, read-at-a-glance style, while page 3 is occupied by a Dealers' order blank for advance Records.

## Our Newspaper Advertising

The annual newspaper advertising campaign for Edison Phonographs and Edison Records was begun on November 12th and 13th in 141 newspapers published in ninety of the largest cities of the country. The first advertisement was twelve inches deep and three columns wide. It was attractively illustrated, the argument was convincing and was altogether a most striking advertisement. On November 23d and 25th a larger advertisement appeared in the same papers, advertising Phonographs in the main, but also talking about the December Records and giving a complete list of them. This advertisement was fourteen inches deep and three columns wide. Following the same plan, similar advertisements will appear on December 10th, 11th, 23d and 24th. Future months will be treated in the same manner.

We have no hesitancy in claiming that this is the best newspaper campaign ever put out for talking machine advertising. It covers more cities and uses more papers than any similar campaign conducted by ourselves or any other company. The advertisements prepared for the entire series are forcefully written and strongly illustrated. We confidently believe that the campaign will have a marked effect upon the sale of Edison goods in all parts of the country. Its benefits will be greatly increased if Dealers will do some supplementary advertising of their own, so that the public will know where to find our goods when its interest has been aroused. We have been greatly surprised at the amount of advertising done by Jobbers and Dealers in connection with the two advertisements in November. In many cases the combined advertisements have exceeded a half page, making a presentation of the merits of the Edison Phonographs that cannot fail to make a great impression.

The only regret we have in connection with this campaign is that we could not extend it to every city and town in which we have Dealers. To do so in every such place would cost nearly a half million dollars, an amount that is impossible with our present heavy expense for printing and various forms of advertising now being used. The campaign is being confined to Jobbing cities, not only because of a desire to assist the Jobbers doing business there, but because those cities are the largest distributing centers for our goods. Papers printed in these not only circulate in the cities but they radiate in all directions, covering the country of the greatest population and giving us a greater return for the invest-

ment than would be possible to get in any other way for the same amount. The effect of such a campaign is, therefore, widespread. It gets into cities and towns not on our list. Dealers in such places can get almost as much benefit from it as those in jobbing cities by doing some local advertising of their own.

A newspaper advertising campaign was also begun in Canada on November 16th. It has been planned on the same general lines as the United States campaign. The same large advertisements are being used in daily newspapers, with smaller copy in a number of weekly publications of general circulation. The advertisements are appearing in about eighty publications, covering cities and towns. We look for a great business throughout the entire Dominion because of this advertising.

Sheets giving names of the publications and a sample advertisement being used in these campaigns have been sent to the trade in both countries, so that all Jobbers and Dealers are already fully informed concerning them.

## Danish, Not Scandinavian

The eighteen Records listed in the October PHONOGRAPH MONTHLY as Scandinavian selections should have been called Danish. They are sung in Danish, which is *one* of the Scandinavian languages. The same error was carried through the printed supplement. The trade should carefully note this correction and explain it fully to their patrons, for many will buy Danish Records who would not know what was meant by Scandinavian. We reprint the list for the convenience of Dealers who may not have paid any attention to it when first published:

EIGHTEEN DANISH RECORDS.	
15136	Hvorfor jeg elsker dig? af H. Hegner Jörgen Lindahl
15137	Danmark skal staa, mens Bølgerne rulle, af Lembecke Jörgen Lindahl
15138	Og jeg har otte Kjærestes, af O. Grøse Jörgen Lindahl
15139	Lille røde Rønnebær, af Fr. Rung Jörgen Lindahl
15140	Dengang jeg var kun saa stor som saa, af P. Heise Jörgen Lindahl
15141	Vaagn af Din Slummer, af P. Heise Jörgen Lindahl
15142	Fløjtevisen Chr. Schrøder
15143	Pengeskabsvisen Chr. Schrøder
15144	Nejenunder, ovenpaa og lige midt imellem Chr. Schrøder
15145	Et uheldigt Frieri Chr. Schrøder
15146	Bondepigens Drøm Chr. Schrøder
15147	Til min Gyldenlak, af Emil Frijs Peter Cornelius
15148	Klokkeklang, af Leopold Rosenfeld Peter Cornelius
15149	Majsang, af G. A. Lembecke Peter Cornelius
15150	Serenade af "Troubaduren," af Verdi Peter Cornelius
15151	Lohengrins Farvel til Svanen, af R. Wagner Peter Cornelius
15152	Serenade af "Der var engang" af P. E. Lange-Müller Peter Cornelius
15153	Vil du? af Frederik Rung Peter Cornelius

## Change in the Management of Our Mexican Co.

Rafael Cabanas, who has so successfully conducted the business of our Mexican branch, the Mexican National Phonograph Co., at Mexico City, for a period of two years or more, will, after January 1st, 1908, return to New York, to accept a position in the office of the Foreign Department, at 10 Fifth avenue. L. L. Lewis, who, until recently, has been connected with Lyon & Healy, Chicago, has been appointed Mr. Cabanas' successor. Mr. Lewis, for the past two years, has had charge of the I. C. S. Language Study Department of Lyon & Healy's Chicago store, and has resigned that position to accept the management of our Mexican Company. Mr. Lewis is thoroughly conversant with trade conditions in the Republic of Mexico, having been in business in Monterey, Mexico, for some time prior to his accepting a position with Lyon & Healy. He has a thorough knowledge of the Spanish language, and we are sure he will prove a worthy successor to Mr. Cabanas.

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## Printed Matter

A new edition of the domestic Record Catalogue, Form No. 1220, is now being shipped in quantity to Jobbers everywhere in the United States, whether an order has been placed or not. A supply should be in the hands of every Jobber by December 10th. The only difference between this and the preceding editions is the addition of the new Records for September, October, November and December. This change is not so great as to make the previous edition obsolete, and we hope that Jobbers and Dealers will use up any of the latter they may have on hand before putting out the new issue. We want to plan our work of shipping printed matter so as to send quantities of new forms to Jobbers without first sending out samples and then waiting for their orders. This can be done if we can feel sure that the trade will not throw away such copies of the previous edition they may have on hand. What might be called an automatic service to the trade will undoubtedly be much more satisfactory than the present plan, but we cannot afford to follow it if it is going to cause even a ten per cent. waste.

Specimen copies of supplements for the new Hebrew Records and South American National Hymns, listed in the November PHONOGRAPH MONTHLY, have just been mailed to all Dealers. Those who put these Records in stock may get

supplements in quantity from their Jobbers. The South American National Hymns are worthy of more attention than is usually paid foreign selections. Except for their numbers they are just the same as band Records in the domestic list. They were made by the Edison Military Band at our own recording plant, and should be as saleable as any Record in the domestic catalogue. Dealers carrying the full catalogue will make no mistake in adding these and calling the attention of their patrons to them.

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Jobbers have been supplied with quantities of show cards and folders for the holiday season. The show card is Form 1202. It is printed in two colors and shows Santa Claus climbing out of an Edison Record carton and looking down upon an expectant village. The folder is Form 1180. It is called "The Best Thing on the Tree," showing the children's preference for the Phonograph over the usual toys. This, too, is printed in two colors.

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The Phonograph Price Cards, Form 1089, have been corrected and brought up to date to correspond with the new list prices. We will be glad to fill Jobbers' orders for a limited quantity of them.

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## Imitation Parts

Machine and record manufacturers are reported as conferring on some form of united action to circumvent and, so far as possible, put a stop to the use of so-called spurious parts in repairing. This matter has been mentioned in *The World* before, in connection with the action taken by the National Phonograph Co., who have taken steps to prevent what is indubitably an injury to their product. The substitution of glass for sapphire reproducing points, fraudulent feed nuts, inferior springs, etc., it is held, are detrimental to proper reproduction, or to the standard guaranteed when genuine parts are employed. Owners of machines are often surprised with the remarkable change of tone and quality of sound after their property has passed through the hands of the repairer, who thinks no one will be the wiser if other than the parts supplied by the original manufacturer are substituted. Complaints follow, of course, and it is therefore in a spirit of self-defense and of good faith toward the public that the manufacturers are co-operating to stamp out this evil, for such it is. As yet no definite plan has been decided upon, but it is safe to say when repressive measures are adopted the trade at large will be the beneficiaries.—*Talking Machine World*.

## Cuban Records Dropped From Catalogue

For the same reason that we reduced the list of Mexican Records to be carried by the trade in the United States, i. e. limited sale, we have decided to cut down the list of Cuban Records, although they were not issued here until July last. We have, therefore, dropped all of the Cuban list *except* the selections named below, and these alone will appear in our forthcoming Foreign Record Catalogue. We shall, however, carry the entire Cuban list in stock and can fill any orders that may be placed by the trade. We will also furnish printed matter of them to Jobbers and Dealers carrying a stock of the entire list.

### INSTRUMENTAL.

#### BANDA MUNICIPAL DE LA HABANA.

- 19025 Almedine, Polka, *C. Salomez.*
- 19027 Bierela, Danzón, *A. Ceballos.*
- 19024 Dame un Beso, Tango, *A. Herrero*
- 18983 Danza Chilena, *J. M. Missud*
- 18902 Danza Portorriqueña, *Simón Maderas*
- 18903 En el Africa, *Sousa*
- 19023 Himno de Riego
- 18985 Himno Invasor Cubano
- 18904 Himno Nacional Cubano, *P. Figueredo*
- 19026 La Gracia de Dios, Paso Doble, *E. Roig*
- 18986 Las Dos y Media en Cartagena, Danzón, *A. Ceballos*
- 18984 Marcha Caballescra, *G. Benoist*
- 18859 Marcha Egipcia, *Strauss*
- 18858 Marcha Persana, *Strauss*
- 18942 Marcha Real Española
- 18944 Mosaico Cuba, 1a Parte, *C. Anckermann*
- 18945 Mosaico Cuba, 2a Parte, *C. Anckermann*
- 18946 Mosaico Cuba, 3a Parte, *C. Anckermann*
- 18905 Serenata Cubana, *W. P. Chambers*
- 18943 Viaje á un Ingenio, El Ferrocarril, *G. M. Tomás*
- 18860 Viaje á un Ingenio, Tango, *G. M. Tomás*
- 18861 Yankeelandia, *G. M. Tomás*

#### TRIO RAMOS.

Laud, Guitarra y Bandurria.

