

The EDISON PHONOGRAPH MONTHLY



**NEW
YEAR'S
NUMBER**



Idelia
Phonograph
\$100.00

This book is dedicated to M. R. McMillion who preserved all the issues of the **Edison Phonograph Monthly** he received during his years as an Edison dealer. I had the good fortune to meet Mr. McMillion and purchase his **E.P.M.** collection only a short time before his death.

My thanks to Mrs. Leah Burt of the Edison National Historic Site, Ronald Dethlefsen and Allen Koenigsberg for their help in making this volume possible.—Wendell Moore

The Edison **Phonogram** covers at the rear of this volume are mentioned in the monthly advance lists of Edison Records found in the **E.P.M.** for 1909 and 1910. Covers courtesy of A.P.M. Archives of Recorded Sound, Brooklyn, N.Y.

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No. 1

Short Sermons *from Familiar Texts*

TEXT :

*Be sure you're right then
go ahead.—Old saying.*

*If you can't be sure, go
ahead anyway.—Modern version.*

THE way to begin the New Year is to go ahead. The way to go ahead is to keep right on selling Edison Phonographs and Edison Records just as if you didn't know the Holiday rush was over.

Most of this after-the-holidays slump idea is a superstition. If dealers would put the same push and energy into the game in January that they exert in December there wouldn't be any slump worth complaining about.

Everybody who received an Edison Phonograph for Christmas

is a prospective Record buyer. Go after this business. Everybody who received money for Christmas is a possible Phonograph buyer. Go after this business.

The New Year starts out with Amberol Records more in demand than ever. It marks the advent of the new Amberola, the aristocrat of sound reproducing instruments. It brings forward a new galaxy of grand opera stars, headed by Slezak, whom the musical critic of the New York World refers to as the rival of Caruso.

New Record-making talent is being recruited all the time, interest on the part of the music-loving public is increasing, selling helps from us are multiplying in number and effectiveness.

There is no time to sit around and pass New Year's resolutions or wait for the next buying flurry. The way to have a big year is to make every day produce.

You can be sure you are right on Edison Phonographs and Records, so go as far as you like.

After the Holidays What ?

Relaxation, mental and physical, for some Dealers,—an apathetic surrender to the conviction that all the business has been done during the holidays that the community is going to afford for some time to come. The sales force is cut down to a minimum; stocks are permitted to dwindle; the interior of the store revels in disorder and confusion; the window display is a sad looking reminder of the festal season; newspaper ads are promptly removed,—in short, the energy that characterized the few weeks immediately preceding the holidays is succeeded by a general listlessness.

That's true of *some* Dealers, happily not of all. That *used* to be the post-holiday attitude of retail merchants. It isn't popular any more because it isn't profitable. It is a "backwoods" method that present-day enterprise has retired to oblivion, and the Edison Dealer who pursues it will find himself in the same habitation. January is no more a month to take a supine view of business than any of the other eleven months of the year. On the contrary, the Dealer who has attracted public attention to his goods by unusual advertising owes it to himself to continue that publicity in order to reap the full benefit of the money he has invested for that purpose. He cannot afford to relax in his efforts to keep himself in the public eye. The advertising that he has done is but a foundation for the structure that enterprise and persistence will assure him in the coming year.

January is the month in which the Dealer should begin to fortify himself for the balance of the year. He should start at once to put his store in order, to overhaul his stock and replenish it. His holiday ads should be replaced by more timely appeals to the public. His window display should give place to a new arrangement of goods. His mailing list should be revised at the earliest possible moment to take care of the new customers he has secured. He should look about him to discover new and untried methods to interest the public in Phonographs and Records during the winter months. There are many things to be done. They must be done *promptly* to insure the best results.

January is a dull month for the Edison Dealer who convinces himself that it is going to be a dull month. If he starts it in that frame of mind he will not be disappointed. For the Dealer who attends to the immediate necessities of his business it will mark the beginning of a New Year of happiness and prosperity.

Slezak

Leo Slezak, the giant Czech tenor, continues to delight New York audiences with his marvellous voice. In the short time he has been in the country he has supplanted the other "stars" of grand opera in the affections of the musical public and is today the idol of the metropolis. The tremendous success that greeted his initial appearance at the Metropolitan Opera House, when, in the exacting rôle of the jealous Moor in "Otello," he made history in that temple of art, has been duplicated at his every appearance since. There were those who were inclined to believe, basing their judgment on the wonderful interpretation he gave the rôle, that he might be a one-part singer. That he effectually removed any such suspicion may be judged from the following criticism by the New York Globe and Commercial Advertiser, following his appearance as *Manrico* in Verdi's "Il Trovatore," when the demonstration that greeted him was even more remarkable than on the evening of his debut:

"As on the occasion of his first appearance here, Slezak disclosed a full, powerful, vibrant and manly voice of fine dramatic quality, while both his phrasing and enunciation commanded something more than mere respect. He sang all the famous airs of *Manrico* with fine effect, concluding the "Di quella pira" with a high C that brought the curtain down with a storm of applause in which even the members of the orchestra joined. Seven curtain calls followed this act."

Slezak's contract with this company covers a number of years, and is exclusive, we having the sole right for talking machine purposes to his entire French and Italian repertoire, as well as to all selections used by him on his present American tour. Slezak's Records are bound to be eagerly sought by lovers of high-class music as his successes grow in number and emphasis. The ten Records that were placed on sale December 1 are among his very best and favorite selections. With them as an asset and the question of competition entirely removed, the Edison Dealer has an enormous advantage over competition from Dealers in rival products.

There is only one Slezak and he is singing exclusively for Edison Records, and will be for some years to come. A "star" of his magnitude is not discovered every day. We intend to promote the demand for his Records by national advertising, as our January magazine ad proves. These ads will do a world of good, but the Dealer must supplement them by notifying his community that *he sells Slezak Records*,—Records by the world's most famous tenor, and at a price that in comparison with Grand Opera Records

of other manufacturers is ridiculously small. We urge immediate attention to these Records during the month of January. Give them all possible publicity by newspaper ads, by window displays and by Slezak concerts.

General Manager Wilson Returns from Vacation

General Manager Carl H. Wilson, who with Mrs. Wilson has been traveling through the Northwest and Western Coast States since October 15, returned to his desk on December 10. During the trip, which was in lieu of a summer vacation and on which he combined business with pleasure, he visited Vancouver, B. C., Seattle, Spokane, Portland, Sacramento, San Francisco and Los Angeles, stopping long enough in each city to visit the trade and acquaint himself thoroughly with business conditions.

Returning East, a visit was made to the Grand Canon of Colorado and other well-known points of interest. The last stop made was at Chicago, from which point Mr. Wilson hastened homeward, the volume of business at the factory requiring his immediate presence. Because of the curtailment of time it was necessary to depart from the original itinerary of the trip. Mr. Wilson received much physical benefit from his vacation and expressed himself as delighted with the results obtained from both a business and social standpoint. He met a great many of our Jobbers and Dealers and was pleasantly entertained by them. In detailing the result of his observation of business conditions, he said:

"I was particularly impressed with the possibilities of the Amberola on the coast. The few examples that had reached there had inspired the trade with something more than enthusiasm, an example of which is found in the experience of one Jobber who told me that one of his Dealers on seeing the Amberola for the first time placed an initial order for ten machines immediately. The more expensive types of machines are being sold extensively out there and I was assured on every hand that the Amberola and the new Grand Opera Catalogue would find a ready market. Our Jobbers and Dealers seemed to be elated over the machine and its prospects, and grateful for our having given them products of such a superior order. We can't turn them out too quickly to suit our Western trade, who did not seem at all surprised when I explained the total that the initial orders had reached. The Amberola is destined to be a big factor on the Pacific Coast this season, as are also our Operatic Records.

The popularity of the Fireside Machine has not diminished and, strange to say, the sales of Standards have been excellent all during the long run on the Fireside. The New Combination Gem is proving to be a winner, too. Cygnet Horns were in heavier demand than at any time since their appearance and there didn't seem to be any prospect of a let-up. The optimism of the Western trade is unbounded and encouraging, and their naturally aggressive methods, together with the stimulation the business will receive from our advertising campaign ought to insure one of the biggest years in the history of the Phonograph trade on the coast."

The Alaska-Yukon-Pacific Exposition Prize

The official diploma and medal constituting the Grand Highest Award of the Exposition, which closed on October 15, are now in our possession. The award is particularly gratifying in view of the fact that, following our usual custom, no extraordinary effort was made to secure same. The superiority of Edison Phonographs and Records is so generally conceded that even official confirmation of the fact by an International Jury of Awards can scarcely add to their reputation. For that reason we are not unduly enthused over winning the prize, although we appreciate the compliment involved.

The Award was given for superior excellence of Cylinder Machines and Records. The Grand Highest Award for Disc Machines was given to the Columbia Phonograph Company. The Victor Company received a gold medal or second prize. The Edison exhibit was promoted by the Eilers Piano House, our Jobbers at Portland, Oregon, to whose personal efforts our successful display was largely due. The following unsolicited testimonial from the International Jury of Awards, which is a forceful tribute to our products, invites speculation as to what the verdict would have been had the "Amberola" figured in the display:

August 27, 1909.

COL. HENRY E. DOSCH,
DIRECTOR OF EXHIBITS, A.-Y.-P. EXPOSITION,
SEATTLE, WASH.

SIR:—The National Phonograph Co. deserve the greatest commendation for its comprehensive display of Edison Phonographs and Records.

This firm has attained the highest standard of excellence in the manufacture of cylinder talking machines and Records. In reproducing there are no scratching, grating sounds, simply a pure and true reproduction of the original rendition.

Special mention must also be made of the Business Phonograph invented by this firm. This instrument they have now perfected to a point of practical and inestimable value, which unquestionably will revolutionize our present system of business letter writing.

Respectfully submitted,
INTERNATIONAL JURY OF AWARDS.

Amberolas

The very best we were able to do was to supply each of our Jobbers with a sample outfit before the holidays, as predicted in our December issue. Try as hard as we might it was simply impossible to do better than that. The cabinet manufacturers failed utterly to come to our relief, despite all the pressure we brought to bear on them. They promise us better things from now on and we are convinced that they are doing their level best to provide for our requirements, so that there is hope of improved conditions in the near future.

The trade may rest assured that we are doing everything that lies in our power to put them in possession of Amberolas at the earliest possible opportunity, in order that they may be in a position to reach the market that is awaiting the appearance of what is conceded by unbiased judges to be the most perfect Phonograph yet produced. We are busily engaged in creating a demand for the Amberola now as is attested by the two-page ad that is appealing to millions of magazine readers during the month of January. We are convinced that the Amberola is the door to golden opportunity for the trade and ourselves, and we propose to unlock it just as soon as human effort will make it possible for us to do so.

Amberol Reproducers

The Amberolas that we have shipped so far have been equipped with but one reproducer—the model “L,” for use on Amberol Records only. This is due to the fact that we are unable to supply the special type model “C,” which would make the machine complete. We expect in the near future to be able to provide a special combination type reproducer, which will play both two and four-minute Records. It is very probable that the new reproducer will be designated as model “N.” When a sufficient quantity is in readiness we shall be pleased to receive the model “L” reproducers back, we sending the new models in their place.

A New Attachment Proposition

We are about to put into effect a very liberal plan to promote the sale of Combination Attachments with a view to increasing the sales of Amberol Records. Notice of this purpose was given in our Sales Manager's letters to the trade under date of December 6, in which Dealers were

requested to immediately advise Jobbers on forms provided for the purpose, of the number of attachments they had in stock. Jobbers were requested to communicate the information to us on official form without delay. It was hoped that complete information could be obtained by December 27, but, as frequently occurs, many Jobbers and Dealers have entirely ignored the request. As a result we are seriously handicapped in the matter. *We must have this information, and at once*, if the proposition is to be successfully launched. The time is not ripe to divulge its nature in these columns, but we wish to assure the trade that it will prove to be a most agreeable surprise. It is one of the fairest and most liberal propositions in the history of the Phonograph industry and will boom the sale of Records as never before. Send in your report at once to your Jobber, if you have not already done so, and let us get the scheme launched.

Cygnets Horn Situation Clearing

Slowly, to be sure, but steadily. Although still far behind in filling orders we think we can see a little light. The schedule is improving, thanks to the amount of moral persuasion we have brought to bear upon the manufacturers, who, to do them justice, are bending every energy to meet our requirements. They are pushing their production to the limit, working their factories night and day for this purpose. As a result the daily schedule has been increased almost 50 per cent. Unless the stocking-up process creates an abnormal demand, we can safely say that in a satisfactorily short time we shall be able to fill orders as they come.

Pardon Us, Please

In our December issue we stated that the list price in our Machine Catalogue (form 1675) of horn cranes for Fireside, Standard, Home, Triumph, Balmoral and Alva Phonographs should be 25 cents instead of \$1.25 as given. The correction was intended to apply to Fireside cranes only. The \$1.25 price applies to the other types.

Lost or Stolen Machines

Information is wanted, by our Agreement Department, in regard to the following machines, which have been missing since June, 1909: Triumph, No. 77,771; Home, No. 62,185; Standard, No. 671,919, and Home, No. 348,767.

New Edison Record Talent



POLK MILLER



POLK MILLER'S "OLD SOUTH QUARTETTE"

We regret that space will not permit us to dwell at length upon the respective talents and career of each of these recent accessions to the ranks of our talent; a tabloid description is all that can be given. Jack Pleasants is one of our British artists and a comedian of high repute. His delivery is peculiarly droll and rendered more effective by the nice little inflections and suggestive pauses he employs. Polk Miller and his "Old South Quartette" of genuine negroes in old-time plantation melodies have been heard in almost every city of note in the country. Marie Dressler is concededly one of the funniest and most original comediennes the American stage has ever produced. She has been particularly successful in the delineation of certain types of everyday life, one of which will be imitated by her on a Record shortly to be listed. H. Benne Henton, saxophone virtuoso, is acknowledged to be the world's greatest artist on that instrument. His technique is a marvel of precision and agility, while his tonal production has been pronounced by critics to possess a quality comparable to the purest human voice of like register.



H. BENNE HENTON



JACK PLEASANTS



MARIE DRESSLER

British, German, French, Mexican, Argentine and Filipino Amberol Records in Regular Catalogue

The next edition of the regular Domestic Catalogue of Amberol and Standard Records (to follow Form 1620) will include all Records listed to February, 1910, and be issued some time in February. It will also include all British Amberol Records and all German, French, Mexican, Argentine, Portuguese and Filipino *Amberol instrumental* Records issued to and including January, 1910. The British list and the several instrumental lists will appear in the various special catalogues of foreign Records, but since they are equal to any Amberol Records on the regular list, we deem it advisable to give them wider publicity by including them in the regular Domestic Catalogue. The complete list of these Amberol Records is printed below in order that the trade may, if it desires, order a stock in advance of the appearance of the catalogue in February. In some instances, Records have been given American numbers and put out in our regular supplements. In such cases both numbers are given in the list below.

- | | | | |
|-------|---|--|--|
| 12067 | Arcadians, Selection, <i>Monkton and Talbot</i> | | |
| 12009 | Bells of St. Malo, <i>Rimmer</i> | | |
| 12101 | Christmas Morn
Is also No. 253 in American Amberol List. | | |
| 12001 | Crown Diamonds Overture, <i>Auber</i> | | |
| 12086 | Dollar Princess, Selection, <i>Fall</i> | | |
| 12064 | Flying Squadron, <i>Seymour</i> | | |
| 12038 | Geisha, Selection, <i>Sidney Jones</i> | | |
| 12128 | Gems of England | | |
| 12045 | Grand March, La Reine de Saba, <i>Gounod</i> | | |
| 12095 | L'Amour Au Village, Overture, <i>Bouillon</i> | | |
| 12055 | March of the Peers, Iolanthe, <i>Sullivan</i> | | |
| 12031 | Martha, Overture, <i>Flotow</i>
Is also No. 197 in American Amberol List | | |
| 12104 | Merry Widow, Selection, <i>Lehar</i> | | |
| 12076 | Merry Wives of Windsor, Overture, <i>Nicolai</i> | | |
| 12116 | Mikado Lancers, Figures 1 and 2, <i>Sullivan</i> | | |
| 12117 | Mikado Lancers, Figures 3 and 4, <i>Sullivan</i> | | |
| 12118 | Mikado Lancers, Figure 5, <i>Sullivan</i> | | |
| 12025 | Mikado Waltz, <i>Sullivan</i> | | |
| 12016 | Our Troops, <i>Seymour</i> | | |
| 12017 | Pomp and Circumstance, March, <i>Elgar</i> | | |
| 12085 | Pagliacci, <i>Leoncavallo</i> | | |
| 12046 | Reminiscences of All Nations | | |
| 12057 | Stabat Mater, Selection, <i>Rossini</i> | | |
| 12113 | Strauss Memories Waltz, <i>Strauss</i> | | |
| 12075 | Sylvia, Ballet, <i>Delibes</i> | | |
| 12030 | Under a Peaceful Sky, March, <i>Franz von Blum</i> | | |
| | ORCHESTRA SELECTIONS. | | |
| 12123 | Dollar Princess, Waltz, <i>Fall</i> Alhambra Orchestra | | |
| 12050 | Alpine Memories (<i>assisted by Joe Belmont</i>)
British Concert Orchestra | | |
| 12059 | Quand L'Amour Meurt (Love's Last Word),
<i>Creminux</i> British Concert Orchestra | | |
| 12042 | Salome Waltz, <i>Joyce</i> British Concert Orchestra | | |
| 12020 | Songes d'Automne Waltz, <i>Archibald Joyce</i>
British Concert Orchestra | | |
| | NATIONAL STRING QUARTETTE. | | |
| 12034 | Broken Heart, A, <i>Gillet</i>
Is also No. 257 in American Amberol List | | |
| 12079 | Reverie L'Arlesienne, <i>Bizet</i> | | |
| | BANJO SOLOS. | | |
| | By Olly Oakley. | | |
| 12022 | Poppies and Wheat (<i>Barn Dance</i>), <i>Hucke</i> | | |
| 12036 | Sweet Jasmine, <i>Oakley</i> | | |
| | CONCERTINA SOLOS. | | |
| | By Alexander Prince. | | |
| 12027 | Forgotten Melodies
Is also No. 259 in American Amberol List | | |
| 12040 | Medley of Irish Airs | | |
| 12055 | Nautical Airs
Is also No. 245 in American Amberol List | | |
| | VIOLONCELLO SOLO. | | |
| | By Jean Schwiller. | | |
| 12091 | Berceuse de Jocelyn, <i>Godard</i>
Is also No. 339 in American Amberol List | | |
| | SONGS. | | |
| 12129 | Ah, Divvent Knah (<i>Tynside Selection</i>) J. C. Scatter | | |
| 12029 | Alice, Where Art Thou? <i>Ascher</i> Ernest Pike | | |
| 12004 | Always, <i>Bowers</i> Ernest Pike | | |
| 12083 | Angel Voices, <i>Tate</i> Hilda Jacobsen | | |
| 12047 | Bellringer, The, <i>Wallace</i> Peter Dawson | | |
| 12007 | Bold Militiaman Arthur Osmond | | |
| 12080 | Bonnie Leezie Lindsay, <i>Lauder</i> Harry Lauder | | |
| 12119 | Bounding Sea, The, <i>Lauder & King</i> Harry Lauder | | |
| 12026 | British Isle's Vocal Medley William McIvor | | |
| 12061 | Come and Hear Him Play His Oom-ter-ar-a,
<i>Collins & Murray</i> Florrie Forde | | |
| 12107 | Come Into the Garden, John, <i>Godfrey</i> Billy Williams | | |
| 12010 | Death of Nelson, <i>Braham</i> Ernest Pike | | |
| 12062 | Distant Shore, The, <i>Sullivan</i> Arthur Grover | | |
| 12111 | Doreen, <i>Allon</i> Ernest Pike | | |
| 12126 | Do You Want to Buy Any Lavender?
<i>Hyde & Long</i> Ella Retford | | |
| 12105 | Girl In the Clogs and Shawl,
<i>Casting & Murphy</i> Florrie Forde | | |
| 12033 | Goo-Goo Land, <i>Murphy</i> Harry Fay
Is also No. 198 in American Amberol List | | |
| 12049 | Hamlet, <i>Ellerton</i> Arthur Osmond | | |
| 12028 | Harem, The, <i>Carolon</i> Arthur Osmond | | |
| 12073 | Harry, the Handyman Arthur Osmond | | |
| 12078 | Has Anybody Here Seen Kelly?
<i>Murphy & Letters</i> Florrie Forde | | |
| 12092 | I'd Like to Spend My Holidays With You,
<i>Letters & Moore</i> Harry Fay | | |
| 12053 | I Kept on Waving My Flag, <i>Formby</i> George Formby | | |
| 12089 | I'll be Cross, Arabella, <i>Murphy & Lipton</i> Jack Pleasants | | |
| 12043 | I'm Always Doing Something Silly, <i>Frank Leo</i> Arthur Osmond | | |
| 12112 | I'm the Fool of the Family Arthur Osmond | | |
| 12056 | I Must Go Home To-night, <i>Hargreaves</i> Billy Williams | | |
| 12011 | Interruptions, <i>Wootwell</i> Tom Wootwell | | |
| 12110 | I Only Got Married To-day, <i>Murphy & Lipton</i> Jack Pleasants | | |
| 12048 | Is Anybody Looking for a Widow? <i>Gifford</i> Florrie Forde | | |
| 12094 | I Used to Sigh for the Silvery Moon,
<i>Darewski (Coon Song)</i> Herbert Payne | | |
| 12070 | I've Loved Her Ever Since She Was a Baby,
<i>Lauder</i> Harry Lauder | | |
| 12082 | I Wonder, <i>Boden & Ford</i> Arthur Osmond | | |
| 12087 | John Bull's Budget Arthur Osmond | | |
| 12019 | Leicester Square, <i>Hargreaves</i> Tom E. Hughes | | |
| 12069 | Life Is a Game of See-Saw Florrie Forde | | |

- 12121 Light of Day, *Ainscow & Martin* Herbert Payne
 12066 Little Willie's Woodbines, *Weston & Barnes*
 Billy Williams
 12039 Man from Lancashire, *Robson & Hyde*
 George Formby
 12068 Marguerite, *White* Ernest Pike
 12084 Midshipmite, The, *Stephen Adams* Peter Dawson
 12103 Miner's Dream of Home (*Christmas Song*),
Goodwin & Dryden
 Peter Dawson with Mixed Quartette
 12058 My Old Shako, *Troetere* Peter Dawson
 12071 Nancy Lee, *Adams* Peter Dawson
 12099 Nazareth (*Christmas Song*), *Gounod* Peter Dawson
 12014 Nobody's Satisfied, *Mills and Scott* Arthur Osmond
 12035 Only a Dream, *Dacre* Florrie Forde
 12023 Ora Pro Nobis, *Piccolomini* Peter Dawson
 12032 Pilgrim of Love, *Bishop* Ernest Pike
 12024 Plink-Plonk, *Murphy & Lipton* George Formby
 12114 Policeman, The (*Tynside Selection*), *Scatter*
 J. C. Scatter
 12122 Pull Yourself Together, Girls
Castling & Murphy Florrie Forde
 12109 Put on Your Old Green Bonnet,
Kenneth Lyle Harry Fay
 12093 Queen of the Earth, *Pinsuti* Peter Dawson
 12044 Sailor's Grave, *Sullivan* Arthur Grover
 12096 Salger of the King (*Tynside Selection*),
Scatter J. C. Scatter
 12072 She's a Girl Up North, *Godfrey & D'Albert*
 Ella Retford
 12065 She's My Daisy, *Lauder* Harry Lauder
 12124 Since Poor Grandfather Died, *Curran*
 George Formby
 12088 Song of the Turnkey, *DeKoven* Gus Reed
 12102 Star of Bethlehem (*Christmas Selection*)
Adams Ernest Pike
 12054 Sweetest Singer of All, *Collins* Herbert Payne
 12051 Sweet Spirit, Hear My Prayer, *Wallace*
 Philip Ritte
 12060 Take a Pair of Sparkling Eyes, *Sullivan*
 Ernest Pike
 12127 Tale of Paris, *Godfrey & D'Albert* Billy Williams
 12012 The One Word, Mother! *Dacre* William McIvor
 12021 There's a Foe at the Gates of England,
Philip Braham Harry Fay
 12018 Thou'rt Passing Hence, *Sullivan* Arthur Grover
 12008 Tosti's Good-Bye, *Tosti* Carrie Lanceley
 12041 True Till Death, *Gatty* Peter Dawson
 12002 Trumpeter, The, *J. Arlie Dix* Peter Dawson
 12106 Village Blacksmith, The, *Weiss* Peter Dawson
 12015 Volunteer Organist, *H. Lamb* Peter Dawson
 12077 Which Is the Sinner? *Carolan* Herbert Payne
 12125 White Squall, The, *Baker* Peter Dawson
 12003 You All Want Something to Cuddle,
Rogers & Moore Harry Fay

VOCAL DUETS.

- 12013 Come Back to Erin, *Claribel*
 Ernest Pike & Peter Dawson
 Is also No. 249 in American Amberol List
 12037 Ever of Thee, *Foley Hall*
 Ernest Pike & Peter Dawson
 Is Also No. 258 in American Amberol List
 12074 Excelsior, *Balfe* Ernest Pike & Peter Dawson
 12090 Home to Our Mountains—Il Trovatore,
Verdi Jessie Broughton & Ernest Pike
 12130 Jack and Geordie at the Smoking Concert
 (*Tynside Selection*)
 Erie Foster & Ernest Warrington
 12063 Moon Has Raised Her Lamp Above, The,
Benedict Ernest Pike & Peter Dawson
 12006 The Old Rustic Bridge by the Mill, *Skelly*
 Ernest Pike & Peter Dawson
 Is also No. 243 in American Amberol List
 12115 Pitman and His Wife at the Seaside
 (*Tynside Selection*), *Foster & Warrington*
 Foster & Warrington
 12108 Ring o' Roses—Dollar Princess, *Fall*
 Ivy Lorraine and Ernest Pike
 12100 Sweet Christmas Bells (*Christmas Duet*),
Shattuck Ernest Pike & Peter Dawson
 12097 Tyneside Territorials (*Tynside Selection*),
Foster & Warrington Foster & Warrington
 12081 Vacant Chair, The, *G. F. Root*
 Ernest Pike & Peter Dawson
 12052 Watchman, What of the Night? *Sarjeant*
 Ernest Pike & Peter Dawson

VOCAL QUARTETTES.

- 12098 Dawn of Light (*Christmas Selection*)
 Elite Mixed Quartette

GERMAN AMBEROL RECORDS. BAND SELECTIONS.

By the Johann Strauss Orchester.

- 15019 Alle Vögel sind schon da (*Fantasie-Polka für zwei
Piccolo-Flöten*), *Alfred Wiggert*
 15049 An der schönen, blauen Donau, Walzer, *Johann-
Strauss*
 15044 Der Traum eines Reservisten—Teil 1, *C. M. Ziehrer*
 15046 Der Traum eines Reservisten—Teil 2, *C. M. Ziehrer*
 15001 Deutschlands Ruhm, Marsch, *N. Schröder*
 15010 Ein Abend in Toledo—Serenade, *Martin Schmaling*
 15005 Ein Sommerabend, Walzer, *Waldteufel*
 15041 Festmarsch, *J. Schwarzmann*
 15025 Husarenritt—Charakterstück, *Fritz Spindler*
 15026 Krönungsmarsch, aus Die Folkunger, *E. Kretsch-
mer*
 15036 Le Carnaval Romain, Overture, *Berlioz*
 15040 Mit vereinten Kräften, Marsch
 15032 Overture zu Ein Morgen, ein Mittag, ein Abend
 in Wien, *Suppé*
 15022 Overture zu Fra Diavolo, *Auber*
 15015 Potpourri aus Der Jockeyclub, *Carl Woitschach*
 15029 Streifzug—Strauss' sche Operetten, *L. Schlögel*
 15016 Tiroler Holzhacker-Buab'n-Marsch, *Wagner*
 15035 Tscherkessischer Zapfenstreich, *K. Machts*

CORNET SOLO.

- By Kgl. Kammermusik Carl Höhne.
 15006 Gute Macht, due mein herziges Kind, *Franz Abt*
 TUBAPHON-SOLO.
 By Albert Müller.
 15009 Boulanger-Marsch, *Desormes*

FRENCH AMBEROL RECORDS. BAND SELECTIONS.

By the Garde Republicaine Band.

- 17005 Les Lanciers—1st & 2nd Figures, *Métra*
 17006 Les Lanciers—3rd & 4th Figures, *Métra*
 17007 Les Lanciers—5th Figure, *Métra*
 17003 Pot-Pourri

MEXICAN AMBEROL RECORDS. MUSICA DE BANDA.

- 6024 Amor—Vals, *Villanueva* Banda de Policía
 6038 Besos y Pesos—Vals, *A. Martínez*
 Banda de Artillería
 6041 Emperador—March, *Trespallé* Banda de Policía
 6034 Gaona—Pasodoble, *A. Pacheco* Banda de Artillería
 6052 Golondrina (La), *Serradell* Banda de Artillería
 6046 Lindas Mexicanas—Marcha, *V. M. Preza*
 Banda de Policía
 6002 María, Concha y Lupe—Danzas, *A. Pacheco*
 Banda de Artillería
 6021 Más Belya (La)—Vals, *E. Waldteufel*
 Banda de Policía
 6042 Paloma (La)—Danza, *R. Iradier* Banda de Policía
 6001 Pulga (La)—Pasodoble, *A. Pacheco*
 Banda de Artillería
 6030 Tirolesa (La)—Variaciones de Saxofón Alto,
G. Rossini Banda de Policía
 6022 Tlalpam—"Two-Step," *M. Lerdo de Tejada*
 Banda de Policía
 6031 Veintitrés de Infantería (El) ¡Marcha,
A. Pacheco Banda de Artillería
 6020 Viuda Alegre (La)—Selección, *F. Lehar*
 Banda de Policía
 6023 ¡Viva la Industria!—March, *I. Calderón*
 Banda de Policía

TRIO INSTRUMENTAL "ARRIAGA."

- 6049 Esperanza, Angélica y Sofía—Danzas, *Ascorve*
 6028 Jessey—Polka, *Carlos Curti*
 6027 Predilecta—Vals, *Carlos Curti*

QUINTETO INSTRUMENTAL "Jordá-Rocabrana."

- 6037 Andalucía—Vals, *F. Popy*
 6050 Bolero, *O. J. Braniff*
 6016 Monte Cristo—Vals, *Kotlar*
 Is also No. 333 in American Amberol List
 6015 Pollo Tejada (El)—La Paraguaya, *J. Valverde*
 6017 Tres Danzas Tapatías, *L. G. Jordá*

ARPA.

- Sva. Rita Villá.
 6048 Czardas, *G. Verdalle*

GITARRA.

- Octaviano Yáñez.
 6006 Noche de Alegría (Una)—Vals, *Oropeza*

- MANDOLINA.
Joaquín J. Arriaga.
6010 Brisa—Vals, *Carlos Curti*
VIOLONCELLO.
Luis G. Rocha.
6043 Causerieí Vals Lento, *F. Villanueva*
PORTUGUESE AMBEROL RECORDS.
MUSICA DE BANDA.
Pela Banda da Guarda Municipal de Lisboa.
5041 O Coronel e Torres Branco—Duas Marchas
5040 O Recemchegado—Marcha
5039 Rapsodia Brasileira

- 5042 Rapsodia de Cantos Populares, No. 1
5043 Rapsodia de Cantos Populares, No. 2
FILIPINO AMBEROL RECORDS.
MUSICA DE BANDA.
Banda de la Constabularia Filipina.
8018 Sampaguíta (La), *M. Ruiz*
SOLOS DE BANDURRIA.
Por José Ramirez.
8015 Dos Danzas Chilenas
8014 Madrileña (La)—Danza
8016 Potpourri Bailable
8017 Sopimpa (La)

Selling the Goods

Did you ever hear the story of the man who was walking through the park in the early Spring? Well, he sat down on a bench to rest and listen to the birds. Pretty soon along came another man, and, as he sat down on the bench, remarked to the first man on the sweet singing of the birds, and added "Those little birds are singing for me." The first man replied, "You are mistaken, sir. Those birds are singing for me." Then there was a fight. A policeman arrested both men, took them to court, and the judge, as he fined each \$10.00 and pocketed the money remarked: "You were both mistaken. Those little birds were singing for me."

Leo Slezak, the world's greatest lyric tenor, now sings for New York audiences at the Metropolitan Opera House, at the rate of \$5.00 per seat, and for every owner of the Edison Phonograph who wants to hear him, at the rate of \$1.00 per Record—but every time you pocket the profit on a Slezak Record you can pat yourself on the back and say to yourself: "Slezak is singing expressly for me."

It doesn't hurt a prospective customer a bit to give him credit for wanting to buy a higher priced instrument than he had figured on.

Take a case like this for example:

An advertising solicitor for a publication comes into an advertiser's office and says: "How about a double-page ad for our next issue?" or words to that effect.

Now, it may be that the advertiser had just been thinking that he ought to have a double page, and he takes it. But, on the other hand, he may say: "Double page? That's too strong—I'll take a page."

Now, if the solicitor had asked the advertiser to take a quarter-page, although the advertiser may have been thinking of half-pages or pages, it's a cinch that publication wouldn't get more than a quarter-page for that issue, and it's doubt-

ful if it would get even that much space.

Now, in offering the Amberola to a customer it doesn't matter who he is or what his circumstances, you don't hurt his feelings a bit by presuming that he is able to buy it. If he feels that the price of the Amberola is beyond him, it is easy enough for you to drop to the lower priced instrument and sell him a Triumph, Standard, Fireside or even a Gem.

Whereas, if you had started out by offering him a low-priced machine, and he had really considered buying a machine that cost more, the chances are a hundred to one against your getting him up to the price he had intended to pay, and it's doubtful if he will buy at all.

You can't tell what a man's purchasing ability may be by the cut of his clothes, any more than the length of a frog's tail is an indication of how far he can jump. And that fact is well illustrated in the following story:

Sometime ago a seedy little man dropped in at the City Hall, in Chicago, to declare his taxes. The clerk at the window began asking the usual questions, and in a rather supercilious manner.

"Have you a piano?"

"No," said the seedy little man.

"Any horses or carriages?"

"No."

"Any automobiles?" This last from the clerk with a supercilious raise of the eyebrows.

"Yes," said the little old man, "two—a run-about, value \$2,000.00, and a touring car, value \$6,000.00."

"Well, what do you know about that?" said the clerk to the next man in line, as the little seedy man left the room.

Give every prospective customer credit for being able at least to buy an Amberola. Then, even if he can't afford the Amberola, he's pretty certain to buy the best Phonograph he can afford. It doesn't hurt any man's feelings to have his bank roll over-estimated.

The Other 13,000

What they are doing and what they want to know about.

A Striking and Effective Ad

A brilliant idea was adopted by the Santa Fe Watch Company, Edison Dealers, of Topeka, Kansas, to suggest Edison Phonographs as a suitable Christmas gift to holiday shoppers last month. The huge electric sign shown in the



accompanying illustration was strung across Kansas avenue at the corner of Eight street. It was referred to in a local paper as one of the largest electric signs ever built across a main thoroughfare. The sign consisted of two lines of about thirty letters each, the length of the sign being about seventy-five feet and the height of each letter two feet. Between seven and eight hundred incandescent globes were used in the lighting. As the illustration shows, the effect of the illumination was striking. That it proved to be all that was expected of it may be adduced from the following extract of a letter received from A. S. Thomas, Prop., in which it will be noted he also recognizes the benefit derived from our advertising campaign:

"This sign was up eight days and brought a great many inquiries, sold a number of machines, clinched some doubtful prospects and on the whole paid us big. Our Christmas business was larger than ever before. We sold fully 50 per cent. more Edison machines than we have ever sold, and I believe it mostly due to your advertising in our *Daily Capital* and our following it up with ads of our own. Our Record business by actual figures has increased 100 per cent."

This testimonial to the value of intelligent advertising preaches an eloquent lesson that every Edison Dealer ought to take home to himself. The wisdom of following up our newspaper ads has been repeatedly urged in these columns.

As for the illuminated sign, when we consider that it will be serviceable for years to come, it will be seen that it was not so very expensive after all. Yet, we wonder how many Edison Dealers would show the same enterprise as did the Santa Fe Watch Company.

Out of the Golden West

Additional evidence of the gratifying results that attend a display of aggressiveness and enthusiasm on the part of the Dealer is to be found in the following extract from a letter received by us under date of November 26, from K. H. Nishkian, Edison Dealer of Fresno, California:

"I am pleased to say that I am now selling one to two machines every day, and expect to dispose of about fifty more between now and Christmas."

That short paragraph is eloquent of what may be accomplished by any Edison Dealer who is alive to the opportunities that are within his grasp. It is safe to assume that Mr. Nishkian did not wait for the expected "fifty more" to seek him out, but on the contrary applied himself to the remunerating task of *discovering them* by the methods found most effective for that purpose. We expect to hear that his holiday expectations were fully realized.

A Canadian Dealer's Testimony

The following extract from a letter received from Fred E. Stevenson, Edison Dealer of Killarney, Man., Canada, proves that the superiority of Edison products is given material recognition by our northern neighbors. Incidentally it lends confirmation to the oft repeated contention that small towns can be made profitable fields for the sale of Phonographs:

"Got two Firesides and a Gem Combination Outfit on Thursday, November 18th, and had both Firesides sold by the following Saturday night. This makes a Home, a Standard, two Firesides, and a Gem sold in less than three weeks in a town of 1,200, where there are two other jewelers handling — and — machines. Edison has them beat a mile and sells itself,—practically. Am ordering three more machines to-day."

THIS IS THE PHONOGRAPH

A

And this is the Two-Page Ad which A
During the mo

The Amberola



A New Edison Phonograph

—improved, enlarged—an Edison Phonograph converted into a most attractive piece of furniture, charmingly simple in design, with the horn removed from sight—built in as a part of the cabinet.

The new style reproducer, together with the aging of the wood, gives a full mellow tone far beyond anything heretofore possible in sound-reproducing instruments. Its life-like reproduction of all Edison Records, both Standard (two minute) and Amberol (four minute) carries the listener entirely away from the fact that it is a mechanical instrument. It has drawers in the lower part for 120 Records.

It comes in several finishes of Mahogany and Oak. Price \$200. (\$240 in Canada)

You can hear and see the Amberola at all Edison Stores.

National Phonograph Company

Lakeside Avenue, Orange, N. J.

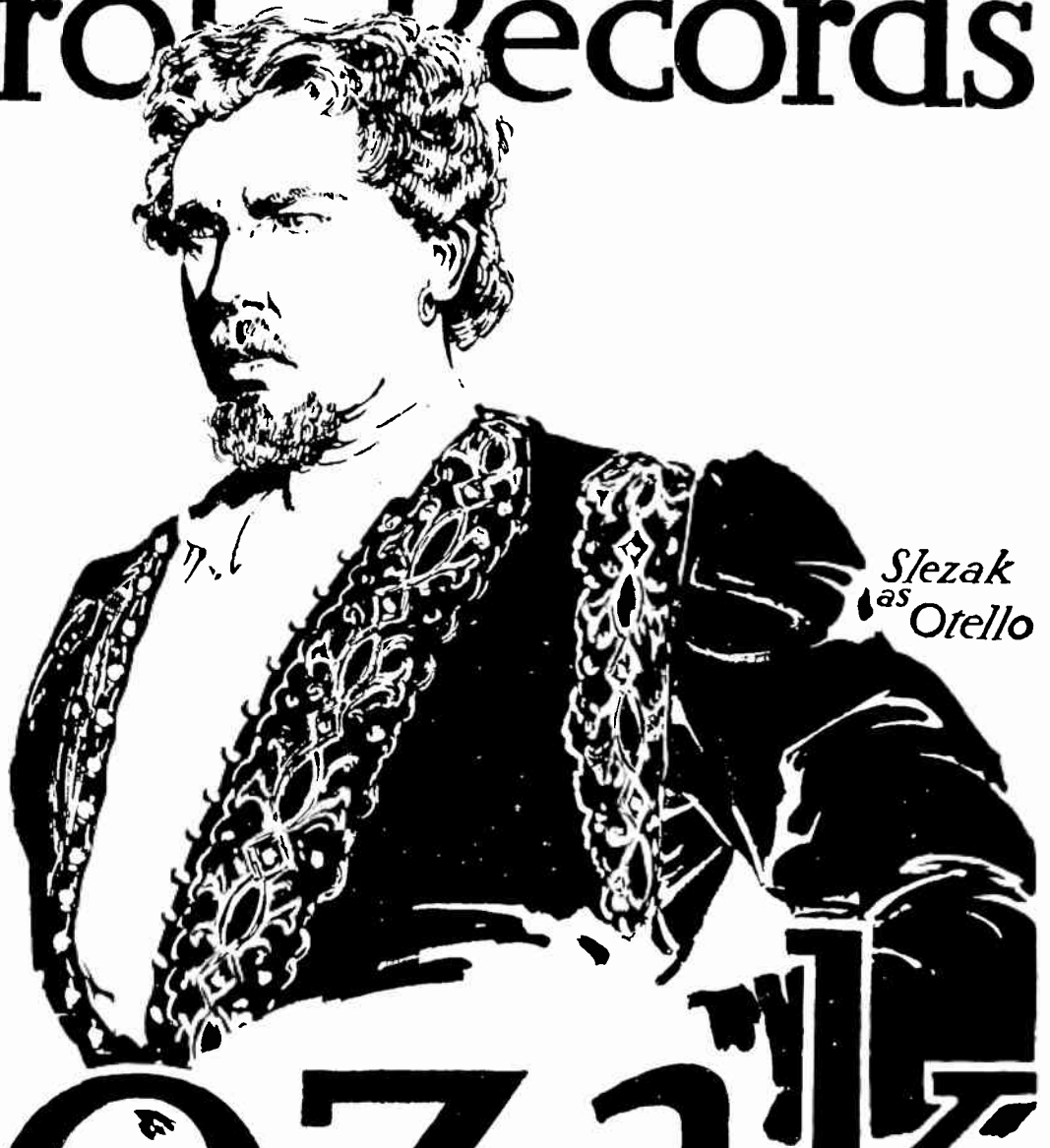
That Edison Dealers are Equipped to Sell the Records
on the Most Perfect Phonograph the Market

ED

THIS IS THE SINGER

prises Millions of Magazine Readers
th of January

New Amberol Records



*Slezak
as
Otello*

by Slezak

Leo Slezak, the giant tenor, formerly of the Royal Opera, Vienna, and now of the Metropolitan, is one of the new stars making Edison Grand Opera Amberol Records. Among the ten Slezak Records are the famous "Ora E Per Sempre" and "Morte di Otello" from Verdi's great opera, Otello, in which he made his American debut. Slezak's great versatility is also shown in his renderings of "Celeste Aida," the "Swan Song" from Lohengrin and the great tenor arias from Tosca, La Boheme and Tannhäuser.

Other prominent stars of Grand Opera who have made and are making Records for the Edison are Antonio Scotti, the famous baritone, Constantino, the great Spanish tenor, Blanche Arral, the coloratura soprano, Agostinelli, the dramatic soprano, and Riccardo Martin, the first great American tenor. Only on Edison Amberol Records can you get these great Grand Opera arias as composed and meant to be sung, and only on the Edison Phonograph can you get Amberol Records.

Hear them at any Edison dealer's. Complete list from your dealer or from us.

National Phonograph Company

Lakeside Avenue, Orange, N. J.

of the Most Famous Tenor since the Days of Tamagno
offers. Does the Public Know Your Address?

THIS IS THE PHONOGRAPH
 And this is the Two-Page Ad which A
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That Edison Dealers are Equipped to Sell the Records of the Most Famous Tenor since the Days of Tamagno on the Most Perfect Phonograph the Market Offers. Does the Public Know Your Address?

Record Price Chart

Designed as a Rapid Reckoner to Facilitate Billing

Domestic Amberol Records

Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net
1	\$.30	\$.01	\$.29	34	\$10.20	\$.34	\$ 9.86	67	\$20.10	\$.67	\$19.43
2	.60	.02	.58	35	10.50	.35	10.15	68	20.40	.68	19.72
3	.90	.03	.87	36	10.80	.36	10.44	69	20.70	.69	20.01
4	1.20	.04	1.16	37	11.10	.37	10.73	70	21.00	.70	20.30
5	1.50	.05	1.45	38	11.40	.38	11.02	71	21.30	.71	20.59
6	1.80	.06	1.74	39	11.70	.39	11.31	72	21.60	.72	20.88
7	2.10	.07	2.03	40	12.00	.40	11.60	73	21.90	.73	21.17
8	2.40	.08	2.32	41	12.30	.41	11.89	74	22.20	.74	21.46
9	2.70	.09	2.61	42	12.60	.42	12.18	75	22.50	.75	21.75
10	3.00	.10	2.90	43	12.90	.43	12.47	76	22.80	.76	22.04
11	3.30	.11	3.19	44	13.20	.44	12.76	77	23.10	.77	22.33
12	3.60	.12	3.48	45	13.50	.45	13.05	78	23.40	.78	22.62
13	3.90	.13	3.77	46	13.80	.46	13.34	79	23.70	.79	22.91
14	4.20	.14	4.06	47	14.10	.47	13.63	80	24.00	.80	23.20
15	4.50	.15	4.35	48	14.40	.48	13.92	81	24.30	.81	23.49
16	4.80	.16	4.64	49	14.70	.49	14.21	82	24.60	.82	23.78
17	5.10	.17	4.93	50	15.00	.50	14.50	83	24.90	.83	24.07
18	5.40	.18	5.22	51	15.30	.51	14.79	84	25.20	.84	24.36
19	5.70	.19	5.51	52	15.60	.52	15.08	85	25.50	.85	24.65
20	6.00	.20	5.80	53	15.90	.53	15.37	86	25.80	.86	24.94
21	6.30	.21	6.09	54	16.20	.54	15.66	87	26.10	.87	25.23
22	6.60	.22	6.38	55	16.50	.55	15.95	88	26.40	.88	25.52
23	6.90	.23	6.67	56	16.80	.56	16.24	89	26.70	.89	25.81
24	7.20	.24	6.96	57	17.10	.57	16.53	90	27.00	.90	26.10
25	7.50	.25	7.25	58	17.40	.58	16.82	91	27.30	.91	26.39
26	7.80	.26	7.54	59	17.70	.59	17.11	92	27.60	.92	26.68
27	8.10	.27	7.83	60	18.00	.60	17.40	93	27.90	.93	26.97
28	8.40	.28	8.12	61	18.30	.61	17.69	94	28.20	.94	27.26
29	8.70	.29	8.41	62	18.60	.62	17.98	95	28.50	.95	27.55
30	9.00	.30	8.70	63	18.90	.63	18.27	96	28.80	.96	27.84
31	9.30	.31	8.99	64	19.20	.64	18.56	97	29.10	.97	28.13
32	9.60	.32	9.28	65	19.50	.65	18.85	98	29.40	.98	28.42
33	9.90	.33	9.57	66	19.80	.66	19.14	99	29.70	.99	28.71
								100	30.00	1.00	29.00

Domestic Standard Records

Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net
1	\$.21	\$.00	\$.21	34	\$ 7.14	\$.24	\$ 6.90	67	\$14.07	\$.47	\$13.60
2	.42	.01	.41	35	7.35	.24	7.11	68	14.28	.48	13.80
3	.63	.02	.61	36	7.56	.25	7.31	69	14.49	.48	14.01
4	.84	.03	.81	37	7.77	.26	7.51	70	14.70	.49	14.21
5	1.05	.03	1.02	38	7.98	.27	7.71	71	14.91	.50	14.41
6	1.26	.04	1.22	39	8.19	.27	7.92	72	15.12	.50	14.62
7	1.47	.05	1.42	40	8.40	.28	8.12	73	15.33	.51	14.82
8	1.68	.06	1.62	41	8.61	.29	8.32	74	15.54	.52	15.02
9	1.89	.06	1.83	42	8.82	.29	8.53	75	15.75	.52	15.23
10	2.10	.07	2.03	43	9.03	.30	8.73	76	15.96	.53	15.43
11	2.31	.08	2.23	44	9.24	.31	8.93	77	16.17	.54	15.63
12	2.52	.08	2.44	45	9.45	.31	9.14	78	16.38	.55	15.83
13	2.73	.09	2.64	46	9.66	.32	9.34	79	16.59	.55	16.04
14	2.94	.10	2.84	47	9.87	.33	9.54	80	16.80	.56	16.24
15	3.15	.10	3.05	48	10.08	.34	9.74	81	17.01	.57	16.44
16	3.36	.11	3.25	49	10.29	.34	9.95	82	17.22	.57	16.65
17	3.57	.12	3.45	50	10.50	.35	10.15	83	17.43	.58	16.85
18	3.78	.13	3.65	51	10.71	.36	10.35	84	17.64	.59	17.05
19	3.99	.13	3.86	52	10.92	.36	10.56	85	17.85	.59	17.26
20	4.20	.14	4.06	53	11.13	.37	10.76	86	18.06	.60	17.46
21	4.41	.15	4.26	54	11.34	.38	10.96	87	18.27	.61	17.66
22	4.62	.15	4.47	55	11.55	.38	11.17	88	18.48	.62	17.86
23	4.83	.16	4.67	56	11.76	.39	11.37	89	18.69	.62	18.07
24	5.04	.17	4.87	57	11.97	.40	11.57	90	18.90	.63	18.27
25	5.25	.17	5.08	58	12.18	.41	11.77	91	19.11	.64	18.47
26	5.46	.18	5.28	59	12.39	.41	11.98	92	19.32	.65	18.67
27	5.67	.19	5.48	60	12.60	.42	12.18	93	19.53	.65	18.88
28	5.88	.20	5.68	61	12.81	.43	12.38	94	19.74	.66	19.08
29	6.09	.20	5.89	62	13.02	.43	12.59	95	19.95	.66	19.29
30	6.30	.21	6.09	63	13.23	.44	12.79	96	20.16	.67	19.49
31	6.51	.22	6.29	64	13.44	.45	12.99	97	20.37	.68	19.69
32	6.72	.22	6.50	65	13.65	.45	13.20	98	20.58	.69	19.89
33	6.93	.23	6.70	66	13.86	.46	13.40	99	20.79	.69	20.10
								100	21.00	.70	20.30

For Edison Dealers

under the New Allowance for Breakage System

Grand Opera Amberol Records

Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net
1	\$.60	\$.02	\$.58	34	\$20.40	\$.68	\$19.72	67	\$40.20	\$1.34	\$38.86
2	1.20	.04	1.16	35	21.00	.70	20.30	68	40.80	1.36	39.44
3	1.80	.06	1.74	36	21.60	.72	20.88	69	41.40	1.38	40.02
4	2.40	.08	2.32	37	22.20	.74	21.46	70	42.00	1.40	40.60
5	3.00	.10	2.90	38	22.80	.76	22.04	71	42.60	1.42	41.18
6	3.60	.12	3.48	39	23.40	.78	22.62	72	43.20	1.44	41.76
7	4.20	.14	4.06	40	24.00	.80	23.20	73	43.80	1.46	42.34
8	4.80	.16	4.64	41	24.60	.82	23.78	74	44.40	1.48	42.92
9	5.40	.18	5.22	42	25.20	.84	24.36	75	45.00	1.50	43.50
10	6.00	.20	5.80	43	25.80	.86	24.94	76	45.60	1.52	44.08
11	6.60	.22	6.38	44	26.40	.88	25.52	77	46.20	1.54	44.66
12	7.20	.24	6.96	45	27.00	.90	26.10	78	46.80	1.56	45.24
13	7.80	.26	7.54	46	27.60	.92	26.68	79	47.40	1.58	45.82
14	8.40	.28	8.12	47	28.20	.94	27.26	80	48.00	1.60	46.40
15	9.00	.30	8.70	48	28.80	.96	27.84	81	48.60	1.62	46.98
16	9.60	.32	9.28	49	29.40	.98	28.42	82	49.20	1.64	47.56
17	10.20	.34	9.86	50	30.00	1.00	29.00	83	49.80	1.66	48.14
18	10.80	.36	10.44	51	30.60	1.02	29.58	84	50.40	1.68	48.72
19	11.40	.38	11.02	52	31.20	1.04	30.16	85	51.00	1.70	49.30
20	12.00	.40	11.60	53	31.80	1.06	30.74	86	51.60	1.72	49.88
21	12.60	.42	12.18	54	32.40	1.08	31.32	87	52.20	1.74	50.46
22	13.20	.44	12.76	55	33.00	1.10	31.90	88	52.80	1.76	51.04
23	13.80	.46	13.34	56	33.60	1.12	32.48	89	53.40	1.78	51.62
24	14.40	.48	13.92	57	34.20	1.14	33.06	90	54.00	1.80	52.20
25	15.00	.50	14.50	58	34.80	1.16	33.64	91	54.60	1.82	52.78
26	15.60	.52	15.08	59	35.40	1.18	34.22	92	55.20	1.84	53.36
27	16.20	.54	15.66	60	36.00	1.20	34.80	93	55.80	1.86	53.94
28	16.80	.56	16.24	61	36.60	1.22	35.38	94	56.40	1.88	54.52
29	17.40	.58	16.82	62	37.20	1.24	35.96	95	57.00	1.90	55.10
30	18.00	.60	17.40	63	37.80	1.26	36.54	96	57.60	1.92	55.68
31	18.60	.62	17.98	64	38.40	1.28	37.12	97	58.20	1.94	56.26
32	19.20	.64	18.56	65	39.00	1.30	37.70	98	58.80	1.96	56.84
33	19.80	.66	19.14	66	39.60	1.32	38.28	99	59.40	1.98	57.42
								100	60.00	2.00	58.00

Grand Opera Standard Records

Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net	Quantity	Dealers' Price	Less Special Allow'nce 3 1-3 %	Net
1	\$.47	\$.02	\$.45	34	15.98	.53	15.45	67	\$31.49	\$1.05	\$30.44
2	.94	.03	.91	35	16.45	.55	15.90	68	31.96	1.07	30.89
3	1.41	.05	1.36	36	16.92	.56	16.36	69	32.43	1.08	31.35
4	1.88	.06	1.82	37	17.39	.58	16.81	70	32.90	1.10	31.80
5	2.35	.08	2.27	38	17.86	.60	17.26	71	33.37	1.11	32.26
6	2.82	.09	2.73	39	18.33	.61	17.72	72	33.84	1.13	32.71
7	3.29	.11	3.18	40	18.80	.63	18.17	73	34.31	1.14	33.17
8	3.76	.13	3.63	41	19.27	.64	18.63	74	34.78	1.16	33.62
9	4.23	.14	4.09	42	19.74	.66	19.08	75	35.25	1.17	34.08
10	4.70	.16	4.54	43	20.21	.67	19.54	76	35.72	1.19	34.53
11	5.17	.17	5.00	44	20.68	.69	19.99	77	36.19	1.21	34.98
12	5.64	.19	5.45	45	21.15	.70	20.45	78	36.66	1.22	35.44
13	6.11	.20	5.91	46	21.62	.72	20.90	79	37.13	1.24	35.89
14	6.58	.22	6.36	47	22.09	.74	21.35	80	37.60	1.25	36.35
15	7.05	.23	6.82	48	22.56	.75	21.81	81	38.07	1.27	36.80
16	7.52	.25	7.27	49	23.03	.77	22.26	82	38.54	1.28	37.26
17	7.99	.27	7.72	50	23.50	.78	22.72	83	39.01	1.30	37.71
18	8.46	.28	8.18	51	23.97	.80	23.17	84	39.48	1.32	38.16
19	8.93	.30	8.63	52	24.44	.81	23.63	85	39.95	1.33	38.62
20	9.40	.31	9.09	53	24.91	.83	24.08	86	40.42	1.35	39.07
21	9.87	.33	9.54	54	25.38	.85	24.53	87	40.89	1.36	39.53
22	10.34	.34	10.00	55	25.85	.86	24.99	88	41.36	1.38	39.98
23	10.81	.36	10.45	56	26.32	.88	25.44	89	41.83	1.39	40.44
24	11.28	.38	10.90	57	26.79	.89	25.90	90	42.30	1.41	40.89
25	11.75	.39	11.36	58	27.26	.91	26.35	91	42.77	1.43	41.34
26	12.22	.41	11.81	59	27.73	.92	26.81	92	43.24	1.44	41.80
27	12.69	.42	12.27	60	28.20	.94	27.26	93	43.71	1.46	42.25
28	13.16	.44	12.72	61	28.67	.96	27.71	94	44.18	1.47	42.71
29	13.63	.45	13.18	62	29.14	.97	28.17	95	44.65	1.49	43.16
30	14.10	.47	13.63	63	29.61	.99	28.62	96	45.12	1.50	43.62
31	14.57	.49	14.08	64	30.08	1.00	29.08	97	45.59	1.52	44.07
32	15.04	.50	14.54	65	30.55	1.02	29.53	98	46.06	1.54	44.52
33	15.51	.52	14.99	66	31.02	1.03	29.99	99	46.53	1.55	44.98
								100	47.00	1.57	45.43

Advance List

Of Edison Amberol and Edison Standard Records for March, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before February 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on February 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on February 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after February 20th, but must not be circulated among the public before February 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on February 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for March Records on or before January 10th. Dealers should place March orders with Jobbers before January 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for March, 1910

365 "Roses"—Waltz from Suite, "Rose of Shiraz" Sousa's Band

The exquisite waltz number from the Idyllic Ballet Suite, "The Rose of Shiraz," composed by Richard Eilenberg, a popular European composer of many well-known dance and concert numbers. This Suite consists of four numbers, as follows: (1) Waltz, "Roses"; (2) Polka, "Buds"; (3) Gavotte, "Zephyr"; (4) Polka Mazurka, "Centifolie." Two of his compositions appear in our present catalogue—"Blue Violets" (Record No. 9901) and "Little Flatterer" (No. 10056), both played by the Edison Concert Band. This selection is of unusual grace and beauty, while the interpretation is in the masterful Sousa style. Publishers, Boosey & Company, New York City.

366 Put on Your Old Grey Bonnet Frederic H. Potter and Chorus

For Mr. Potter's first Amberol Record we have chosen a catchy and popular march song that embodies a beautiful sentiment. An old couple on their golden wedding day rehearse the trip to the church at Dover in the same old shay, and through the same fields of clover through which they had driven fifty years before. An effective and pleasing feature is the repetition of the chorus in subdued tones. This number has considerable vogue in vaudeville at the present time. Orchestra accompaniment. Words, Stanley Murphy; music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

367 Do They Think of Me at Home? Manhattan Mixed Trio

Heimweh, the wanderer's longing for a return to his home, tinged with the bitterness of fate that compels him to roam over the world and the dread that his memory may not endure, finds expression in the lines of this well-known selection. A sad but beautiful melody given a most impressive rendition by this trio, whose voices blend in a manner delightful to the ear. Orchestra accompaniment. Words, J. E. Carpenter; music, C. W. Glover; publishers, Oliver Ditson Co., Boston, Mass.

368 Conversations Edward M. Favor

This popular comedian at his best in a selection that affords him plenty of scope for the display of his versatility. A comic character song in which Favor describes several conversations that he has overheard, and imitates the principal characters in each. The first is an English fop attempting to create an impression at a ball, the next a society lady roasting her neighbors and the last a couple of lovers in a game of "mush." The characterization that Favor gives to each of these subjects is inimitable. A "scream" all the way through. Words, Frank Redmond; music, Walter Redmond.

369 Badinage Victor Herbert and His Orchestra

This selection is one of Herbert's concert pieces and is frequently used by him in his programs. A typical Herbert composition, graceful and inspiring, and a typical Herbert interpretation, artistic and finished, the master's hand in evidence in the care of even the slightest detail. A superior Record whose charm of composition and brilliancy of rendition entitle it to a place in the collection of the most fastidious musical critic. It bears the stamp of Herbert's own approval, which is guarantee of its excellence in every respect. With such Records as Herbert's the Edison Dealer is thoroughly equipped to appeal to those whose tastes incline to the higher grade of music.

370 Monologue on Married Life Murry K. Hill

A vaudeville specialty following the usual lines of this artist's always acceptable contributions. In this number he injects an amazing amount of sometimes sage and always side-splitting

advice to married men, the wisdom of which he avers was gained by personal experience. At the conclusion of the monologue he gives a neat little recitation in which he compares life to a game of cards.

371 There Were Shepherds**Edison Mixed Quartette**

It is doubtful if any sacred selection has ever been listed in our catalogue that surpasses this number in impressiveness and grandeur. A composition of supreme beauty, the inspiration of a noted (and late lamented) composer, rendered by a quartette of mixed voices whose harmonization is especially fine. They are accompanied throughout by the Edison Concert Band. Composer, Dudley Buck; publisher, G. Schirmer, New York City.

372 White Wings**Manuel Romain**

Does anyone need an introduction to this charming old ballad? Few have been written that can vie with it in length of popularity, which can be traced to its superior merit of composition and tuneful air. Mr. Romain's clear, expressive voice seems to invest the song with an added charm. Orchestra accompaniment. Words and music, Banks Winter; publishers, Jos. W. Stern & Co., New York City.

373 Fantasie on Themes of Léonard and Paganini**Michael Banner**

This Fantasie introduces Themes from "Souvenir de Hayn," by Hubert Léonard, and the "Adagio Amoroso" from the 8th Sonata by Niccolo Paganini. Hubert Léonard, a celebrated violinist and composer of violin numbers, was born in Bellaire, Belgium, April 7, 1819, and died in Paris, May 6, 1890. Niccolo Paganini, most famous of violin-virtuosi, was born in Genoa, Oct. 27, 1782, and died May 27, 1840. The description of this Record is complete with the statement that in its rendition Michael Banner, the well-known violin-virtuoso, displays to perfection the consummate skill that has won him fame in concert and vaudeville throughout the country. Mr. Banner's skill as a musician is not unknown to the Edison public. He will be recognized as the violinist of the Olivotti Troubadours, who were heard in Amberol Record No. 302, "Carnival of Venice."

374 I'm a Woman of Importance**Stella Mayhew**

Miss Mayhew here contributes a Record that stamps her as an entertainer of the highest order and that will assure her standing with the Phonograph public. It is a comic song describing a court scene in which Miss Mayhew is successively a "cullud" lady suing for a limited divorce, and "Soft-shoe Sadie, the pride of Herald Square," arrested for fighting in a Childs' restaurant. The song, of course, is only the vehicle for her plea to the Judge. The description she gives the Judge of the incident that provoked the fight, as well as the battle itself, is excruciatingly funny. If it is possible to surpass Miss Mayhew's dialect in either one of the two characters she assumes, we are open to conviction, but candidly we doubt if it is possible. This Record will be a big seller. Words and music, William Jerome and Jean Schwartz; publishers, Jerome H. Remick & Company, New York City.

375 Lyna! Oh, Oh, Miss Lyna**Collins and Harlan**

Plantation melodies of merit never appeal to the public in vain. There is always a ready reception for such as possess the requisite degree of tunefulness. The musical setting of this selection is composed by a shining light of vaudeville and minstrelsy whose original style has placed him on a pedestal by himself. The theme is a darkey boy's song to his lady-love in the land of Dixie. As usual Collins and Harlan introduce a spice of comedy into the rendition; in fact it wouldn't seem like a Collins and Harlan Record if their usual conversational by-play were omitted. Orchestra accompaniment. Words, Rogers and Frantzen; music, Eddie Leonard; publishers, F. B. Haviland Publishing Co., New York City.

376 Dreams**Elizabeth Wheeler**

To those who discriminate in favor of vocal selections of the higher grade this sentimental number will make a distinct appeal. Miss Wheeler's beautiful voice and artistic style are strongly in evidence in this selection, which she sings with an ease and brilliancy delightful to hear. Piano accompaniment with violin obligato. Words, Baroness Porteous; music, Ant. Strelezki; publisher, G. Schirmer, New York City.

377 American Students' Waltzes**New York Military Band**

This delightful waltz is constructed on themes of the following popular college songs: "My Love at the Window"; "Dear Evalina"; "The Spanish Guitar"; "Climbing, Climbing, Climbing"; "Bring Back My Bonnie to Me" and "Ching a Ling Ling." This Record contains the entire three numbers and coda of the waltz. The Record is an appealing dance number and should be popular, particularly during the Winter season. Composer and publisher, Jean M. Missud, Salem, Mass.

378 Davey Jones' Locker**Gus Reed**

This selection, which is a descriptive song of the deep, gives Mr. Reed an opportunity to display the exceptional range and timbre of his truly noble voice. The result is a most impressive and pleasing Record. Orchestra accompaniment. Words and music, H. W. Petrie; publishers, Jos. W. Stern & Co., New York City.

379 Nearer My God to Thee**Knickerbocker Quartette**

A most harmonious and impressive rendition of this beautiful old hymn, without which no catalogue or Record collection can be considered complete. It is here sung by male voices without accompaniment, which fact, we think, emphasizes the rare beauty of its melody. Words, Sarah F. Adams; music, Lowell Mason-Herbert Johnson; publishers, Oliver Ditson Co., Boston.

380 I'll Be Cross, Arabella**Jack Pleasants**

To hear a comedian like Jack Pleasants is most refreshing. His delivery is absolutely unique and his humor unforced, as those who heard his Record in the January Standard list (No. 10293) will agree. He is one of the most original singers we have ever had on our list, and his singing of this funny song will cement the good impression his first Record made. This Record is 12089 on the British Amberol List. Orchestra accompaniment. Words and music, Murphy & Lipton; publishers, Francis, Day & Hunter, New York City.

381 Balmy Night**Vienna Instrumental Quartette**

This is an instrumental arrangement of the song, "Lauschige Nacht" ("Balmy Night"), the most popular song in the Viennese Operette, "Land Streicher," composed by C. M. Ziehrer, the well-known European composer and conductor of the Court Orchestra in Vienna. There is a peculiar fascination and compelling charm to this selection, which is played in captivating style by these masters of Viennese music.

382 The Hat My Father Wore Upon St. Patrick's Day*Billy Murray and Chorus**

An Irish character song with a rollicking lilt, very popular at present in vaudeville, in which it is being featured by several well-known singers. Its theme is the respect an Irishman holds for his father's tile, because of its associations. Billy Murray sings the number in capital style, assisted by a chorus who contribute to its effectiveness by a clever imitation of bagpipes between the second verse and chorus. Orchestra accompaniment. Words and music, William Jerome and Jean Schwartz; publishers, Jerome H. Remick & Co., New York City.

383 The Rube and the Country Doctor**Harlan and Stanley**

"Uncle Jerry" and the doctor meet and, after exchanging confidences and retailing village gossip, start a horse-trade. The dialogue between them fairly bristles with good jokes and witty repartee. The sketch concludes with the singing of "Sally Come Up" to a violin accompaniment in the tavern in which they take refuge from a storm. A novel and amusing Record.

384 King Karl March**New York Military Band**

A splendid band number of unusual tunefulness, volume and spirit, rendered by an organization whose popularity has been won by the very excellence of their Records. Composer, C. L. Unrath; publisher, Carl Fischer, New York City.

Edison Amberol Records by Harry Lauder

12119 The Bounding Sea

One of Lauder's very latest songs, which has been warmly received in this country. This number, with its refrain "Out on the bounding ocean, over the bounding sea," has a characteristically good tune, but the patter concerning the way "Sandy" and "Shack" (Lieut. Shackleton) nearly discovered the South Pole is the feature. "Sandy's" description of how he "skoffed off" liquors when he and "Shack" met is delicious. Orchestra accompaniment. Publishers, Francis, Day & Hunter, New York City.

12132 When I Get Back Again to Bonnie Scotland

Seven years is a long, long time to be away from home and lassie, but John consoles himself by singing the praises of his betrothed, and promises himself the pleasure of rolling her in the heather when he gets back again to Bonnie Scotland. A very charming and sweet Record with an appealing touch of pathos. Already listed in the Standard list as No. 13744. Orchestra accompaniment. Publishers, Francis, Day & Hunter, New York City.

Edison Grand Opera Amberol Records

B178 L'Africaine—O Paradiso (Meyerbeer) Sung in Italian. Orchestra accompaniment**Florencio Constantino, Tenor**

Vesco di Gama, the celebrated Portuguese navigator, taken prisoner upon his approach to the Indies, sings the praises of this fruitful land of tropical splendor. Meyerbeer's opera, so full of beautiful music and dramatic situations, possesses nothing which quite equals this number in beauty, and which is and will remain deservedly a favorite everywhere.

B179 Ernani—Infelice (Verdi) Sung in Italian. Orchestra accompaniment Luigi Lucenti, Bass

The aged suitor Silva, upon paying a visit to Elvira, the heroine of Verdi's opera, Ernani, finds a desperate struggle going on in Elvira's apartment between King Carlos and Ernani, the bandit. This struggle is being watched by Elvira, who is the cause thereof and which is to determine who will carry her off. Silva, convinced of her infidelity, sings to her this famous and so well-liked cavatina, "Unhappy one! and I so trusted thee." As a bass solo this number has probably never been excelled in tunefulness.

* This selection will be illustrated on cover of March Phonogram

B180 Cavalleria Rusticana—Voi lo sapete (Mascagni) Sung in Italian
Orchestra accompaniment **Ester Ferrabini, Soprano**

Santuzzu, deceived and cast aside by her lover, Turiddu, calls on his mother and, in a most dramatic and heart-rending manner, tells her of her plight. In this number, which is one of the gems of modern compositions, she tells of his former love for Lola, of his disappointment when finding her married upon his return from military service, how then he courted Santuzzu, only to leave her when his former sweetheart called him.

B181 La Tosca—E lucevan le stelle (Puccini) Sung in Italian. Orchestra accompaniment
Riccardo Martin, Tenor

Cavaradossi, about to be shot for having aided in the escape of a political prisoner, asks permission to write his farewell to Tosca, his love. In this number, which never fails in its effect, the doomed painter calls back the memories of his love and tells of his despair at his untimed death, "when never he did love life more."

B182 I Puritani—Suoni la tromba (Bellini) Sung in Italian. Orchestra accompaniment
Ernesto Caronna, Baritone, and Luigi Lucenti, Bass

I Puritani, by Bellini, although but seldom given at present, has still a great hold by some of its beautiful music on old and present-day opera-goers. Of all its numbers, there is none better known or liked than the duet "Suoni la tromba," or the "Liberty duet." It is the most stirring martial and patriotic air which has perhaps ever been given to the world, and will always make its appeal wherever heard anew.

Edison Standard Records for March, 1910

10317 La Lettre De Manon **Sousa's Band**

This selection is a well-known concert number by Ernest Gillet, a popular French composer of Salon Music, one of whose efforts is the celebrated "Loin du Bal" ("Echoes of the Ball"). The melody of this number is of a most unusual and appealing type, and Sousa's incomparable organization interprets it in a manner that will commend it to instantaneous favor. No collector of band Records can afford to miss this. Publishers, Chappell & Company, New York City.

10318 I'm a Goin' to Change My Man **Marie Dressler**

Still another accession to Edison ranks—Marie Dressler, who has probably convulsed more audiences in this country and Europe than any other female artist now before the public. Her humor is at once spontaneous and infectious and in coon songs she finds an excellent vehicle for its display. In her initial Record she details her reasons for leaving her man, chief among which appears to be that she's "tired o' lookin' at his ole black face," although she insinuates that he is lacking in other respects. The song, like its style of rendition, is original with Miss Dressler. Orchestra accompaniment.

10319 Hunting Song **Stanley and Gillette**

A brilliant tenor and bass duet—a composition well worthy of the finished rendition that is here given it. Frederic Field Bullard, the composer, was born in Boston, Mass., Sept. 21, 1864, and died there June 24, 1904. He wrote many well-known songs of the better class, among which his "Stein Song" gained immense popularity. This selection is the best known of his duets. Orchestra accompaniment. Words, Richard Hovey; publishers, Oliver Ditson Company, Boston.

10320 Laverne—Waltz Caprice **H. Benne Henton**

A saxophone solo. For Mr. Henton's introduction to our Record Catalogue, he has chosen a very tuneful number entitled "Laverne," a waltz-caprice of his own composition. It is certain to be much admired and possibly will be considered one of the most beautiful Records we have turned out in some time. As to Mr. Henton's artistic ability we quote a letter from Bohumir Kryl, world-famous cornet virtuoso and band master:

"By my best judgment I think that H. Benne Henton is the greatest artist on his instrument that I have ever had in my band, or that I have ever heard anywhere in Europe or America."
Chicago Ill., Nov. 14, 1909. (Signed) BOHUMIR KRYL.

10321 When I Am Away from You **Manuel Romain**

A sentimental waltz song of the type that seems to always find favor with the public. Its burden is a lover's lament over his separation from the girl of his heart. Mr. Romain sings this dainty number in a manner that will sustain his enviable reputation as a balladist of the highest order. Orchestra accompaniment. Words and music, Lawrence B. O'Connor; publishers, Jos. M. Daly, Boston.

10322 Sun of My Soul **Anthony and Harrison**

Particularly impressive is this magnificent sacred number in both words and air. These famous singers, with whom sacred selections are a specialty, have fairly outdone themselves in its rendition. This Record is equal in every respect to the best in our catalogue. Orchestra accompaniment. Words, J. Keble; music, Peter Ritter.

10323 Irish Blood**Ada Jones**

In this number are detailed some unique reasons why England should always be Ireland's best friend. "Irish Blood" was sung with great success by Andrew Mack, the popular Irish singing comedian, in several of his best-known plays. It is introduced into our catalogue in response to numerous requests, and in its Record form it should be as big a favorite as it was in the days when featured and sung by its composer. Orchestra accompaniment. Words and music, Andrew Mack.

10324 Hungarian Dance—G Minor**Victor Herbert and His Orchestra**

The difficult arrangement of this composition requires the skill of a master for its proper interpretation. Could it be entrusted to more capable hands than those of the foremost American conductor, one of the world's greatest living musicians? This number is one of the most popular of the celebrated Hungarian dances, composed by Johannes Brahms, whose brilliant compositions are part of the world's history in classical music.

10325 Home With the Milk in the Morning**Pete Murray**

A rollicking Bacchanalian air describing the sensations of a party or "rounders," whose convivial inclinations have carried them well into the "cold gray dawn of the morning after," when the only witnesses of their necessarily slow and tortuous homeward journey are a waning moon and "the man who delivers the milk." Pete Murray's voice has the proper shade of sympathy. He will be pleasantly remembered as having contributed Record No. 207, "Lily of the Prairie." Orchestra accompaniment. Words and music, William Jerome and Jean Schwartz; publishers, Jerome H. Remick & Co., New York City.

10326 Some Day, Melinda**Collins and Harlan**

A particularly catchy negro melody in duet form. This song scored a distinct "hit" on its first introduction to the public, and is now being sung from coast to coast. It is really superior in every respect to the average "coon" song. The rendition given it on this Record is in Collins and Harlan's best style, which is enough said. Orchestra accompaniment. Words and music, Bert Fitzgibbon; publishers, M. Witmark & Sons, New York City.

10327 Uncle Josh in a Department Store**Cal Stewart**

Uncle Josh is inveigled into exploring a department store whose many curiosities and novelties are the subjects of some screamingly funny comments. Among other things he tells triumphantly of his forestalling an attempt to steal his money by chasing the little tin box in which it had been placed all over the store until he caught up with it! That's a sample—there are others equally as funny.

10328 Four Little Sugar Plums**American Symphony Orchestra**

Whose pulse does not quicken when the rhythmic strains of a dance reach the ear? This Record will prove unusually popular with devotees of the "light fantastic," as it is suitable for either a schottische or barn dance. It will also recommend itself to the Phonograph public in general because of its tuneful quality and the artistic manner in which it is rendered. Composer, Lawrence B. O'Connor; publisher, Jos. M. Daly, Boston.

10329 Not For Me**Bessie Wynn**

A "kid" song in which the precocity of a remarkably up-to-date youngster on three separate occasions is recited. Three verses and choruses abounding in the entertainment that Bessie Wynn's refreshingly *different* style assures. This clever, vivacious little composition was written by Bessie Wynn herself. Orchestra accompaniment. Publisher, Leo Feist, New York City.