- 18937 La Bella Cubana, Danzón, *R. Valenzuela*
- 19059 La Giralda, Paso Doble, *N. Juaranz*
- 19058 La Isabelita, Vals, *M. Pino*
- 18980 La Señorita, Vals, *Tarantino*
- 18938 Las Golondrinas, Marcha
- 18979 "Ma Belén," Danzón, *R. Valenzuela*
- 19020 "Tu," Habanera, *Sanchez Fuentes*

#### SOLOS DE GUITARRA.

Sebastián Hidalgo.

- 18941 Miserere del Trovador, *Verdi*
- 19062 Selva Negra, Polka, *J. Castro*

#### ORQUESTA DE PABLO VALENZUELA.

- 18991 Abul Chiquita me voy pa Tampa, Danzón, *A. Ceballos*
- 18878 Anona, Danzón, *P. Valenzuela*
- 18909 El Globo, Vals Tropical, *R. Valenzuela*
- 18870 El Pilareño, Danzón, 1a Parte, *R. Valenzuela*
- 18871 El Pilareño, Danzón, 2a Parte, *R. Valenzuela*

### ORQUESTA DE ENRIQUE PENA.

- 18912 Andando por la América, Danzón, *E. Peña*
- 18955 La Isabelita, Vals Tropical, *M. L. del Castillo*

### SEXTETO TORROELLA.

- 18939 La Peseta Enferma, Danzón, *Chapi*
- 18940 Té Japonés, Two Step, *J. González*

### PUNTOS GUAJIROS.

- 18922 A Martí Martín Silveira
- 18892 El Eaquito del Arroz Martín Silveira
- 19006 Alza la Vista al Oriente Antonio Morejón
- 18963 Lo que le falta á Cuba Antonio Morejón

### VOCAL SELECTIONS.

#### SOLOS.

- 18920 Los Frijoles, Guaracha, *M. Cruz* Ramón Martínez
- 18962 Guajiras del Brujo, *M. Varona* Ramón Martínez

#### DUETS.

- 18972 El Jiqui, Punto Zorilla and Zaballa
- 19015 La Infame Taridora, Rumba Zorilla and Zaballa
- 19054 Bendito Mar, Canción Zorilla and Zaballa
- 18896 Cuba y sus Palmares, Punto, *A. Villalón* Colombo and Jiménez
- 18895 Punto Cubano, *A. Villalón* Colombo and Jiménez
- 19009 El Amor, Canción, *R. Palau* Colombo and Ojeda
- 18970 Separado del Bien que idolatro, Bolero, *G. Garay* Colombo and Ojeda

#### TRIOS.

- 18918 El Sueño, Bolero Colombo, Ojeda and Jiménez
- 18879 La Dorila, Clave, *A. Vázquez* Colombo, Ojeda and Jiménez
- 18961 El Beso, Guaracha, *M. Jiménez* Colombo, Ojeda and Jiménez
- 18919 Viva Matanzas, Guaracha, *F. Dominguez* Colombo, Ojeda and Jiménez

### RECITACIONES.

- 18916 Declaración de Amor de un Negro Congo Benito Simancas
- 18900 Diálogo entre un Borracho y un Sereno Francisco Escarpenter
- 18959 Un Caso de Apendicitis Antonio Hidalgo

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## Prices as Inflexible as Postage Stamps

One of our salesmen was explaining to a Down East merchant the advantage of selling Edison goods as a Dealer and, of course, brought up the fact that they are sold everywhere at the same price, that they are never sold at cut prices. The

merchant appeared to know all about this point and told how it had been brought to his attention. He said that a friend of his, living in the same town, had gone to a large city nearby and went from store to store in an effort to purchase an Edison Phonograph at a lower price than shown in our catalogues. He failed and so reported to his townsman. "Why," said the merchant, "they were sold like postage stamps."

## Advance List of Bohemian, German and Mexican Selections

The Records named below will be ready for shipment from Orange between January 1st and 10th. Samples of any or all of them will be shipped December 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by December 20th will be shipped as fast as possible after January 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

### 9 Bohemian Records

15224	"Tece voda proti vode" národní písen	Otakar Marák
15227	"Hrajte mi tu nejskocnejši" písen z opery "Hubicka"	Otakar Marák
15229	"Aj to bude svanda!" arie z opery "V studni"	Václav Kliment
15230	"Aj jdete jen!" arie z opery "V studni"	Václav Kliment
15231	Arie Kecala z "Prodane nevesty"	Václav Kliment
15232	Staroslovanská písen	Václav Kliment
15233	Arie Gremina z opery "Eugenij Onegin"	Václav Kliment
15234	Dueto z opery "V studni"	Marák a Kliment
15235	Dueto z opery "Prodaná nevesta"	Marák a Kliment

### 8 German Records

15634	Deutsche Frauen blond und braun aus "Wiener Frauen," <i>Léhar</i> Mit Orchesterbegleitung	Hans Horsten
15635	Onkel Fichte mit der Nichte, <i>Lincke</i> Duett aus "Eine lustige Doppelhe." Mit Orchesterbegleitung	Grete Wiedecke und Ludwig Arno
15638	Katzenliebe, <i>Paasch</i> Humoristisches Quartett mit Orchesterbegleitung	Steidl-Quartett
15640	Das blonde Zeepfchen, <i>Rose</i> Walzerlied mit Orchesterbegleitung	Opernsänger Paul Biegler
15648	Onkel Fritz aus Neu-Ruppin, <i>Reutter</i> Couplet mit Orchesterbegleitung	Fritz Brand
15651	Der Badeschwerenöter Original-Couplet mit Orchesterbegleitung	Robert Steidl
15652	Lied des Boccaccio, aus d. Operette "Boccaccio," <i>Suppé</i> Kaiserl. Königl. Hofopernsänger Julius Speilmann Mit Orchesterbegleitung	Julius Speilmann
15655	Am Rhein, <i>Möskes</i> Mit Orchesterbegleitung	Konzertsänger Carl Rost

### 13 Mexican Records

20002	Marina (Salida del tenor), <i>Emilio Arrieta</i>	Sr. Magaña
20035	Cuarto Poder, Marcha, <i>Velino M. Presa</i>	Banda de Policía de Mexico
20036	Lindas Mexicanas, <i>Velino M. Presa</i>	Banda de Policía de Mexico
20037	Club Verde, Vals, <i>R. Campodónico</i>	Banda de Policía de Mexico
20038	Ilusiones de Ayer, Danzas, <i>Velino M. Presa</i>	Banda de Policía de Mexico
20040	La Paloma, Danza, <i>R. Iradier</i>	Srita. Sofía Camacho
20051	Félix Díaz, Marcha, <i>Velino M. Presa</i>	Banda de Policía de Mexico
20052	Soñando, Vals, <i>A. Vega</i>	Banda de Policía de Mexico
20053	La Tirolesa, Variaciones de Saxofón, <i>Rossini</i>	Banda de Policía de Mexico
20054	El Toreo, Paso Doble Flamenco, <i>R. Gascón</i>	Banda Gascón
20055	Machaquito, Paso Doble Flamenco, <i>R. Gascón</i>	Banda Gascón
20065	La Perjura, Danza, <i>Lerdo de Tejada</i>	Sr. Octaviano Yáñez
20066	Puerto Real, Paso Doble, <i>Juarranz</i>	Trio Arriaga

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# Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

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

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NEW YORK: 10 FIFTH AVENUE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N S W.

MEXICAN NATIONAL PHONOGRAPH CO, AVENIDA ORIENTE No. 117, MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.

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

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VOL. V.

December, 1907

No. 10

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## What the New Horn Means to Dealers

The old horn of the Edison Phonograph did the instrument an injustice. Its size, looks and shape were against it. Customers took it because it came with the Phonograph, but were forced to buy a new horn in order to get the Phonograph's best work. This necessitated the carrying of a large stock of horns by Dealers, none of which were exactly suited to the Edison or capable of producing the best results. It also led to price cutting on horns which deprived Dealers who maintained prices of their horn profits, and besides it made the selling of a complete Phonograph two transactions instead of one.

The new horn has changed all this. It is sold with the Phonograph and as a part of it. The price of both horn and Phonograph is fixed; the Dealer sells both at one time and makes a good profit on both. He need not tie up capital in a stock of horns, bother with the sale of them, or lose a profit on them through price-cutting competition. Best of all, the buyer is more satisfied because the horn he gets is right—just the size and shape which has been found by careful tests and experiments to enhance the musical qualities and wonderful reproducing powers of the Edison. With its new equipment the Edison has strengthened its supremacy among talking machines.

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## Only Regular Frequencies

We have as yet been unable to obtain a satisfactory alternating current motor to run on other frequencies than the regular, as given in our catalogues, and, until we can secure such a motor, we will be unable to fill orders for Alva Phonographs and Acme coin-slot machines to be oper-

ated on special frequencies. When these conditions can be changed we will advise the trade in the usual manner.

## A Good Opportunity

The following portion of a letter sent to his selling force by F. K. Dolbeer, General Manager of Sales, on November 12th, will, we believe, be of interest to the trade as well, for it touches upon four important points in selling Edison Phonograph Records:

In connection with the Exchange Proposition, which has just been put into effect, it has been called to our attention that this would be an excellent time for Jobbers to urge the Dealers to place in stock the entire list of Records, thereby very materially increasing the Dealer's business and making it easy for the Dealer to purchase the required quantity, inasmuch as they will only be compelled to pay for one-half of the Records ordered under the exchange deal.

One of our Eastern Jobbers has recently issued a letter referring particularly to the advantage to be gained by the Dealer who carried a complete list of Edison Records, and you, of course, will admit that such a Dealer can very materially increase his sales by carrying a full line of these goods, and this is an opportune moment not only to obtain the complete list but to thereby place him in a position to secure an increased holiday trade.

For sometime past we have received reports from some of our salesmen regarding the change in equipment of our machines, and it occurs to the writer that the only argument the salesman needs to advance in order to offset any complaint made by a Dealer, is to point out to him the additional profit which we are compelling the Dealer to make by our one price policy, and the slight objection to the color of the new horn could be overcome providing the Dealer used good salesmanship in the way of pointing out phonographic results which are obtained from the new horn. It is our desire that you use your best efforts along that line, and we have no doubt but that the results obtained will be mutually satisfactory.



## Phonograph Jingles

The Washington *Evening Star* is conducting a jingle competition in its Sunday issues that is attracting considerable attention. It is offering a prize of \$2 each for the best jingle on an advertised article. Twenty-four of such articles are represented in each issue, so that, it is possible (although very improbable) for one to win \$48 in prizes by sending the twenty-four best jingles. The competition is, of course, an advertising scheme in which twenty-four advertisers take part each week. The Edison Phonograph is one of the twenty-four and scores of jingles have been sent in concerning it. These are of all degrees of merit. We reprint here some of the best. Even if Dealers do not find them useful in their own advertising they will be interested in reading them.

When the world seems "agin" you, and you're feeling mighty glum,  
And friends bid you "cheer up, the worst is yet to come,"  
Just try a funny number on "The Edison Phonograph."  
I advise you—see a doctor—if you don't have a good laugh.

The telephone is wonderful,  
Great, too, is the telegraph;  
But, of all, the most delightful  
Is the Edison Phonograph.

"Just a song at twilight,  
When the lights are low,"  
Softly the Edison Phonograph sang  
As we sat in the firelight's glow.

Everyone knows Edison, the wizard of the day.  
And, of his great inventions, so the critics say,  
The Phonograph is the greatest of them all—  
It puts the world's great music within the reach of all.

The Edison Phonograph will make the home pleasant.  
Nothing could be nicer as a Christmas present.  
The evenings will be bright, no matter what the weather.  
It will please the old, and bring the young folks together.

Does your wife get melancholy?—Buy a Phonograph.  
And some records of good selection, that will make her laugh.  
There's no medicine like music; nothing healthier than a smile.  
Get an Edison, quick, and use it, t'will surely be worth while.

If you love to dance the long winter evenings through,  
An Edison Phonograph will play in time that is true.  
If you feel too sad and do not care to dance,  
With some sweet old song it will your memory entrance.  
If the children are restless and need to be amused,  
With a funny dialogue it gets them enthused.

When we are drinking let us quaff  
A toast to the Edison Phonograph.  
It will amuse a company any,  
Old and young, few or many.

Edison's the name of the great Phonograph  
That has made millions of people laugh.  
It can also take a serious stand  
And give you airs from operas grand.

When the day is cold and dreary,  
When the day is warm and cheery,  
When you want a hearty laugh  
Remember the Edison Phonograph.

O lover of music, of string and of voice,  
Each age has its seer;  
As the wondrous record revolves we rejoice  
That Edison's here.

The Edison Phonograph is a wonderful thing,  
It can talk, it can play, and charmingly sing.  
There are records to suit every taste on the earth,  
Some full of pathos, and some full of mirth.  
For absolute accuracy, and clearness of tone,  
All other makes are entirely outshone.

The "Wizard" has invented many things;  
But my favorite invention is the one that sings.  
It can also talk and whistle and laugh—  
This wonderful Edison Phonograph.

Get an Edison Phonograph  
And plenty of records, too;  
No more from home will hubby roam,  
But spend his time with you.

In this strenuous age results are what count,  
No man is content till his revenues mount.  
But with the world you may joyously laugh,  
If you own an Edison Phonograph.

Song and dance, and gay band music, too,  
Edison's Phonograph gives to you.  
It makes the evening cheerful and gay,  
When at home you're compelled to stay.

The Edison Phonograph is heard the world over,  
From New York to Paris it keeps folks in clover.  
It scatters our troubles with light merry tunes,  
And makes us all feel like a bright day in June.

When moody or merry or gloomy or glad  
If you wish to cry or to laugh;  
There's nothing so pleasing and so easily had  
As Edison's Phonograph.

The marvels of the Edison,  
The gamut of the earth has run.  
For making music—making fun—  
Great work this Phonograph has done.

What brings the world's best music right into your home?  
The Edison Phonograph!  
What makes it so attractive that you do not care to roam?  
The Edison Phonograph!!  
What keeps the children happy as they turn life's golden page,  
And the wife in a good humor, though the world may storm and rage?  
What is the greatest scientific wonder of the age?  
The Edison Phonograph!!!

You can hear all kinds of songs,  
You can either weep or laugh,  
If you use "gold moulded" records,  
And the Edison Phonograph.

Mister Edison knew what he was about  
When he got that Phonograph out,  
So if you want a jolly laugh  
Be sure to buy HIS Phonograph.

A bashful lover loved for nought,  
Till he had a happy thought,  
And proposed with merry laugh,  
By an Edison Phonograph.

Christmas time is drawing near,  
An Edison Phonograph get;  
'Twill fill the house and heart with cheer,  
And ne'er more will you worry or fret.

Here's to the Edison Phonograph,  
The best machine of the times;  
It tickles you, and then you laugh,  
As it reels off its funny lines.

## Phonograph Sketches by Prominent Artists

The illustrations now appearing in our magazine advertisements are reproductions from a series of sketches drawn especially for us by a number of leading artists of the country. They are the most expensive illustrations that have ever been made for talking machine advertising and are, in our opinion, the most artistic. The one shown in the June and July magazines was drawn by Charles D. Williams, of New York; that in the August magazines was the work of J. J. Gould, of Philadelphia. Lucius W. Hitchcock, of New York, drew that used in the September publications. Forrest Halsey, of New York, contributed the one appearing in October. James Montgomery Flagg, of New York, drew that in the November issues, and Rose Cecil O'Neill Latham Wilson, of New York, that used in the December copy. Another fine drawing by James Montgomery Flagg will appear in the January magazines. Later Edison advertising will be illustrated by Guernsey Moore, Karl Anderson, Sewell Collins and J. J. Gould.

## A New Use

We would like to take up a little of your time in order to explain what to us is a new use of the Phonograph. We had an election in our town November 5th. Local option, or whether we should have saloons, was the issue. Our sympathies were with the temperance people and we set up our biggest Phonograph near the door and played to the street. We had a crowd around the door all day, and by using sacred songs and such Records as would bear on the issue in the least we think we had some effect. Nos. 1559, 7014, 9472, 9031, 9304, 7267, and many others were worked hard all day. We might add that the town went dry.

Just a word about sending back Records on the proposition offered. We decided to send back none. We believe if all Dealers would make an effort to dispose of *all* Records there would be few to send back. We never let a customer off with hearing the new Records alone. When he asks to hear the new ones we run in a few old ones always, asking him of course, if he has heard this one or that one. A clever salesman can in this way sell a bill of Records made up largely of back numbers and treat his customer right at the same time. How are they ever to hear the good ones among the old numbers if they are never played? Next year we may have some to send in but not this year.—*J. B. Leemon School Supply Co., Sparta, Ill.*