10330 What Makes the World Go 'Round**Ada Jones and Billy Murray**

In this conversational duet are propounded many questions that require for an answer but one magic word of four letters. Pretty as the composition is, the air is still prettier, and the rendition is additional proof, if proof be needed, that in this style of selection at least these artists acknowledge no superiors. They are capable of extracting an artistic value from the most mediocre composition. Orchestra accompaniment. Words and music, Harry Williams and Egbert Van Alstyne; publishers, Jerome H. Remick & Co., New York City.

10331 Falcon March**New York Military Band**

The falcon, a bird of prey trained and used by falconers to pursue other birds and game, furnished the composer with his inspiration for this selection. The rise, flight and descent of the falcon is plainly pictured, the piccolo representing the height to which the bird ascends. In the descent the entire range of the band is employed, finishing with the lower bass instruments as the bird with its prey touches the ground. Composer, Paris Chambers; publisher, Carl Fischer, New York City.

Edison Standard Record by Harry Lauder**13918 I've Loved Her Ever Since She Was a Baby**

One of the most tuneful and popular numbers in the inimitable Scot's extensive repertoire. It is a bit pathetic, too, for it relates how the girl he loved so long finally laughed at his proposal. This number is listed in the Amberol list as No. 12070. Orchestra accompaniment. Publishers, Francis, Day & Hunter, New York City.

SPECIAL RECORD LIST

Amberol Masonic Records

Sung by Male Quartette with Organ Accompaniment.

- 385 Entered Apprentice Degree Hymn—"Behold How Pleasant and How Good"**
Complete two verses. Sung to the air of "Auld Lang Syne."
- 386 Fellow Craft Degree Hymn—"His Love Inspires Our Being"**
Complete three verses. Sung to the air of "Missionary Hymn."
- 387 Master Mason Degree Hymn—"Let Us Remember in Our Youth"**
Complete three verses. Sung to the air of "Bonnie Doon."
- 388 Master Mason Degree Dirge—"Solemn Strikes the Funeral Chime"**
Complete four verses. Sung to the air of "Pleyel's Hymn."

Amberol Records by Polk Miller's "Old South Quartette"

- 389 The Bonnie Blue Flag** **Polk Miller and Quartette**
One of the most popular war songs of the South, surpassing in popularity even the world-famous "Dixie" in the days from '61 to '65. It was sung by Polk Miller around army campfires and he sings it now at reunions of Confederate veterans. Banjo accompaniment.
- 390 Laughing Song** **Quartette**
It takes a genuine Southern negro to sing this song, which is typical of the happy darkey nature. The laughter of the quartette is natural and contagious. Guitar accompaniment.
- 391 What a Time** **Quartette**
A favorite church hymn of the Virginia country negroes, with a characteristic plantation air, quaint and pleasing. Guitar accompaniment.
- 392 The Watermelon Party** **Quartette**
An original "makeup" by James L. Stamper, the basso of the quartette, and for which no music has ever been written. Mark Twain referred to the number as "a musical earthquake."

Standard Records by Polk Miller's "Old South Quartette"

- 10332 Rise and Shine** **Polk Miller and Quartette**
Polk Miller, whose imitations of the darkey character are as inimitable as enjoyable, sings the selection just as the old darkies used to sing it on his father's plantation before the war. The harmonization of the quartette's voices is sweet and appealing. Guitar accompaniment.
- 10333 The Old Time Religion** **Polk Miller and Quartette**
This hymn is of negro origin, but owing to the fact that its words and melody stir the popular heart, the Southern whites have introduced it into their church services. Unaccompanied.
- 10334 Jerusalem Mournin'** **Polk Miller and Quartette**
A favorite camp-meeting song, whose fame is by no means confined to the South. This is probably the catchiest of the seven numbers. The lines are sung alternately by Randall Graves, the first tenor, and the quartette. Unaccompanied.

Trade Bulletins

Sales Department Bulletin No. 42
December 7, 1909
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

We would respectfully call your attention to the following Shipping and Sales Dates for Advance Records from January, 1910, up to and including December, 1910:

SHIPPING DATES—8 A. M.

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

SALES DATES—8 A. M.

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

Canadian Jobbers will note that because of several special holidays in Canada the above schedule has been revised (to affect them only) as follows:

SHIPPING DATES—8 A. M.

March	.....	Wednesday,	23rd
May	.....	Saturday,	21st

SALES DATES—8 A. M.

March	.....	Thursday,	24th
May	.....	Monday,	23rd

If Thanksgiving Day is observed on October 24th, shipping date will be October 22nd, 8 a. m., and sales date, October 25th, 8 a. m., but should change as to this particular holiday be necessary notice will be issued accordingly.

Any Jobber or Dealer who makes shipment of Records, or places them on sale in advance of the hour specified herein, violates the terms of his Agreement, and will be dealt with accordingly.

*Sales Department Bulletin No. 43**December 13, 1909**Trade Information for Dealers*

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

It is our purpose to issue as a special list, on or about January 3rd, 1910, seven Edison Records by Polk Miller and his "Old South Quartette," as also four Edison Records covering Masonic Hymns.

Shipments of these Records will be made from the factory at one time to all Jobbers in the same territory. They may be placed on sale by Dealers as soon as received.

POLK MILLER'S RECORDS.

These were made especially for the Southern trade, and any remarks from us as to the popularity of "Polk Miller" and his "Old Southern Quartette" will seem entirely superfluous to our Southern clientele, who have long and favorably known these fine entertainers; but to those with whom the name is not familiar, would ad-

wise, Mr. Miller is the foremost delineator of the old Southern plantation negro that has ever appeared on the public stage,—who has organized and drilled a quartette of the best negro singers ever heard on the platform, with voices naturally sweet, though uncultivated, thus producing a harmony unequalled by the professionals, and which goes straight to the hearts of the people, and to those who know of Southern plantation life from much reading, the songs will prove a pleasant and educational pastime. While, as above stated, these Records were especially prepared for the Southern trade, they are so admirably rendered that we believe they will promptly meet with general favor and prove to be ready sellers.

MASONIC HYMNS.

We have had many requests for these Records for lodge purposes, and while we recognize that the immediate demand will possibly not be as great as for some other type of Records, we believe they will greatly stimulate the sale of Machines as, if a Phonograph is installed in a lodge room, it will be used for musical Records as well as for the special Masonic Hymns, and in this way some of the members may become impressed and obtain one for home use.

(For descriptions of these Records see page 19.)

*Suspended List, Dec. 20, 1909***Superseding All Previous Lists**

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

WASH., Sedro-Woolley—Turney Music Co.
 LA., Shreveport—V. C. Pipes.
 MINN., Browns Valley—T. E. Fairclough.
 N. Y., Dunkirk—C. F. Brooks.
 N. M., Clovis—Clovis Furniture & Coffin Co.
 WIS., Oshkosh—Webb's House Furnishing Co.

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

REINSTATED.

N. Y., Brooklyn—Max Mandel, Prop., Guarantee Phonograph Co.

This is the dancing season. Don't neglect the opportunity to call attention to the Phonograph as the best orchestra ever, and to the excellence of Amberol dancing Records. Explain that many Records in the Catalogue were made especially for dancing, that their tempo is precise, and that the square dance numbers are with calls.

New Grand Opera Records

Commencing with the March, 1910, list we will issue five Grand Opera Records monthly, the shipments and sales of which will be governed by the same conditions that obtain with the Domestic Records. With this schedule in operation it will be seen that our Grand Opera catalogue will soon assume such proportions as to permit of a wide choice in both selections and artists. That's what we are striving for—to equip our Dealers with all the necessary sinews for a vigorous and persistent campaign to capture the "high-class" trade.

We gave you twenty-eight new Records on December 1, ten of them by the marvel of the operatic world, Leo Slezak, and the balance by "stars" of lesser magnitude, but renowned singers all of them. The numbers that appear in the March list are a worthy supplement to that collection and may be considered a standard by which to judge what is to follow. One is by Ricardo Martin, the favorite tenor of the Metropolitan Opera House (N. Y.) staff, from the ever popular "La Tosca," in which he has scored his greatest triumph; and it is, undoubtedly, the most delightful number of the opera. The great Spanish tenor, Florencio Constantino, whom many consider equal to any of the tenors of the present day, contributes the famous "O Paradiso" from "L'Africaine," a number of extreme beauty and tunefulness.

The remaining numbers are well-known selections, the offerings of artists who have received the endorsement of Metropolitan audiences and critics. Although not very well known as yet in this country, they are held in high esteem in the musical circles of their native land. Their contributions will attest to their respective abilities as well as to the wisdom of our choice in securing them for our Records. We are being guided in the choice of singers and selections for our Records by the advice of a Grand Opera expert whose reputation is second to none. This fact, together with the extreme care and attention to details that we are using in the work of recording, will insure our Dealers Records that can not be surpassed by those of any other manufacture on the market.

About the New Cut-Out List

We deem it advisable to again draw the attention of the trade to this subject in order to emphasize one or two matters in connection therewith. The first is the fact that *the Records may not be returned until after February 1.*

Furthermore, in returning the Records all the provisions of the Continuous Exchange Proposition must be faithfully complied with; failure to do so will only retard the issuance of credit. We urge, therefore, that Jobbers and Dealers follow instructions carefully in returning their Records.

What we want to particularly impress upon the trade, however, is the fact that these Records should *not* be returned until every reasonable effort has been made to dispose of them. There are two reasons to urge against haste. First and most important is that these Records are active, salable numbers and are, therefore, not an encumbrance upon the trade; and the second is that the trade owes it to us to promote their sale for a reasonable length of time after February 1 before returning them. It cannot help but be recognized that in eliminating these Records from our catalogue we are incurring a heavy loss *solely to accommodate the trade.* That imposes an obligation upon our Jobbers and Dealers that cannot conscientiously be ignored.

A bulletin (form 1720) containing a list of these February 1st cut-outs is now being mailed to Jobbers. It has been designed to assist Dealers to work off their stocks. Dealers are urged to immediately secure copies of the bulletin and hang same in conspicuous places.

Misuse of Order Blanks

On several occasions recently we have been caused considerable perplexity by receiving from manufacturers acknowledgment of orders apparently emanating from us and covering shipments of goods to some one of our Jobbers, of which order we had not the slightest knowledge. Inquiry in each case developed the fact that the confusion arose through our Jobber having carelessly used one of our order blanks in the transaction. The manufacturer, quite naturally, accepted the order as coming from us and charged the goods to our account, thereby causing considerable annoyance to all concerned. To prevent a recurrence we are calling the matter to the attention of our Jobbers generally and ask that our blanks be not used for the placing of any orders outside of those intended for ourselves.

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

Jobbers of Edison Phonographs and Records

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

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

February, 1910

No. 2



Slezak

whose golden voice brings
home the profits for you

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The EDISON PHONOGRAPH MONTHLY

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

Vol. VIII.

FEBRUARY, 1910

No. 2

Short Sermons *from Familiar Texts*

TEXT:

“Two Strings To Your Bow.”

NOW that you've got Slezak and the Amberola to take care of one class of your customers, and all the other styles of Phonographs and all the other Records, both Standard and Amberol, to take care of the other classes, you're equipped to take out all the profit there is in the business.

The class of customers whom you could not formerly have got within a mile of, with the ordinary styles of Phonographs, are welcoming the Amberola with open arms. And the Grand Opera lovers, from one end of the country to the other, are crowding for the Slezak Records—because Slezak has not only proven to be the drawing card at the Metropolitan Opera House, New York, but has been acclaimed by the ablest musical critics of the New York newspapers as the greatest lyric tenor of all times.

That's what we mean when we say, “two strings to your bow.”

Because, while the Amberola class is resting and the Grand Opera lovers are saving up to buy more Records, the good old “rag-time-coon-songs-Sousa-Herbert-monologues-sentimental ballads” crowd will still be on the job buying Phonographs of the other styles, and Standard and Amberol Records, until there's frost on the sun.

Whoever said February was a dull month didn't have the Phonograph business in mind. Did the ground hog see his shadow? Sure he did. Six weeks more of long winter evenings—there ought to be a Phonograph in every home.

Figure up all the homes in your vicinity that didn't get a Phonograph for Christmas and go after them—don't let them wait till next Christmas. Try them on the Amberola first—give everybody credit for being able to buy the Amberola. It's easy enough to swing them to the other styles if the Amberola costs more than they feel they can afford.

Do You Read the Monthly?

If you do, you are keeping in touch with the general news of the trade and are storing up practical knowledge and information which will prove a valuable asset to you at some time, either present or future, in your business. If you do not read it, you are doing yourself and your business an injustice. Furthermore, you are not treating us with the consideration we deserve. This publication represents a very considerable outlay of time, money and effort on our part, which certainly ought to merit the sacrifice of the few moments of your leisure time which the perusal of its columns would consume.

The mission of the Monthly is to disseminate among the trade, as concisely and intelligibly as possible, whatever general and special information we have to offer about our products and our policies, to confide in you our prospects and our impressions, to air our views as manufacturers and yours as distributors, to suggest and receive criticisms and opinions on all subjects of common interest,—in short, to serve as an intelligent medium for the conveyance of information and the exchange of confidences between the manufacturing and distributing branches of our business.

We aim to make the Monthly valuable and interesting from a Distributor's point of view. In its columns we explain carefully and exhaustively each new product of our manufacture, pointing out its attractive features and specifying its sales conditions. We suggest ideas for increasing the salability of our products and for their better advertising. We offer suggestions for your window display and acquaint you with the means by which to better and more effectively bring your goods before the public. We rehearse the experiences of others and the methods they have found most practical and effective in exploiting our goods. We enable you to lay your plans by giving you advance information in regard to what we are doing and propose doing.

Don't you think that all this is worthy of your appreciation, at least to the extent of scanning the pages of the Monthly twelve times a year? We think it is, and so do you if you are an intelligent, conscientious Dealer. In fact, if you are such a Dealer, you consider it worth while to read every line of literature that the Company sends out. But perhaps you are neglectful. When the Monthly arrives, you lay it to one side, intending to look at it later on—and later on you forget all about it.

If that is the case, make up your mind to correct the mistake in the future. Look for the

Monthly as you would your newspaper or magazine. Read it when it comes, and if you have something of interest,—a criticism, a commendation or an experience—to offer for the benefit of your fellow Dealer, sit down and send it to us. We'll print it gladly and it is a 100 to 1 shot that it will incite worthy imitation by other Dealers. Someone may suggest exactly what you need in your business. We want to make the Monthly adapt itself in every way to the requirements of the trade. For that reason we suggest that every Jobber and every Dealer appoint himself as associate editor of this publication and offer suggestions for its improvement along those lines. Don't hesitate; send us any idea you think worth while. It will receive every consideration. We want your help in shaping the Monthly so as to minister to your needs; you can best show your appreciation of the publication by reading it and giving us the benefit of your advice. We need co-operation, and so do you; for co-operation is the synonym of success.

The New Attachment Proposition Still in Abeyance

The new Combination Attachment proposition, reference to which was made in our January number, has not as yet been launched, partly by reason of manufacturing congestion, but principally because some of our Jobbers and Dealers have neglected to send in the information requested by our Sales Manager in his letter of December 6th.

Until this information is received we shall be unable to make a definite announcement of the scheme, which we can assure the trade will be one of the most liberal propositions, from the standpoint of both trade and public, in the history of the business.

We again urge that those Dealers who have not already done so immediately advise their Jobbers of the number of attachments they are carrying in stock (on the forms provided by the Sales Department for that purpose), and that Jobbers communicate this information to the factory without further delay. We cannot emphasize this request too strongly. If the trade but realized the importance of the proposition, as well as the absolute necessity of the information called for, it would not have been necessary to reiterate the request a third time.

Are you doing anything with the Harry Lauder Records? He is on tour now. Why not a Lauder window? Good ad.

Sarah Bernhardt Secured for Our Records

Sarah Bernhardt, "The Divine Sarah," whose superior as a tragedienne the world has never seen, under exclusive contract for Edison Records! Seems almost incredible, doesn't it? It is true, however, absolutely true. "The Bernhardt" has made five Records for us, which will be placed at the disposal of the trade at an early date. They are extracts from the rôles in which she has won the homage of kings and queens and the idolatry of countless thousands in the course of her remarkable career—selections from "L'Aiglon," "Phédre," "Cyrano de Bergerac," "La Samaritaine" and "Les Bouffons," all of which are splendidly chosen to give her the widest possible latitude for the display of her God-given talent.

What a triumph for the Phonograph! And what a tribute to the Edison Phonograph and Records! The greatest actress of all times has consented to transmit to posterity Phonographic Records of the voice that has enthralled the civilized world, bringing to worship at the shrine of its owner's art the royalty of the Old World and the wealth and genius of the New; and out of all of the types of sound-reproducing instruments from which she might have made a selection, she has chosen as the ideal instrument to record and reproduce that voice—the Edison Phonograph! Yet what more fitting than that the genius of this wonderful artist and remarkable woman should find expression in and be perpetuated through the invention of a contemporary genius, the greatest inventor of all times?

It was no child's task to secure the great actress's consent to make these Records, as may well be believed. Professional aversion to exploiting her talent in this manner had to be overcome; and it was not until the life-like fidelity of reproduction that distinguishes the Edison machine was demonstrated to her that her consent was finally won. That pecuniary considerations did not influence her choice is proven by the fact that she has been besieged for many years by representatives of other types of machines, and offered the most enticing monetary inducements for even one Record of her voice. She has consistently refused until now—not because of dissatisfaction with the terms offered (Bernhardt is an extremely rich woman), but because she did not consider that the reproducing qualities of their machines were of a character to insure perfect Records; and she was unwilling that posterity should obtain, through an imperfect Record, a

wrong impression of her voice and art of expression. That was the reason for her previous determined stand against leaving a Phonographic legacy to the world, and it was by demonstrating to her that her argument lost its force when applied to the Edison Phonograph that we succeeded in securing these Records.

The Bernhardt Records ought to be advertised to the limit by every Dealer. They will sell like hot cakes among lovers of the dramatic stage. We suggest that right now every Dealer sit down and send a note to his local paper announcing the fact that these Records are forthcoming. No paper will refuse to publish the news, as everything that the immortal Bernhardt does is eagerly seized upon by the press. Advance advertising of this nature will prepare the public for the later announcement of the Records and will unquestionably swell the demand. Send your paper a note today.

Return the Old Mandrels and Main Shafts

We wish to call the attention of our Dealers to the fact that the old mandrels and main shafts, which were taken from Home and Triumph machines at the time the Combination Attachments were placed upon them, may be returned direct to the factory, with any Record Shipments that they may be making under the Exchange Proposition, or in fact with any factory shipments. This will obviate the necessity of sending the parts to the Jobbers, who in turn have to handle them in order to return them to the factory.

Our salesmen report that some Dealers are carrying these parts in stock, not knowing exactly what disposition to make of them. We suggest the above as the most convenient method for all concerned. It is understood, of course, that no credit will be allowed for the returned parts, as the question of return was taken into consideration at the time that the price was fixed on the attachments proper. As the mandrels and shafts, being of no value to the Dealer, are only in the way, the suggestion will undoubtedly be welcomed.

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

Our Grand Opera Talent

We stand irrevocably committed to the promise to give our trade a Grand Opera Record catalogue worthy in every respect of the Amberola. Our distinct pledge, as we recall it, was that our catalogue would acknowledge no superior. It will undoubtedly be interesting to the trade, therefore, to be given a resume of what we have accomplished so far.

In the first place, we gave you Slezak, the sensation of the operatic world. Slezak, whose debut on the Metropolitan stage in "Otello" was the occasion of the most remarkable demonstration in the history of that famous temple of art. Slezak, whose subsequent appearances in the same rôle, as also in Aïda, in Il Trovatore and in Tannhäuser, have satisfied critics, press and public that his equal as a dramatic tenor does not live and has not lived since the memorable days of the great Tamagno. In comparison with him the vocal powers of other tenors occupy the same relative position as do their physical proportions. His last appearance, as we go to press, was in Tannhäuser, on January 18th. Of his work on that occasion the *New York American* said:

"The Metropolitan held almost a record house last night when Tannhäuser was sung with Slezak in the title role. It was the Bohemian tenor's first appearance in New York in German Opera, and if enthusiastic and prolonged applause mean anything then Slezak has added another success to his three great Italian impersonations. After the first act there were no fewer than seven curtain calls."

The *New York Sun* summarized a long and flattering review of his work in these words:

"On the whole Mr. Slezak's impersonation of Tannhäuser was notable, and it must be accorded a place in the first line of Wagnerian portraits in the rich gallery that belongs to the history of the Metropolitan Opera House. It aroused much enthusiasm in the audience."

The following is an extract from the *Evening World's* criticism:

"Slezak, who sang Tannhäuser for the first time here, caused much of the outbreak of applause by his brilliant rendition of the part. * * * His singing in the tournament was characterized by great reserve power and fine dramatic effect at the climax."

Of such vocal dimensions is Slezak, whom we have secured with an iron-bound contract which prevents his singing for any other firm. The Edison trade can sell his Records, undisturbed by competition, for a number of years to come.

We gave you, also, Riccardo Martin, the first great American operatic tenor; Constantino, the renowned Spanish tenor; Blanch Arral, the gifted coloratura soprano, whose advent created a furore in musical circles in this country, and Adelina Agostinelli, the Milanese soprano, at present singing in Italy, but who, from April 1st to September 1st, will be leading soprano at the Colon Theatre, Buenos Aires. M. Duclos, tenor, Louis Nucelly, baritone, and Gaston Dubois,

tenor,—all recognized as artists of the highest calibre in Paris—are also in our Records.

Luigi Lucenti, a noble basso, who has sung in all the Latin countries and is an especial favorite at the La Scala Theatre in Italy, contributed from his extensive repertoire to the March supplement. So did Ernesto Caronna, baritone, who is well known in Italy, France, Belgium and in the large South American cities, and who has recently been very successful in France in the opera "Iris." Ester Ferrabini, whose name is also in the March supplement, is a young artist whose career has been short, but meteoric. When Leoncavello, the composer, made his tour of the United States, Miss Ferrabini was one of the members of his troupe and was splendidly received everywhere.

In the April list is also Marguerite Sylva, the leading American prima donna, who is firmly established in the hearts of her countrymen by her successes in light and grand opera. Mme. Sylva recently left Hammerstein's and contracted with the Russell forces of Boston for appearance in some of our larger cities, which fact will lend greater value to her Records.

Among the artists with whom we have recently contracted (all our contracts are exclusive in the full sense of the word), are Maria Labia, a lyric soprano, at present appearing in Berlin, but whose work last season with the Manhattan forces, with whom she voluntarily broke her contract, won the admiration and praise of the critics.

Maria Galvany is another recent acquisition. She is a coloratura soprano who adheres closely to the style of singing made popular by Patti, Melba and Sembrich. She is a great favorite in Spain and the Latin countries, and we consider ourselves fortunate in being able to enlist her services.

Of Walter Soomer, a favorite Metropolitan baritone, who made his reappearance here on January 19th, the *New York Sun* said:

"Walter Soomer's return to the Metropolitan was signalized by his appearance as Telramund last evening in Lohengrin, and his personation was admirable in its dramatic puissance and its vocal quality."

From the above the trade may form an idea of what we are doing in the way of securing operatic artists. We will make an announcement of the names of some more acquisitions in the near future, which will cause something of a sensation in Phonographic circles. In the choice of artists and selections, as well as in the recording, we are guided by the advice of a noted operatic critic. Don't you think we are progressing fairly well in the work of building for you a Grand Opera catalogue inferior to none?

New Edison Grand Opera Talent



LUIGI LUCENTI BASSO



ERNESTE CARRONA, BARITONE



WALTER SOOMER, BARITONE



ESTER FERRABINI, SOPRANO

Foreign Records for February

The five special catalogues of Foreign Records, namely British, German, French, Spanish (including Mexican, Argentine, Portugese, Porto Rican) and Miscellaneous Languages, are now being reprinted and will shortly be ready for use.

New Records in some of these foreign languages are being issued every month and each language is wanted by some different part of the trade at all times. If a Dealer has a large demand for German Records, for instance, it seems hardly fair to make him wait for the yearly revision of the German catalogues before he may know about and be able to order German Records as they appear each month. On the other hand, if a Dealer has no demand for German Records, it cannot affect him any way if information about new monthly issues is printed each month.

Consequently, we have decided to print in the PHONOGRAPH MONTHLY each month a list of new Records as they are put out by or in the interest of our foreign branches. The first of these lists is given below. This list is printed simply for information. It is not intended to issue special printed matter in connection with any of the languages, for we do not want to appear as if forcing the trade to stock them. Orders for any of these Records will be filled as received and they may be placed on sale immediately.

BRITISH RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTES).

- 12131 Poet and Peasant Overture, *Suppé*
National Military Band
- 12132 When I Get Back Again to Bonnie Scotland,
Lauder Harry Lauder
- 12133 Tax the Bachelors, *Tate* Stanley Kirkby
- 12134 Every Day in the Week, *Kendal & Formby*
George Formby
- 12135 Waltz from Die Geschiedene Frau, *Leo Fall*
Alhambra Orchestra
- 12136 I've Been Out with Charlie Brown, *Mills & Scott*
Florrie Forde
- 12137 I Really Can't Reach that Top Note, *Baker*
Arthur Osmond
- 12138 Bid Me to Love, *D'Auvergne Barnard*
Ernest Pike
- 12139 We Don't Want More Daylight, *Murphy & Lipton*
Billy Williams
- 12140 Gems of Scotland, Selection, *Arranged by E. W. Seymour*
National Military Band

STANDARD (TWO MINUTES).

- 13927 Bonjour Chicinettes March, *Borel-Clerc*
National Military Band
- 13928 Come Over the Garden Wall, *Tate* Stanley Kirkby
- 13929 A Black Coquette, *Grimshaw*, Banjo Olly Oakley
- 13930 Since Father Joined the Territorials, *Hyde & Heath*
Billy Williams
- 13931 Still Your Friend, *Ford & Barrett* Ernest Pike
- 13932 Father Tried It On George Formby
- 13933 Mary Took the Calves to the Dairy Show,
Castling Florrie Forde
- 13934 Boiled Beef and Carrots, *Collins & Murray*
Arthur Osmond
- 13935 Omena, A Creole Intermezzo, *Hartz*
National Military Band
- 13936 Blaydon Races, Tyneside Dialect Selection,
Wilson J. C. Scatter

GERMAN RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTES).

- 15050 White City Marsch, *C. Zimmer*
Johann Strauss Orchester
- 15051 Ach, so fromm, aus Martha, *Flotow* Benno Haberl
- 15052 Es glänzte schon der Sterne Heer, *Verdi*
Minna Jovelli
- 15053 Volkslieder-Potpourri, *C. Woitschach*
Johann Strauss Orchester
- 15054 In die Ferne, *W. Bruckner* Nebe-Quartett
- 15055 Man steigt nach, Duet, *Leo Fall*
Olga Orsella & Max Steidl
- 15056 Ein Glückstag, Gavotte, *F. Thormann*
Johann Strauss Orchester
- 15057 Dich rächet meine Reue, aus Dinorah,
Meyerbeer Max Garrison
- 15058 Im Gesangverein Schönwald-Ensemble

- 15059 Nachtschwärmer, Walzer, *C. M. Ziehrer*
Johann Strauss Orchester
- STANDARD (TWO MINUTES)
- 16095 Deutscher Luftschiff-Marsch, *P. Voight*
Johann Strauss Orchester
- 16096 Das Rollschulmädcl Lied, aus Halloh!
Paul Lincke E. Borden
- 16097 Dort vergiss leises Fleh'n, aus Figaro, *Mozart*
A. Pacyna
- 16098 Sängerslust, Polka française, *Johann Strauss*
Johann Strauss Orchester
- 16099 Du, du liegst mir im Herzen Nebe-Quartett
- 16100 Das kleine Niggergirl, Couplet, *W. Kollo*
Gertrude Wiedeke
- 16101 Menuett, *Bocherini* Johann Strauss Orchester
- 16102 Lieschen, komm' doch bald, aus Halloh!
Paul Lincke Carl Nebe
- 16103 Von meinen Bergen muss ich scheiden Mirzl Hofet
- 16104 Im Walzerrausch, aus Halloh! *Paul Lincke*
Johann Strauss Orchester

FRENCH RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTES).

- 17026 Jái soif d'Amour, *E. Jouve* Paul Lack
- 17027 Les Refrains de l'Amour, *Mailfait*
Eugene Mansuelle
- 17028 La Petite Masseuse, *Christiné* Gabriel Miller
- 17029 La Romanichelle, *Leo. Daniderff* Adolphe Bérard
- 17030 Les Montagnards, *A. Roland* Trio Artistique

MEXICAN RECORDS FOR FEBRUARY

AMBEROL (FOUR MINUTES).

- 6053 Vals Poético—Con Obligado de Saxofón,
F. Villanueva Banda de Policia
- 6054 Carmen—Canción del Torero, *G. Bizet*
Manuel Romero Malpica, Barítono
- 6055 Bagatelle, *G. Verdalle*, Harp Solo Rita Villa
- 6056 Por Pachita—Canción Popular, *Arreglo de M. Rosales*
Maximiano Rosales, tenor, y Rafael Herrera Robinson, barítono
- 6057 Virginia Fábregas—Vals, *E. Beauchamps*
Trio Instrumental "Arriaga"
- 6058 La Rancherita—Canción Popular, *Arreglo de L. Picazo*
Jesús Abrego, tenor, y Leopoldo Picazo, barítono

STANDARD (TWO MINUTES).

- 20325 La Copa de Oro—Mazurka, *E. Garcia*
Banda de Artillería
- 20326 Tangos—Tientos, *Arreglo de F. Cascales y J. Aparicio*
Francisco Cascales, "El Sevillano," tenor
- 20327 El Aragonés—Vals—Jota, *Juan Escalas*
Quinteto Instrumental "Jordá-Rocabruna"
- 20328 El Arriero—Canción Popular
Cuarteto Vocal Coculense

PORTUGUESE RECORDS FOR FEBRUARY
AMBEROL (FOUR MINUTES).

- 5067 Bertha—Valsa
Banda da Guarda Municipal de Lisboa
- 5068 O Guarany—Abertura, *C. A. Gomez*
Banda da Guarda Municipal de Lisboa
- 5069 Rapsodia de Cantos da Béira
Banda da Guarda Municipal de Lisboa
- 5070 Real Colyseu—Valsa, *Eduardo Cyriaco*
Banda da Guarda Municipal de Lisboa
- 5071 Ventarola—Cançoneta Isabel Costa, soprano
- 5072 Fado dos Beijos Isabel Costa, soprano
- 5073 O Balance—Duo á Desgarrada
Isabel Costa, soprano, e Duarte Silva, cantor comico
- 5074 Confissão de Luizinha—Dialogo Comico
Isabel Costa, soprano, e Duarte Silva, cantor comico
- 5075 O Passarinho—Duo á Desgarrada
Isabel Costa, soprano, e Duarte Silva, cantor comico
- 5076 Coração e Carteira—Cançoneta
Isabel Costa, soprano, e Eduardo Barreiros, barytono
- 5077 O Estudante Alsaciano, e Mal de Pes—Dous
Monologos Chaby Pinheiro
- 5078 Um Romance—Monologo, *Julio Dantas*
Chaby Pinheiro
- 5079 A. B. C.—Fado Liró
Eduardo Barreiros barytono, e Coro
- 5080 Da-me um Beijo!—Canção
Eduardo Barreiros, barytono
- 5081 O Judeu Errante—Romanza
Eduardo Barreiros, barytono
- 5082 A Coquette—Cançoneta, *N. T. Leroy*
Julia Mendes, soprano
- 5083 O Fructo Prohibido—Cançoneta
Julia Mendes, soprano
- 5084 A Nove—Ri-pi-pi!, *Assis Pacheco*
Medina de Souza, soprano, e Eduardo Barreiros, barytono
- 5085 Canção, Brasileira Pinto Ramos, tenor
- 5086 A. B. C.—Desgarrada: 'Olarí, Olaré!'
Eduardo Barreiros, barytono, e Pinto Ramos, tenor
- 5087 Mulher Ingrata—Canção
Ladislau Albuquerque, tenor
- 5088 Dias de Sousa—Fado Ladislau Albuquerque, tenor
- 5089 A Minh'a Família—Monologo Pedro Cabral
- 5090 O Terrivel—Monologo Pedro Cabral
- 5091 Fado Mourisco, *R. Varella* Reynaldo Varella, tenor
- 5092 O Espinho, e Guardar Castidade—Dous
Monologos Duarte Silva
- 5093 O Deita Gatos—Cançoneta
Duarte Silva, cantor comico

STANDARD (TWO MINUTES).

- 19472 Collecção de Cantos Populares
Banda da Guarda Municipal de Lisboa
- 19473 Hymno Ecce Home Banda Militar de Edison
- 19474 Hymno da Carta do 1826 Banda Militar de Edison
- 19475 Hymno do Espirito Santo Banda Militar de Edison
- 19476 Fado Corrido, Guitar Solo Reynaldo Varella
- 19477 Fado Robles, *R. Varella* Reynaldo Varella, tenor
- 19478 Juizo, Narciso!—Cançoneta Julia Mendes, soprano
- 19479 Canção de Amor—Fado, *R. Varella*
Julia Mendes, soprano
- 19480 A. B. C.—Cobre—me! Cobre—me!
Julia Mendes, soprano, Eduardo Barreiros, barytono
- 19481 O Espelho—Cançoneta, *Nieto*
Duarte Silva, cantor comico
- 19482 A. B. C.—Assim... por um Bocadinho
Monologo com Musica Duarte Silva
- 19483 O Pirolito—Cançoneta
Isabel Costa, soprano, e Coro
- 19484 Margarida—Cançoneta
Isabel Costa, soprano, e Coro
- 19485 O Brasileiro Pancraccio—Desgarrada,
Sá d'Albergaria
Isabel Costa, soprano, Duarte Silva, cantor comico
- 19486 A Despedida do Soldado—Cançoneta
Isabel Costa, soprano, e Duarte Silva, cantor comico
- 19487 O Regardinho—Canção, *D. Maria Soares*
Medina de Souza, soprano e Coro
- 19488 A Nove—Os Figurinos, *Assis Pacheco*
Medina de Souza, soprano, e Pinto Ramos, tenor
- 19489 Fado de Vianna, *Vasco Rocha*
Eduardo Barreiros, barytono
- 19490 Noite de Natal, e "Nel Mezzo de Camin"—Dous
Monologos, *A. Feijo, e Traducção do Dante*
Chaby Pinheiro

Ever tried to interest the foreigners in your town? Good Business. Try it.

Monthly Record Reviews

We are sending out monthly with the Record bulletins a page containing three or four reviews of the Records, with the explanation that they are intended for newspaper use between the 24th and 27th of the current month. The Dealer who is doing some advertising in his local paper can get the paper to give him a complimentary insertion of one of these reviews, with his name added to it. If he is doing no display advertising it will cost him but a fraction to have one run as a paid reading notice with his name used in connection.

These reviews are being written in attractive, readable style, and we urge our Dealers to make use of them. Even as a news item they will be accepted by nine out of ten papers, and will do good general missionary work. The live Dealer, however, will pay a small sum for the privilege of attaching his name to them. Use them, by all means,—as gratuitous advertisement if possible, as a paid ad. if necessary.

Exchange Transaction in Violation of Agreement

Our attention has recently been called to the fact that some of our Dealers are disposed to accept second-hand Edison Phonographs in exchange for goods other than those of our manufacture, in a number of cases taking such machines in part payment for the products of other talking machine manufacturers. This is in direct violation of Section 6 of the Dealers' Agreement, which reads as follows:

"Exchanging, tendering or accepting Edison Phonographs or Parts, Edison Records or Blanks, in whole or part payment for privileges of any character, or for advertising, or for merchandise or goods (including Sound-reproducing machines and Records) of any make or character is not permitted. This does not prohibit the acceptance of an Edison Phonograph at full list price, if good as new, or less cost of repairs to make it 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 or Parts, Edison Records or Edison Blanks."

This section is sufficiently clear to prevent any misunderstanding on this subject, as is the Application for Special License to sell a second-hand machine, in subscribing to which the Dealer expressly stipulates "that the machine was not obtained in whole or part payment for any goods other than Edison Phonographs." The Dealer who violates this clause of the agreement renders himself liable to proceedings, which will be promptly instituted where evidence of the violation reaches us.

The Other 13,000

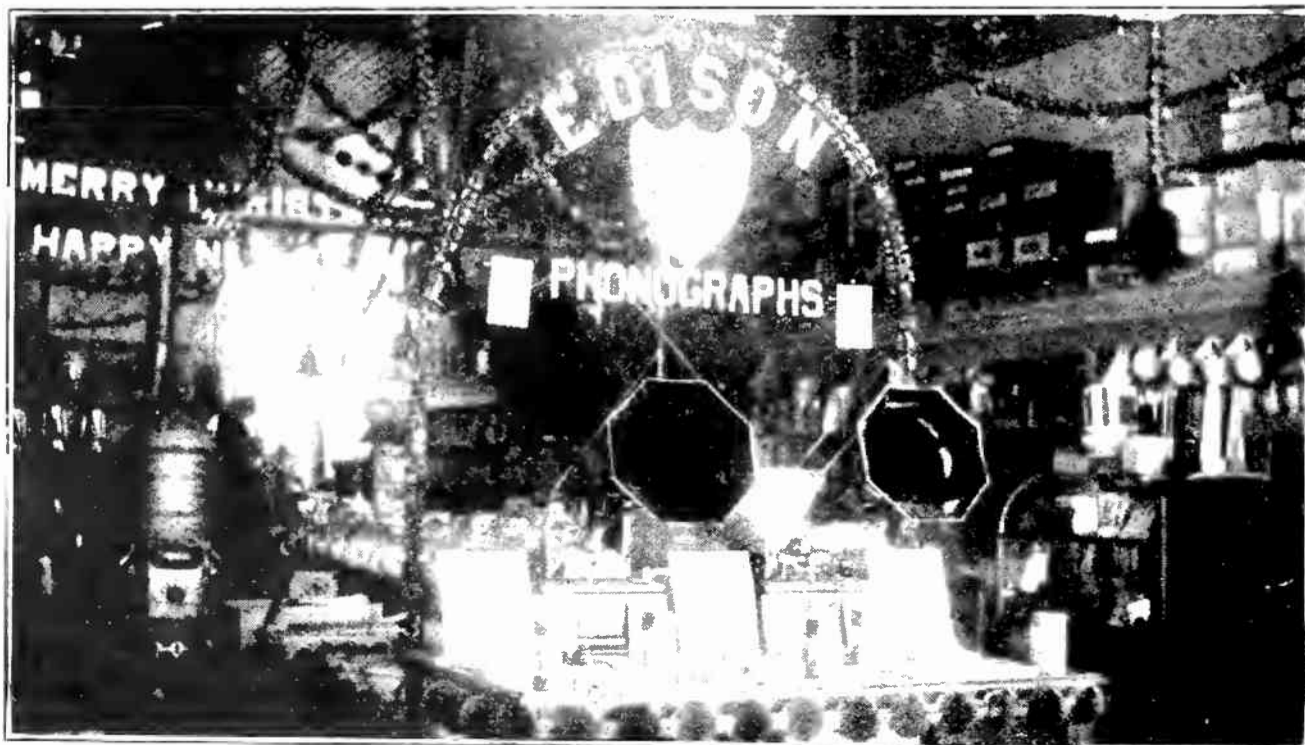
What they are doing and what they want to know about.



Two "Live Wires" in the Trade

The above interior view represents the demonstrating room in the store of C. Fredericksen, a recently established Edison Dealer of San Juan, Porto Rico, who is located at Plaza Colon, Tetuan 74, Trenta al Teatro. That Mr. Fredericksen is an enthusiastic Edison man and has sublime confidence in the superior excellence of Edison products was proven by the size of his initial order, which ran well up into four figures. Mr. Fredericksen took up the sale of our line very enthusiastically, and has since evidenced an aggressiveness which augurs well for the success of his enterprise. There is no doubt that as a result of the intelligent effort he is making to interest the people of our island possession in Edison Phonographs and Records, success in bountiful measure will be his.

Below is shown a view of the interior arrangement of the store of C. F. Brobeil, Edison Dealer of Lytton, Iowa. The picture was taken just before Christmas when his store was adorned in its pretty holiday garb. It will be seen that while Mr. Brobeil deals in general merchandise, he considered that Edison Phonographs and Records deserved the position of prominence in his holiday display. To our mind the arrangement is both novel and pretty and suggests that Mr. Lytton possesses an eye for the artistic as well as good judgment, which latter is proven by his selection of the Edison line to approach the music-loving people of his community. Mr. Brobeil is a hustling Edison Dealer, with a record for "doing things" in the past and a generous supply of reserve energy for the future.



Decalcomania Slides Ready



We are prepared to supply lantern slides of the decalcomania illustrated above, which was especially designed for use at moving picture shows, magic lantern exhibitions, etc., in response to a general demand on the part of our Dealers. We at first contemplated reserving space for the Dealer's name and address on the slide, but abandoned it, on second thought, as it occurred to us that it would be a better plan for the Dealer to use a home-made slide of his own, either preceding or following the decalcomania on the canvas, on which he could make such announcements of prices, terms, concerts, etc., as best suited his individual wishes. These slides can be furnished either in plain black and white or in colors (the latter, of course, being the more attractive), at a price of 35c each for the former, and 90c for the latter. As can be easily imagined, the decalcomania slide makes an excellent picture on the canvas, *leaving an impression that lasts*. It's a winning ad.

James H. Barney, Jr., & Co., the enterprising Edison Dealers of Newport, R. I., have recently moved into a new and larger building. Mr. Barney has taken great care to give the talking machines great prominence, having five large and splendidly equipped demonstration rooms at the rear of the main floor and using more than half this floor for displaying phonographs. The piano wareroom is on the second floor and can be converted into a nice recital hall, where Edison concerts are to be given each week. The Phonograph repair department occupies a separate room. Mr. Barney reports the Phonograph business on the increase and expects far greater results in the coming months from machines equipped with Cygnet Horns, and from the Amberola.

The Utica Cycle Company, of Utica, N. Y., has changed its headquarters to 117-119 Columbia Street, same city.

The View of an Optimist

Your Mr. Womble called on me to-day with the advance list of Edison Records for December and I was so much impressed with the improvement made in the line generally since I have been selling Edison goods (three years) that I feel that there is still a great future for Phonographs. The line can be handled with success in towns of from 500 people up, or at least such has been my experience. I live in a town of about 1,000 people and have sold far more than I anticipated when I accepted the agency. In towns where there are no Dealers I would strongly recommend to prospective agents that they take the matter up at once.

J. C. MANSELL,
Trinity, Tex.

The following is an extract from a letter received from Turner Brothers, Marionville, Mo., who are consistent advertisers, and keep "pegging away" all the year round:

"About two years ago we decided we wanted an Edison Phonograph. As we are in the retail grocery business, we tried to induce our furniture man and our book store man to take an agency. This they failed to do. We took the agency ourselves, but considered it only a side-line. We sold a Phonograph and a few Records occasionally. About three months ago we began to see the possibilities of the line. We began to push it, with the result that in a very short time we have sold ten Phonographs (one Triumph—no Gems) and about 500 Records. We no longer consider it a side line; in fact, we consider the Edison agency the strongest feature of our business. We are using the many suggestions in the PHONOGRAPH MONTHLY with excellent results. You may depend on our hearty co-operation in the future."

That's the way to talk. Keep up that spirit. There's more money in Phonographs than there is in groceries if you run your business on the right lines, as you are very evidently doing now.

The Worcester Phonograph Company, Edison Dealers in Worcester, Mass., made a novel use of form 1671, photograph of Thomas A. Edison. With the photograph pasted on a dark green background they made a unique and attractive calendar. In addition to its attractiveness, it is decidedly inexpensive. While the suggestion comes rather late for adoption by other dealers, it is an excellent example to show the novel and varied uses to which our advertising literature may be put.

Don't Relax Your Advertising

On the opposite page are reproduced two double-page ads., appearing in the big magazines and monthlies during February. Pretty nearly everybody reads at least one of the big magazines or monthlies, and it's a curious fact that the ads. are generally read first. At least the most prominent and striking are; and these ads. certainly belong in both categories. They ought to start something, don't you think? If you have the least shred of faith in advertising you don't *think*,—you *know*.

These magazine ads., however, are only a part of our advertising scheme. Our newspaper campaign embraces the entire United States and Canada in its scope. And what a campaign it is! If our Jobbers and Dealers could but realize how enormously our mail has increased since the campaign began,—could see the huge stacks of ads., clipped from papers sent us as proofs, marked and filed for reference, some conception of the magnitude of this tremendous appeal to publicity would be formed. We venture to say that the sight of this evidence alone would effect a complete regeneration in the most weak-kneed talking machine man in the country.

And it must be remembered that these embryo mountains of paper are our ads. alone. We have others sent us by Jobbers and Dealers to indicate what they are doing to supplement our work; and to the credit of the Edison trade be it said that they did nobly in the ante-holiday campaign. There were exceptions, of course,—there always are, and probably always will be—but the trade, generally speaking, did themselves proud. The result of that advertising is to be found in the reports that are heard from all parts of the country. The holiday trade was big. With many Jobbers and Dealers it was the best in the history of their business.

Now that the holidays are past there may be a disposition on the part of some to relax in their efforts. To such we want to say, *don't do anything of the kind*. You haven't yet realized all that is your due from that advertising; if you suspend further effort you never will. Advertising, to be effective, must be persistent. The occasional ad. causes little curiosity and carries less conviction. It is the persistent ad. that makes the impression. Phonographs and Records are not a holiday luxury. They can be sold as readily in February as in any other month of the year,—more readily than in some months.

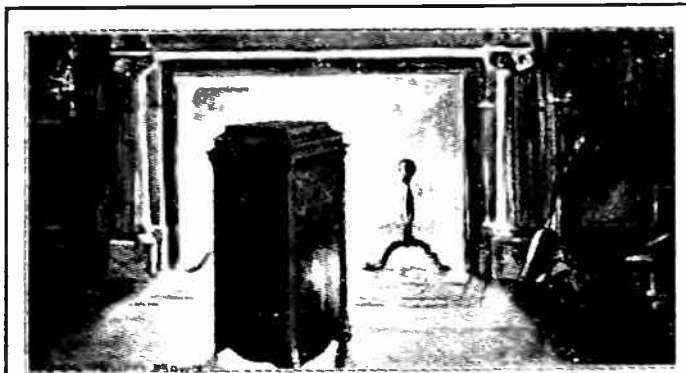
Keep your ad. in the paper. Don't relax one iota. We are not going to, why should you? Surely you can afford to do on a small scale what we are doing on a large one, when it is vital to your interests to do so. So we say to you, go ahead with your advertising. Advertise in February as you did in December, in March as in February, and so on through the year. You may depend upon it that we will supply you with plenty of new things, well worthy of the space you are using. Advertising is the royal road to success in any business; in the Phonograph business it is not only advisable but essential.

Keep Up Your Stock—Don't be a "Piker"

The Phonograph Dealer who willfully lets his stock run down and is attempting to "pike along" with a machine or two and a few Records, has about as excellent a chance in this day of fierce competition as the proverbial snowball in Hades. The Dealer who can afford to do it has passed the acute stage in his business career when it is longer necessary to battle for an existence. Neither type will ever be accused of longevity in the Phonograph trade. That's as certain as that night follows day. The time has come when a Dealer who wants to get from his business everything there is to be had must put something into it. He has to be aggressive. He cannot be aggressive unless he is equipped with a complete stock to meet every emergency. He has got to be prepared to produce everything that his line calls for. Otherwise he places himself entirely at the mercy of his rival and is sure to experience the mortification of seeing a prospective customer go where he can be accommodated with what he wants.

The public has little or no use for a "piker," anyhow, if you have never noticed it. It's the man who does things on a decent scale who wins out. Therefore, Mr. Dealer, if you have made up your mind to worry along with a stock depleted by the holiday demand, take warning. You are running a dangerous risk of being placed in the "piker" class with disastrous effect. You ought to carry in your stock a sample or two of every Edison machine and accessory, as well as a complete and reserve stock of the entire Record catalogue. It is only by doing so that you can keep ahead of your rivals and escape the undesirable classification of a "piker," an appellation which, while inelegant, is at least expressive.

Our Double Page Ads Appearing Now in the Big Magazines and National Weeklies



THE EDISON AMBEROLA

is a beautiful music maker. Love of music and love of beauty usually go together. Everyone who appreciates the wonderful music made by the Edison Amberol Records will also appreciate the Edison Phonograph in this unusually attractive form—the Amberola.

The Amberola is the Edison Phonograph in its most beautiful and most useful form. The record tray is a beautiful mahogany cabinet with a glass door. The record is held in place by a special device which is the most perfect of its kind.

The Amberola is the most beautiful and most useful Edison Phonograph. It is made of the finest materials and is finished in a most beautiful and useful manner.

The Amberola is only one of the Edison Phonographs, there is an Edison Phonograph for every taste, every use and every purse, and the prices range from \$12.50 to \$200.

Slezak towers head and shoulders above singers with his voice just as he towers above people with his status. He has produced some of the best tenor records that have been made.

Some of his leading and well-known records, especially "Otello," which has made one of the great operatic hits of the season, is now available in the Edison Amberol Records.

SLEZAK will make records exclusively for the Edison Phonograph. All his newest songs will be found only in the Edison Records.



EDISON AMBEROL RECORDS

are the Records that play four minutes—the longest playing Records in existence, of unusual beauty, purity and accuracy.

They can be played by any Edison Phonograph without an attachment which makes it possible to play both the Amberol and Standard Records with one instrument.

Records as well. Any Edison Phonograph you have may be converted with the Amberol attachment as to play both Standard and Amberol Records.

REMEMBER that every Edison phonograph which plays the Amberol Records also plays the two-minute Records.

Why then, just prefer the Edison Amberol Records? Because they are the most beautiful and most accurate records in existence. They can be had in the Edison Amberol Records, whether in the Standard or Amberol Records.

Some of the other great singers who have recorded for the Edison Phonograph are: Enrico Caruso, Giovanni Battista De Luca, and many others. The Edison Phonograph also plays the Edison Amberol Records.

Don't buy any sound-reproducing instrument until you have heard the Edison play an Amberol Record.

For more information, write to the National Phonograph Company, Lake Side Avenue, Orange, N. J. or to your local dealer. The Edison Amberol Records are the most beautiful and most accurate records in existence. They can be had in the Edison Amberol Records, whether in the Standard or Amberol Records.

National Phonograph Company, Lake Side Avenue, Orange, N. J.



Leo Slezak

The prince of all Grand Opera tenors, sings the great Italian arias that have made him the sensation of the Grand Opera Season in New York, exclusively for the Edison Phonograph, and they are rendered only on

Edison Amberol Records, the longest playing Records made

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

NATIONAL PHONOGRAPH COMPANY, Lake Side Avenue, Orange, N. J.

The **A EDISON Amberola**

combines all the tonal beauty of the other types of the Edison Phonograph, with the added richness, simplicity and charm of a masterpiece of cabinet work. The Amberola plays both Edison Standard and Edison Amberol records. It is made in several finishes of Mahogany and Oak to harmonize with its surroundings in your home. Has drawers for holding 100 Records.

Standard Records play 2 minutes. Amberol Records play 4 minutes. Edison Amberol Records play 4 minutes. Edison Standard Records play 2 minutes.

Price \$200.

In Oak and Mahogany Finish

Other Types of Edison Phonographs \$12.50 to \$125.

Will interest millions of music lovers throughout the world. Thousands in your community will want to hear the AMBEROLA play the SLEZAK and other Amberol Records. Have you offered them that opportunity? Do so while the ads are working.

Selling the Goods

Don't get it into your heads for a minute that the Amberola is only a rich man's instrument. Just stop and consider how many people there are in your vicinity who are by no means rich, yet who have pianos in their homes. And you know as well as we do that you can't get much of a piano for \$200.00.

Any one who can afford a piano can easily afford an Amberola—and many people who are now considering buying pianos will be more than glad to have the Amberola instead, and especially when you make it clear to them how much more and how much better entertainment they can get from an Amberola than they would ever get from a piano, even though some members of their family were accomplished players. Then consider the hundreds of people who can well afford a piano, but have never considered buying one because no member of their families play. Think what the possession of the Amberola means to this class.

But where you can't land a sale of the Amberola, there is always the Triumph, Standard, Home, Fireside or even the Gem to fall back upon.

Ever hear the story of Davy Crockett and the squirrel?

What—No?

Well, Davy could shoot some and one day when he was walking through the woods he saw a squirrel and at exactly the same moment the squirrel saw him.

"That you, Davy?" says the squirrel.

"Yep," says Davy.

"Don't shoot—I'll come down," says Mr. Squirrel.

There's such a thing as being the Davy Crockett of the Phonograph business.

Get a reputation for going after sales and bringing home the money and you'll find that a whole lot will come home without your having to go after it.

They say George Washington threw a dollar across the Potomac River and nobody's been able to do it since—because a dollar went farther in those days.

Whoever said it evidently forgot how far a dollar will go toward buying an Edison Phonograph.

A little, well-dressed colored man strolled into a cigar store, asked for a fine Havana, and, just as he pulled out a roll of yellow bills big enough to choke a drain pipe, from which to pay for his cigar, a big colored man about six feet eight came into the store.

"Whah'd you git all that money?" said the big man.

The little man paid no attention.

"I ast you, whah'd you git all that money?" persisted the giant. "Do you alls know who I is? Ise the town bully."

The next thing the big fellow knew he was lying flat on his back with the little fellow standing over him.

"Say, man, who is you?" said the big fellow.

"Ise the fellow you thought you was," said the little man, as he tucked his cigar in his face and strolled on his way.

The dealers down the street may "have it on you" in the way of location and floor space, but if you're on the job, you'll be able to put one over on him every now and then in the way of real salesmanship that will let him know you're the fellow he thought he was.

Abe Lincoln said:

"You can fool some of the people all the time; you can fool all the people some of the time; but you can't fool all the people all the time."

Apropos of which, the people realize that only on the Edison Phonograph, playing both Standard and Amberola Records, can they get all of the best of all kinds of music.

Of course the territory is better twenty or fifty miles from you, but you're not there—you must make good in your own little town—so cheer up.

The majority of talking machine sales don't turn up until some hustling dealer turns them up.

A talking machine dealer has facts worth telling and goods worth selling.

Trying to push the sale of dance Records this winter? Remember, the dancing season is at its height. Look over the catalogue and see what a wealth of good numbers there is to select from. Advertise your dance Records.

Watch Your Windows

Don't let your window arrangement go stale. It suggests neglect and untidiness within. A window either repels or attracts. It is an indication of what may be expected on the inside. Change your display at frequent intervals. Catch the eye of the passers-by with something new and original—and give them something to talk about. There are good suggestions for displays in the February holidays—St. Valentine's Day, Lincoln's Birthday and Washington's Birthday. St. Valentine's day offers plenty of suggestions in the way of Cupid's, hearts, etc. For the other two, if you don't happen to devise something novel, use portraits of the two patriots with "Old Glory" entwined about them—an arrangement simple and appealing. The point is, do something; don't let the opportunities pass. Use window cards, too. Here are a few suggestions which ought to help some:

On Washington's Birthday listen to "The Sword of Bunker Hill" sung by the Knickerbocker Quartette on an Edison Phonograph.

On this day "The Stars and Stripes Forever" rings out stronger and more sweetly on an Edison Phonograph.

Hear the "Battle Hymn of the Republic" Lincoln loved so well on an Edison Phonograph. Come inside and hear it.

Send her an Edison Phonograph for a Valentine.

No Valentine Party is complete without an Edison Phonograph.

Two big holidays this month. How are you going to spend them? Better have an Edison Phonograph in your home now, so if the weather is bad you won't mind it.

How Shall I Advertise the Amberola?

That's the question you will soon be revolving in your mind, Mr. Dealer, if you have not already been called upon to consider it. We are now filling the most urgent of our Dealers' orders (if any can be considered more urgent than others) and expect to soon have the trade fairly well supplied. With the prospect of soon having the most superb Phonograph that human ingenuity has yet devised in your possession, the question

of advertising is decidedly apropos. While it is, of course, necessary to employ all the usual methods—newspaper ads., window display, circularizing, etc.—to give the widest possible publicity to this wonderful instrument, we are convinced that the most effective way to bring the Amberola directly before the public is by means of public concerts.

All the advertising that can be done will never give the public a true conception of the marvellous perfection of sound reproduction that is represented in the Amberola—will never convince them of its superiority among Phonographs as will the hearing of one Record played upon it. You may tell the public that you have the most musically perfect and attractively designed Phonograph on the market—and it is necessary that you should do so in the most convincing phrase you can command, and as often as possible—but you must give the public the opportunity of learning for themselves that all you say is true. In the public concert you give them that opportunity.

The O. K. Houck Piano Company, Edison Jobbers in Nashville, Tenn., are employing the concert plan on an elaborate scale, and with splendid success. Taking advantage of a protracted operatic engagement in their city they are giving concerts twice daily, at which Records of selections from the operas to be sung during the season there are played, the program being changed daily. The concerts are advertised in the daily papers and by announcements sent by mail, with which are enclosed tickets for the series and booklets containing stories of the operas to be sung. This is by far the most elaborate plan for advertising Phonographs and Operatic Records that has yet come to our notice, and we are very glad to learn that it has been successful. It proves that the public is in a receptive mood for such suggestions.

We urge our Jobbers and Dealers to follow out this plan in advertising the Amberola—elaborately if possible, modestly if necessary. The Amberola's superiority to other types of high-grade instruments is acknowledged by all who have heard it. That it represents the highest development in tonal quality and grace of design of any Phonograph on the market is generally conceded. Our Jobbers, and those Dealers who have received samples, are enthusiastic in its praise, as is evidenced by the mass of testimonials in our possession. It will prove to be its own salesman if given a proper introduction to the public, and as the best means to that end we strongly urge the concert idea.

Advance List

Of Edison Amberol and Edison Standard Records for April, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before March 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on March 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on March 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after March 20th, but must not be circulated among the public before March 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on March 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for April Records on or before February 10th. Dealers should place April orders with Jobbers before February 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for April, 1910

- 393 Morning, Noon and Night in Vienna** **National (London) Military, Band**
A descriptive overture with an extremely brilliant introduction, followed by a reposeful melody and concluding with a vigorous martial strain. One of the most popular compositions of the versatile composer, Franz Von Suppe, who has been called "The German Offenbach." His best-known works in this country are, perhaps, "Boccaccio" and the famous "Poet and Peasant Overture." This number possesses, in a marked degree, many of the distinguishing characteristics of his compositions. Publishers, Hawkes & Sons, London.
- 394 I'm Longing for the Old Days, Marguerite** **Manuel Romain**
In verses of more than ordinary poetical merit a lover is dwelling in reminiscence upon scenes of the past ere he had faded from his sweetheart's memory. His longing for the old days to return is set to a sweet, plaintive air that reminds one forcibly of the ever popular "Maguerite." The singing of birds is cleverly imitated in the accompaniment. Orchestra accompaniment. Words, Arthur J. Lamb; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.
- 395 That Mesmerizing Mendelssohn Tune** **Collins and Harlan**
Here's a song that bids fair to break all records for popularity—one of the catchiest "rag" melodies ever composed. The mesmeric quality of Mendelssohn's celebrated "Spring Song" is its inspiration, and the theme of that number breaks out in spots in the song; in fact, the chorus is constructed on it. This is the kind of a "rag" that one unconsciously absorbs and finds one's self whistling or humming days afterwards. The opportunity for comedy was too good to let pass, so Collins improved it by attempting to mesmerize Harlan between verses. We predict a big sale of this Record. Orchestra accompaniment. Words and music, Irving Berlin; publisher, Ted Snyder, New York City.
- 396 Selection from "Babes in Toyland"** **Victor Herbert and His Orchestra**
"Babes in Toyland" is one of the best known and most popular musical productions that Herbert ever wrote. Its numbers possess in great abundance that indefinable charm of melody which runs through all of his compositions. This arrangement includes the following numbers, recognizedly the catchiest in the opera: "March of the Toys"; Song—"Toyland"; "Floretta"; "Never Mind, Bo Peep"; "Children's Theme" and "Before and After." That the musical public will evidence its appreciation of this beautiful Record we have not the slightest doubt. Publishers, M. Witmark & Sons, New York City.
- 397 Sheridan's Ride** **Edgar L. Davenport**
A poem that has stirred the blood and fired the ambition of patriotic young Americans from the time of its appearance. Mr. Davenport is a past master in the art of elocution, which fact he proves unmistakably in the recitation of this famous poem, whose author was the gifted Thomas Buchanan Read. The recitation is rendered the more effective by a pleasing and suitable orchestra introductory, "The Dawn of Day," and by cheers at the close, after which "Columbia, the Gem of the Ocean" is played. This Record ought to make a distinct appeal to popularity, both by reason of the nature of the selection and the reputation of the artist.
- 398 Old Jim's Christmas Hymn** **Anthony and Harrison**
A baritone and tenor duet of a well-known descriptive song, which, by reason of its long-continued popularity, has become almost a classic. Its simple, homely words and melody appeal direct to the heart. Although not a sacred selection, its theme is such as to merit it a place in that category. The sympathetic voices of the singers impart to it an odor of sanctity, which is intensified by the introduction of a heavy cathedral chime effect in the chorus. Orchestra accompaniment. Words and music, William B. Gray.

399 It's a Lie

Edward M. Favor

A much misunderstood (?) individual sings of his troubles in this comic character song, which is quaint in construction, being partly declamatory and partly interrogatory in form. Querulous in the tone of his complaint and vociferous in his protestations of complete innocence, the singer describes his accusations in detail. It isn't the song; it's the singer that makes this Record so acceptable, although the original construction of the song is refreshing in itself. His novel and original style of rendition, with the peculiar inflection he lends to words and phrases, gives it an individuality all its own, and will establish its popularity. Orchestra accompaniment. Words, Sax Rohmer; music, George Robey.

400 Cavatina from "La Favorita"

H. Benne Henton

"La Favorita," by Gaetano Donizetti, was first produced in Paris, December 2nd, 1840, and is one of his most celebrated operas. This cavatina, "O mio Fernando," is sung by Leonora in the third act of the opera and is certainly one of the gems of its many beautiful melodies. This is a special arrangement of the number as a Saxophone solo, and is well adapted as such, its charming melody showing the beautiful tone of the instrument, while the cadenza gives the performer the opportunity to display his brilliant technique. Mr. Henton's contribution to the March two-minute list (No. 10320, "Laverne"—Waltz Caprice) will insure the ready reception of this number by the public. We doubt if more beautiful Phonograph Records were ever made than these two Saxophone solos. Arrangement, W. J. McCoy; publisher, Jean White, Boston, Mass.

401 Rastus Take Me Back

Marie Dressler

This is the Record informally announced in the March list—a selection that gives Miss Dressler splendid latitude to display her power of mimicry. A coon song—or rather, a coon monologue—for she talks it—in which a wench who acknowledges that her transgressions include gin-drinking, chicken-stealing, policy-playing, and husband-beating, pleads for re-instatement in Rastus' affections, assuring him of penitence and intended reformation. Rastus relents, and she proceeds to celebrate the occasion in his absence. The third verse and chorus tell how successfully she does it, and also prove that Marie Dressler is without a near rival in her line. This Record is unique, and as a mirth provoker cannot be surpassed. It will prove to be one of the most popular Records in our catalogue. Orchestra accompaniment. Words and music, Hattie Starr.

402 Down in the Little Mossy Dell

Stanley and Gillette

A bit plaintive in theme, but decidedly sweet and appealing in melody, is this sentimental number, which expresses a lover's longing to greet the sweetheart of his boyhood days amid the romantic surroundings of her Southern home. To attempt to praise the rendition given this selection by these famous vocalists would be like gilding refined gold. Their voices are splendidly balanced and the Record is an example of the most perfect harmony throughout. Orchestra accompaniment. Words and music, C. C. Cocroft; publisher, C. C. Cocroft, Thomasville, Ga.

403 The Two Happy Darkey Boys

Golden and Hughes

Two clever artists, whose vaudeville sketches are eagerly sought and keenly enjoyed. We expect this Record to rival in popularity their famous "Bear's Oil" Record (4-minute No. 178). The jokes are new and timely and their manner of springing them inimitable. They extract a lot of fun out of the subject of matrimony, but don't confine their attention to that alone; they manage to discuss a number of topics and get a good laugh out of every one. The Record concludes with the singing of a coon shout, "Since Ma Linda Hinda Jined de Syndicate," to a banjo accompaniment. We predict a good sale of this Record.

404 The Thunderer and The Gladiator Marches

Sousa's Band

Two Records in one again by Sousa—two of his earlier marches, and considered by many to be the best he has written. They are immense favorites in military parades because of their splendid precision and spirit. The heavier brass instruments are prominent in both selections, giving a pleasing volume to the Record. A superior Record of its kind. Publisher, Harry Coleman, Philadelphia, Pa.

405 Betsy Ross

Frederick H. Potter and Chorus

A march song possessing all the elements of tunefulness and patriotic suggestion that combined to popularize such selections as "Good Bye, Dolly Gray." The son of a soldier is protesting his love for his country and the namesake of the designer of the American Flag, and appealing to her patriotic instinct to choose July 4th as the day for their wedding bells to ring. Mr. Potter sings the number with spirit, ably assisted by a chorus in the refrain. Orchestra accompaniment. Words, Bartley Costello; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.

406 Saved by Grace

Edison Mixed Quartette

Another of those supremely beautiful Sacred Records by our quartette, the excellence of whose work defies expression by adjectival phrases. Their Records must be heard to be appreciated. Sung with organ accompaniment, which, as always, imparts an additional touch of reverence to the selection. The harmony of this Record is superb. Words, Fanny J. Crosby; music, George C. Stebbins.

407 Lady Love**Billy Murray and Quartette**

"Lady Love" is a dainty coon love song that has earned well-deserved popularity. In words and melody it is delightfully appealing and distinctive; far superior to the majority of present-day compositions. Billy Murray sings it in a most artistic manner, bringing out all its possibilities; in fact, we think that his rendition of this song will be accepted as one of his very best efforts. In a subdued repetition of the chorus he is assisted by a male quartette, the nicely harmonized voices of the singers enhancing the tunefulness of the selection. Orchestra accompaniment. Words, William McKenna; music, Albert Gumble; publishers, Jerome H. Remick & Co., New York City.

408 Mia Cara Waltz**American Symphony Orchestra**

Composed by Oscar Hammerstein, the well-known impresario, it was first introduced to the public at the Manhattan Opera House, New York City, in 1909, and became the waltz "hit" of that year. "Mia Cara" not only possesses those two essentials that every good waltz must have, namely, crisp rhythm and catchy melody, but what is still more important, it has that indefinable potency of popular appeal that always identifies the genuine "hit." The interpretation given it by this organization of capable artists brings out the merry optimism and gay charm of its seductive melody. Publisher, G. Schirmer, New York City.

409 My Love is Greater than the World**W. H. Thompson**

Mr. Thompson's return to Edison ranks will be welcomed by the thousands of Phonograph owners who recall the pleasure his splendid baritone voice gave them a few years ago. Among his contributions at present in our catalogue are "The Rosary" (No. 8214) and "Handful of Earth from Mother's Grave" (No. 8531). The number with which he elects to make his re-appearance is a charming sentimental ballad of a high order of composition, and melodious. Mr. Thompson not only possesses a fine voice, but he knows how to use it artistically, and his enunciation is refreshingly clear. Orchestra accompaniment. Words, Arthur J. Lamb; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.

410 Ludwig's Air Castle**Ada Jones and Len Spencer**

The title of this sketch is derived from the description of the cottage which the amorous trombone player, Ludwig, holds out as an inducement to his "schatz" to marry him—a cottage surrounded by gastronomic comforts that would delight the heart of the most exacting Teutonic epicure. Sauerkraut vines are to climb about the porch, a big "Dill" pickle tree to grace the front yard, and a river of beer will be handy to the rear. The dialogue between Ludwig and Augustine is amusing in the extreme, and the brogue of the two artists is rich. The sketch concludes with a wooden shoe dance, and a song with a trombone accompaniment.

411 Wait for the Wagon Medley**Premier Quartette**

This melody, which is sung by male voices without accompaniment, embraces the following five old and popular songs: "Wait for the Wagon"; "Nelly Was a Lady"; "The Little Brown Jug"; "Auld Lang Syne" and "Jingle Bells." In the last number a sleigh-bell effect is introduced to good advantage. The harmonization of this selection is exceptionally well balanced, the words are distinct and the singing shows spirit and precision.

412 A Day at West Point**New York Military Band**

This descriptive fantasy is one of the greatest military medleys ever compiled. It is a prime favorite with all the best bands and orchestras, and is always a big "hit" whenever performed. The following is a synopsis of the action of the piece: 6 a. m.—reveille; drum assembly; sunrise gun; adjutants' call; dress parade, introducing fife and drum corps and band; assembly of buglers; boots and saddles; cavalry drill; salute to the colors; national anthem; West Point yell—"Rah! Rah! Rah! Rah! Rah! West Point, West Point! Army!"; taps; "Auld Lang Syne," which is played by the brass, while "Garry Owen" and "Dixie," as counter melodies, in the form of variations, are played by the reed instruments; finale, "Yankee Doodle." Composer, Theo. Bendix.

Edison Amberol Record in Hebrew

10002 Ich Benk A Heim (Friedsell)**Sadie Rosenthal**

From the Hebrew musical play, "The Jewish Soul," performed last season with great success at the Jewish Theatre in New York City.

Edison Standard Records for April, 1910

10335 Dixieland**Sousa's Band**

A characteristic march constructed on the well-known Southern melodies, "Dixie" and "Old Black Joe," the tunefulness of whose strains has made them universal favorites. Could more inspiring selections be arranged for a march than "Dixie," the merriest, jolliest and most infectious of all airs, and "Old Black Joe," plaintive and impressive? Or could they be interpreted by more capable hands than the peerless Sousa and his superb organization? Composer, Chauncey Haines; publishers, Jerome H. Remick & Co., New York City.

10336 I'd Rather Say "Hello" Than Say "Good Bye" Manuel Romain

This song is somewhat of a departure from the usual style of Romain's contributions to our Records, the air being brisk and spirited, although the selection is sentimental in character. It is none the less appealing, however; in fact, the change is somewhat welcome, his Records in the past having been confined to one class of selections perhaps rather closely. This number has a very pretty march refrain which chimes in well with the cheery type of the verses. Orchestra accompaniment. Words, Alfred Bryan; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.

10337 Zoo Loo Collins and Harlan

The title betrays the character of the selection—a typical "jungle" duet, with plenty of jungle effects, such as the whining of jackals and the crying of hyenas. The second verse shifts the scene to Central Park, where "Zoo Loo" transfers her affections to an awakened "copper." This serves to introduce some Central Park Zoo effects. The air of this song is sprightly, and the rendition in the usual clever style of these artists. Orchestra accompaniment. Words, Harry Williams; music, Egbert Van Alstyne; publishers, Jerome H. Remick & Co., New York City.

10338 To a Wild Rose Victor Herbert and His Orchestra

This dainty and melodious composition is the favorite number of Edward MacDowell's well-known "Woodland Sketches," op. 51, for piano. Mr. Herbert has arranged this popular piece for strings only, and the Record proves the arrangement to be a most delicate and charming musical setting. An exquisite Record in all the essentials of engaging tunefulness, artistic interpretation and perfect recording.

10339 Before I Go and Marry I Will Have a Word With You Ada Jones

A dainty song of the serio-comic type, which relates how a jealous little maiden detects her sweetheart flirting with a rival. Reproached for his disloyalty, he reassures her with this refrain:

"I may take a walk with Dolly, I may smile at pretty May, I may have a talk with Molly, Or with Polly, or even Fay.	I may flirt with charming Carrie, As another boy would do; But before I go and marry, I will have a talk with you."
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Miss Jones sings this number charmingly, and it is safe to venture the prediction that the Record will enjoy a big sale. Orchestra accompaniment. Words and music, Irving Berlin; publishers, Ted Snyder Co., New York City.

10340 Blest Be the Tie That Binds Anthony and Harrison

A selection that will be greatly appreciated by collectors of sacred Records, who cannot fail to be impressed by the artistic manner in which the popular hymn is sung by these renowned duettists. A Record that will grace any collection and compare favorably with any previous efforts of these singers. Orchestra accompaniment. Words, Rev. John Faucett; music, H. G. Nageli.

10341 Come After Breakfast Edward Meeker

Jasper informs Mandy Lou that he is going to call on her, which elicits the invitation from her to "Come after breakfast, bring your lunch and stay till suppertime." She extends the same invitation later on to the W. C. T. U., when notified of an intended official visit. A rollicking coon song of the type that Mr. Meeker is so successful with. Despite the fact that his selections are almost always difficult of rendition, because they must be sung rapidly, his enunciation is invariably perfect. Orchestra accompaniment. Words and music, Brymn, Smith & Burris; publishers, Jos. W. Stern & Co., New York City.

10342 The Despatch Rider Alexander Prince

A concertina solo of a particularly lively and captivating number in the rendition of which the player's wonderful mastery over his instrument is fully manifested. The clearness of tone, the neatness of the runs—each note standing out distinctly—and his splendid work in the sustained passages, makes this Record a most desirable addition to our catalog. Composer, Eilenberg.

***10343 Uncle Josh in a Chinese Laundry Cal Stewart**

Uncle Josh gets "in wrong" again—this time with a "heathen Chinee," who refuses to produce Uncle Josh's shirts unless the latter tenders his laundry check. Uncle Josh doesn't understand what "John" is driving at, and anyhow he hasn't the check, having sold it under the impression that it was a lottery ticket; but he gets the shirts—or at least, some shirts—and manages to use the "Chink" up pretty badly in the operation, which very evidently was not altogether unpleasant as far as our inimitable "Uncle" was concerned. His recital of the meleé, in which he imitates the excited Chinaman, is uproariously funny.

10344 The Belle of the Barbers' Ball Ada Jones and Billy Murray

A song that proved a "hit" with the Conan & Harris Minstrels, in which it was sung by Julian Eltinge, the well-known female impersonator. It is here rendered as a conversational duet, to which style of rendition the composition of the number readily lends itself. The air is especially pleasing, like all of Geo. Cohan's compositions, and the rendition, needless to say, leaves nothing more to be desired. Words and music, Geo. M. Cohan; publishers, Cohan & Harris Publishing Co., New York City.

* This selection will be illustrated on cover of April Phonogram.

10345 How Can They Tell I'm Irish?**Edward M. Favor**

A gentleman of unmistakable Milesian ancestry, fresh from the "ould sod," is perplexed by the fact that he is unable to escape a classification evidently obnoxious to him; and this despite the fact that he has changed his name from Gilligan to Brown, and adopted other similar disguises (?), which he proceeds to enumerate. Favor's rendition of this number is humorous in the extreme, he employing numerous little inflections and voice shadings which prove especially effective. Orchestra accompaniment. Words and music, C. W. Murphy; publishers, T. B. Harms and Francis, Day & Hunter, New York City.

10346 Cloud-Chief**American Symphony Orchestra**

A characteristic number of the popular "Indian style" of composition, in which there are novel instrumental plays, war whoops, beating of tom-toms, etc., to secure the desired effect. Aside from the novelty of the selection it has an agreeable air that would recommend it, even though it were stripped of its embellishments. If it were necessary to do so we would speak a word of praise for the interpretation, but why anticipate what every one naturally expects from this capable organization? Composer, J. Ernest Philie; publisher, Walter Jacobs, Boston, Mass.

10347 Can't You See?**Byron G. Harlan**

A refreshing little waltz song with a peculiarly infectious air that has carried it along to popularity. Just now this song is being sung and whistled everywhere. We have put it on the list in response to numerous requests, and expect it to be a pronounced favorite with the Phonograph public. Mr. Harlan sings the number with all a boy lover's fervor, bringing out the full charm of the selection. Orchestra accompaniment. Words, Alfred Bryan; music, Albert Gumble; publishers, Jerome H. Remick & Co., New York City.