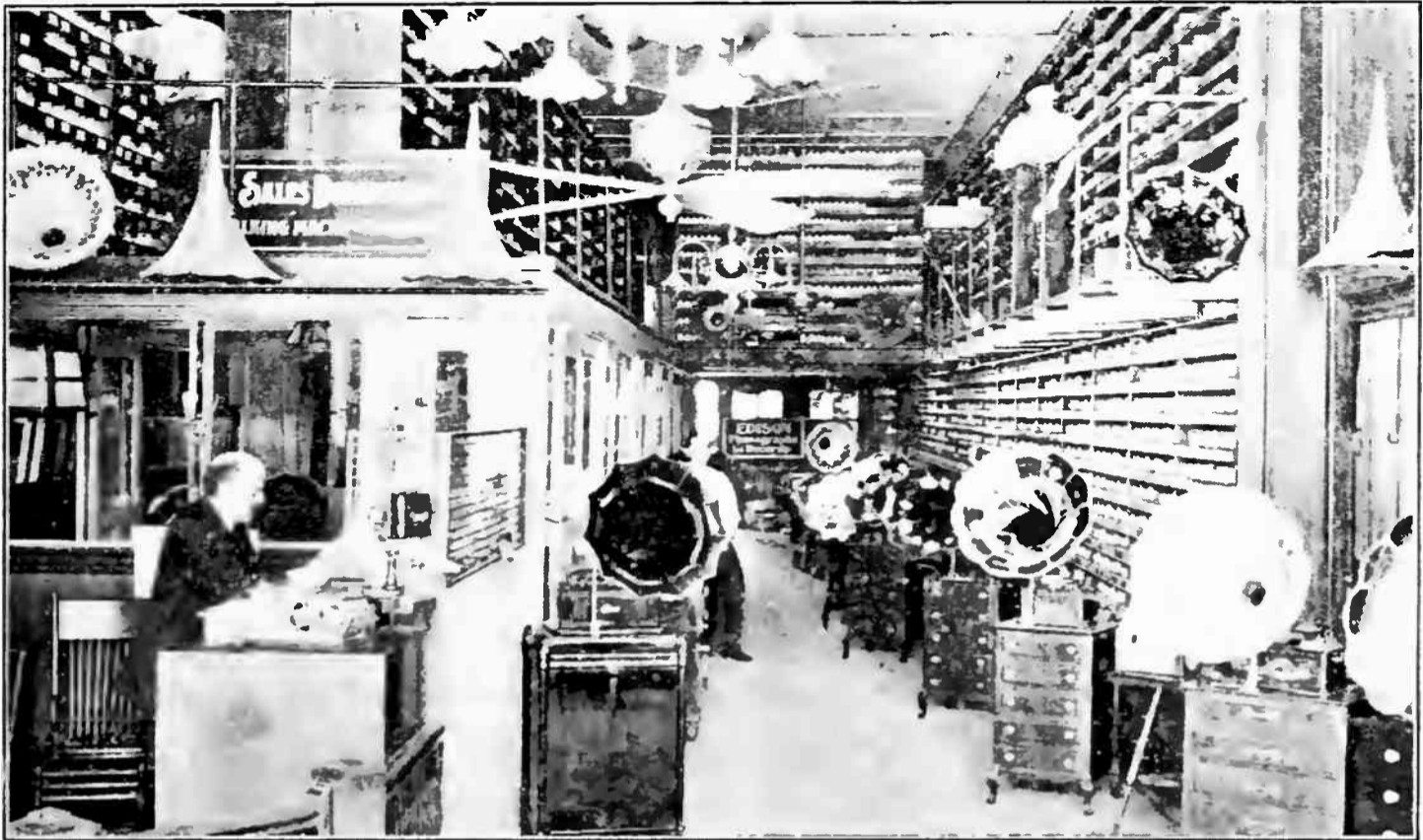
## Dealers' Advertising

The Dixie Music Co., of Winston-Salem, N. C., advertise themselves as Dealers for "Noside Shpargonohp." These peculiar looking words at the beginning of their ads aroused considerable curiosity, until it was explained, "You may not be able to read this, but if you read it backwards you will find out that we have the best amusement maker on the market."

I. C. Adams, an Edison Dealer at Calistoga, Cal., sends a series of clever four pussy cat post cards that he is sending to his prospective Phonograph customers. One shows kitty in the horn of a Phonograph and reads thus: "There is no danger of your coming out of the little end of the horn," if you get an Edison Phonograph. Another shows kitty with one eye blindfolded and the advice is this: "If you are like kitty—got but one eye open—and will come to us and listen to an Edison Phonograph, you'll soon have the other eye open." A card with kitty's head sticking out of the top of a shoe reads: "Any old shoe is good enough for a cat to play in, but any old talking machine is not good enough for you. Get an Edison Phonograph and you'll have one that *is* good enough." With kitty in an alert position, the phrase reads: "This kitten is on the lookout for something good in the line of talking machines. If you are, just drop in and hear the latest Edison."

Many Edison Jobbers and Dealers generally are doing so much advertising in the local papers nowadays that it is practically impossible to even refer to them by name. They comprise almost every aggressive firm handling Edison goods. Once in a while these advertisements are out of the ordinary and worthy of special mention. Such were those of J. M. Vreeland, of Gibson City, Ill. On two different occasions recently his advertisements occupied full pages of his local papers and the space was entirely devoted to exploiting Edison goods. This is a good object lesson for those Dealers who still doubt that advertising pays.

I am particularly interested in your page of Advertising suggestions in the PHONOGRAPH MONTHLY. I have a novel way that is new to me, but may be an old one to some. I have a morning glory horn fastened through the transom over the front door to my store and seventeen feet of one inch speaking tube connected with the horn, running back into the store and connected to a Home Phonograph. The result when playing a Record is fine and can be heard 300 or 400 feet away. It is the best Edison advertising that I have done, and attracts large crowds.—*M. L. Collins, Lake City, Minn.*



STORE OF THE AMERICAN PHONOGRAPH CO., DETROIT, MICH.

One of the sharpest photographs received by us in some time is the one above, showing the interior of the store of the American Phonograph Co., at Detroit. It was taken with a small camera, by Mr. Fritchey, of our selling force.

Aside from its merits as a photograph it shows a large stock of Edison Phonographs and Records carried in a most compact manner. It also shows the row of sound-proof rooms for playing machines and Records for customers.

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## Jobbers Must Ship Machines With Complete Equipment

Some Jobbers have complained that Dealers have sent them orders for machines without the new equipment, it evidently being the intent of such Dealers to add an equipment of their own and work off some of the horns they have in stock. This is desirable from their standpoint but we cannot permit it to be done because of the impossibility of maintaining prices under such conditions. It would be equivalent to making as many different trade prices on a machine as there are kinds of horns.

The attention of all Dealers is particularly directed to paragraph No. 4 of the Conditions of Sale, in the Dealers' Agreement, reading as follows:

*Phonograph Outfits.*—The words "Phonograph," "Machine" or "Outfit," as used herein, refer to the complete outfit or equipment as specified in the latest catalogues of the National Phonograph Company, and *each outfit must be sold and shipped complete as listed*; rebates, allowances, credits or substitutions of any kind being strictly prohibited. This does not prohibit the removal of a machine from its cabinet for mounting in a combination machine and record cabinet, but no allowance can be made for the regular cabinet. All extras sold with

an outfit must be in accordance with the requirements of section 3.

Jobbers are not permitted to furnish machine *without* the new equipment, and Dealers should bear this in mind when ordering. Separate horns and horn cranes for bringing old machines up-to-date may, however, be purchased from Jobbers at the prices listed in the PHONOGRAPH MONTHLY last month.

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## A "Follow-Up" Letter

The following copy of a letter which E. C. Erickson, an Edison Dealer at Hornerstown, N. J., writes to prospective purchasers, is one of the best that has come to our attention. It is reproduced that Dealers in general may learn of the interesting argument it is possible to produce with but little effort.

Listen one minute, please. You are considering the purchase of one of EDISON'S PHONOGRAPHS.

And it is a wise consideration, during the coming winter evenings with the snow as high as the fences, and the thermometer at zero and the cold wind whistling around your house hunting a place to creep in.

I cannot imagine a more pleasant thing than sitting in your home with the little stove red hot, and Edison's wonderful little invention on your centre table entertaining you with your favorite music. No matter what it may be this little instrument will furnish it for you.

Please give it *serious* consideration, and I am sure I will receive your order by return mail. I tell you now, and you will learn later, that you never invested the small sum of \$25.00 to a better advantage.

## Edison—the Wizard Among Inventors

Some fifty years ago there appeared on the trains of the Grand Trunk Railroad a diminutive boy, with serious eyes, a well-developed trend of ideas, and an inexhaustible supply of hustling proclivities; by name "Tommy" Edison, by profession, newsboy, he claimed Milan, Ohio, as his place of birth. The lad appears to have had little time for the ordinary schooling or pursuits accorded to village boys in general. His mother gave him a rudimentary education, and at the age of twelve he elected to become the arbiter of his own fate and launched forth upon a business career. The story of his efforts is written in the history of the century.

To-day, this boy, passed on from the first flush of maturity to the milestone of threescore years, proclaimed by all the world to be a "Wizard," who has conjured out of nature's forces marvels beyond the wildest dreams of prophets, writes his name "Thomas A. Edison, Electrician."

And there you have the man! Fame's laurel wreaths, with their addenda of lettered degrees and limelight halos, hold no lure for Mr. Edison who stands pre-eminent in this the "Age of Invention." "Electrician" he was when he first began to wrest secrets from nature's storehouse, and now with more than one thousand patents in practical operation, he still prefers to be known as such. Few men of the scientific world have possessed the shrewd business acumen of Edison; he claims that he is not a mathematician, and that deductions in that line are worked out by a system peculiarly his own. Be that as it may, his system when applied to the business end of his inventions has been most fruitful in bringing in fortunes from his numerous patents.

First, last and always Edison is a fighter, his road to success has been by no means flowery and he has contested the upward climb inch by inch. Possibly his bitterest opponents have been the Westinghouse factions, and in Mr. Westinghouse, Edison found a foeman worthy of his steel. The fight between the two great inventors has waged fiercely for fifteen years, with no cry for quarter. The General Electric Company, whose chief products are Edison patents, battled desperately in Wall street to compass the industrial downfall of Westinghouse, and the warfare was a picturesque incident in the financial world.

Mr. Edison says that during the past forty years he has heard so many yarns as to how, when and where he perfected his first invention that he is slightly hazy about the facts himself, but his first practical efforts were telegraph appliances, he having graduated from newsboy to telegrapher.

### WHAT HE CALLS A DAY'S WORK

For forty-five years Edison has worked unceasingly, every day and the greater part of

every night, but his force of brain and sinew have been expended with no unnecessary waste of tissue and standing on the threshold of old age, his vitality, a veritable well-spring, gives to his rugged looks a brightness of eye and clearness of skin to be envied by a younger generation of men. And this, despite the fact that Mr. Edison's mode of life runs amuck the theories of health savants. His working hours are eighteen per day year in and year out; he claims that many of these hours, which have been productive of his greatest inventions, have been his playtime; he takes very little exercise, and the Edison maximum for the brain to lie dormant is five hours. "Too much sleep makes sluggish minds," he will tell you; so at fifty-three he is not only awake, but actively alert to the day's work, and by eight o'clock is in his laboratory, where he remains until seven in the evening, having taken but a brief respite for a frugal luncheon. After a simple dinner he retires to the library in his home and works until midnight. Once in a while he goes fishing, but only when he wants to think out a particularly knotty problem.

His food theories which he puts into practice are original, but to him have been prolific of good results. His doctrine is that too much food is the root of all fleshly ills, and that to gain the best results, nourishment should be taken in small quantities, as very little is needed to preserve the chemical energies. These are simple rules that have been lived up to by the man who will tell you that he has never been tired in his life, and whose greatest joy in living is found in never spending an idle moment.

"The Wizard's" domain is at Llewellyn Park, West Orange, N. J., and extends over many acres of ground. The great factories employ an army of workmen and bustle with the din of productive endeavor. The huge laboratory, forbidding in its aspect, is shut in by barred entrance gates, jealously guarded by a watchman, and unless a visitor can prove that he has legitimate business within, access is impossible. At best it usually takes some hours to gain admittance, as the Edison experiments do not admit of interruption. During the tedious wait it is hard to divest one's fancy of magic cauldrons, in the mysterious regions, beyond, presided over by this modern knight of the Black Art. But when the gates swing wide and the vista of gloomy corridors are presented to view, there is no hint of supernatural art; busy men in shirt sleeves, or grimy overalls are discovered moving busily around the big work rooms in prosaic fashion, and it is with something of a shock that Mr. Edison is found to be big and sturdy, with a democratic manner, which he extends to his dealings with his workmen.

The Edison sanctum is a big, bare-looking room, with littered floor and tables; rows of shelves surround the room, filled with queer looking bottles, and on the work benches carpenter tools, bits of wood, metal and odds and ends of unfinished work mingle in confusion. On the table in front of Mr. Edison lay a dismembered Phonograph; in his hand he held a megaphone, and before turning to his visitor he

finished giving instructions to one of the workmen.

"I am fighting against time," he said. "I'm going to perfect the Phonograph before my hearing is still further impaired." This in a matter-of-fact way, as if deafness was to be considered as all in the day's work. "The possibilities of the Phonograph are great, but it is a delicate bit of work, which I shall complete, and then I am going to rest."

At this point Mr. Edison was interrupted by one of his assistants, who read what seemed a very complicated report to his chief, in a very loud voice; when he paused to await instructions, Edison, without hesitation or without reference to notes, gave him a long formula, giving the names and specific quantities to be used, just how to combine them, and what results were to be obtained; then, without effort, he resumed his conversation.

"Well, maybe you would not think it rest; my ideas on the subject are somewhat different from the preconceived ones; just loafing around, in an aimless pursuit of relaxation and pleasure, has never appealed to me. For forty-five years my work has been practical; I have labored to turn my knowledge to commercial ends, and I have not been the loser, but now my play-time has come, my days as an inventor are over; I do not expect to take out any more patents; in fact, my business career is at an end; I am off to explore the limitless fields of science. In my years of experiments I have run into many interesting things, which promised great development. Lack of time forbade excursion into these new lines of thought, but now I am going back to pick up the threads. When a man is not pressed by financial needs his possibility for achievement are increased one hundredfold. Discovery and invention are not synonymous; invention is most frequently the result of the simple deduction of scientific laws; on the other hand, discovery is generally the result of accident. Bequerel discovered radium while working out a problem in fluorescence; chance revealed the Roentgen ray; but while I cite these as interesting, I do not advocate leaving the discovery of scientific phenomena to chance. With certain and observed facts as a starting point, and aiming for a definite object, concentrated mental effort, like that which after nineteen years resulted in the discovery of "Kepler's Laws," is the best conqueror of scientific problems. But hampered by neither facts nor theories, my remaining years are to be given to the simple joy of wayfaring along new and untried paths; of course, I am hoping to find something that the best of us has not imagined, and I enter on my holiday with hope in the ascendant," and the "Wizard" rose and shook himself as if to give vent to his bubbling enthusiasm.

And thus this great American turns the leaf down on his career as inventor, and with boyish buoyancy starts off afresh.

#### ENTHUSIASTIC ABOUT PHONOGRAPHS

Mr. Edison declines to figure in the role of a prophet, but voices some interesting views as to the future of present day inventions, and the possibilities of those necessary to insure the comfort of future generations. He is enthusi-

astic as to the Phonograph and believes that a combination of the kinoscope and Phonograph will afford a perfect artistic illusion, and make possible the presentation of operatic and dramatic performances without an actor or singer being present.

As to wireless telegraphy, the marvelous development within the past four years makes all things possible for the near future. If, when practically in its infancy, this science compasses a distance of fifteen hundred miles, Edison argues that the next generation can easily obtain communication almost from pole to pole.

Mr. Edison believes that the depletion of the coal territory is the most serious problem which confronts the next generation. As shown by official statistics, we use five hundred million tons annually; at this rate, and increasing in the same proportion as it has during the past ninety years, our coal supply will be exhausted within the next century, and unless science finds a substitute for coal, our grandchildren will be forced to live without heat or light save that afforded by the sun.

Each year notes improvements in the electrical light, and Mr. Edison thinks that within the next fifty years the cost of production will be decreased and that the light will give the same candle power, without expending a tenth of the energy now required.

The Edison home at Llewellyn Park is a beautiful modern mansion, filled with treasures of art and surrounded by vistas of landscape gardening. At Port Meyers, Florida, the Edisons have another fine estate, to which they go for a short sojourn every spring. At the southern home Mr. Edison has a perfectly equipped laboratory, and works even harder there than when he is at West Orange.


In an interview given on the occasion of his sixtieth birthday, he admitted that his bad habit was the smoking of many strong cigars; to the indictments of becoming an author, he pleaded not guilty. "There are three things I cannot understand," he said. "How any man could write a book, make a speech, and make mathematical calculations."—*Human Life for August*.

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**To keep in good standing, be entitled to Dealers' discounts and remain on our mailing list, Dealers must sign the new Dealers' Agreement. If you have not yet signed, do so at once.**

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Gentlemen:—I take the pleasure to state that I have been an Edison Dealer since November 1st, 1906. I have sold 48 Phonographs and 6,221 Records. There are three Dealers in this town of about 5,000 inhabitants. I have 130 steady customers on my list and am gaining some more every day. I expect to double this amount this coming year. I have carried complete list of Edison Records and Phonographs since March 1st. Business is commencing good for the last couple of weeks, while the evenings are growing longer, and people seem to be more interested in the Phonograph than ever before. —*Nicholas F. Griesch, Corry, Pa.*



# EDISON PHONOGRAPHS

**T**HIS is an invitation to everyone who reads it to come to our store and hear the new Edison Phonograph, the one with the big horn. This Phonograph is bigger, better and has a finer finish than any of the other models. We will hold an impromptu concert any time you come into the store. Edison Phonographs are sold on the easy-payment plan if you prefer.

**James Bronson & Co.**  
Everything in Hardware  
4 Lincoln Sq., Newark, N. J.

Electro in above ad is: Single column wide, No. 653. Double column wide, No. 654.

# EDISON



# PHONOGRAPHS

**W**E would like to see an Edison Phonograph in every home. We know that you will find in the Edison Phonograph the greatest amount of amusement, either for yourself, for your friends or both. Nothing makes an evening's party "go" so much as an Edison Phonograph. The faithfulness of its reproduction of all kinds of music is marvelous. Come into the store at any time and hear it, and especially ask to see and hear the new model with the big horn.

**Wm. N. Knight & Co.**  
Electrical Supplies  
15 Dey St., Boston, Mass.


Electro in above ad is: Single column wide, No. 655. Double column wide, No. 656.

## Ready-Made Ads

The above ready-made advertisements are the first four of a series that we shall print from time to time for the benefit of Dealers who find it difficult to write and illustrate their own advertisements. We will furnish the cuts in any one or two of these advertisements, either in single or double column, to such Dealers as write *direct* to our Advertising Department for them, providing they will agree to use them in local newspapers and will later send us copies of papers in which they appear. Dealers to whom we have previously furnished stock electros, must show us that they used them be-

fore we will send any of the new series. Nor will the further request of Dealers for the new electros be honored until evidence is presented that the first ones were used as agreed. In other words, we are sending out electros for advertising purposes and not merely because Dealers request them, and the least that Dealers can do is to show that they have done their part. Jobbers' request will be honored the same as Dealers but electros will not be supplied to them in quantity for re-distribution to Dealers. Use numbers in ordering electros. Also the blank on opposite page. If you do not care to cut your copy of the PHONOGRAPH MONTHLY, copy the blank in a letter.

# EDISON




## PHONOGRAPHS

**YOU** can save money by buying an Edison Phonograph. How much do you suppose you pay for theatres, concerts, and other amusements? For far less money you can buy an Edison Phonograph and keep supplied with new Records. Come to our store and hear the new model with the big horn. It is a wonderful instrument, beautiful to look at, and will adorn any drawing or music room.

We have Phonographs at all prices, either for cash or on the easy-payment plan. Just come in and hear them.

**George W. Hardwick**  
Musical Instruments  
21 Pearl St., Hartford, Conn.

Electro in above ad is: Single column wide, No. 657. Double column wide, 658.



# EDISON

## PHONOGRAPHS

**WE** sell the Edison Phonograph, the most perfect sound-producing machine, Mr. Edison's favorite invention, which contains all his new improvements, and sell it for cash or on the easy-payment plan. We are now showing the new model with the big horn, the greatest triumph in Phonograph making. Don't forget that Mr. Edison is the inventor of the entire Phonographic idea, and that the Edison Phonograph is the original talking machine.

**William R. Johnston**  
Buffalo, N. Y.

Electro in above ad is: Single column wide, No. 659. Double column wide, No. 660.

## REQUEST FOR ELECTROS

NATIONAL PHONOGRAPH Co.

ADVERTISING DEPARTMENT, ORANGE, N. J.

DATE.....190.....

Mail Electros No.....

We agree to use them in newspaper advertising and to send you copies of papers containing them before asking you for other electros. We intend running a..... inch advertisement.

Name.....

Street.....

City and State.....

We buy through.....

## A Dealers Poetical Ad

The advertisement printed below was written by F. D. Guttererson, an Edison Dealer at Charlotte, Mich., and printed in his local newspaper, together with a good display ad. on the same page.

### THE SAME OLD STORY.

"I would not have a Phonograph,"  
Said Mister Willie Ray,  
"My neighbor has one, and it makes  
Me sick to hear it play.

"It groans and shrieks, it scrapes and rasps  
Until I'm nearly wild.  
If my voice sounded like that does,  
I'll bet I'd have it filed."

"What is your neighbor's Phonograph,"  
Said Mr. Charlie Lee.  
"I am not sure, but seems to me  
It's called the 'Busy Flea.'"

They walked along and soon turned down  
A shady, quiet street,  
When soon there came to them the sound  
Of music, grand and sweet.