10348 A Coon Wedding in Southern Georgia**Peerless Quartette**

At the beginning of the sketch, wedding bells are heard, then follow the comments of the crowd on the bride and groom's appearance, and "Hear Dem Bells," sung by the choir. After the parson (Arthur Collins) in sepulchral tones requests "de unfortunate pahties goin' to participate in de catastrophe to step before de congregashun" and "denounces" them as man and wife, exacting a vociferous kiss from the bride, the collection is announced by Deacon Jones (Frank Stanley), who precedes it with explicit instructions as to the character of donations that will be acceptable, and the congregation joins in "Hail, Jerusalem, Hail!" The description gives only a vague idea of the nature of this Record—it's a laugh from beginning to end.

10349 Miss Liberty March**New York Military Band**

One of the best band Records it has been our good fortune to list in a long time. A rousing march of unusual volume, played with snap and brilliancy. Better than some and equal to the best Band Records in the Catalogue. Composer, Jos. M. Daly; publishers, Daly Music Publishing Co., Boston, Mass.

Edison Standard Record in Hebrew

21015 Die Toire (Friedsell)**Sadie Rosenthal**

From "The Jewish Soul," a successful musical play. Miss Rosenthal's voice is a soprano of excellent quality. She is a favorite at Hebrew concerts and vaudeville theatres in New York.

Edison Grand Opera Amberol Records

**B-183 Freischütz—Grand Air d'Agathe (Weber). Orchestra Accompaniment.
(Sung in French)****Marguerita Sylva**

The "grand air d'Agathe" is too well known as a concert number to require any further praise. In this wonderful aria, beginning with a melody full of prayer, hope and tender longings, and ending with an outburst of rapture at the approach of the beloved one, the leitmotif, probably used as such for the first time in the history of opera by Weber, finds its fullest expression. Mme. Sylva gives this exquisite number all the needed artistic treatment and justifies her great reputation as the leading American prima donna. This Record, as also others to follow, will prove a constant source of delight.

**B-184 Carmon—Romance de la fleur (Bizet). Orchestra Accompaniment.
(Sung in French)****Florencio Constantino**

Carmen, before her escape by the aid of Don José, has thrown him a flower, which he picks up and retains during his imprisonment. Later, when Carmen, upon her meeting with Don José, at the inn, tells him that he does not love her, he sings this famous aria, in which is so plainly told the battle of his soul. Once blessing, then cursing the fate which caused Carmen to cross his path, it required but her appearance to again make him her slave, and he ends by this avowal: Carmen, I love you.

B-185 Romeo et Juliette—Valse (Gounod). Orchestra Accompaniment. (Sung in French)
Blanche Arral

This waltz, which is deservedly as popular as Gounod's jewel song in Faust, is sung by Juliette in expression of the happiness of her life unmarred by the feuds then existing in full among some of the noble families, and she asks that her fairy dreams may remain undisturbed, and with it her pleasure in life. Mme. Arral sings this number in exquisite taste and style.

B-186 Hamlet—Brindisi (Thomas). Orchestra Accompaniment. (Sung in Italian)
Ernesto Caronna

Hamlet, after having arranged with the invited actors to rehearse before the Queen, King and Court, the murder scene, invites them to be merry, orders the wine and himself joins in the merrymaking, singing the praises of wine. This aria is a great show piece for baritones, and Mr. Caronna does full justice to the score.

B-187 Tannhauser—Blick ich umher (Wagner). Orchestra Accompaniment. (Sung in German)
Walter Soomer

At the reunion of the noble bards, Wolfram, in greeting, compares the noblemen, bold and wise, to a forest of fresh and green oaks, and the ladies to a multiflowered wreath. Then, singing to his one star, Elizabeth, he pours forth his beautiful, idealistic love, his adoration. This is one of the most poetic numbers of this poetic opera.

Suspended List, Jan. 20, 1910

Superseding All Previous Lists

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

IND., Warsaw—C. A. Rigdon.
N. J., Mt. Holly—W. L. Wilkinson.
WIS., Wrightstown—J. W. Zimmerman.
ORE., Oakland—W. M. Norris.
LA., Centreville—G. W. Randle.
CAN., Que., Fraserville—M. C. Gauvin.
Ont., St. Thomas—Baldwin, Robinson & Co.
Alta., MacLeod—Aguire & Wells, Props., Star Pool Room.

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

REINSTATED.

N. Y., Buffalo—Neal, Clark & Neal Co., (Jobbers).

J. W. Scott Appointed Special Travelling Representative

The many friends among the trade of J. W. Scott, who is perhaps better known by the affectionate sobriquet of "Scotty," will be delighted to hear of his appointment to the post of special travelling representative. By this appointment, which comes in the nature of a well-deserved promotion, Mr. Scott's territory is made to cover the entire country in special assignments. His first assignment included Birmingham, Mobile and some of the other large cities of the South. Despite his far from gigantic proportions, "Scotty" has a manner of making himself seen and heard, which undoubtedly has already been recognized by our Southern friends.

Changes in Salesmen's Territories

The following changes in territorial assignment of our travelling staff went into effect on a recent date:

J. H. Allgaier will hereafter travel the Southern half of Illinois in addition to Missouri.

J. H. Gill will hereafter travel Central and Western New York instead of California, Arizona, and New Mexico.

F. L. Hough will hereafter travel North and South Dakota in addition to Minnesota.

A. H. Kloehr will hereafter report on Kansas City, Mo., in addition to the State of Kansas.

F. H. Stewart, formerly travelling Louisiana and Mississippi, has been transferred to the Edison Manufacturing Company's Kinetograph Department.

Personal

On January 22nd, Walter Stevens, Manager of our Foreign Department, sailed for a journey of three months in South American countries. He will visit all the chief cities on the East Coast, including Para, Rio de Janeiro and other ports in Brazil, Montevideo, Paraguay, but most of his time will be spent in looking after our interests in Buenos Aires and the Argentine Republic.

From there he will sail through the Straits of Magellan and stop at Punta Arenas and Chile, the southernmost city in the world. This will be the turning point of his journey. It will be Mr. Stevens' first trip to South America and for that reason will be particularly interesting.

Advertising Manager L. C. McChesney was in attendance at the National Convention of the Association of American Advertising Managers held at the Waldorf Astoria, New York City, on January 20th. Immediately after the Convention he left on a short trip to Buffalo, N. Y., and Cleveland, Ohio, in the interests of the Company.

Mr. Edison Off for the South

Accompanied by his family and a number of chemists, experimenters and mechanics, Thomas A. Edison left on February 1st on his annual visit to his winter home at Fort Myers, Fla. He expects to spend the next two months there, alternating his time between work in his laboratory and tarpon fishing, of which he is very fond. To what extent he will permit the sport to encroach upon the claims of his experimental work the trade is invited to judge.

Transportation Charges on Defective Machines

We have received some requests from Jobbers to stand transportation charges on machines which they have shipped to their Dealers and which have proven to be imperfect, either through a broken main spring or through the machine having been damaged, possibly in transit. Invariably the Dealer has made claim for the transportation charges covering the return of the machine upon the Jobber, who in turn has made a counter-claim upon us.

So that our position on this subject may be thoroughly understood in the future, we wish to say that we are always willing to replace a broken part or any parts which appear to be imperfect through manufacturing causes; at which point we feel that our duty as manufacturers rests. We are not willing to stand transportation charges, partly because nine times out of ten there is no necessity of the machine being returned, but principally because of the abuse to which such a concession would tend. For these reasons it was necessary to make a rule, general and absolute, and we feel that reflection will convince the trade of the necessity and fairness of our decision.

Correction

In all of the literature we have put out on the Edison Idelia Phonograph with Cygnet Horn equipment the width of the bell horn has been given as 24 inches. It remained for a purchaser up in Canada to discover that the bell is 21½ inches wide. How this misstatement occurred no one seems to be able to tell. However, we admit the error and will thank the trade to explain that the 24 inch width is an error if the subject comes up in connection with the sale of any of these equipments.

Among the Jobbers

M. W. Waitt & Company, of Vancouver, B. C., were out before Christmas with a very pretty card of holiday greetings, which were conveyed in verse above a design representing a switch-back railroad with a train bearing the message from an Edison Phonograph, shown on the horizon as a rising sun. A novel and striking design. On the opposite page was the following verse, the composition of their Mr. J. W. Bowes:

"Emblazoned on the scroll of Fame,
Dazzling bright, there glows a name.
Inventive Genius, Wizard, Seer,
Since time began thou hast no peer.
On history's page there shines out one
Name among names,—'Tis EDISON."

The Standard Talking Machine Company of Pittsburg, Pa., have for some time been furnishing Dealers with a specially prepared letter, which they recommend sending out with the monthly list of new Records as a personal letter, mailing same under a two-cent stamp. A sample copy recently sent us is delightfully personal in tone, and bright and cheery throughout, with comments on the weather, the attraction of the home on cold winter evenings and other small talk in a similar vein, all leading up to the desirability of the new Records to complete the picture of home comforts which the letter draws. The letter cannot fail to be read throughout because of its personal appearance and tone, and for that reason will certainly produce results where the old method of mailing the supplements will fail.

This special personal letter is a splendid idea which ought to be adopted extensively.

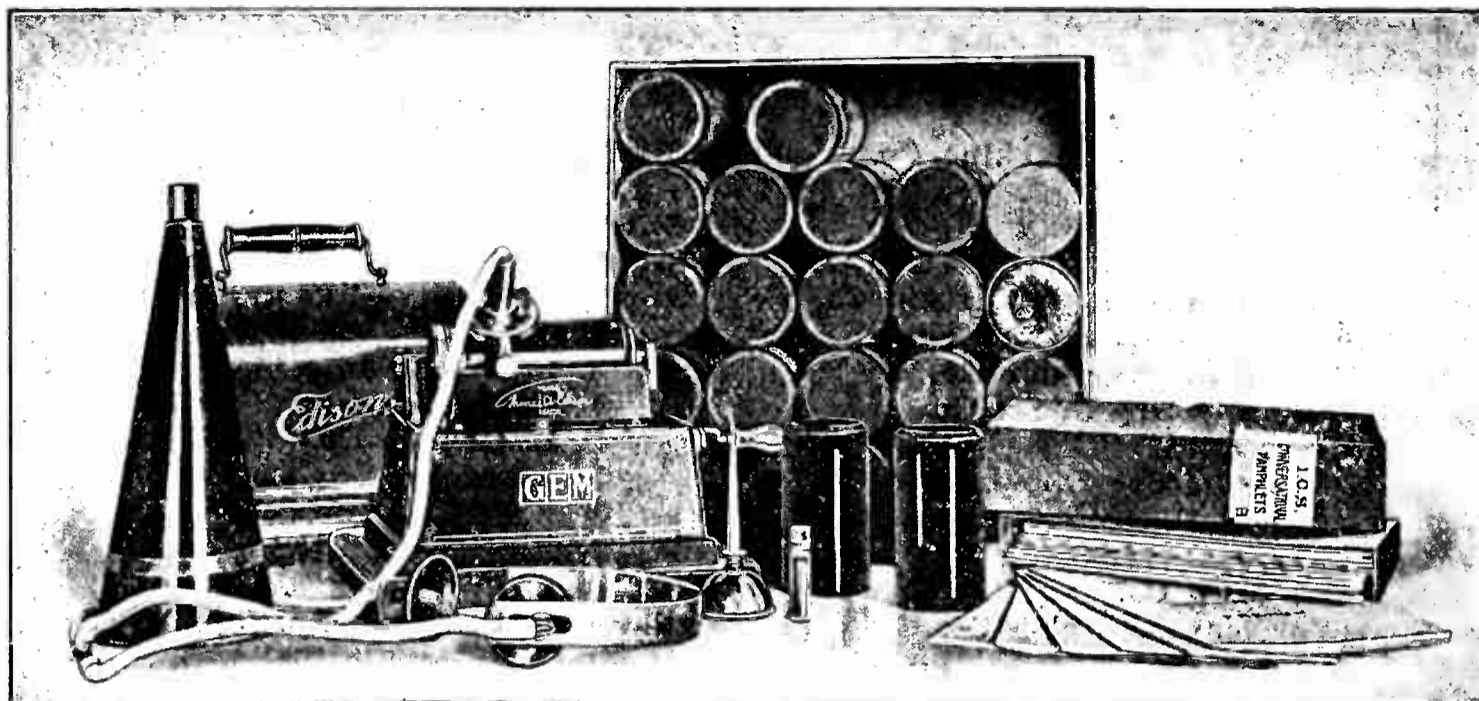
With the first Amberol Grand Opera list the Penn Phonograph Company, of Philadelphia, sent out a letter to their Dealers which was stimulating in tone, and hit the nail right on the head. In it they took occasion to urge the sale of Amberol Attachments in connection with the new Records. We trust that their Dealers imbibed some of the spirit of the letter and followed the suggestions it embodied.

Delayed mention is made of the splendid exhibit made by W. G. Walz & Company, El Paso, Texas, at a County Fair held there from Nov. 1-7, 1909. The exhibit, which occupied three large booths, was a most comprehensive display of samples of the various kinds of Phonographs and musical merchandise their stock embraces. Edison Phonographs and Records, needless to say, occupied the position of prominence.

Edison Phonograph Monthly, Feb., 1910

Jobbers of Edison Phonographs and Records

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



This is the New I. C. S. \$35 Language Outfit

One firm has ordered 300 outfits. Another firm sold outfits 24 hours after their receipt. They are ordering them all along the line wherever the outfits are shown. Why? Because they are sellers; they are profit makers; and they cater to a field that will quickly appreciate and purchase them.

This outfit provides the very best method for teaching foreign languages in the world; a method that is indorsed by professors of the leading colleges and by the French, German, Spanish, and Italian Embassies in the United States. It teaches French, German, Spanish, and Italian to English-speaking people and teaches English to foreigners.

The I. C. S. outfit consists of an Edison Gem Phonograph made especially for language work, small horn, head-band hearing tube, oil can, and 25 conversational records teaching pronunciation that is guaranteed to be absolutely correct with native intonation and inflection. Accompanying these conversational records, there are pamphlet instruction papers teaching the theory of the language.

Not only is this the most complete and by far the best language outfit on the market, but it is the cheapest, as it sells for only \$35. If you are alive to your best business interests, you will write today for further particulars—for the sake of increased business write us today.

International Correspondence Schools
BOX 920, SCRANTON, PA.

The EDISON
PHONOGRAPH
MONTHLY

VOL. VIII

March, 1910

No. 3



MARGUERITA SYLVA

WHO SINGS FOR EDISON
RECORDS ONLY

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., 10 FREDRICHSTRASSE, BERLIN.

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

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

Vol. VIII.

MARCH, 1910

No. 3

A False Rumor Nailed

A newspaper item, which received its inspiration from a transaction involving the sale of some shares of stock in one of the Phonograph Companies in which Mr. Edison is the controlling factor, appeared recently in the columns of several of the metropolitan dailies and was copied extensively throughout the country. The article was so misleading in character that President Dyer, fearing that its misconstruction would work injury to the Phonograph industry, prepared a statement which will appear in the trade papers and those newspapers throughout the country that are carrying our advertising. We suggest that the trade supplement this, in every city in which the article referred to made its appearance, by giving President Dyer's statement to the local press as a news item. The statement follows:

"My attention has been called to a recent article in a New York daily newspaper which has been widely copied, and wherein it stated that the future of the Phonograph was not very bright. This article is entirely misleading and does not accord in any way with the views of myself or anyone connected with the Edison Companies. The future of the Phonograph was never so bright as at the present time; in fact, I feel that the surface has hardly been scratched. Orders are coming in so rapidly at the present time that we are not able to fill them promptly and the sales are entirely satisfactory. The fact that we are just starting in with the Amberola and a full line of Grand Opera Records is certainly an indication that so far as we are concerned the future does not have to be questioned. If any one of us had the slightest doubt as to the future of the business, why should we be spending hundreds of thousands of dollars each year in advertising and a corresponding amount in the development of new lines and in experimental work?

"In connection with the very article under consideration it is interesting to inquire why, if

Mr. Edison has any doubt as to the future of the business, he should be willing to spend \$155,000.00 in cash to acquire a minority stock interest? The whole transaction was simply this, that in the early days of the Phonograph business this particular minority block of stock of the Edison Phonograph Works was acquired by outside interest, and was later put up as collateral to secure the issue of bonds of another independent company (not controlled by Mr. Edison) having rights in certain foreign countries, and on which the interest payments were defaulted. These bondholders were anxious to realize something from their investment and Mr. Edison was willing to buy the stock, so that the transaction was consummated.

"The Edison Phonograph Works, as persons familiar with the business know, is a separate company located at Orange and engaged only in the manufacture of machines, which are turned over to and are distributed by the National Phonograph Company. The National Company manufactures all Edison records and sells directly to the trade. The National Company in assets, property and amount of business done is immeasurably larger than the Edison Phonograph Works.

"The purchase of this stock by Mr. Edison was a personal matter and has no direct bearing on the future of the Phonograph business, other than showing his confidence and a desire to withdraw the stock from litigation."

February At the Factory

There was very little evidence of the oft-quoted post-holiday "slump" at the factory during the month of February. The merry hum of industry was heard uninterruptedly from 7 A. M. on Monday until midnight on Saturday throughout the month, and the indications are that it will be necessary to employ equally as large a night force during the month of March. The demand for all types of machines has been unusually good for this time of the year, due in part to the holiday depletion, but in greater measure to judicious advertising.

Special Record Proposition

As explained in letter of Sales Department dated February 3, we propose hereafter to advance the selling date by one month on such Records in the regular monthly lists as are unusually popular or give evidence of becoming popular "hits." These Records, designated as "Special Records," will be shipped with the previous month's list, accompanied by all necessary printed matter, and will go on sale at the same time as the Records in the previous month's list. This plan, which was inaugurated with the May list, is in response to a long-existing demand of the trade that they be placed in a position to realize upon a Record while the song or instrumental selection which it represents is at the height of its popularity. Our solution of the problem is considered a move in the right direction and is receiving the endorsement of prominent Jobbers and Dealers.

Quite naturally the question will be asked, how is the Company to know what selections will or will not prove "hits?" The answer is that the Company receives first-hand information as to the selections upon which the big music publishing houses intend to spend unusual sums in advertising. From the same source we learn how extensively a selection is to be featured by prominent concert and vaudeville artists. Such information, it will be conceded, is invaluable, but even fortified with this it is not our intention to feature a selection in this manner until we are satisfied from the attitude of the public toward it that it is assured of emphatic popularity.

"By the Light of the Silvery Moon" and "The Cubanola Glide," the first of these special Records, are songs that possess all the elements which make for a long continued popularity, and we are satisfied that their selection will demonstrate that the trade may safely rely upon our discretion in the choice of special Records. We doubt if better selections could have been made by us for the purpose of testing the plan which, of course, is more or less an experiment, its continuance or discontinuance depending upon its reception by the trade.

To successfully carry out the plan it is necessary that Dealers immediately place standing orders with their Jobbers for these Special Records, designating at the same time whether or not a second shipment of the Records is to be made with the regular monthly list. It must be understood that it is not our intention to offer such Records every month. We will do so only at such times as we consider the selection of sufficient merit to warrant such action.

New Attachment Proposition Still in Abeyance

Because of manufacturing congestion we have been compelled to postpone announcement of the nature and plan of the Amberol Attachment proposition, which we had originally figured on giving to the trade not later than March 1st. Our Record Moulding plant is now being taxed to its utmost capacity day and night to take care of the regular output, so that it has been absolutely impossible to make the necessary preparations for the abnormal demand which is bound to follow the introduction of the proposition. It is our intention before launching the proposition to fortify ourselves with an immense reserve stock of Amberol Records so that we may experience no embarrassment in filling orders as they are received. To increase our Record output and thereby expedite matters we are installing additional moulding apparatus in our Record plant, which will be very soon in operation.

We are confident that this attachment proposition is going to awaken tremendous interest among trade and public as soon as its conditions are explained and advertised. As we have stated before, it is without doubt the most liberal proposition in the talking machine line that has ever been given to the trade and public. Once it gets under way we predict that the demand for the Amberol Records will be unprecedented in the history of the Phonograph business. We deem it wise, therefore, to take all possible precautions at this time in order that we may be able to satisfactorily carry out our end of the proposition when the rush begins.

It is doubtful now if we will be in a position to make a definite announcement of the plan before April 1.

Exchange Proposition Again

Despite the exhaustive manner in which the requirements of the Continuous Exchange Proposition have several times been explained in these columns we continue to receive requests for information in regard to same. For the benefit of those of the trade to whom the matter is not yet clear, we repeat that *defective Records (meaning those only which are defective from manufacturing causes) may be returned at any time, and that cut-out Records may be returned at any time after the date on which they are to be omitted from the catalogue.* This, of course, applies to the Records which were dropped on February 1, but which still appear in the catalogue.

Lauder Still An Edison Artist

THE statements made broadcast by a competing company that it has an exclusive contract with Harry Lauder and that the latter will hereafter make Records for no other company are incorrect and without foundation.

The National Phonograph Company has a contract with Mr. Lauder by which the latter agrees to make Records for it until *April 10, 1912*, of all songs he has produced or may produce up to that time.

The company claiming exclusive services of Mr. Lauder has admitted to this company the incorrectness of its claims and has promised to make a retraction that shall have the same publicity as its original statements. The latter appeared in trade papers, newspapers and several forms of printed matter.

Folders and hangers issued by the company in question, and claiming the exclusive services of Mr. Lauder, should not be circulated or exhibited by Edison Dealers, for to do so will be unfair to our interests and be taking part in an attempt to injure the sale of Edison goods.

Harry Lauder has already made eighteen two-minute and five four-minute Records for the National Phonograph Company. Shortly after his return to England (he sailed the latter part of last month), he will record several more selections for us, which will shortly be placed on sale in this country.

We suggest that Edison Jobbers and Dealers everywhere publish the fact that Mr. Lauder will continue to make Records for the Edison Phonograph, thus supplementing the retraction referred to above.

New Grand Opera Talent

To the group of brilliant artists who are now contributing of their repertoire to the catalogue of Edison Grand Opera Amberol Records the May list adds two whose names are known well and favorably to every grand opera enthusiast in the world. Carmen Melis and Gustave Huberdeau are artists of such prominence and high standing in the realm of grand opera that reference to their respective careers and attainments must seem worse than superfluous to the patrons of that particular form of entertainment.

Carmen Melis, the present star of the Manhattan Opera House, is one of the brightest luminaries in the operatic constellation to-day. Born in Sardinia of an old and patriotic family, she reflects in the intensity of her acting and singing the true Italian temperament. She has been in opera only a trifle over four years, yet in that short time she has achieved wonderful success. Her first appearance on the operatic stage was made in Italy in 1905 when she sang the title rôle in "Tosca." Since that time she has traveled all over Europe, and by her extraordinary talent in a very large repertoire has proven herself nothing short of a sensation. The large opera houses of Rome, Venice, Naples, Turin, Geneva, Cairo, Warsaw and Odessa have been the scenes of veritable triumphs. At the Castanzi of Rome she created the part of *Thais*. Her repertoire includes the modern Italian operas such as "Madame Butterfly," "Tosca," "Bohème," "Manon," "Pagliacci," "Cavalleria Rusticana," "Iris," "Andrea," "Chenico," "Zaza," "Fedora" and older ones such as "Otello," "Mefistofele," "Aïda," "Faust," etc. She is an actress of extraordinary natural gifts, combining beauty of face and grace of carriage with the ability to interpret emotion, gay or stressful, with amazing truth and sincerity. As a singer her voice is full of warmth and color, clear, resonant, lovely in quality and fluent in delivery. Her instructors were Jean de Reszke, Tiberini, Tresura Singer and Castelfranco Cesare. We feel that we have achieved a signal triumph in securing *exclusively for Edison Records only* so distinguished an operatic singer as Mme. Carmen Melis.

Gustave Huberdeau is also one of the prominent singers of the Manhattan Opera staff, and probably his services are requisitioned more frequently than any other one of Hammerstein's singers because of his extensive repertoire. He sings first bass in all the French and Italian Operas, and by his magnificent voice and artistic work has won high favor with the New York operatic public. He is a laureate of the Con-

servatory, and for ten years, from 1898 on, was leading bass of the Opera Comique in Paris, where he sang with great success all the bass rôles of the repertoire and also created numerous parts. For a season after leaving the Opera Comique he sang brilliantly at the Concert Colonne. Huberdeau is a singer whose name will add prestige to any catalog, and we flatter ourselves that we have chosen wisely in securing him for our Records.

These two splendid artists, whose names will add weight and dignity to any collection, bring to our catalogue choice offerings, worthy in every respect of their fellows and predecessors and bound to win the appreciation of the music loving public.

Slezak Records Big Sellers— His Latest Triumphs

Of the Grand Opera Amberol Records that have already been placed on sale those made by Leo Slezak, as was to be expected, have proven the most popular. The demand was heaviest for the celebrated "*Morte di Otello*" and "*Ora E per Sempre*" from "Otello," undoubtedly because of the fact that it was in "Otello" that he scored his first and so far greatest success in this country. His "*Celeste Aïda*" and "*Mourir Si Pura E Bella Terra*" from "Aïda" are pressing them closely for honors, however, and since he sang "Tannhäuser" on January 19, the demand has been big for his "*Loblied der Venus*" Record, which is considered by many the most brilliant of the ten that he has contributed so far to the catalogue.

Of his performance on that occasion the following extracts from New York press criticisms are of more than ordinary interest for the reason that "Tannhäuser" is one Slezak's favorite operas. *The Sun* spoke as follows:

"Wagner's 'Tannhäuser' was sung at the Metropolitan Opera House last night. There is nothing new as a rule in a performance of this familiar but much misunderstood work, dramatically the greatest of Wagner's great creations. Yet last night there was something new, and it was more than a matter of mere record. Leo Slezak sang the title rôle for the first time here, and for the first time was heard in one of those German parts which gained him fame in Vienna. It is quite safe to say that he took a little more care with his vocal treatment of the rôle than he used to at the Imperial Opera of Austria, and it is undeniable that he has learned something about pure singing since he escaped from wholly Teutonic influence.

(Continued on page 6)

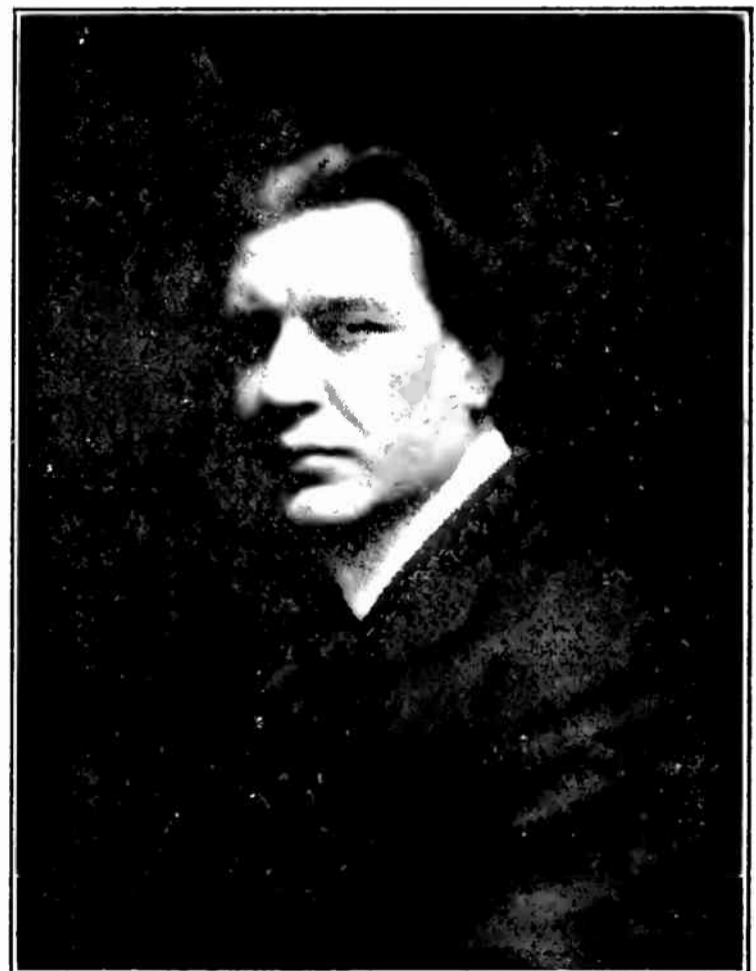
Edison Grand Opera Talent



SLEZAK AS RHADAMES IN "AIDA"



CARMEN MELIS, SOPRANO



GUSTAVE HUBERDAU, BASS

"But he brought with him to last night's representation that profound love of Wagner's work and that beautiful devotion to high dramatic ideals which are displayed mostly by singers of Teutonic training. When these are coupled with splendor of voice, skill in tone production, clear enunciation and temperament admirable and moving results may be expected.

"Mr. Slezak sang with a wide variety of expression and with many fine and significant details. For example, his second delivery of the hymn in praise of Venus was taken at a quicker tempo than the first, thus conveying the idea of the sudden stress of emotion under which the repetition was made. The exquisitely developed diminuendo in the chromatic passage of the prayer after the departure of the pilgrims in the first act was paired with a beauty of tonal color and of emotion. His exclamation, 'Zu ihr, zu ihr,' instead of being hurled out like a challenge, was sung with melting tenderness.

"These are but a few of the artistic touches he put into his treatment of the music. His delivery as a whole was characterized by nobility of tone and style. His conception of the part was compellingly human as the drama itself is. His bearing was excellent and his gesture graphically broad. His costumes were good, but not as good as some others he has worn. However, those of last night were a remnant of days in Vienna.

"On the whole Mr. Slezak's impersonation of *Tannhäuser* was notable and it must be accorded a place on the first line of Wagnerian portraits in the rich gallery that belongs to the history of the Metropolitan Opera House. It aroused much enthusiasm in the audience."

The *New York Herald's* criticism was as follows:

"Mr. Leo Slezak for the first time in the Metropolitan Opera House sang the title rôle in "Tannhäuser" last night and received an ovation from one of the largest audiences of the season.

"After the first act there were half a dozen recalls for the giant tenor, who brought Mme. Fremstad, the *Venus*, out with him. But after the tournament scene in the Wartburg the audience broke into cheers that continued until the artists were tired of coming back and count was lost of the recalls. It had been hard to repress outbursts of applause during the whole act.

"That the applause was chiefly for the tenor was clear when he finally came out alone and the demonstration redoubled in vigor. Upon most of the recalls Mr. Slezak brought with him Mme. Gadski, the *Elizabeth*, and even Mr. Hertz, the conductor, made his appearance on the stage."

The *Evening World* contributed the following:

"A notably fine performance of "Tannhäuser" was given at the Metropolitan Opera House last night before a large audience that broke into frequent applause in the middle of scenes, quite against Wagnerian tradition.

"Slezak, who sang *Tannhäuser* for the first time here, caused most of the outbreaks by his brilliant rendition of the part. His commanding and dramatic presence and his general romantic aspect, together with his vocal gifts, made his *Tannhäuser* an unusual one. It was a particular pleasure to be able to understand every word he

uttered, his German diction being unusually fine and his nuances delicate and refreshing, where often in Wagnerian opera they are scorned for louder effects. His singing in the tournament was characterized by great reserve power and fine dramatic effect at the climax. His narrative to *Wolfram* of his journey to Rome was sung with genuine pathos and acted with convincing sincerity."

This makes four great successes for Slezak since he came to this country, his previous ones being his three great Italian impersonations—*Otello* in "Otello," *Rhadames* in "Aïda" and *Manrico* in "Il Trovatore." He has also captured a light opera, "Stradella," in which he sang on February 4th and, as the *New York Herald* said, "proved that in light, lyric rôles he was as much at his artistic ease as he is in heavy dramatic ones, singing beautifully and acting well."

Since our contract with Slezak is *exclusive for Edison Records only*, covers a goodly number of years and includes his entire French and Italian repertoire as well as all songs used by him in his American appearances, and since his contract with the Metropolitan forces has been extended for two more years, it follows that the Edison trade have in Slezak alone an enormous asset. His Records are popular now, and daily the demand for them is growing. What will they be in a year from now when he is more firmly established with the American public, for, as *The New York Sun* truthfully says "This singer, who seems destined to attain the very first place among musical dramatic artists, is the natural successor of Jean de Reszke. Slezak is but coming to his prime. The future is all before him. He will leave his mark deep in New York musical history."

Sarah Bernhardt Coming

Announcement has been made of the fact that Sarah Bernhardt contemplates a tour of the principal cities in the United States, Canada and Mexico, beginning in November, probably in Chicago. This will be Mlle. Bernhardt's first appearance in this country in five years, and the announcement has already excited a great deal of interest among the theatrical public. She will appear in several new plays and many of her old repertoire, which means that most of the plays from which she has made selections for Edison Records will undoubtedly be presented. We suggest that Dealers everywhere give to their local press the information that Bernhardt is coming and that she has made five Records for the Edison Phonograph.

Amberola Causes Trouble.

The trouble, however, is confined to the fact that we are unable to supply the demand. Handicapped as we were by reason of the inability of our cabinet manufacturers to meet our requirements we have struggled with the heavy initial orders until now, with an improved schedule, they promise to be soon taken care of. The improvement in the cabinet schedule and in our own machine production has had no perceptible effect upon the grand total of unfilled orders, however, for every mail brings us its quota of new orders which more than compensate for those we are able to fill.

The Amberola has made the biggest kind of a hit with the Edison trade and public, as the volume of new orders and the mass of testimonials from pleased purchasers prove. That we struck a popular chord when we placed before the public a high-grade Phonograph with the stamp of Edison guarantee upon it is very evident.

We are doing everything in our power to improve the schedule of shipments. Our machine production is in a most satisfactory condition, but our cabinet manufacturers are unable as yet to keep pace with the factory in supplying cabinets for the machines. They hold out plenty of encouragement, however, so that the patience of our Dealers, which it must be admitted has been sorely taxed by the delay in filling their orders, promises to be very soon rewarded. We cannot praise in too warm terms the splendid attitude of our Jobbers and Dealers, who have waited patiently and uncomplainingly for us to supply them with Amberolas which had been ordered by them three months and more back. It is only another example of the feeling of mutual confidence that exists between the respective branches of the Edison trade.

Record No. 2613 by Ruby Brooks Wanted

The A. Gressett Music House, of Meridian, Miss., Edison Dealers, have a customer who is very anxious to secure banjo solo Record No. 2613 made by Ruby Brooks. This selection was made over in 1905, and at that time moulds of the master made by Brooks were destroyed and the stock scrapped. If any of our Jobbers or Dealers have the Record in stock, we request that they advise us or the A. Gressett Music House direct of the fact.

No Town Too Small for Business

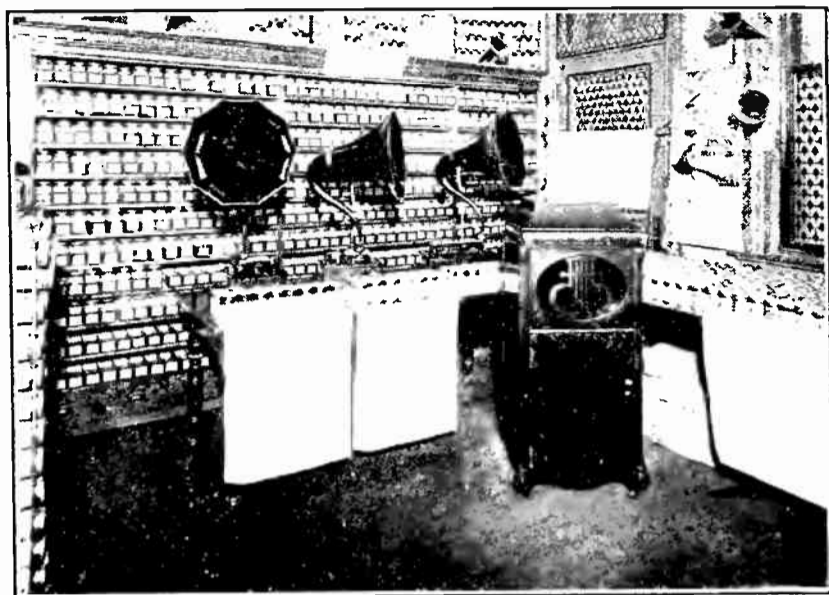
Marmouth & Pflum, Edison Dealers, of Plevna, Mo., in the course of a recent conversation with one of our traveling representatives, imparted some information that would seem incredible were it not substantiated by the facts in our possession. The town of Plevna has a very small population, 200 or less. In a town of that size it would seem as though it would hardly pay to install an agent. In spite of its size, however, the Phonograph business is pretty good in Plevna. In the first three months that Marmouth & Pflum were in business they bought \$1,600 worth of Edison goods, their third order being for one Standard and ten Home Phonographs and 400 Records. They have been Edison Dealers now for about three years and carry at the present time six Machines and 1,200 Records in stock.

All of which goes to show that because a man lives in a small town he necessarily does not lose his taste for good music, and that a hustling Edison Dealer can do business in any city no matter what its size may be. These two Dealers relate rather an amusing incident of their experience in Plevna that carries a moral with it. They had a "prospect" for a machine and decided, judging from his appearance, that it would be possible to sell him a Home. They therefore showed him the Home machine and explained its particular points in detail. After a short time the customer expressed a desire to see the Triumph outfit, but they, believing that type too high priced for him, kept on playing the Home machine. The customer listened in patience while several Records were being played and the particular advantages of the Home Phonograph dilated upon. After the entertainment and discourse were concluded he renewed his request to see the Triumph Phonograph, and they accordingly showed him the machine in operation. "That's the machine I want," said the customer as soon as he had heard it play a Record, and he bought it on the spot. Moral: Don't be afraid to offer your best goods first.

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

The Other 13,000

What they are doing and what they want to know about.



To quote the words of H. A. Hardy, proprietor of Hardy's Music Store at Standish, Mich., "his success with the Edison line has been due more to the way in which he has handled it than anything else." Located in a town of only 1,000 inhabitants Mr. Hardy has found the Edison line very profitable, although severely handicapped at the start with a limited capital.

He started out convinced that the Edison Phonograph business was not a side line, but a business by itself, and firm in that belief he used every means at his command to push it. He uses the team shown in the cut to canvass six counties in his vicinity. In this manner he recently sold twenty Phonographs in six weeks. As he says, "We don't wait for the customer to come into the store to buy, but if we find he is in the market we take a machine and a good selection of Records and drive out, and we hardly ever bring the outfit back."

In speaking of his system he says it is no different from that of any other Phonograph installment business. He never sells a machine on open account, however, but always secures himself with a contract and is methodical and strict in the matter of payments. He uses a mailing list, sending out the *Phonogram* and Record supplements each month. A copy of the *Arenac Independent*, which he sends us, contains his 15-inch triple-column installment ad.

Mr. Hardy's is an example for Edison Dealers to keep before them. Practical business methods, faith in the present and future of the business and aggressive tactics in pursuing trade will insure success to every Dealer who puts them into practice.

The above cut, representing the interior of the store of Charles S. Sacker (The Cæsar Misch Store), of Brockton, Mass., illustrates very convincingly how it is possible to carry a large stock of Records displayed in an attractive manner. As the picture shows, the tray system of carrying Records is employed. Each tray holds four different Records, from which it will be readily seen that within a very small space (about 15 feet long, 6 feet high and 10 inches deep) Mr. Sacker is able to stock over two thousand Records.

The table on the right is used for duplicates, the rack on the left for cutouts and on the table in front of the machines, ready for immediate use, are the latest Records. With this admirable arrangement of stock, despite the fact that he is severely handicapped for space, he can quickly place a hand on any Record desired.

Mr. Sacker informs us that the Amberola, which it will be noted is prominent in his display, attracts a great deal of attention. He keeps the machine playing most of the time to attract attention to its tonal magnificence, which he says is freely commented upon and through which and the attractive appearance of the instrument he expects to effect a good many sales during the present year.

Mr. Sacker is to be congratulated upon the splendid success he has won with the Edison line, due to the enterprising manner in which he has handled it.

A Dealer who adopts methods which tend to neatness and expedition in the service he gives his patrons has the battle half won.

A Page from One Dealer's Ledger

The following is a verbatim copy of a letter received by Perry B. Whitsit, Edison Jobber of Columbus, Ohio, from one of his Dealers. The lesson it teaches is so eloquent and convincing that comment upon it might only detract from its effect:

Quincy, Ohio, Jan. 28th, 1910.

PERRY B. WHITSIT CO.,
Columbus, Ohio.

GENTLEMEN—Enclosed find check for what I owe you, also an order for Machines and Records.

The following is the Phonograph business I have done this week:

1 Amberola	\$200.00
1 Combination Home.....	40.00
1 Combination Standard.....	30.00
1 Regular Standard.....	25.00
1 Home Attachment.....	7.50
54 Amberol Records.....	27.00
38 Standard Records.....	13.30

Total.....\$342.80

How is that for a town of about 700?

Yours truly,
O. W. DECK.

A Novel Record

Acting on a suggestion offered in a recent issue of THE PHONOGRAPH MONTHLY, A. J. Dorland, proprietor of Dorland's Music House, Vancouver, Wash., introduced an innovation at a recent banquet of the local Fire Department in the form of an original Record made by members of the department. A clipping from the local press gives the following interesting description of the occurrence:

"One of the most interesting numbers on the program was furnished by a Phonograph Record, the suggestion of Arthur Dorland, who manipulated the Record. The entire fire membership present stood in line according to position, and each one called off his name and the part he plays in the department. The string orchestra then played a selection into the recorder, and the members shouted applause at the end. The Record was then played several times, much to the merriment of all. Several Records were made in this manner and filed away to be played at the next annual banquet."

Mr. Dorland reports that the Record was a good ad for his business, a great many people having called at his store expressly to hear it played. Edison Dealers generally can find food for reflection in this incident. The Edison Phonograph is the only machine in the market that offers the very attractive feature of recording; hence, the field is their own. There are similar events of nightly occurrence in every city, in which such a suggestion would be welcome, and the ensuing advertisement for

the Dealers who take advantage of them is simply invaluable. We shall be glad to hear that Mr. Dorland's example has been productive of extensive imitation.

An Enthusiastic Dealer

Alonzo Wilkes, of Amsterdam, N. Y., is one of those cheerful, enthusiastic individuals from whom optimism radiates as do the rays from the morning sun. During the recent period of depression, when every mail brought its quota of complaints and disconsolate echoes from all parts of the country, his communications were as welcome as an oasis in the desert. With him a pessimist is as much an object of detestation as original sin. We suggest the reading of his most recent letter at frequent intervals as a positive and effective cure for "cold feet":

"This morning I sold two Edison Phonographs and a quantity of Records. Still the pessimists howl that the business is going down. I am writing for the two Amberolas that have been shipped from your factory. Will order three more on their arrival if they please the people who are waiting for them, and there is no doubt about this. With the splendid Edison policy of protecting the loyal Edison Dealers, I know of no business that has a brighter outlook to-day than the Phonograph business.

Good Stuff

A novel and effective method of approaching prospective customers is employed by the W. G. Walz Co., in the form of a "dummy" bill, which is sent by mail and which, as can be imagined, is provocative of immediate interest in the party who receives it. The bill reads as follows:

El Paso, Texas, Feb. 1, '10.

Mr. John Doe

To W. G. WALZ CO., Dr.

1 Edison Standard Phonograph, Model D, with Cygnet Horn.....	\$35.00
6 Edison Amberol Records.....	3.00
6 Edison Standard Records.....	2.10
1 Automatic Chip Brush.....	.15
	\$40.25

NOTE—On looking over our books we find no charge account against you for an Edison Phonograph

OUR OFFER—We will put the above outfit in your home on free trial. All we ask is that you invite some of your neighbors over to your house to listen to Mr. Edison's latest improved Phonograph with the Cygnet Horn. If you do not purchase at this time maybe some of your neighbors will.

An Edison is not a big thing to buy, BUT it is a BIG thing to own.

We sell for cash or on easy payments.

You will never miss the money, but you will miss a great deal of pleasure if you do not own an Edison Phonograph.

If interested kindly write or call on

Yours truly,

W. G. WALZ CO.

Foreign Records for March

As announced in the February number, it is our intention to continue to print in each issue of THE PHONOGRAPH MONTHLY hereafter a complete list of Foreign Records as they are put out by or in the interest of our foreign branches.

This list is printed for the information of such Dealers as have a demand for these Records, and will enable them to offer their customers Records as they appear, instead of waiting for the yearly revision of the Foreign catalogue. No special printed matter will be issued in connection with any of these supplementary lists. Orders for any of these Records will be filled as received, and the Records may be placed on sale immediately.

BRITISH RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 12141 Mignon, Selection, *Thomas* National Military Band
 12142 The Farmer's Boy, *Stewart King* Stanley Kirkby
 12143 Poor Aunt Jane, *Darewski* Florrie Forde
 12144 Bonnie Scotland (Concertina solo)
 Alexander Prince
 12145 The Inharmonious Blacksmith Arthur Osmond
 12146 The Dear Little Shamrock, *Jackson*
 Carrie Lanceley
 12147 The First Time I've Been in Love
Murphy & Lipton Jack Pleasants
 12148 The Blind Boy, *Moore* (Violoncello solo)
 Jean Schwiller
 12149 We're All Waiting for a Girl, *Murray &*
Godfrey Billy Williams
 12150 Florentina March, *Fucik* National Military Band

STANDARD (TWO MINUTE).

- 13937 Le Caid Overture, *Thomas*
 National Military Band
 13938 It's a Wonder What Little Things Lead to,
Scott & Burley Billy Williams
 13939 Brown Wings, *Rogers* Stanley Kirkby
 13940 On the Go March, *Pafes* (Concertina solo)
 Alexander Prince
 13941 One Day She Helped Herself to Father
Godfrey & Murphy Florrie Forde
 13942 The Hot Cross Bun, *Collins & Terry*
 Arthur Osmond
 13943 The Canary's Love Song, *Seymour* Joe Belmont
 13944 Take a Wife, *Moy* George Formby
 13945 With Sword and Song March, *Mohr*
 National Military Band
 13946 Bonnie Keel Laddie, Tynside Selection,
E. Nunn J. C. Scatter

GERMAN RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 15060 Des Königs Grenadiere, Marsch, *C. Meyer*
 Johann Strauss Orchester
 15061 Cavatine aus Foust, *Gounod* B. Haberl
 15062 Das Grab auf der Heide, Lied, *W. Heiser*
 F. Browier
 15063 Ouverture zu Fledermaus, *Joh. Strauss*
 Johann Strauss Orchester
 15064 Kanzlerlied aus Hallo! Die grosse Revue,
Paul Lincke A. Rieck
 15065 Liederperlen, Potpourri, *C. Nebe* Nebe-Quartett
 15066 Totentanz, Charakterstück
 Johann Strauss Orchester
 15067 Ich wollt', meine Lieb', *Mendelssohn*
 O. Orsella u. G. Storbeck
 15068 Im Berliner Zoo, Volksscene Schönwald-Ensemble
 15069 Liebestraum nach dem Balle, *Czibulka*
 Johann Strauss Orchester

STANDARD (TWO MINUTE).

- 16105 Frühlingsgruss! Marsch, *Parlow*
 Johann Strauss Orchester
 16106 Das Speisewagen-Couplet aus Hallo!
 Die grosse Revue, *Paul Lincke* F. Hamann
 16107 Ich bin das Faktotum, Cavatine aus Der
 Barbier von Sevilla, *Rossini* M. Garrison
 16108 Ko-Sa-Ko, Charakterstück, *M. Chapuis*
 Johann Strauss Orchester
 16109 Wir Weiber, Couplet, *W. Kunkel* A. Rubens
 16110 Verlassen bin i, Duett, *Th. Koschat*
 E. Borden & Carl Nebe
 16111 Spottvogel, Polka, *Paul Lincke*
 Johann Strauss Orchester
 16112 A Bleaml und a Herz, Tiroler Lied
 mit Jodler M. Hofer

- 16113 Ständchen aus Der Corregidor, *Hugo Wolf*
 L. Mantler
 16114 Die letzten Tropfen, Walzer, *Kratzl*
 Johann Strauss Orchester

FRENCH RECORDS FOR FEBRUARY

STANDARD (TWO MINUTE).

(Omitted from list printed last month.)

- 17026 Jái soif d' Amour, *E. Jouve* Paul Lack
 17027 Les Refrains de l'Amour, *Mailfait*
 Eugene Mansuelle
 17028 La Petite Masseuse, *Christiné* Gabriel Miller
 17029 La Romanichelle, *Leo Daniderff* Adolphe Bérard
 17030 Les Montagnards, *A. Roland* (tenor, bari-
 tone and bass) Trio Artistique

FRENCH RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 17031 Dis-moi, Pierrot! *E. Poncin* Adolphe Bérard
 17032 J'ai la Traquette, *Ch. Thuillier Fils* Paul Lack
 17033 Fanchon la Vivandière, *Borel-Clerc* Georges Elval
 17034 Roméo et Juliette—Invocation, *Gounod*
 Joachim Cerdan
 17035 Chanson de deux sous, *G. Flateau* Karl Ditan
 17036 Au café-concert, *F. Ergo* Eugene Mansuelle
 17037 Manon—Je suis encore tout, étourdie,
Massenet Mme. Berthe Lowelly
 17038 Credo du paysan, *G. Goublier* Louis Dupouy
 17039 La demoiselle du Pharmacien, *A. Grimaldi*
 G. Miller
 17040 Refrains populaires Garde Républicaine

STANDARD (TWO MINUTE).

- 18123 Caroline! Caroline! *V. Scotto* Eugene Mansuelle
 18124 C'est une valse populaire, *P. Fauchey*
 Georges Elval
 18125 Graziella la Jolie, *Delattre et Devaux* Karl Ditan
 18126 La Petite Berceuse, *Ed Jouve* Paul Lack
 18127 Trésor caché, *Borel-Clerc* Adolphe Bérard

ARGENTINE RECORDS FOR MARCH

AMBEROL (FOUR MINUTE).

- 7069 Himno Nacional Argentino
 Banda Militar de Nueva York
 7070 Himno de Mitre Banda Militar de Nueva York
 7071 Pericón Nacional Uruguayo
 Banda Militar de Nueva York
 7072 San Lorenzo-Marcha, *C. A. Silva*
 Banda Militar de Nueva York
 7073 Mimno Nacional Argentino Coro Mixto
 7074 La Farra de D. Yacumin, *N. N.; A. Gobbi*
 Coro Mixto
 7075 Gabino el Mayoral, *E. Garcia; E. Garcia*
Belloso
 Alfredo Gobbi, baritono; Flora R. de Gobbi, tiple
 7076 La Trilla—D. Zoilo y Tia Dominga,
E. Garcia; N. Trejo A. Gobbi y F. R. de Gobbi
 7077 Marcha Imitativa, *N. N.; A. Gobbi*
 A. Gobbi y F. R. de Gobbi
 7078 Los Escruchantes—Dúo de Melena y Zacarias,
E. Tulazne; N. Balaguer Gobbi y de Gobbi
 7079 Los Trompas—Dúo de Trompa y la Cantinera,
J. Chape Gobbi y de Gobbi
 7080 Cariño Puro, *A. G. Villoldo; A. Gobbi*
 Gobbi y de Gobbi
 7081 Casos y Cosas—Dúo de los Cocineros,
A. Lozzi; Varzi y Favaro Gobbi y de Gobbi
 7082 Frutas y Verduras, *A. Bertolini; N. Thejo*
 Gobbi y de Gobbi
 7083 El Cebollero, *A. Gobbi, N. N.*
 Gobbi y de Gobbi
 7084 Los Dragones—Dúo de Jesús y Rosario,
C. Puchito; M. López Gobbi y de Gobbi

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|------|--|--|----------------------------------|--|--|
| 7085 | La Modista, N. N.; A. Gobbi | Gobbi y de Gobbi | 19770 | Cake-Walk Criollo, R. Berger; A. Gobbi | Gobbi y de Gobbi |
| 7086 | Mi Nena, A. G. Villoldo | Gobbi y de Gobbi | 19771 | La Consigna—Dúo de la Senora y el Teniente,
B. Obeso; P. Flores | Gobbi y de Gobbi |
| 7087 | Cariño Criollo, A. Bebilacua; A. K. Villoldo | Gobbi y de Gobbi | 19772 | Los Atorrantas, N. N. | Alfredo Gobbi |
| 7088 | Los Amores de un Cordobés, C. Puchito;
M. López | Gobbi y de Gobbi | 19773 | Los Jailaif, N. N.; A. C. Villoldo | Alfredo Gobbi |
| 7089 | A Palermo! A. Podestá; A. Pontanela | Gobbi y de Gobbi | 19774 | Soy Tremendo!—Tango, A. G. Villoldo | Alfredo Gobbi |
| 7090 | Soy Tremendo! A. G. Villoldo | Gobbi y de Gobbi | 19775 | El Porteñito—Tango, A. G. Villoldo | Alfredo Gobbi |
| 7091 | Julián Giménez-Estilo: "Sabes tú lo que
es amar?" A. de Podestá; A. Aróstegui | Flora R. de Gobbi, tiple | 19776 | Manchita—Estilo, N. N.; E. Regules | Alfredo Gobbi |
| 7092 | El Mate—Canción Criolla, A. Reinoso;
E. de Maria | Flora R. de Gobbi | 19777 | El Lunfardo—Milonga Tanguada, A. Gobbi;
J. de Navas | Alfredo Gobbi |
| 7093 | El Gaucho Argentino, N. N.; Teresa L. de Sáenz | Alfredo Gobbi, baritono | 19778 | Milonga Napolitana—Canción Macarrónica,
A. Gobbi | Alfredo Gobbi |
| 7094 | La Trilla-Estilo, E. Garcia; N. Trejo | Gobbi y de Gobbi | 19779 | El Vendedor Ambulante—Canción Macarrónica,
A. Gobbi; N. N. | Alfredo Gobbi |
| 7095 | El Turututu, B. Estellés; A. Gobbi y
A. G. Villoldo | Alfredo Gobbi | 19780 | Qué se lo cuente á su Abuela!
N. N.; E. del Campo | Alfredo Gobbi |
| 7096 | Los Caloteros, A. Reinoso; E. de Maria | Alfredo Gobbi | 19781 | El Ranchito, A. Gobbi; Teresa L. de Sáenz | Alfredo Gobbi |
| 7097 | Aventuras de un Tenorio, A. Gobbi; N. N. | Alfredo Gobbi | 19782 | El Pechador—Tango, A. G. Villoldo | Banda Militar de Nueva York |
| 7098 | Aventuras de Bartolo, N. N.; A. Gobbi y
A. G. Villoldo | Alfredo Kobbi | 19783 | Arrimáte Más—Tango, S. R. Ocampo | Banda Militar de Nueva York |
| 7099 | Coplas de un Borracho, N. N.; A. Gobbi | Alfredo Gobbi | 19784 | Apolo—Tango, A. A. Bevilacque | Banda Militar de Nueva York |
| 7100 | Dos Novios Cándidos, Arreglo de A Gobbi | Alfredo Gobbi | MEXICAN RECORDS FOR MARCH | | |
| 7101 | El Tachero Remendón, A. G. Villoldo | Alfredo Gobbi | AMBEROL (FOUR MINUTE). | | |
| 7102 | El Aire de la Mujer, A. de Podestá;
R. Picazo | Alfredo Gobbi | 6059 | Primero de Montada—Marcha, A. Pacheco | Banda de Artillería |
| 7103 | El Cochero de Tranvia, N. N.; G. Ezeiza | Alfredo Gobbi | 6060 | El Terrible Pérez—Diálogo-Dúo, Valverde,
hijo, y Torregrosa | Matilde Herrera, tiple, y Pablo García Bofil, tenor |
| 7104 | Los Carreritos, A. Gobbi; M. Padin | Alfredo Gobbi | 6061 | Don Juan Tenorio—Escena del Sofá, Zorrilla | Sofía Camacho y Carlos S. Solórzano |
| 7105 | El Comercio está perdido, N. N. | Alfredo Gobbi | 6062 | Ensueño de Amor—Vals, R. G. Ramos | Trío Instrumental "Arriaga" |
| 7106 | America Storta—Canción Macarrónica,
A. G. Villoldo | Alfredo Gobbi | 6063 | Murcianas-Tarantas, Arreglo de R. Bezares | Rafael Bezares, tenor |
| 7107 | La Aurora—Cifra, N. N.; A. Gobbi | Alfredo Gobbi | 6064 | Cuba á México—Canción Popular,
Arreglo de L. Picazo | Jesús Abrego, tenor, y Leopoldo Picazo, baritono |
| 7108 | Carta á una Novia—Parodia Macarrónica
A. Gobbi | Recitado por Alfredo Gobbi | 6065 | El Diábolito—Two-Step, G. Y. Brussel | Banda de Policia |
| 7109 | D. Juan Tenorio—Parodia Macarrónica, A. Gobbi | Recitado por Alfredo Gobbi y Flora R. de Gobbi | STANDARD (TWO MINUTE). | | |
| 7110 | Lavandera y Cocinera—Diálogo-Escena,
N. N. | Gobbi y de Gobbi | 20329 | La Gitanilla—Tango-Machicha, J. Valverde, hijo | Quinteto Instrumental "Jordá-Rocabruna" |
| 7111 | Bochinche Conyugal—Diálogo-Escena, N. N. | Gobbi y de Gobbi | 20330 | Malagueñas Cartageneras, Arreglo de R.
Bezares | Rafael Bezares, tenor |
| 7112 | Músico Mudo—Escena, N. N. | Alfredo Gobbi | 20331 | El Amor Ausente—Canción Popular,
Arreglo de M. Rosales | Maximiano Rosales, tenor, y Rafael Herrera
Robinson, baritono |

STANDARD (TWO MINUTE).

19769 Inconvenientes del Matrimonio, A. Gobbi;
N. N. Alfredo Gobbi

Eastern Talking Machine Dealers' Association

The above is the prospective title of the new Association of Talking Machine Dealers in New York and neighboring States, the preliminary plans for the perfecting of which were made at the Hotel Breslin, New York, on January 26th, and at a subsequent meeting on February 4th, when a rough draft of the proposed constitution and by-laws were discussed and arrangements made for the next meeting of the Dealers at the New Grand Hotel, New York, on Wednesday, March 9th. At the preliminary meeting Frank C. Storck, who is the pioneer of the movement, was elected temporary chairman of the committee on organization, and to him were entrusted the preliminary work of organization and the plans for the next meeting. Mr. Storck informs us that the management of the New Grand Hotel has quoted special

rates for those Dealers who will attend the meeting, which rates will be furnished on application. He also requests us to announce that those Dealers who are unable to attend the meeting should communicate with him at his place of business, Red Bank, N. J., that they may be kept informed by mail of the progress of the work.

The objects of the Association are as yet in an embryonic state, but roughly speaking the organization is to be founded for the purpose of keeping in closer touch with the manufacturers, of promoting the exchange of ideas upon advertising, collections and the handling of stock and other matters that may make for the general betterment of the industry. Organizations of this character are of incalculable benefit to every Dealer and it is to be hoped that every Edison Dealer in the Eastern States will avail himself of the opportunity to become affiliated with such an organization.

Our March Advertising

We are going right along with our persistent advertising campaign and, as business at the factory proves, with splendidly satisfactory results all around. Our big double page ads. are doing grand good work in the big magazines and national weeklies, while our newspaper work has exceeded even the immense proportions it assumed at the start of the campaign.

Our March double page ads., which are reproduced on the opposite page, must be classed as striking and effective suggestions to the purchasing public, millions of whom will see, read and be impressed by them for months afterwards. They appeal directly and forcibly to the Grand Opera enthusiast by offering him the world's greatest dramatic tenor in one of his most popular and successful roles, as well as other operatic artists of acknowledged ability and reputation; and with equal strength and directness they claim the interest of those to whom entertainment *in the home* is the ideal form of entertainment. They are bound to promote the present public demand for the Amberola and Amberol Grand Opera Records.

Our March "broadside" to the five hundred odd newspapers carrying our advertising consists of nine different ads., which will be used during the month. The largest of these is a ten-inch triple-column ad., four are six-inch double-column and four are five-inch single-column. These ads. are artistic in form, illustrated with striking cuts and are designed to cover all the various types of Edison Phonographs and Records, the special Records, etc.

Apropos of our newspaper advertising we quote the following compliment which the *Talking Machine World* in its issue of February 15 pays to it:

"The recent daily newspaper advertising of the Amberola by the National Phonograph Co., is not only high class—cleverly and forcibly written—but should be convincing, as it is impressive in tone and quality. To quote a recent advertisement will suffice to prove the truth of this assertion in part as follows: 'Compare the external beauty of the Amberola with that of the highest grade piano, and you will find it even more charmingly designed and just as beautifully finished. Consider the lifetime of study required to become a proficient piano player. You need no musical training whatever to enjoy the Amberola. Now compare the Amberola with a player-piano. Anyone can operate a player-piano, but when all is said and done it gives you nothing but piano music. The Amberola gives you all the best music of all kinds. It is the limitless entertainer.' A clean line cut, treated with emphasis, so that it stands out clear and

conspicuous, is an added attraction. Such advertising is hard to beat, as it will certainly attract the attention of readers intelligent enough to appreciate the descriptive merit of desirable articles. These remarks are by no means detractory of what the other companies are doing along similar lines for their own products. It is only recognition of excellent work, which the trade should not overlook. Few lines of business create a market for the jobber and dealer and then hand it over for their benefit."

January Edison Records in the Northwest

The Evander Drug Company of Maddock, N. Dak., write us under date of January 17th in reference to our January list of Records as follows:

"We wish to congratulate your Company on the start made in 1910 in getting the best Records for the month of January that you have ever put out. We get the new Records by express regularly every month, and always have an eager crowd waiting to hear them as soon as the train arrives out here on the extreme northern branch of the Northern Pacific Railway. The January list of Records came in for more than ordinary praise, it being the general opinion that there was not a poor one in the whole list. The Edison Phonograph is more popular here than it ever was. Our sales during the past six weeks have been more than double what they were a year ago. Inasmuch as you are adding new Swedish Records quite often (and they are among our very best sellers) we would suggest that in the next lot you add the song _____, rendered by a male quartette. We assure you it will prove a bigger seller even than your No. 20506, of which we simply cannot get enough. There is also a big demand out here for _____ in a band Record, and we believe it would be well to add this to the list as a two-minute Record. We think that 1910 will be the biggest year that the National Phonograph Company has ever had, as it surely will be with us. Mr. Edison's prediction that he wants to see a Phonograph in every American home will soon be an accomplished fact, as the Edison Gem is well within the reach of all."

In reference to the suggestion embodied in the above letter, we wish to state that we are always glad to entertain the opinions of our Jobbers and Dealers in matters of this kind. The suggestions have been forwarded to our Recording Department for such action as they may think advisable. If more suggestions of this nature were received by us, we would be able to form a better idea from the consensus of the opinions as to what selections would appeal most to the greater number of the trade and public.

Edison products will always be found exactly what we represent them to be.

Our Double Page Ads Appearing Now in the Big Magazines and National Weeklies




The AMBEROLA
The newest Edison Phonograph

It combines the perfection of sound-reproduction with the highest mastery of craftsmanship. It plays both Standard (2 Minute) or Amberol (4 Minute) Records. Mahogany or Oak, price \$200. Other Edison Phonographs \$12.50 to \$125.

Edison Standard Records 15c
Edison Amberol Records (play twice as long) 30c
Edison Grand Opera Records 75c and \$1.00

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



Leo SLEZAK
The Greatest of all Grand Opera Tenors

Slezak sings "Celeste Aida" exclusively for the Edison Phonograph. The musical critic of the New York Evening Mail says:
"A more heroic Rhadames has never been sung on the operatic stage of this generation"

Hear "Celeste Aida" and the nine other great Slezak Records at your Edison dealer's today.

There are Edison dealers everywhere. Get catalogs of Edison Phonographs and Records from your dealer or from National Phonograph Co., Lakeside Ave., Orange, N. J.



Of all sound-reproducing instruments of the cabinet type, this newest Edison Phonograph should be your choice.

First: Because the Amberola is the only instrument of the cabinet type that gives you all of the best of the longer musical compositions, played as they were originally composed and meant to be played.

Second: Because the Amberola combines all the tonal beauty of the Edison Phonograph, with a cabinet, in Oak or Mahogany, that is a masterpiece of the craftsman's art.

Third: Because its sapphire reproducing point is permanent and never needs changing, and does not scratch or wear out the Records.

Fourth: Because Leo Slezak, the greatest lyric tenor of all time, sings the wonderful Italian arias in which he has made his great successes exclusively for the Edison.

The Amberola comes in several finishes of either Mahogany or Oak, to harmonize with surroundings in any home. It has drawers in the lower part for holding 100 Records. The price is \$200.00.



All types of Edison Phonographs play both Standard and Amberol Records, including the Grand Opera list.

The Amberola is just one of a number of types of Edison Phonographs sold at the same prices everywhere in the United States, from \$12.50 to \$200.00, each one a perfect instrument in itself.

The Amberol Record is one of two kinds of Records played by any Edison Phonograph, playing more than twice as long as the Standard (two-minute Record) and longer than any other kind of record in existence.

Price of Amberol Records 50 cents, Standard Records 35 cents.

Edison Grand Opera Records, both Amberol and Standard, are a representation of one kind of music reproduced on Edison Records, but only one kind.

Price 75 cents and \$1.00.

Edison Records offer every conceivable form of vocal and instrumental music, sung or played singly, and with orchestras, choruses or bands, all faithfully reproduced and giving the exact tone and spirit of the original as played by the artist. The Edison means not any one instrument or any one kind of music, but a source of entertainment adapted to every pocketbook, to every taste and for every home. There are Edison dealers everywhere. Go to the nearest and hear the Edison Phonograph play both the Edison Standard and Edison Amberol Records and get complete catalogs from your dealer or from us.

National Phonograph Company, Lakeside Avenue, Orange, N. J.

THE EDISON BUSINESS PHONOGRAPH means shorter hours for the business man

A proportionate share of the millions who read these Ads are in your immediate locality. Do they know you can supply their wants?

Cases in which Injunctions Have Been Granted— A Good List to Keep Out of

Restraining orders or injunctions or both have been granted against the defendants in the list of cases given below to restrain infringements consisting of price cutting in Edison goods or of other violations of the conditions of sale. There ought never to be any occasion for the National Phonograph Company to bring any more price cutting suits, for as will be seen from these cases which cover practically the whole of the United States, the courts have again and again endorsed the selling system of the Company, and the law on the subject is settled. The Company is thoroughly committed to the maintenance of its selling system, which has not only been endorsed by the courts, but which long experience has demonstrated works out to the best interests of all concerned—public, dealer, jobber and manufacturer.

So take a friendly word of warning: If any one who reads this has any idea of selling Edison goods at cut prices or of violating any of the conditions of sale under which the Edison goods are put out, don't do it. It will get you into trouble, cost you money, and will result in adding your name to this list.

Edison Phonograph Company and National Phonograph Company vs. Jacob Kaufman et al., U. S. Circuit Court, Western District of Pennsylvania.

Edison Phonograph Company and National Phonograph Company vs. William A. Pike, U. S. Circuit Court, District of Massachusetts.

National Phonograph Company vs. Christopher W. Schlegel and Thomas N. McNevin, doing business as Schlegel-McNevin Piano Company, U. S. Circuit Court, Eastern District of Iowa, Circuit Court of Appeals, Eighth Circuit.

Edison Phonograph Company vs. The Wittman Company, U. S. Circuit Court, District of Nebraska.

National Phonograph Company vs. The Wittman Company, U. S. Circuit Court, District of Nebraska.

Edison Phonograph Company and National Phonograph Company vs. The Fair, U. S. Circuit Court, Northern District of Illinois, Northern Division.

Edison Phonograph Company and National Phonograph Company vs. Frank H. Woodbury, U. S. Circuit Court, Western District of Missouri, Western Division.

Edison Phonograph Company vs. Switky, U. S. Circuit Court, Southern District of New York.

Edison Phonograph Company and National Phonograph Company vs. Richmond Pease, U. S. Circuit Court, Southern District of New York.

Edison Phonograph Company and National Phonograph Company vs. Frederick Sudbrink, trading as Winthrop Cycle Company; William Sudbrink, Marcus Seliger and Magnus L. Peiser, U. S. Circuit Court, Southern District of New York.

Edison Phonograph Company and National Phonograph Company vs. Philip Marcus and Frederick B. Van Vleck, individually and as trustee in bankruptcy of the Estate of Philip Marcus, U. S. Circuit Court, Eastern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Fred G. Schaefer, U. S. Circuit Court, Eastern District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. John F. Molloy, U. S. Circuit Court, District of Connecticut.

New Jersey Patent Company and National Phonograph Company vs. Wright-Metzler Company, U. S. Circuit Court, Western District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. Joseph G. Williams, U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. Donnelly & Fahey, U. S. Circuit Court, District of Rhode Island.

New Jersey Patent Company and National Phonograph Company vs. Gent and Eagen, U. S. Circuit Court, Western District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. Mosley Auction & Storage Company, Fred M. Lord and Robert Simmons, U. S. Circuit Court, District of New Jersey.

New Jersey Patent Company and National Phonograph Company vs. George Raymond, doing business as Raymond Syndicate, U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. Henry Spahr, U. S. Circuit Court, District of New Jersey.

New Jersey Patent Company and National Phonograph Company vs. Woodard-Clarke & Company, U. S. Circuit Court, District of Oregon.

New Jersey Patent Company and National Phonograph Company vs. S. Polimer, U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. Harry C. Hopkins, doing business as H. C. Hopkins & Company, U. S. Circuit Court, District of New Jersey.

New Jersey Patent Company and National Phonograph Company vs. Paxton & Baker Company, U. S. Circuit Court, District of Indiana.

New Jersey Patent Company and National Phonograph Company vs. Thomas C. Hough and James A. Latta, Trustee in Bankruptcy of the Estate of Thomas C. Hough, U. S. Circuit Court, District of Minnesota.

New Jersey Patent Company and National Phonograph Company vs. Jacob Keen, U. S. Circuit Court, Eastern District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. American Motor & Cycle Company, U. S. Circuit Court, Northern District of Michigan.

New Jersey Patent Company and National Phonograph Company vs. Lemuel L. Bair and Carolina E. Bair, U. S. Circuit Court, District of Indiana.

New Jersey Patent Company and National Phonograph Company vs. S. S. Baldwin, U. S. Circuit Court, Southern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Scott Bonham, Receiver of Ilsen & Company, U. S. Circuit Court, District of Ohio.

New Jersey Patent Company and National Phonograph Company vs. Charles F. Brooks, U. S. Circuit Court, Western District of New York.

New Jersey Patent Company and National Phonograph Company vs. Herbert E. Crandall and John W. Jamison, doing business as The Crandall Sales Company, U. S. Circuit Court, Eastern District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. William R. Gates, U. S. Circuit Court, District of Michigan.

New Jersey Patent Company and National Phonograph Company vs. Andrews Hallet, U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. W. B. Larrimer, U. S. Circuit Court, District of Indiana.

New Jersey Patent Company and National Phonograph Company vs. Amos B. Palm, U. S. Circuit Court, Western District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. Frantz Prikovitz, U. S. Circuit Court, Southern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Porch Bros., U. S. Circuit Court, Western District of Pennsylvania.

New Jersey Patent Company and National

Phonograph Company vs. Clarence A. Richmond, doing business as Sterro-Photo Company, Northern District of New York, U. S. Circuit Court.

New Jersey Patent Company and National Phonograph Company vs. James H. Webb, doing business as Webb's House Furnishing Company, U. S. Circuit Court, District of Wisconsin.

New Jersey Patent Company and National Phonograph Company vs. Helen M. Woodman, doing business as Home Entertainment Club, U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. Boston Jewish American et als., U. S. Circuit Court, District of Massachusetts.

New Jersey Patent Company and National Phonograph Company vs. J. J. Dixon, U. S. Circuit Court, Eastern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Jacob Workman, U. S. Circuit Court, Eastern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Morris Workman, U. S. Circuit Court, Southern District of New York.

New Jersey Patent Company and National Phonograph Company vs. George Hausenbauer, U. S. Circuit Court, Eastern District of New York.

New Jersey Patent Company and National Phonograph Company vs. Edward H. Martin, U. S. Circuit Court, Northern District of Iowa, Central Division.

New Jersey Patent Company and National Phonograph Company vs. John G. Adams, doing business under the name of Philadelphia Record Exchange, U. S. Circuit Court, Eastern District of Pennsylvania.

New Jersey Patent Company and National Phonograph Company vs. Adolph Gloss and Monte Gloss, partners, doing business as A. Gloss & Son, U. S. Circuit Court, Northern District of Illinois, Eastern Division.

New Jersey Patent Company and National Phonograph Company vs. Homer C. Ingalls, U. S. Circuit Court, District of New Hampshire.

The Vallorbes Jewel Company Enjoined

Final decree in the suit brought by the New Jersey Patent Company and National Phonograph Company upon Edison Re-issue Patent No. 11,857, against The Vallorbes Jewel Company of Lancaster, Penn., has been entered in our favor, and the suit terminated. The defendant had been selling button-ball styluses in infringement of above patent, these styluses being mounted in lever arms suitable for use in Edison Model C Reproducers. After the issuance of a preliminary injunction the infringement was discontinued and a settlement quickly arrived at, the injunction being made perpetual.

New Chinese Amberols

On January 25 we issued 56 Chinese Amberol Records described in a four-page folder in Chinese with introductory in English. These Records were made by four of the most prominent Chinese actors in the country, one of whom was killed during a recent war of the Tongs in New York's Chinatown. Nine different selections are represented on these Records, one selection alone requiring twenty-two Records, another eleven and so on down. While the demand for these Records proceeded principally from Chicago, New York, San Francisco and the coast cities, there will undoubtedly be a market for them wherever Chinese are found in any number. A folder in Chinese is being prepared and will be issued later on.

Selling the Goods

In the good old days of mythology there lived a famous Grecian bully, Achilles by name, who had fought his way up to the all-round championship of the world in the heavy-weight division. Considered invincible and in fact invulnerable by his satellites, he soon grew insolent in power and began to terrorize the neighborhood.

Things went on in this way for some time and Achilles' stock was way above par, until one fine day a sly "dude" warrior named Paris, who had been tipped off to the fact that there was *one* weak spot in Achilles' make-up, hid behind a convenient pillar and drew bead on the husky "Champ" with his dainty bow and arrow.

The little perfumed shaft sped straight to the mark and imbedded itself in the mighty "scrapper's" heel, the *only* vulnerable spot in his body. Exit Achilles!

What's the moral? It's obvious, Mr. Dealer.

You may consider yourself secure in your position with the music-loving public of your locality, even as did the mighty Greek Chieftain among the warriors of his day, but leave yourself open to attack in any one vulnerable spot,—by neglect of your stock, your advertising, your mailing lists, your window displays or *any one* of the many things that are necessary for your success—and your competitor is very liable to take a fall out of you just as the woman-warrior Paris did out of Achilles.

Never overlook the fact that your competitor is always looking for that opportunity. Don't give him the chance. Turn aggressor yourself. Fortify yourself first at every necessary point and then *go after his scalp*. After you have made your position impregnable you can afford to spend your time in considering ways and means of beating him to the trade.

The surest evidence of a wide-awake, progressive and successful Dealer is a complete and well-displayed stock. A Dealer who does not carry a full line of Phonographs and Records is only standing in his own light.

You know how it is yourself. You have undoubtedly dropped into a store some time or other to purchase an article which should have been carried in stock, only to be disappointed by "Sorry, we haven't that in stock just now, but here's another—."

Didn't wait, did you? And if you ever did

go back there again and the performance was repeated you crossed that place off your shopping list for good, didn't you? You can bet you did and so would everybody else.

Next to a complete stock comes the arrangement and display. In addition to being in good taste so as to make the first impression a favorable one the stock should be arranged with an eye to convenience. The dimensions of the store, of course, control the arrangement of the machines, but so far as the Records are concerned there is to date no better, more convenient, more attractive or generally satisfactory method of keeping a stock of Records than the tray system which is adapted to any and every store, big or little. We refer you to the December PHONOGRAPH MONTHLY for a detailed and comprehensive description of the system.