An orchestra was playing  
Behind a hedge of flowers;  
And someone sang an old, sweet song  
That brought back childhood's hours.

And then there was a male quartette,  
And next a comic song;  
And soon they heard a grand old hymn  
From voices rich and strong.

"Oh, isn't it delightful!"  
Said Mr. Willie Ray,  
"To hear such music, I am sure,  
I'd stay right here all day."

Then up spoke Mr. Charlie Lee—  
"Excuse me if I laugh;  
But what you've heard and like so much  
Is my EDISON PHONOGRAPH.

"I bought it down at GUTTERSON'S,  
For Father and for Mother.  
A thousand wouldn't buy it,  
If we couldn't get another."

"I do not blame you, Charlie Lee,  
I was wrong and you are right.  
I'm going right down to GUTTERSON'S  
And take an EDISON home tonight."

MORAL—Get busy; buy an EDISON and enjoy life.  
GUTTERSON has them, and all the Records.

## Have No Records to Return

Regarding the enclosed generous exchange proposition, we beg to say that we have no Records to return. Our present stock of nearly 3,000 Edison Standard Records are worth 35 cents each to us just as they stand. We nevertheless appreciate the privilege extremely and beg to decline.

Thus wrote the George D. Hampton Piano Co., of Newport News, Va. Letters like this and that of the J. B. Leemon Co., of Sparta, Ill., printed in another column, have the ring that we like to hear. We know that scores of other Dealers feel the same way, but do not take the trouble to write. Edison Records are always good stock.

## Another Phonograph Disease

Following is part of a half page newspaper advertisement just received from the Assiniboia Music Co., of Moose Jaw, Canada. We think that readers will agree with us that it is a most original production.

### A BAD CASE OF "ISOLATION" CURED

A man said to us the other day, "I don't suppose there is much done in the talking machine business now-a-days. Remember, at first it was quite a fad, like everything else." He was from "Gooselake," and had evidently just escaped from the pasture by breaking his poke and wriggling through the rail fence. We said to him, "My dear sir, all the mistakes of your past life become pale beside this one. You never made a mistake until now. Wake up and listen:

"In 1902 we were persuaded by a glib-tongued traveling man to place an order for what, when we wakened up from the 'influence,' we thought would last us until we were old enough to grow sideboards, and it was only the pride which we take in our judgment which prevented us from wiring the jobber a cancellation of half the order. Now, Mr. Gooselake, listen to this: During Christmas week we had to wire 'hurry up orders' to supply the house, and on Christmas Eve we hadn't a machine in the store to play a tune on.

"In 1903, we doubled our order, and still hadn't enough. In 1904-5-6, we steadily increased our orders with the same results.

"Now, do you see all this array of machines and Records? Looks like we were overloaded, doesn't it? Did you ever see so many machines in your life, all at once?

"We haven't got enough. Can you realize that?

"We haven't got enough.

"We have ordered more.

"Look at this order for talking machines which are to come along this month:

"50 MACHINES,

"800 RECORDS.

"Go back to Gooselake and tell the folks that the Phonograph,

### THE EDISON PHONOGRAPH

has taken a permanent place in the hearts of ALL the people, especially the little folks.

"Everybody likes them.

"The old and young.

"The rich and poor.

"The more artistic the musical taste, the more the enthusiasm always.

"You want this one, eh? That's the way with everyone—they want one as soon as they HEAR them."

## Approves New Record Selling Date

We received your notice that there would be a change in the day of placing Records on sale, making it the 25th instead of the 27th, and that the Jobber could send out goods after 2 P. M. on the 24th. We think this arrangement is a splendid idea, especially that which permits us to send the goods out the day before, as this will put us in a much better position to get goods delivered in Minneapolis on the official shipping day, as well as Duluth, Superior and other points, where there has always been a big fight to get Records in on time, and it was always difficult to do so on account of not being able to ship until 8 o'clock in the morning and trying to make 8:20 and 8:30 trains. It will also be a great deal more convenient to get these orders ready to ship and we know it is greatly appreciated by the small Dealer.—*Koehler & Hinrichs, St. Paul, Minn.*



## Factory of The National Phonograph Company at Willesden, England

*[We are indebted to the Phono Trader and Recorder for the following detailed description of our new Record making plant at Willesden England.]*

In fulfillment of the promise in our August issue, we are now in a position to furnish some additional particulars as to the British factory of the National Phonograph Company, Ltd., at Willesden, together with some photographic views of the various departments.

Only recently the sensational announcement was made by the National Company of the reduction in the price of Edison Records, and now comes this further most important move in the direction of the provision of manufacturing facilities for the out-turn of Edison Records in this country.

It is general trade knowledge that all Edison machines are manufactured at the Edison factories in Orange, N. J., U. S. A., and that, until now, the Edison Records have been produced either in America or at the Belgian works of the company.

We feel that it is quite unnecessary for us to dilate upon the high excellence of these Records, for from the very commencement of the industry they have been acknowledged as most perfect examples of artistic recording and manufacturing skill. But we would impress upon our readers that experts, thoroughly conversant with Mr. Edison's processes, have been brought over from the American factories, and that the Willesden works have been fitted with Mr. Edison's latest appliances for the production of Records, so that, taking into consideration the present most efficient state of the British recording department, it is assured that the British Records will be in every respect equal to the American product.

Of late years it has proved increasingly difficult for the National Company to cope with the extraordinary demand for their product, notwithstanding the enormous output from their established works, which we may mention have recently been greatly extended. The directors have, therefore, been compelled to take the step of acquiring a factory in this country in order to deal effectively with the company's tremendous British trade.

Immediately adjoining the L. and N. W. Railway, the factory at Willesden is splendidly situated for the prompt dispatch of goods to all parts of the United Kingdom, with the additional advantage of being only a few miles from London.

At the time of our visit the factory was in the grip of the workmen, but under the direction of Mr. Riehl, the company's works superintendent, rapid progress was being made in installing machinery and other plant, and in adapting the premises to the requirements of Record manufacture.

Our photograph will furnish an idea of the appearance of the works, which, we may mention,

are of recent construction, lofty and well ventilated, particularly well off as regards light, and designed with a view to each department being complete in itself, yet providing the necessary intercommunication.

A clock tower is a prominent feature in the handsome frontage, and an iron gateway giving access to the works will be noted towards the centre, on the left of this being a fine suite of offices, equipped with all modern business requisites, and on the right a building in which each floor has been fitted with racks having altogether capacity for storing enormous quantities of Records. This will constitute the shipping department and stock rooms.

Running down the centre of the factory is a wide passage, on either side of which are the main buildings. A unique feature in connection with this passage-way is the fact that it is roofed with glass, so that weather conditions can in no way interfere with the loading and unloading of goods, or their transference from one department to another.

Describing the departments in the order in which we visited them, we will first refer to the enormous building to be devoted to moulding. This is being fitted up with a wonderful plant for the purpose, and will also contain lathes and machines for finishing, lettering, etc., etc.—in fact for turning out the famous Edison Gold-Moulded Record complete.

Adjoining is the engine and electricity room, where a 60-h. p. gas engine is erected, together with two great dynamos, of a united capacity of about 1,000 lights, for lighting the works. In another building a gas-making plant has been installed (in duplicate, to provide against emergency), so that the National Company, in addition to producing electricity for power and light, are likewise manufacturing their own gas.

From the gas house, passing through a large triangular yard, the carpenters' shop is reached, which has accommodation for 60 men, with space for stowing empty cases, and for packing operations. We may mention, too, that in this yard the company have thoughtfully provided a canteen, where the workpeople may take their meals.

In the boiler house an enormous steam boiler has been fitted for heating the factory, which, as is known, it is important must be kept at a normal temperature, and in an adjoining room are the huge coppers for boiling and mixing the Record material.

We next visited the engineering shop, which is a most important department in a factory where so many delicate and intricate machines have to be kept in perfect working order. Two giant dynamos are installed here for supplying power to the moulding and machine shops.

Space will not permit our entering into a particular description of the many other departments visited, but we may state that separate stock rooms have been provided for German, French, and other foreign Records, and that a fire and burglar-proof building is in course of erection for the storage of the master moulds. As may be well understood, these moulds are most valuable, and it is necessary, therefore, that every precaution should be taken for their preservation.

We must not omit to make mention, however, of the spacious experimental room, in which a staff of experts will be constantly at work seeking any possible improvements in material and manufacturing processes.

It is expected that the factory will be in full operation early in the present month, and we must congratulate Mr. Riehl on the rapidity with which he is carrying the work through, taking into consideration the attention which has been bestowed in securing perfection in every detail.

Six hundred hands will, we understand, be immediately engaged, and the present plan installation will have a capacity of 50,000 Records per day, an output which, if required, can be quickly doubled, as there is plenty of space available in the factory for the necessary increase of machinery.

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## Vibrations of the Voice

If the middle C is struck, the note is produced by sound vibrating at the rate of 256 per second. The farther a note is removed on the treble or right hand side of the piano from middle C, the higher it will be, and the farther it is removed on the base or left hand side, the lower. The highness or lowness of a voice—called pitch—is regulated by the number of vibrations per second, the high voice being produced by the greatest number, and the low by the smallest. Whatever is the vibration number of any given note, the octave below it will have exactly half the number of vibrations, and the octave about it double the number. Thus the C below middle C, will give 128 vibrations per second and the octave above middle C will give 512 vibrations. The compass of the ordinary human voice ranges from 80 to 1,024 vibrations per second. There are many exceptions to this as is shown by Professor W. Le Conte Stevens, a member of the American Association, who stated that "the lowest recorded tone of the voice is that of a basso named Fischer, who lived during the Sixteenth Century, and who sounded Fo, about 43 vibrations per second." Mr. Stevens himself, without possessing a bass voice, has sounded as low as Ao, 53 1-3 vibrations per second, when his vocal cords were thickened by an attack of catarrh. This, however, is under abnormal conditions. "The highest note hitherto recorded in the books was attained in singing by Lucrezia Ajugari, called 'La Bastardella.' Al Parma in 1770 she sang for Mozart, several passages of extraordinarily high pitch, one of which included C6, 2,048 vibrations per second. She trilled in D5, 1,152 vibrations, and was able to sing as low as G2, 192 vibrations, having thus a range of nearly 4 1-2 octaves. Ajugari's upper limit has been attained by Ellen Beach Law, of Rochester, N. Y. Mr. Stevens has often estimated, by comparisons with a tuning-fork, the pitch of a child's squeal, while at play, which has been repeatedly found to be in excess of 2,500 vibrations per second, in one case as high as G6, about 3,072 vibrations. The total range between these extremes is in excess of six octaves."

## Dealers and Home Records

The fact that the majority of Edison Phonograph owners know so little about making home Records is due in most cases to failure of Dealers to explain the amusement and advantages to be obtained from such a proceeding. The suggestions made in our June issue, for a competition scheme to encourage home Record making, have been adopted by a number of progressive Dealers, who have thereby awakened a great deal of interest in it and will ultimately derive considerable advantage in consequence. It may happen in some cases that Dealers are unable to adopt a scheme of this kind. Their customers may be insufficient in number or live too far apart; but they need not, on that account, cease from making it a strong selling point. The making of home Records is exclusively a feature of cylinder machines, and this ought not to be lost sight of when making sales.

M. L. Abbey, Edison Dealer, of Hudson, Mich., is convinced that his customers, if they understand the value of home Record making, will find great pleasure in it, and has obtained good results from the form letter which we print. Other Dealers who have thought less about this end of the business than of selling Phonographs and Records, might take a few suggestions from this well written letter. Home Record-making never interferes with the sale of Gold Moulded Records, but is simply an additional means of profit.

DEAR SIR:—Why not increase the value of your Phonograph tenfold by purchasing a recorder and being able to make your own Records.

Anyone can make them; it doesn't require any knowledge of music. Your friends all have some little stunt they do extra well. That one who tells a funny story, plays the mouth-organ, sings comic songs, or a dozen other things that would make a fine record.

You have photographs of their faces, why not have one of their voices. What would you not give to be able to hear the voice of a departed loved one sing their favorite song or hear the childish voice, now silent, lisp a cute saying.

An Edison Recorder is a wonderful device. It adjusts itself automatically to every sound, and embodies all the important features of the recorders used at the Edison Laboratory in making the masters from which the Edison Gold Moulded Records are made. Half the fun of owning a Phonograph is making one's own records.

A Recorder costs you three dollars, and the Edison Shaved Blanks, twenty cents apiece, and can be shaved many times and used over and over for new impressions.

When your friends gather in for a social evening, then is the time you will appreciate its real worth, as the bright sayings and witticisms of everyone present can be made permanent and a reminder in after years of happy times now past.

We are enclosing a booklet on the "Art of Record-Making," and trust it will prove of interest to you. We are preparing a prize contest for the best home-made records, and would like to have you enter with the rest.

We beg to express our thanks to you for the courtesies you have extended us, and respectfully solicit an opportunity to merit your further favors.

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To keep in good standing, be entitled to Dealers' discounts and remain on our mailing list, Dealers must sign the new Dealers' Agreement: If you have not yet signed, do so at once.

## Important Notice!

On January 1st, 1908, we will remove from our files and mailing lists the names of all Edison Dealers who have not signed the new Agreement and will consider all such as not entitled to Dealers' discounts and as no longer interested in the sale of our goods.

Active Dealers who have delayed re-signing, should sign at once. Not to do so, will cause trouble and annoyance to everyone after January 1st.

Jobbers are urged to ascertain the names of their active Dealers who have not yet signed and induce them to forward new Agreements without delay. Jobbers are asked to send in Agreements as fast as possible.

### SUSPENDED LIST, DECEMBER 1, 1907

SUPERSEDING ALL PREVIOUS LISTS.

#### CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.

#### CANADA.

Ottawa, Ont.—Ketchum & Co., Sparks and Bank sts.

#### COLORADO.

Boulder—Bentley & Craig.

#### GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

#### ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.

Chicago—A. Gloss & Son, 727 W. North av.

Cooksville—Geo. Swinehart & Son.

Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

Kempton—C. E. Bute.

Ottawa—Edward Hayne.

Peoria—H. Meyer, 1307 S. Adams st.

Quincy—Giles Bros., 107 North 4th st.

J. F. Whittaker 618 Hampshire st.

Wheaton—E. Irving.

#### INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave.  
South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

#### IOWA.

Burlington—John P. Weiss, 711 Jefferson st.

Cushing—Bullock & Lyman.

Independence—E. O. Parker, 110 E. Main st.

McClelland—J. W. Rounds & Co.

#### IOWA—Continued.

Mederville—John J. Carpenter.

Sioux City—Hattenbach Bros. Co.

A. V. Larimore, 518 Fifth st.

State Center—Ora Sargeant.

#### KANSAS.

Clay Centre—E. M. Gowenlock.

Lawrence—Bell Bros.

Topeka—R. H. Morehouse, 510 E. 4th st.

Wichita—Frank R. Powell, 132 N. Main st.

#### KENTUCKY.

\*Louisville—Irvine Simons, 942 W. Market st.  
(formerly 543 W. Market st.).

#### MAINE.

Biddeford—W. H. Field.

Gardner—C. H. Cobb, 293 Water st.

Lewiston—J. W. Skene.

Monmouth—G. H. Stetson.

Oldtown—H. M. Burnham.

Waterville—Frank Blanchard, 150 Main st.

#### MASSACHUSETTS.

Boston—Henry H. Savage, 166 Hanover st.

T. Singer, 60 Leverett st.

Florence—William Oates, 87 Main st.

Franklin—E. P. Blackmar.

Great Barrington—Frank W. Wheeler, Main st.

Lawrence—Lord & Co., 314 Essex st.

E. O. Mosher, 420 Essex st.

Malden—A. T. Fuller.

Nantucket—Arthur M. Taylor.

New Bedford—H. B. DeWolff.

Somerville—E. J. Winchester, 32 Summit ave.

Woburn—Osborn Gillette, or The Boston

Jewelry Co., L. F. Maloney, Manager.

Worcester—Joseph Tukman, 44 Front st.

Guy Furniture Co., 521 Main st.

SUSPENDED LIST CONTINUED.

**MICHIGAN.**

**Ann Arbor**—Ann Arbor Music Co., F. J. Schwankovsky, Prop.  
**Blissfield**—Rothfuss Piano Co., (William Rothfuss, Geo. M. Rothfuss and Frank B. Jones.)  
**Detroit**—F. J. Schwankovsky.  
**Saginaw**—Geo. W. Emendorfer.  
 James V. Calahan, 217 Genessee st.  
 Tierney Bros., 217 Genessee st.

**MINNESOTA.**

**Willmar**—Willmar Furniture Co., Ruble Block.  
**St. Cloud**—Fritz Guy.

**MISSOURI.**

**Ewing**—Hal R. Ewalt.  
**Fairfax**—Hinde Hardware Co.  
**Kansas City**—The Wittmann Co.  
**St. Louis**—Knight Cycle Co., 1215 Olive st.

**NEBRASKA**

**David City**—John Albright.  
**Lincoln**—The Wittmann Co.  
**Omaha**—The Wittmann Co.  
 Piano Player Co.  
**Red Cloud**—Albright Bros. or L. P. Albright.  
 \***Sterling**—Sterling Drug Co., W. G. Morrill, Prop., and W. G. Morrill, M. D.

**NEW HAMPSHIRE.**

**Dover**—H. C. Ingalls & Co., 444 Central ave.  
**Hillsboro Bridge**—E. M. Barnes.  
**Manchester**—A. E. Dumas.  
**Nashua**—F. A. McMaster & Co.

**NEW JERSEY.**

**Atlantic City**—Sam'l D. Wolf, 32-34 Arkansas ave.  
**Bayonne**—J. Wigdor, 450 Avenue D.  
**Jersey City**—W. L. Hoffman, 151 Montgomery street.  
**Long Branch**—A. N. Alexander, 103 Broadway.  
 A. Nastasio, 103 Broadway.  
**Newark**—R. L. Corwin; also New York City.  
 R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.  
 D. Reinhorn, 91 Springfield ave.  
**Passaic**—I. Hurwitz.  
**Paterson**—Chas. H. Kelly, 25 N. Main st.  
**Plainfield**—S. W. Frucht, or R. Frucht; also New York City.  
 Elston M. Leonard.  
**West Hoboken**—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

**NEW YORK.**

**Albany**—G. Linde, 353 S. Pearl st.  
 G. A. Birdsall, 114 S. Pearl st.  
**Amsterdam**—D. C. Kirchner, 26 Market st.  
**Bedford Park**—Geo. H. Tyrrell.  
**Brooklyn**—Nathan Abrahams, 602 Broadway.  
 Wm. Albrecht, 294 Knickerbocker ave.  
 H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.  
 Emil Smith, 634 Eleventh st., and 230 Summer ave.  
**Hobart**—F. H. Marshall.  
**New York City**—A. T. Armstrong, or American Phono Co., 106 Wall st.  
 Automatic Zither Co., M. Cohen, Prop., 58 Second ave.  
 Bern Bearwald, 373 W. 11th st.  
 Edward Bielfeld, 481 Willis ave.  
 \*I. & S. Bernzweig, Bernzweig's Music Store, and Birn's Music Store, 510 E. 138th st.  
 Bronx Phono. Co., or David Switky, 506 Willis ave.  
 R. L. Corwin; also Newark, N. J.  
 Eagle Phono. Co., or C. Lowenthal, 83 Nassau st.  
 Empire Phono. Co., 2 W. 14th st.  
 S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st., also Plainfield, N. J.  
 O. Hacker, 2 Murray st.