How much are you going to spend on advertising this month? March is always a good month. People have had plenty of time to recover from the holiday demands upon their finances and are beginning to loosen up again. Get you ad. in early and pick out a good prominent space. Get it next to ours if we are advertising in a paper in your town. And in return for your advertising ask your paper to publish one of the monthly Record reviews which accompany your bulletins every month. Don't overlook these reviews. Your paper will print them free as a reading notice if you are doing any advertising and, with your name in connection, for a small consideration if you are not.

There may be more effective methods for bringing the public face to face with your goods than the giving of concerts, but until they are demonstrated to our satisfaction we claim residence in a certain State of the middle West. The splendid success that has attended the elaborate concert plan of the O. K. Houck Piano Co. of Memphis, Tenn. (which in our last issue we inadvertently located in Nashville), proves the concert idea the correct one. Not every Jobber and Dealer can conduct his concerts on so elaborate a scale, but *all* can imitate the Houck example in some measure and with gratifying results, we are convinced.

An Appropriate Window Card

The following is offered as a suggestion for a window card, to be used for the next two years:

**Harry Lauder Sings
for
Edison Records
until
April 10, 1912**

In the light of recent events we would strongly recommend the use of a card of as large dimensions as the window will permit, and of letters correspondingly large.

This month, next month, and the month after are indoor dancing months. Two months and a half in which to work off your dance Records, of which the April Phonogram contains a program. Why not get permission to give a Phonograph dance at some local function such as a lodge affair, a euchre or a house party? All it would cost you would be the time and effort required. Wouldn't the sale of one Phonograph and a few Records compensate you for one or two nights spent in this manner?

Is it necessary to remind you to follow up those possible customers, who during the holidays expressed a desire to own a Phonograph, but could not afford to spend the money at that time? Look them up and send them a letter offering to demonstrate an Edison Phonograph and Amberol Records at *their homes* without any obligation on their part. That home demonstration idea will bring home the money if you follow it up.

From your own personal experience tell us how much attention you ever pay to a letter on which the signature is printed or affixed with a rubber stamp. Only enough to note that it is such a letter and then,—the waste basket. Take the tip and sign your letters in ink. It will at least insure their being read.

What are you doing to make the idle machines in your territory resume work for you? Have you offered to put them in shape, clean them, etc.? Approached the owners on the subject of allowing you to put on Amberol attachments?

The following article is clipped from the Trade Circular, the house organ of the Eastern Kodak Company. The lesson it teaches is quite as applicable to the talking machine business, and we commend it to Edison Dealers:

\$100.00

One hundred dollars, one hundred dollars, one hundred dollars, one hundred dollars!

A man from Rochester, while waiting the other day in a dealer's store to see the dealer himself, saw a clerk sell a \$2.00 Brownie to a customer who was going on a tour around the world.

When the Rochesterian got the ear of the dealer a few minutes later he suggested to him that that clerk evidently considered it profane or sacrilegious, or something of that sort, to speak of money in large denominations. The clerk was called to the rear of the store and instructed to say "one hundred dollars, one hundred dollars, one hundred dollars," continuously for five minutes so that in the future he wouldn't be afraid of the sound of his own voice when talking prices above his previous two-dollar limit. It was also suggested to him that he take a similar monologue exercise every morning while dressing. ("One hundred dollars, one hundred dollars.") And it is hoped that the next time an able bodied man who has arrived at years of discretion, and is suspected of being able to travel abroad and keep a sixty-horse power car comes into the store that this modest clerk will at least be able to say "Kodak" instead of "Brownie," though his cure will not be considered complete until he can say "anastigmat equipment" in a loud voice with an audience of no less than three possible customers present.

Honestly, its just wrong the way people are handled. What's the use of putting forth the cheap goods first? Its easier to come down than to go up. A twenty-dollar customer is likely to be offended if you offer him a two-dollar camera. On the other hand, your two-dollar customer feels flattered if he thinks you have "sized him up" for a ten-dollar customer.

Just by way of suggestion:

Do you and your clerks know how to run the Phonograph to the best advantage?

Can you advise a purchaser how best to take care of the machine?

Do you know the new Records as well as the old ones?

Do you listen to each Record as it comes out so as to be in a position to describe it to a customer?

You can't convince a customer if you betray unfamiliarity with your own goods.

Polk Miller Records a Surprise

The seven Records made by Polk Miller and his "Old South Quartette," which went on sale January 3rd, have proven a tremendous surprise. We expected that the demand for these Records would be confined almost exclusively to the South, as the request that they be catalogued emanated from that section. In this we were mistaken, for while naturally the demand was greatest in the South, still the North took to them very kindly and some sections of the West simply cannot get enough of them. One enthusiastic Kansas Dealer wrote in to the factory suggesting that we make one thousand Records of the same order. The popularity of the Records proves that the real "darkey" plantation melody still has a firm grip upon the affections of the American public, irrespective of locality. Dealers will do well to advertise and push these Records in every way. Polk Miller and his "Old South Quartette" are conceded to be the best delineators of the Southern plantation darkey before the public, and the selections are the very best numbers in their repertory.

Grand Opera Record Prices

We recently found it necessary to advance the prices of some of our Grand Opera Records. After April 1 Slezak's and Marguerite Sylva's Records will be advanced to \$2.00 each (\$2.50 in Canada), and Blanche Arral's to \$1.50 each (\$2.00 in Canada). Records made by Carmen Melis, the first of which appears in the May list, will retail for \$2.00 (Canadian price \$2.50). The bulletin of our Sales Department, printed on page 29, covers the advance in price of the Records made by the first three artists named; the price on the Carmen Melis Records will be confirmed later by a similar bulletin. Records made by other artists, whose names will be announced in due season, may also be advanced to a price which we consider fair to the trade, the public and ourselves.

The reason for the advance in prices is, of course, the enormous sums which we are compelled to pay in order to secure the exclusive services of these artists. We are endeavoring to secure the best talent available for our Grand Opera catalogue, and in order to do so are undergoing an unusually heavy expense which justifies us in asking an increased price for these Records. We feel sure that the trade will recognize the fairness of the proposition and endorse our action. *Read the bulletin.*

A Good Circular

The following circular used by The Reynolds Talking Machine Company of Springfield, Ill., to excite the interest of their customers in the Amberol attachment is so very good and decidedly apropos that we are reprinting it for the purpose of stimulating imitation on the part of the Dealers to whom the framing of a suitable letter is somewhat of a task:

Just one half and one of our list of Phonograph customers have purchased the full song Edison attachment for their Edison machine. Now listen! Try an attachment at no risk. We will put one on your Phonograph; you use it a week and if you're not perfectly satisfied we will take it off, restore your machine as it was and return you every cent you have put in to the trial.

This is a fair proposition to you and to us also, as we know you will be more than satisfied. Everyone that has the long Record equipment is delighted with the Amberol Records. There is no better proof of this than the fact that from the first of this month to the fifteenth we sold as many of the Amberol Records as we did of Standard Two-minute Records. This is proof positive in our opinion that the full song Amberol Records are the Records. We have a great many customers that haven't purchased any other Record since the long Records were put on the market.

About This Attachment. Maybe you would rather pay \$1.00 down and \$1.00 a week. That will be all right with us if you will take advantage of this within two weeks from the 25th of this month, or say any time between now and November 5th. Don't be afraid you will bring your machine in and we will not have the attachment—we have just enough of them in stock to equip every Phonograph in our territory. It will only take our repair man 20 minutes to put the attachment on; he will also oil and adjust your machine for you without extra cost.

Now don't forget, we have in stock every Record listed in the Edison catalog, both Standard and Amberol.

In conclusion let us remind you that this is the fifth consecutive month that we have talked to you about this attachment and as stated before there is just one-half and one of our list of customers supplied and every one of them more than satisfied. Come in, sit down and listen to a few Amberol Records. I said sit down—think about the "sit down" part of the argument. The Amberol Record is the only Record that plays long enough to give the one operating the machine time enough to sit down and enjoy the Record. This month's list is exceptionally fine; come in this week and hear them.

Have you been in our store since we remodeled? We have four private Record rooms. We expect to see or hear from you within the next few days.

Yours respectfully,

REYNOLDS T. M. Co.
Springfield, Ill.

New Edison Record Talent

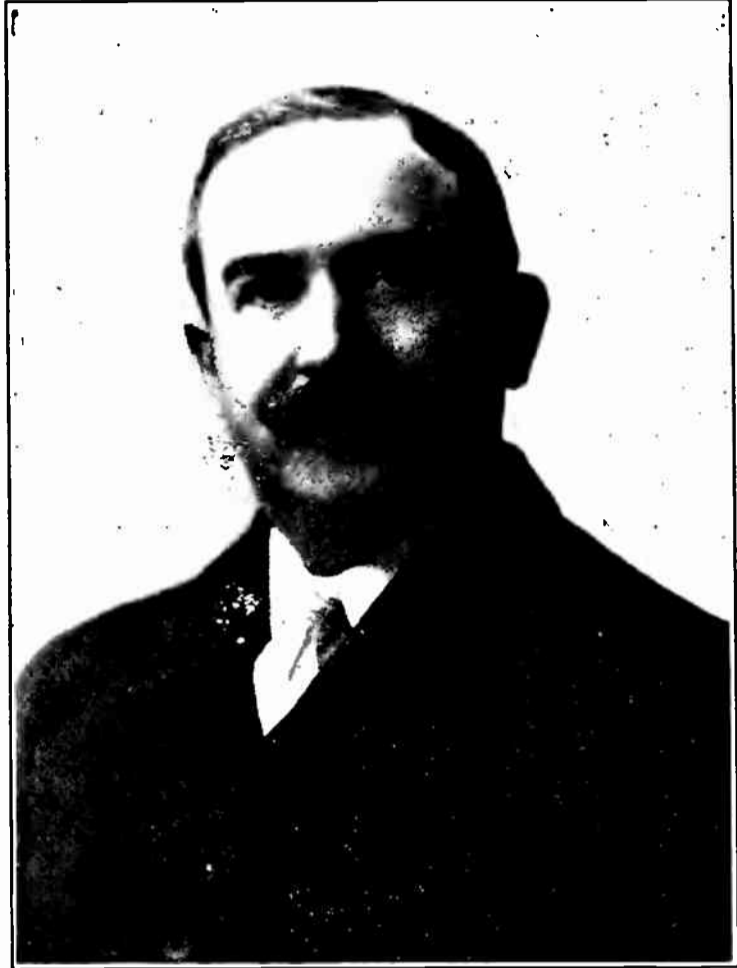


SOPHIE TUCKER. COMEDIENNE

The New York Evening Journal, in commenting upon the work of this favorite vaudeville artist during a recent engagement in that city, said:

"Sophie Tucker is the name of a loud, cheerful noise being heard at the Plaza Music Hall this week. There's a fine, buxom, happy-go-lucky girl for you, all dressed up in a greeny green skirt and a black-and-tan waist that goes with the cheerful voice aforesaid. There's a lot of the voice and there's a lot of the girl, both solid and substantial, and, above all, cheerful. When they come out on the stage together everybody wakes up and takes notice.

"They're blustery, rollicking songs she sings, too. If she tried to sing a lullaby she'd keep the kiddies' eyes open all night. She gallops along over negro ragtime melodies with the true Southern swing; then she sweeps into a grand 'hugging' song with nothing on the stage to take advantage of it but a lone, gilt chair. From the moment she greets the audience with her cheerful 'Ho' they are her friends, and bring her before the curtain again and again. Her



JOE MAXWELL. TENOR

grand finale is the song ending with 'Come at seven! I'se goin' straight to Heaven!' Only she doesn't. She's too young yet."

Sophie Tucker contributes her first Record to the May Standard list,—one of her favorite and characteristic songs, "That Lovin' Rag," which may be safely taken as a criterion of her further efforts. She is now an *exclusive* Edison artist, a statement which is made without reservation or fear of possible retraction.

Joe Maxwell, whose ability as a singer is well known in New York and neighboring cities where his services are always in great demand, is also heard for the first time in the May list, to which he has given two Records. To a strong, sweet and pure tenor voice add an enunciation far above that of the average singer, and a pleasing style of expression and you have Joe Maxwell, an ideal ballad singer. We expect his "Come to the Land of Bohemia," in the Standard list, to be one of our very popular Records. The song itself is very catchy and popular, and Mr. Maxwell's rendition of it will indicate what we may expect of him in the future.

Stolen Machines

Standard Phonographs Nos. 47,885, 605,871, 467,622; Home No. 275,566.

Any information in regard to above machines which may come to the attention of the trade should be communicated direct to our Agreement Department here at Orange.

A Correction

In the list, printed in the January Monthly, of British Records which will be adopted into the next Domestic Catalogue No. 12,005, "Nautical Airs," was erroneously given as No. 12,055.

Done anything with the foreign Records yet?

The Protection of Our Dealers

The following letter from C. G. Nelson, Edison Dealer of Saskatoon, Sask., Canada, is evidence of the protection which we offer to our Dealers when satisfactory assurance is given to us that they are pushing the sale of Edison goods and making a success of the business in their section:

Saskatoon, January 12th, 1910.

*National Phonograph Co.,
Orange, N. J.*

Gentlemen:

I want to thank you for not accepting the application of another dealer in Saskatoon, in reference to which you wrote me on the 6th inst. As far as pushing the sale of Edison goods here is concerned, why I don't do anything else but talk Edison Phonographs and Records. I have sold all the other makes of machines and know them thoroughly. Now I am selling Edison goods because I know they are the best sound reproducing instruments in the world.

My business is good. I am selling about twenty machines per month; besides my Record sales are splendid, especially of the Amberol records.

It might be interesting for you to know that until six months ago when I came here the Amberol Record was not known at all. No one had ever seen the Record and all you could hear was the ——— talked among music Dealers, but today the ——— Dealers are out of the business, all except one. And we really need one so that a customer can compare the ——— machines with the Edison.

Sometimes people will happen to drop in the other fellow's store first, but as a rule they don't care to close a bargain until they see the Edison. Right there is where I come in with a line of good talk and my machine playing some good plain Records. The result is that I have never yet missed a sale.

I trust you will not think this is boasting, but I want to make it plain to you that you have a Dealer in Saskatoon who is working hard. Our stock is complete with all the Standard and Amberol Records, and a complete line of machines from the Gem right along the line to the Triumph.

I have not yet been able to get an Amberola, but am doing lots of talking about the machine, and when it does come to hand it is my intention to give concerts in a public hall as a means of introducing it.

The territory that I represent here is comparatively small and the field for the Amberola is necessarily restricted, but I am convinced of the possibility of making some sales and shall do all I can to exploit the instrument. You will see from the foregoing that I am pushing the sale of Edison goods in every possible manner in this territory.

Again thanking you for the square deal you

have given me in entrusting this territory to me as your agent and assuring you that I will do all in my power to prove myself worthy of your confidence, I am

Yours very truly,
C. G. NELSON.

The Edison Phonograph Under Fire

A material proof of the superiority of Edison Phonographs and Records over those of other manufacture is furnished in the recent experience of Ed. Archambault, of Montreal, Canada.

A prominent physician of that city, who was in the market for a high grade instrument, called on our Dealer and requested to hear some Edison Records. His request was complied with and he expressed himself as highly pleased with the Records, but said he had heard some of other manufacture and before making a purchase wished to institute a comparison between the various types of instruments. Our Dealer, confident of the outcome, was more than willing to enter such a competition, and at the physician's request sent a Phonograph to his home, selecting for the purpose a Home, and with it sent ten Domestic Records.

A band Record, "The Stars and Stripes Forever," played by Sousa's Band, was selected for the first comparison, which proved also to be the last; for at the conclusion of a second repetition of the Record the physician expressed himself as thoroughly convinced of the superior tonal quality of the Edison machine, saying, "If a little machine can play like that, what will the Amberola be of which you spoke to me?" "Perfection," answered our Dealer. "Well, then, take my order for one Amberola Phonograph and I will keep the Home machine until it arrives," said the Doctor. A moment later our man had the pleasure of hearing several one-sided conversations over the telephone, which sounded something like this: "Hello, Mr. ———! This is Dr. ——— talking. Please come and get your machine. No, no! no use. I bought an Edison."

All of which goes to prove not only that the Edison Phonograph will emerge triumphant from competition with any other machines manufactured, but that the Dealer who has confidence in his goods, and shows it, will inspire his customer with the same confidence, and effect a sale at times when the least show of indecision or doubt would mean its loss.

Why not a St. Patrick's Day window filled with Amberol Records? Notice the color of the Amberol cartons? Very appropriate.

Has Anybody Here Seen Kelly?

This Record, which appears in the May list, is going to be one of the most popular numbers in our catalogue. Watch it and see if we are mistaken in our prediction that it will be away up in the van of the best sellers in the May list. Incidentally, it should be known that the original version of this song is given on British Amberol Record No. 12,078. It is sung by Florrie Forde, the popular English comedienne, and is a splendid Record. The air, of course, is the same, but the whereabouts of "Kelly" is matter for different but equally humorous speculation. It is also on the British two-minute list as Record No. 13908, sung by Arthur Osmond, one of the most prominent musical comedy artists on the London stage. Many customers will want to hear both versions of the song if informed that it is possible to obtain them. The British Records will be shipped as ordered and may be placed on sale immediately.

New Cut-out List

On July 1st we purpose dropping from the two-minute list three hundred more selections which will be omitted from the new catalogue appearing on that date. To help us in the intelligent preparation of that list the co-operation of our Jobbers is solicited to the extent of advancing their opinions as to which numbers in the Standard list appear to be the slowest sellers. Undoubtedly our Dealers could materially assist their Jobbers in the forming of their opinions. The preparation of a new cut-out list is a matter of serious moment to us at the present time, as it is extremely difficult, now that the two-minute catalogue is being depleted out of all proportion to its monthly addition, to determine which Records shall and shall not survive. This is supplementary to letter of Sales Manager Dolbeer, dated February 8th, to our Jobbers.

A Suggestion

Considerable time and trouble would be saved us if the trade, in replying to letters, would in every case refer to the initials of the factory correspondent. This would insure the reply being sent immediately to the proper destination, instead of its making the rounds of the various departments for identification, as is too often the case. The initials of the writer always appear in the upper left-hand corner of the letter, it will be noticed. We trust the suggestion bears fruit.

Factory Jottings.

Thomas A. Edison spent his sixty-third birthday quietly with his family at his winter residence at Fort Meyers, Fla. Mr. Edison was born February 11th, 1847.

Sales Manager Dolbeer spent the week of February 7th-12th in Baltimore, Washington and nearby cities visiting the trade.

Credit Manager E. H. Philips returned on February 26th from a trip which embraced Chicago, Milwaukee, Toledo, Cleveland, Pittsburg and Philadelphia.

B. R. Barklow, salesman in Manhattan and Southern New York, returned to his post on February 14th after a trip to the Adirondacks, where he spent several weeks recuperating his health.

H. D. Hatfield, an experienced talking machine man, will hereafter represent Edison interests as a salesman in the Eastern provinces of Canada.

John de Angelis has been appointed salesman for Toronto and provinces of Ontario, Canada, with headquarters in Toronto.

Walter A. Voltz, formerly of Lyon & Healy, Chicago, Ill., has moved his family to Los Angeles, Cal., and will hereafter represent the National Phonograph Company on the Coast.

It may interest the many friends of J. W. Scott ("Scotty") in Massachusetts, Rhode Island, Connecticut and Maine, where he formerly represented the Company, to know that during the short time that he has been in the Southern States as our special representative he has been elevated to military rank and prestige. He left the factory shortly after the holidays, a plain, unassuming Jerseyite, famous only for his aggressive salesmanship, his unfailing good humor and his ability as a raconteur. Now comes the news that he had hardly crossed the Mason and Dixon line before a complete metamorphosis took place in "Scotty." Instead of the plebeian title of "Mr." he will hereafter exact the patronizing prefix of "Colonel," which title we are given to understand was conferred on him at a formal ceremony in the historic city of Baltimore, Mr. E. F. Droop, of E. F. Droop & Sons, Edison Jobbers in that city, standing sponsor for the diminutive aspirant for military honors.

It is a fact known to only a few of his closest confidants that "Colonel" Scott in his younger days cherished an ambition for a military career; in fact his bellicose spirit was so very pronounced at the time of his entrance into this mundane sphere that his parents, recognizing his probable destiny, bestowed upon him the name of the grim old hero of Cerra Gordo, to whom he is said to be distantly related. By a cruel whim of nature which ordained that in altitude he was never to exceed a scant five feet, the "Colonel's" ambitions were defeated until the present time. It is to be hoped that the "Colonel" will not stop at this rung of the military ladder, but that on his return from the "land of cotton" we shall have the pleasure of saluting him with the still more dignified appellation of "General."

Advance List

Of Edison Amberol and Edison Standard Records for May, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before April 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on April 23rd. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on April 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after April 20th, but must not be circulated among the public before April 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on April 23d, for delivery on the morning of the 25th. Jobbers are required to place orders for May Records on or before March 10th. Dealers should place May orders with Jobbers before March 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for May, 1910

413 La Gipsy—Mazurka Écossaise

Sousa's Band

A brilliant rendition of one of the popular Concert Muzurkas by the well-known French composer, Louis Ganne, writer of the celebrated "La Czarina," Muzurka Russe. His Muzurkas, as all musicians know, were constructed with a view of showing the style of music peculiar to different countries. In "La Czarina" the style and rhythm are Russian. In the "Écossaise," which was originally a Scotch round dance in 3-4 time, they are of course Scotch. This is a magnificent band Record and, like all of Sousa's, is bound to be popular. Publishers, Hawkes & Son, London.

414 I Wish That You Was My Gal, Molly

Manuel Romain

Sweetly plaintive in words and melody, this song is exactly suited to Mr. Romain's sympathetic voice and expressive style of singing. In it a rough but manly young fellow voices his regret that the girl whom he loves has given her heart to another. The style of composition and melody are a little different from those of the usual sentimental ballad,—sufficiently so to give the song a certain distinctiveness which is pleasing. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

415 Moonlight in Jungland

Collins and Harlan

One of the most melodious "jungle songs" we have ever catalogued. To a pretty two-step swing are set words which describe Simian love-making in the jungle under a waning moon. The chattering of two chimpanzees in the trees is interpreted by Collins to mean that the fateful question is being popped, while the hoarse bass interruption of an octogenarian jungle resident is the response of "papa" when approached by his prospective "son-in-law." Orchestra accompaniment. Words and music, Dempsey and Schmid; publishers, H. A. Weyman & Son, Philadelphia.

416 Has Anybody Here Seen Kelly?

Billy Murray and Chorus

The American version of this popular "hit" as sung by Nora Bayes in Lew Fields' big New York production, "The Jolly Bachelors." A comic song with a catchy air in which a young lady, obviously from the Emerald Isle, seeks information in regard to the whereabouts of her sweetheart, Kelly, who seems to be afflicted with the disappearing habit. When she repeated her question on the occasion of a Hibernian parade five hundred Kellys stepped out of the ranks in response. She has other experiences in her search for the missing gentleman which are humorously related in the song. Billy Murray fairly outdoes himself in the rendition of this number which will be one of our best sellers. Orchestra accompaniment. Words, William J. McKenna; music, C. W. Murphy and Will Letters; publishers, T. B. Harns and Frnacis, Day & Hunter, New York City.

417 The Kiss Waltz

H. Benne Henton

This Record is an original arrangement for a saxophone solo of the popular waltz song, "The Kiss" ("Il Bacia") by Luigi Arditi, the well-known operatic conductor. This charming vocal waltz was written for Adelina Patti, the renowned coloratura soprano, and is one of her favorite concert numbers. It was sung by her when touring the United States under the management of the composer. As a saxophone solo it is beautiful beyond description. Mr. Henton's marvellous skill with the instrument has already been recognized by the Phonograph public, as was evidenced by the popularity of his very first contribution, and the demand for his Records may be expected to increase in the future. Orchestra accompaniment. Publishers, Oliver Ditson Company, Boston.

418 The Midshipmite**Peter Dawson**

This song has had a great vogue and is included in the repertoire of every baritone and bass singer of any prominence. Mr. Dawson, who is one of the artists of our London Recording staff, is the possessor of a magnificent bass voice which, as the Record proves, he is able to handle most artistically. This Record, which is his first solo contribution to our domestic catalogue, is listed as No. 12084 in the British Amberol catalogue. Orchestra accompaniment. Composer, Stephen Adams; publishers, Boosey & Company, London.

419 Beautiful Beckoning Hands**Edison Mixed Quartette**

The title of the selection suggests that the Record may be something out of the ordinary, and so it is. Even among the many choice sacred contributions to our catalogue it will be distinguished for its excellence. Interspersed throughout the number are solos which add to its attractiveness. Organ accompaniment. Words, Rev. C. C. Luther; music, John R. Bryant.

420 The Prima-Donna—Entr'Acte**Victor Herbert and His Orchestra**

It is not difficult to understand why Victor Herbert should be so universally recognized as the greatest composer-conductor of his time when we listen to the brilliant performance given of this charming number, which is distinguished by delightful contrasts and shadings. A Record whose bewitching loveliness will win it warm favor with the true music lover, who will class it among the very choicest in our catalogue.

421 By the Light of the Silvery Moon**Ada Jones and Male Quartette**

We think so well of this Record, and are so positive of its emphatic popularity that we have made it one of the "special" Records and advanced its selling date one month for the benefit of the trade. It is a delicious "rag" song with a hypnotic rhythm that is simply irresistible. It is being sung, whistled and danced all over the country, and is being advertised as few songs ever are. Ada Jones sings it delightfully, accompanied in the repetition of the first chorus by a quartette of male voices. The second chorus is also sung with the quartette and the repetition follows, at first subdued but gradually increasing in volume to full tones at the finish. Orchestra accompaniment. Words, Ed. Madden; music, Gus Edwards; publishers, Jerome H. Remick & Company, New York City.

422 Down in Turkey Hollow**Golden and Hughes**

Another of those entertaining combinations of jokes, repartee and song for which these two clever performers are noted. A short song serves as a preliminary to a comparison of the relative merits of Turkey and Skunk Hollows in respect to their conduciveness to longevity that would make Baron Munchausen hang his head in shame. There's fun galore in this Record, which concludes with the singing of "Bye Bye, Ma Honey, I'se a-Gwine." Original for our Records and not published.

423 Strauss Memories Waltz**National (London) Military Band**

This Record contains the following six numbers known the world over as Strauss' choicest waltzes: "Blue Danube"; "Promotienen"; "Artists' Life"; "Wiener Blut"; "Doctrinen," and "Wein, Weib und Gesang." No need to tell a music lover what these numbers are. The whole selection is beautifully played by the National Military Band whose Records are uniformly good. This Record is No. 12113 in the British Catalogue. Publishers, Boosey & Company, London.

424 One Little Girl**Harvey Hindermyer and Chorus**

A pretty waltz song, sentimental in theme and engaging in melody, is Mr. Hindermyer's second contribution to the Edison catalogue. His first, it will be remembered, was No. 348, "Hello, Mr. Moonman, Hello." We feel sure that the good impression created by his first Record will be fully confirmed by the artistic rendition he gives this selection, in which his sweet voice and perfect enunciation are particularly agreeable. Orchestra accompaniment. Words and music, Harry Power Weymann; publishers, H. A. Weymann & Son, Philadelphia.

425 Though Your Sins Be as Scarlet**Stanley and Gillette**

A sacred selection too well known to comment upon, rendered by a combination of artists new to sacred Records. We feel sure that there will be no dissenting from the decision that it is a most happy one. Orchestra accompaniment. Words, F. J. Crosby; music, W. H. Doane.

426 Patrol Comique**American Standard Orchestra**

A descriptive orchestra selection reproducing the anniversary parade of the Darktown Musketeers. Scene: Main Street in Darktown. Action: Grand Marshal clears the street for the paraders amid suggestions and expostulations of crowd—Band heard in distance—"Heah comes de parade!" "Quit shovin!"—Company halts—Comments of spectators—"How you feel in dem cloes, 'Rastus?"—"Got any gin in dat knapsack?"—"Does dat gun shoot, Henry?"—Company sings the Musketeers' battle song "foh de ladies"—Resumes march—Band music fading in distance—"Dey're turnin de cawnah"—"Dere goes de las' one"—"I can't see him but I know who 'tis." It is impossible to describe the novelty of this Record, which must be heard to be appreciated. Composer, Thomas Hindley; publisher, Carl Fischer, New York City.

427 I'd Like to Be the Fellow that Girl is Waiting For

Joe Maxwell

Mr. Maxwell is a new accession to the ranks of Edison artists and we are positive that the Phonograph public will give its unqualified endorsement to our judgment in securing him for Edison Records. He is the possessor of a clear, strong and sweet tenor voice and his enunciation is unusually distinct. His first Record is a sentimental waltz song with an agreeable air and of increasing popularity. Orchestra accompaniment. Words, Ed. Rose; music, Kerry Mills; publisher, F. A. Mills, New York City.

428 The Suffragette

Ada Jones and Len Spencer

Here is a "scream." A suffragette meeting in full blast on a street corner, the speaker abusing "mere man" in general and "Alderman Tom Harrigan" in particular, amid such interruptions from a funny Irishman in the crowd as, "Is that hat you're wearin' an election bet?" Finally the patrol arrives and the suffragettes disperse, with the exception of the speaker, who is saved from arrest by "Alderman Harrigan" himself with the result that she consents to confine her ambition to rule in the future to the Harrigan household. Original for our Records and not published.

429 To You—Waltz Serenade

Vienna Instrumental Quartette

An instrumental gem, equal in every respect to the previous Records of this internationally famous organization, the members of which through years of constant association have developed a perfection of ensemble and beauty of style which is most delightful. Alfons Czibulka, the composer, was born in Hungary, May 14th, 1842, and died in Vienna, October 27th, 1894. He was a celebrated operetta composer and writer of numerous concert pieces, of which this and the famous Stephanie Gavotte are the best known.

430 The Man Who Fanned Casey

Digby Bell

This Record will make a "hit" with the "fans" during the baseball season, which will be starting about the time it goes on sale. Everybody has heard of the mighty slugger of the Mudville team who ignominiously struck out when a hit meant the game, but very few know that the cause of his Waterloo was a "spit ball," hurled by the mighty twirler, Hagan, before the altar of whose memory Digby Bell, the well-known actor and elocutionist, burns his choicest incense.

431 Characteristic Negro Medley

Peerless Quartette

A finely balanced harmonization of male voices in rendition of some well-known and popular plantation melodies, including "I Love My Lou"; "Way Down in Alabam"; "Keep a-Hammerin' on My Soul"; "Ole Pete Green"; "What Kind of Cloes do the Angels Wear"; "Bye Bye, Ma Honey, I'se a-Gwine," and concluding with the "Farewell Song" from "Pinafore." Preceding each selection and leading up to it is a bit of comedy that serves to add relish to the number. Unaccompanied.

432 The Cubanola Glide

Collins and Harlan with New York Military Band

Another Record which, because of its popularity, was made a "special." This selection is also of the "rag" type, but of such engaging and superior tunefulness as to insure its retention in public favor for many a day to come. The arrangement of the selection on this Record is an innovation which, we think, will add to its popularity. The band first plays the entire selection, introducing a soft-shoe dance effect in the chorus, after which it is sung as a conversational duet (two verses and chorus) by Collins and Harlan, and the last chorus is repeated by the band. Words, Vincent Bryan; music, Harry Von Tilzer; publishers, Harry Von Tilzer Music Publishing Co., New York City.

Edison Grand Opera Amberol Records

B188 Tosca—Vissi d'arte (*Puccini*) Sung in French. Orchestra accompaniment

Carmen Melis, Soprano

Art and love, this so succinctly tells the nature, the life of Floria Tosca. Like all great natures, all artists, she had a great faith and when, by so long a series of misfortunes, she is placed in the position where she must lose all, to win all, her soul cries out to God. Ever and ever has she in sincere faith brought her offerings and she cannot understand why she should be thus rewarded. No record has ever before so vividly, so humanly brought to its hearers the agony, the prayer as does this number sung by Mme. Melis.

B189 Carmen—Habanera (*Bizet*) Sung in French. Orchestra accompaniment

Marguerita Sylva, Soprano

"Love you not me, then I love you
If I love you beware of me"

Is so typically true a synopsis of this justly so well-liked air that little need be further said of the same. All lovers of music are familiar with this number. With the Toreador song it shares its popularity. Mme. Sylva, whose *Carmen* has been an artistic and personal triumph, has made a beautiful and perfect record of this number.

B190 Coeur et la Main—Bolero (*Lecocq*) Sung in French. Orchestra accompaniment
Blanche Arral, Soprano

No musical production has a better swing than the bolero. No one listens to this dance music without strongly feeling its influence. In this charming operatta, by Lecocq, which some years ago created a furore, the bolero has all the Southern spirit. Sung in grand opera quality, Mme. Arral puts into this song all the art to make it musically charming and also all the required abandon to make of it a typical and spirited reproduction which is destined to please all.

B191 Cavalleria Rusticana—Brindisi (*Mascagni*) Sung in Italian Orchestra accompaniment
Riccardo Martin, Tenor

The Brindisi is, so to say, the pivotal point of this tragic opera. It is here that Turiddu invites his friends to drink with him. When, however, he offers the cup to Alfio, the latter refuses and the quarrel ending in Turiddu's undoing is precipitated. This number shares in popularity with the Siciliana and is a great favorite with all tenors and audiences.

B192 Mignon—Berceuse (*Thomas*) Sung in French. Orchestra accompaniment
Gustave Huberdeau, Baritone

Mignon is replete with charming melodies, of which some have become so familiar that even the children know them. This berceuse, or lullaby, is an outpouring of Lothario's great love for Mignon and a prayer for heavenly protection. Very few bass solos are so tenderly expressive as is this number.

Foreign Records

STANDARD

20606 Suonno E Fantasia (*Capolongo*), (Italian) F. Daddi
21016 Die Mieme Glikale (Hebrew) S. Paskal

AMBEROL

7500 O Silenzio a buordo (*Capolongo*), (Italian) F. Daddi
7501 La Spagnola—Bolero (*Chiara*), (Italian) F. Daddi

Edison Standard Records

10350 Narcissus Sousa's Band

"Narcissus" is from Ethelbert Nevin's "Water Scenes," op. 13, and is No. 4 of that well-known suite. Of the many instrumental compositions written by this celebrated American composer, "Narcissus" is undoubtedly the best known, equalling in popularity his famous song, "The Rosary." This Record is Mr. Sousa's special arrangement for the band of this beautiful number, and we question whether our catalogues contain another that can vie with it in charm of melody and brilliancy of rendition.

10351 Christmas Time Seems Years and Years Away Manuel Romain

A dainty little sentimental song with a winning melody which swings to march time in the chorus. Its theme is the impatience of an ardent lover because the day which will mark the consummation of his happiness "seems years and years away." Mr. Romain is conscientious as ever in the rendition of this selection and a delightful Record is the result. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

10352 Two Giddy Goats Miss Stevenson and Mr. Stanley

This novel duet is one of the comedy hits in "The Belle of Brittany," an English musical play which is meeting with the same great success in this country as it did in its long run in London. The duet is sung in the first act of the play by Baptiste and Toinette, and its humorous and "punny" lines and lively air make it one of the laughable numbers of the production. Orchestra accompaniment. Words, Percy Greenbank; music, Howard Talbot; publishers, Keith, Prowse & Company, London.

10353 Hungarian Dance—D Victor Herbert and His Orchestra

The weird yet fascinating melodies of the Hungarian gypsies were a fruitful theme for treatment by Johannes Brahms, whose compositions have ever been popular. A companion number to this selection is No. 10224 of the March list. The arrangement is difficult and calls for just such masterly treatment as only Herbert could give it.

***10354 He's A College Boy Billy Murray and Chorus**

A rollicking comic song in march tempo describing the general make-up and antics of the average college boy when turned loose from college restraint. The air is very "swingy" and Billy Murray sings the number with great gusto, ably assisted by a male quartette in the chorus, in which a college yell is introduced. Two full verses and choruses are given. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

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

10355 Some Day

Miss Marvin and Mr. Anthony

A reverent and effective rendition of a favorite hymn. This, too, is a new combination for sacred numbers. Miss Marvin is an experienced contralto singer with a voice of much strength and beauty, which blends very agreeably with Mr. Anthony's. Orchestra accompaniment. Words, Dr. Victor M. Staley; music, Chas. H. Gabriel.

10356 Return of the Arkansas Traveler

Len Spencer

A talking Record in which this versatile artist imitates two characters, the returned Arkansas traveler and an old resident whom he interrupts while playing his violin. The conversation that follows between the two (with interruptions from the traveler's negro servant who keeps "butting in") is of the uproarious type. A very amusing Record. Original for our Records and not published.

10357 Farintosh and Jenney Dang the Weaver

William Craig

A violin solo of two old-time favorites for the enjoyment of those who prefer the lively music of a reel or a jig to a "high-class" offering; and their name is legion, as the sales of similar Records in the catalogue prove. The first number is a strathspey, a form of Scottish folk-dance, and the second a spirited reel. Mr. Craig's skill with the violin is too well known to comment upon. Piano accompaniment.

10358 Come to the Land of Bohemia

Joe Maxwell

To the Standard list Mr. Maxwell has brought one of the best songs of his repertoire as well as one of the most popular. It is a sprightly little waltz song describing the delights of the imaginary land of Bohemia, the land where dull care and trouble take flight before its inspiration of sweet music and song. The words are appealing, the air enticing and the manner in which it is sung beyond criticism. Orchestra accompaniment. Words, Ren Shields; music, Geo. Evans; publisher, F. A. Mills, New York City.

10359 Just A Little Ring From You

Ada Jones and Billy Murray

Sentimental in theme but a vivacious, cheery number with an appealing melody, here rendered as a conversational duet. The chorus suggests the many ways in which lovers may make use of "rings" to promote Cupid's cause. It seems superfluous to comment upon the rendition as the work of these famous artists and Record makers is always of the highest order. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

10360 That Lovin' Rag

Sophie Tucker

A "rag" song that surely is "rag" of the noisiest, jolliest kind imaginable, and a "coon shouter" who is considered to be the foremost exponent of that type of song before the public. Miss Tucker is a "head liner" in vaudeville. She has a big, deep voice of a most peculiar calibre extremely well suited to "rag" songs, a splendidly clear enunciation and clever dialect. This is her first Record for the Edison Phonograph and we are satisfied that the trade will not permit it to be the last. Orchestra accompaniment. Words, Victor H. Smalley; music, Bennie Adler; publishers, F. B. Haviland Publishing Co., New York City.

10361 Under the Tent

American Standard Orchestra

Here is an orchestra Record that can not fail to be popular. It is a spirited, characteristic number, portraying the life and action in a circus. The bugle calls, cantering of horses, snap of whips, shouts of riders, laughter of clowns, applause and cheers of the spectators at the performance are some of the novel effects introduced. A splendid Record of its kind. Needless to say the rendition is adequate in every respect. Composer, Chas. N. Daniels; publishers, Jerome H. Remick & Company, New York City.

10362 By the Light of the Silvery Moon

Ada Jones

We received so many requests from various parts of the country to catalogue this selection and are so thoroughly convinced that it will appeal strongly to the Phonograph public that we decided to place it in both the four and two-minute lists; and for the same reasons we advanced the selling date in this list as one of the "specials." The song is rendered equally as well on the Standard as on the Amberol Record although, of course, the latter offers the greater amount of entertainment.

10363 Stop That Rag

Collins and Harlan

A conversational coon duet with a brisk and captivating melody, in the rendition of which Collins and Harlan demonstrate again that their ability to sing songs of this type is inferior to none. As usual, there is enough comedy percolating through their singing to add flavor to the Record. The theme of the selection is the effect that the hearing of a "rag" melody has on one "coon" to the dismay of another, who, however, seems to be somewhat affected himself. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

10364 En Route to Camp March

New York Military Band

Snap, volume and precision distinguish this Record, which is equal to any of the contributions of this famous organization, whose Records are consistently fine. Composer, A. G. Sharpe.

Trade Bulletins

*Sales Department Bulletin No. 44
January 28, 1910
Trade Information for Dealers*

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

We beg to advise that on and after April 1st, 1910, the prices on Grand Opera Amberol Records made by SLEZAK and BLANCHE ARRAL will be advanced as follows:

	Dealer	List	Canadian Price
Slezak	\$1.20	\$2.00	\$2.50
Blanche Arral..	.90	1.50	2.00

Also that MARGUERITA SYLVA'S Records, which begin with the April list, will be:

Dealer	List	Canadian Price
\$1.20	\$2.00	\$2.50

These prices, of course, subject to the special allowance of 5 per cent. for breakage.

All other Grand Opera Amberol Records listed up to and including the April list will remain as at present:

Dealer	List	Canadian Price
\$.60	\$1.00	\$1.25

Such orders as you desire to place with your Jobbers for Records already listed in the Grand Opera catalogue, for shipment prior to April 1st,

1910, will be accepted by him at the present price, subject to special allowance of 3 1-3 per cent. for breakage, and usual terms delivery, up to and including March 31st, 1910.

*Suspended List, Feb. 20, 1910
Superseding All Previous Lists*

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

- IND., Terre Haute—G. C. Brown.
- N. Y., Brooklyn—J. Workman (and all other points).
- New York City—Morris Workman.
- Lyndonville—Searle & Brinsmaid.
- O., Forest—L. H. Caughey.
- Dillonvale—L. Watzman.
- Bergholz—L. Watzman.
- Pittsburg Clothing and Shoe Co.
- ARK., Fort Smith—L. W. Graddy.
- MO., Macon—Reichel Furniture Company.

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

REINSTATED

- IA., Portsmouth—Hammes Shoe Company.
- MINN., Wabasso—J. J. Hoffman.

E. A. Neff Becomes Manager of W. H. Ross & Son

Mr. E. A. Neff, our traveling representative for the state of Texas, resigned his position on February 5th to accept the management of the firm of W. H. Ross and Son, Edison Jobbers of Portland, Me. Mr. Neff, who has long been connected with the talking machine business, has been a member of our traveling staff for the past four years and was regarded as one of the most efficient of our road-men. He is a man of excellent judgment, and will bring to his new position that necessary asset as well as a seemingly inexhaustible fund of energy and a natural optimism which will go far to remove any obstacle from his path to success. Loth as we are to lose his services we rejoice in his good fortune and join his many friends among the trade in wishing him an overflowing measure of success in his new position.

Sympathy for Lawrence McGreal

The officials of the National Phonograph Company join with Edison Jobbers and Dealers throughout the country in extending sympathy to Lawrence McGreal, the well-known Edison Jobber at Milwaukee, Wis., and wife in the loss of their eldest son, Jack M. McGreal, who died on February 1. The little fellow was a bright and winning child of six years of age, who had endeared himself to members of the trade at the last two annual conventions of the National Talking Machine Jobbers' Association, on which occasions he was conspicuous as the mascot of the Association.

We particularly recommend to you British Amberol Records Nos. 12128, "Gems of England"; 12140, "Gems of Scotland," and 12160, "Gems of Ireland," all played by the National (London) Military Band.

Edison Representation at Convention of Ohio Talking Machine Dealers.

The annual convention of the Ohio Association of Talking Machine Dealers, held in Columbus, Ohio on February 2nd, was the best attended in the history of the organization. The National Phonograph Company was represented by W. H. Hug, our traveling representative in that territory, who, co-operating with Perry B. Whitsit, the well-known Edison Jobber of Columbus, entertained the delegates with a "smoker" and social session in the evening. At the banquet, which marked the culmination of the meeting, Mr. Hug addressed the delegates as follows:

"MR. PRESIDENT AND MEMBERS OF THE OHIO ASSOCIATION OF TALKING MACHINE DEALERS:

"On behalf of, and as their representative, it is a pleasure to convey to you the greetings of the National Phonograph Company together with their best wishes for your continued success, collectively as an Association and individually as Phonograph and Talking Machine Dealers.

"I have here an address to you, prepared by our Mr. C. E. Goodwin, Manager of Salesmen of the National Phonograph Company, which, owing to his inability to be present, I will read to you. As probably but few of you know Mr. Goodwin, I wish to inform you that he was for ten years Manager of Lyon & Healy's Talking Machine Department."

MR. GOODWIN'S ADDRESS.

"MR. PRESIDENT AND MEMBERS OF THE OHIO TALKING MACHINE DEALERS' ASSOCIATION:

I am very sorry indeed that I am unable to be present at your gathering, for your organization appeals to me in every particular.

"Talking machine men who conduct their business on such broad lines that they can drop the details of their individual interests long enough to extend the hand of fellowship to their brothers in the trade are well worth knowing, and I would like to meet every one of you. At this writing we are installing a plan to further the interests of our Dealers which takes so much of my time with the details that I felt obliged to forego the great pleasure that it would give me to be present, so I have asked Mr. Hug to extend the greetings of the National Phonograph Company and myself on this occasion.

"The Sales Department of our Company is devoted so almost entirely to that class of Dealers who are somewhat beyond the pale of your excellent organization that it seems a little out of my sphere and practice to address a gathering of real Talking Machine men, who show by their progressive spirit in upholding your association, a faith in the future of the Talking Machine business that is quite as well grounded as my own. If all of our Dealers were as rich in experience and as well trained as you are, I am afraid that the importance of our department of the business would shrink materially, and while I still feel

that the field among you is rather barren for advice in the matter of promoting your business, I am certain it will interest you to know something of our policy in regard to your protection, etc.

"Never since our protective policy was inaugurated have our officials been more resolved and determined to carry it out in every particular than at the present time. Our Legal Department has stood on the firing line during this past period of business depression with their ears cocked and their "writs" ready for those traitors to the true cause of good business policy wherever they have shown their heads. This spirit, added to our present cautious scheme of protection and great care in establishing new Dealers, means much to you in these brighter and better days. Your co-operation in upholding the Agreement and in helping us to weed out the undesirables is quite as gratifying as your pursuit of the consumer. It is on the solid rock of one price to all that we are to progress to the limit of our opportunities. Again I say it is a helpful sign that men who must recognize the value of this principle should organize for the further promotion of the plan, and in so doing show their confidence in each other.

"Recognizing the zeal and loyalty of the real Talking Machine men whom you represent, we are endeavoring to co-operate from this end with promotional methods that redound to your interest. Our Advertising Department was never more active or liberal with its appropriations, and right here let me suggest that our Advertising Manager is anxious for individual suggestions from men of your experience in carrying on his work.

"In the perfection of the art it will interest you to know that Mr. Edison, who seems to be growing younger all the time, has got his second wind in the development of his hobby, the Phonograph. I know there was a feeling when I was at the retail end of the business that the original inventor of this wonderful scheme of sound-reproducing was giving his time to other things, but I can assure you from personal observation and contact with this wonderful man that he not only is giving it more thought and time than I ever dreamed of, but is accomplishing things that make your Edison agreement with its accompanying franchise a real asset. It should encourage you to know that you have in the Phonograph a line that will steadily improve, and that something more than a promise in that direction is within my immediate observation.

"If there is anything to be had from my experience in managing the Travelling Department and in reading the reports of our travellers, I want to say that those Dealers who succeed with our line measure their success by the condition of their stocks and the impression they make upon their prospective buyers by its display and the enthusiastic way they present it. I don't think there is anything more vital to a successful going Talking Machine business than a Dealer showing his faith in these goods by the manner in which he displays his stock. That the Phonograph gives your customer more for the money than anything else in the music line is an established and undeniable

Edison Phonograph Monthly, Mar., 1910

fact. I think it was this fixing in my mind the relative values of musical instruments that gave me any measure of success I may have had with the Talking Machine. To note the effect upon my customers, the joy that the Phonograph has brought into the home, has shown me a basis of satisfaction and enthusiasm not entirely founded upon taking in the dollars. Allowing for the buyers who never were musical and for those who are only slightly so, who cease to play their Records past midnight after a time, it was always clear to me, whenever I looked back upon it, that I had assisted in giving more for the money than anything else to be had in the home entertainment field. In the analysis of this question of values we find that when we have been far enough along in the business we can look back to see that each customer we have made has had more for the money and shown less of waning interest than will apply to any other musical instrument, even though it had an established market long before the Phonograph was thought of. If it is necessary to keep our courage by making comparisons with older musical instruments that are now on the market, we find in the piano no reason for being discouraged with that line because we know of the thousands of families who are struggling with their payments, where they do not touch the instrument for months at a time.

"No, the evidence of stability and satisfaction in giving more than value received is all on our side, and with this understanding and our faith in the future development of the Talking Machine we will go on with our part of the world's work knowing that we stand for something of improvement in the home life and a higher musical culture among our people.

"Gentlemen, I thank you, and wish your Association the greatest success."

After the reading of Mr. Goodwin's address Mr. Hug spoke encouragingly of the Phonograph situation as he found it, drawing his conclusions from personal experience and observation.

During the convention the Edison Amberola was displayed and demonstrated by the Whitsit Co. and was the subject of flattering comment on the part of the delegates, who were lavish in their praise of its tonal strength and quality and artistic appearance. As a result of the demonstration the Whitsit Company secured a number of orders for the machine.

Among the Jobbers

Peter Bacigalupi and Sons, San Francisco, Cal., report that the demand for Harry Lauder Records during his recent engagement in that city was very good and still continues. During his stay they featured a Harry Lauder window, in which Lauder's Edison Records and Edison Phonographs with Cygnet Horns furnished an artistic and effective background for a life-size dummy dressed in typically Highland garb. The window attracted a great deal of attention and proved to be an excellent advertisement, as did

also their ad. in the program of the theatre in which Lauder appeared.

The Utica Cycle Company of 117-119 Columbia Street, Utica, N. Y., have been succeeded by A. F. Ferriss and William Harrison of the same city.

The Jacot Music Box Company of 39 Union Square, West, New York City, have removed to 25 West 35th Street.

The Cummings, Shepherd & Company of 700 Houston Street, Fort Worth, Texas, have been succeeded by D. Shepherd & Company, with headquarters at 310 Main Street, that city.

The Montenegro-Riehm Music Company of Louisville, Ky., have removed their wholesale business headquarters to 539 5th Avenue, but are continuing their retail stand at 528 4th Avenue.

The Milner Musical Company, 25-27 West 6th Street, Cincinnati, Ohio, have been reinstated as active Edison Jobbers.

The Indiana Phonograph Company of Indianapolis, Ind., have been succeeded by the Wulschner-Stewart Music Co. (A. M. Stewart, Pres.), 229-231 North Penn St., Indianapolis, Ind.

The Standard Talking Machine Co., of 35 Wood Street, Pittsburg, Pa., have removed to 800-802 Pennsylvania Avenue, same city.

A. J. Pommer Company, 9th and J Streets, Sacramento, Cal., and the Pacific Phonograph Company, 26 O'Farrell Street, San Francisco, Cal., have been succeeded by the Pacific Phonograph Company (A. R. Pommer), 917 Wood Street, Oakland, Cal.

Hopkins Bros. Company, 618-620 Locust Avenue, Des Moines, Iowa, have retired from the talking-machine business in order to devote their time to the sporting goods business exclusively. Their large and complete stock has been taken over by Harger & Blisch of that city. Hopkins Bros. announced the change to their trade with a letter, in which they expressed appreciation of the cordial relations which always existed between them and their Dealers, and bespoke the loyal support of the trade for their successors.

Edison Phonograph Monthly, Mar., 1910

Jobbers of Edison Phonographs and Records

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

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

April, 1910

No. 4



CARMEN MELIS

OPERATIC SOPRANO

UNDER EXCLUSIVE CONTRACT TO
SING FOR EDISON RECORDS ONLY

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

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

Vol. VIII.

APRIL, 1910

No. 4

The Combination Attachment Proposition Launched

It's in effect now, April 1. Our promise was that it would be the most liberal and attractive proposition, from the standpoint of both trade and public, in the history of the talking machine industry. We think you will agree that we have "made good" on the promise. Our Sales Department bulletin explaining the proposition is printed in full on page 23. We want you to read that bulletin again, and read it carefully, so as not to let any of its details or conditions escape you.

Briefly summarized it means that you are now enabled to offer, at an increased profit to yourself, an Amberol Attachment practically free with the purchase of ten of the best Amberol Records ever recorded!

In the case of the Gem Attachment *it is free*, while the Standard costs the customer only \$1.00 and the other types \$3.50 more than the price of the Records alone. In other words you can offer, with the purchase of the Records, practically a new Gem *free of charge*, a new Standard for \$1.00 and all the other types for \$3.50. Or, looking at it from another point of view, you can offer the Attachment at its original price and *ten special Amberol Records for only \$1.00,—a present to the customer of \$4.00.*

There are other attractive verbal garbs in which the proposition can be clothed, and which will readily suggest themselves to you. Our special, illustrated four-page circular, which will accompany the outfit, outlines the proposition in tempting language to the customer. We are not going to waste time and space in throwing verbal bouquets at this proposition. It doesn't need it, and besides there are some things in connection with it that need to be emphasized.

We want to call your especial attention to the following facts:

1. The proposition goes into effect immediately and outfits may be sold as soon as received. Therefore, place your order with your Jobber at once in order that you may be early in the field.

2. The proposition, because of the question of duty, does not apply to Canada.

3. Unless you specify to the contrary your orders for Attachments from now on will be filled by your Jobber with complete outfits, shipped in a special container consisting of an Attachment and ten Special Amberol Records.

4. For such Combination Attachments as you have in stock your Jobber will accept a *single immediate* shipping order for an equal number of packages containing ten Special Amberol Records, at a net price of 60 cents per package. Such Records are to be sold only in conjunction with an Edison Combination Attachment, at the stipulated prices, and the seal of the packages *must not* be broken before delivery to the customer. Under no circumstances may they be sold as individual Records. We cannot emphasize this fact too strongly.

5. For the purpose of demonstrating the Records a single package may be opened.

6. Because of the special prices at which these Records are sold no allowance for breakage will be made, nor may the Records be returned to the factory for credit under the Continuous Exchange Proposition.

7. These Records are Special Records in every sense of the word. They are beyond criticism in the matter of selection, recording and in the choice of artists. They are not and will not be included in the catalogue unless at some future time a demand for them justifies their being listed.

8. All literature—circulars and window hangers—will be shipped with the outfits so that Dealers will be equipped in every way to immediately begin their advertisement.

9. Any violation of the terms of sale that govern this proposition will be summarily and severely dealt with.

Do you realize what this proposition means to you? Can you foresee the effect it will have upon your business? You will notice that there is an increased profit for you in the sales of these Attachments, but that profit is only incidental. The *real* profit lies in the immediate feature.

You know what the introduction of the Amberol Attachment did for your business and for the talking machine industry in general. It practically reestablished it. It created a renewed interest in Phonographs and brought out of retirement thousands of machines whose owners had abandoned them because of the limited entertainment offered by the short Records.

There are still many thousands of such machines throughout the country—many of them in your territory. You know, or should know, where they are; if you do not it is to your interest to discover them immediately. You have been given a most tempting bait to dangle before the eyes of these owners. You can make steady Record customers of every one of them with this proposition.

Your duty to yourself is clear. Put in a stock of complete outfits and enough of Special Records to equal the Attachments in stock at once. Go over your mailing lists or otherwise ascertain where the inactive machines are in your territory. Approach the owners through the mail, in person and through your window display and the newspapers. Give the widest possible publicity to this extraordinary proposition.

Send in your order to your Jobber to-day and ADVERTISE.

Amberola Reproducers

The Model "L" Reproducers that accompanied the first machines placed upon the market have proven defective in several instances which have lately been brought to our attention. We have discovered the cause of the defect, which manifested itself in a cutting and wearing of the Records, and have eliminated it from the Reproducers we are now shipping. We will gladly exchange new Reproducers for any that have developed the defect mentioned, and urge the trade to immediately examine the machines they have

in stock for that purpose, and also to make diligent inquiry to discover if every machine sold is giving complete satisfaction.

The Model "L" Reproducer will soon be supplanted by the Model "M" (not "N," as it was designated in a previous issue), which will play both the four and two-minute Records. As soon as a sufficient quantity is manufactured we will begin to exchange them for the Model "L," which will then become obsolete as a type.

Printed Matter

We have shipped the following forms to be used in advertising the Amberola and the three Special Record "hits" which went on sale March 25th: No. 1722, six-page extension folder on the Amberola, in four colors, showing a cut of the instrument in mahogany finish and giving a detailed description of its mechanical and artistic features and advantages, and also calling attention to the Grand Opera Catalogue; No. 1735, hanger, in three colors, showing closed and exposed views of the instrument in mission oak finish; No. 1763, poster, 29 inches by 10 inches, in three colors, on the three special Records, and No. 1771, supplement on the same Records.

These forms will be in the hands of all Jobbers by the time this issue of the Monthly reaches Dealers and every Dealer should take immediate steps to obtain a proportionate supply of same and use them to the very best advantage.

The Amberola literature has been purposely withheld until a sufficient number of machines should have been placed in the hands of the trade. Dealers who have been supplied with samples of the machine should lose no time in distributing the literature where it will be most effective. The hangers should be given a place of prominence in the show window and the six-page folder, on which space is reserved for imprinting the Dealer's name and address, should be mailed with a *personal* letter to the most likely prospects in every locality.

The Special Record Hanger and Supplements should be handled in exactly the same manner as the monthly Record Supplements and Hangers are disposed of. The Hangers should be prominently displayed in the stores and the Supplements should be mailed to customers, as well as placed upon the counters where they will be sure to attract attention. We want to impress upon our Dealers the necessity of making a vigorous effort to distribute this Special Record literature in order that the merits of the proposition may be given a fair test.

A Page of Amberola Testimonials

[Extracts from letters from our Jobbers and Dealers evidencing the enthusiasm which the instrument has awakened]

We have received our first Amberola and want to say that it is by far the finest machine we have ever seen or heard, and we are positive it will be a seller. We want to congratulate you on the Amberola. It is a machine that was very much needed in our line, and it is in a class all by itself.—*Proudfit Sporting Goods Company, Ogden, Utah.*

We shall mail an order for some more Amberolas tomorrow and sincerely hope that you can keep them coming at a good rate, as the inquiries in regard to them are quite urgent.—*Babson Bros., Chicago, Illinois.*

I have sold the Amberola and I have a customer for another. If you have one in any kind of finish let it come immediately. The— is not in it as a competitor with the Amberola, as I sold this one side by side with the—in competition with another dealer, who was a personal friend of the customer.—*O. A. Reynolds, Springfield, Illinois.*

We received the Amberola in first-class condition and are pleased to say that it comes up to our greatest expectations in every way. It has the best and most natural tone of any talking-machine we have ever heard.—*Hopkins Bros. Co., Des Moines, Iowa.*

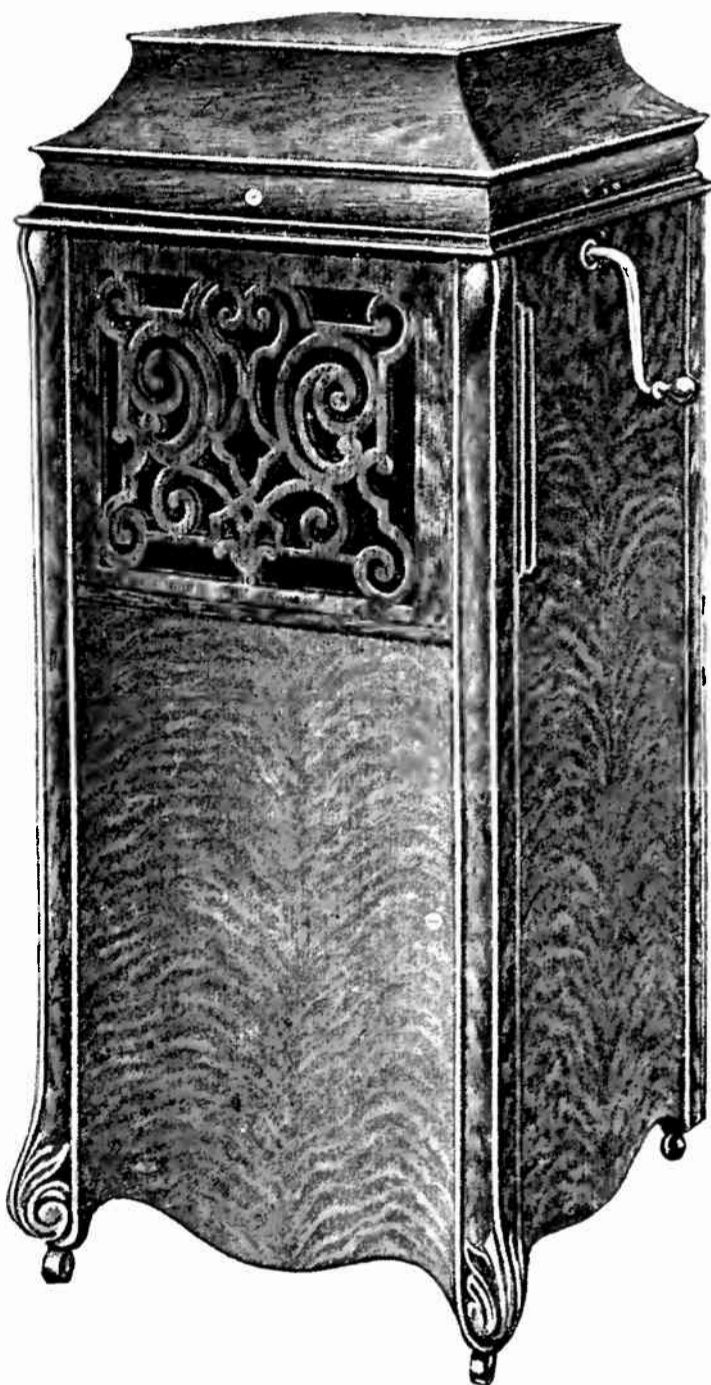
The Amberola received by us on December 21st was sold on December 24th.

For the machine we have nothing but the heartiest commendation. We have examined every machine of this kind upon the market, and we are satisfied that in the Amberola the trade has received what it has been waiting for.

We find beauty of tone and wealth of detail in the most commonplace Records played upon it. The machine exceeds our most sanguine hopes. It is so much better than its nearest competitor that no comparison is called for.—*A. S. Cook Co., Woonsocket, R. I.*

The two Mission Oak Amberolas were received and re-shipped and both Dealers have advised us that they were well pleased with the machines, which were sold immediately. They want more machines in mahogany finish.—*Standard Talking Machine Co., Pittsburg, Pa.*

We send you our hearty congratulations on the Amberola. We think it is the greatest machine on the market. We have received two in two weeks and have sold them. We shall carry one in stock at all times. It is the only machine that reproduces true to life.—*Brown & Kearns, Reading, Pa.*



THE EDISON AMBEROLA

The Phonogram

For some time past we have been receiving letters from Phonograph owners in various sections of the country complaining that they do not receive the Phonogram regularly, and frequently not at all. In most cases the complaints are accompanied by stamps or money orders to cover back numbers or future subscriptions.

We have refrained from commenting upon this fact before, because it was reasonable to assume that when the public began to purchase Records again those Dealers who, prompted by an idea of false economy during the depression, had curtailed or cancelled their standing orders for Phonograms would see the wisdom of resuming the mailing of the booklets monthly to their customers. Some evidently have not, and it is to such that we are addressing these remarks, for the complaints are assuming such proportions as to call for prompt action on our part.

We will forbear criticism of those Dealers who discontinued the use of this attractive little promoter of business further than to say that it was only another instance of "penny wise, pound foolish," and will only urge that they immediately revise their mailing lists and resume the mailing of the Phonogram and other monthly literature.

The Phonogram is the medium by which the public is kept in close touch with all the latest developments in the Edison line. Its value as such cannot be overestimated. It fosters and maintains public interest in Edison products, and focuses that interest upon the Dealer's store. Of all the advertising literature that we place in the hand of the Dealer it is the most pretentious and effective. Its cost is nominal; the results obtained from its *persistent* use invaluable.

It is manifestly unfair to the Phonograph owner to ask him to pay for information that should be cheerfully furnished *gratis* by the Dealer. The fact that so many are willing to do so proves that their interest in Edison Phonographs and Records was only temporarily under restraint and is now revived; while the further fact that some Dealers have taken so long to wake up to the new condition of things suggests that there are territories which would seem to call for an investigation on our part. It is a serious reflection upon the business methods of any Dealer to have it to say that customers in his territory are compelled to write to the factory for information in regard to the monthly lists of Records.

We trust that it will not be necessary to again

call this matter to the attention of the trade. Such Dealers as have permitted themselves to become lax in the matter are urged to act upon the suggestion at once, and prepare themselves for the impetus that the new Attachment Proposition will give to their Record business by renewing their standing orders for the Phonogram and by considering means whereby they may acquaint their customers with the many splendid numbers that have been added to the Amberol catalogue within the past year.

Avoid Confusion—Be Specific in Your Record Orders.

The necessity of specifying on your orders at all times whether or not Amberol or Standard Records are intended grows more urgent with each addition to the Amberol Catalogues. The numbers in both the Domestic and Foreign Amberol lists are duplicating those in the Standard lists, and the duplication will become more common as the Amberol Supplements increase and the Standard decrease in number.

Of course, it is expected that eventually the Amberol Records will entirely supplant the Standards, but until that time it will be absolutely necessary, in order to avoid possible confusion and delay, that every order to Jobbers and to the factory shall distinctly specify whether or not Amberol or Standard Records are wanted. Jobbers are requested to impress this necessity upon their Dealers, and the latter are urged to paste a reminder in a conspicuous place for guidance when making out orders.

An Amberola Testimonial.

The following is a verbatim copy of a letter received from a prominent Canadian manufacturer who recently installed an Edison Amberola in his home:

"Before I purchased the Amberola I wrote you and told you what I thought of my Triumph, but it is not to be compared with the Amberola. Every person who has heard my machine considers it the most natural reproducer of sound they have ever heard. There is only one way to put it,—the Edison is the only machine on the market and the Amberola is the most perfect of all the Edison machines."

The above letter, sent without solicitation, is a fair sample of several hundred in our possession,—testimonials received by Edison Jobbers, Dealers and ourselves. In the short time that the Amberola has been on the market it has established itself securely in supremacy among high-priced Phonographs.

(Fac-simile of letter sent to the Edison Trade)

LAUDER STILL AN EDISON ARTIST.

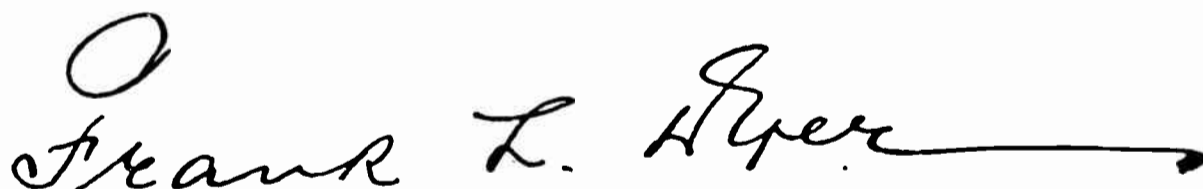
The Victor Talking Machine Company recently announced quite extensively the making of an exclusive contract with Harry Lauder under which from now on he is to make Records only for the Victor. This statement is incorrect, because the National Phonograph Company has a contract with Mr. Lauder, dated April 10, 1907, under which he is to sing exclusively for us for Phonograph Records for a period of five years, or until April 10, 1912.

The contract rights of the National Phonograph Company were promptly brought to the attention of the Victor Company and we have been assured by them that the announcement in question was made without a definite knowledge of our position in the matter, and that a correction of the error will be made.

We have accepted the explanation given us and so far as we are concerned consider the incident closed, the fact of the matter being that we have an exclusive contract with Mr. Lauder for Phonograph Records.

Very truly yours,

NATIONAL PHONOGRAPH CO.



March 15th, 1910.

President.

Have You An Amberola?

If you haven't one in stock put in your order now. We have succeeded in greatly improving the schedule of production so that your Jobber will be able to furnish you with one within a satisfactory time after your order is received.

And you need an Amberola. There isn't a town or village in the United States or Canada big enough to support an Edison Dealer which doesn't offer a market for the instrument, and there isn't a hamlet in either country that will not hear of the Amberola through our advertising. We have only begun at that. That's a significant statement when you consider that the instrument has been advertised by us in the big magazines and national weeklies as well as in over five hundred newspapers throughout the

country for the past three months. Yet we say it is only a beginning. We will create a demand for the Amberola that will reach to the threshold of every Dealer's store; there our duty ends.

It's nonsense to think that the Amberola can be sold only to the wealthy. How many families in the most moderate of circumstances own a piano, an organ, or frequently both? Very few; and yet, compared with the Amberola, even the very best and highest-priced of these instruments offer only limited entertainment. The Amberola can be introduced into the average home if the Dealer applies himself to the undertaking with intelligence, enthusiasm and perseverance. To do so he must *demonstrate* its marvelous tones and almost limitless scope of entertainment. The rest is easy.

Further Injunctions Against Violations of Conditions of Sales

The list published in the PHONOGRAPH MONTHLY for March, 1910, of cases in which injunctions have been granted against violators of the conditions of sale under which Edison goods are put out, has been increased by the addition of three such cases. These are the following:

N. J. Patent Company and National Phonograph Company vs. The Price Talking Machine Company, Horace H. Wilcox and Malcolm G. Price, Newark, N. J., U. S. Circuit Court, District of New Jersey;

N. J. Patent Company and National Phonograph Company vs. Charles Fredricks; Brooklyn, N. Y., U. S. Circuit Court, Eastern District of New York;

N. J. Patent Company and National Phonograph Company vs. John F. Brenner and Mrs. Clara B. Oakford, Quincy, Ill., U. S. Circuit Court, Southern District of Illinois, Southern Division.

The order in the case of The Price Talking Machine Company, Horace H. Wilcox and Malcolm G. Price, was filed by consent, and provides for the issuance of a perpetual injunction against them restricting them from jobbing in Edison goods without a license.

The defendant in the second case, Charles Fredricks, of 842 Broadway, Brooklyn, N. Y., was an unlicensed Dealer in Edison goods, and his operations consisted principally in exchanging Edison Records and in buying up used Edison Records and reselling them at cut prices. The decree signed by Judge Chatfield, after full consideration of the law as presented by our attorneys and the attorneys employed by Fredricks, is printed below and will repay careful reading by all those who are interested in keeping themselves posted on the kind of protection which the Company affords to its Jobbers and Dealers.

We also print below the decree against John F. Brenner and Mrs. Clara B. Oakford, of Quincy, Illinois, providing for the issuance of a perpetual injunction enjoining the sale of other lines of cylindrical records and machines adapted for use therewith, in connection with the Edison line, and also enjoining sales of Edison goods at cut prices.

At a stated term of the United States Circuit Court in and for the Eastern District of New York and the Second Circuit, held in the Court Rooms thereof in the Post Office Building, in the Borough of Brooklyn, City of New York, this twenty-sixth day of February, 1910.

PRESENT:

Hon. Thomas I. Chatfield, U. S. District Judge holding the Circuit Court.

NEW JERSEY PATENT COMPANY,

AND

NATIONAL PHONOGRAPH COMPANY,
Complainants,

vs.

CHARLES FREDRICKS,

Defendant.

In Equity, on Letters Patent No. 782,375.

PRELIMINARY INJUNCTION ORDER.

This case coming on to be heard on motion of complainants for a preliminary injunction, and affidavits having been filed by complainants in support of said motion and by defendant in opposition thereto, and it appearing from the said affidavits that the complainant, New Jersey Patent Company, is the owner of the patent in suit, and the complainant, National Phonograph Company, is the exclusive licensee thereunder for the manufacture, use and sale of cylindrical sound records embodying the invention thereof throughout the United States and its territories, with power to fix and impose terms and conditions of sale thereof, and that the Edison records embody the invention of the patent in suit, and are manufactured and sold by the complainant, National Phonograph Company, in pursuance of said license and only to jobbers and dealers who are licensed to deal therein and subject to restrictions which are embodied in jobbers' and dealers' license agreements and in the labels affixed to the cartons in which the said Edison records are contained, and that the said restrictions provide, among other things, that the said records are not licensed to be sold to an unauthorized dealer and are not licensed to be sold by the original or any subsequent purchaser for less than 35c. each for Edison Standard records, and 50c. each for Edison Amberol records, and it further appearing that the defendant, Charles Fredricks, is engaged in dealing in the said patented Edison records without the license of complainants, and that, having knowledge of said restrictions, he has been and is engaged in purchasing the said Edison records at prices less than those fixed by the complainant, National Phonograph Company, both direct from jobbers and dealers of the National Phonograph Company and at second-hand from members of the public, who have purchased the said patented Edison records from licensed jobbers and dealers of the National Phonograph Company subject to the restrictions in said carton label notices contained, and is engaged in reselling the said Edison records so obtained from these sources, both new and second-hand, at prices less than those so fixed by the complainant, National Phonograph Company; and complainants having appeared at the hearing of the said motion by Louis Hicks, Solicitor and of Counsel, and Herbert H. Dyke, of Counsel, and defendant having appeared by his attorneys, Messrs. Hunter & Hatch, and the said motion for preliminary injunction having been submitted for decision on briefs, and briefs of authorities having been filed on behalf of both parties, and the Court being fully advised in the premises, and being of the opinion that a preliminary injunction should be granted as prayed, upon due consideration, it is

ORDERED, that an injunction issue out of and under seal of this Court enjoining and restraining the said defendant, Charles Fredricks, and his associates, attorneys, servants, clerks, agents and workmen, and each and every one of them, pending this cause and until the further order of the Court, from in any way interfering with the carrying out of the selling license system of the complainant, National Phonograph Company; and from soliciting, obtaining or procuring any of the authorized jobbers and dealers of the complainant, National Phonograph Company, to sell to him any Edison Standard Records at less than thirty-five (35) cents each, or any Edison Amberol Records at less than fifty (50) cents each, or in any way in violation of the restriction in the printed labels upon the cartons in which the said records are contained when put out by the complainant, National Phonograph Company; and from soliciting or procuring or aiding in any way in the violation of any of the provisions of any and all license contracts between the complainant, National Phonograph Company, and its jobbers and dealers; and from soliciting, aiding, obtaining or procuring any users or members of the public who have previously purchased the said Edison records in cartons bearing printed notices of the restrictions imposed upon the use and sale thereof by the complainant, National Phonograph Company, and subject to the restrictions of the said notices to sell the said Edison records to de-

defendant at second-hand at prices less than those named in said restriction notices, namely, thirty-five (35) cents each for Edison Standard records, and fifty (50) cents each for Edison Amberol records, or to violate in any wise any of the said restrictions in said notices contained; and from selling or causing to be sold any Edison Standard records at less than thirty-five (35) cents each and any Edison Amberol records at less than fifty (50) cents each, or any of said records in violation of the license contracts under which the said Edison records were originally sold by complainant, National Phonograph Company, or in violation of the conditions and restrictions contained in the notices upon the labels affixed to the cartons containing the said records; and from directly or indirectly using or causing to be used, selling or causing to be sold, any apparatus, articles or devices embodying, operating or constructed in accordance with the inventions and improvements of said Letters Patent, No. 782,375, without the license and consent of complainants thereto; and from infringing upon or violating the said Letters Patent in any way whatsoever.

THOMAS I. CHATFIELD,
U. S. District Judge holding the Court.

UNITED STATES CIRCUIT COURT,
SOUTHERN DISTRICT OF ILLINOIS, SOUTHERN
DIVISION.

NEW JERSEY PATENT COMPANY

AND

NATIONAL PHONOGRAPH COMPANY,
Complainants,

vs.

JOHN F. BRENNER AND
MRS. CLARA B. OAKFORD,

Defendants.

In Equity,
On Letters Patent
Nos.
782,375 and
798,478.

FINAL DECREE.

This cause came on to be heard on the motion of the complainants, by James R. Offield, of Offield, Towle, Graves & Offield, solicitors for complainants, to enter a decree herein by consent; and it appearing to the Court that the complainants filed their bill of complaint herein on, to-wit, the 3rd day of January, 1910; that the defendants in the said bill, called John F. Brenner and Mrs. Clara B. Oakford, were duly served with process; that the defendants have caused their appearance to be entered in said suit; and that the parties have consented to the entry of a final decree herein; thereupon, in consideration of the premises and the Court being fully advised.—

IT IS ORDERED, ADJUDGED AND DECREED, and the Court doth order, adjudge and decree, as follows, to-wit:

1. That all the material allegations of the said bill of complaint are true.

2. That all cylindrical records and machines manufactured by the National Phonograph Company and sold under the name of Edison Phonographs and Edison Records, which these defendants have on hand are to be sold only at their full list price, and not to be sold in a store where Columbia or Cylindrical records and machines on which they may be played, or any other make than the Edison made by the National Phonograph Company are on sale.