*NEW YORK—Continued.*

Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.  
 Holober Bros., 350 421 and 491 West st.  
 N. Horn, 148 E. 58th st.  
 W. L. Isaacs, 114 Fulton st.  
 Italo-American Phono. Co. (R. Gerard & Co.)  
 S. Lemberg & Co., 194 Broadway.  
 J. McEllynne, 202 Broadway.  
 Parker & Cooley, 2087 Amsterdam ave.  
 Richmond Pease, 44 W. 132d st.  
 F. M. Prescott, 44 Broad st.  
 Winthrop Cycle Co., 2212 Seventh av.  
 \***Oneonta**—G. B. Shearer Co., 259-261 Main st.  
**Rome**—Charles Tuttle.  
**Saratoga**—W. J. Totten.  
**Saratoga Springs**—Marvin A. Cote.  
**Watertown**—H. S. Wardwell & Co., 39 Public Square.  
**Wayland**—John Gross, Pursel Block.

**NORTH CAROLINA.**

**Kinston**—S. A. Quinerly.

**NORTH DAKOTA.**

**Fargo**—Ben Hart.

**OKLAHOMA.**

\***Oklahoma City**—Armstrong, Byrd & Co. (also Shawnee).  
 \***Shawnee**—Armstrong, Byrd & Co. (also Oklahoma City).

**OHIO.**

**Ashtabula Harbor**—Chas. W. Askew (Gregory, Askew & Co.).  
**Bellevue**—H. E. Rouser.  
**Brookville**—H. K. Merritt.  
**Cincinnati**—J. L. Andern.  
**Coshocton**—Burns & Gosser.  
**Dayton**—W. E. Sapp, 1042 W. Third st.  
**Springfield**—D. & M. Vanderpool.  
**Uhrichsville**—F. A. Mazurie.

**PENNSYLVANIA.**

**Bradford**—C. C. Griffen, 29 N. Washington st.  
**Johnstown**—J. M. Bunnell; also Phillipsburg, Pa.  
**Lancaster**—J. H. Tragresser, 249 N. Queen st.  
**Mt. Pleasant**—Benjamin Posner.  
**New Castle**—Will Hartland, 70 E. Long st.  
**Philadelphia**—A. R. Cassidy, 2783 Emerald st.  
 \*Thomas Gunson, 1003 Carpenter st.  
 Hawthorne & Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.  
 A. Krouse, 832 Arch st.  
 Penn Novelty Co., 15 South 9th st.  
**Philipsburg**—J. M. Bunnell; also Johnstown, Pa.  
**Pittsburg**—A. Lippard, 615 Wylle ave.  
**Royersford**—Granville B. Tyson, 215 Main st.  
**Titusville**—E. H. Fortney, Prop. Exchange Cigar Store, 21 W. Central ave.

**RHODE ISLAND.**

**Providence**—F. P. Moore.  
**Rockville Center**—O. A. Clark.

**TENNESSEE.**

**Alexandria**—Clarence D. Baird Music Concern.

**TEXAS.**

**Whitney**—H. E. Randle & Co.

**UTAH.**

**Salt Lake City**—Daynes Romney Music Co., 25 East South 1st st.

**VIRGINIA.**

**Norfolk**—W. Reichenstein, 296 Church st.

**WISCONSIN.**

**Ashland**—J. F. Pool Co.  
**Milwaukee**—J. C. Blatzek.  
**Walworth**—G. H. Stewart.

\*Added since November 1st, 1907.

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

# Jobbers of Edison Phonographs and Records

Continued from page 2 of Cover

## NEW YORK.

**Albany**—Finch & Hahn, 402 Broadway.  
**Astoria**—John Rose, 99 Flushing ave.  
**Brooklyn**—A. D. Matthews' Sons, 394 Fulton street.  
**Buffalo**—W. D. Andrews, Seneca and Wells sts.  
Neal, Clark & Neal Co., 647 Main st.  
**Elmira**—Elmira Arms Co., 117 Main st.  
**Gloversville**—American Phono. Co., 99 W. Fulton st.  
**Kingston**—Forsyth & Davis, 307 Wall st.  
**New York City**—Blackman Talking Machine Co., 97 Chambers st.  
J. F. Blackman & Son, 2737 3d ave.  
I. Davega, Jr., Inc., 125 W. 125th st.  
S. B. Davega, 32 E. 14th st.  
Douglas Phono. Co., Inc., 89 Chambers st.  
Jacot Music Box Co., 39 Union square.  
Victor H. Rapke, 1659 Second ave.  
Regina Co., 41 Union square.  
Siegel-Cooper Co.  
John Wanamaker.  
Alfred Weiss, 1622 First ave.  
**Oswego**—Frank E. Bolway, 32 W. Bridge st.  
**Rochester**—A. J. Deninger, 345 North st.  
Mackie Piano, O. & M. Co., 100 State st.  
Talking Machine Co., 97 Main st., E.  
**Schenectady**—Finch & Hahn, 504 State st.  
Jay A. Rickard & Co., 253 State st.  
**Syracuse**—W. D. Andrews, 216 E. Railroad st.  
**Troy**—Finch & Hahn, 3 Third st.  
**Utica**—Clark-Horrocks Co., 54 Genesee st.  
Arthur F. Ferriss, 89 Washington st.  
William Harrison, 50 Columbia st.  
Utica Cycle Co., 16 Columbia st.

## OHIO.

**Canton**—Klein & Heffelman Co., 220 E. Tuscarawas st.  
**Cincinnati**—Ball-Fintze Co., 108 West 3d st.  
Ilsen & Co., 615 Vine st.  
Lawrence McGreal, 29 East 5th st.  
Rudolph Wurlitzer Co., 121 East 4th st.  
**Cleveland**—Eclipse Musical Co., 1870 East Ninth st.  
**Columbus**—Perry B. Whitsit Co., 213 S. High street.  
**Dayton**—Niehaus & Dohse, 35 E. 5th st.  
**Newark**—Ball-Fintze Co.  
**Toledo**—Hayes Music Co., 422 Superior st.

## OREGON.

**Portland**—Graves & Co., Inc., 65 No. Park st.

## OKLAHOMA.

**Oklahoma City**—Smith's Phono. Co., 818 West Main st.

## PENNSYLVANIA.

**Allentown**—G. C. Aschbach, 539 Hamilton st.  
**Easton**—William Werner, 432 Northampton st.  
**Harrisburg**—S. K. Hamburger, 12-14 N. Market square.  
**Philadelphia**—Louis Buehn & Bro., 45 N. 9th street.  
C. J. Heppe & Son, 1117 Chestnut st.  
Lit Bros., Market and 8th sts.  
Musical Echo Co., 1217 Chestnut st.  
Penn Phonograph Co., 17 S. 9th st.  
John Wanamaker, 13th and Market sts.  
Western Talking Mach. Co., 41 and 43 N. 9th st.  
H. A. Weymann & Son, 1010 Chestnut st.

## Pennsylvania—Continued.

**Pittsburg**—Pittsburg Phono. Co., 937 Liberty st.  
Powers & Henry Co., 101 Sixth st.  
Standard Talk. Mach. Co., 435 Wood st.  
**Reading**—S. K. Hamburger, 723 Chestnut st.  
Reading Phonograph Co., 48 N. 8th st.  
**Scranton**—Ackerman & Co., 217 Wyoming av  
Technical Supply Co.  
**Sharon**—W. C. DeForeest & Son.  
**Williamsport**—W. A. Myers, 145 W. 3d st.

## RHODE ISLAND.

**Providence**—J. M. Dean Co., 785-795 Westminster st.  
J. A. Foster Co., Weybosset and Dorrance sts.  
J. Samuels & Bro., 154 Weybosset st.

## TENNESSEE.

**Chattanooga**—J. H. Templeman Co., 253 Montgomery ave.  
**Knoxville**—Knoxville Typewriter and Phonograph Co., 421 Gay st.  
**Memphis**—F. M. Atwood, 160 N. Main st.  
O. K. Houck Piano Co., 103 S. Main st.  
**Nashville**—Magruder & Co., 27 Arcade.  
Nashville Talking Mach. Co., 723 Church st.

## TEXAS.

**Dallas**—Southern Talking Machine Co., 347 Main st.  
**El Paso**—W. G. Walz Co., 101 El Paso st.  
**Fort Worth**—Cummings, Shepherd & Co., 700 Houston st.  
**Houston**—Texas Phono. Co., Capitol and Fannin sts.  
**San Antonio**—H. C. Rees Optical Co., 242 West Commerce st.

## UTAH.

**Ogden**—Proudfit Sporting Goods Co., 351 24th street.  
**Salt Lake City**—Clayton Music Co., 109 S. Main st.

## VERMONT.

**Burlington**—American Phono. Co., 34 Church street.

## VIRGINIA.

**Richmond**—C. B. Haynes & Co., 603 E. Main street.

## WASHINGTON.

**Seattle**—D. S. Johnston Co., 903 Second ave.  
Kohler & Chase, 710 Pike st.  
**Spokane**—Spokane Phonograph Co., 7 Post st.

## WISCONSIN.

**Milwaukee**—Lawrence McGreal, 176 3d st.

## CANADA.

**Montreal**—Peter Kelly, 282 St. Lawrence st.  
**Quebec**—C. Robitaille, 320 Rue St. Joseph.  
**St. John**—W. H. Thorne & Co., Ltd., 42-46 Prince William st.  
**Toronto**—R. S. Williams & Sons Co., Limited.  
143 Yonge st.  
**Vancouver**—M. W. Waitt & Co., 553 Granville street.  
**Winnipeg**—R. S. Williams & Sons Co., Ltd.  
121 Princess st.

# In the Words of Others

## "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you



**THE DENVER DRY GOODS CO.**

DEPARTMENT AND CATALOGUE BLDG.

NEW YORK OFFICE  
16 EAST 16TH ST.

DENVER, COLO., 11/21/06

International Correspondence Schools,  
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

to write us today for full particulars of what we can do for you? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.



**International Correspondence Schools**  
SCRANTON, PA.