3. That the said letters patent No. 782,375 dated February 14, 1905, and granted to Jonas W. Aylsworth for a certain new and useful improvement in Composition for Making Duplicate Phonograph Records are good and valid letters patent; that said letters patent No. 798,478 dated August 29, 1905, and granted to Edward L. Aiken for a certain new and useful improvement in Means for Sustaining Phonograph Motors are good and valid letters patent; that the complainant, New Jersey Patent Company, is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that the National Phonograph Company, one of said complainants, has an exclusive license under said patent for the manufacture, use and sale throughout the United States, of Cylindrical Phonograph Records and Phonograph Motors, embodying said inventions, and as such licensee has the right to fix and impose terms and conditions governing the use and sale or resale of such patented articles; that the defendants herein, prior to the filing of the bill and within the period of six years last past, and since the 1st day of December, 1909, infringed upon the said letters patent and upon the rights of the complainants hereunder by selling within this District Cylindrical Phonograph Records and Phonograph Motors made under and in accordance with the claims of said letters patent heretofore referred to, and causing the

same to be sold in violation of the restrictions printed upon the cartons in which said records are contained, or were contained, when sold by the complainant, National Phonograph Company, and by selling or causing to be sold cylindrical records named Edison Standard Records, at less than thirty-five cents apiece, and Edison Amberol Records at less than fifty cents apiece, without the license or authority of these complainants, and to the damage of these complainants.

IT IS FURTHER ORDERED, ADJUDGED AND DECREED, and the Court doth hereby order, adjudge and decree, that the said defendants, their agents, attorneys, servants and workmen, and they and each of them, are hereby perpetually enjoined from the further infringement of said letters patent Nos. 782,375 and 798,478 and the rights of the complainants therein and thereunder.

And it appearing to the Court that the parties have agreed upon the damages and profits, and the defendants have paid the same to the complainants, and delivered to said complainants all of the Edison records in their possession, and that the complainants have waived an accounting herein, this decree is made final, the defendants to pay the costs.

We hereby consent to the entry of the foregoing decree.
NEW JERSEY PATENT CO. AND
NATIONAL PHONOGRAPH CO.

By JAMES R. OFFIELD.

JOHN F. BRENNER.

MRS. CLARA B. OAKFORD.

By JOHN F. BRENNER.

Eastern States Talking Machine Dealers Organize

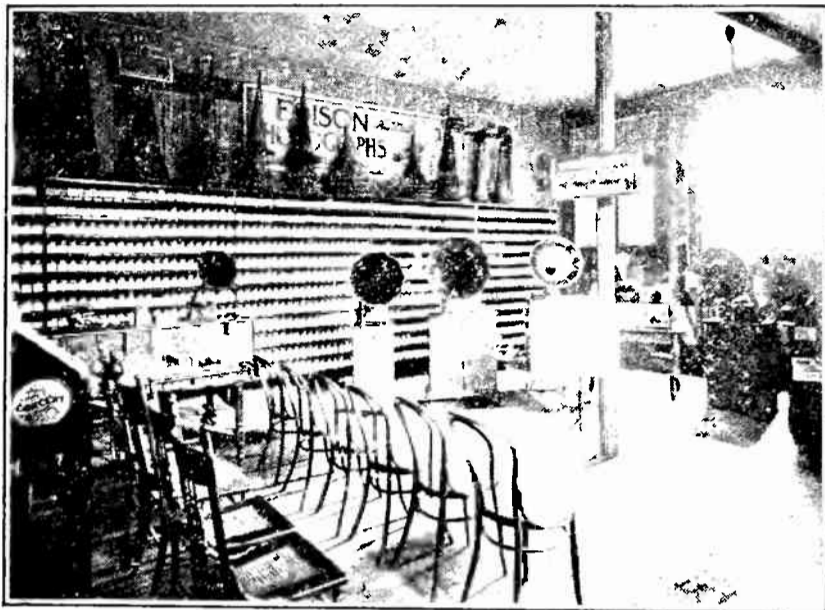
The organization of talking machine Dealers of the Eastern States into an association to be known as the Eastern States Talking Machine Dealers' Association was effected at a meeting at the New Grand Hotel, New York, on March 9th, upwards of thirty Dealers responding to the invitations sent out. The Dealers present were enthusiastic at the prospect of the possible good that may be accomplished through the organization, and are confident that the membership will rapidly increase now that a start has been made. An active campaign is already under way for the purpose of securing new members.

The National Phonograph Company was represented at the meeting by Mr. A. C. Ireton, Assistant Sales Manager, who made an address pledging the Company's support to the aims of the organization. At his invitation a party of about a dozen Dealers visited the factory at Orange on March 10th, and after being conducted through the various departments of the plant were the guests of the Company at luncheon.

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

The Other 13,000

Their Experiences and Methods Offer Inspiration and Suggestion.



Here's a striking illustration of a neat, orderly stock arrangement—the Phonograph display and recital room of Wm. H. Keller & Sons, proprietors of the "Temple of Music" at Easton, Pa., and *real* "live wires" in the Phonograph business. The cut shown above is a reproduction of one of a set of nine postal cards, each one illustrating a department in the "temple," which occupies seven entire floors and basement on Northampton and Church streets of that city. In addition to being Dealers in Edison goods, Messrs. Keller & Sons are wholesale and retail dealers in pianos, organs, musical instruments and supplies.

It will be noted in the illustration that the seats are so arranged that the prospective customers can get an unobstructed view of each of the several types of instruments; but what we want to draw particular attention to is the admirable Record arrangement. We have time and again expatiated upon the advantages of the Tray System of keeping Records, and on several occasions, notably in the December, 1909, issue, have explained it exhaustively.

In the illustration the advantages of the system are so evident as to require little comment. Where a Dealer is restricted in floor space one glance at this illustration should be all that is necessary to convince him that the Tray System is the one and only system for him to adopt. Some figures, however, may prove interesting. In each of the five sections shown in the cut there are twelve rows, each holding twenty trays. Figuring that each tray holds four Records, two each of two different selections (which is the least any Edison Dealer should carry), it can readily be seen that in the very small space com-

prehended there may be carried a stock of 4,800 Records, representing 2,400 selections, and all in numerical order!

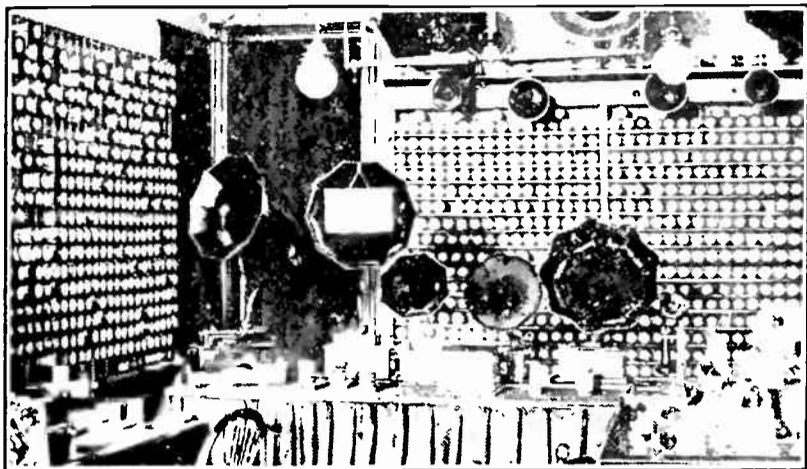
Think what that means when a customer calls for a Record. Instead of an aggravating hunt and vexatious delay, a loss of time and patience on your part as well as the customer's, the perfect system of numbers in rotation enables you to instantly place your hand upon the selection wanted. No delay, no dissatisfaction, your stock always in order. Isn't it worth while? Think it over.

The O. A. Reynolds Talking Machine Company, of Springfield, Ill., recently removed to 221 South 5th Street, that city, where improved facilities will enable them to handle customers to much better advantage. They have installed five new sound-proof Record booths in their new quarters. Their change of location was announced to customers by means of a printed circular with which they enclosed an addressed postal. This postal, when filled out and mailed as requested, would put them in possession of the customer's name and correct address, information as to what type of machine he had, whether it played the Amberol Records, whether the customer had a supply of Amberol Records, and also instructed the Dealer to send The Phonogram free for one year.

A clever method of bringing their mailing lists strictly up-to-date at the expense of but little money and time. Take note, you Dealers who have allowed your lists to go stale.

The printing plant and music store conducted by George L. Anderson of Avondale, Pa., who is one of the most up-to-date and aggressive of "The 13,000," was almost totally destroyed by fire on January 30th, entailing a very severe loss which is only nominally covered by insurance. With characteristic enterprise Mr. Anderson immediately applied himself to the task of rebuilding his place of business, his intention being to erect in place of the frame building a new structure of stone. While the building is in course of erection Mr. Anderson arranged for space in a nearby establishment in which to sell Edison Phonographs and Records.

Philadelphia Enterprise



What do you think of this? Mrs. N. A. H. Bromley, Edison Dealer of 5113 Market street, Philadelphia, the interior of whose store is illustrated by the above cut, reports that her sales during the past winter, consisting chiefly of Records and Attachments, aggregate two and one-half times as much as during the corresponding period of the present year!

Small wonder. There are few Dealers that put as much energy and enterprise into their business as does Mrs. Bromley. She pays particular attention to her repair department for one thing, which of course brings her a lot of business in Records that would go elsewhere did she not make a feature of taking care of machines. And when prospective Record customers come to her they are not likely to be disappointed by failure to find what they want. She keeps a good stock, which enables her to compete successfully with the big department stores to which, did she attempt to practice the false economy that so many short-sighted Dealers follow, the business would naturally deflect.

She advertises in three local papers and employs some original methods in her window display to call attention to her stock. She is now having a transparent sign made, 12x36 inches, in a narrow mission frame, which reads:

EDISON DAY
NEW RECORDS

This sign she intends to hang against the window glass on the 25th of each month (or 24th, as the case may be). To further emphasize the idea—for the originality of which she is entitled to all credit—she is preparing a blotter, to be mailed with her Phonograms and Record Supplements, which will have printed on it the month's calendar, with the space for the 25th (or 24th) printed "Edison Day."

Mrs. Bromley sees no good reason why Edison Dealers the world over should not employ the "Edison Day" idea. Neither do we; nor do we

understand why every Edison Dealer does not pursue the same successful methods that Mrs. Bromley does.

The Bronz Airlight Company, 2977 Third avenue, New York City, are consistent in the use of the mailing list. Every month they accompany the Record Supplement with a letter embodying a novel suggestion or two that must be productive of good results. The best proof of that is the fact that they *continue* to do it. They are consistent in being persistent; and they will not lose out by it in the long run.

H. R. Sackett, Edison Dealer, of Randolph, Vt., owns a small printing press with which he turns out something novel in the way of hand bills every week. His latest, which was the means of selling three or four machines for him, is reproduced herewith:

LOST!

You have lost, and will lose many more hours of comfort and enjoyment if you are not the owner of an Edison Phonograph that will play the Amberol four-minute Records. You can buy an Edison Phonograph that plays both Standard and Amberol Records for fifteen dollars, or as high as you want to go, and by monthly payments if you wish to get one in that way. The greatest thing that mankind ever had is happiness, and the time to be happy is now, and the way to be happy is to make others happy. Take home a Phonograph and make your family happy.

Have your boys cultivate a taste for music instead of cigarettes.

Come and hear these Records. Hear the U. S. Marine Band play one of their grand marches. Hear Will Oakland sing, and many other splendid entertainers.

E. F. MANCHESTER, Randolph, Vt.

Knuepfer & Dimmock, of Lawrence, Mass., took advantage of a recent concert at a local theatre to secure some good advertising, their ad. on the program occupying all the available space outside of the order of entertainment.

Nothing like stealing a march once in a while

The Indiana Music Company, of Terre Haute, Indiana, supplements the Phonogram each month with a letter which accompanies it and in which they encourage its perusal, asking that the customer take particular notice of some of the features discussed in its pages.

A capital idea worthy of extensive imitation.

The Bozeman Pharmacy, of Bozeman, Mont., gives Saturday evening concerts from 8 to 10 P. M., the invitations to which are gotten up in neat, conventional style, a line cut of an Edison Phonograph harmonizing very nicely with the design of the invitation.

Again the Exchange Proposition

If we could only discover some method of impressing upon our Dealers the absolute necessity of following the provisions of the Continuous Exchange Proposition *literally* what a relief it would be! And what a deal of unnecessary annoyance and vexatious delay would disappear! We are compelled to write on an average twenty letters a day to Dealers who do not understand or, understanding, disregard the conditions that govern the return of cut-out and defective Records.

The most flagrant violations are the following: the sending of the order for new Records to the Jobber instead of direct to the factory; ordering Records less in number than the quantity returned, and returning Records that are worn out, cracked or otherwise damaged *since* they left the factory.

Again we repeat that to avoid delay and dissatisfaction *orders must be sent direct to the factory, that orders must at least equal in total of Records the quantity returned and that defective Records which are defective from manufacturing causes only will be credited.*

There's another phase to the proposition that merits a word of comment. While we are reasonably sure that the majority of our Dealers make some attempt to dispose of the "cut outs," others display a haste in returning them to the factory that under the circumstances is nothing short of indecent. Consideration for the sacrifice which the company is making in eliminating *active* Records from the catalogue purely as a favor to the trade, and a sense of the obligation which that sacrifice imposes would seem to demand that every Edison Dealer keep the "cut outs," for a while at least, and make an extra effort to *sell* rather than return them. They can be returned at any time; they should *not* be returned until an attempt has been made to sell them by setting them aside and giving them preference in demonstration. They are equally as good in every respect as the selections now being added to the catalogue.

The conscientious, thinking Dealer will recognize the justice and expediency of the slight co-operation suggested. The Continuous Exchange Proposition is in the hands of the trade. Its permanency can be insured by a co-operative attitude on the part of our Sales branches just as its revocation is invited by a disinclination to recognize the obligation it entails.

Where Persistency Won

The value of following up a "prospect" was never better demonstrated than in the recent experience of H. S. Hart, Edison Dealer of Shreveport, La., who announced under date of March 14th that he had consummated a cash sale of a Combination Standard Machine with Cygnet horn and a supply of Records which has been hanging fire since January 5th.

The "prospect" in question had seen our ad in a local paper and had written to the factory for a catalogue of Machines and Records. We immediately referred him to our representative who, co-operating with us, began a systematic following-up of the prospective customer with results as above stated. Reviewing the efforts of the Dealer and ourselves in this instance, we find that we wrote six letters, and Mr. Hart six letters and one postal card, before the deal was closed.

We are always willing to co-operate with our Dealers in following up prospective sales in this manner, but the instances are so rare where the average Dealer is not discouraged after a letter or two that we cannot refrain from mentioning the occurrence. It will probably afford fruitful reflection for those Dealers who have dismissed similar opportunities for effecting nice sales by convincing themselves that "the fellow is just writing the factory out of curiosity and I won't bother following it up."

There may be some consolation in such a view, but there's more *real consolation* in an express money order for \$42.05, the profit on which cost the Dealer only the time and expense of writing six letters and one postal,—at least *we* think so and Mr. Hart is inclined to agree with us.

More Room Needed in Our Office Building

Plans are under way to extend our five-story office building at Orange, and the work will begin probably within a few weeks. An addition of about fifty feet on four stories will be added to the building, in order to provide necessary room for our Sales, Agreement and Advertising Departments, all of which have been augmented by recent additions to their respective staffs. The necessity for additional space has been urgent for some time, and the work will be pushed with all rapidity.

Now then, Mr. Dealer, off with your coat and go for the idle machines in earnest.

A Salesman's Experience

Here's a little incident that should instill confidence in those Dealers who are approaching the handling of Amberolas and Operatic Records with trepidation. This interesting experience was related to us by Mr. A. J. Jones, salesman for the Youmans Jewelry Company, Edison Jobbers at Waycross, Ga.

Mr. Jones, while on a train bound for Fort Myers, Fla., to visit a Dealer, fell into conversation with a fellow passenger, in the course of which his occupation was disclosed. His companion, who afterwards proved to be a well-known banker in the North, immediately warmed up on the subject of Phonographs. He told Mr. Jones what he considered an ideal Phonograph should be, and said he would be perfectly willing to pay a good price for such an instrument, but had never run across one that quite measured up to his requirements.

Mr. Jones, who happened to have a supply of February Phonograms with him, produced one and, pointing to the illustration of the Amberola on the back cover, said, "I think this is the instrument you want."

A brief description of the Amberola convinced the banker that it was exactly what he did want. An order was made out and signed on the spot for shipment, sight draft against bill of lading. When the narrator of the incident looked up the purchaser's standing and found out that he is rated at a cool million needless to say the shipment was made without further delay.

Mr. Jones, who supplements this narrative by the additional information that *he sold five more Amberolas within the same week*, is an enthusiastic admirer of the instrument as well as a firm believer in the future of the Phonograph industry. In his opinion the Amberola is going to prove a tremendous asset for the Edison trade, and he predicts for it immense popularity in the South; which surely is significant in view of the fact that the Southern territory has always been the most difficult problem in the Phonograph trade. His splendid success with the instrument so far certainly warrants the opinion he entertains.

The ease with which he effected the sale described above ought to go a long way toward convincing Dealers that it is no more difficult to sell a high-grade Phonograph than a cheap one, provided always that the Dealer applies himself to the work in an intelligent and confident manner. The Amberola inspires confidence in both salesman and customer. It will sell itself if given a demonstration.

Of Interest to the Canadian Trade

The question of duty prohibits our extending the Combination Attachment Proposition to Canada. Sorry for our Canadian friends, but there's no way out unless custom laws can be modified.

It should also be borne in mind by the Canadian trade that for the same reason the list of cut outs, which is being prepared for exchange after August 1, will not apply to Canada, where special provisions covering the Continuous Exchange Proposition are necessary.

The list price of Shaved Standard Blanks in Canada was raised to twenty-five (25) cents each on March 1, in accordance with letter of our Sales Department of that date. Prices to Jobber and Dealer remain as before.

Edison Phonographs and Records in Leper Settlement

In the leper settlement at Kalawao, Molokai, Hawaii, several Home Phonographs and over 1,200 Records, distributed throughout the entire reservation, afford unlimited entertainment to the inmates, especially to the young people, according to a letter recently received by our Foreign Department from the superintendent of the colony. The Records of native songs and dances made in America by Toots Paka's Hawaiians are, of course, in greatest demand, but the leper boys extract no end of amusement from making Records of their own voices—songs, recitations, etc. In this they are quite successful, some of the Records, Superintendent Dutton says, being very good—low and quiet, but tuneful.

Enthusiasm

The difference between success and mediocrity in business is enthusiasm. Unless a retail merchant displays genuine enthusiasm over the goods he has to sell—has faith in the business he is engaged in, and shows it to the people with whom he wants to do business, he will not be compelled to make any additions to his building to care for his increased business. Enthusiasm—that's it—enthusiasm.—*The Talking Machine World*.

New Grand Opera Artist



LUIGI CILLA, TENOR

Luigi Cilla, a young tenor, who is well known throughout the United States, has a very sweet and melodious lyric tenor voice. Everyone knows that lyric voices are extremely rare, and Mr. Cilla has sung some numbers which are especially well adapted to bring out the refined quality of his voice.

Mr. Cilla began his career in Italy, whence he went to Brazil, Portugal and Russia. His repertoire includes such operas as Lucia di Lammermoor, Carmen, Tosca, Boheme, Manon, Faust, Pagliacci, Fedora, Cavalleria Rusticana, Rigoletto, Traviata, Ernani, Martha, Barbiero di Siviglia, Pescatori di Perle and Elisir d'Amore.

It will be seen that for so young a man he has covered a large field. His Records, the first of which appears in the June list, will be welcomed wherever refined singing is appreciated and will be worthy additions to a catalogue distinguished by the brilliancy of its numbers.

Prices of Grand Opera Records

Dealers will find the following table of list prices of Grand Opera Records useful for purpose of reference. Cut out and paste in a con-

venient place. This table embraces all selections including the June list. We shall revise it monthly as additions are made to the catalogue.

ARTIST	RECORD NOS.	PRICES	
		UNITED STATES	CANADA
AMBEROL (FOUR-MINUTE)			
Leo Slezak, Tenor.....	B 150-159 Inc.	\$2.00	\$2.50
Marguerite Sylva, Soprano.....	B 183-189-194		
Carmen Melis, Soprano.....	B 188-193		
Blanche Arral, Soprano.....	B 166-167-168-169-185-190 ..	1.50	2.00
Adelina Agostinelli, Soprano.....	B 170-171-172-173		
Florencio Constantino, Tenor.....	B 163-164-165-178-184	1.00	1.25
Riccardo Martin, Tenor.....	B 160-161-162-181-191		
M. Duclos, Tenor.....	B 175		
Louis Nucelly, Baritone.....	B 176		
Gaston Dubois, Tenor.....	B 177		
Adelina Agostinelli and Angela Parola, Soprano and tenor	B 174		
Luigi Lucenti, Bass.....	B 179-197		
Ester Ferrabini, Soprano.....	B 180		
Ernesto Caronna and Luigi Lucenti, Baritone and Bass.....	B 182		
Ernesto Caronna, Baritone.....	B 186-196		
Walter Soomer, Bass.....	B 18775	.85
Gustave Huberdeau, Bass.....	B 192		
Luigi Cilla, Tenor.....	B 195		
STANDARD (TWO-MINUTE)			
Records by all artists.....			

Are you carrying the Amberol Grand Opera Records? You should have, at the least, one of each selection. They are splendid Records, unexcelled by any on the market and at a price in comparison that will appeal to your customers.

In demonstrations of the Amberola they are simply indispensable. Just as the voice of the ordinary singer sounds one hundred per cent. better on the Amberola than it does on the other types of machines, so do the magnificent notes of Slezak, of Constantino, Sylva, Arral and the

others impart a grander tone and dignity to the instrument.

Every purchaser of an Amberola will want some of the Grand Opera Records; they go hand in hand with the instrument. Such customers are entitled to a choice of singers and selections, and the wise Dealer is he who ministers to the customer's wants by placing the entire catalogue at his disposal. Don't hesitate about the Grand Opera Records. Be assured that if any prove unsalable they will be eliminated from the catalogue.

One of our Double-page Magazine and National Weekly Ads for April



The EDISON PHONOGRAPH would still be the greatest sound-reproducing instrument without the Amberola.

The Amberola would still be the final and greatest expression of the Edison Phonograph without Amberol Records.

Amberol Records would still be the greatest triumph in Record-making without Slezak and the other Grand Opera stars.

But when you can get Mr. Edison's own Phonograph invented and perfected by him.

and when you get in addition to that the Amberola, the finest form of the Edison Phonograph.

and when you can have to play upon the Amberola, or any type of the Edison Phonograph, the Amberol Records, the longest playing, clearest and best playing Records,

and when you can get upon Amberol Records such singers as Slezak, the giant tenor of the Metropolitan Opera Company, and other stars.

can you think of buying any



sound-reproducing instrument until you have thoroughly investigated the Edison, the Amberola, Amberol Records and Edison Grand Opera Records!

We do not ask you to buy the Edison Phonograph and Edison Records on our mere statement. We merely ask you not to buy until you have compared the Edison with other instruments of the same type, Edison Records with similar reproductions on other records, the Amberola with other deluxe sound-reproducing machines, and our Grand Opera with other Grand Opera.

We have sufficient authority of opinion to assure you that these comparisons favor the Edison Phonograph, the Amberola and the Amberol Records to-day.

Thomas A. Edison invented the Phonograph, he has invented every tangible improvement in the Phonograph, and he is responsible for the excellence of the Edison Phonograph, the Amberola and the Amberol Records to-day.

NATIONAL PHONOGRAPH COMPANY, LAKESIDE AVENUE, ORANGE, N. J.
With the Edison Business Phonograph you dictate at your convenience, and the typewriting department does the rest.

Are you prepared to meet the demand for the Amberola and Amberol Records that these Ads will create in your territory?

Our Advertising: Its Effect

Despite the short calendar February was one of the best months in point of both orders and aggregate sales that the factory has experienced in a year and a half, while March, with more than a week to be heard from at the time this issue went to press, gave promise of exceeding it.

While there is no question but that the public is beginning to buy Phonographs and Records again, we attribute a very great share of this increase in business to the extensive and persistent advertising campaign that we have been carrying on and to the further fact that our appeal to the trade to supplement our work in their respective localities met generally with a ready response. Nothing succeeds like co-operation, and nothing is more stimulating to further and greater effort on the part of the manufacturer than to realize that he is being actively supported by the sales branches of the trade.

We urge our Jobbers and Dealers to continue the good work. There is plenty of business in sight and it will be ours if we continue to work in harmony as we are doing now.

S. R. O.

S. R. O. is a sign, hung up more or less frequently in New York theatres, and means "Standing Room Only."

If any Edison Dealers are crowding their concerts to capacity and need an S. R. O. sign, we'll be glad to see that they're supplied. But don't send out invitations to your concerts and then give your patrons an S. R. O. deal by providing no chairs for them to sit on. The merits of the Phonograph go hand in hand with comfort.

As James Russell Lowell says:

"He stood awhile on one foot fust,
And then awhile on t'other;
And on which one he felt the wust
He couldn't ha' told ye nuther."

"Standing Room Only" is legitimate after sitting room is all taken, but not before.

We simply cannot make enough of Amberol Record No. 366, "Put on Your Old Grey Bonnet," which made an instantaneous and tremendous "hit." "Has Anybody Here Seen Kelly," No. 416, looks now like an even greater one.

Selling the Goods

It isn't necessary to drop everything else at this moment and concentrate your *entire* thought and energy upon the Combination Attachment proposition, nor is it advisable. The other features of your business demand a proportionate share of your time and attention.

But it is necessary for your immediate and future welfare that you "get busy" on it *at once*. If you don't the other fellow is going to beat you to the business. This is surely going to be a case of where "the early bird catches the worm."

And just think for a moment what the "worm" in this case represents. It's not the sale of an outfit; that's only the means to the end. It's the clinching of a customer for future sales. Can you afford to let your competitor steal a march on you with that opportunity at stake? Most decidedly *not*. Then it's up to you to begin now and make a strong bid for the business.

Send your Jobber an order at once for a supply of the Outfits and for as many packages of the Special Records as you have Attachments in stock. Don't be afraid of any delay in filling it through a scarcity of the Outfits. We are shipping them now and have an immense reserve stock to take care of the rush that is coming.

And don't be over-cautious in ordering. Be on the safe side. You are taking no chances on this proposition. The Combination Outfit is going to be a tremendous seller, for one reason because—*it's a bargain*. No need to tell you how dearly the great American public loves a bargain.

Start a revision of your mailing lists to-day. There's a valuable suggestion for bringing them up-to-date under "The Other 13,000."

Then prepare a good letter to accompany the four-page circular, *under your signature*, announcing your readiness to supply the outfit and extending an invitation to a concert at your store. Don't overlook that concert idea.

And, over and above all, as soon as you get the Outfits, *ADVERTISE!* By window display, by newspaper columns, by circulars,—any and every way that will get the proposition before the public, you should make use of.

The Attachment proposition is now up to you, Mr. Dealer. We have done our share. Now do your's.

This Attachment proposition is going to accomplish a lot of things before it's very old. It will be one of the biggest ads that Edison products ever had. It's sure to create a big demand for the Amberol Records and as a logical consequence, for Edison Phonographs. And it's going to work to the detriment of those Dealers who have been "piking along" with a stingy little stock of Machines and Records.

Who wants to patronize a "one-horse" establishment when he can step around the corner into an up-to-date store and get what he wants and a variety of it? It's just wrong the way some Dealers handicap themselves in that respect, and the pity of it is that they don't wake up until the other fellow has the public educated to patronize his place.

Yet, after all *is it a pity?*

Edison Phonographs know no class distinction. The prices are made to suit every pocket. Never forget that the man in the overalls is just as fond of music as the fellow whose name graces an office door, and he's just as anxious to provide entertainment for his family—frequently more so.

You may sell only a Gem to the one, and an Amberola to the other, but they both pay the same prices for their Records; and Record sales are your best source of revenue.

The man who is satisfied with the business he is doing is the man who stands still. The discontented man, the one who is constantly scheming for new business, eventually gets it.

Did you do anything with the Masonic and Polk Miller Records? We are most agreeably surprised at the way they are selling. Had no idea they would stir up as much interest as they have. One Dealer, the O. A. Reynolds Talking Machine Co., Springfield, Ill., reports that they placed a two-inch paid reading notice on the Masonic Records in a local paper, and that it had not been in print more than half a day before fifteen members of the Masonic fraternity had called to hear the Records. Is there a Masonic lodge in your town? Why don't you offer to install a Phonograph and the set of Masonic Records on trial?

Spring, gentle Spring, is tapping at the door. We'll open and admit her, as usual, and then signalize her advent by inoculating our systems with huge doses of tonic to dissipate that feeling of lassitude caused by gastronomic indulgence during the winter months.

Did it ever occur to you that the "tonic" idea might with equal propriety be applied to your business at this time of the year? Just a little more energy, a little more enthusiasm infused into your work will build up your business structure just as the tonic invigorates your system.

Keep those Lauder Records before the public. They'll be talking about him for months to come in the cities that he visited. Put on some of them at your concerts. They're splendid Records and will make a hit anywhere and always.

Speaking of concerts we are very pleased to see how generally and successfully the idea is being followed. It's a splendid plan. People are given the opportunity of seeing and hearing the latest types of Machines and Records, and it leads up to other things, too. The Dealer is given the chance of becoming acquainted with his customers, and friendship doesn't drive people away from your door.

Have you ever noticed on a cold winter's night when people are scurrying for their homes how, if their attention is arrested by an unusually attractive or unique window display, they will stand shivering before it until they have made a mental note of its contents? You've undoubtedly often done the same thing yourself, haven't you? You went away from that window with an impression, too.

That's the idea—to make the impression. A good window is a tireless ad. It works day and night, Sundays and holidays. It's always in the public eye. It arrests the attention of the passer-by and sets him on a train of thought that leads him inside.

Don't neglect your window display.

Those decalomania slides of "The Old Couple and the Edison Phonograph" caught on very nicely. We are selling a great many of them, and they are doing splendid missionary work at moving picture shows. They really make an excellent picture on the canvas, the slide in colors, of course, being the more attractive. A very effective ad.

Window Cards

Good window cards are a necessary adjunct to your display. The new Attachment proposition offers a wealth of suggestions to draw upon. So do the monthly Record lists and the various types of Machines. One big, striking window card will immediately draw attention to your window. You could easily prepare a new one every day. Here are a few ideas. If you can't improve on them get out your brush and arrange them neatly on cards.

You can dance
"The Cubanola Glide"
"By the Light of the Silvery Moon"
if
You Own an Edison Phonograph
Come in and hear the two Big "Hits"
of the Season

Has Anybody Here Seen Kelly?
Reward offered for information as to
his whereabouts
Full particulars inside

Harry Lauder
Sings for Edison Records
Until April 10, 1912
He is about to sing now
Come in, sit down and hear him

Ten Edison Four-Minute Records
for \$1.00
\$5.00 Value for \$1.00
Records now Selling
Come in and hear them played

With Ten Special Four-Minute Edison
Records we give you
A Gem Attachment Free of Charge
Let us explain it to you

Edison Four-Minute Phonograph Attachments
practically Free of Charge with the purchase
of ten splendid Four-Minute Records
A Rare Opportunity

Bargain Sale of Edison Four-Minute Records
and Attachments now going on. Don't miss it

New Domestic Record Talent.

MARIE FLORENCE, SOPRANO

"My Hero," the number with which we chose to introduce Miss Florence to the Edison public, is a selection of a particularly exacting nature, demanding a voice of unusual strength, range and sympathetic quality. That Miss Florence easily met the demands of the number proves her an artist of exceptional ability. Her voice is a splendid soprano, and her style of singing gives evidence of careful and intelligent cultivation. We think that Miss Florence is going to be very popular with the Phonograph public and consider ourselves extremely fortunate in having secured her services. Her first Record will establish her firmly in the good graces of Phonograph lovers and insure a ready reception for subsequent contributions.

CORNELIA MARVIN, CONTRALTO

Endowed by nature with a rich contralto voice, Miss Marvin has had the benefit of careful instruction and a wide experience in solo and duet work, particularly in the rendition of sacred numbers. Her first Record for the Edison catalogue is No. 10355 in the May list, a duet Record with Mr. Anthony which may be safely taken as a criterion of her ability. The splendid harmony which distinguishes that selection is present in no less degree in their contribution to the June Amberol list, No. 439, "One More Day's Work for Jesus." In Miss Marvin and Mr. Anthony we have a combination that will be much appreciated by purchasers of sacred Records, and it is needless to remind the trade that their name is legion.

Eastern Talking Machine Associates

The above is the title of an organization formed among the employes of The Eastern Talking Machine Company, of 177 Tremont Street, Boston, Mass., the objects of which are the betterment of the store service and the promotion of sociability among the members. Meetings are held monthly at which papers on different subjects are read by the members and a social hour enjoyed.

At a meeting held on February 24th, one of the salesmen, Mr. W. J. Fitzgerald, read a highly illuminating article on "The Selling Points of Edison Phonographs," in which he compared the various types of Edison machines and discussed the characteristics and distinctive points of each in an exhaustive and intelligent manner. The junior salesmen, for whose benefit the paper was prepared, could not fail to derive beneficial knowledge from the lucid and orderly arraignment of facts which Mr. Fitzgerald presented. His tribute to the mechanical and artistic superiority of Edison products is gratefully acknowledged.

Associations such as "The Eastern Talking Machine Associates" tend to the promotion of harmony and a healthy rivalry among the working forces of any business organization, and are deserving of every encouragement on the part of employers. It would seem to us that the idea could most profitably be adopted by others in the sales end of the business on a less pretentious scale.

A Good Advertiser

M. A. Gordon, Edison Dealer of South Berwick, Maine, does not let many opportunities for advertising get away from him. His latest venture in that respect is a Phonographic dance which he gives at the conclusion of the moving picture show in the Star Theatre of that town, announcement of the fact being made on the regular program. Mr. Gordon reports that the dances are a decided success and an excellent advertisement for his business, as they get everybody talking about the Edison Phonograph. Good advertising, and lots of it, seems to be Mr. Gordon's slogan, as the following extract from his letter indicates:

"In connection with my advertising in the newspaper every week I advertise every Tuesday and Thursday night at the moving picture show. I make my own slides and have a new one for every show. Last summer I gave Phonographic Concerts every Sunday afternoon for over two months at one of the parks here. This is the way I take to advertise your goods."

Commendable, indeed, and worthy of imitation. Summer is a long way off and Phonographic dances at moving picture theatres may not always be feasible. The idea, however, is excellent and may be easily applied to other forms of entertainment, such as lodge affairs, euchres, parties, etc. The use of slides at moving picture shows is a particularly desirable form of advertising and should be generally followed. We have been urging the matter in the last two issues of the MONTHLY and have prepared slides of "The Old Couple and the Edison Phonograph," which are furnished in two colors.

Advance List

Of Edison Amberol and Edison Standard Records for June, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before May 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on May 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on May 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after May 20th, but must not be circulated among the public before May 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on May 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for June Records on or before April 10th. Dealers should place June orders with Jobbers before April 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for June, 1910

- 433 Dem Dear Ole Days—Barn Dance** **United States Marine Band**
It is eminently fitting that so choice a collection of vocal and instrumental numbers should be headed by musicians of such recognized ability and reputation as Washington's pet organization. The selection, which is a splendid barn-dance written in the proper tempo for dancing, was composed by Arthur Tregina, one of the members of the band. Publisher, Harry Coleman, Philadelphia.
- 434 The Garden of Roses** **Joe Maxwell and Chorus**
To the majority of the trade and public this selection requires scant introduction. It is universally conceded to be a vocal gem, excelling both in point of composition and beauty of melody all sentimental effusions of recent date. In its rendition Mr. Maxwell is at his very best. His full, rich and clear notes are sung with fine expression, and his enunciation is, as always, a source of delight. Orchestra accompaniment. Words, J. E. Dempsey; music, Johann C. Schmid; publishers, Jerome H. Remick & Co., New York City.
- 435 Larboard Watch** **Stanley and Gillette**
Extended comment on this Record would be worse than superfluous. Suffice it to say, therefore, that the majestic old song of the deep here receives treatment in every way worthy of a selection of its merit and of singers of such high ability and reputation. "Larboard Watch" ought to be one of the very best selling duet Records in the Amberol Catalogue. Orchestra accompaniment. Words and music, T. Williams.
- 436 When He Sings the Songs My Mother Sang to Me** **Ada Jones and Chorus**
The emotions that stir a son of the Emerald Isle when he hears the songs of his native land—songs like "Bantry Bay," "Mavourneen" and "Killarney," which paint scenes and memories of his boyhood days—are the theme of this number, which is given an adequate musical setting and is sung by Miss Jones with just enough of a brogue to add flavor to it. A pleasing chorus lends to the general effectiveness of the rendition. Orchestra accompaniment. Words, Wm. Gould; music, Ted Snyder; publishers, Ted Snyder Company, New York City.
- 437 My Hero** **Marie Florence**
This is the song "hit" of "The Chocolate Soldier", an Opera Bouffe by Oscar Strauss, which has proven to be one of the most successful musical productions of the present season and is still running in New York City. It consists of an air followed by a waltz song which has caught and successfully held Metropolitan favor, and will insure its future popularity throughout the country. The selection requires for its proper interpretation a voice of unusual range, sweetness and strength, in all of which departments Miss Florence, who is the most recent addition to our staff, will be found to more than measure up to the required standard. Orchestra accompaniment. Words, Stanislaus Strange; music, Oscar Strauss; publishers, Jerome H. Remick & Co., New York City.
- 438 The German 5th** **Josie Sadler**
A vaudeville specialty by another artist whose reappearance in our lists will be greeted as that of a long lost friend. In this Record Miss Sadler manages to combine an amazing amount of entertainment, which well sustains her high standing as a German dialect artist. A comic march song, some wooden shoe dancing, a funny dialogue with an unfriendly orchestra and lastly an imitation of Heinie, the captain of the "German 5th", giving his commands, are included in the Record. Words, Harry Bennett; music, Gus Williams.

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

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439 One More Day's Work for Jesus

Miss Marvin and Mr. Anthony

A well-known sacred number rendered by contralto and tenor,—a combination of artists whose first contribution to our Records was No. 10355 in the May list. This Record will confirm the good impression made by their first addition to the catalogue. Orchestra accompaniment. Words, Miss Anna Warner; music, Rev. Robert Lowry.

440 Selection from "The Tattooed Man"

Victor Herbert and His Orchestra

This Record introduces the following selections from the musical comedy, "The Tattooed Man", one of Herbert's recent successes, which will be easily recognized as the most tuneful and popular numbers of the production: "Oriental March"; "Take Things Easy"; "The Land of Dreams"; "Watch the Professor"; "Nobody Loves Me"; "Snake Charmers' Dance" and "Omar Khayyan." Played in the masterly style which is to be expected from the great composer-conductor and his skilled artists, the Record is an exceptional one, which will appeal most forcibly to the lover of light, graceful music and will add lustre to our catalogue. Publishers, M. Witmark & Sons, New York City.

441 Molly Lee

Manuel Romain and Chorus

A lively march song of a patriotic character constructed on themes of such enduring melodies as "We'll Rally Round the Flag, Boys", "Yankee Doodle" and "Dixie." The song is a clever composition in which tribute is paid to a "Yankee Dixie Girl", to whom are ascribed all the charms of the American girl of the North, East, South and West. Mr. Romain's rendition will serve to increase the popularity which the song already possesses. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

442 Two Gentlemen from Ireland

Len Spencer and Billy Murray

A vaudeville sketch fairly bristling with Irish wit and humor, interspersed with snatches of song and clog-dancing effects. Spencer's attempt to sell Murray an insurance policy (which is effective only after permission to die is obtained from the president of the company!) is the vehicle for the introduction of a lot of badinage and repartee that will commend the Record to favor. Original for our Records and not published.

443 Foxy Kid—Cornet Duet

Edison Concert Band

A popular number in a new musical setting especially arranged by Frederick W. Ecke, Director of the Edison Concert Band. As a cornet duet the selection is marked by many brilliant instrumental and band effects. The solo parts are played by M. Schlossberg and W. N. Bartow of the Edison Concert Band. The publishers of this number are Edison Jobbers, the J. W. Jenkins Sons Music Co., Kansas City, Mo. Composers, L. E. Colburn-Ecke.

444 Forgotten

W. H. Thompson

"Forgotten" is a song of a high order of poetical merit, sentimental in theme and of a sweet though somewhat sad melody. It is found principally in the repertoires of singers of the concert stage. Mr. Thompson's splendid baritone voice is heard to excellent advantage in the rendition of this number. Orchestra accompaniment. Composer, Anonymous; music, Eugene Cowles; publishers, Oliver Ditson Company, Boston, Mass.

445 My Jesus, As Thou Wilt

Edison Mixed Quartette

Sacred selections by our quartette of mixed voices are among the best selling Records in the catalogue. This number will be recognized as one of the most popular of hymns, and it can truthfully be said that the singing is fully up to the standard set by past contributions to the list. Organ accompaniment. Words, Jane Borthwick; music, C. M. von Weber.

446 Moráima—Spanish Caprice

American Standard Orchestra

A characteristic number by the celebrated Spanish composer, Gaspar Espinosa, which proved to be an immense success in Madrid, the home of Spanish music. The selection in its construction well reflects the temperament of the Spanish people,—now gay, now sad, now spirited in style, now languorous. It is marked throughout by brilliant contrasts which are well brought out by the artistic interpretation given it. Publisher, Carl Fischer, New York City.

447 Red Clover

Frederic H. Potter and Chorus

A new Indian love song in the style made popular by its authors when they wrote "Blue Feather" (Record No. 10162). This song is expected by the publishers to become very popular. "Cowboy Jack's" love for the Indian maid is committed to attractive words and a pleasing rhythm,—the two essentials of a popular song. Mr. Potter sings the number with spirit and is ably sustained by a male chorus. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

448 Peaches and Cream

Ada Jones and Len Spencer

The versatility of these two artists was never better displayed than in this unique vaudeville sketch, in which they imitate a "newsy" and his "goil" on the Bowery. "Peaches and Cream" is the title of the dainty little conversational waltz song with which they open and close the sketch, while "Jimmie's" proposition to pool issues in a matrimonial venture is the subject of a clever and funny dialogue in which the vernacular of the Bowery is used to perfection.

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

449 Motor King March

New York Military Band

A stirring march of well defined rhythm and ample volume by the same composer who wrote "Society Swing March" (No. 9935). A bell solo is a feature of the number. Composer, Henry Frantzen; publishers, F. B. Haviland Publishing Co., New York City.

450 Casey Jones

Billy Murray and Chorus

A comic song in four verses and choruses, described as a "comedy railroad song", and which narrates the eventful trip of Casey Jones, the engineer, when he started to make 'Frisco but reached the "Promised Land" instead. Of Western origin it is fast becoming popular throughout the country, because of its rollicking air and the fact that its notes are well within the compass of every voice,—the type of song that finds favor at a banquet, smoker, etc., or with an impromptu quartette. Published by Edison Jobbers, The Southern California Music Co., Los Angeles, Cal. Orchestra accompaniment. Words, T. Lawrence Seibert; music, Eddie Newton.

451 Farmyard Medley

Premier Quartette

A descriptive sketch which opens with the quartette singing a stanza from "Down on the Farm." This serves as an introductory to some good natured chaffing about "boyhood days down on the farm," followed by clever imitations of familiar barnyard sounds. The Record ends with the singing of such familiar old melodies as "Three Blind Mice", "Three Crows", "Little Bo-Peep", etc., all furnishing the vehicle for further imitations. This Record is an exceptional one of its kind. Its probable popularity can be gauged from the fact that the two-minute version is one of the oldest Records in that list. Unaccompanied.

452 Morgenblätter Waltz

Sousa's Band

One of the best known waltzes written by Johann Strauss, the famous "Waltz King", the melodius and strongly marked rhythm of whose compositions has distinguished him from all other composers of that type of music. The manner in which the number is here rendered by the "March King's" splendid aggregation of artists is nothing short of superb.

Edison Grand Opera Amberol Records

B193 Zaza—Mamma! non l'ho avata mai (*Leoncavallo*) Sung in Italian. Orchestra accompaniment (\$2.00 in U. S.; \$2.50 in Canada) Carmen Melis, Soprano

Zaza, so truly depictive of some phases of life, offered Leoncavallo a wide field for musical expression. Love, tears, sacrifice, all the gamut of human feelings are brought into this opera. Little wonder then that some of its music grips the heartstrings. In this number Zaza, who has believed her lover single, calls at his home and finds that he is married and has a little daughter. The mother and wife is out, and Zaza learns from the little girl how much she is loved by her parents, and when in childish curiosity she is in turn questioned, she tells her pitiful story of childhood, of the lack of her mother's care, who had been abandoned by her husband and who, to earn the bread, was away from morning till night. Embracing the child, she resolves upon the sacrifice of her love, and telling little Toto how happy she should be, vows that her father shall not be taken from her. Madame Melis gives to this part of the opera all the expression of love and suffering and brings the situation most vividly before her audience.

B194 Pagliacci—Ballatella (*Leoncavallo*) Sung in Italian. Orchestra accompaniment (\$2.00 in U. S.; \$2.50 in Canada) Marguerita Sylva, Soprano

Nedda, left alone, puts aside the fearsome thoughts of her dangerous position, of her fear of her husband, and sings this well-known, so-called "Birdsong." How beautiful does the sun shine, how high fly the birds! What do they ask for, where are they going? Her mother could tell and in her childhood would sing to her of the Bohemian of the air, impelled by some force to fly hither and thither! Full of beautiful strains, this number is also symbolical of the inward force which is compelling poor Nedda, a Bohemian of the earth, onward and to her doom. Madam Sylva sings this very difficult aria with great ease and in most beautiful and effective style.

B195 Werther—Ah! non mi ridestar (*Massenet*) Sung in Italian. Orchestra accompaniment (\$1.00 in U. S.; \$1.25 in Canada) Luigi Cilla, Tenor

Massenet, the master composer of sad and tender strains, certainly could find no better adapted subject to his style than the sad and poetic love tragedy of Charlotte and Werther. The immortal Goethe showed his fondness for Ossian's verses by introducing them into his drama and by them creating one of the tense and crucial moments of the play. Little wonder then that Massenet found in them the inspiration for the exquisite aria, which is here sung in pure lyrical style by Mr. Cilla.

B196 Ballo in Maschera—Eri tu (*Verdi*) Sung in Italian. Orchestra accompaniment (\$1.00 in U. S.; \$1.25 in Canada) Ernesto Caronna, Baritone

Revenge, despair, reproach!—this is the combination conveyed in this aria. Not only does the interpretation make the greatest demand on human expressive powers, but the music runs in the highest baritone range. Long since a favorite among the music lovers, it is now sung by Mr. Caronna in a manner to delight wherever heard.

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

B197 Simon Boccanegra—Preghiera di Fiesco (Verdi) Sung in Italian
Orchestra accompaniment (\$1.00 in U.S.; \$1.25 in Canada)

Luigi Lucenti, Bass

Verdi's prolific genius produced so many operas that it is but natural that some of them are now but seldom given. Of all these works, one or more numbers have, however, survived in popular affection. And it is so with this effective aria. From despair and anguish to deep, soulful prayer, such is the scope of this wonderful song, a favorite the world over. Mr. Lucenti has made a very fine Record of it.

Edison Standard Records for June, 1910

10365 Salute to Washington March

United States Marine Band

This number was composed by Mr. Lee Sanford, who wrote "Lincoln Centennial March" (Standard No. 10264) and who is also a member of the United States Marine Band. We have not listed a selection by this famous organization since the January list, so that this Record, which is marked by the brilliancy of execution for which the band is noted, will surely be in great demand.

10366 My Husband's in the City

Sophie Tucker

Just to prove that her repertoire is not limited to "coon shouts" and "rag" melodies, Miss Tucker offers as her second contribution to the catalogue a comic song which she renders in the "talky" style originated by Geo. M. Cohan. The song in theme is along the lines of "My Wife's Gone to the Country" (No. 10218), describing the ways in which "wifey" takes advantage of "hubby's" absence. Miss Tucker's rendition is capital. With her somewhat masculine but very agreeable voice, her absolutely perfect enunciation and her unique style of singing, she is in a class all by herself. Orchestra accompaniment. Words, Zit; music, S. R. Henry; publishers, Jos. W. Stern & Co., New York City.

***10367 Underneath the Monkey Moon**

Collins and Harlan

The number of "jungle" compositions, instead of decreasing, is constantly on the increase; which fact must be interpreted to mean that the public demands that particular type of song. This number is a typical "jungle duet" sung in the familiar Collins and Harlan style,—characteristic words set to a good, "swinging" air with comedy interpolations. Orchestra accompaniment. Words, Jack Drislane; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Company, New York City.

10368 Annie Laurie

Roxy P. LaRocca

A harp solo. The dear old melody in a new setting, beautifully embellished and artistically rendered by Mr. La Rocca, who is at present associated with Manuel Romain in vaudeville as his accompanist. This is Mr. La Rocca's first Record for the Edison Phonograph. In addition to its tunefulness this number is of exceptional volume for a harp selection. Composers, Dunn-La Rocca.

10369 What's the Matter With Father

Billy Murray

A comic song in three verses and choruses in which a college freshman comes out strongly for the sporting propensities of his male parent, his surrender to some of which gets the "old boy" into a peck of trouble. The song is set to a good breezy air, which Billy Murray finds an agreeable vehicle for his voice, as is evident from the zest with which he sings it. Orchestra accompaniment. Words and music, Williams and Van Alstyne; publishers, Jerome H. Remick & Co., New York City.

10370 We Shall Meet Bye and Bye

Stanley and Gillette

These two singers won instantaneous favor as duettists with the Phonograph public with the very first selection they sang for our Records, and it is expected that they will duplicate that success with the sacred numbers they are now giving to the catalogue. The first of these selections was Amberol No. 425 in the May list. The above selection is a well-known and highly esteemed hymn. Orchestra accompaniment. Words, John Atkinson; music, Hubert P. Main.

10371 I've Set My Heart On You

Manuel Romain

A bewitching little waltz song of the dreamy type, in which the "eternal story" is again retold. The tempo of this number is somewhat slower than usual, which perhaps accounts for its peculiar attractiveness, as it seems to impart additional sweetness and charm to Mr. Romain's rendition. Orchestra accompaniment. Words, Milwood and McAlister; music, Felix Le Roy.

10372 The Flatterer

Victor Herbert and His Orchestra

"The Flatterer" ("La Lisonjera") is among the best known of the piano compositions written by Mme. Cecile Chaminade, the distinguished French composer and pianist. In this Record Mr. Herbert's introduction of his own orchestral arrangement of the number adds greatly to its general attractiveness. A Record that will tickle the fancy of every collector of high-class Records.

* This selection will be illustrated on the cover of the June *Phonogram*.

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

10373 Dreamy Town

Joe Maxwell

Another new sentimental song "hit" by the popular writer, George W. Meyer, composer of "Lonesome" (No. 10219), to which it bears a strong melodic resemblance. "Dreamy Town" is an imaginary city where fond lovers, undisturbed by mundane cares, have naught to do but bill and coo 'neath azure skies and smiling moons. Mr. Maxwell's singing in this number is delightful. We expect this number to be quite popular, even as we expect Mr. Maxwell to become a favorite with the Edison trade and public as his Records become better known. Orchestra accompaniment. Words and music, Geo. W. Meyer; publisher, F. A. Mills, New York City.

10374 Cupid's I. O. U.

Ada Jones and Billy Murray

A sprightly conversational duet describing a lover's quarrel between a boy and girl, in the course of which he recounts the many squeezes and kisses he owes her,—a debt which he insists upon repaying before they part. It is difficult in listening to this Record to convince one's self that the voices of the singers are not really those of a boy and girl. Miss Jones and Mr. Murray have established a reputation in the rendition of "Kid" duets that is most enviable. The air of this number is as winsome as the words are clever. Orchestra accompaniment. Words, Jack Drislane and Alfred Bryan; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Company, New York City.

10375 Don't Go Up in That Big Balloon, Dad

Murry K. Hill

A mock ballad sung by the popular comedian in his inimitable style. In tones vibrant with emotion he relates how a little blue-eyed girl, whose drunken father insisted on being the heroic figure in a balloon ascension, insured his residence among earthly shades for a time at least by puncturing the balloon with a hat-pin. The chorus will give an idea of the nature of the selection:

Don't go up in that big balloon, dad,
Don't go in that balloon:
We need you more at home, dad,
Than what they do in the moon.

You will get dizzy and fall, dad,
And dinner will be ready soon;
Don't go up in that big balloon, dad,
Go back to the beer saloon.

Orchestra accompaniment. Words and music, Edna Williams.

10376 Love's Torment Waltz

American Standard Orchestra

A gypsy waltz, the collaboration of Richard Barthélemy and Enrico Caruso, and the greatest hit of its kind since the "Merry Widow" waltz. There is just one waltz that is played everywhere in London, Paris and along the Riviera this season, and that is this new *valse tsigane*, "Adorables Tourments." Artists and amateurs, soloists and street boys, the blue Hungarian bands of the exclusive hotels and the pianist of the Montmartre *café chantants*, all sing, play or whistle its dreamy, amorous strains,—a significant proof of its popularity. Publisher, G. Schirmer, New York City. The rendition of this number is in the clever style that is expected of the American Standard Orchestra. Their Records are invariably splendid.

10377 I'm Looking For a Angel

Marie Dressler

It's "a angel widout wings," however, that Marie is searching for in this number. It seems that her "man" has run away "wid a chuckle-headed coon" and left her "flat broke", so she has determined to consecrate her future to the Thespian art if she can find the necessary theatrical "angel". Miss Dressler sings this number in her characteristic style, which has so far baffled successful imitation. She is one of the most original and unique characters on the American stage. Orchestra accompaniment.

10378 The Bulldog—College Song

Peerless Quartette

An old and favorite college song, with the typical rambling, rollicking air and impossible themes that characterize such numbers. It is sung by male voices unaccompanied, so that its splendid harmonization stands out all the most distinctly. College songs are having considerable vogue at the present time and as about all of the numbers of which this song is composed are well known the Record ought to find favor.

10379 Bachelor's Button

Sousa's Band

This selection is styled an "Intermezzo Ragtime", and is written by the same composer who gave us the well-known "Gondolier Intermezzo" (Record No. 8624). There is a splendid swing to this number and a pronounced rhythm that augur well for its immediate popularity with the Phonograph public. It is unquestionably one of the most attractive band numbers of the Standard list, and band numbers, especially when played by Sousa's splendid musicians, are always appreciated. This selection is also published by an Edison Jobber, the J. W. Jenkins' Sons Music Co., Kansas City, Mo. Composer, W. C. Powell.

This Attachment proposition puts you in a position now to insure yourself a steady revenue during the summer months when business quite frequently is quiet. Every outfit you sell represents a profit for you, and an investment for your future.

Your Record customers are your reserve fund. This proposition will assist you in building up that reserve fund. There is more profit in an Amberol than a Standard Record, and Amberol customers buy more Records than Standard customers do. What's the answer?

Foreign Records for April

BRITISH RECORDS FOR APRIL

AMBEROL (FOUR MINUTE).

- 12151 Bronze Horse Overture, *Auber*
National Military Band
- 12152 Staccato Polka, *Mulder*
Isobel Carol
- 12153 My Girl From London Town, *Williams and Godfrey*
Billy Williams
- 12154 Medley of Welsh Airs (Concertina)
Alexander Prince
- 12155 Molly O'Morgan, *Letters and Godfrey*
Florrie Forde
- 12156 My Pretty Jane, *Bishop*
Ernest Pike
- 12157 When the Bugle Calls
Arthur Osmond
- 12158 Vanity Fair, *Carolan*
Peter Dawson
- 12159 Don't Be Alarmed, *Scott and Weston*
George Formby
- 12160 Gems of Ireland
National Military Band

STANDARD (TWO MINUTE).

- 13947 Rinking Two-Step, *Hume*
National Military Band
- 13948 Dear Old Bow Bells, *Pether*
Ernest Pike
- 13949 Settle Up—Settle Down, *Scott*
Billy Williams
- 13950 The Jolly Japanese (Concertina), *Morse*
Alexander Prince
- 13951 Tune the Old Pianner, *Godfrey & D'Albert*
Florrie Forde
- 13952 Archibald! Certainly Not
Arthur Osmond
- 13953 It's the Alpine Dress You're Wearing,
Mellor, Lawrance & Gifford
Stanley Kirkby
- 13954 Old King Cole, *Clare & Formby*
George Formby
- 13955 Coldstream Guards Regimental March
(Traditional)
National Military Band
- 13956 Neighbours Below, *Wilson* (Tyneside Dialect)
J. C. Scatter

GERMAN RECORDS FOR APRIL

AMBEROL (FOUR MINUTE).

- 15070 Kinderlieder-Marsch, *C. Woitschach*
Johann Strauss Orchester
- 15071 Wohlauf noch getrunken, Lied, *B. Schumann*
M. Huttner
- 15072 Lieb' mich, und die Welt ist mein, Lied,
Ernst R. Ball
Carl Nebe
- 15073 Auf dem Mississippi, *Th. E. Morse*
Johann Strauss Orchester
- 15074 Schattentanz, aus der Oper "Dinorah,"
Meyerbeer
Hedwig Zimmer
- 15075 Des Kindes Sehnen, *Groschoff*
Nebe-Quartett
- 15076 Walzer a. Der Graf von Luxemburg,
Franz Lehár
Johann Strauss Orchester
- 15077 Eine lustige Sängerfahrt, Vortrag
M. Kettner
- 15078 Still wie die Nacht, *C. Götze*
M. Kutner und C. Nebe
- 15079 Haidauer Schuhplattler, *H. Blädel*
Oberbayer. Bauernkapelle
- 15080 "Reit im Winkel," Ländler, *H. Blädel*
Oberbayer. Bauernkapelle
- 15081 "Mittenwalder, Ländler, *H. Blädel*
Oberbayer. Bauernkapelle

STANDARD (TWO MINUTE).

- 16115 Rund ist die Welt, Marsch, *P. Lincke*
Johann Strauss Orchester
- 16116 Ich trau' mich nicht nach Haus, Lied,
E. van Alstyne
M. Steidl
- 16117 Verwickelte Verwandtschaftsverhältnisse,
(Original)
M. Kettner
- 16118 Diana's Jagdruf, Charakterstück, *C. Arndt*
Johann Strauss Orchester
- 16119 Knoll, der stramme Grenadier, Couplet,
W. Lindemann
G. Wiedeke

- 16120 Wenn ich dem Wandrer frage, *F. Brückner*
Nebe-Quartett
- 16121 Barcarole, Walzer, *Waldteufel*
Johann Strauss Orchester
- 16122 Habanera, aus der Oper "Carmen," *Bizet*
Olga Orsella
- 16123 Junggesellen-Marsch, Couplet, *L. Kuhn*
A. Kühns
- 16124 Original Schrammellieder, Potpourri
Prater-Spatzen
- 16125 Am Feuerwehrball, Vortrag mit Orchester
H. Blädel
- 16126 Eine Kriegervereinsitzung, Vortrag mit
Orchester
H. Blädel
- 16127 Das Erntefest, Vortrag mit Orchester
H. Blädel
- 16128 Der Seppi vom Land, Vortrag mit Orchester
H. Blädel
- 16129 Der Postillon, Vortrag mit Orchester
H. Blädel
- 16130 Dorfmusik, Vortrag mit Orchester
H. Blädel

FRENCH RECORDS FOR APRIL

AMBEROL (FOUR MINUTE).

- 17041 Valmy, *Derouville et Plaire*
Adolphe Bérard
- 17042 Le Barbier de Séville—La Calomnie,
Rossini
Joachim Cerdan
- 17043 Valse Brune, *G. Krier*
Karl Ditan
- 17044 Souvenir d'Alsace, *H. Dickson*
Georges Elval
- 17045 Poésies de table, *Christine*
Paul Lack
- 17046 Paris-Babel, *P. Doubis*
Eugene Mansuelle
- 17047 Lakmé—Air des Clochettes, *Leo Delibes*
Mme. Berthe Lowelly
- 17048 Pauvres fous, *Tagliafico*
Louis Dupouy
- 17049 Le Lac, *L. Niedermeyer*
Georges Felisaz
- 17050 Bouquet de valse
Garde Républicain

STANDARD (TWO MINUTE).

- 18128 Toute la vie, *Ch. Borel-Clerc*
Adolphe Bérard
- 18129 Nos vingt ans, *H. Dickson*
Georges Elval
- 18130 Sous les lauriers roses
Karl Ditan
- 18131 C'est due progrès, *Lud*
Paul Lack
- 18132 Porte-moi sur le balcon, *P. Fauchey*
Eugène Mansuelle

MEXICAN RECORDS FOR APRIL

AMBEROL (FOUR MINUTE).

- 4M-6066 Progreso—Marcha, *V. M. Preza*
Banda de Policía
- 4M-6067 Pasó . . . !—Romanza, *Castillo;*
Carrasco y Fernández de Lara
Manuel Romero Malpica, barítono
- 4M-6068 Margarita—Pasodoble, *Luis G. Jordá*
Quinteto Instrumental "Jordá-Rocabruna"
- 4M-6069 Los Mártires de Cuba—Mazurka,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 4M-6070 Las Campanitas—Canción Popular
Cuarteto Vocal Coculense
- 4M-6071 Carmen—Vals, *A. Pacheco*
Banda de Artillería

STANDARD (TWO MINUTE).

- 20332 Romanza para Violoncello, *R. Halm*
Solo de Violoncello por Luis G. Rocha
- 20333 El Husar de la Guardia—Cuplés de Leandro,
Perrín; Palacios; Giménez y Vibes
Pablo García Bofil, tenor
- 20334 Mi Hamaca—Canción Popular,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 20335 Serenata de Moskowski, *M. Moskowski*
Trío Instrumental "Arriaga"

A Record Breaker.

To L. Mitchell, Edison Dealer of Winthrop, Wash., must be handed the palm for individual Record selling feats. On a recent occasion after playing twelve hours for one customer he effected the sale of 63 Standard and 37 Amberol Records, from which he received the neat check of \$40.55. This same customer, when he purchased his machine three months before, had bought 50 Records

A few days before he made this extraordinary sale Mr. Mitchell sold 50 Records to one customer and 44 to another. Mr. Mitchell demonstrated his Phonographs and Records during the past winter in the homes, carrying at times as many as 800 Records and several machines in the sled in which he visited customers and prospects in the surrounding territories. It looks as if home demonstration is a paying proposition in Okanogan County, Wash.

Trade Bulletins

Sales Department Bulletin No. 45
February 28, 1910
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

Prices of parts covering *CYGNET HORN CRANES* for Fireside, Standard, Home and Triumph Phonographs.

	Dealer Net	List Net	Canadian Price
Socket	\$.95	\$1.15	\$1.50
Socket Screw .....	.02½	.05	.07
Socket Nut .....	.02½	.05	.07
Socket Screw Washer....	.02½	.05	.07
Upright Rod .....	.45	.55	.72
Swivel Rod .....	.35	.45	.60
Adjusting Screw .....	.15	.25	.33
Adjusting Screw Ball (small) .....	.05	.10	.13
Adjusting Screw Thumb Nut .....	.08	.15	.20

When ordering Socket Screws, Upright Rods or Swivel Rods, it is necessary to mention specifically the type of machine for which they are to be used.

These prices are net, and from which no discount will be allowed.

Sales Department Bulletin No. 46
March 15, 1910
Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY SALES DEPARTMENT, Orange, N. J.

As briefly outlined in our letter of December 6th, 1909, on the subject of COMBINATION ATTACHMENTS, we have for some time past been considering as to how we could best place these before the public in a way which would be productive of immediate results, and at the same time slightly increase the Dealer's profit.

We have decided to inaugurate the plan as clearly set forth below, and by means of which, with your aggressive efforts, we hope to again bring into active use many Edison Phonographs which may have been laid aside, due to their original equipment being for the Standard (2 minute) Records only.

This plan, which to the consumer means hardly more than the price of the Special Amberol Records furnished in connection with the Attachments, should prove an incentive for every Dealer to make a thorough canvass of his territory, thereby ascertaining the names of all Edison Phonograph owners, and to such as may be

without the Attachment, this matter can be convincingly brought to their attention, and as we have pointed out to you in the past, the sale of an Attachment means a new and continued customer for Amberol Records, the Dealer's profit on which is unusually attractive.

We will until further advised, place in the hands of the trade

A COMBINATION ATTACHMENT OUTFIT consisting of the Attachment and TEN SPECIAL AMBEROL RECORDS, at the following prices:

	Dealers	List
Gem Combination Attachment and Ten Special Records.....	\$3.60	\$5.00
Standard Combination Attachment and Ten Special Records.....	4.35	6.00
Home Combination Attachment and Ten Special Records.....	6.85	8.50
Triumph Combination Attachment and Ten Special Records.....	6.85	8.50
Idelia Combination Attachment and Ten Special Records.....	6.85	8.50
Balmoral Combination Attachment and Ten Special Records.....	6.85	8.50
Conqueror Combination Attachment and Ten Special Records.....	6.85	8.50
Alva Combination Attachment and Ten Special Records.....	6.85	8.50

These Ten Special Amberol Records have been made for the express purpose of creating a new interest on the part of Phonograph users in Amberol Records, and to that end our recording department have used their best efforts, succeeding in producing a variety in both artists and material which will please the most critical.

From now on (unless instructed to the contrary), your orders for Attachments will be filled by your Jobber with the complete Outfits, in a special container consisting of an Attachment and the Ten Special Amberol Records, to be sold at the following list prices:

Gem Combination Attachment and Ten Special Amberol Records.....	\$5.00
Standard Combination Attachment and Ten Special Amberol Records.....	6.00
Home Combination Attachment and Ten Special Amberol Records.....	8.50
Triumph Combination Attachment and Ten Special Amberol Records.....	8.50
Idelia Combination Attachment and Ten Special Amberol Records.....	8.50
Balmoral Combination Attachment and Ten Special Amberol Records.....	8.50
Conqueror Combination Attachment and Ten Special Amberol Records.....	8.50
Alva Combination Attachment and Ten Special Amberol Records.....	8.50

For such Edison Combination Attachments as you now have in your own stock, your Jobber will accept a single immediate shipping order for

a sufficient number of packages containing the Ten Special Amberol Records only, AT A NET PRICE OF 60 CENTS PER PACKAGE, with the distinct understanding that such Records ARE ONLY TO BE SOLD IN CONJUNCTION WITH AN EDISON COMBINATION ATTACHMENT, AT THE STIPULATED PRICES, AND THE SEAL OF THE PACKAGE MUST NOT BE BROKEN BEFORE DELIVERY TO THE CUSTOMER.

No objection will be made should you desire to open a single package of these Special Records, to be used as samples for demonstrating purposes.

In consideration of the special price at which these Records are sold, no allowance will be made for breakage.

These Special Records will not be returnable to the factory under any Exchange Proposition.

Orders should be placed with your Jobber immediately (who will be in a position to make shipment early in April), and the goods to go on sale as soon as received.

IMPORTANT: The utmost care should be used in ordering these special sets of Records, so as to "even up" with the Attachments you have on hand, as these Records cannot be sold in any other manner than as above outlined. Violations of any of these provisions will be summarily dealt with.

Suspended List, Mar. 20, 1910

Superseding All Previous Lists

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

OHIO, Dennison—Taylor Jewelry Co. (C. L. Taylor).

Uhrichsville—Taylor Jewellery Co. (C. L. Taylor).

ILL., Danville—S. R. Suffern, 147 No. Vermillion Street.

Taylorville—A. Colegrove, 118 East Main Street.

IOWA, Harlan—M. F. Tinsley.

N. C., Tarboro—J. S. Peele & Company.

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

The Special Record "Hits"

Advancing the sale of popular Records one month, as was done with "The Cubanola Glide" and "By the Light of the Silvery Moon," seems to have found favor with the trade. The advance orders for these two selections were unusually heavy, and the permanency of the plan seems to be assured. We suggest that these Dealers who have not already done so place standing orders at once with their Jobbers so that they may be on the ground floor when the next "hit" is listed. You may depend upon it that we will not put out a Special Record of any selection unless it has developed pretty healthy ear-marks of popularity.

Among the Jobbers

The Standard Talking Machine Company, of Pittsburg, Pa., have given up the retail line and will hereafter confine their attention to jobbing. To more conveniently handle a growing trade they have moved into larger and better quarters on the eighth floor of the Irish Building, 800-802 Pennsylvania Avenue.

The R. S. Williams & Sons Co., Ltd., 121 Princess Street, Winnipeg, Man., Canada, have removed to 421 McDermot Avenue, corner Francis Street, same city.

Mr. D. Shepherd, of D. Shepherd & Company (successor to the Cummings, Shepherd & Company), of Fort Worth, Texas, died recently.

Harger & Blish, who formerly conducted a branch establishment in the Security Building, Dubuque, Iowa, have removed their stock from that point and combined it with the stock carried by them at Des Moines, which will hereafter be their headquarters.

Philip Werlein, Ltd., the well-known piano and music dealer of 605-609 Canal Street, New Orleans, La., and one of the leaders in that line in the South, was recently installed as an Edison Jobber.

Cohen & Hughes, music dealers of 315 N. Howard Street, Baltimore, Md., also became Edison Jobbers recently. Joseph A. Grottendick, formerly of E. F. Droop & Sons, has taken charge of their talking machine department.

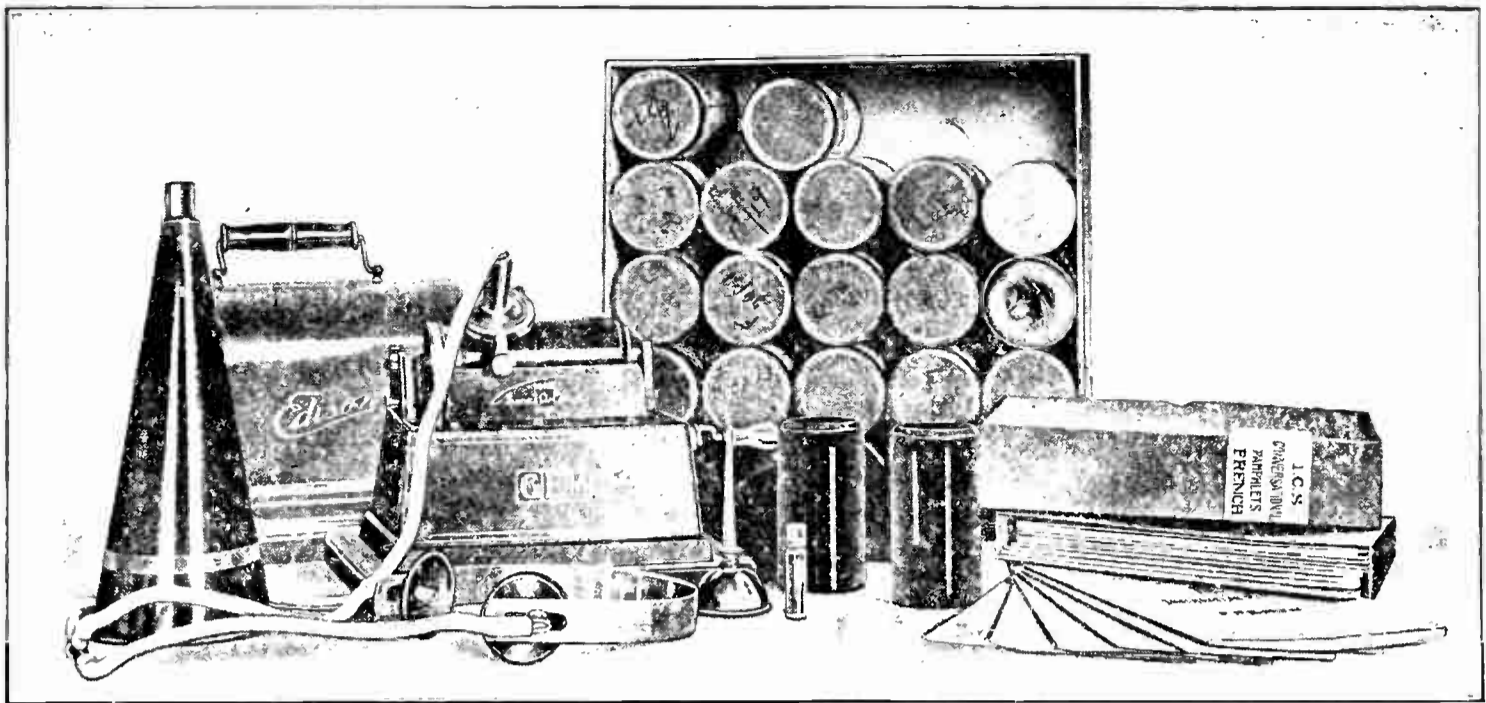
E. A. Neff, our former traveling representative in Texas, who recently became manager of W. H. Ross & Son, Portland, Me., signaled his entrance upon his new duties with a characteristically energetic letter to their Dealers, in which he laid particular stress upon the unusually salable qualities of the three Edison "Special Records."

R. S. William & Sons, Toronto, Ont., are giving Amberola recitals of the new Amberol, Domestic and Grand Opera Records on the 25th of each month in their Recital Hall, announcement of which is made by a neat four-page programme containing the entire monthly lists of two and four-minute Records, together with a description of the Amberola and references to the Edison operatic artists.

Edison Phonograph Monthly, April, 1910

Jobbers of Edison Phonographs and Records

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



This is the New I. C. S. \$35 Language Outfit

One firm has ordered 300 outfits. Another firm sold outfits 24 hours after their receipt. They are ordering them all along the line wherever the outfits are shown. Why? Because they are sellers; they are profit makers; and they cater to a field that will quickly appreciate and purchase them.

This outfit provides the very best method for teaching foreign languages in the world; a method that is indorsed by professors of the leading colleges and by the French, German, Spanish, and Italian Embassies in the United States. It teaches French, German, Spanish, and Italian to English-speaking people and teaches English to foreigners.

The I. C. S. outfit consists of an Edison Gem Phonograph made especially for language work, small horn, head-band hearing tube, oil can, and 25 conversational records teaching pronunciation that is guaranteed to be absolutely correct with native intonation and inflection. Accompanying these conversational records, there are pamphlet instruction papers teaching the theory of the language.

Not only is this the most complete and by far the best language outfit on the market, but it is the cheapest, as it sells for only \$35. If you are alive to your best business interests, you will write today for further particulars—for the sake of increased business write us today.

International Correspondence Schools
BOX 920, SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

May, 1910

No. 5



MARIE DELNA, CONTRALTO
SINGS EXCLUSIVELY FOR THE EDISON PHONOGRAPH

The EDISON PHONOGRAPH MONTHLY

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Vol. VIII.

MAY, 1910

No. 5

The Attachment Proposition Is Making Things Hum

Well, it is doing just what we said it would do, and it has been in effect only one month. We are perfectly justified in saying "I told you so," for it has stirred up things all along the line as has no other proposition in the Phonograph business since the Amberol Record was put on the market.

We were prepared for it because we had taken the precaution of preparing a big reserve stock of the Special Records and Attachments, but we needed almost the entire stock we had to take care of the orders that came in response to our bulletin. There's no danger of famine, however; we are turning out the outfits in sufficient quantities to take care of any and all orders.

It is simply splendid the way our Jobbers and Dealers are going after the unused machines. Among the mass of sample circulating literature on the proposition received by us from the trade are a number of forms that were *printed and ready for mailing the day after the bulletin was received!* That's what we call "quick action." It's safe to say, too, that it is being advertised better than any feature of the business has in years. The trade was quick to see the advantages and attractiveness of the proposition, and the public will rise to the tempting bait offered in gratifying fashion.

This proposition is going to make a big difference in the Record business of every wide-awake Dealer during the summer months—just when he needs it most, too. The Dealer whose newspaper advertising and printed matter penetrate the homes and bring the neglected machines out of the cobwebs of disuse into activity will reap his reward in the steady stream of profits that will accrue from the sales of Records to the new customers.

We want to warn Dealers against relaxing

their efforts after they dispose of the Attachments they were carrying in stock at the time the proposition was launched. We don't think many will, for the demand for the outfit will convince them of the expediency of exhausting every possible means of discovering un-amberolized machines and of being in a position to equip them; but there are always some Dealers who believe in a "playing safe" policy, and it is to such that the warning is addressed.

We want to warn them also of the expediency of *immediately* stocking up on Amberol Records so as to take care of the demand for them which the Outfits will bring. This is a matter that should be looked after at once.

The Dealer who neglects this opportunity of converting into *active Amberol Record purchasers* his lost customers as well as those who have been buying Standard Records but whose machines are not yet equipped with the Amberol attachment, is simply trifling with fate and inviting business failure. There's a splendid chance at hand for every Dealer to practically rehabilitate his business, and the way to do it is to push every ounce of energy and enterprise at his command into the sale of the Attachment Outfit. Such a chance doesn't come often in a business or lifetime and the wise Dealer will appreciate the fact.

Just a word of caution. Among the 13,000 odd Dealers there is a possibility that an odd one or two may attempt to take advantage of this proposition and endeavor to obtain extra packages of the Special Records for individual sale. We hope that this will not occur, and think, with the co-operation of our Jobbers, that we will be able to prevent it by making it impossible for any Dealer to receive more than a single shipment of the Records. We will be prepared, however, to immediately investigate and prosecute any violation of the conditions under which these Records are to be sold.

Have You An Amberola?

Or, rather, have you *had* one? For we *know* that the Dealer who has had one in stock for any length of time is the exception that proves the rule. We wish it were possible to publish all of the letters we have received from our Dealers to prove the quick market the instrument finds. Here's a sample extract from one received from the A. S. Cook Company, Edison Dealers of Woonsocket, R. I., under date of March 19th.

"We were fortunate in securing another Amberola from Messrs. Pardee-Ellenberger Company last Monday morning. This machine is also sold for delivery Monday morning.

"This makes the fourth Amberola sold by us since the first of the year, every sale being for cash. In each case the machine has gone into the hands of simple, common-place people, and we have not yet begun to 'turn the spade.' The writer has not been able to keep an Amberola on the floor long enough to be able to go after the people we intend to sell to before the year is out."

"In each case the machine has gone into the hands of simple common-place people,"—that's the phrase that tells the whole story and that you ought to let sink deep into your memory, Mr. Dealer. You, perhaps, like a good many others, have persuaded yourself that the only market for the Amberola is among the rich, and that to invest in one now and wait until you dispose of it among the rich in your community before you realize anything on your investment would be tying up too much money for too long a time. In other words you lack confidence. You are skeptical of your own ability and the salability of the instrument.

The above letter is representative of hundreds of others of its kind that are sent us by enthusiastic Dealers. It ought to inspire you with confidence in both yourself and the Amberola. It proves that the market for the Amberola lies among the great middle class of people rather than among the rich, and that the instrument requires but little salesmanship—that it will sell itself.

There are thousands of people who are ready and willing to purchase a high-priced talking machine but who were not convinced by the types of instruments on the market before the Amberola made its appearance. They wanted an instrument that carried the positive guarantee of Edison excellence with it. The word "Edison" stands for quality and honest dealing, and the public is well aware of the fact. The name commends the article that bears it.

Those people are still in the market and you now have the instrument that will convince them. Together with the highest development of sound-reproduction—and the Edison Phonograph has always been considered unrivalled in the naturalness of its tones—you can offer the perfection of design and finish in cabinet construction. You are given an instrument that will prove an ornament in the homes of the most fastidious. The Amberola represents in a superlative degree the point to which sound reproduction has been developed in the Edison laboratories. Its clear, deep, rich tones and marvelously distinct enunciation distinguish it from all other instruments of its type, and would constitute an overwhelming argument in its favor even were it not enclosed in the most graceful and appealing of cabinet designs.

The Amberola is going to make history in the Phonographic field. It will find its way into the homes of not only the wealthy but those of the great middle class of our people who want only what is best in its line. But it must be seen to be appreciated. No sane person would think of investing in a piano or other high-priced musical instrument without first seeing it and being given a demonstration of its tone and quality. Just so with the Amberola. You can't hope to convince a prospective customer with house literature alone. When a man is going to invest \$200 in a Phonograph he has to be *shown*.

Our word for it that he'll not have to be shown an Amberola more than once before he makes up his mind that he wants it.

The Attachment Proposition In Canada

Our Canadian trade did not lose much time in getting busy when they learned that the question of duty would render the Combination Attachment Proposition inoperative in Canada. The promptness with which they took the question up has resulted in its reconsideration. One conference has already been held with Canadian customs officials, and at the time we go to press it seems very probable that some arrangement will be made whereby the Proposition can satisfactorily be extended to the Dominion trade.

Meanwhile, all credit to them for their prompt and energetic display of interest in the matter. It proves that our Canadian Jobbers and Dealers are on the alert and do not propose to let anything that may improve their sales pass by unheeded.

A South Pole Record by Lieutenant E. H. Shackleton

Of extraordinary interest to the Edison trade and the public is the announcement that Sir Ernest H. Shackleton, C. V. O., has made an Amberol Record (No. 473) of his experiences on his recent dash toward the South Pole. In this Record he tells of the dangers and privations endured by his party in the "Frozen South."

It is a Record that will awaken immense interest throughout the country, especially so as Lieut. Shackleton (or "Shack," as Harry Lauder familiarly calls him) is now engaged in lecturing on his trip in the principal cities of the United States and Canada. Although he did not succeed in reaching the coveted goal he approached within ninety-seven miles of it—nearer than any explorer had ever penetrated before—and he is today scarcely less in the limelight than Commander Peary.

He is a man of wonderful personal magnetism, which easily establishes him in the favor of his audiences and insures him an enthusiastic reception wherever he appears. Because of his immense popularity we consider the securing of this Record a splendid

stroke of enterprise from a commercial standpoint, especially so as he has agreed not to recite his experiences in the South Pole regions on any other Talking Machine Records.

The Records were ready for shipment to our Jobbers on April 20th. They are accompanied by a four-page folder with descriptive matter and bearing a half-tone of Lieut. Shackleton, also a window hanger similarly illuminated. We urge every Edison Dealer to anticipate the demand for this Record, which can not fail to interest the public, by placing an order for a quantity at once.

The list price of the Record is 50c, and it is subject to the usual allowance for breakage, and the usual terms and delivery. The Records are to go on sale as soon as received.



LIEUTENANT E. H. SHACKELTON

Read the Bulletins

On pages 23-25, inclusive, are four Sales and Advertising Department Bulletins, all of which should be carefully re-read by both Jobbers and Dealers. They cover matters of such great importance to the trade that no detail should be allowed to escape the attention of any Jobber or Dealer.

Advertising Department Bulletin No. 20 in particular calls for the careful and earnest con-

sideration of the Sales branches, and it is to be hoped that the suggestion embodied in it will awaken the attention of the trade to the vast possibilities that exist in almost every locality in connection with the Sale of Foreign Records. Some of the Dealers have been making a splendid success of this branch of the business, and there is no reason, considering the character of our population, why almost every Dealer in the business should not be able to do likewise.

To Expedite Matters

We have inaugurated a new method of handling Dealers' Exchange orders which will obviate the annoying delay in filling them that has been the rule heretofore and will, we are sure, prove satisfactory to all concerned. This was outlined in Sales Department letter to Dealers of April 13.

Hereafter, instead of waiting for the Records to be received and inspected and credit memorandum to be issued before forwarding the order to the Jobber, we will send the order to the Jobber designated *immediately* (providing, of course, that all other conditions have been satisfactorily complied with), with the understanding that it is to be filled at once and credit accepted as rendered by us at a future date.

By this arrangement we will avoid the long and vexatious delays that must otherwise prevail,—delays in transportation, in subsequent inspection of the Records at the factory, and issuance of credit memoranda—and will enable the Dealer to get his order filled within a satisfactorily short time. There may, and probably will, be more or less discrepancies between the monetary values of the Dealers' orders and the amount of credit allowed for the returned Records, but these can readily be adjusted and are of minor importance compared with the greater despatch and satisfaction which the new order of things will insure.

A Word of Caution

If possible we want to lend emphasis to our Sales Manager's letter of April 4, wherein he cautioned Dealers against any attempted evasion of the requirements of the Continuous Exchange Proposition.

The cases in point which prompted this letter and the present reiteration of its substance were not numerous but disagreeable, in that they indicated a disposition on the part of some of our Dealers which is scarcely in keeping with the spirit of the Continuous Exchange Proposition. We were advised that several Dealers, after sending us their orders for Stock Records, had written to their Jobbers pleading their inability to use the full quota ordered, and asking that only a partial shipment be made and the balance be either credited to their accounts or sent in subsequent shipments.

It must be distinctly understood once and for all that concessions of this kind will not be made by our Jobbers, nor will the attempt

of any Dealer to evade the conditions of the Exchange be tolerated. If a Dealer wishes a continuation of its privileges he will do well to govern himself by its provisions and follow them out in spirit as well as letter.

The Continuous Exchange Proposition is a most liberal concession to the trade. It permits a Dealer at the expense of only the return freight charges to replenish his stock with new and more salable Records. It must be construed as a concession, however, and not as a license to imposition. We will tolerate no violation of its conditions. Should any of this description be brought to our attention in the future we will take prompt and vigorous action that will prevent repetition.

In this connection it should be understood that Dealers' orders must equal in number the Records returned to the factory. For instance, if one hundred Standard Records are returned the offsetting order must be for either one hundred Standard, one hundred Amberol or a combination of both that will aggregate one hundred. The monetary value is of no consequence; the number ordered must equal the number returned. And Stock Records alone can be ordered. Orders for Records on advance supplements will not be accepted.

“Casey Jones”

Amberol Record No. 450 is going to prove one of the most popular members of the Edison catalog. It is a novel song, probably the only one of its kind on the market, and this fact, together with its swinging air, will make it a positive “hit” within a very short time. It is being extensively advertised, as well as sung by some of the most prominent vaudeville and minstrel artists on the stage, and has already attracted a lot of attention in the East. On the Pacific Coast, and in the Southwest it will be in especially heavy demand, but its popularity will by no means be confined to those sections.

We advise our Dealers to anticipate the demand for “Casey Jones” Records.

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

New Record Talent—Señor José Rocabruna

Señor Rocabruna, an eminent violinist, well known in Europe and Latin America, has contributed a beautiful Record to the July Amberol list—No. 460, (a) Romance (*Schubert*) and (b) Tarantella (*Lucantoni*). Several Records by him will also be found in the Mexican catalog—an Amberol Record, “Romantica,” and “Ole” and “Ultima Lágruna,” two-minute Records, all three exceptional Records of their kind.

Señor Rocabruna is immensely popular in all the capitals of Europe and South America, where he has toured many times with great success. He is a member and one of the leaders of the Jordá-Rocabruna Quintet, a famous orchestra of Mexico City, in which he plays first violin parts.

Of hardly less fame than its possessor is his violin, which is an Amati and valued at \$3,000. It was built by Andrea Amati, in Cremona, Italy, in the sixteenth century, nearly four hundred years ago. It is a masterpiece of violin construction, combining beauty of design with the wonderful tone quality which made the Cremona makers so famous and of which they alone knew the secret. The above selections are played on this rare instrument, and the Records reproduce the beautiful tones of the original with remarkable fidelity.



Error in April Phonogram

In the April issue of the Phonogram the list price of Grand Opera Amberol Records was incorrectly given as \$1.00. This would seem at first sight to be a piece of gross carelessness on our part as the prices were revised, effective April 1, by Sales Department bulletin of January 28. As a matter of fact, however, the error was unavoidable as the April issue was printed before the change in prices was decided upon, expedition in the shipment of the monthly Records requiring that the Phonogram be prepared and printed practically three months in advance of date. The error, moreover, was discovered too late to admit of our printing explanatory slips and enclosing them with each Phonogram.

We shall, therefore, depend upon our Dealers to explain the matter to their customers whenever it is brought up, although it is reasonable to assume that the back cover ad of the May Phonogram has already had the effect of correcting the impression which the error created.

Assured Success

Here is an extract from a letter dated March 10th, from the City Drug Store, C. C. White, Prop., New Madrid, Mo., which betrays an Edison Dealer who is simply bubbling over with enthusiasm and confidence:

“The Edison Phonograph agency pays me better than any other line I ever carried since I’ve been in the drug business,—in fact, the profits on Phonographs and Records equals and, in some months, surpasses the profits on the drug business.

“I value my Edison agency very highly. Even though this is a town of only 2,000 population, I expect to sell over \$3,000.00 worth of Amberolas, Phonographs and Records this year. This is a minimum mark; I will likely go considerably over it.”

Can any reasoning mind predict anything but success for a man who brings into his business such a measure of optimism and enthusiasm as does this Edison Dealer?

Let us hear of your success with the Combination Proposition.

What Do You Suggest?

Once in a while we receive a letter from a Jobber or Dealer commenting upon some article that has appeared in the PHONOGRAPH MONTHLY. These instances (and they are only too rare) are particularly gratifying in that they prove that there are some among the trade who recognize and appreciate the value of a house publication. Needless to say, in the Phonograph, as in probably every other industry, the great majority do not; or, if they do, never give any indication that they find the pages of the Monthly beneficial or even interesting.

We would like to stir up a little interest in this subject—would like to find out how many of our Jobbers and Dealers actually read the publication regularly; but there doesn't seem to be any satisfactory way of getting the information. Many schemes have been suggested, but none of them ever seemed to be feasible and at the same time likely to produce satisfactory results, so they have in turn been abandoned.

We must be content, therefore, with the knowledge that the publication is actually of value to some of the trade, and for the benefit of the interested ones must strive to increase its efficiency. With that object in view we urge their continued interest and solicit their co-operation.

We would like to make the EDISON PHONOGRAPH MONTHLY a clearing house for ideas in connection with the sale of Edison products, and to that end suggest that Jobbers and Dealers from time to time acquaint us with methods which they have found successful, in order that we may print them for the benefit of the rest of the trade. Some Jobbers and Dealers co-operate to that extent now, but in proportion to the number in the sales branches of the trade the number of those who take active interest to that extent is pitifully small. If you have hit upon something novel or effective to exploit the goods, sit down and communicate the result of your discovery to us. We will gladly print it, and your example will undoubtedly inspire imitation among others. Who knows but that some Dealer living thousands of miles away may have an idea which you could profitably employ in your locality?

We would also like to receive criticisms together with suggestions for the improvement of the Monthly. Send them in—adverse or favorable we will appreciate them. If the former, we will be enabled from the consensus of opinions to form a better idea of what the trade wants; the latter will encourage us to go on to better things. In either event let us hear from you.

The MONTHLY represents the expenditure of a large sum of money on our part. It is a shame if it is spent in vain. If it is, the fault is scarcely ours. We aim to make it attractive and beneficial to the trade, but we are far from infallible in our judgment and the publication may consequently fall very short of what it should be. From the opinions of the many could be crystalized ideas for a Monthly that would approach pretty near to what a house publication should be.

The PHONOGRAPH MONTHLY is your publication. If its present form meets your approval let us hear from you; if it doesn't, let us know wherein you think it can be improved.

A Bad Policy

It has been brought to our attention that Jobbers are being importuned by their Dealers to ship them Amberolas on approval or, to state the case more explicitly, with the understanding that their retention be conditional upon the decision of a prospective customer. If the customer is dissatisfied with the instrument, or not in a position to purchase it, the Amberola goes back to the Jobber.

We want to set the seal of our disapproval upon such a suggestion. In the first place it is impossible under existing conditions as it means practically a consignment of the machines, which of course constitutes a direct violation of the Jobbers' Agreement. Even were the objection not present we would still be opposed to it for the reason that it militates against the best interests of both Jobber and Dealer.

It is poor policy for the Jobber, as the experience of others in the Phonograph business has proven. Invariably a machine which has been returned after a trial of this kind will be found to be in a more or less damaged condition, and its sale value will depreciate with each time it is sent out. That fact alone should convince Jobbers that the scheme will not work to their best interests.

In the Dealer's case the objection is that it cripples him by teaching him to depend upon spasmodic displays of a high-grade machine, when he should be equipped with one at all times to approach the class of trade that can not be touched with the ordinary horn machine. There is nothing like being prepared to supply the wants of all classes of customers at all times. No live Edison Dealer can or will afford to be without an Amberola on his floor, or to relax in his efforts to interest the public in the machine.



THE EDISON PHONOGRAPH SECTION IN JOHN WANAMAKER'S NEW YORK STORE

The above illustration will interest the Edison trade, showing as it does the manner in which one of the greatest department stores in the world—Edison Jobbers, by the way—displays the Edison line. The completeness of the display is equally as noticeable as the attractive manner in which it is arranged, every type of Edison Machine with Cygnet Horns being in evidence. It will also be noted that the Tray System of carrying Records is used.

The cut shows the music room in the foreground but does not include the five private music rooms exclusively devoted to Edison Phonographs, which are separated by glass partitions shown in the background. The Wanamaker people take a great deal of pride in the Edison Phonograph section of their store. They claim it is the most complete of its kind and far superior to that of any other department store.

We have had occasion before to comment in the Monthly upon the elaborate scale on which John Wanamaker advertises Edison Phonographs and Records in the columns of the big New York and Philadelphia dailies. It is due in great measure to his advertising that he is recognized to-day as the foremost of the country's merchant princes.

Richmond Piano Exhibition

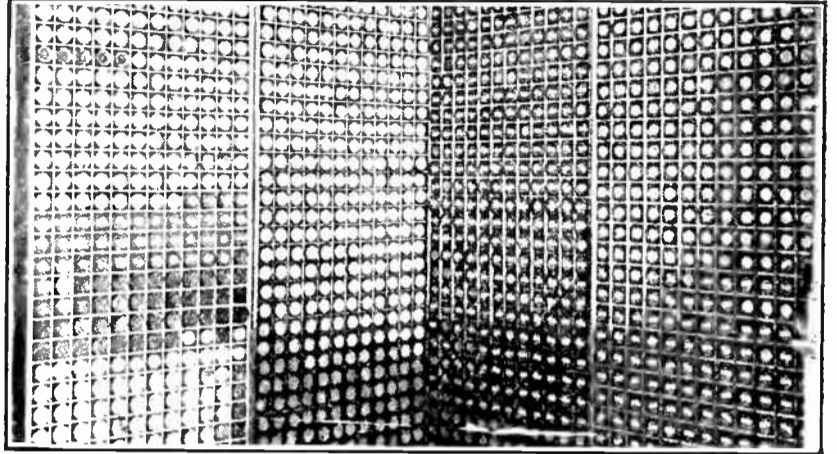
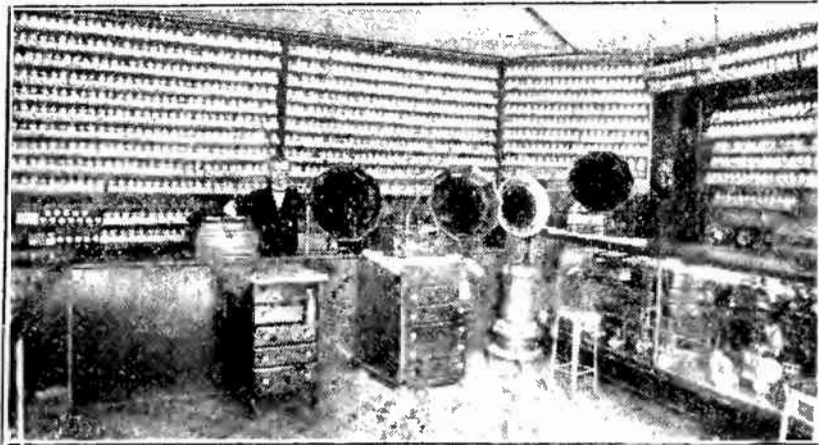
The National Phonograph Co. will be represented at the Richmond Piano Exhibition, which runs from May 16 to 21 inc., by Sales Manager F. K. Dolbeer, Salesman-at-Large J. W. Scott (the "Colonel") and several assistants. Spaces No. 22 and 23 in the most prominent section of the exhibit have been reserved and an elaborate display of Edison Phonographs and accessories will be made. The Richmond Exhibition is expected to eclipse previous affairs of that nature, and is looked forward to with much interest by the music trades.

A Pathetic Coincidence

Just after Manuel Romain finished singing "Mother's Boy and Home," at the Empire Theatre, Pittsburg, on the evening of March 7, a telegram from his brother in Cambridge, Mass., was handed him stating that his mother was dying with pneumonia. Meanwhile the audience was clamoring for the return of the singer. With an aching heart, Mr. Romain was compelled to return three times before the curtain and repeat stanzas of the song. Only the performers and employes of the theatre noticed the tremor in Mr. Romain's voice.

The Other 13,000

Their Experiences and Methods Offer Inspiration and Suggestion



Here's a display that ought to excite the envy of some of our Dealers. It is the store of E. H. Harding, of Norfolk, Va., another Dealer who has found the Edison line a paying investment. Mr. Harding has invested something more than dollars and cents in his business, however. He has given it a full complement of enterprise and an aggressiveness that has been more responsible than any other thing for the dividends he has taken from it.

We think that the readers of the Monthly will agree with us that Mr. Harding's stock is cleverly and attractively displayed, and with an eye for the convenience of both customer and himself. It will be noticed, too, that he uses the tray system to carry his Records. The reduction of the picture has made the background rather faint, else we would supply our Dealers with some interesting figures proving the economy of space that the tray system effects in his case.

With Hardy's Music Store, Edison Dealers of Standish, Mich. (a town of 1,000 inhabitants), who handle the Edison line exclusively, business has been surprisingly good since the first of the year. To quote Mr. Hardy's own words:

"Business has started out good and brisk for the New Year, and we think we will see the best year for business we have ever seen, as we are selling more high-priced machines and Amberol Records than ever before."

There is an optimistic ring in that sentence which proves it was never uttered by any other than a Dealer who has an all-abiding faith in both his business and himself. Dealers of that sort generally insure the fulfillment of their own expectations by seeking ways and means whereby to corral all the business in sight—and out of it, too.

Above illustration was made from a snap shot of the Edison Phonograph corner in the store of George Nicolai of Leadville, Colo.

Mr. Nicolai, who is one of our most prosperous Dealers, can attribute his success in handling the Edison line to the energy and enthusiasm he puts into everything he undertakes. He never half does a thing, as is proven by the stock of Edison Records he carries. It was for the purpose of emphasizing his Record stock that we had the original photograph cropped in this manner. In the four sections of the rack shown in the cut are approximately 1,200 Records. He also carries a complete line of Edison machines and accessories and is prepared to immediately supply a customer with any of the famous Edison products.

It is only reasonable to assume that the completeness of his stock has been a strong contributing factor to Mr. Nicolai's success.

Acting on a suggestion made in the March issue of the MONTHLY, Edwin J. Hoover of Kenton, Ohio trimmed his window most appropriately for St. Patrick's Day. Outside of the Home Phonograph with Cygnet Horn, which occupied the center of the window, everything was green,—Amberol Record cartons, green ribbons, green crepe paper, signs painted in green and one dollar greenbacks advertising his "one-dollar-per-week" installment terms. The novelty of the display attracted a great deal of attention.

After all, it only requires a little originality to devise a window arrangement which will catch and hold the attention of the passing public. The expense of such a display as Mr. Hoover prepared is too insignificant to consider, while the effect is immediate and far-reaching.

An Original Ad

A clever little advertising stunt, originated by Mr. Fitzgerald of the Eastern Talking Machine Company's (Edison Jobbers') store recently, set the Talking Machine men of Boston to wandering down Tremont street quite frequently in order to look at the window in which it was being shown. Mr. Fitzgerald took one thousand of the front covers of the song, "Put on Your Old Grey Bonnet," cut out the beautiful head and shoulders of the woman and arranged them upon the glass window in the form of the figures 366, the number of the Edison Record which bears that catchy song. The dainty lavender color scheme in the manner in which he arranged the bonneted head added to the attractiveness of the display and compelled the attention of the passersby. It was one of the most effective advertising stunts pulled off in Boston for a long time.

The following extract from a letter received from Paterson Brothers, 155 Broad Street, Valley Falls, R. I., will be interesting reading, showing as it does the extent to which some Dealers will go to advertise their goods:

"Tuesday evening, the 8th inst., our Mr. William Paterson, while attending the annual meeting of Unity Lodge, No. 34, A. F. & A. M., of Lonsdale, R. I., called attention to the expense they were about to go to in the erection of Masonic Temple, and the cost to them of a human quartette, further that if agreeable to them he would like to furnish them with a mechanical quartette, etc. It was unanimously voted to accept the same and a vote of thanks was given Mr. Paterson. At their next meeting a Home Phonograph with Cygnet Horn, a set of Masonic Records and others will be in the Lodge room duly marked on sterling silver. This lodge has a large membership and there will be calls for many Records for the entertainment of members. We look for a number of sales of new machines as a result."

That L. D. Houghton and Company, Edison Dealers at San Bernardino, Cal., appreciate the value of home demonstration is attested by the sample of a combination "dummy" bill and letter that they sent us, in which they call attention to the fact that their books show no charge account against the "Prospect" and request permission to install an Edison Phonograph with a Cygnet Horn on free trial. The letter further requests permission to give a demonstration at the home for the benefit of the "prospect" and his neighbors. A novel and, without doubt, effective letter.

Result of a Follow-Up

Since receiving your favor of the 2nd inst., (one of our regular Amberola follow-up letters) I have purchased an Amberola from your representative in this city. Am delighted with the instrument. Everything you say in its favor is sustained.—*Morton H. Layton, New Glasgow, N. S., Canada.*

An aggressive and successful Dealer is Harry Rosen, of 3 School street, Boston, Mass., whose newspaper ads show decided originality and comprehensiveness. Mr. Rosen is convinced of the futility of spasmodic advertising, as is evidenced by the persistent manner in which he keeps his ads before the public.

Alonzo Wilkes of Amsterdam, N. Y. reports the sale of an Amberola in competition with another high-priced Phonograph of well-known make.

Nothing surprising in either the result of the competition or the fact that Mr. Wilkes promoted it. His faith in Edison products is as unbounded as the enthusiasm which he puts into their exploitation.

We are in receipt of the initial copy of "Rodger's Bulletin," a clever little house organ published by D. M. Rodgers, of Corning, Ohio. Prominent among the household necessities featured in it are Edison Phonographs and Records, which he advertises for sale on the ridiculously easy terms of one dollar down and five cents per day. He also announces in the same connection a concert of the new list of Records with remarks apropos of several.

The house bulletin idea seems to be growing. We shall be glad to receive copies of similar advertising mediums employed by others of our Dealers.

G. M. Lewis, of Kendrick, Idaho, sends out a circular letter with the Phonogram each month in which he draws the customer's attention to some of the Records in the monthly lists and reminds him of his willingness to demonstrate the Records at all times. A sample letter recently sent us was admirably conceived to excite the curiosity and interest of the reader.

Hamman-Levin Company, of Baltimore, Md., writing under date of March 8th, say:

"Edison business continues good. We value the agency very much indeed."

The Close of the Operatic Season—Its Significance to the Dealer

The operatic season—the biggest and most successful in the history of American music—is at an end and the song-birds have flown to foreign shores, there to spend the interval that will elapse between this and next season in rest, recreation and study.

Though no longer with us in person they have left behind them their golden voices—the voices that have cast a witching spell over thousands of operatic frequenters and music lovers during the season—to revive memories of their glittering successes. Slezak's sensational triumphs in *Otello*, *Il Trovatore*, *Aida* and *Tannhäuser*, Constantino's brilliant and successful appearances in the various large cities, and the splendid successes of Marguerita Sylva, Carmen Melis, Blanche Arral, Riccardo Martin, Walter Soomer and Gustave Huberdeau—"stars," all of them—can be lived over again by the operatic lover with the Records they have made for the Edison Phonograph.

We have given you these brilliant artists as well as others of less prominence that you may be equipped to approach the music lover whose inclination disposes him toward the higher grade of selections, Mr. Dealer, and now we offer the first of a series of Records by the world's greatest living contralto—Mme. Marie Delna. Not only do we place you in possession of her Records, but we assure you an undisturbed field in their exploitation. She is under an *exclusive* contract with us and can not be heard on any other Records made in this country.

Marie Delna is an artist of such magnitude as to require little if any introduction to either trade or public. She has been successively the "star" of the Opera Comique, the Theatre de la Gaiete (where she is now singing), the Metropolitan Opera House and the New Theatre. She has also scored magnificent successes on her appearances in London, Brussels, Lisbon and the other capitals of Europe. Her brief engagement in this country during the past season only served to whet the appetites of the American music lovers, for which reason her Records will be all the more appreciated.

Now then, Mr. Dealer, while these operatic artists are resting between seasons is the time for you to push their Records more vigorously than ever before. While they were here the public could both hear and see them, and for that reason paid only lukewarm attention to their Records; now that they are gone the true music

lover feels a loss that places him in a receptive mood for the substitute you are in a position to offer.

Don't you recognize the opportunity that lies within your grasp during the seven months or more that will elapse before the operatic season begins and the artists return? Seven months in which to offer soul-satisfying selections to an operatic loving public, undisturbed by the distraction which the presence of the artists themselves creates.

Every month we give you five new operatic Records, and without overstepping the borders of modesty we can say that they are not inferior to any of their type on the market. We are constantly embellishing the catalog with new artists; more are coming of the same character, and bringing with them selections equally as representative as those that now grace our catalog.

The sale of these operatic Records during the rest between seasons should engage your immediate and active attention, Mr. Dealer. Don't think for a moment of relaxing in your efforts to interest the public in them during the summer months, but keep them before the public in all your advertising. It means money in your pocket now and a prestige among the music lovers in your vicinity for the future.

Examine the Amberola Reproducers

We wish to emphasize the suggestion made in the April issue that Dealers make diligent inquiry to ascertain if the Reproducers shipped with the Amberolas first placed upon the market are giving satisfaction where sales have been made, also that they examine the machines in stock for the same purpose.

We will gladly exchange new Reproducers for any that have developed a defect, and urge the trade to act promptly in the matter in order that Amberola owners may be insured a satisfactory reproduction pending the arrival of the Model "M," which should soon be in the hands of the trade for exchange. The Model "M" is being hurried along as fast as possible. It has been delayed so far through various changes made in the design from time to time for the purpose of securing more desirable results, but it is altogether probable that definite announcement of its appearance will have been made by the time that this issue of the Monthly reaches the trade.

Push the Attachment Proposition and boost your Record Sales.

An Important Letter

The following letter is printed merely for the purpose of emphasizing its importance to the trade. No further illumination of its purport can be made at this time; its significance must remain a matter of conjecture for a time at least. Suffice it to say, however, that the Dealer who shows by his total purchases that he is a *live* Dealer will be benefited as a result of our possession of definite information to that effect:

To Edison Dealers:

We have recently supplied our Jobbers with a card file for the purpose of keeping track and advising us of the individual purchases of all of their Dealers.

The plan is very simple, and we believe that our Dealers should know about it so that they may co-operate with us as far as possible. Each of the Jobbers now has a card file containing a card for each Dealer who has signed a contract through him. This card is designed to contain a synopsis and total of each purchase made by the Dealer. At intervals we intend to request a grand total of the Dealers' purchases for different periods, for the purpose of materially assisting the Edison Dealers who are pushing the line.

We are not prepared to give the details of our intentions in the way of helping those who show by these reports that they are materially furthering our interests, but it is safe to state for a fact that when we find out who are taking a real interest we are going to help them in ways that are now impossible without this information, because of the expense wasted upon those who may not be taking a proper interest.

It may be well from now on to keep all bills for Edison goods handy, so that if there is any neglect on the part of any Jobber to correctly report your purchases you will have evidence at hand to prove you are not properly classified here where we keep a total of the purchases. We hope, however, that all Jobbers will see the wisdom of keeping the Dealers on a correct basis in the reports they will make to us.

Yours very truly,

NATIONAL PHONOGRAPH COMPANY,
F. L. DYER, *President.*

Changes in Traveling Staff

The following changes in the personnel and itineraries of the traveling staff have recently been announced by Manager of Salesmen C. E. Goodwin:

F. H. Hird, representative in the State of Iowa, has resigned. His successor has not yet been appointed.

W. A. Idle, formerly traveling Montana, Idaho, Utah and Northern Wyoming, has been transferred to Central and Northeastern New York State.

H. R. Sackett will hereafter travel the Western half of Massachusetts in addition to Vermont and New Hampshire.

C. D. Warren, formerly traveling in Virginia and North and South Carolina, has resigned. No appointment of a successor has yet been decided upon.

C. A. Briggs has been appointed to travel the State of Kansas.

A Few Exchange Proposition "Don'ts"

Don't return any defective Records that are defective from other than manufacturing causes, or any cut-out Records until after the date on which they are dropped from the catalog. Violation of this condition will only result in additional transportation expense for you.

Don't send your shipments freight or express "collect." The carriers will not deliver them unless fully prepaid.

Don't send your off-setting orders for Records to your Jobber. Send them to us. It saves time and annoyance at both ends.

Don't forget that you must order an equal quantity of stock Records when returning Records for exchange. Orders for advance Records will not be accepted.

Don't forget that this proposition covers an equal exchange of Records and that the money value of the Records ordered has no bearing in the matter. For instance: if 100 Standard Records are returned you must order 100 Records to offset; and these may be either Standard or Amberol Records or both, but in any event the quantity ordered must total 100.

Don't return any Records until you have first done your level best to dispose of them. It's easy when you try.

From The Whitsit Monthly

Judging from reports we are receiving from those of our Dealers who are making it a point to push high grade machines and Records, the demand which continues for their goods is remarkable. It is no longer a question whether high grade talking machines and Records will sell. The greatest problem confronting the Jobber is to get the goods fast enough. The main reason why the talking machine business is in its present healthy condition can easily be attributed to the increasing demand for high grade goods. And the demand is going to be even greater. So the thing for every loyal talking machine Dealer to do is to push this end of the business harder than ever. The talking machine business is vastly different from what it used to be, and unless you are aware of this fact and proceed to get your share of the good business which surrounds you on every side, you have little chance to "make good" with the line.

An Amberola in your window is the best kind of an ad. Try it.

Printed Matter

We are glad to be able to announce that, after many weeks of unfortunate delays, due largely to circumstances beyond our control, new Domestic Record Catalogs bearing form number 1730 are now ready for distribution. Shipments were begun to Jobbers about April 1st and all have now received at least small first allotments. Dealers should be indulgent for a short while longer about asking for large supplies of these catalogs from Jobbers. The catalog contains all Records listed up to and including February, 1910. Grand Opera Amberol and Standard Records appear on a special eight page pink insert in the center of the catalog, which totals 104 pages. Further, in addition to the regular lists of Amberol and Standard Records, we are listing a large number of Foreign Amberol instrumental selections to which the attention of Dealers generally is directed. The fact that these special selections appear in a catalog which will be given such a wide distribution is in itself evidence that the demand for them will be great. It is of the utmost importance to the success of the line generally that Dealers seriously consider the carrying of these selections in regular stock.

Within a very few days after this issue of the Monthly is mailed all Dealers will probably have received a shipment of the new Combination Attachment Outfits complete or a supply of the ten special Amberol Records, to take care of the old Attachments in their stock. Two forms have been prepared to exploit this special offer. They are form 1778, special four page folder and form 1791, a large poster. Jobbers can supply quantities of the first named and one or two copies of the latter upon request.

There has been considerable demand of late from both Jobbers and Dealers for a new Combined Alphabetical and Numerical Catalog to supersede form 1630, issued August, 1909. A new edition is on the press at the time this paragraph is written, so if copies of the completed book are not delivered to Dealers with this number of the Monthly they will follow by mail very soon thereafter. This new trade catalog bears form number 1800 and is to contain all Domestic Standard and Amberol selections listed up to and including June, 1910; all Grand Opera Standard and Amberol selections, listed up to and including June, 1910, and a numerical list only of the Foreign Amberol instrumental selections listed up to and including February, 1910.

We want to again take this opportunity to impress upon Dealers the importance of mailing out the Phonogram regularly. Those of your Record customers who have been getting it each month in the past are doubtless still interested in its contents and the new numbers should go forward to them as soon as issued. Your Jobber can supply you with this form via other goods at the rate of 25c per 100 copies blank, or we will be glad to quote a price for mailing small quantities direct from our Advertising Department each month.

A four page supplement bearing form number 1776 has been printed to advertise the Chinese Amberol Records recently announced. Since the demand for these selections will be very little, the distribution of the supplement must be correspondingly limited. Jobbers have not been supplied with large quantities of this folder. Any Dealer who feels that he can use a few copies to good advantage may have them sent direct by mail from our Advertising Department.

New Foreign Record Catalogs, to supersede forms 1556 to 1560, are now ready for distribution. An Advertising Department Bulletin, calling attention to them in detail, is printed on another page of this issue.

Elsewhere in this number we refer to a Record made by Lieut. Shackleton, who tells of his attempts to discover the South Pole. A four page supplement and a large poster, forms 1801 and 1799 respectively, will be supplied by Jobbers to Dealers for advertising this Record. Make sure that your order for a quantity of the Records includes a request for some of the printed matter.

Some Dealers have probably noticed that the Amberol Record Order Sheet, form 1455, runs only as far as the selections on the May list. For the convenience of Dealers ordering Records either through their Jobbers or direct from the factory a second sheet running 440 numbers on from the last title number on sheet No. 1 has been printed. Apply to your Jobber for the few sheets you will need.

The Domestic Standard Record Order Sheets, form 1450, have been revised to eliminate the 300 selections cut on Feb. 1st. These new sheets are now ready for distribution.

Foreign Record Order Sheets, to cover the selections in the five new Foreign Catalogs mentioned above, are now printing and will be ready for distribution to Jobbers before the June issue of the Monthly is made.

A Trip to South America With Walter Stevens

Walter Stevens, Manager of our Foreign Department, who sailed on January 22nd on a three months' tour of the principal South American cities, returned on April 13th. Both Mr. Stevens and Mrs. Stevens, who accompanied him, were greatly benefited physically by the trip, which was made under the most delightful weather conditions. They were met at the dock upon their return by a party of officials and department heads of the Company with their wives. The following detail of the trip, contributed by Mr. Stevens, will undoubtedly prove interesting and educational to the Edison trade:

"Inspired undoubtedly by the educational campaign which the Bureau of American Republics has been carrying on in order to stimulate the interest of North Americans toward securing the trade of South America, the Hamburg-American Line announced the early part of last year that a trip would be made by the S. S. "Bluecher" to the principal South American cities, going as far south as Punta Arenas, Chili, via the Straits of Magellan. All the more desirable rooms were engaged shortly after the announcement was made, and the list of passengers included men prominent in business circles in this country. The passenger list, when completed, was unique in many respects, and it is a question whether a similar company ever sailed from the Port of New York. The list comprised men prominent in banking, manufacturing and professional circles, to say nothing of a large number of seasoned globe trotters, including a number who came from Europe especially to take the trip. While probably not one of the passengers had any idea of making the trip a business one, yet many of them hoped to gain a thorough knowledge of the countries to be visited and learn what the possibilities were for doing business in the countries of South America.

"As announced, the steamer sailed from New York at 10:00 A. M. Saturday, January 22nd. The weather being cold when we left, we wore heavy garments, but it was soon necessary to discard them and substitute lighter ones in their place.

"The first stop of importance was Pará, Brazil, a city of 130,000 inhabitants. Pará has a large and safe port, with anchorage close to town for light draft steamers and about three miles from the city for larger vessels. Situated at the mouth of the Amazon River, her commerce is very important, as she is one of the principal depots for the export and import trade of the whole valley of the Amazon, which comprises the greater portion of Brazil and large parts of Peru, Bolivia, Ecuador and Venezuela. Splendid new docks are in course of construction. Being just south of the Equator the climate is extremely hot, and people from cooler zones must protect themselves from the direct rays of the sun.

"We were taken ashore in small boats, and our troubles began immediately upon landing, for it was necessary to exchange some of our good American currency for Brazilian money. We had all been very widely advertised through South America as "arch" millionaires, and we certainly felt like it upon receiving 100,000 Reis in exchange for \$32.00 American Gold. We soon found our wealth rapidly decreasing, however, as we paid 10,000 Reis per hour for carriage hire and about the same price for lunch. We also had considerable trouble with the language. Among our people were a number who spoke Spanish, French, German or other languages, but Portuguese, the language of Brazil, was not included in the list. The natives were very courteous and attentive, however, and we experienced but little trouble in getting about. Among other things, we saw tons upon tons of crude rubber being prepared for shipment, and were told that 65 per cent. of the world's supply of crude rubber passes through the port of Pará. After visiting several parks, public buildings and other places of interest, we returned to the steamer, more than pleased with our visit to this progressive city.

"We reached Bahia, Brazil, our next port of call, after a sail of four days. Bahia is the third largest city of Brazil, with a population of 265,000 inhabitants. It presents a very pretty and unique sight from the harbor. Built upon rock rising quite abruptly from the sea, upon first sight there appear to be two cities, the lower one built upon a shelf of rock, and the upper one on the plateau above. All the business houses are in the lower city, while the hotels, city buildings, churches and residences are in the upper city. Elevators or cable cars are taken from the lower to the upper city. The two large elevators are of American make, and one imagines upon entering that he is being transferred from the basement to the top of a high office building. The view of the harbor from the upper city is inspiring.

"One of the carnivals for which these southern cities are noted was in full swing when we landed. It seemed that at least half the population were out in fancy costumes. The streets in certain parts of the city were filled with a mass of people. On these occasions they come from all the surrounding country, and many, I am told, spend their last "centavo" for a costume, many of which were made of expensive material. A large parade was held and many beautiful floats were displayed. With few exceptions, I question whether we could approach, much less excel, them in this particular. Another parade was held in the evening, and this exceeded in beauty the one held in the afternoon. Every important float was lighted by electricity and the effect was fine. Naturally the streets were very crowded, but a more orderly crowd one rarely sees. Confetti was thrown about in every direction, and syphon bottles containing perfume were in evidence everywhere.

"Bahia is a famous diamond market. Like Pará, it affords poor facilities for docking; hence the necessity of anchoring some distance from shore and of resorting to small boats in order

to land. As usual in these ports, all the larger steamers are European freight or passenger boats. The absence of vessels bearing the American flag is painfully noticeable.

"After a sail of about three days from Bahia, we reached Santos, a city of 60,000 inhabitants, and the greatest coffee market in the world. Unlike those so far visited, this city has a fine harbor, and we were able to dock at the wharf, where a crowd of natives were assembled, as the "Bluecher" was the largest steamer ever docked in that port. As a city Santos is not particularly attractive. From there we took a trip to Sao Paulo, the second largest city of Brazil, with a population of 280,000. The climb up the mountains, an elevation of 3,000 feet, was made by a cable road, owned and operated by American and Canadian capitalists.

"During the day we saw many beautiful buildings, parks, etc., including McKenzie College and the Museum. Nearly half the population of Sao Paulo are Italians, the balance German and Portuguese, not overlooking eight or ten American families. The Americans are a very important factor and their influence is very noticeable. In the afternoon they tendered us a reception in the plaza opposite the depot. Under an arbor of trailing vines, decorated with American flags and flowers, were several tables loaded with delicacies provided by the ladies, who seemed very glad to meet their American friends living above the Isthmus. After thanking them for their reception and giving three hearty cheers for the American ladies of Sao Paulo, we returned to the station on our way to Santos and our steamer. Among the first to welcome us upon our arrival in Santos were the American Consul and his wife, and they were also on the dock when we left.

"Late in the afternoon on February 15th we docked at Montevideo, the capital of Uruguay, a city of 350,000 inhabitants. Montevideo is a very attractive place. After touring the city, we took a trip to Pocitos, a noted beach resort, where we found a large high-class hotel, comparing with our best hotels at similar resorts.

"Uruguay claims to have the most beautiful women in the world, and no one seemed inclined to dispute their claim. Certainly their women are beautiful, both in face and form, and they display remarkably fine taste in dressing. All hats and gowns are typically Parisian, and with 'talking eyes' and beautiful complexions the women are certainly interesting to look upon.

"After visiting the points of interest in and about Uruguay we arranged to cross the La Plata River to Buenos Aires. We had decided to leave the steamer here, as by so doing we were able to remain longer in Buenos Aires and devote more time to the trip across the Andes to Santiago and Valparaiso on the Pacific coast. The transfer from the "Bluecher" to the river steamer was accomplished after considerable difficulty, as we had to walk a plank from one to another. We reached Buenos Aires after a sail of twelve hours.

"Buenos Aires is the capital of the Argentine Republic and has a population of 1,250,000 inhabitants. There is more bustle and life there

than in any of the other South American cities, and one is reminded of the larger North American cities.

"One of the principal business streets, Calle Florida, which may be compared to Nassau Street, New York City, during business hours is crowded with people to its entire width. After four o'clock in the afternoon no vehicles are allowed on the thoroughfare on account of its congested condition.

"The atmosphere about the city is decidedly European,—in fact Buenos Aires has been called the Paris of South America, and it certainly deserves the title. Everything sold in the larger stores is of European manufacture, very few American products being in evidence.

"After spending several days in Buenos Aires the trip across the Andes was undertaken. We left early in the morning of February 22nd, and after twenty-four hours' ride through a vast grazing country and great fields of wheat and maize, we reached Mendoza, an important vineyard center, early in the morning of the following day. Here we changed cars for the Trans-Andean Railway. For seven hours we climbed through a wonderfully picturesque country, bold and grand, to Las Cuevas, where we were transferred to carriages for the ascent of the Cumbre. The coaches, seating four persons, were each drawn by four horses. The ascent was made on a run, with occasional stops for the drivers to examine the harness and, incidentally, to give the horses a chance to breathe.

"At the summit, an elevation of about 12,000 feet, we passed the statue of "Christ of the Andes," marking the boundary line between Chili and Argentine. We now had to exchange our Argentine for Chilean money, receiving for the equivalent of \$1.00 U. S. currency \$5.00 Chilean. In Brazil we had received for our dollar 3,200 Reis, in Argentine \$2.35 m/n, while in Uruguay we had to pay \$1.03 of our money for \$1.00 of theirs. The descent of the western slope was steep and rapid, reminding one of a chariot race at a circus. Arriving at Portillo, the Trans-Andean Railway was again taken to Los Andes, where we changed cars for Santiago. We had a wonderful trip, never to be forgotten, and well worth the discomforts experienced.

"I might mention here that upon registering at the hotel at Los Andes, where we spent the night, we learned that Dr. and Mrs. Cook, traveling under the names of Mr. and Mrs. Frederick Craig, were also guests there. Although the Doctor avoided us upon learning that we were Americans, we succeeded in obtaining a very good picture of him the next day.

"Santiago is the Capital of the Republic of Chili and has a population of 400,000 inhabitants. It is a beautiful city, with straight and wide streets and many fine buildings and parks, although the effects of the earthquake of 1906 are still evident. Our journey was continued to Valparaiso, the largest city on the west coast of South America and the principal port of Chili, with a population of 150,000 inhabitants. A tug belonging to W. R. Grace & Co. being placed at our disposal, a tour of the harbor was

made. As we expected, we found a large number of European vessels loading and unloading, but none floating the American flag.

"It is interesting to note that in Chili the conductors on the trolley cars are women, and one's room at the hotel is cared for by a man "chambermaid."

"We joined our steamer again upon our return to Buenos Aires. We sailed from there March 13th en route to Rio de Janeiro, Brazil, stopping again at Montevideo on the way.

"Rio de Janeiro, the capital of Brazil, is a modern city of over 800,000 inhabitants, situated in the most beautiful and largest land-locked bay in the world. The approach to the city is simply inspiring, great cone-shaped mountains rising from the sea on all sides. Rio is noted for its picturesque surroundings, beautiful avenues, numerous parks with a variety of vegetation unequalled in any other city. While in Rio we were received by the Baron Rio Branco, the Minister of Foreign Affairs, one of the greatest men of all Spanish America, who has done more for the cause of peace among the South American republics than any other man.

"As a business city Rio de Janeiro could hardly be compared with Buenos Aires, although there are many very large business concerns there and modern business methods are employed.

"We reached Pernambuco, Brazil, after a sail of four days from Rio. Pernambuco is the center of large sugar and cotton industries and has a population of about 200,000 inhabitants. It is a very old city, quaint and picturesque in some respects, but not comparable with other cities visited so far as beauty and sanitation are concerned.

"On our return trip we stopped at the island of Trinidad, a possession of Great Britain, with a population of about 350,000 inhabitants. The island is chiefly noted for its asphalt lake. Our only stop between Trinidad and New York was Kingston, Jamaica, in the British West Indies.

"From a business point of view South America presents an unlimited field for the sale of American products. A large part of this trade could be obtained if American manufacturers would go about it in the right way. So much has been written on this subject by people eminently fitted for the work that it seems useless to offer further suggestions. However, if this trade is to be obtained, salesmen with a thorough knowledge of the language and country should be sent there. These men should be very courteous and not in any way appear superior. If it is possible to do so, reasonable credit should be granted. However, before this trade can be secured we must necessarily have better transportation, mail and passenger facilities. There is also at present great need for the establishment of American banks in the larger South American cities. In view of the excellent service obtainable from Europe, it is not surprising that at the present time the bulk of South American trade is controlled by European manufacturers. It has been stated that arrangements are being made for the establishment of an American bank in Buenos Aires, and once the wedge is entered banks will undoubtedly be established in other important cities."

Interesting the Public

A young man opened up an exclusive talking machine house in a city where three or four piano houses were handling the line. Owing to the divided up manner of the trade, no single firm had a list of the talking machine owners of the city. This young man figured that such a list would be worth a great deal to him and that the only way to get it was to call on all houses in the city. A discouraging undertaking to think about, many will say, but with a couple of energetic canvassers, working regularly and systematically, it was not such a superhuman task, particularly in view of the results of their work in direct sales of new records and new machines and in getting in touch with homes where the instrument had fallen into disuse because of its having gotten out of order.

Talking machine men can with profit take a leaf out of the piano man's book and hunt up prospects the way he does; tabulate them and index them and call on them regularly and frequently mail literature. As one salesman said, "no matter how emphatically a 'prospect' said 'no' the first time, he never gave him up until he either bought or died." The secret of many salesmen's success is in never accepting a refusal as final. The talking machine Dealer would find it good business policy to call at the homes of his customers occasionally, examine the machine, make necessary adjustments and even effect some slight repairs, if necessary, to improve the reproduction. The sale of Records would increase and such attention would keep up the enthusiasm of the owners. Public utility companies are beginning to adopt such methods, and if corporations having exclusive franchises find that it pays them to give their customers such individual attention, how much more would it be profitable to such a line as the talking machine trade.—*Canadian Music Trades Journal*.

Timely Advice

Don't even *think* of pushing this Attachment Proposition before you place an order with your Jobber that will bring your stock of Amberol Records strictly up-to-date. It's suicidal to do otherwise, for you will only be creating a demand which you will be unable to supply and which, in the nature of things, will seek satisfaction elsewhere. And once your customers go elsewhere and get what they want,—well, the rest needn't be said.

You need a stock of every Amberol Record that has been listed so far,—yes, and of the Standards, too, but the immediate and big demand will be for Amberols. And it *will* be big. Don't have any fear on that point. It will be a big *general* demand whether you advertise the scheme or not; for *we will advertise it, and we create the general demand*. If you don't advertise and push it you lose your local share of that demand,—that's all.

But we haven't any fear of our Dealers pushing it. We know they are doing so now, and in enviable fashion, too. Our only fear is that they will handicap themselves by a depleted stock of Records, which will prevent them from securing the full, immediate benefit of it.

There will be some, no doubt—there always are—who will wait until the last minute, until the demand has reached in through their very doors and up to their counters before they decide that their stock is inadequate for their immediate needs. Then will follow telegraphic "rush" orders to their Jobbers and growls of dissatisfaction if their orders are not filled with miraculous haste. And in the meantime the long-headed Dealer whose trays are well stocked, smilingly gathers in the shekels.

Don't be one of those improvident Dealers. Take time by the forelock. This is the time, NOW. You know the folly of procrastination, and you ought to appreciate the fact that your Jobber can not always come to your rescue at the eleventh hour. Don't wait until customers come into your store—new, enthusiastic Record purchasers—and depart because you are unable to offer them the variety they have a right to expect and demand. First look over your stock and order the necessary Records to make it a *complete* stock, and *then—and not until then—* push the Amberol Attachment Outfit.

Windows as Salesmen

Have you ever thought what an important member of your sales force the show window is? How it works all hours of the day and night, and even Sundays, if so desired, without complaining, calling the attention of the passing public to the beauties of the products you have to offer?

If you have realized the importance of the window do you know what a profitable investment is the time, energy and even money spent in dressing it attractively and convincingly? To produce results the goods must not be merely jumbled together, but must be so arranged that a story is told, a story of honest values and real

merit. A properly dressed window, actually containing the goods, should prove more convincing than any ad. written. But in many cases that result is not attained.

A window is advertising and as certain and sure a medium as is newspaper space, but it is precisely the reverse of newspaper advertising. In an ad. the words stimulate the imagination to think how such and such an article will look and by suggestion create a desire for the article; a cut of the piano may or may not be shown, but in any case it is only to assist the reader to imagine the piano itself. The ad. gives the selling points and does not show the piano. The window, on the other hand, shows the piano itself and does not bring out any selling points. The imagination here is drawn on for facts.

Make your ad. so convincing and so clear that the reader is interested and you have a "prospect." Make your window so attractive and so suggestive that the looker is caught and you have a "prospect." Make the window a supplement of the ad. and you have a double hold on the customer.

When a customer is convinced regarding the desirability of an article before entering the store through the medium of the "ad." and window, a great deal of the salesman's time is saved, which, in another case, would be used up in preliminary talk, and the time thus saved can be applied to making another sale.

A window attracts the notice of passers-by—few people make a business of looking in them. They must be forced to look. If a window is filled with a large number of miscellaneous instruments it will not call the attention of the casual passer. The only one to whom that window will appeal is the merely curious, not the possible purchaser. Four or five machines, some of the latest horns with specialties, well displayed and in harmony with each other, will bring new trade and interest regular trade to the extent of creating a desire that was not already formed.—*The Talking Machine World*.

At a well-attended and spirited meeting of the Eastern States Talking Machine Dealers' Association, held at the New Grand Hotel, New York City, April 13, thirteen new members were enrolled and important matters of trade interests were discussed. The association is prospering very nicely and the members are enthusiastic for its future success.

It is expected that there will be a record attendance at the next convention of the National Association of Talking Machine Jobbers, to be held at the Chalfonte, Atlantic City, July 5, 6 and 7.

Our Big Double-page Magazine and National Weekly Ads for May




After an evening with the top liners of the amusement world, enjoyed from your easy chair in the quiet of your home, you realize that nothing in the way of amusement that ever came over the footlights equals that afforded by an

EDISON PHONOGRAPH

Edison Phonographs are made from the Amberol and Standard lines, down to the Gem, at 50¢. The Amberol has the sweetest, clearness and fullness of tone, powers that attract all the instruments and, in addition, it is the only one of the phonograph's era. It comes in either mahogany or oak. Whoever buys a Gem, Edison Home, Standard or Amberol gets everything that the genius of Mr. Edison has been able to devise. All have speaking reproducing points that do not scratch or require changing; all have silent, long running spring motors. Each is a perfect instrument, playing both Edison Standard and Amberol Records. Any Edison dealer has the line. Go and hear them or write us for complete catalog.






National Phonograph Company, Lakeside Avenue, Orange, N. J.



At the vaudeville show you tolerate a number of indifferent turns to hear one top-liner—like Lauder, for instance. In your home with an Edison Phonograph, you can have an all-star performance because the real stars only, and all the real stars make

EDISON STANDARD RECORDS & AMBEROL RECORDS

Edison Records are of two kinds—Standard and Amberol. Amberol Records play twice as long as Standard Records. They give you another verse or two of the songs you like, a full or a two-step that is long enough to make you get some when you Grand Opera that is not cut or faded. Edison Records are made in the finest of tone, not possible in Records made in any other way. They always transmit to the ear the full or orchestral quality of the great singers and musicians who prefer to make Records for the Edison Phonograph. Edison Records can be bought of any Edison dealer. Standard Records at 15 cents each; Amberol Records 30 cents each. Grand Opera Records 75 cents to \$2.00.

National Phonograph Company, Lakeside Avenue, Orange, N. J.

The Amberola

The newest EDISON Phonograph

The greatest of all sound reproducing instruments. As beautiful artistically as it is wonderful, harmonious and natural musically. It plays both Edison Standard and Amberol Records.


It comes in either Mahogany or Oak. Has drawers for holding 100 Records. The price is \$200.00. Other styles of Edison Phonographs from \$125.00 to \$175.00.

The Grand Opera season is over, but you, wherever you are, can have Grand Opera all the year around, on the Edison Phonograph, in your own home, rendered just as it is presented at the Metropolitan and Manhattan Opera Houses, New York, and by the same great stars.

These are a few of the many prominent singers who have made, and are making, Records for the Edison:

Riccardo Martin

the first great American tenor sings his biggest Metropolitan Opera successes, and they are rendered on Grand Opera Amberol Records as no other Records can present them.



S1 Leo Slezak

whom Jean de Reszke calls the greatest living tenor, has made ten records for the Edison, including the greatest arias from his greatest roles, in both Italian and German. Among these Records are the famous "Celeste Aida," "Morte di Otello," and the "Swan Song" from Lohengrin.

Marguerita Sylva

the newest and greatest Carmen, sings the famous "Habancera" as no prima donna has ever sung it before.

Blanche Arral

is compared favorably with Madame Melba by the musical critics of Melba's native city, Melbourne. She sings the "Air de Mirella" from Carmen and the "Jewel Song" from Faust.

Constantino

the great Spanish tenor of the San Carlo Opera Company, has made a number of Records from his favorite Italian roles, which display not only the beautiful lyric qualities of his voice, but the living temperament and personality of the singer.

Antonio Scotti

the famous baritone, sings the great prologue from "Pagliacci." This is the most stirring baritone number ever recorded by a sound-reproducing instrument.

Edison Grand Opera Records 75¢ to \$2.00
 Edison Standard Records 15¢
 Edison Amberol Records 30¢ (twice as long)

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

National Phonograph Co. Lakeside Ave., Orange, N. J.



Are read and pondered over by millions, many of whom are at your very door. They know that the word "Edison" is a guarantee of worth. Let them know that you deal in Edison products.

Selling the Goods

There's only one thing that stands between you and the public—provided always that you are equipped with a representative stock—and that's your advertising.

You can't evade that duty, for duty it is in the fullest sense of the word. No business can succeed without advertising,—persistent, intelligent advertising. It is true of a business that deals with the necessities of life; obviously, therefore, it is demanded in greater measure in a business that deals with life's luxuries.

The merchant who doesn't advertise belongs to the days when the only advertising possible was by word of mouth.

The merchant who does not advertise simply because his grandfather did not should wear knee breeches and a queue.

The merchant who does not advertise simply because it costs money should quit paying salaries for the same reason.

The merchant who does not advertise because he tried it once and failed should throw away his cigar because the light went out.

The merchant who does not advertise because somebody said it did not pay should not believe the world is round, because the ancients said it was flat.

The merchant who does not advertise because he cannot know absolutely that it is going to pay should commit suicide to avoid being killed by an accident.

That Attachment Proposition caught on in great shape. The way that our Dealers have taken it up is worthy of the highest praise. It's a big thing for the Dealer—the biggest he has had in many a day; and it came at a most opportune time, too.

The Dealer who pushes it to the limit will double and treble his Record sales and insure a good, steady business during the Summer months when trade is sometimes dull. There ought not to be an idle machine in any locality this Summer.

Get an Amberola on your floor as soon as you possibly can and, pending its appearance, make preparations for an Amberola concert at your store. Have a somewhat more elaborate program than usual printed, with a cut of the instrument on the front cover, and mail it to those people, well-to-do and of moderate means, in your com-

munity who, in your judgment, might be interested in a high-grade machine.

Don't draw the line too closely in making up the mailing list, and don't invite more than your store will *comfortably* accommodate. Convenience is everything. And arrange your program of numbers so as to give a concert befitting the dignity of the instrument.

This concert scheme is being worked with splendid success by a great many Dealers. Why don't you try it?

A proper of the baseball season: Ray Cox in "The Baseball Girl," No. 196; Digby Bell in "The Tough Kid on the Right Field Fence," No. 156, and the same popular comedian in "The Man Who Fanned Casey," No. 430.

Everything in its place and season.

Spring fever and baseball are prevalent and natural maladies at the present time. We have them in just as violent form as you have, Mr. Dealer, but we can't afford to humor them just now.

Let us suggest that you treat the former to large allopathic doses of the Combination Attachment Proposition. It will not only effectively cure the fever but will provide you with the wherewithal and the leisure to gratify your taste for baseball during the warm summer months.

Nothing like a home demonstration. A few years ago it was unheard of in the Phonograph line. The Dealer used to sit complacently in his store and wait for the business to come. It's different now. The "other fellow" opened up around the corner and then competition started. Result,—abolition of the waiting method and inauguration of the go-after-it system.

It's the most logical and effective method after all. The Phonograph is primarily a home entertainer; *ergo*, the place to demonstrate its ability as such is at the home and hearthstone where the man of family is most open to conviction.

Keep up your repair department. It helps out your Record sales by getting Phonograph owners in the habit of coming to your store, and there's a nice little profit in the sale of repair parts.

The moving picture shows in your vicinity will be running all summer long. They ought to be running your ad. daily. Think of the lasting impression it would make upon the thousands who are daily patrons of these places to see at every performance an attractive colored slide of "The Old Couple and the Edison Phonograph," followed by a slide bearing your address as an Edison Dealer.

Secure one of those slides from the factory at once and get friendly with the picture shows. It means cheap and effective advertising.

The most perfect of all sound-reproducing instruments at cosmopolitan prices that fit the pockets of all classes, a catalog replete with brilliant and varied selections contributed by the most prominent artists in the world, and the name of Edison as a guarantee of the excellence of his wares—these are the assets which give the Edison Dealer a tremendous advantage over his competitor.

And when that advantage is coupled with enthusiasm and aggressiveness in the exploitation of these wares the Edison Dealer need have no fear of successful competition.

Place a ring around the 23rd on your calendar this month. Mark that for the day on which to prepare your Decoration Day window display.

Easiest thing in the world to arrange a patriotic window. The catalog is replete with patriotic numbers that will help you out in suggestions for window cards. American flags, red, white and blue bunting and a cannon, with a gun or two, and you have all the necessary paraphernalia with which to surround your Phonograph—an Amberola if you have one—and a few Records.

Don't let Decoration Day pass without a display. Send us a photograph of it, too. We will reproduce the best two sent us in the July issue of the Monthly.

Are you one of those Dealers who wait for the 25th of each month to sit up and take notice? Remember that public interest is swayed largely by your activity. If your appeals to publicity are spasmodic so, in like manner, will the public come to interest itself in your line.

Keep yourself in the public eye. Maintain an air of activity and enthusiasm in your store, and you will breed a like interest on the part of the public. Apathy, or only an occasional burst of activity, is the first sign of decadence.

Help your customer along in the selection of Records. Study the Record catalogs and supplements yourself and make your clerks do likewise. When a customer asks for a Record he ought to be offered not only the Record called for but others of a similar character. Nine times out of ten he will buy more than he at first intended to.

Make the tastes of your customers a matter of study, and use discrimination with new customers. Don't make the absurd mistake of offering a rag-time selection to a clerical-looking person, or an operatic Record to a man whose appearance indicates limited means.

Use the Record reviews that accompany your monthly bulletins. Your newspapers will be only too glad to print one as a favor if you patronize the advertising columns; if you don't, it will cost you only a trifling sum to have one run in the news columns with your name in connection. Many Dealers have found the suggestion profitable—why not you?

Have you acted on the suggestion that you offer to install a Phonograph and some Records on trial in your local lodges? Or offered your services for smokers and other lodge entertainments? The advertising you would get out of the offer alone would be more than worth while, to say nothing of what one evening's entertainment of that nature would mean for you.

Every lodge ought to have a Phonograph, and would have if the Edison Dealers would prove the desirability of the instrument in the lodge room. There's only one way to prove it, and that's by a demonstration.

The Edison Cygnet Horn possesses features that make every Phonograph owner wish to own one. Its big appealing feature is the economy of space it effects. You ought to emphasize that feature to every customer whose machine is not equipped with one. It is much more attractive in appearance than the straight horn, too, its graceful curves and elegant finish constituting an appeal that few Phonograph owners can resist.

Tact, discrimination and courtesy, coupled with a display of genuine enthusiasm,—these qualities should be ever present in your store. Practice them yourself and insist upon their display by every one of your employes.

Stella Mayhew Has Loving Beauty in the Far West

Miss Stella Mayhew who, as all theatregoers know, is the wife of Billie Taylor, the composer of "Savannah," Record No. 467, has received a "mash note" from one Mark Johnson, of Whitewater, Wis., which really should not go unrecorded. Mr. Johnson, who evidently is not aware that Miss Stella Mayhew is already married, directed his epistle to our recording department, from which the lady infers that he must have fallen in love with her voice as reproduced on the Edison Phonograph. The letter follows:

Whitewater, Wis., Feb. 1.

Dear Madame: This is not just the proper thing to do. write to a perfect stranger, hence I write this. I am left alone by death, and tired of liveing in single blessedness, I'd like to exchange pictures. I haven't any at present I could send you, even if I had one maybe you wouldn't. i'll wait till I get yours befour sending mine. Ladies that desire a true and Faithful Husband will never regret writeing to me, so do write. I have no objection to a letter, or rich or poor girl writeing to me. I am the swell-est little bachelor you ever saw, fascinating little beauty of the blond type of beauty. I still remain some one's ambitious and comical generous. Yours sincerely and Respectfully,

(Signed)

MARK JOHNSON,
Whitewater, Wis.

Longing four answer.

Miss Mayhew considers the general sense of this note unmistakable even though certain sentences are not quite lucid and though the spelling is the most advanced yet discovered out of captivity. In "The Jolly Bachelors" Miss Mayhew appears as a "lady of color," and she thinks that the most plausible explanation of this letter is that it comes to her from a Swedish negro.

Terse But Eloquent

Last week I sold a Standard Combination Machine with Cygnet Horn. This week, Monday, I sold an Amberola and about 100 Amberol Records. Am carrying 1,000 Records now. The Amberola is a peach. It has everything beat in the Phonograph business.—*John A. Wiseman, Union City, Mich.*

Lost or Stolen Machine

Home Phonograph No. 355,933, belonging to a customer in the far West, disappeared about four months ago. Information in regard to this machine coming to the attention of any of our Dealers should be communicated at once to our Agreement Department at Orange.

Among the Jobbers

John Rose, 99 Flushing Ave., Astoria, L. I., N. Y., has removed to 1154 Broadway, Brooklyn, N. Y.

Peter Bacigalupi & Sons, of San Francisco, have been succeeded by the Pacific Phonograph Co., who are located at the same address—941 Market street.

The Mackie Piano, Organ and Music Co., 100 State street, Rochester, N. Y., are no longer Edison Jobbers.

Laurence H. Lucker (Minnesota Phonograph Co.), 505-511 Washington Ave., So., Minneapolis, Minn., has removed to 515 First Ave., So., same city.

C. B. Haynes & Co., of Richmond, Va., have opened a retail store at 5 North 7th St., that city. Their wholesale quarters will remain at 603 East Main St.

Harger & Blisch of Des Moines, Iowa, are now comfortably installed in the Charles Weitz building at 811 West Walnut St. The Weitz building is three stories high and will be entirely occupied by the company, the first floor being devoted to sample rooms. This will give Harger & Blisch one of the largest wholesale Phonograph stores west of New York.

Some of the sample literature recently received from our Jobbers is of unusually stimulating quality. The prompt and vigorous manner in which they have taken hold of the Attachment proposition and are aggressively pushing it merits particular praise. Such energetic methods can not fail to produce results.

The Pacific Phonograph Co., formerly located at 941 Market street, San Francisco, Cal., have removed to 816 Mission street, same city.

I. Davega, Jr., Inc., 125 West 125th street, New York City, has broken ground for a new building, which will be erected next to his present one. It is his intention to locate the repair department of his establishment on the main floor of the new building. This will give him more room to handle his wholesale business which is increasing by leaps and bounds. It is a positive pleasure to extend congratulations to so energetic an Edison representative as I. Davega.

Advance List

Of Edison Amberol and Edison Standard Records for July, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before June 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on June 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on June 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before June 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on June 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for July Records on or before May 10th. Dealers should place July orders with Jobbers before May 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for July, 1910

- *453 Selection from "Old Dutch" Victor Herbert and His Orchestra**
 "Old Dutch" is Lew Field's latest musical comedy, for which Victor Herbert composed the music. Of its tunefulness this Record gives ample evidence. One sprightly episode succeeds another, and the last number of the Record is equally as charming as the first. The Record introduces the following, and concededly the best numbers of the production: Opening of the Second Act; "I Want a Man to Love Me"; "Rich Man, Poor Man" (sextette); "'U' Dearie"; "My Gipsy Sweetheart," and March Finale, First Act. The Record will be found to be of more than usual volume. Publishers, M. Witmark & Sons, New York City.
- 454 When You and I Were Young, Maggie Will Oakland and Chorus**
 It is several months now since we listed one of Mr. Oakland's Records, his theatrical engagements preventing his attendance at our Recording Studio, and it goes without saying that this number will be warmly welcomed. It is one of his favorite ballads, the dear old sentimental melody which time only mellows and which he has used with flattering success during his recent tour with "Honey Boy" Evans' Minstrels. Orchestra accompaniment. Words, Geo. W. Johnson; music, J. A. Butterfield; publisher, Shapiro, New York City.
- 455 Alexander and His Clarinet Collins and Harlan and New York Military Band**
 A popular "coon" song rendered in much the same style as was "The Cubanola Glide," Record No. 432. The band plays it first, then it is sung and played alternately, the chorus being sung as a conversational duet. Alexander's clarinet serenade to Eliza is set to a good two-step swing that ought to insure it much vogue, especially as it is being extensively advertised and featured by prominent vaudeville favorites, notably Sophie Tucker. Words and music, Ted Snyder; publishers, Ted Snyder Company, New York City.
- 456 You Taught Me How to Love You, Now Teach Me to Forget Joe Maxwell**
 It is not at all surprising that Mr. Maxwell should step into the good graces of the Phonograph trade without first passing through the probationary period that most new artists experience. His rich, full voice and splendidly distinct enunciation stamped him at once as an ideal Record artist, and it is safe to predict that each successive contribution to our catalogue will cement his popularity with the Phonograph public. This popular selection is sentimental in theme, with a plaintive but pretty melody that lends itself readily to his voice and agreeable style of treatment. Orchestra accompaniment. Words, Geo. W. Meyer; music, Jack Drislane; publishers, F. B. Haviland Publishing Company, New York City.
- 457 Patriotic Songs of America New York Military Band and Premier Quartette**
 Our annual Fourth of July number in which are introduced the following airs specially arranged and played by the New York Military Band, ably assisted by the Premier Quartette: "Red, White and Blue"; "The Star Spangled Banner"; "Dixie," and "America." It is an ideal Record, not only for Independence Day but for every day in the year. The volume is good and the harmonization especially fine. Arranged by F. W. Ecke.
- 458 Hezekiah Hopkins "Comes to Town" Len Spencer**
 He comes to town (New York) to visit his daughter, Clara. His son-in-law, Stephen, meets him at the Grand Central Station and is mistaken for a bunco-man. After explanations he (Hezekiah) enters the automobile and is driven up Fifth Avenue, meeting with many funny experiences and delivering some unique comments on familiar scenes and places along the route in the two minutes it takes him to reach Clara's house, during which, to use his own expression, they "never killed a chicken." We do not hesitate to pronounce this one of the best talking Records ever listed. Written by Elizabeth D. Boone.

* This selection will be illustrated on cover of July Phonogram.

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

459 There's No Girl Like Your Old Girl **Manuel Romain and Chorus**

A lover's graceful tribute to the charms of his old sweetheart in the New England hills and his yearning to return to her, furnish the theme of this pretty sentimental ballad, which is set to a brisk, ingratiating melody. Mr. Romain, as usual, sings it with charming expression, assisted by a chorus of male voices. The second chorus is repeated in alternately subdued and full tones. Orchestra accompaniment. Words and music, Dempsey and Schmid; publishers, H. A. Weymann & Son, Edison Jobbers at Philadelphia.

460 (a) Romance (Schubert); (b) Tarantella (Lucantoni) **José Rocabruna**

This violin solo is a combination of two very beautiful selections. The first, "Romanza Expresiva," is one of Schubert's most sentimental compositions; the second, "Tarantella," is a very lively air by the Italian composer, Lucantoni. They were recorded together for the purpose of obtaining the artistic effect that results from so striking a contrast. The violin used by Senor Rocabruna, Mexico's foremost violinist, is valued at \$3,000. It is the handiwork of Amati, one of the famous master violin makers of Cremona, Italy. Piano accompaniment.

461 When They Gather the Sheaves, Mary Dear **W. H. Thompson**

A simple, sentimental ballad of the pastoral type, rather sad in theme but distinguished by words of some poetic merit and an appropriate and appealing melody. Songs of this type, by the way, are rapidly returning to popularity. Mr. Thompson's magnificent baritone voice is invested with a wealth of tenderness and expression such as distinguished his rendition of "Forgotten" (Amberol No. 444). Orchestra accompaniment. Words, C. M. Denison; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.

462 Beyond the Smiling and the Weeping **Peerless Quartette**

It seems hardly necessary to recommend a Record when the selection is as well and favorably known as is this beautiful old hymn and the singers of such recognized ability as are the members of the Peerless Quartette. It is only fair, however, to say that the harmonization of this number is even better than the average of their contributions. Sung with organ accompaniment, which adds a touch of reverence. Words, Horatio Bonar; music, George C. Stebbins.

463 Slavonic Rhapsody **Sousa's Band**

A classic selection constructed on themes of Slavonic folk songs and national dances and abounding in brilliant contrasts, which correctly reflect the temperament of the Slavonic race. It is always a favorite number on Sousa's programs and cannot fail to be a popular Record with the Phonograph public. As may be expected the treatment it receives in this instance is characteristically *Sousaesque*, which makes it an especially desirable Record. Composer, C. Friedemann; publishers, Hawkes & Son, London.

464 Mister Pat O'Hare **Billy Murray and Chorus**

How Pat O'Hare, "broke" and stranded in the land of the Turks, outwits the Sultan and gets a peek into the latter's harem, is the theme of this comic song, which is given a rollicking march air and is sung as only Billy Murray can sing songs of its type. The recital of Pat O'Hare's adventures with the Oriental Nabob is going to prove a winning number in this list. Words, Benjamin Hapgood Burt; publishers, Jerome H. Remick & Co., New York City.

465 Favorite Airs from "Mikado" **Edison Comic Opera Company**

This is the first Record of its kind that we have ever put out and we flatter ourselves that it will be well received by trade and public. The solos are capably sung and the chorus is well balanced.

CAST OF CHARACTERS.

Nanki-Poo	Harry Anthony
Ko-Ko	Steve Porter
Yum-Yum } Three Little Maids.....	{ Edith Chapman
Pitti-Sing }	{ Edna Stearns
Peep-Bo }	{ Cornelia Marvin

Chorus, etc.

FAVORITE AIRS.

Overture	Orchestra
"A Wandering Minstrel".....	Nanki-Poo
"Three Little Maids from School are We".....	{ Yum-Yum
	{ Pitti-Sing
	{ Peep-Bo
"Tit Willow"	Ko-Ko
Finale, Act 2—"For He's Gone and Married Yum-Yum".....	Entire Company

Words, W. S. Gilbert; music, Sir Arthur Sullivan.

466 Dream Pictures **American Standard Orchestra**

This selection, written by Hans Christian Lumbye, a popular European composer, is also known by the German title "Traumbilder." It has long been a standard concert number with the best orchestras, being well adapted to show brilliant orchestral effects. A unique and charming feature of the composition is the introduction of a zither solo of a beautiful Tyrolian melody, the delicate sweet tones of the instrument showing in fine contrast with the more brilliant and showy effects of the other instruments. Publisher, Carl Fischer, New York City.

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

467 Savannah

Stella Mayhew

Three verses and choruses of the rollicking "rag" song with which Miss Mayhew has made such a tremendous "hit" in "The Jolly Bachelors," one of the successful musical comedies of the season. It has a delightful melody of the plantation type and is sung with zest by Miss Mayhew, whose dialect is above criticism. "Savannah" ought to be as popular with Record buyers as it is with Miss Mayhew's audiences, who seem never to get enough of it. Her first Record was Amberol No. 374, "I'm a Woman of Importance." Orchestra accompaniment. Words and music, Billie Taylor: publishers, Ted Snyder Company, New York City.

468 Come Along My Mandy

Ada Jones and Billy Murray

Another song "hit" of "The Jolly Bachelors." A conversational boy-and-girl "coon" duet in which "Sandy" is urging his "honey gal" to greater expedition in her preparations for their wedding. The air of the song is very catchy and these two clever artists extract all the possibilities that the number offers. An unusually desirable Record and one that is going to be popular. Orchestra accompaniment. Words and music, Tom Mellor, Alf. J. Lawrence and Harry Gifford; publishers, T. B. Harms and Francis, Day & Hunter, New York City.

469 Columbus March

New York Military Band

A vigorous march of excellent volume and precision, played in the usual spirited manner of this famous organization whose Records are ever a pleasing addition to the catalogue. Composer, Paul Bolognese; publishers, Antonio Ganso Music House, New York City.

470 Questions; or, Things I Should Like to Know

Edward M. Favor

Another one of those funny songs that Favor sings so well. In this one he details some of the problems that are racking his brain. Needless to say they are each and every one as funny as they are surprising in their originality. The peculiar accent he employs throughout the selection does much to strengthen the impression that he is laboring under a severe mental strain when he wrestles with such abstruse problems as "If your wife calls you George and your right name is Tom, what times does the balloon go up?" Orchestra accompaniment. Words, Worton David; music, Maurice Scott.

471 Mrs. Clancy's Boarding House

Empire Vaudeville Company

A vaudeville sketch reproducing a dinner in full blast at Mrs. Clancy's boarding house, where the boarders are all gentlemen of Milesian persuasion with strong Milesian tendencies for chaffing and exchange of repartee, and the servant girl a recent importation from the Fatherland. The flings that the boarders take at the victuals are extremely funny. The Record ends with a song by the company.

CAST OF CHARACTERS.

Mrs. Clancy, Boss of the Boarders.....Steve Porter
 Mr. Sullivan, with an unsettled board-bill.....Edward Meeker
 Mr. Kelly—"I can't ate this soup"
 Mr. O'Brien—"There's no fight! I'm singing" }Billy Murray
 Bertha, the German Servant Girl.....John Biehling

Written by Steve Porter.

472 True to the Flag March

United States Marine Band

A band number of splendid swing, spirit and volume,—easily one of the very best in the catalogue. It was written by Franz von Blon, the popular German composer and conductor, who, together with his celebrated band from Berlin, was one of the musical features at the St. Louis Exposition. This march was one of the favorite numbers of his concerts.

Edison Standard Records for July, 1910

10380 Fleurette

Victor Herbert and His Orchestra

One of Herbert's characteristic numbers, displaying considerably more volume than is usual with his Records. It is a delightful composition, replete with brilliant runs and charming contrasts. There is a certain charm about Herbert's compositions, an exquisite grace that so many of our modern composers fail to attain in their rush for noisily effective movements. Publishers, M. Witmark & Sons, New York City.

10381 I'll Make a Ring Around Rosie

Joe Maxwell

A dainty little sentimental number with no particular claim to merit of composition, but with a decidedly captivating melody which will prolong its present popularity. Its sentiment is of the cheery type and there is a most engaging swing in the rhythm of its melody. Mr. Maxwell's rendition of the number is in his best style. Orchestra accompaniment. Words, William Jerome; music, Jean Schwartz; publishers, Jerome H. Remick & Co., New York City.

10382 Play That Lovey Dove Waltz Some More

Collins and Harlan

This Record is somewhat out of the run of selections that these capable artists have been contributing to the catalogue of late. It is a Summer song whose theme is the predilection of two lovers for waltz-music. The air is decidedly engaging, and if the expectations of the publishers are realized the song will prove one of the season's "hits." Orchestra accompaniment. Words, Edgar Leslie; music, Kerry Mills; publisher, F. A. Mills, New York City.

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

10383 The Moose March

Vess L. Ossman

It is almost a year since we listed a selection by the "Banjo King" and for that reason this Record ought to be in especially great demand. It is a snappy march with orchestra accompaniment played in Ossman's usual spirited style. Bugle calls are a pleasing feature of the selection. An unusually good banjo Record. Composer, P. Hans Flath; publisher, Walter Jacobs, Boston, Mass.

10384 Oh You Blondy

Ada Jones

Serio-comic songs are Miss Jones' particular forte, and in this selection she has one of the most recent and popular successes of that type. With its novel and winning air this song made a quick appeal to public fancy. Miss Jones sings it cleverly, extolling "Blondy" with all the fervor of the love-sick damsel who is supposed to be reciting his superior qualities. Orchestra accompaniment. Words, Arthur Longbrake; music, Ed. Edwards; publisher, Joseph Morris, New York City.

10385 Holy Ghost, with Light Divine

Edison Mixed Quartette

A sacred Record that will lose nothing by comparison with any similar numbers in the Standard catalogue. Little can be said of Records of this type, the selections and singers being usually well known as in this instance. The harmony in this number, however, deserves at least passing mention. Unaccompanied. Words, Andrew Reed; music, L. M. Gottschalk.

10386 Think of the Girl Down Home

Manuel Romain

The old, old story that never does grow old in verse or prose,—a lover's farewell to his sweetheart, a "Dixie" girl in this instance. The song is framed in a good musical setting—a march air—and is sung most effectively by Mr. Romain, who is in particularly good voice. It will appeal forcibly to lovers of sentimental ballads. Orchestra accompaniment. Words and music, Phil Staats; publisher, Walter Jacobs, Boston, Mass.

10387 Mondaine—Valse Berceuse

Sousa's Band

Neither list, Amberol or Standard, would be considered as complete without a Sousa number. This selection is an infectious concert waltz of deserved popularity, whose tunefulness is accentuated by the artistic manner in which it is read. There are other organizations, of course, that could interpret this number most acceptably, but there are very few if any capable of giving it the treatment that Sousa's artists have given it in this instance. Composer, Auguste Bosc; publishers, J. R. Lafleur & Son, London.

10388 Noah's Ark

Murry K. Hill

He happened to be on the ark with Noah, Murry K. Hill did—or, at least, he says so—and in this song he describes the effect his jokes had upon the inhabitants of that historic craft up to the time they landed outside of Sandy Hook! The hyena laughed, the lion roared, eagle screamed, etc. This song is one of the favorites in his repertoire and is always well received by his audiences.

10389 Ogalalla

Billy Murray and Chorus

An Indian love song and much superior to most compositions of its type. It has a good, brisk air and is embellished with the usual Indian effects,—the beating of tom-toms, war-whoops of braves, cow-boy yells, etc. It reminds one forcibly of "Red Wing," Record No. 9622. Billy Murray's rendition should help materially in promoting the popularity which the song is expected to achieve. Orchestra accompaniment. Words, Vincent Bryan; music, Ted Snyder; publishers, Ted Snyder Co., New York City.

10390 Flanagan in Central Park

Steve Porter

Vaudeville specialty. Flanagan takes a trip through the park, visiting in turn the "Zoo" and the Museum of Art. The result of his observations and experiences is detailed in his inimitable and convulsing style. After describing an encounter with a nurse-girl he winds up with a snatch of a song appropriate to the occasion. Mr. Porter is the author of the sketch.

10391 Chiffonnette—Entr' Acte

American Standard Orchestra

A characteristic number replete with fascinating melody and showing splendid orchestral organization. A bell effect is introduced and forms a pleasing feature. This number is a very superior one of its kind and should prove an excellent seller. A word of praise for the artistic manner in which it is played is by no means inapropos. Composer, Frank P. Atherton; publisher, G. Schirmer, New York City.

10392 Just One Word From You

W. H. Thompson

Charming sentiment is breathed in the lines of this exquisite little gem of melody and it finds a suitable vehicle in Mr. Thompson's pure and finely modulated voice. He sings the number simply and naturally as it should be rendered, without the labored attempt to gain "expression" which so frequently mars the rendition of sentimental ballads. Orchestra accompaniment. Words and music, Joe Bren; publishers, J. W. Jenkins Sons' Music Co., Edison Jobbers of Kansas City, Mo.

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

10393 Mr. and Mrs. Malone
Ada Jones and Len Spencer

Another vaudeville sketch that will prove a winner. The strains of an Irish reel die away, good-nights are said and Mr. and Mrs. Malone are on their way home from the party. Then follows a side-splitting line of talk as each one accuses the other of some particularly bad "break" at the party. The sketch ends with a song and dance effect upon the sidewalk. Original for our Records and not published.

10394 The Star Spangled Banner
United States Marine Band

Our national anthem as it is played on all occasions when the President appears officially before the public. This arrangement has an introduction of ruffles and flourishes which will be found an agreeable embellishment. Not only is this the official arrangement of the number but it is played by the "President's Own" band, which should make the Record especially desirable in the eyes of the public. This Record ought to enjoy a big sale. Publisher, H. Coleman, Philadelphia.

Edison Grand Opera Amberol Records

30027 Barbieri di Siviglia—Ecco ridente in cielo (Rossini) Sung in Italian.
Orchestra accompaniment
Florencio Constantino, Tenor

Every music lover knows the sprightly serenade which the Count plays before Rosina's window. As a serenade it has perhaps never been equalled in lightness of touch, grace of compliment and melody. Making very heavy demands in the execution, it yet is sung here by Mr. Constantino with all the required art and sprightliness.

30028 Huguenots—Piff Paff (Meyerbeer) Sung in Italian. Orchestra accompaniment
Luigi Lucenti, Bass

Intensely factional as is the story on which this master opera is based, it yet contains in its treatment numbers which have become more than popular; they have become, so to say, household words. This Piff-Paff number, the words of which carry the war song of the Protestant soldiers, is very martial and stern, but it has, notwithstanding this, become a favorite the world over. Once heard there ever lingers its memory. Mr. Lucenti has given a virile rendition.

40015 Samson et Delila—Mon coeur s'omre (C. Saint-Saens) Sung in French.
Orchestra accompaniment
Marie Delna, Contralto

There is perhaps no melody so seductively sweet as this air by which Delila lulls to rest the hesitancy of Samson, nor can there be any wonderment that he put aside all caution and fell into the trap set in so wily and, for man, so tempting a manner. No modern music excels that of the Master Saint-Saens in its insinuating grace. Madame Delna, whose pure contralto voice was the sensation at the Metropolitan Opera House and the New Theatre for only too short a time, has made of this probably the best contralto Record ever offered the public.

40016 Zaza—Dir che ci sono al mondo (Leoncavallo) Sung in Italian.
Orchestra accompaniment
Carmen Melis, Soprano

As Zaza finds her lover married and father of so pretty a daughter she realizes that the end of her love dream has come and is of course desperate. Married! and an angel for a daughter! How rude her awakening!! Little Toto is playing Cherubini's Ave Maria on the piano for her and Zaza in despair compares her lowly life with the happiness, the respect of married life. Madame Carmen Melis has caught and conveyed to this Record all the desperation, the rebellion against her life, and again makes this Zaza Record a living, speaking one.

40017 Carmen—Seguediglia (Bizet) Sung in French. Orchestra accompaniment
Marguerita Sylva, Soprano

Carmen! Perhaps no other opera has so strong a hold on all music lovers as has Carmen, the vivacious, the tuneful. One beautiful melody follows another, and each one has a swing, a movement peculiarly beautiful and peculiarly its own. Of all, however, the Seguediglia has perhaps the greatest charm. Little wonder then that Don José forgot his vows, his duty, when Carmen put forth all her woman's lures and sang to him. Subtle is the charm of this air, which Madame Sylva sings with the true temperament and abandon of the seductive, graceful Spanish gypsy.

Edison Amberol Record in Italian

7502 Rigoletto—Bella figlia dell' amore (Verdi)
Quartette

Virginia Colombati, Mezzo-Soprano; Sara Martinez, Soprano; Vincenzo Oddo, Tenor; Ferdinando Avedano, Baritone. Orchestra accompaniment.

Edison Standard Record in Swedish

20549 Klara Stjärna (H. Wetterlind) Orchestra accompaniment
Arvid Asplund

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

Foreign Records for May

BRITISH RECORDS FOR MAY

AMBEROL (FOUR MINUTE).

- 12161 Belphegor March, *Brepnant* National Military Band
- 12162 Abide With Me, *Liddle* (Sacred) (Contralto)
Violet Oppenshaw
- 12163 I Got Married To-day, *Mills & Scott*
(Scotch comic song).....Jack Lorimer
- 12164 Just for To-night, *French* (Tenor and
Baritone) Pike & Kirkby
- 12165 Playing the Game, *Kendal & Formby*
George Formby
- 12166 Les Folies Polka, *Waldteufel* (Concertina
solo) Alexander Prince
- 12167 For Months and Months and Months, *Tabrar*
Arthur Osmond
- 12168 Mary (Kind, Kind and Gentle is She),
Richardson (Tenor) Ernest Pike
- 12169 The Colliers, *Castling & Godfrey* Billy Williams
- 12170 H. M. S. Pinafore Selections, *Sullivan*
National Military Band
- 12171 The Bonnie Lass O'Bon Accord, *Scott Skinner*
(Violin solo) J. Scott Skinner

STANDARD (TWO MINUTE).

- 13957 Kelly Two Step, *Murphy* National Military Band
- 13958 The Old Grey Coat, *Hyson* Billy Williams
- 13959 The Green, Green Ribbon, *Mellor, Lawrance
& Gifford* Florrie Forde
- 13960 You're a Naughty Boy, *Clifford* Jack Pleasants
- 13961 Let's All Go Down the Strand, *Castling &
Murphy* (Baritone) Stanley Kirkby
- 13962 A Chapter of Incidents, *Albert* Ben Albert
- 13963 Impudence Schottische, *Macey* (Concertina
solo) Alexander Prince
- 13964 Don't Go Any Further, *Penso* Arthur Osmond
- 13965 The Cooks, Dance Grotesque, *Gabriel-Marie*
National Military Band
- 13966 Oh! What a Surprise, *Formby* George Formby
- 13967 The Birlin' Reels, *Scott Skinner* (Selection
of Scotch Reels) (Violin solo) J. Scott Skinner

GERMAN RECORDS FOR MAY

AMBEROL (FOUR MINUTE).

- 15082 Treue Freunde, Marsch, *A. Holzmann*
Johann Strauss Orchester
- 15083 Nur das eine bitt' ich dich, *C. Millöcker*
O. Orsella u. M. Kuttner
- 15084 So lang' es wird Menschen geben, Lied,
E. R. Ball Franz Browier
- 15085 Aufziehen der Burgwache in Wien
Johann Strauss Orchester
- 15086 Ave Maria, *Schubert* H. Zimmer
- 15087 Das ist der Tag des Herrn, *C. Kreutzer*
Nebe-Quartett
- 15088 Ouverture zu Flotte Bursche, *von Suppé*
Johann Strauss Orchester
- 15089 Gute Nacht, due mein herziges Kind, *Abt*
A. Bockmann
- 15090 Strassenbuddelai, Couplet *E. Raschdorf*
- 15091 Bad' ner Mad'ln, Walzer, *K. Komzak*
Johann Strauss Orchester

STANDARD (TWO MINUTE).

- 16131 Arme-Marsch No. 9 Johann Strauss Orchester
- 16132 Grüss mir das blonde Kind am Rhein,
W. Heiser A. Bockmann

- 16133 Nationalspeisen, Couplet, *Maxstadt* E. Raschdorf
- 16134 Karama, Japanisches Intermezzo, *Vivian Grey*
Johann Strauss Orchester
- 16135 Ich sende diese Blume dir, *F. Wagner*
(Cornet-Solo) C. Höhne
- 16136 Das Heideröslein, *H. Werner* Nebe-Quartette
- 16137 Am Bosphorus, Rheinlander m. Chor, *P. Lincke*
Johann Strauss Orchester
- 16138 Wohin ich geh', Duett, *F. Mendelssohn-
Bartholdy* M. Quttner und C. Nebe
- 16139 Beim Stellenvermittler *G. Wiedeke u. M. Kettner*
- 16140 Vogerl fliegst in d' Welt hinaus, *Hornig*
Prater-Spatzen

FRENCH RECORDS FOR MAY

AMBEROL (FOUR MINUTE).

- 17051 Marche Hongroise, *Berlioz* Garde Républicaine
- 17052 Le Cor Paul Payan
- 17053 Louise—"Depuis le jour," *Charpentier*
Mlle. Berthe Lowelly
- 17054 Dubagout guérit tout, *Zecca* Paul Lack
- 17055 Myrella la Jolie, *D. Berniaux* Georges Félisaz
- 17056 Manon—Conseils de Lescaut, *Massenet*
Louis Dupouy
- 17057 Ton coeur était méchant, *R. Casa-Bianca*
Georges Elval
- 17058 Souvenir tendre, *H. Fragson* Karl Ditan
- 17059 En Pologne-mazurka, *E. Westly*
Garde Républicaine

STANDARD (TWO MINUTE).

- 18133 Rêverie du Soir Bleu, *V. Boisard*
Georges Félisaz
- 18134 Vers la lumière, *M. Pesse* Georges Elval
- 18135 Ah! Vou! *Marinier et Christiné* Paul Lack
- 18136 Elle a perdu son zigomar, *R. Georges*
Eugène Mansuelle
- 18137 Chante mon biniou, *Planel et Devaux* Karl Ditan

MEXICAN RECORDS FOR MAY

AMBEROL (FOUR MINUTE).

- 6072 Guerra Marina—March, *A. Pacheco*
Banda de Artillería
- 6073 Las Bribonas—Cuplés de la Maquinista,
Viergol y Calleja Emilia Sánchez, soprano
- 6074 Anna—Gavota, *O. Yáñez*
Solo de Guitarra por Octaviano Yáñez
- 6075 No te olvido—Zortzico, *Villar y Jiménez*
Félix de la Sierra, tenor
- 6076 El Novio de Tacha—Gavota, *C. Curti*
Trío Instrumental "Arriaga"
- 6077 Amor Michoacano—Canción Popular, *Arreglo
de M. Rosales*
Maximiano Rosales, tenor, y Rafael Herrera
Robinson, barítono
- 6078 ¡Viva Jalisco!—Marcha, *I. Calderón*
Banda de Policía

STANDARD (TWO MINUTE).

- 20336 La Gatita Blanca—"La Machicha," Pasodoble,
Jiménez y Vives Banda de Policía
- 20337 Malagueñas de Levante, *Arreglo de R. Bezares*
Rafael Bezares, tenor
- 20338 El Cu-rru-cu-cú—Canción Popular, *Arreglo
de L. Picazo*
Jesús Abrego, tenor, y Leopoldo Picazo, barítono

List Prices of Edison Records in the Advance List

	U. S.	Canada.
Edison Standard Records (Domestic and Foreign).....	\$0.35	\$0.40
Edison Amberol Records (Domestic and Foreign, except Grand Opera)....	.50	.65
Edison Grand Opera Amberol Records by Florencio Constantino and Luigi Lucenti	1.00	1.25
Edison Grand Opera Amberol Records by Marie Delna, Carmen Melis and Marguerita Sylva	2.00	2.50

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

Trade Bulletins

Sales Department Bulletin No. 47

April 1, 1910

Trade Information for Dealers

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

We are pleased to announce the acquisition of Mme. Carmen Melis, Gustave Huberdeau and Luigi Cilla to our list of Grand Opera artists.

The Amberol Grand Opera Records made by these artists possess exceptional merit, and we feel justified in predicting a large and ever increasing demand for them.

The prices for these Records, as also those offered in the future by the same artists, are as follows:

	Dealer.	Domestic List.	Canadian List.
Carmen Melis.....	\$1.20	\$2.00	\$2.50
Huberdeau .....	.60	1.00	1.25
Cilla .....	.60	1.00	1.25

The above prices will be subject to the special allowance of 3 1/3 per cent. to obviate any possible demand for replacement or further allowance for breakage.

Formal announcement covering these Records will appear in the May and June supplements.

Sales Department Bulletin No. 48

April 13, 1909

Trade Information for Dealers

All correspondence concerning this bulletin should mention its number and be addressed to NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

“My South Polar Expedition”

By Lieut. Ernest H. Shackleton

Commander of the Victorian Order

EDISON AMBEROL RECORD NO. 473

Prices: Dealer, 30 cents; List 50 cents.

The special allowance of 3 1/3 per cent. for breakage prevails, also usual terms and delivery.

We are pleased to advise that we have made a Record with a short story of the experience of Lieutenant E. H. Shackleton, which will be ready for shipment on or about April 20th.

From the immense and enthusiastic audiences which have greeted Lieutenant Schackleton on his various public appearances, we believe the experience he has recited for us regarding the South Pole Expedition (and which will not appear on any other talking machine Records), will prove a great seller.

Lieutenant Ernest H. Shackleton, of England, is scarcely less famous as an arctic explorer than our own Peary, and while he did not actually reach the South Pole, the feat of his party in reaching a point only ninety-seven miles distant from it is second only to the discovery of the North Pole. The knowledge of the Antarctic regions gained by this expedition is of the greatest importance to science and history.

Upon this Record, well recorded, is Lieutenant Shackleton's own story of the privation endured and the dangers that beset his party on all sides. This is a notable Record made by a notable man.

At a dinner given in New York recently ex-Ambassador Choate, in an address to Lieutenant Shackleton, said:

“America has no lack of arctic explorers of its own, real and pretended. It has profound admiration for all the explorers of other lands, especially of the mother country. You have come to a people of 80,000,000 all eager to hear the story of your great career.

It is only twenty years since you left Dulwich College and entered the merchant marine. Now you are known everywhere and honored everywhere. Not the least part of your achievement is that you have aroused no envy, no inquiry, no criticism. We ask our own explorers to submit to inquiry and investigation. We take your own word for your thrilling story.

For 127 days you took your life in your hands. You came back starved and exhausted, but you brought every one of your men with you, and you had been within 100 miles of the South Pole. The Stars and Stripes float over the North Pole. It is only fair that we should leave the field open for the hoisting of the Union Jack in the South.”

Lieutenant Shackleton was on March 28th presented with the Cullen Geographical Medal by the American Geographical Society, and is now on a lecture tour which is intended to include approximately seventy of the larger cities in the United States and Canada.

We would ask that your order be immediately sent to your Jobber; shipments to be made at once, and Records to go on sale as soon as received.

Sales Department Bulletin No. 49

April 15, 1910

Trade Information for Dealers

Correspondence concerning this Bulletin should mention its number and be addressed to the NATIONAL PHONOGRAPH COMPANY, SALES DEPARTMENT, Orange, N. J.

To simplify the handling of Amberol Grand Opera Records, so that our trade may know at a glance the correct list prices, we purpose classi-

fying the various Records; that is, all Records listing at \$1.00 will be covered by numbers starting with No. 30,000 and running upward; Records listing at \$1.50 from No. 35,000 and upward, and Records listing at \$2.00 from No. 40,000 and upward.

The Amberol Grand Opera Records at present in stock will be supplied until exhausted, but the labels on the cartons will bear only the new numbers. The list below shows very clearly the old and corresponding new number, as also the different classifications.

\$1.00 CLASS

Present No.	New No.	Present No.	New No.
B - 160.....	30000	B - 178.....	30014
161.....	30001	179.....	30015
162.....	30002	180.....	30016
163.....	30003	181.....	30017
164.....	30004	182.....	30018
165.....	30005	184.....	30019
170.....	30006	186.....	30020
171.....	30007	187.....	30021
172.....	30008	191.....	30022
173.....	30009	192.....	30023
174.....	30010	195.....	30024
175.....	30011	196.....	30025
176.....	30012	197.....	30026
177.....	30013		

\$1.50 CLASS

Present No.	New No.	Present No.	New No.
B - 166.....	35000	B - 169.....	35003
167.....	35001	185.....	35004
168.....	35002	190.....	35005

\$2.00 CLASS

Present No.	New No.	Present No.	New No.
B - 150.....	40000	B - 158.....	40008
151.....	40001	159.....	40009
152.....	40002	183.....	40010
153.....	40003	188.....	40011
154.....	40004	189.....	40012
155.....	40005	193.....	40013
156.....	40006	194.....	40014
157.....	40007		

We supply our trade with a sufficient number of the new labels only, to enable them to renumber such cartons as they have on hand, but of course not until after we have relabeled our own stock. As near as we can ascertain it will be about June 1st before we will be in position to supply the new labels, and would, therefore, ask that orders for same be withheld until that date.

Beginning with the July supplement, all Amberol Grand Opera Records will bear the new serial numbers.

This method of classifying Amberol Grand Opera Records we believe will facilitate matters for all concerned, and prove more satisfactory than the present system.

Suspended List, April 20, 1910

Superseding All Previous Lists

This list is supplemental to the Suspended Lists which appeared in the June, 1908, and succeeding

issues of the EDISON PHONOGRAPH MONTHLY. These are still in force and must be given the consideration by the Trade as if reprinted in full herewith.

MASS., New Bedford—Samuel Stone, 509 So. Water St., and,
Fall River—234 Main St.
PA., Philadelphia—Oscar C. Hansen, 1115 Columbia Ave.
N. Y., Fishkill Village—E. Ketcham.
Rochester—Henry S. Mackie, 57 Park Ave.
Poughkeepsie—L. S. Robins, 138 Main St.
N. J., Bridgeton—D. D. Henderson.
CAL., San Jose—Benj. Curtaz & Son, 125 So. First St.
Downey—J. F. Rice.
ILL., Toledo—F. G. Robertson.
Alhambra—A. B. Rockwell.
WIS., Mineral Point—A. W. Thoma.

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

REINSTATED.

ILL., Taylorville—A. Colgrove, 118 E. Main St.

Advertising Dept. Bulletin No. 20 *April 5, 1910* *Trade Information for Dealers*

Correspondence concerning this bulletin should mention its number and be addressed to THE NATIONAL PHONOGRAPH COMPANY ADVERTISING DEPARTMENT, Orange, N. J.

Your Jobber has been advised of our readiness to supply him with small quantities of five new foreign Record Catalogues as follows:

- Form No. 1750—British Selections.
- Form No. 1753—French and French-Canadian Selections.
- Form No. 1754—German Selections.
- Form No. 1742—Spanish, Mexican, Argentine, Cuban, Porto Rican, Portuguese and Filipino Selections.
- Form No. 1755—Miscellaneous Languages.

These catalogues supersede forms 1556 to 1560 inclusive, which have been in use since the early part of June, 1909.

Sales Department Bulletin No. 31 of June 7th, 1909, had the effect of interesting a number of Dealers in the carrying of some part of these foreign selections in regular stock. However, by no means all Dealers placed orders even for a small quantity of the Records in the old catalogues.

For the past year the demand has been for more foreign Amberol Records and fewer Standard. Our foreign offices have not been adding Amberol selections to their catalogues as rapidly as we have in this country, but the new catalogues offer a number of representative Amberol Records in the most important languages. Dealers should carry these Amberol Records in stock. It naturally follows that Jobbers must also carry them. As we have stated on previous occasions, it is not with any desire to force either Jobbers or Dealers to carry the full list of both Amberol and Standard selections that these catalogues are

Edison Phonograph Monthly, May, 1910

issued, but we do make this plea for the Amberol sections of all catalogues.

In the Amberol sections will be found selections, both vocal and instrumental, that are known the world over and that, consequently, are equally as desirable and salable as any numbers in the domestic catalogues. The instrumental numbers, particularly, will find a ready market in this country and Dealers will make no mistake in adding the entire complement to their stocks. There are instrumental numbers in these catalogues of a type not to be had in the domestic catalogue and that, because of their charming tunefulness and representative character, will appeal with unusual force to the musical public.

A brief summary of the Amberol sections of these catalogues follows:

FORM 1750—BRITISH SELECTIONS—Includes 40 instrumental selections and 90 vocal numbers. Of the instrumental collection 27 are band numbers contributed by the National (London) Military Band and the balance are orchestral, banjo, concertina and 'cello solos by artists who are well known on both sides of the water. The vocal numbers are sung by the best vocalists of the United Kingdom, and although, as in the instrumental list, many are native in character and as such will interest particularly the native born, others are of universal reputation and can be sold everywhere. Some of the Amberol selections in this as well as the other lists, have already been adopted into the domestic catalogue. Such selections are marked to that effect.

FORM 1753—FRENCH AND FRENCH-CANADIAN SELECTIONS—Includes 4 selections by the internationally famous Garde Républicaine Band and 16 vocal numbers, comprising several operatic and high-class selections, by singers of most enviable reputation.

FORM 1754—GERMAN SELECTIONS—Includes 18 selections by the world-famous Johann Strauss Orchestra, a cornet and tubaphone solo, and 29 solos, duets and quartettes of operatic arias, folk-songs and humorous selections by the best artists in the German Empire.

FORM 1742—SPANISH, MEXICAN, ARGENTINE, CUBAN, PORTO RICAN, PORTUGUESE AND FILIPINO SELECTIONS—Includes the following: 68 Argentine vocal numbers in solos, duets and quartettes; 19 Spanish (Flamenca) selections, including seven vocal numbers by "Lola la Flamenca," a band number by the Philippine Constabulary Band and mandolin and guitar solos and trios by the best of native artists; 15 band numbers by the well known Police and Artillery Bands of Mexico City, and 12 other characteristic Mexican instrumental selections, including five by the famous Jorda-Rocabrana Quintette, as well as 24 vocal numbers of various types and vocal arrangements; 5 Portuguese band numbers by the Municipal Guard Band of Lisbon and 43 Portuguese and Brazilian vocal numbers, and 12 Porto Rican vocal selections, all by native artists.

FORM 1755—MISCELLANEOUS LANGUAGES—Includes five Hawaiian songs by Toots Paka's Hawaiians, well-known in vaudeville in this country, three Hebrew vocal solos by Simon Paskal, and 15 Italian vocal numbers in solos and duets

by such sterling artists as Francesco Daddi, Mario Avezza and Vincenzo Reschiglian.

These catalogues include all selections listed up to and including January, 1910, since which time they have been augmented considerably by new supplements, all of which will be found in successive issues of the PHONOGRAPH MONTHLY from the January number on.

As before stated, the instrumental Records in these lists should find a ready market in any locality. The music lovers of this country are equally as interested in standard and native compositions when played by the best artists and organizations of foreign lands as when played by our own. Moreover, the music of such countries as Mexico, Cuba, Porto Rico and the Philippine Islands possesses a peculiar charm of its own that will prove irresistible. Dealers in localities where foreigners are present in any numbers are in an enviable position to appeal to that class of trade with the vocal numbers, comprising as they do the best known of the folk-songs of each country.

These booklets have been printed in limited editions and the distribution must necessarily be small. We want our Dealers to know about the Records and we want orders for them, but we cannot afford to furnish large quantities of catalogues costing in the aggregate more than possible business gained by their use. When a Dealer orders a stock of these Records his Jobber will upon request furnish a limited number of the booklets of the Records ordered. Jobbers in turn will be expected to refuse catalogues to Dealers unless they put in a stock of the Records.

Business at the Factory

We are head-over-heels in it, to use a colloquial expression. February, despite the shortness of its calendar, was one of the best months we have had in several years and March was even bigger, while April, up to the time we go to press, shows no indication of falling below the average.

While the demand for Amberolas continues unabated, there is a good steady call for the lower-priced machines, which is an indication of a healthy state of business conditions. We are still grappling with the Amberola proposition, and although our production is steadily creeping up on the orders it will be some little time before we can say that we have it in hand. The Attachment Proposition of course made unusually heavy demands upon us but additional machinery enabled us to satisfactorily handle it so that it did not interfere with the regular Record output.

We anticipate a heavy business this month, especially in Records, for the trade is beginning to stock up in anticipation of the demand which will follow in the wake of the Attachment Proposition. There will be some tall hustling at the factory during the month of May.

Edison Phonograph Monthly, May, 1910

Jobbers of Edison Phonographs and Records

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

Edison Phonograph Monthly, May, 1910

Jobbers of Edison Phonographs and Records

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- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
Oakland—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Phillips & Crew Co.
Wayeross—Youmans Jewelry Co.
- IDAHO, Boise**—Eiler's Piano House
- ILL., Chicago**—Babson Bros.
Lyon & Healy.
James I. Lyons.
Montgomery Ward & Co.
Rudolph Wurlitzer Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
Wulschner-Stewart Music Co.
- IOWA, Des Moines**—Harger & Blish.
Fort Dodge—Early Music House.
Sioux City—Early Music House.
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Silverstone Talk. Mach. Co.
- MONT., Helena**—Frank Buser.
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- N. Y., Albany**—Finch & Hahn.
Astoria—John Rose.
- Buffalo**—W. D. Andrews.
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- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eiler's Music House.
Spokane—Spokane Phonograph Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
West Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd

Drop us a line

Are there any prospects for the purchase of Edison Business Phonographs in your locality?

This is a rapid age—every dictator wants to speed up his correspondence—and the increased cost of living makes the economy of voice-writing a big attraction too.

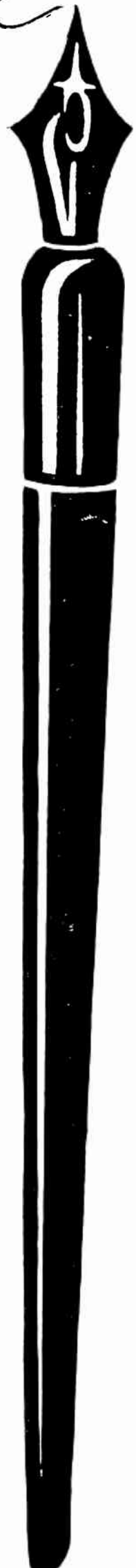
Send for our handsome two-color catalogue just off the press and learn the latest advancement in our fast-growing industry—and tell us the news when you write; **what might be sold, how you could help, and if anyone is using voice-writing now.**

“Scratch our back and we’ll scratch yours.”

Address, Department “D”

Edison Business Phonograph Co.

ORANGE, N. J.



The EDISON PHONOGRAPH MONTHLY

VOL. VIII

June, 1910

No. 6



KARL JÖRN, OPERATIC TENOR

WHO NOW SINGS FOR THE EDISON PHONOGRAPH

The EDISON PHONOGRAPH MONTHLY

Contents for June, 1910

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The EDISON PHONOGRAPH MONTHLY

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MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., 10 FREDRICHSTRASSE, BERLIN.

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

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

Vol. VIII.

JUNE, 1910

No. 6

Home Demonstration a Necessity

We ask every Dealer to turn to page 8 and read the experience of James Blair, the Clinton, Minn., Dealer who sold forty-five machines in three months simply by installing them in the homes on a week's trial. A scheme that produces such splendid results as that should be immediately put into practice by every Dealer in the line.

THINK OF IT! FORTY-FIVE MACHINES IN THREE MONTHS! FORTY-FIVE BRAND NEW RECORD CUSTOMERS! AND THE ONLY REQUISITES OF THE SCHEME A MAILING CARD, A MACHINE AND A FEW RECORDS!

We've hammered at this home demonstration idea at regular intervals in the past. It's going to be the text of a monthly sermon in the future. We want our Jobbers to take up the question also, and preach the doctrine of home demonstration to their Dealers.

The time arrived long ago in the Phonograph line when the Dealer who intends to get from the line all there is in it for him has to get out and hustle for the business. The business is there, waiting for him. Mr. Blair's experience proves that,—but *it won't come to him. He must go after it.* The public has been taught in the last few years to expect the salesman of a musical instrument to demonstrate it right in their homes. They will be satisfied with nothing else. They don't have to go to the Dealer's store for a demonstration of other musical merchandise; why should they be compelled to do it with the Phonograph?

It isn't that the home demonstration idea is by any means a novelty with our Dealers. Some have followed it successfully for several years past. We know of Dealers who canvass the

country daily with horse and wagon, giving demonstrations and leaving machines on trial; and they are the most prosperous of our Dealers, too.

It is that the fact is every day becoming more evident that home demonstration has become an absolute necessity in the Phonograph line. Such being the case, we want our Dealers to immediately consider the most practical and efficacious means of practising it.

There isn't a Dealer among the 13,000 who can't imitate Mr. Blair's methods in some way or other. There isn't one who can't make a success of them. We suggest, therefore, that his scheme be given a trial by every Dealer who until the present time has never attempted home demonstration. The expense is insignificant,—merely the cost of printing and mailing a few cards at a time. The chief requisites for the success of the scheme are application and energy. Who wouldn't invest a few dollars and a bundle of energy in a proposition that would sell fifteen machines a month and bring him new Record customers whose patronage is an always increasing asset? Wouldn't you?

We are convinced that home demonstration is the *only* method of selling Phonographs, and that the Dealer who refuses to give it a practical trial is careless of his own future. We outline Mr. Blair's methods on page 8. Copy the letter and send it with an electro of the machine to your printer. If you haven't an electro we'll gladly furnish you with one free of charge. If you prefer the house-to-house canvass we *know* that you will find it even more successful; but, if you *can't* conveniently follow that method, use the mails in the manner suggested.

The point is to *get started* on the scheme, for in home demonstration lies the up-building of your business.

DON'T PROCRASTINATE! DON'T WAIT FOR TOMORROW! START TODAY!

Are You "Boosting" the Attachment Proposition?

We could crowd this and a good many more issues of the MONTHLY with enthusiastic letters from the trade reporting the splendidly satisfactory results they have secured with the Attachment Proposition, but what's the use? It would be only a waste of valuable space, for every Dealer who has done anything at all with the Proposition can recite a similar experience.

We will reserve the space, therefore, to urge those Dealers to action who haven't yet "boosted" the Proposition in their localities. "There are no such Dealers,—can't be," the "live wire" will say. Oh, yes there are,—plenty of them; and we come pretty near knowing where they are, too. We want them to do things with the Proposition *right now* and we intend to keep "burning it in" until we open their eyes and get them started right. We'll eventually get them started, too, but we don't like the delay. We want every Dealer in the Edison line up on his tip-toe this summer, eager and aggressive for the Amberol business. The business is there, the idle machines are there, the Proposition is there; *if the Dealer is "there" he will get the business.*

The Summer months are usually the dullest of the year in the Phonograph trade, but this summer is going to be an exception with the Edison Dealer who boosts the Attachment Proposition early and often. His Record sales among his old customers may relax a trifle, although there is no real reason why they should, but the sale of the Attachment Outfits will give him a lot of new and enthusiastic customers to more than compensate for what he loses.

We are justified in saying "enthusiastic customers," too. It can't be otherwise. The Special Records that are part of the Outfit will only whet their appetites for the truly magnificent Records in the Amberol Catalog. That Amberol Catalog is sure to do things this Summer,—ALL SUMMER.

The Attachment Outfit is a real bargain, the biggest that has ever been offered to the Record-buying public. That's why it has made such a tremendous "hit." It gives the customer splendid value for very little money; and human nature is the same all over the world as far as bargains are concerned.

There are two points of view from which to look at this Proposition,—its present and future effect upon the Dealer's business; and it's dollars to doughnuts that the long-headed Dealer

has already recognized that fact. Its present effect, of course, is the immediate stimulus it gives to Amberol Record sales; its future effect is the tendency it will have to increase the sales of Phonograph and Accessories as well as Records. The Phonograph owner, whose interest in sound-reproduction is revived and maintained by the Amberol Records, will naturally want to investigate the latest developments in Machines and Accessories. The Amberola, with its artistic design and tonal magnificence, can't help but excite his interest and envy. If his Machine is equipped with a straight horn he will soon find that he wants a Cygnet. And as further developments are made in the line (and we are experimenting constantly and in various ways for its improvement) his interest and purchasing tendency will be correspondingly developed. Such is the future and logical effect of the Attachment Proposition.

Now, at the beginning of the summer, we again urge that Dealers who have yet to hang the tempting bait of the Proposition before their public do so immediately. It's too grand an opportunity to trifle a minute with. If the opportunity is lost, the loss is irreparable. Get after it today. You know there are idle machines in your locality. There are probably plenty of others that you *don't* know anything about. Our word for it that you *will* know if you get a supply of the Outfits and advertise them as they deserve to be advertised. In the papers, through the mails, in your windows, by hand bills,—in short, by any and every practical method you can think of this Proposition should be advertised.

Get in touch with your Jobber at once if you haven't done anything with the Proposition; if you have, keep up the good work and "make hay while the sun shines."

George F. Scull Appointed Assistant General Manager

The office of Assistant General Manager of the National Phonograph Co. was created on May 7th, on which date Mr. George F. Scull was appointed to the position. Mr. Scull, who immediately assumed the duties of the office, has been connected with the Edison interests for the past two years as a patent attorney and assistant to President Frank L. Dyer. He has also had a wide experience in mechanical and commercial lines, and is thoroughly equipped to discharge the duties of his new position.

A Replacement of Individual Combination Outfit Records Not Possible

The attention of our Sales Department has been called to the fact that some of our Dealers are making requests for individual numbers making up the Combination Attachment Outfit, to replace numbers received damaged or broken, with the statement that their customers refuse to receive other than perfect sets.

In view of the fact that *these Special Records are being sold at less than the cost of production* the trade will realize that replacement by us is simply out of the question. We do not purpose furnishing either Jobber or Dealer with a supply of the individual numbers making up the set, and if replacement is made by either Jobber or Dealer it must be done with the distinct understanding that any surplus stock of these Special Records accumulated by such replacement are not returnable to the factory under the Exchange Proposition. Neither can any such stock be disposed of as individual Records. The enforcement of that rule will be firmly insisted upon.

The sum and substance of the whole matter is that the customer has to assume some risk in the transaction,—very little risk when the care we use in packing our Records is taken into consideration. Moreover, when it is pointed out to a customer that because of the extremely low price of the Records replacement is out of the question, and that the Outfits are sold only with that understanding, as indicated by the label attached to the package, we think that he will be willing to assume the risk; if not, the sale should not be made.

About Triumph Attachments

There has been more or less confusion among the trade on the subject of Amberol Attachments for Triumph Phonographs, some evidently not being aware that the different types of the machine require different types of Attachments. The explanation here given should clear up any further misunderstanding on that point and also enable the trade to identify the different types of the Triumph machine.

For the Triumph Phonographs playing the Standard Records only we supply Attachments for playing Amberols in three models, as follows:

Model "A" Attachments for Model "A" Triumph Phonographs;

Model "B" Attachments for Model "B" Triumph Phonographs, and

Model "C" Attachments for Model "C" Triumph Phonographs.

These Attachments are not interchangeable, and all orders for Triumph Attachments should specify the Model wanted.

The Model "A" Triumph Phonograph may be distinguished from the Model "B" by the Swing Arm Lock Bolt, which is assembled on the end of the body. This machine has a Black Japanned Winding Crank.

The Model "B" Triumph Phonograph has a Swing Arm Locking Device assembled on the front of the Body. This machine has a Nickel-plated Winding Crank that screws on the Winding Shaft.

The Model "C" Triumph Phonograph has no Swing Arm, but in other respects is similar to the Model "B."

With the Model "A" and Model "C" Triumph Attachments no Clutch Shifting Lever is supplied, as there is not sufficient room on the Body to admit of this device working freely.

To the Canadian Trade

The attention of the Canadian trade is called to the fact that in the July and August issues of the *Phonogram*, in referring to the Combination Attachment Proposition, no mention is made of its application to Canada. An explanation of this apparent oversight will anticipate any misunderstanding on the part of our Canadian friends.

The *Phonogram* is printed more than two months in advance of its issue; which means that the August number went to the printer in the early part of last month. As the question of its application to Canada is still in abeyance, we were forced to either state that it did not obtain in the Dominion,—a statement which in all probability will not be true at the time the August issue reaches the trade—or omit any reference to it whatever. As the Canadian proportion of the monthly edition of 500,000 is comparatively small, we adopted the latter alternative as tending to the less confusion.

Where is the man of family so susceptible to suggestion as at his own fireside? With an Edison Phonograph reproducing the popular songs and airs, with his family clamoring for him to purchase it, a sale is only a matter of terms of payment. They're easily arranged.

Are You Hesitating About the Amberola?

It is going to be hard to convince some Dealers that they can sell Amberolas. We recognize that fact, and we know it is going to take some time and more persuasion on our part to do it; but we are going about it patiently, sanguine of final success.

Simply because they have fallen into a rut through selling the cheaper grade of machines, these Dealers look upon the sale of a \$250.00 or \$200.00 machine as an absolute impossibility. They quail at the prospect of even attempting to sell one. This is true in some instances of the Dealers in the large cities, and particularly true of the older-established Dealers.

Such an attitude, of course, is simply ridiculous, and the Dealer who takes it lacks the prime essential of business success,—confidence in himself and his goods. The Amberola has been on the market practically only three months, yet we can cite numerous instances where Dealers in very small villages have had no difficulty in selling the instrument.

F. M. Barney of Elm Creek, Neb., for instance. Elm Creek is a village of only 700 inhabitants,—not a very promising field for a \$200.00 Phonograph at first sight, is it? Yet up to April 27th Mr. Barney had sold three Amberolas, and was sanguine of further sales.

As a matter of fact it is comparatively easier to sell a good high-priced machine than a low-priced one, and a thousand times more satisfactory. In the first place a Dealer, when he orders an Amberola, has pretty nearly made up his mind who his prospective customer is. He has looked over his ground carefully and decided whom he can interest and who can afford to purchase such an instrument. That's a big advantage right on the start. With his customer picked out he proceeds to interest him in the instrument. Here he has another advantage, for he is appealing to a class of people who are always interested in the better grade of goods. They are interested in the Amberola as they are in everything that combines quality and attractiveness. He can address his literature and advertising to this class of people with confidence that his proposition will be entertained.

Don't get the idea that we are referring only to people of wealth; quite the contrary. We particularly refer to people of refinement and of moderate means. They can be induced to buy a high-priced Phonograph even as they are induced to buy a piano. If such people will invest their

money in an instrument which in many cases no member of the family is able to play, why can't they be persuaded to invest in an instrument which any one of the family can manipulate and the whole family can enjoy,—especially if they can secure it on the same easy terms of payment? There's logic in that argument that can't be denied.

We again urge Dealers, who through timidity have held off on the proposition, to sit right down and think the matter over again,—think long and hard. We will wager that there is not a Dealer in the Edison line who can't, after five minutes' reflection, name a dozen families in his locality to whom the purchase of an Amberola would not be a hardship.

It's up to every one of our Dealers to ask himself this question: *If a Dealer in a village of 700 can pocket the handsome profits on the sale of three Amberolas in two months, why am I hesitating to tackle the proposition in my own locality?*

Amberola in Circassian Walnut

Sales Department Bulletin No. 51 of May 10th announced to Dealers that we are prepared to furnish Amberolas in Circassian Walnut. The suggestion for this style emanated from the trade, and was prompted by a general public demand. The design of the instrument remains the same, but the new finish, as can easily be imagined, greatly adds to the general effect. Dealers should lose no time in placing an order for a sample machine to use for display and demonstration purposes.

Foreign Department Now at Orange

The Foreign Department of the Company was removed from No. 10—5th Ave. to Orange in the early part of last month. By this move, which has been under contemplation for some time, all the forces of the Company will be concentrated at Orange. A small force still remains at 122 West St., New York City, to look after the details of shipping, but the accounting and sales branches, under Manager Stevens, are at Orange, to which address all communications should be sent.

Home demonstration! Look at it from any angle you want to and it looks better to you every time. Isn't that so?

Waldhorn Quartette with Gustav F. Heim



GEORGE WENDLER
1st Horn

FRANZ HAIN
2nd Horn

GUSTAV F. HEIM
Cornet Soloist

WILHELM GEBHARDT
3rd Horn

HEINRICH LORBEER
4th Horn

Their first Record for the Edison Phonograph, No. 478, "The Post in the Forest," will be found in the August list. Accomplished musicians, every one of them. They have won a splendid reputation throughout the country for the artistic character of their work with the famous Boston Symphony Orchestra. In their Phonograph Record the solo work of Mr. Heim is particularly noticeable for the brilliancy and phrasing of that instrument. This Record will undoubtedly be among the most popular instrumental selections in the Amberol list, and we advise our Dealers to anticipate a demand for it.

Edison Exhibit at Richmond

Sales Manager Dolbeer returned on May 21 from the Richmond Piano Exhibition thoroughly satisfied with the impression made by the Edison line upon the music trade representatives and the general public in attendance.

The word "Edison" seemed to wield a magic influence upon the visitors to the Exhibition, the two booths used for the display of machines and accessories being at all times the center of curious interest. The Amberola, quite naturally, excited the greatest curiosity, and many were the compliments paid to its handsome appearance and tonal quality, but the other Machines also came

in for their share of attention. The new Model "M" Reproducer, which will soon be in the hands of the trade, was pronounced superior to any type of Reproducer ever marketed by the National Phonograph Company. Sound-proof booths had been installed for demonstration purposes, which permitted the playing of the Machines constantly without interference or distraction from the various other instruments in demonstration during the Exhibition.

The U. S. Marine Band of Washington—"The President's Own"—was a feature of the Exhibition, and their playing was a constant delight to the steady stream of visitors in attendance.

A Word from Our Traffic Manager

The following expression from our Traffic Department should be given immediate attention as tending to remedy a condition of affairs which has caused us a great deal of unnecessary annoyance:

ORANGE, N. J., May 16, 1910.

TO THE TRADE:

We are receiving numerous communications from transportation companies regarding Records returned on account of the Exchange Proposition, the trade not living up to the rules in connection with returned Records.

The principal rule that is being violated is the prepayment of transportation charges, and in this connection we wish to state that a Dealer should not attempt to present a shipment to a transportation company without the charges being fully prepaid from Dealer's place to Orange, N. J.

If a shipment is presented to a carrier and the agent is not equipped with the proper rates, the Dealer should insist on the agent communicating with the general offices and obtaining the proper rate applicable to the shipment. If this is carried out it will facilitate matters in general, inasmuch as the shipment will not be delayed in transit due to its being held up at junction points, on account of the particular shipment not being prepaid and the transportation companies having to communicate with us, requesting that we send them the amount of charges to fully prepay the shipment.

Furthermore, by fully prepaying the shipment it will not be molested en route, and will insure the goods being received more promptly and quicker credit being issued to the Dealer's Jobber.

We would thank you to give this matter careful consideration, as it is more for your interest than ours that we suggest it.

Thanking you for your attention to same, we are,

Yours very truly,

NATIONAL PHONOGRAPH COMPANY,

J. T. ROGERS,

Traffic Manager.

Edison Dictation Records

Sales Department Bulletin No. 50 of May 10, 1910, announced to Dealers that we are prepared to distribute twenty-five two-minute Edison Dictation Records especially prepared by J. N. Kimball, a Stenographic Expert. These Records will be found of material assistance to shorthand scholars in perfecting themselves in their work and in increasing their speed in taking dictation. These Records have been prepared with unusual care and the trade should find a ready demand for them.

Prices: Dealer, 30c. net; List, U. S., 50c., Canada, 65c.

No allowance for breakage will be made on these Records.

Dealers' requirements will be promptly supplied by their Jobbers on receipt of order, together with suitable descriptive printed matter, or samples will be furnished upon request.

Canadian Dealers will have to pay the usual Customs Tariff on Edison Dictation Records.

High-Priced Goods

The demand for high-priced goods in talking machines was not cultivated and developed by the production of only fun-making records. The continual exploitation of the talking machine as a mere device for amusing the people would soon have put the industry out of business. It is the occasional humor that is appreciated but a surfeit of what is designed to create laughter palls on one and it ceases to be humor. The talking machine was designed for far nobler purposes than to merely cause laughter and yet in this particular sense it is an instrument to be appreciated. However, it is an influence in educating and refining the people that the talking machine has its greatest value and it is because of this fact that people are willing to pay one hundred and as high as one thousand dollars for an instrument and library of records. People do not buy pianos or player pianos merely for amusement, but for educative purposes as well and so that their children may be brought up in an environment of music. The great mass of the general public has not learned to appreciate the talking machine as a factor in educating their children and the retailer is largely to blame, because this is so. Talking machine dealers would do well to put the instrument on a level with pianos and appeal to the public in the manner that piano salesmen appeal to them—*Canadian Music Trade Journal*.

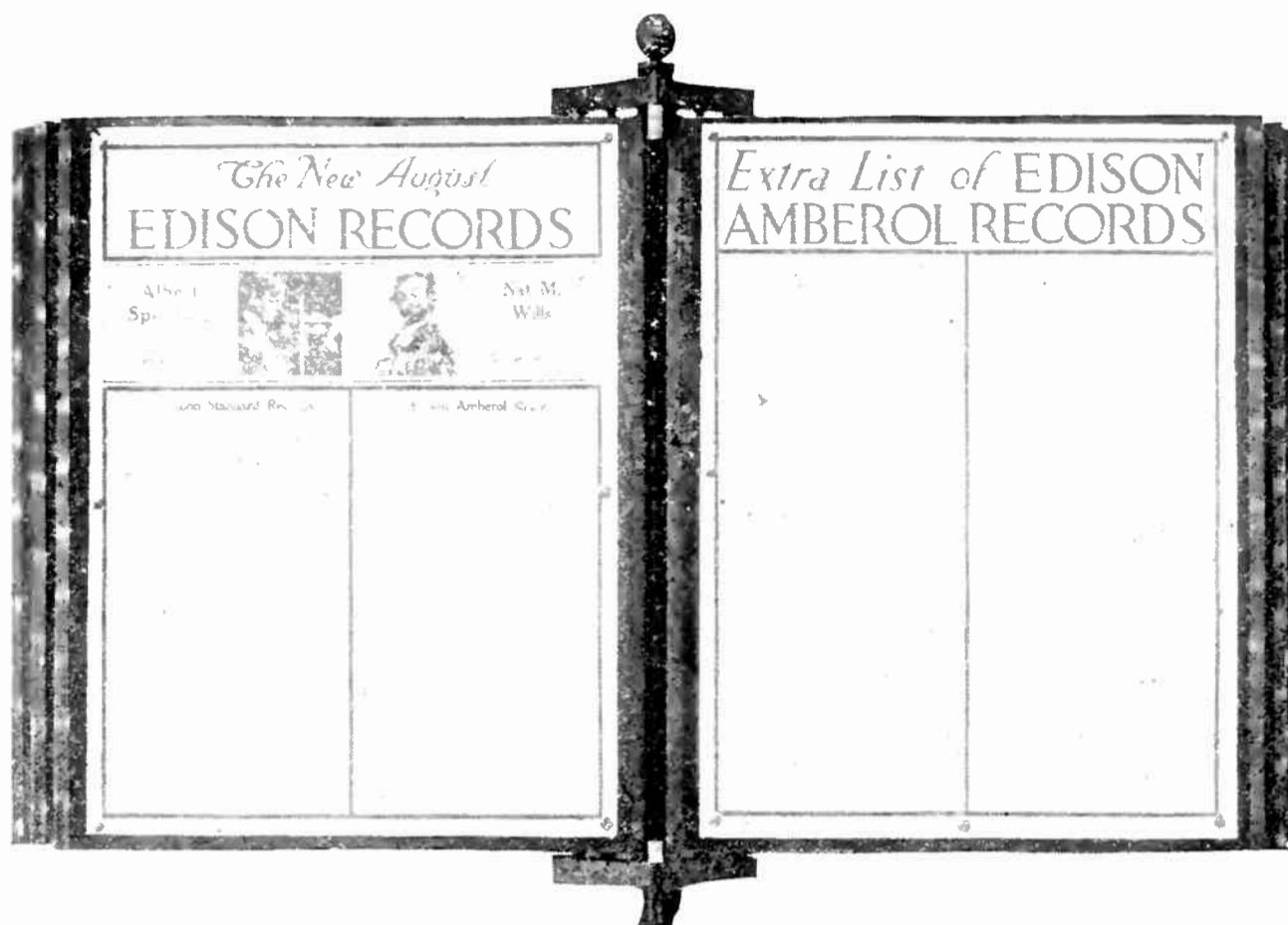
A European Compliment

The North of England would seem to be the home of the talking machine contest, and it is, therefore, all the more a source of gratification to the National Phonograph Company, Limited, that Mr. J. W. Hill, Lime Kiln Row, Haswell Colliery, should have secured no fewer than six prizes in various competitions with an Edison Home. The following first prizes were secured by Mr. Hill during 1909:—January 1, first prize, against 16 other machines; on April 1, against 23; on May 1, against 22; and on October 1, against 19 competitors. It should be mentioned that the decision was made by a different judge on each occasion, and the achievement may therefore be regarded as an exceptional demonstration of merit.—*Phono Trader and Recorder (London)*.

Correction

On page 39 of the new Record Catalog, form 1730, Record No. 12038, "Selection from the Geisha," is incorrectly printed as No. 12083, which is the correct number of "Angel Voices," shown on page 40. We ask that the trade kindly make due notation of the error.

Display Fixtures for Edison Record Bulletins



The Goldberg Display Fixtures have asked us to show you their wall or post fixture, made especially for displaying the monthly Bulletin of the Edison Record.

The six leaves in the fixture are made of a specially prepared composition, which has a great tenacity for holding thumb tacks. You will notice by the photograph that these leaves have a metal strip running up the back and front and the edges are of a copper oxidized finish.

The main frame into which the leaves are hinged is fastened to a wall or post, and the brackets which carry the leaves can be swung from right to left or left to right, so the leaves can be folded flat on one side, or on both sides if necessary.

The six leaves are made the proper size, leaving sufficient margin, and will carry twelve bulletins.

The price of the fixture to the Edison Dealers is \$15, and all orders for same must be sent direct to the Goldberg Display Fixtures, 130-32-34 West 24th Street, New York City.

Each fixture is packed in a separate crate, and you have the privilege of returning it within ten days, if it does not come up to your expectation. The fixture is guaranteed to work perfectly in every respect.

Pius X Presented with Edison Phonograph

The trade will be interested to know that the Pope has been pleased to accept an Idelia Phonograph, with a selection of Edison Records, presented to him by Mr. Edison through the National Phonograph Co., Ltd. The Chevalier Bocchi, Managing Director of Ashton and Mitchell's Royal Agency, made the presentation. The Pope expressed his great pleasure with the instrument and asked to have his thanks conveyed to Mr. Edison. His Holiness presented Signor Bocchi with a handsome gold medal as a souvenir of the occasion.

A special programme of vocal and instrumental selections had been arranged by Signor Bocchi, including the famous "William Tell" Overture by the Edison Concert Orchestra; Sarasate's "Gipsy Airs," violin solo by Albert Spalding; an aria from "Giaconda," by Adelina Agostinelli, and "Berceuse de Jocelyn," 'cello solo, by Jean Schwiller.

The Pope was quite charmed with the recital and at the termination turned to Signor Bocchi and said, "It is really quite marvellous; the tone is wonderful." Mr. Spalding's Record elicited the remark, "There is no doubt that the violin is the finest instrument of all."

The Other 13,000

Their Experiences and Methods Offer Inspiration and Suggestion.

A Profitable Suggestion for One Dealer: Why Not For You?

The practical value of reading the MONTHLY and profiting by the suggestions made in its pages could not better be illustrated than by the experience of James Blair, Edison Dealer of Clinton, Minn., who, out of forty-seven machines sold by him between January and April of this year, can trace FORTY-FIVE to his putting into practice a suggestion made by us in the matter of HOME DEMONSTRATION. The suggestion was a mailing card embodying an offer to install a machine on a week's trial, and because of Mr. Blair's gratifying success with the scheme, we will again outline it to the trade in the hope that it will be prolific of general imitation.

The mailing card used by Mr. Blair is 6"x5½", light manila card board, and reads as follows:

Cut of Home
Phonograph

WOULD YOU LIKE TO HEAR AN
EDISON PHONOGRAPH
IN YOUR OWN HOME?

I have decided to keep one machine and a number of Records, just to loan out to anyone living in the country who will be responsible for the safe return of it inside of a week after receiving it. Application for it can be made in person or by mail, and will be recorded in the order received by me; and I will give you the date when you can get the machine. There will be no charge and no obligation to buy. Just take the machine to your home, play it for a week and return it to me. That settles the bill. I want all the country people to hear the Edison, and at my expense. If after hearing the machine you wish to purchase one, I will sell you a new one and new Records, and give terms to suit you.

Call at once and register, or if you cannot call, fill in the attached post-card and mail; upon receipt of which I will let you know when your turn comes to have the free use of this outfit.

JAMES BLAIR, Clinton, Minn.

Attached to the above is the following regulation size post-card (perforated, of course) for a reply:

.....19
James Blair,
Clinton, Minn.

DEAR SIR—Please register my name for one week's free use of your Edison Phonograph as advertised.

Signed.....

P. O.....

Don't you think it paid Mr. Blair to read the MONTHLY? And don't you think a scheme that sells forty-five machines in one month is worthy of a trial?

Result of a Follow-up

The following letter, received from Wick's Music Store, Guelph, Ont., Can., illustrates the benefit that results from a Dealer's co-operating with us in our "follow-up" scheme of landing "prospects." It also goes to show that the proprietor, H. E. Wicks, is a hustler of the first order:

GUELPH, ONT., CAN., May 10th, 1910.

National Phonograph Co., Orange, N. J.

Gentlemen: We have much pleasure in replying to your Inquiry No. 21973. Would say that we have sold to Mr. Clough a Gem Combination Phonograph with Records, amounting to \$25.00 or thereabouts.

We certainly are shoving the goods. Have sold one Combination Home; one Combination Standard; one Standard; one Fireside, and a Combination Gem,—all within the last three weeks.

Yours truly,

H. E. WICKS' MUSIC STORE.

A Guessing Contest—Try It

M. A. Gordon, of South Berwick, Me., who has been referred to before in these columns as a good advertiser, recently introduced an innovation in that line as ingenious as, Mr. Gordon reports, effective. He placed a Triumph machine in his window and advertised a prize of \$2.00 to the one who guessed nearest to the length of time it would run with one winding. The contest lasted a week, one guess being allowed with every 10c., four with every 35c. and six with every 50c. purchase. The machine ran exactly thirty-one minutes and forty-two seconds, and the winner guessed thirty-one minutes and fifteen seconds. Mr. Gordon reports that the contest boosted his Record sales in fine shape. It strikes us as a pretty good idea and worthy of a trial.

W. Yancey Wilson, Edison Dealer of Spreckels, Cal., publishes a bright little weekly sheet which he has christened "The Enterprise," and in which he advertises his various wares, among which we notice that Edison Phonographs and Records occupy the position of prominence. A capital idea, particularly with a merchant whose stock embraces a considerable assortment of merchandise, as does Mr. Wilson's. He enlivens the sheet with a few current topics and local brevities, which add attractiveness to it. Success to "The Enterprise."

Amberola Aids Evangelist Knowles

An Amberola, loaned for the occasion by F. M. Barney, Edison Dealer of Elm Creek, Neb., played a prominent part in an entertainment given at the Christian Tabernacle in that place on April 27th. The entertainment, the chief feature of which was an illustrated monologue of Charles M. Sheldon's famous story, "In His Steps," given by Rev. H. G. Knowles, a noted evangelist, was very successful. With the exception of the instrumental selections all the numbers on the program were illustrated by lantern slides. The programme follows:

PART I

- Bells Solo—"Light as a Feather".....Amberola
- Song—"Which Way Did the Angels Go?"
Rev. Mr. Knowles
- Song—"When the Bell in the Light-house Rings"
Amberola
- Song—"Ben Bolt".....Rev. Mr. Knowles
- Reading—"Cross Roads".....Rev. Mr. Knowles
- Song—"The Palms".....Amberola
- Song—"Suwanee River".....Rev. Mr. Knowles

PART II

- Monologue—"In His Steps".....Rev. Mr. Knowles
- Song—"Though Your Sins Be as Scarlet"....Amberola
- Monologue—"In His Steps".....Rev. Mr. Knowles
- Song—"The Holy City".....Amberola

As those who are familiar with the book can well understand, the songs, "Though Your Sins Be as Scarlet," rendered at the death scene of the tramp, and "The Holy City," as a finale, were peculiarly effective and elicited many flattering compliments for the Amberola.

Incidentally it should be stated that at the time of the entertainment Mr. Barney had disposed of three Amberolas,—and that in a village of 700 population!

In the first fifteen days of April H. S. Hart, of Shreveport, La., sold \$239.00 worth of Records, and did not consider that by any means extraordinary; in fact, at the time of reporting it (which, by the way, was not done for the purpose of having it chronicled) he anticipated better results from the remaining fifteen days of the month.

We are waiting to hear from the record challenger.

The Fort Wayne Machine Co., Fort Wayne, Ind., sends out its Phonograms and special printed matter in an envelope which bears a reproduction of the illustration appearing on the front cover of the *Phonogram* and some reference thereto.

A mighty good ad, that.

Amberola Dance

The Fort Morgan (Colo.) Drug Co. recently inaugurated a series of Amberola dances, held at the Armory in that place, which have proven successful from both a social and a business standpoint. The press notices sent us in regard to the first of the series speak in flattering terms of the quality of the music furnished for the occasion. Mr. J. C. Arthur St. James, secretary-treasurer of the company, under whose personal direction the dances are being held, writes to say that they have proven a splendid advertisement, not only for the Amberola but for the business in general. For the convenience of Dealers who may wish to imitate this really excellent plan of advertising the Amberola, we print the program of the first dance, indicating the catalogue number of each Record. It will be noted that with two exceptions the numbers are Amberol Records.

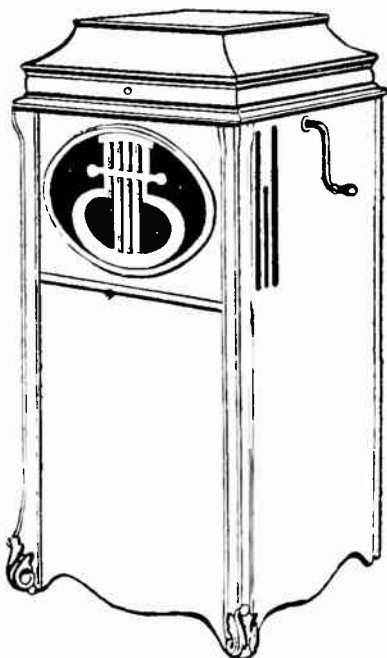
1. WALTZ
Violets—*Waldteufel* No. 8
2. TWO-STEP
Diabolo Medley No. 94
3. WALTZ
Fair Harvard—*Levi* No. 134
4. BARN DANCE
S. R. Henry's—*Henry* No. 120
5. WALTZ
Gypsy Baron—*Strauss* No. 263
6. TWO-STEP
New Creation—*Braham* No. 129
7. WALTZ
Angel's Dream No. 93
8. SCHOTTISCHE
Animation—*Heed* No. 276
9. WALTZ
Debutante—*Santelmann* No. 209
10. TWO-STEP
The Whitewash Man No. 273
11. WALTZ
Confidence—*Waldteufel* No. 261
12. BARN DANCE
Howdy Hiram—*Friedman* No. 277
13. WALTZ
Cremonia—*Tobani* No. 262
14. TWO-STEP
To the Front—*Karasek* No. 271
15. WALTZ
Soul Kiss—*Levi* Standard No. 9971
16. TWO-STEP
Society Swing—*Frantzen* Standard No. 9935
17. WALTZ
Good Night No. 264

F. S. Gutterson is a wide-awake Dealer of Charlotte, Mich., a town of 5,000, who attributes his success in the handling of Edison products to the faith he has in the business, which is evidenced by the fact that he carries the complete Edison line. That this brings results is attested by his recently selling twenty-one outfits in a single month.

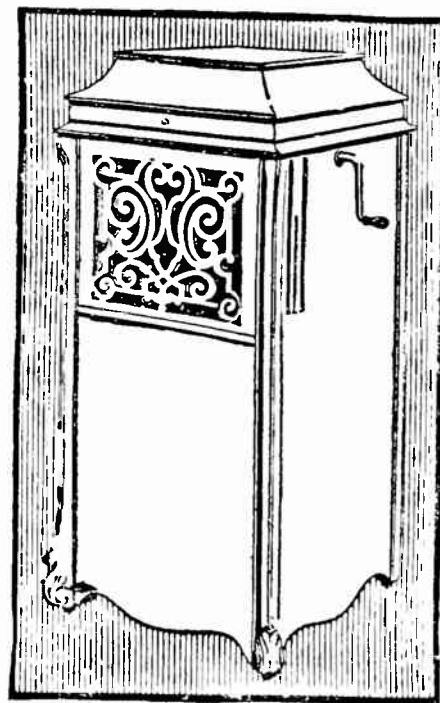
Twenty-one new Record customers! After that who will have the temerity to say that the Edison line can not be made to pay in a small town?

Amberola Electros for Newspaper Ads

We are now prepared to supply electros of the Amberola for use in newspaper advertising. The electros are sent free of charge on request, the only condition attached being that the Dealer furnish us with copies of the newspaper in which the ad. appears, or a clipping from same showing the ad. The following are two sample line-cuts:



No. 727



No. 739

We can also supply No. 728, similar to No. 727 but larger (2"x3½"), and Nos. 738 (¾"x1¼") and 734 (2"x3"), similar to No. 739. We have, also, electros of the Amberola in half-tone as follows: No. 729 (2¼"x4"), oak finish, closed view; No. 730 (2½"x4") oak finish, exposed view, and No. 731 (2½"x4½"), mahogany (piano finish), closed view. These half-tone electros can be used only on paper of high finish, and are therefore impracticable for newspaper advertising. Their use is confined to programs, circulars, etc., printed on coated paper.

The trade is urged to send in their orders immediately for such electros as they can use, not forgetting that we shall expect the stipulated proof of such use.

Foreign Amberol Records and Catalogs

You were apprised by Advertising Department Bulletin No. 2 of April 5th that your Jobber has been advised of our readiness to supply him with limited quantities of forms No. 1750, 1753, 1754, 1742 and 1755,—all Foreign Record Catalogs embracing selections, Amberol and Domestic, listed up to and including January, 1910. The supplements subsequent to that date will be found in the MONTHLY beginning with the January number.

Your Jobber will furnish you with samples of these Catalogs upon request, and with quantities of same consistent with your order for Records.

There isn't a Dealer in the United States or Canada who can not sell the instrumental Amberol numbers in these Catalogs, and very few if any who can not find a market for some of the vocal numbers right at his door. Some of the instrumental Records are of a type that the Domestic Catalogs do not offer,—the bewitchingly beautiful mandolin, guitar and harp solos, duets and trios of Latin America and Spain; the charming

native airs of the Hawaiian Islands played on instruments typical of that country; French, German, Italian,—in short, the native airs of every land played by the best musicians available in each. The vocal numbers are equally meritorious in point of both rendition and recording, and will prove an irresistible offering to natives, as well as the sons and daughters of natives, of the lands they represent.

Suspended List, May 20, 1910

Superseding All Previous Lists

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

MASS., Fall River—M. J. Harrington, 174 Bedford St.

IOWA, Spencer—Andrew & Constant.

OHIO, Wilmington—Raymond Hale, Wilmington Phono. Store (J. H. Hale, Prop.).

NEB., Henderson—L. R. Misner.

CANADA, London, Ont.—The Newcombe Piano Co.

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

Our June Magazine and National Weekly Ad



CARMEN MELIS
A grand opera prima donna

It isn't a question of whether you prefer Carmen Melis, grand opera prima donna, or Stella Mayhew, musical comedy "scream" — the instrument is the thing and the instrument that is best able to bring both of these great artists into your home is the

EDISON PHONOGRAPH



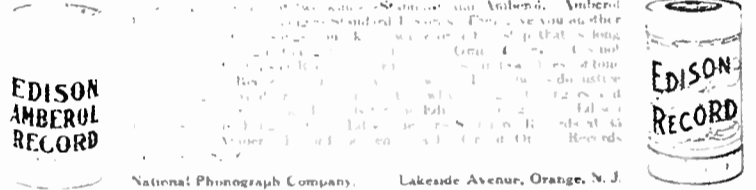
National Phonograph Company, Lakeside Avenue, Orange, N. J.



STELLA MAYHEW
One of the best of
"The Edisons"

On the one hand the arias of a Melis; on the other the clever nonsense of a Mayhew — such is the range of entertainment and such the kind of talent that is giving Edison Phonograph owners the best there is in songs, music and fun through

EDISON STANDARD & AMBEROL RECORDS



National Phonograph Company, Lakeside Avenue, Orange, N. J.

Millions of people read this ad—many of them at your very door. This ad creates the demand. How many know that you can supply it?

**New Grand Opera Talent—
Karl Jörn and Giovanni
Polese**

Two names—Karl Jörn and Giovanni Polese—new to the Edison Catalog, but by no means unfamiliar to the patrons of grand opera and those who are posted on "who's who" in the world of music and song, are seen in the August list of Grand Opera Amberol Records.

Karl Jörn is considered one of the best lyric and dramatic tenors on the operatic stage, and his initial contribution to the Catalog is the favorite number of an opera in which he has scored the most emphatic success of a remarkable career.

He was born of poor German parents in Riga, Russia, where his preliminary education was received under the patronage of Baron von Dellinghausen, Governor and Commanding General of the Province. After a course in Vienna under Professor Reiss he made his debut at the Stadt theater in Freiburg. Later he sang in Zurich and Hamburg, afterwards becoming a member of

the Royal Opera House in Berlin, where his remarkable voice and wonderful dramatic ability won him the enviable position of first tenor. His three seasons at Covent Garden, London, and those at Wiesbaden, Vienna, Prag and in fact all the leading operatic centres were marked with great success.

In January, 1909, Mr. Jörn made his first appearance in America at the Metropolitan Opera House, where the critics were lavish in their praise of his performance of Walter von Stolzing in "Die Meistersinger von Nuernberg." His success was even more pronounced during the past season at the same temple of the operatic art.

Giovanni Polese, a favorite baritone of the Hammerstein forces during the past season, is an artist for whom a bright future is predicted. He possesses a voice of superb quality and flexibility, and his compass is unusually extensive. His forceful dramatic style is shown to splendid advantage in the first number he has given to our Records. Mr. Polese should become equally as popular with the Phonograph public as he did with New York audiences.

Selling the Goods

What kind of a machine are you using to demonstrate your Records with? And what kind of shape is it in? Is it an old, dilapidated machine or one strictly up-to-date and in first-class running order? Because it makes all the difference in the world, both to you and ourselves.

You can't afford to give a customer a wrong impression of Edison Records and the reproducing quality of an Edison Phonograph; neither can we afford to have you do so. It seems almost incredible that any Dealer could be lax in so important a matter as this, but our salesmen occasionally report having discovered instances where machines obsolete in type and in poor condition are in use for demonstration purposes.

Every Dealer ought to realize the fact that the first impression made upon a customer is usually a lasting one, and for that reason should make it as favorable as possible by using a thoroughly up-to-date machine and keep it in the best possible working order. We trust this word of caution will be heeded by Dealers who have been negligent in this respect.

Take the public into your confidence in your advertising chats. We've received some good samples of that kind of copy lately from our Dealers. For instance, one Dealer advertised that he had five machines which he wished to dispose of before a certain specified date. He continued that ad. until he had sold a machine, whereupon he promptly apprised the public of the fact in his ad. and advertised four machines for sale. He continued on in this way until he had sold the five machines, when he published the fact and started all over again.

That confidential style of ad. is conceded to be the most attractive and efficacious.

The Attachment Outfit today, tomorrow and every day until you are satisfied that every machine within reach of your advertising has been "Amberolized." Don't let up on it. It's your great big opportunity, your "one best bet." If you have disposed of your stock of Outfits, order a few more for the machines you *don't* know about. You'll find there are some within call. Make a noise with your advertising and draw them out of their retirement.

Who said June was going to be a dull month? It ought to be one of the busiest months of the year, and will be if the Dealer stirs things up in the right way. The Attachment Proposition and a hustling Dealer will start something this month that will carry him over all the rough spots of the summer.

On these balmy June evenings, when everybody who can is out of doors, your store should be thrown wide open, with an Edison Phonograph playing all the time.

Do people keep on walking when they hear a Phonograph playing in a store? Not if it's an Edison. They stop, look and listen. And when they look their eyes ought to rest upon the "daddy" of them all,—the Edison Amberola.

Vacation season now starts. Have you thought to advertise how nicely the Edison Phonograph fits into the vacation scheme? Told them how it kills the loneliness of the mountains and seashore? Emphasized its portability?

It isn't very handy to carry a piano into the woods with you, but it's no trouble at all to pack an Edison with the camping outfit. Tell them so, and induce your old customers to take their machines and a few Records along on their vacations.

Don't forget that you can't handle new Amberol customers without a complete Amberol Record stock. Your new customers will want to hear the old Amberols as well as the new supplements. You must be prepared to accommodate them. If you are not,—is it necessary to remind you of what happens? Go over your stock and place an order at once for any missing numbers. Get a reputation with the new customers of being able to give them what they want when they want it.

Aim at a good, high mark. Try your "prospect" on an Amberola. Even if he can't buy, you tickle his vanity anyhow by making him think that you think that he can. It's easier to descend than ascend, and you have a cosmopolitan line to do it on,—the Idelia, Triumph, Home, Standard, Fireside and Gem. A Phonograph to suit every purse.

Did you arrange a special Memorial Day window? Did it attract attention? Send us a photo of it, if you had one taken. We'll reproduce the best one received in the next issue of the MONTHLY.

By the way, it's not too early to give a little thought to your Fourth of July window. Next to your X-mas display your Independence Day window ought to be the most striking of the year. The public scans store windows with an expectant eye on patriotic holidays. Don't let yours be a disappointment. Plenty of patriotic suggestions for window cards in the Record Catalog.

Here are a few window card suggestions, if you don't strike something better:

Your Edison Phonograph will play four-minute patriotic Records if you let it. Let me tell you how, also how to get ten Amberol Records practically free.

Did you ever hear Sousa's Band play "The Stars and Stripes Forever?" It won't cost you anything to step inside and hear it.

Celebrate the Fourth in the good old way. Lots of noise, fireworks and music. Let an Edison furnish the latter.

Some splendid Fourth of July Records in the Edison Catalog. Come in and hear them now.

"The Sword of Bunker Hill." You ought to hear it on an Edison Amberola.

"The Battle Hymn of the Republic" is a Record to find your patriotism. Hear it on an Edison Phonograph.

One of the features of selling Phonographs is keeping the business alive, maintaining an air of festivity, keeping the store full of interested customers, showing new things, keeping the windows dressed, and in every way having a certain air of life in and about the store; a certain activity, which comes from popular, catchy music rendered all the time.

Do you keep a file of the MONTHLY? You ought to. It will enable you at any time to brush up on some important matter that may not be quite clear in your memory.

An Amberola in your store is like a "headliner" in a vaudeville show,—adds "class" to the surroundings.

Decalcomania Slides



Reference in the May MONTHLY to the above provoked so many inquiries that we are giving the details again for the benefit of those Dealers who may not be familiar with them.

The lantern slides of the above decalcomania are especially intended for moving picture shows, magic lantern exhibitions, etc., and are furnished in plain black and white or in two colors, the latter, of course, being the more attractive. The prices are 35c. each for the former and 90c. each for the latter. We at first considered reserving space on the slide for the Dealer's name and address, but abandoned it on second thought, as it occurred to us that it would be a much better idea for the Dealer to use a home-made slide of his own for that purpose and let it follow immediately after the decalcomania slide on the canvas. On such a home-made slide the Dealer could also make any pertinent announcements he might wish,—such, for instance, as the Attachment Proposition, special terms of payment, concerts, etc. The cost of a home-made slide is so insignificant as to be unworthy of consideration.

These slides have been found an excellent ad. by many Dealers who have used them, and we strongly urge the trade to purchase one and try the merits of the proposition.

Load up a wagon with a few Machines, Attachment Outfits and Records, and make a canvass of the surrounding country. Do this daily for a week, and we guarantee you will be agreeably surprised at the results, physically and financially. You'll get health and inspiration from the pure country ozone, and the country people will surprise you with the readiness with which they accept your offer of a trial installation.

Has it occurred to you that a big portion of the country people are as yet not acquainted with the present-day development of the Phonograph and the existence of the long-playing Record? Start the canvass scheme working and let them know about it.

Talking Machine Jobber's Convention

Mr. J. C. Roush, the enterprising Secretary of the National Association of Talking Machine Jobbers, has been arousing the interest of the members in the coming convention by means of a series of exceptionally stimulating letters, the effect of which can not fail to be manifested in a record-breaking attendance. The program of the Convention and details in respect to recommendations, etc., follows:

PROGRAM

Fourth Annual Convention of the National Association of Talking Machine Jobbers.
ATLANTIC CITY, JULY 5TH TO 9TH, 1910.

Headquarters will be at the Chalfonte. Special rates have been arranged which will greatly modify the usual charges. Unusual arrangements have been made with the management of the Hotel to provide every accommodation for the convenience and pleasure of the Association. Rooms, single and en suite, are reserved on one floor adjoining each other, so that the Association members will be grouped together and spared the annoyance of going from floor to floor. A certain section of the Dining Room will be at the individual disposal of the Association. Music, special attendants, including our own corps of waiters, bell boys and other attendants have been proffered. With a further addition of every assured courtesy, the Association members are guaranteed something very unusual.

Each member will have the ENTIRE FREEDOM of Atlantic City and can govern his movements to suit his individual taste. The main features of the entertainment are enough to occupy the entire time, but any one wishing to deviate in any particular, by reason of friends, acquaintances or special desires on his part, can do so *ad libitum*.

FIRST DAY, TUESDAY, JULY 5TH.

Personally conducted tour of the board-walk and general features of the beach, immediately after breakfast until 11 A. M.
Bathing, 11 A. M.
Luncheon.
Association Meet, 2:30 to 4:30 P. M.
Dinner, 6 P. M.
Dancing, 9 to 11 P. M., on Amusement Pier.
Old Vienna, 11 P. M. to 6 A. M.
Edison Record No. 9780.

SECOND DAY, WEDNESDAY, JULY 6TH.

After breakfast, sail on the Inlet.
Bathing, 11 A. M.
Luncheon.
Association Meet, 2:30 to 4:30 P. M.
Dinner, 6 P. M.
Personally conducted tour of Young's Pier and inspection of the Wireless Station. Numerous side attractions have been arranged for, allowing an assortment for selection that will meet any taste.
10 P. M., Special Sea-Shore Dinner with elaborate musical program.
Old Vienna until the wee sma' hours.

THIRD DAY, THURSDAY JULY 7TH.

9 A. M., Ball Game between the Eastern and Western Jobbers at Atlantic City Ball Park. Umpires, Messrs. Dolbeer and Geissler.
Bathing, 11 A. M.
Luncheon.
Association Open Meeting, 2:30 P. M. Reading of special papers prepared by Association members and experts from the various Talking Machine factories.
5 P. M., English Afternoon Tea with light luncheon.
7:30 P. M., Banquet at the Shelburne "Rose Room," specially decorated for the occasion, with elaborate menu and select musical program. Guests of honor: Frank Dyer, President, and C. H. Wilson, General Manager, of the National Phonograph Co.; Emil Berliner of Montreal, Inventor of the Disc Machine; Eldridge R. Johnson, Inventor of the Victor Talking Machine and President of the Victor Company, and Edward Lyman Bill, Editor of the Talking Machine World.

FOURTH DAY, FRIDAY, JULY 8TH.

The Association members will board the 9:30 A. M. train, arriving in Camden about 45 minutes later. As guests of the Victor Talking Machine Co., the Association will visit the factory. After visiting this plant, luncheon will be served on the Roof Garden of the Hotel Bellevue-Stratford, Philadelphia. An interval will elapse before dinner, which will allow members to "see" Philadelphia. After dinner, members are invited to join representatives of the Victor Talking Machine Co. in attending a theatrical entertainment, following which supper will be provided at one of the leading Cafes.

FIFTH DAY, SATURDAY, JULY 9TH.

Specially arranged meet and visit at the Edison Factory, Orange, N. J., a short run from Philadelphia. The officers and department heads of the National Phonograph Co. will show the Association their usual hand-some attention, which will include ample provision for the entertainment and pleasure of all in Orange. The details of the entertainment will be announced later.

Advance List

Of Edison Amberol and Edison Standard Records for August, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on July 23rd. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on July 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on July 23rd, for delivery on the morning of the 25th. Jobbers are required to place orders for August Records on or before June 10th. Dealers should place August orders with Jobbers before June 10th to insure prompt shipment when Jobber's stock is received.

Edison Amberol Records for August, 1910

- 474 Kukuška—Russian Peasant Dance** **Sousa's Band**
 A most auspicious number with which to head the monthly list. It is a well-known band selection, full of the life and action which are characteristic of the Russian folk dances. The composer of this number is Franz Lehar, who wrote the world-famous "Merry Widow" Operetta. Is it necessary to say aught in praise of the rendition? Publishers, Hawkes & Sons, London.
- 475 Who Will Care for Mother Now** **Will Oakland and Chorus**
 A pathetic old war-time ballad with which Americans, young and old, are familiar. Its theme is the anxiety for his mother's future expressed by a young hero who is dying on the battle field for his country's sake. Written in march tempo, it is a number that will stir the patriotism and sympathy of every American, especially when sung in the spirited manner in which Mr. Oakland renders it. Orchestra accompaniment. Words and music, Chas. Carroll Sawyer.
- 476 Favorite Airs from "The Arcadians"** **Edison Comic Opera Company**
 "The Arcadians" is the most recent of the English musical plays to achieve success in this country. Its charm lies in the refined beauty of its melodies, as is well illustrated by the following list of selections which are included in this Record: "Arcadians Are We;" "The Girl with a Brogue;" "Arcady Is Ever Young;" "Charming Weather;" "Bring Me a Rose," and "Truth Is So Beautiful." We flatter ourselves that this Record will be equally as emphatic a success as the first Record of the same description, No. 465, "Favorite Airs from Mikado." Composer, Lionel Monckton.
- 477 The Moonlight, the Rose and You** **Stanley and Gillette**
 Baritone and tenor duet. A song of unusual poetic merit, linked to a beautiful melody and magnificently sung by two artists whose work is ever distinguished by fine harmony. In this number they have a splendid vehicle with which to display their vocal timbre and artistic treatment, and the Record proves that they have taken full advantage of their opportunity. Orchestra accompaniment. Words, Chas. E. Baer; music, Johann C. Schmid; publishers, Jerome H. Remick & Company, New York City.
- 478 The Post in the Forest** **Gustave F. Heim and Waldhorn Quartette**
 In days gone by, when traveling was done by post, the melodious tones of the post-horn were always heard when the conveyance was approaching or passing the various towns and villages along the journey. In this number the composer conveys his idea of the sounds of the horn by transforming them into a brilliant cornet solo, for which the French horns of the quartette form an effective background. This is the first Record made for the Edison Phonograph by these artists, all of whom are accomplished musicians and members of the Boston Symphony Orchestra. A singularly beautiful Record which we are sure will win the appreciation of trade and public. Composer, v. Schaffer.
- 479 The Grizzly Bear** **Stella Mayhew**
 The cleverest "rag" composition heard in a long time. "The Grizzly Bear" is the name ascribed to a new style of dance which (the song says) is fashionable on the coast, and which, judging from the description given of it, is an eminently appropriate title. It is sung in Miss Mayhew's buoyant style. During a dance effect between verses she introduces a lot of comic nonsense about a pair of shoes that have been "wished on her" for the dance. Orchestra accompaniment. Words, Irving Berlin; music, George Botsford; publishers, Ted Snyder Company, New York City.

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

- 480 Ain't You Coming Out To-Night?** Collins and Harlan
 This is one of the most melodious numbers that Collins and Harlan have ever given us. It is a "darkey" ballad of the old plantation type with a most ingratiating air all the way through. banjo effect is heard in the chorus and, as usual, the popular artists find an opportunity for introduction of some clever comedy. Orchestra accompaniment. Words, Ren. Shields; music, Henriette Blanke-Belcher; publishers, Jerome H. Remick & Company, New York City.
- 481 Blue Danube Waltz** American Standard Orchestra
 Who is not familiar with the alluring strains of this perennially popular selection, the best known and liked of the many compositions written by Johann Strauss, the famous "Waltz King?" Rendered most delightfully by the American Standard Orchestra, this enduring favorite should be in great demand among the Amberol Record public, which is daily growing in numbers. It should especially appeal to lovers of the "light fantastic" as a waltz number *par excellence*. Publisher, Carl Fischer, New York City.
- 482 I'm Afraid of You** Manuel Romain and Chorus
 A waltz song of enticing rhythm and a light order of sentiment, the theme of which is the fear a young fellow entertains of falling in love with a fascinating young miss; the fear very evidently being overshadowed by willingness to succumb to her charms. Mr. Romain is ably sustained in this Record by a capable chorus, a pleasing innovation of which is the introduction of a female voice. Orchestra accompaniment. Words, Alfred Bryan; music, Albert Gumble; publishers, J. H. Remick & Co., New York City.
- 483 Sunshine in My Soul** Edison Mixed Quartette
 This well-known sacred number is here sung in a manner which will make the Record desirable in the eyes of not only collectors of sacred Records but of all lovers of good harmony. A heavy chime effect is introduced in the rendition and forms a pleasing feature. A supremely beautiful Record. Organ accompaniment. Words, E. E. Hewitt; music, John R. Sweeney.
- 484 Ballet Music from "Le Cid"** { (a) *Aubade* } Victor Herbert and His Orchestra
 { (b) *Navarraise* }
 "Le Cid," written in 1885 by the gifted French composer, Jules Massenet, is one of the most successful of the new school of French opera. The ballet music of the opera is an original and beautiful piece of orchestral work, and *Aubade* and *Navarraise* are the two favorite numbers of the work. To lovers of the higher grade of music this charming Record with its dreamy, catchy air will constitute an irresistible appeal.
- 485 Call Me Up Some Rainy Afternoon** Ada Jones and Chorus
 A novel comic song with a brisk, agreeable air, in which are detailed the discouraging experiences of Harry Lee in his courtship of fickle Nellie Green. It develops that Nellie was in the habit of making telephone engagements with a numerous chain of admirers and, consequently, sometimes got her dates mixed, this time to the embarrassment of poor Harry. Songs of this type seem to have been written especially for Miss Jones. Orchestra accompaniment. Words and music, Irving Berlin; publishers, Ted Snyder Company, New York City.
- 486 Just for To-Night** Pike and Kirkby
 Ernest Pike, tenor, and Stanley Kirkby, baritone, are two of the best known and experienced vocalists in the British Isles. When they are chosen for the making of a duet number a musical treat is a foregone conclusion. The voices of the singers blend admirably, while the sentiment and general trend of the song is of a high order. Orchestra accompaniment. Composer, French; publishers, Witmark & Sons, New York City.
- 487 March Religioso—Gospel Hymns** Edison Concert Band
 Something out of the ordinary, in respect to both character and rendition, is offered in this Record, which is an arrangement in march tempo of the following familiar sacred numbers: "Holy, Holy! Lord, God Almighty" (Dykes); "Shall We Gather at the River" (Lowry); "Stand Up for Jesus" (Webb); "Pass Me Not" (Doane), and "The Home Over There" (O'Kane). An exceptional band Record and one that every one will want. Special arrangement for our Record and not published.
- 488 The Morning After the Night Before** Billy Murray and Chorus
 A highly illuminating comic song in which a "rounder," who has lately been initiated in the "Won't Go Home Until Morning Club," describes the "morning after" effect as well as the "night before." Incidentally he paints most vividly a picture of how the ladies will conduct themselves throughout similar experiences when they assume the full responsibilities of woman's rights. The song has a rollicking air and Billy Murray sings it in his usual acceptable manner. Orchestra accompaniment. Words, Ed. Moran; music, J. Fred Helf; publishers, J. Fred Helf Publishing Co., New York City.
- 489 Pals** Ada Jones and Len Spencer
 Vaudeville sketch. It is doubtful if two artists can be found who can better imitate the vernacular of the street than can Ada Jones and Len Spencer. The sketch simply teems with quaint, humorous sayings and witticisms, blended with a touch of nature that is as agreeable as pathetic. The Record ends most appropriately with the singing by Miss Jones of the chorus of that once popular song, "He's Me Pal." This Record will undoubtedly be in big demand.

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

490 The Voice of Our Nation Medley—Part 1**United States Military Band**

A medley of patriotic selections introducing: "Hail Columbia;" "Just Before the Battle, Mother;" "Red, White and Blue;" "Dixie" (with clog variations), and "Yankee Doodle." In addition to the patriotic character of the Record and the brilliancy of the performance, a further incentive to its possession will be found by the public in the fact that it is played by the official organization of the White House.

491 Dear Mayme, I Love You**Joe Maxwe**

A bashful young lover, determined to entrust to paper a fervent declaration of his love, finds that he is utterly at a loss for words except those which constitute the title of this selection. That's the theme of the number; the melody is a pretty waltz air well suited to Mr. Maxwell's easy style of singing. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

492 A Night Trip to Buffalo**Premier Quartette**

A sketch by male voices that has been one of the steadily popular Records in the two-minute list, and that will prove doubly so as an Amberol number. A "Rube" and his wife, who have been seeing the sights of New York, board a train to which Finnegan and his party of political delegates have been escorted by a brass band. The train is "sent off" amid speeches, music, cheers, etc. There's fun galore in the jokes, repartee and incidents of this "trip" from the moment the train leaves the Grand Central Station until it reaches Buffalo, where Finnegan falls out of his berth while dreaming that he's an "A. P. A." It is impossible to describe the Record; it must be heard to be appreciated.

493 Belphegor March**National (London) Military Band**

Belphegor was a Moabitish deity whose rites were celebrated on Mount Phegor in ancient times. Just why the composer chose this title we are unable to say, but after all "the play's the thing," as Shakespeare says. The march, which is well written and full of variety, gives the National Military Band an opportunity of showing their mettle, which, as usual, they are not slow to avail themselves of. Composer, Brepsant; publishers, Hawkes & Son, London, Eng.

Edison Standard Records for August

10395 Knights of Columbus March**New York Military Band**

A dashing, vigorous band number of excellent volume and admirable precision. This selection was dedicated by the composer to the Knights of Columbus, the members of which organization cannot fail to appreciate the phonographic reproduction of it, as both playing and recording of the number are above criticism. A band number that will be appreciated wherever heard. Composer, Harry C. Buser; publishers, Acme Music Publishing Co., Newburgh, N. Y.

10396 You'll Come Back**Stella Mayhew**

In this catchy and popular "coon" song Miss Mayhew is equipped with an excellent show-piece with which to display her ability in handling songs of the "rag" type. Alexander has grown indifferent to Henrietta's charms and threatens to leave his "gal"; but, far from being dismayed at the prospect, she takes a philosophic view of the situation and even insinuates that Alexander will soon be "hangin' 'round the old veranda" again. Orchestra accompaniment. Words, Jack Drislane; music, George W. Meyer; publishers, F. B. Haviland Publishing Co., New York City.

10397 Kerrigan's Bachelor Dinner**Len Spencer**

Kerrigan is about to assume marital responsibilities and although (as the toastmaster of the dinner puts it) "there's nothing romantic about the affair, for she's a fine cook and he has a good job," there seems to be necessity for a lot of excellent advice as to Kerrigan's future conduct. Such fatherly admonitions as "Don't forget that too many jugs makes too many jars in the family" and others of a kind calculated to extract laughter from a graven image are handed to Kerrigan, interspersed with snatches of Irish airs. This is a Record that everybody with a sense of humor will want.

10398 Austrian Army March**United States Marine Band Orchestra**

An invigorating march played by the orchestra of the celebrated "President's Own" band. This, by the way, is the orchestra that plays at all the official functions of the White House. An exceptionally fine Record both in respect to selection and the manner in which it is played by this famous organization. Composer, Richard Eilenberg; publisher, Carl Fischer, New York City.

10399 Daisies Won't Tell**Manuel Romain**

A dainty little composition on the light sentimental order, invested with an extremely tuneful waltz setting and sung by the popular tenor in his most expressive style. The ceaseless flow of melody and attractive rhythm of this number have won for it a popularity that augurs well for the sale of the Record. Orchestra accompaniment. Words and music, Anita Owen; publishers, Jerome H. Remick & Company, New York City.

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

10400 You're Just Too Sweet to Live**Collins and Harlan**

The usual Collins and Harlan "coon" duet which the Phonograph public demands shall be a feature of both Amberol and Standard lists. A darkey's eloquent description of the charms of his Alabama "honey baby" is the theme of the song, which is committed to an animated, contagious air. It is unnecessary to comment upon the rendition, for the work of these two artists is always consistent. Orchestra accompaniment. Words and music, Avery & Hart and Chris Smith; publishers, Ted Snyder Company, New York City.

10401 Mack's Lullaby**Will Oakland**

Here is a number made famous by the popular Irish singing comedian, Andrew Mack, who found it to be one of the most acceptable songs in his repertoire. It always scores a big "hit" with Mack's audiences, and because of its charming tunefulness and the wonderful voice of the artist who here sings it we are convinced that it will prove no less popular with lovers of Phonographic reproduction. No collection should be considered complete without this captivating bit of melody, which ought to be a big seller. Orchestra accompaniment. Words, Alice; music, Andrew Mack.

10402 The Birkin Reels**J. Scott Skinner**

This violin Record serves to introduce to the Edison public in this country an artist who has been long and favorably known in both England and Scotland as a violinist of great repute. Mr. Skinner has made a life-long study of the violin, and the national Scottish airs he plays are given with that fidelity which one expects from a virtuoso. Orchestra accompaniment.

10403 Mary, You're a Big Girl Now**Joe Maxwell**

One of the very latest sentimental successes, and just sufficiently different from the usual style in composition and melody to be refreshing. The theme is the old, old story in plain, unassuming garb, and the air is of the sprightly type, cheery and satisfying. Mr. Maxwell's treatment of the number is quite as effective as his previous successful contributions to the catalogue. Orchestra accompaniment. Words, Bobby Heath; music, Gus. A. Benkhart; publishers, Jerome H. Remick & Company, New York City.

10404 There Is a Fountain**Edison Mixed Quartette**

In sweetest harmony the male and female voices of the quartette, singing without accompaniment, blend to give what is by far the best rendition of this beloved sacred hymn that has been heard in many a day. A most satisfying Record of its kind. Words, Rev. William Cowper; music, Dr. Lowell Mason.

10405 I'm On My Way to Reno**Billy Murray**

A married man, who won a suffragette on a bet, is on his way to Reno to apply the divorce panacea to his marital ills. His enthusiasm at the prospect of separation from his domestic tribulations is well depicted in the rollicking air of the four verses and choruses of the song, wherein he sounds "the battle cry of freedom" to his suffering brothers. A splendid Record, this, and of a popular song, too. Orchestra accompaniment. Words, William Jerome; music, Jean Schwarz; publishers, Jerome H. Remick & Company, New York City.

10406 If You Love But Me**Victor Herbert and His Orchestra**

Victor Herbert's successful musical comedy, "The Red Mill," was drawn upon for this Record, which is an orchestral arrangement of one of its greatest song "hits." It is a dreamy, amorous theme, and the delightful treatment it is given by the eminent composer and his corps of famous artists makes it one of the most notable Records in our catalogue and one which every one who appreciates artistic work will want to possess.

10407 Mr. Editor, How Do You Know?**Ada Jones**

The astonishing familiarity with subjects of feminine interest displayed by the masculine editor of the ladies' department in a newspaper furnishes the theme of this comic song, in which the singer questions him as to the source of his wonderful knowledge in regard to such matters as straight front effects, lingerie tips, etc. It is a "talky" song with a waltz air, and, judging from the way in which she sings it, it was "made to order" for Miss Jones. Orchestra accompaniment. Words and music, Edna Williams.

10408 Dear Old Moonlight**Peerless Quartette**

There is real melody and most attractive rhythm in this composition which, as its title suggests, is of a sentimental character. The quartette of male voices sings the number in exquisite taste, without accompaniment, splendid harmony prevailing throughout the rendition. Quartette Records of male voices are always top-notchers in the selling line and we predict that this number will measure fully up to the standard in that respect. Words, Henry Screamer; music, Tom Lemonier; publishers, Gotham-Altucks Music Co., New York City.

10409 The Hoosier Slide**National (London) Military Band**

The "slide" portion of the title takes its origin from the novel tricks of the trombone player throughout the selection, which is a taking composition of unusual volume and played in irreproachable style. Records by this organization are always above criticism. Composer, Vandercook; publishers, Helton & Company, Chicago, Ill.

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

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

Edison Grand Opera Amberol Records

40018 Tannhäuser—Romerzählung (Wagner) In German. Orchestra Accompaniment Karl Jörn

Tannhäuser, footsore and weary, returns to find Wolfram still at the spot whence Elizabeth had departed to meet her early death. Full of remorse, of the greatness of his sin, he tells Wolfram of his travels to Rome to gain the forgiveness and the blessings of the Pope, tells of his willing blindness to the beauties of Italy's fields, of his avoidance of the soft parts of the road, of his self torture. Unsuccessful, then, he returns, and his release is not given him until after the death of Elizabeth. This part of the opera, in its sad depiction of love's quiet tragedies, is perhaps the most beautiful of all this beautiful work. Carl Jörn has always been highly praised for his interpretation of this role, and in this number vividly conveys his heart-breaking despair.

40019 Thais—Alexandria! (Massenet) In Italian. Orchestra Accompaniment Giovanni Polese

Anathael in frantic fervor, on his mission of conversion, looks upon his native city, Alexandria, and apostrophizes it as the terrible wicked city, where he, too, was once a sinner. There he, too, had heard the whispers of sin, had known the seductions of earthly life. Now he calls out his hatred of the wealth, his hatred of the beauty of his birthplace. "Angels of Heaven! come forth and perfume the foul air about me! Come!" This number will be found most dramatically rendered in his polished style by Mr. Polese, who by his thoroughly artistic work has gained a foremost position among opera folks.

40020 Torna a Surriento (Curtis) Neapolitan Song sung in Italian (Dialect) Orchestra Accompaniment**Carmen Melis**

What memories, what desires does a Neapolitan song not create! To those who have seen Naples, with its surrounding wonders of beauty, it recalls perhaps the happiest part of their existence, to others it conjures up moonlight boat excursions on the beautiful bay of Naples, to others the flower covered country inns and gardens; but everywhere, the world over, it awakens a sense of the beauty and dreaminess of the South. "Torna a Surriento" has been perhaps the most successful of these songs in its wild love longing, its sad strain, its tender, dreamy care for nature's beauty. Madame Melis sings this song "con amore," for the love she has of it, and the Record truly speaks to you.

40021 LeCid—Pleurez mes yeux (Massenet) In French. Orchestra Accompaniment**Marguerita Sylva**

Chimène, torn by love and revenge, finds herself at last alone, where there will be none to see her pain, her sorrow. In love with the man whom she knows as the slayer of her father, she yet cannot overcome her love. Once her spirit of vengeance cries out for satisfaction, then her love transports her to a happier frame of mind. Worn out with this struggle, she allows her tears to flow, to flow for her dear ones, to flow eternally; and yet there is present to her the thought that mayhap the dead did not intend for her this heritage of woe. Cry, my eyes, cry! is, however, the burden of her song, of this number, one of Massenet's masterpieces of sadness, and so well conveyed and expressed by the favorite artiste, Madame Marguerita Sylva.

40022 Prophète—Ah! mon fils (Meyerbeer) In French. Orchestra Accompaniment Marie Delna

Nothing could be more fiendish, more cruel than to place a man in the position of having to choose between the love for his mother and that for his affianced bride. Bertha, having fled from her jailer, who for his own infatuation with her attempted by imprisonment to prevent her marriage to John of Leyden, seeks the protection of her lover. Being followed there by her enemies, who carry along the mother of John, the latter is forced to choose between revealing his love's hiding place and the decapitation of his mother before his eyes. Yielding to his filial impulses, he gives over Bertha and obtains his mother's release. Saddened by his loss, his mother, Fides, sings to him to cheer and console him this aria, so well known, so difficult of proper interpretation, for well does she know that he has given away his happiness. Madame Delna has made so beautiful a record of this that its equal cannot be found.

Edison Standard Records in Hebrew

21017 A Brievele Der Kale, Orchestra Accompaniment

Simon Paskal

21018 Dus Pintale Yid, Orchestra Accompaniment

Simon Paskal

Edison Standard Record in Italian

20607 Campagne (Neapolitan), Orchestra Accompaniment

Giovanni Colamarino

Edison Amberol Record in Swedish

9400 Ack! i Arkadien—"ur Gluntarne," Orchestra Accompaniment

Arvid Asplund

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

Edison Standard Record in Swedish

20550 Min Lilla vra bland bergen, Orchestra Accompaniment

Arvid Asplund

Foreign Records for June

BRITISH RECORDS FOR JUNE

- AMBEROL (FOUR MINUTE)
- 12172 Bohemian Girl, Overture, *Balfe*
National Military Band
- 12173 Give It to Father, *David & Lyle* Vesta Tilley
- 12174 Boss of the House, *Murphy* Jack Pleasants
- 12175 The Irish Emigrant, *Baker*
Stanley Kirkby, baritone
- 12176 I Put on My Coat and Went Home, *Hargreaves*
George Formby
- 12177 O Rest in the Lord, *Mendelssohn* (Aria from
Elijah) Violet Oppenshaw, contralto
- 12178 The Fireman's Troubles, *David & Mayo*
Arthur Osmond
- 12179 Can't We Take It Home with Us?
Murray Hilbury & Godfrey Florrie Forde
- 12180 My Old Armchair, *Scott & Williams*
Billy Williams
- 12181 Trafalgar March, *Zehle* National Military Band
- STANDARD (TWO MINUTE)
- 13968 Life Guards March, *Allier* National Military Band
- 13969 The Land Where the Women Wear the
Trousers, *Godfrey* Williams
- 13970 Love Makes the Whole Year June, *Pether*
John Roberts
- 13971 Blue Bonnets, Highland Schottische,
Balfour (Concertina) Alexander Prince
- 13972 If You Should See a Little Soldier,
Castling & Murphy Florrie Forde
- 13973 I Cheered as the Boat Went Out, *Lonsdale*
Arthur Osmond
- 13974 Rain, Rain, Go Away, *Mellor, Lawrence &*
Gifford Stanley Kirkby
- 13975 Macpherson's Lament (Violin Solo)
J. Scott Skinner
- 13976 Father Coaxed Her In, *Murphy & Lipton*
George Formby
- 13977 The Coon's Patrol, *Lotter*
National Military Band

GERMAN RECORDS FOR JUNE

- AMBEROL (FOUR MINUTE)
- A15092 Mit Schwert und Lanze, Marsch, *H. Starke*
Johann- Strauss Orchester
- A15093 Der letzte Gruss, Lied, *H. Levi*
August Bockmann
- A15094 In der Manege, Humoristische
Scene *Gustav Schönwald*
- A15095 Der Totentanz, Recitation, *Goethe*
Anton Zimmerer
- A15096 Variationen über: "Kommt ein Vogel,"
C. Woitschach Johann- Strauss Orchester
- STANDARD (TWO MINUTE)
- 16141 Marsch aus Der Graf von Luxemburg,
Franz Lehár Johann- Strauss Orchester
- 16142 Spottlied des Kilian aus Freischütz,
Von Weber Max Kuttner

- 16143 Meine Sonne (O solo mio), Lied,
E. di Capua Rogac-Wang
- 16144 Wädel klein, Duett, *Franz Lehár*
Elsa Nicolai und Max Steidl
- 16145 Die Schönbrunner, Walzer, *J. Lanner*
Johann- Strauss Orchester

FRENCH RECORDS FOR JUNE

- AMBEROL (FOUR MINUTE)
- 17060 Express Orient—Galop imitatif, *Boisson*
Garde Républicaine
- 17061 Le Carillonneur, *L. Daniderff* Adolphe Bérard
- 17062 Rigoletto—Air de Gilda, *Verdi*
Mlle. Berthe Lowelly
- 17063 Un poivrot qui tombe, *P. Bourgès*
Eugène Mansuelle
- 17064 Un baptême civil, *P. Lack* Paul Lack
- 17065 Mireille—Cavatine—"Anges du Paradis,"
Ch. Gounod Georges Félisaz
- 17066 Manette—Manon, *L. Daniderff* Karl Ditan
- 17067 Ne pleure pas bête, *C. Attie* Georges Elval
- 17068 Caroline!—La Jambe en bois—Polka,
Scotto et Spencer Garde Républicaine

STANDARD (TWO MINUTE)

- 18138 La Chanson de la France, *Ch. Borel-Clerc*
Adolphe Bérard
- 18139 Pour ton retour, *A. Drouillon* Georges Elval
- 18140 L'amour au Chili, *G. Goublier* Paul Lack
- 18141 Podoizot, *Mailfait* Eugène Mansuelle
- 18142 Venise est endormie! *Perrin et Devaux*
Karl Ditan

MEXICAN RECORDS FOR JUNE

- AMBEROL (FOUR MINUTE)
- 6079 Felix Díaz—Marcha, *V. M. Preza*
Banda de Policía
- 6080 Las Bribonas—Cuplés del Negrito
Viergol y Calleja Pablo García Bofil, tenor
- 6081 La Guacamaya—Canción Popular
Cuarteto Vocal Coculense
- 6082 Blanca—Mazurka, *L. G. Jordá*
Quinteto Instrumental "Jordá-Rocabruna"
- 6083 Quién sabe!—Two-step, *G. Y. Brussel*
Banda de Artillería
- 6084 La Campana de la Independencia—Marcha,
E. Elorduy Banda de Artillería

STANDARD (TWO MINUTE)

- 20339 Soñadora—Danza, *P. Valdés Fraga*
Solo de Violón por José Rocabruna
- 20340 Astor—Balada, *H. Trotere* Manuel Romero Malpica
- 20341 El Duque Job—Por la Ventana, *M. Gutiérrez*
Nájera Recitación por Leopoldo Gutiérrez Lara
- 20342 Allá, cuando era niño—Danza Menor,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono

List Prices of Edison Records in the Advance List

	U. S.	Canada
Edison Standard Records (Domestic and Foreign).....	\$0.35	\$0.40
Edison Amberol Records (Domestic and Foreign, except Grand Opera).....	.50	.65
Edison Grand Opera Amberol Records by Karl Jörn, Giovanni Polese, Car- men Melis, Marguerita Sylva and Marie Delna.....	2.00	2.50

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

Charles C. Adams & Co., Edison Jobbers at 324 South Adams street, Peoria, Ill., have been succeeded as such by Putnam-Page Co., Inc., 211 South Adams street, same city.

R. S. Williams & Sons Co., Ltd., have opened a jobbing branch at Kings Hall Chambers, 591 St. Catherine street, West Montreal, Quebec, Canada.

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

July, 1910

No. 7



MARIE
DRESSLER



STELLA
MAYHEW



MARIE
NARELLE



SOPHIE
TUCKER

A QUARTETTE OF REAL "STARS"—EXCLUSIVE EDISON ARTISTS

The EDISON PHONOGRAPH MONTHLY

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Vol. VIII.

JULY, 1910

No. 7

Exclusive Edison Talent

(Cover illustration)

Marie Dressler, Stella Mayhew, Sophie Tucker and Marie Narelle—there's a quartette of *real* "stars" whose Records are an invaluable asset to the Edison Dealer. The long-headed Dealer will "boost" their Records, and the fact that they sing exclusively for Edison Records only, in all his advertising and talks to customers. He needn't be afraid of boring the public. The artists themselves never do,—in fact it's a relief to these clever performers when their audiences can be prevailed upon to let them surrender the centre of the stage to some one else.

Positive talent, a distinctive personality and finished style—always something original and entirely different to offer—an indefinable and distinguishing character in the work of each one—therein lies the secret of their immense popularity with the American public; and their Records will become popular because they are wonderfully natural reproductions of the vocal style and characteristics of the artists. The majority of "stars" whose exclusive services are controlled by talking machine companies are useful for general advertising purposes only and that for but a short time, because their voices record poorly and the public soon recognizes the fact; but here are four leaders in their respective lines whose Records are simply beyond criticism. There isn't a flaw in any one of them from standpoint of performance and reproduction.

We have commented on the respective talent and abilities of Mayhew, Tucker and Dressler in previous issues of the MONTHLY. The way in which Miss Mayhew simply romped away with the stellar honors in the biggest musical comedy success of many a season, "The Jolly Bachelors," of which every member was a "star" in his or her particular line, is still fresh in the minds

of New York audiences. Sophie Tucker continues to make every member of her audiences her friend with her charming personality, her buoyant style and her contagious good nature. Marie Dressler has a brand new vehicle for her inimitable characterizations and stage "business." It's called "Tillie's Nightmare," and New York is in the throes of the "malady." Her audiences at the Herald Square Theatre are holding their sides with laughter from the rise to the drop of the curtain.

Marie Narelle, soprano, has sung a girdle of song around the earth. She has delighted the music lovers of Australia and New Zealand, as well as those of the United States and Great Britain, and will soon add to the list of her conquests the people of South Africa. They have heard her Records on the Edison Phonograph, and have sent for her to come there in person, that they may see her as well as hear her. She has not only a very attractive personality, but is a most popular singer. Bred on the great Australian plains, wind-swept and free, she is gifted with a voice of much power and sweetness, together with that most precious quality—sympathy. As full of life and joy as a bird, she pours forth a stream of music pure and glowing as the light that proclaims the Summer morn. Ballads are the songs of the people, and Miss Narelle, one of the people, sings the songs of the people for the people; and for those who own an Edison Phonograph she sings them all the time.

It's up to every Edison Dealer to advertise these artists, their Records, and the fact that they can be heard *only* on the Edison Phonograph, particularly now between seasons in the theatrical line when the public wants to refresh its memory of these "stars" in their popular successes.

A Promotion Plan

To Increase the Sales of Edison Phonographs and Records.

Jobbers have already been advised, and Dealers will be by Sales Department BULLETIN shortly after this number of the MONTHLY reaches them, of a plan recently evolved by our Sales Department to assist the trade in the sale of Edison Phonographs and Records.

It is a promotion scheme, pure and simple, by which the Edison Dealer is authorized to offer a bonus of six Amberol Records selected from a special list of twenty-four (not catalogued) to any bonafide owner of an Edison Phonograph who actually brings the Dealer a customer for a new (not second-hand) Edison machine of any type. The advantages of the scheme are both immediate and future, in that the Dealer not only secures new customers whom he would not have obtained under ordinary conditions, but with every sale, present and future, he appoints an active, enthusiastic salesman for his store, who from purely selfish motives will do all he can to induce his friends to purchase an Edison Phonograph. It will have the effect of immediately arousing the interest and activity of present owners of machines. It is a sort of endless chain scheme which embodies all the attractiveness to the public of the successful methods employed in the early days of the Phonograph business to induce sales, yet with such safeguards thrown about it as will prevent the possibility of any of the abuses creeping in which brought those methods into disrepute and eventually resulted in their prohibition. Pending official announcement by Sales Department Bulletin, which will explain the plan in detail, we present herewith a tabloid outline of its provisions and conditions:

A list of twenty-four Special Records, hereinafter described, has been prepared, which Records will be in the hands of Jobbers within a week approximately from date.

Out of this list the customer who effects the sale of an Edison Phonograph is entitled to the selection of any six.

The price of these Records to Dealers is 20 cents each, or a total of \$4.80 for the entire list.

Promotion certificates (as per sample which will accompany bulletin) will be supplied by the Jobber in quantities for circulation among Phonograph owners. These certificates, when signed by the Dealer, are a promise on his part to deliver any six of the twenty-four Records to the promoter of a sale *after it has actually been made*.

A four-page folder explaining the proposition and describing the Records will be supplied by the Jobber for mailing with the Promotion Certificates, and other necessary literature such as window hangers will also be furnished by him.

As soon as a sale is made and the Records delivered the Dealer will return the signed certificate to us or to his Jobber to be forwarded to Orange in order to complete our records.

Here are some conditions of the plan which it will pay every Dealer to bear in mind:

It applies only to Dealers in the United States.

It does not apply to machines sold second hand at a reduced price under a special license.

The Records cannot be sold at any price or used in any other way except the one in question.

An allowance of 3 $\frac{1}{3}$ % to Dealers to cover possible replacement or breakage will be made on these Records.

After delivery of the six Records has been made in accordance with the selection of the customer inducing the sale, no exchange will be permitted.

Such is the general outline of this Promotion Plan, which will stir up business in every city, town and village in the country where Dealers co-operate with us in its operation. If aggressively and persistently brought to the attention of Phonograph owners it will drive new customers in through the very doors of every one of our Dealers' stores, and make such customers in turn enthusiastic "boosters" for the Dealer and his goods. It will cost the Edison Dealer \$1.20 to sell a new machine by this method—but what of that? If it were not for the plan he would not have sold the machine at all; so the cost of the bonus is only a small amount spent for his successful advertising—*successful because the Records are not delivered until a sale has been made*.

HOW BEST TO EMPLOY THE PROMOTION PLAN

Order at once at least one complete set of the Special Records.

Make up a list of all Edison Phonograph owners in your vicinity.

Get enough promotion certificates and an equal number of the four-page folders to cover this list, sign your name to the certificates and mail one of each form to the machine owners.

Advertise the plan in the newspapers and in your window to reach such owners of machines as you may have no record of.

Don't delay. Send your order in at once and get this "endless chain" started. It means business right now when you most need it, and a lot of hard working "boosters" for you and your store who will not only be the direct means of bringing you new customers, but who by their canvassing among their friends will advertise you far more effectively than could be done in any other way.

The Records described in this advance list were carefully selected as to selection and artists and made and recorded with unusual care. They are superior Records in every sense of the word, as will be apparent to you when you hear them.

ADVANCE LIST OF TWENTY-FOUR SPECIAL AMBEROL RECORDS FOR PROMOTION PURPOSES ONLY.

- D-1 Happy-Go-Lucky Two-Step** (*J. Bodewalt Lampe*) **New York Military Band**
Band Record. A breezy, tuneful number of splendid volume specially recorded at a slow tempo for dancing.
- D-2 I'll Wait at the Golden Gate for You** (*Jas. Brachman*) **Will Oakland**
A sentimental ballad with a note of pathos in it, set in an appealing musical setting and sung by the noted counter-tenor with fine expression. Orchestra accompaniment.
- D-3 Joinin' de Church** **Golden and Hughes**
Vaudeville sketch by two of the best delineators of the old-time "befoh de wah" darkey before the public. Replete with jokes, laughter and song. A very entertaining Record.
- D-4 I Fear No Foe** (*Ciro Pinsutti*) **Edwin Skedden**
Baritone solo. A widely known song of standard quality whose forceful lyrics and spirited melody show breadth of tone and dramatic power. Mr. Skedden's brilliant rendition displays a voice resonant in tone and of exceptional range. Orchestra accompaniment.
- D-5 Scherzo-Tarentelle** (*Henri Wieniawski*) **Albert Spalding**
Violin solo. An exceptional opportunity to hear the youthful American prodigy, to whom the royalty of Europe and the Orient has paid court during the past season, in a concert piece of much brilliancy demanding surety and precision of technique. Piano accompaniment.
- D-6 Kissing** (*Joe Maxwell*) **Ada Jones**
Serio-comic. A clever little song with a delightful air, written by Joe Maxwell, another Edison artist, and sung most charmingly by Miss Jones with the aid of illuminating effects. Orchestra accompaniment.
- D-7 No Sorrow There** (*Geo. C. Stebbins*) **Anthony and Harrison**
Sacred duet. From standpoint of theme and musical qualities this number has absolutely no superior in our catalogue. A most impressive Record. Orchestra accompaniment.
- D-8 The Ghost of the Banjo Coon** (*Anna Caldwell*) **Arthur Collins**
A catchy coon song which relates how a darkey in search of the left hind foot of a graveyard rabbit at midnight catches "the ghost of the banjo coon" instead. Clever effects—catbirds calling, owls hooting, etc., aid in the rendition. Orchestra accompaniment.
- D-9 Reminiscences of Scotland** **Victor Herbert and His Orchestra**
Orchestra selection. A spirited rendition by Herbert's peerless players of the following popular Scotch melodies: "Scots Wha Hae With Wallace Bled"; "Bonnet Blue" (with variations); "The Blue Bells of Scotland"; "Tullochgorym" (bagpipe imitation), and "Auld Lang Syne."
- D-10 He Was a Soldier Too** (*Victor Herbert*) **Billy Murray**
The comic song "hit" of Victor Herbert's musical comedy, "Algeria." The eventful but far from heroic military career of Isidore, a Hebrew soldier, in four rollicking verses sung in Billy Murray's best style. Orchestra accompaniment.
- D-11 The Light of the World is Jesus** (*P. P. Bliss*) **Edison Mixed Quartette**
A beautiful sacred Record. A fine old hymn sung most impressively and with a wealth of harmony that cannot be surpassed. Orchestra accompaniment.
- D-12 Silver Threads Among the Gold** (*H. P. Danks*) **Marie Narelle**
Soprano solo. An old time melody whose charming sentiment and plaintive air have again brought it into popularity. Sung by the favorite soprano of three continents, this number is one of the most notable of the list. Orchestra accompaniment.
- D-13 African Dreamland** (*Geo. Atwater*) **New York Military Band**
Band Record. A spirited two-step played with vigor and precision, and introducing a vocal selection by a quartette of male voices, also a clog effect.
- D-14 Where the Ivy's Clinging, Dearie, 'Round the Old Oak Tree** (*J. Fred Helf*) **Manuel Romain**
Sentimental. Verses of poetical merit, breathing love's old, sweet story, in a dainty musical setting, which swings to a pretty waltz air in the chorus. Orchestra accompaniment.

- D-15 Smile! Smile! Smile! (Max Hoffman)** **Ada Jones and Billy Murray and Chorus**
Conversational duet. A captivating melody which has had great vogue for a number of years. Most artistically sung with a well balanced chorus lending effective aid. Orchestra accompaniment.
- D-16 Flanagan Entertaining the Club** **Steve Porter**
Talking Record. Flanagan's eventful trip on a Broadway trolley car and his father's gold mine furnish the theme,—and the screams, also. A very funny Record.
- D-17 Dreams of Childhood Waltz (Emil Waldteufel)** **New York Military Band**
Band Record. One of the best known of the charming waltzes written by Waldteufel, the celebrated European composer of popular dance music. The rhythm is unusually well defined and the number was specially recorded at a slow tempo for dancing.
- D-18 You're Just a Little Bit of Sugar Cane (Joe Maxwell)** **Joe Maxwell**
Tenor Solo. A melodious darkey song that suggests pictures of the Southern cotton fields. A story of pickanniny love-making in the quaint darkey style, sung by its composer with a charming orchestra accompaniment.
- D-19 Swingin' in de Sky (Edith Kingsley)** **Collins and Harlan**
Coon duet. Another darkey song in the inimitable Collins and Harlan style. A "swinging" air in three verses and choruses, with banjo and clog effects and the usual comedy interpolation between verses. Orchestra accompaniment.
- D-20 Halli-Hallo Medley** **George P. Watson**
Two yodle songs in German which everybody knows and likes,—"Halli-Hallo," also known as the German Hunter song, and "Fritz" Emmett's famous yodle song. George P. Watson is well known to the Edison trade. Orchestra accompaniment.
- D-21 "Xylo" Medley (Tom Short)** **Charles Daab**
A xylophone solo which embraces several choice airs, among them a very pretty waltz. Mr. Daab is one of the most expert artists in the country with the instrument. A wonderfully natural reproduction. Orchestra accompaniment.
- D-22 Because of You (Dexter Stocking)** **W. H. Thompson**
Baritone solo. A sentimental number whose poetic and melodic charm will appeal irresistibly to lovers of the best in song and music. Mr. Thompson displays to perfection the exceptional sweetness and resonance of his voice. Orchestra accompaniment.
- D-23 There Are Fifty-Seven Ways to Catch a Man (John W. Bratton)** **Stella Mayhew**
Comic song. A great vehicle to display the originality and imitative powers of this footlight favorite. She describes the methods employed by the little "cullud lady" and the pretty colleen to ensnare their "steadies" and then she imitates them at their game. This Record is simply "great." Orchestra accompaniment.
- D-24 Camp Meeting Jubilee** **Peerless Quartette**
A faithful and convulsing reproduction by a male quartette, unaccompanied, of one of the old-time darkey camp-meetings with its "zortin'" and quaint, characteristic hymns. There is more solid fun and entertainment in this than any Record we know of.

Help Kill This Rumor

Some unscrupulous individual (or individuals), whose identity or object we are unable to ascertain, has circulated the rumor that Miss Ada Jones is dead. Like all rumors in which there is not a shred of truth this particular one has gained considerable credence. The persistency with which the report makes its appearance is exceedingly annoying to Miss Jones, and we are also bothered by frequent requests for contradiction or confirmation of it.

Miss Jones is very much alive, of course, as her monthly contributions to the Edison Catalogue attests, and moreover is enjoying excellent health. As it is out of the realms of possibility to offer her many friends throughout the world more tangible proofs of her entity than her Records, she has suggested that we ask the trade to contradict this malicious rumor at every opportunity. We will supplement the response of the trade by publishing a denial of the rumor in an early issue of the *Phonogram*.

Begin to-day to revise your mailing list.

Our Full Page June Magazine Ad which will reach into Millions of Homes.



The perfect sound reproduction which established the supremacy of

The EDISON PHONOGRAPH

lies in the point of contact between the Phonograph and Record—the *sapphire* reproducing point.

This is the point that carries the sound from the Record to the audience. And right here is the secret, the perfect lifelike tone of the Edison instead of a metallic, nasal tone.

But this is not the only feature of the sapphire reproducing point. The sapphire point is not a "point," but a "button," and it travels in the groove at the end of the Record with a minimum of friction. There is no scratching, no harshness and practically no wear on either the reproducing point or the Record.

That is why Edison Records retain their sweet musical tones for years. That is why your Edison Phonograph is an investment that brings a lifetime of enjoyment.

There is an Edison Phonograph at whatever price you wish to pay, from the Gem at \$12.50 to the Amberola at \$200.00.

Every Edison Phonograph of every type plays both the regular Edison Standard Records, which render every kind of selection of the usual length, and Edison Amberol Records, which play twice as long, rendering all longer selections as originally meant to be played. The Edison is the instrument that gives you the very best of all kinds of entertainment in your own home.

National Phonograph Company. Lakeside Avenue, Orange, N. J.

To Edison Jobbers and Dealers in the United States

Referring to our Continuous Exchange Proposition, we find after a test of more than a year that the arrangement now in effect is impracticable, and we, therefore, notify you that the Continuous Exchange Proposition will not be extended beyond December 31st, 1910, after which a new method will be put in force, the details of which we have not worked out completely, but which will be entirely fair to Jobbers and Dealers.

Up to and including December 31st, 1910, we will accept and give full credit for returned cut-out two-minute Records, only so long as the credit so given shall not exceed fifty (50) per cent. of the total two-minute purchases, the balance to be paid for on regular terms; and we will not accept and give credit for such returned cut-out Records in connection with orders for Amberol Records.

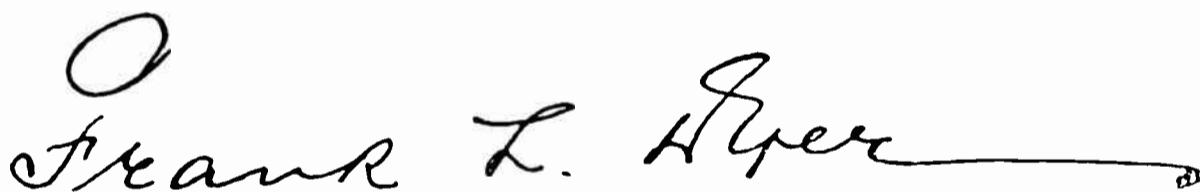
We will, however, make the concession that returned two-minute Records shall apply on all two-minute purchases, whether from the advance or current lists, provided that the total number of Records returned shall not exceed fifty (50) per cent. of the total two-minute Records purchased. By this it must be understood that an order for at least double the quantity of two-minute Records returned must accompany the papers covering the return of two-minute Records.

This arrangement goes into effect to-day, June 17th, and will apply to all returned shipments of cut-out two-minute Records from Jobbers and Dealers where the bills of lading or express receipts covering which shall indicate that shipments were made to us subsequent to June 17th.

Orders must accompany the exchange papers as heretofore.

Yours very truly,

NATIONAL PHONOGRAPH COMPANY,



June 17th, 1910.

President.

Maude Raymond

(Mezzo-soprano)

In introducing Miss Maude Raymond this month we bring before our friends one of the most popular and versatile young actresses and singers of the New York stage. She is the great breach-filler when a manager wants a "star" for his new show, and is now leading lady and "co-star" with Joseph Cawthorn in the musical comedy, "Girlies," at the New Amsterdam Theatre, New York City.

She can play equally well our old friend *Topsy* in "Uncle Tom's Cabin"; her original creation, *Bill Simmons*, in "The Social Whirl," or present that puzzling personality, *Salome*, with such skill as to please everybody from the customary occupants of the front row to the severe and critical magistrate in the far rear seat. Her *Topsy* is done so well that even the colored people themselves are deceived. Their preachers want to convert her, and their beaux want to marry her.

She is also a vaudeville favorite, and the Record we list this month is one of her latest "hits" in that branch of her art.

Welsh Amberol Supplement

The attention of the trade is called in an especial manner to the supplement of twelve Welsh Amberol Records printed on page 19. The numbers are all vocal selections used at Welsh Concerts and Festivals, and are sung by artists of the highest reputation, including Miss Amy Evans, a prominent figure in Grand Opera at Covent Garden, Alf Thomas, the Welsh humorist, Powell Edwards, the noted baritone, and other singers of reputation in their native land. The selections are without exception splendidly recorded and ought to find an eager market in this country among Welshmen and their descendants. We advise Dealers to make an attempt to ascertain if any such are in their respective localities and, if so, to secure some of these Records, which can not fail to appeal strongly to their love for the land of their birth.

Another Price Cutter Enjoined

We print below a copy of an order recently granted in the United States Circuit Court for the District of New Jersey, providing for the issuance of an injunction against David Reinhorn, 91 Springfield Avenue, Newark, New Jersey. The suit was brought because of the infringement of three patents respectively upon the Edison Phonograph, the Edison Reproducer and Edison Records, all of which were infringed by the defendant by sales of these articles at cut prices.

At a stated term of the Circuit Court of the United States for the District of New Jersey and the Third Circuit, held at the Court Rooms thereof, in the State Capitol Building in the City of Trenton, New Jersey, on the 31st day of May, A. D., 1910.

PRESENT: HONORABLE JOHN RELLSTAB,
U. S. Judge.

NEW JERSEY PATENT COMPANY
and
NATIONAL PHONOGRAPH COMPANY,
vs.
DAVID REINHORN,

In Equity on Let-
ters Patent Nos.
744,266, 782,375
and 798,478.

Complainants
Defendant

ORDER GRANTING PRELIMINARY INJUNCTION.

This cause having come on to be heard on a motion of complainants for a Preliminary Injunction, and Affidavit having been filed on behalf of both parties, and upon hearing Herbert H. Dyke, Esq., on behalf of the complainants, and William Greenfield, Esq., on behalf of the Defendant, upon due consideration, it is

ORDERED, ADJUDGED and DECREED that a Preliminary Injunction issue out of and under the seal of this Honorable Court, enjoining and restraining the said defendant, David Reinhorn and his associates, officers, attorneys, clerks, servants, agents and employees and all persons acting under his control or in privity with him, pending the cause and until the further order of the Court, from in any way interfering with the carrying out of the selling license system of the complainant, National Phonograph Company; and from soliciting or procuring or aiding in any way in the violation of any of the provisions of any and all license agreements between the complainant, National Phonograph Company, and its jobbers and dealers; and from soliciting, obtaining and procuring any of the authorized jobbers and dealers of the complainant, National Phonograph Company, to sell to him any Edison Phonographs or any Edison reproducers at less than the list prices prescribed by the

complainant, National Phonograph Company, and any Edison Standard Records at less than 35 cents each, or any Edison Amberol Records at less than 50 cents each; and from soliciting, aiding, obtaining or procuring any users or members of the public who have previously purchased the said Edison Records in cartons bearing the printed notices of restrictions imposed on the use and sale thereof by the complainant, National Phonograph Company, and subject to the restrictions of the said notices to sell the said Edison Records to defendant at second-hand at prices less than those named in said restriction notices, namely 35 cents each for Edison Standard Records and 50 cents each for Edison Amberol Records, or to violate in any wise any of the said restrictions in said notices contained; and from selling or causing to be sold any Edison Phonographs or Edison Reproducers at less than the list prices prescribed by complainant, National Phonograph Company, and any Edison Standard Records at less than 35 cents each and any Edison Amberol Records for less than 50 cents each or in violation of the conditions and restrictions contained in the notices upon the labels affixed to the cartons in which the said Edison Records are contained, or any of the said patented Edison Phonographs, Reproducers or Records in violation of the license agreements under which the said Edison goods were originally sold by the complainant, National Phonograph Company, or in violation of the provisions of the Jobbers' and Dealers' License Agreements which are in evidence, as Schedules A and B of the Bill of Complaint; and from directly or indirectly using or causing to be used, selling or causing to be sold any apparatus, articles or devices embodying, operating or constructed in accordance with the inventions and improvements in said Letters Patent Nos. 744,266, 782,375 and 798,478 without the license and consent of complainants thereto; and from infringing upon or violating the said Letters Patent in any way whatsoever.

JOHN RELLSTAB,
Judge.

(SEAL)

A true copy,
H. D. OLIPHANT,
Clerk.

Read This—And Sign Your Agreements

Since starting the protective system we have found that in many cases Dealers do not sign the Agreement through *all* the Jobbers from whom they purchase goods. This is a very serious oversight on their part and always liable to work to their financial disadvantage as the following explanation will prove.

When we are considering an application for a Dealer's license from a place where we already have representation, we depend to a large extent upon information received from the Jobber indicated by our files as *the* Jobber from whom the Dealer buys his goods. It may happen, and as a matter of fact *has happened*, that the information is supplied by the Jobber from whom the Dealer makes the *least* number of purchases, no Agreement having been signed by him through the other Jobber or Jobbers with

whom he deals. As a consequence new Dealers have been accepted in places where reports showed that Dealers were purchasing only a small quantity of goods, causing embarrassment and no end of dissatisfaction to all parties concerned.

There is only one way for Dealers to avoid such an unpleasant complication, and that is to promptly sign Agreements through all Jobbers who supply them with goods. When that is done we will be in a position to protect them where they are actively pushing the line.

If the business won't come to you don't "lie down"—*go after it.*

Receipt during the month is acknowledged of photos showing interior views of the stores of Hart Bros., Woodworth, Mass., and B. M. Conner & Co., Falkner, Miss. Both photos show good stock arrangement.

Important—Keep Handy for Reference

To enable our Dealers to accurately identify the various "old type machines" so that parts may be ordered intelligently we give below a short description of the different models:

GEM PHONOGRAPHS

MODEL "A"—Has a flat winding *key*. Starting button on left side of body. Has swing arm.

MODEL "B"—Has a winding *crank*. Starting button on right side of body. Has swing arm.

MODEL "C"—Similar in all respects to Model "B" *except* that it has no swing arm.

MODEL "D"—Maroon finish. Has combination gears for playing both two and four minute Records. Has no swing arm.

STANDARD PHONOGRAPHS

MODEL "A"—Has black japanned winding crank. Speaker arm equipped with shaving device. Has swing arm.

MODEL "B"—Has nickel plated winding crank that screws on to winding shaft. Has swing arm.

MODEL "C"—No swing arm. No shaving device.

MODEL "D"—No swing arm. Equipped with combination gears for playing both two and four minute Records.

HOME PHONOGRAPHS

MODEL "A"—Has black japanned winding crank. Speaker arm equipped with shaving device. Has swing arm-lock bolt assembled to end of body.

MODEL "B"—Has nickel plated winding crank that screws on to winding shaft. Has swing arm-locking lever on front of body.

MODEL "C"—No swing arm. No shaving device.

MODEL "D"—No swing arm. No shaving device. Has combination gears for playing both two and four minute Records.

In ordering Belts and Feed Nuts and Springs Assembled, the following catalogue numbers should always be specified:

BELTS

Gem—	Model A.....	catalogue number	1951
"	" B.....	"	1094
"	" C.....	"	1094
"	" D.....	"	1094
Standard—	" A.....	"	1951
"	" B.....	"	1609
"	" C.....	"	1729
"	" D.....	"	1729
Home—	" A.....	"	2462
"	" B.....	"	2101
"	" C.....	"	2435
"	" D.....	"	2435
Triumph—	" A.....	"	2654
"	" B.....	"	2815
"	" C.....	"	2967
"	" D.....	"	2967

FEED NUTS AND SPRINGS ASSEMBLED

Gem— Model A.....catalogue number 1192

Gem—	Model B.....	catalogue number	1023
"	" C.....	"	1023
"	" D.....	"	926
Standard—	" D.....	"	1797

GOVERNOR BALLS AND SPRINGS ASSEMBLED

Catalogue number 2825 used on all types and models.

List Prices of Feed Nuts and Springs

We beg to advise that we have discontinued the use of Feed Nuts which are fastened to the Feed Nut Springs by means of rivets on all machines except the GEM and MODEL "D" STANDARD.

We can, therefore, supply Feed Nuts and Springs separately, and will furnish them at the following list prices, subject to the usual discount on repair parts of 50% to Dealers.

FEED NUTS

Standard (Models A, B and C)...	15 cents each
Home	20 " "
Triumph, Balmoral, Alva and Idelia	30 " "

FEED NUT SPRINGS

Standard (Models A, B and C)...	05 cents each
Home	10 " "
Triumph, Balmoral and Alva....	15 " "
Idelia	25 " "

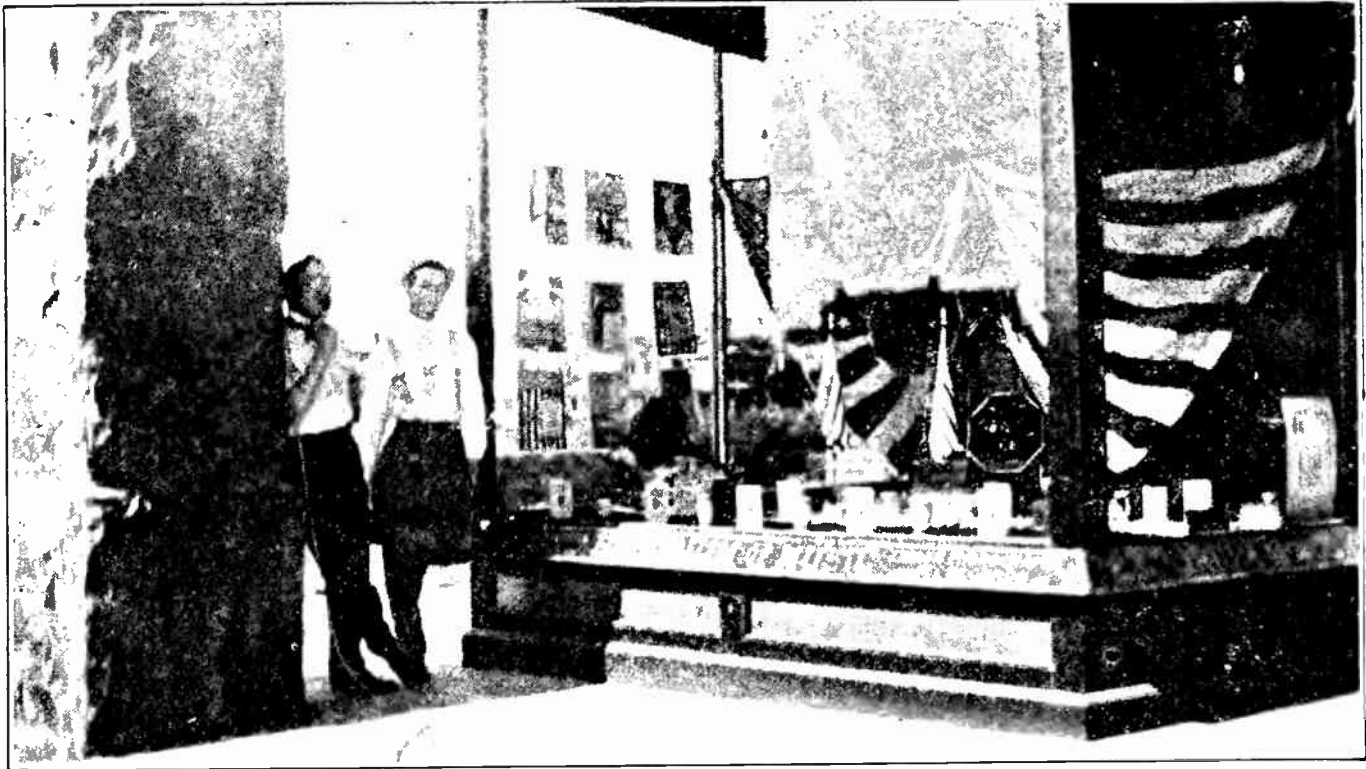
Feed Nuts for all Gem Phonographs, and for the Standard Phonograph (Model D,) will be riveted to the Feed Nut Springs, as heretofore, and cannot be supplied separately.

Lost or Stolen Machines

Edison Triumph Phonograph No. 73396 and Home Nos. 363913 and 367984 have disappeared. Dealers coming into possession of any information in regard to either one of these machines are requested to immediately communicate with our Agreement Department at Orange.

Thousands of amusement machines are being used daily to give stenographic practice at home to students of shorthand, who of course until now have had to use a personally dictated record on a soft wax cylinder. The twenty-five new Edison Dictation Records, prepared by a stenographic expert, are the perfection of voice-writing. The enunciation is exact; the tone broad and loud; the voice pleasant and human-like. They are specially recorded for use on amusement machines, and will be appreciated by the students in your town. Get a few and try the proposition. Prices: Dealer, 30c. net; List, U. S., 50c., Canada, 65c.

The Other 13,000



Above is a cut of the Memorial Day window display of the Emporium of Music at Reno, Nevada. This cut was made from one of a number of kodak prints sent us, several of which illustrated the billboard advertising campaign being carried on by this enterprising firm. Unfortunately the prints in question could not be given a clear reproduction.

One of their billboards, 7x9 feet, is located in the very heart of the city and on a corner of its principal street. It is situated about a block from the store, opposite the Masonic Temple and the Post-Office, and close to two theatres. For this location they have signed a contract for one year, securing this as well as several other desirable locations just ahead of the representative of a competing line by taking up another merch-

Space prohibits our reprinting the numerous sample forms used for circularizing purposes by the trade which have reached us since the June issue of the MONTHLY went to press, but we feel that special mention should be made of the stimulating letters and forms on the Attachment Proposition used by the following firms:

The Buckeye Machine Co., Dayton, O.; The Fort Wayne Machine Co., Fort Wayne, Ind.; C. R. Zacharias, Asbury Park, N. J.; John W. Ruth & Sons, Shelbyville, Tenn.; John Henry Lynch, Edwardsville, Ill.; Harry W. Krienitz, Milwaukee, Wis.; The Eberhardt-Hays Music Co., Wichita, Kan., and the Kipp-Link Phonograph Co., Indianapolis, Ind.

ant's contract. On these boards they are using eight-sheet posters to advertise Edison goods.

In addition to this extraordinary effort to corral all the Phonograph business in Reno, these hustling Dealers carry on an extensive and persistent newspaper campaign, and in many other ways manage to keep themselves and their line constantly in the public eye. We have yet to receive our first letter from them in which aught but the most cheerful optimism and faith in the Edison line could be detected. As an instance of the latter we might say that they carry a Record stock of 5,000, the largest in the State.

A trip to Reno, Nevada, would prove interesting and educational to a goodly number of Edison Dealers for reasons other than that with which the pilgrimage is generally associated.

Nine hundred music lovers attended a recital given at the Kidd Opera House at Princeton, Ind., on June 3, under the auspices of the Harding & Miller Music Co., Evansville, Ind. The program was made up of vocal and instrumental numbers rendered by local artists, selections on the Auto Piano and Amberol Records on the Amberola, the latter contributing four of the twelve numbers. All of the Records were from the Grand Opera Catalog. The *Princeton Clarion-News* devoted an eight-inch front page reading notice to the recital, in which the Amberola was extolled for its tonal qualities and handsome design. A cut and description of the instrument adorned the back cover of the program.

Printed Matter

It has been brought to our attention during the past month that a great many of the Combined Alphabetical and Numerical Catalogues, Form 1800, were defective from either a printing or binding standpoint. Dealers who have received imperfect copies are requested to send them to our Advertising Department, which will exchange them via return mail for copies in which the sections are correctly bound.

A new machine catalogue, bearing Form 1780, has recently been issued and most Jobbers now have a supply. We are varying somewhat from our usual practice and will omit mailing single copies to Dealers from Orange. This will be the only official notice covering the issuance of the form which we will send to the trade generally. Dealers *must* get in the habit of reading the MONTHLY to keep posted about "what's doing at the factory."

With this issue we are mailing a four-page folder, Form 1790, the illustrations in which are built around the phrase, "There's an Edison Phonograph for Every Pocketbook." Your Jobber has a supply or will have very shortly. Ask him for a quantity and see that they are distributed where the most good will result. We believe that the folder can very frequently be used instead of the larger machine catalogues, for a complete line of our outfit, with prices, is shown on it. (We cannot supply these folders for the Canadian trade.)

An attractive two-color hanger, Form 1828, and a four-page folder, Form 1821, is being sent to Jobbers with their shipments of the two "Specials," No. 502, "Put on Your Slippers, You're In for the Night," and No. 508, "I'm the Man They're Looking For." If you don't get one of the placards and at least a few of the folders, put up a "holler" to your Jobber, and ask "why."

For the promotion scheme, fully covered on another page of this issue, we will have, besides the certificates there mentioned, a hanger, Form 1829, and a nice four-page folder, Form 1830. These two forms, understand, are not ready at the time this article is written, and it may be possible that their issuance will be delayed, due to circumstances beyond our control. If this proves to be the case, bear with your Jobber, because the fault will not be his.

We have often wondered what use Dealers made of our Monthly Record Supplement. Are you getting a supply regularly and seeing to it that proper distribution of them is made? Dealers should remember that all our printed matter

costs money and that, therefore, the waste should be reduced to a minimum.

The following forms are still active and you should have some of each in your store:

1730 Domestic Record Catalogue.

1490 Amberol Card.

1671 Thomas A. Edison Photo Card.

1090 Record Making Booklet.

Suspended List, June 20, 1910

Superseding All Previous Lists

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

MO., Novinger and Kirksville—Tallman Music Co.

N. H., Whitfield—Stoughton Co.

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

REINSTATED.

V. C. Pipes—Reinstated at Arcadia, La., was suspended at Shreveport, La.

E. J. Berggren Succeeds Alphons Westee as Secretary-Treasurer

Mr. Alphons Westee, who has held successively the offices of General Auditor, Secretary and Secretary-Treasurer of the National Phonograph Company, resigned from the Company's employ on June 15th. Mr. Westee, who has retired to engage in another line of business, carries with him the respect and good will of his associate officers and the employes of the Company, as well as their best wishes for success in his new field of endeavor.

His successor in office is Ernest J. Berggren, until recently Head Accountant of the General Electric Company at Schenectady, New York, who returns to Mr. Edison's service after a lapse of twenty-four years.

Mr. Berggren's ability as an organizer and executive, combined with his knowledge of manufacturing affairs generally, equips him in a special manner for the very important position which he now holds, and the Company feels that in the acquisition of his services it has secured a competent and painstaking official.

Who will have the honor of reporting the first sale made under the Promotion Plan?

Facts About the "Leaders of the World" Display

The genius of Thomas A. Edison, who gave to the world the electric light, made possible this marvellous display which is a realistic reproduction of a thrilling chariot race in a Roman amphitheatre, such as was witnessed by the Caesars in the days when Rome was mistress of the world. A wonderful illusion of blazing chariots with fiery steeds and drivers speeding past a reviewing stand where sits an assembled multitude. Every detail of the sport of Roman Emperors is faithfully and vividly reproduced. By means of ingenious devices current is transmitted through the display at the rate of 2,500 flashes per minute, faster than the eye can follow, producing the illusion of realistic life action. The horses of fire seem to be racing backward and forward with grace and precision, their manes and tails blowing fiercely in the wind; the wheels of the chariots revolve so swiftly that the spokes cannot be seen; the robes and skirts of the charioteers flutter in the breeze; the road-bed apparently recedes beneath the hoofs of the steeds while dust appears to roll up behind the chariot wheels, and the lights on the arena walls appear to move in an opposite direction to the races, thus completing the most realistic illusion of its kind ever attempted.

While this thrilling spectacle is being enacted, above the display and on a mammoth steel curtain 90 feet long by 20 feet high will appear in letters of fire, four feet high, the announcement that Edison Phonographs and Records are "Leaders of the World" in the sound-reproduction line. This, and such other advertisements of Edison Phonographs and Records as we may elect to place thereon, will alternate with the advertisements of thirty other American manufacturers, leaders in their respective lines, and will appear at intervals of nine or ten minutes every night from dusk to midnight for the next two years.

No other advertisements of Phonographs or Records will appear in this display, the invitation having been extended to the National Phonograph Company alone as a recognition of the superiority of Edison products.

The magnitude of the display may be faintly conceived from the following facts and figures:

It is one-third of a New York City block wide.

It rises seventy-two (72) feet in the air.

It is seven (7) stories of an ordinary building high.

It required eight (8) railroad cars to transport it from the factory of the Rice Electric Display Company at Dayton, Ohio, to New York City.

It took a large force of expert riggers, electricians and mechanics more than three months to complete it.

It contains over 20,000 electric bulbs, ten times as many as the largest electric sign now burning on Broadway.

It requires 600 H. P. and 2,750 electric switches to operate, and a large force of operators constantly in attendance.

Five hundred thousand feet of wire were used, and 70,000 electrical connections were made to complete it.

The title of the display—"Leaders of the World"—is seventy (70) feet long and formed of electric lights.

The main chariot, driver and steeds are 40 feet long and 20 feet high—three times life size. The chariot wheels alone are 8 feet high.

Each ad will occupy three rows of eighteen letters each, each letter four (4) feet high and the whole ad about 80 feet long.

Each ad will appear every nine or ten minutes from dusk to midnight every night in the week for two years, telling its story to the three hundred thousand visitors from all points of the universe who pass through the big city every day in the year.

The ads are changed from time to time as suits our pleasure.

Among the leaders who are affiliated with the National Phonograph Company in this project are the National Surety Company, Armour & Company, The Prudential Insurance Company, Remington Typewriter Company, National Cash Register Company and others of equal rank and prominence, the combined capital of the thirty odd concerns interested representing a total of over \$1,000,000,000.

It is one of the sights of the greatest city in the world, and the magnitude of the undertaking has become the subject of wide-spread attention by the press of this country and Europe, with the result that the sale of Edison Phonographs and Records will be stimulated as never before by this public certification of their recognition as "Leaders of the World" in the sound reproduction line.

After you have thoroughly digested the facts above presented ask yourself whether this stroke of enterprise does not deserve some degree of emulation by yourself as an Edison Dealer.

Edison Phonographs and Records Among the
“Leaders of the World”

ELECTRIC SIGN AT BROADWAY AND 38th STREET, NEW YORK CITY

MOST MARVELLOUS ELECTRICAL DISPLAY EVER CONCEIVED
OR PLANNED

ON Saturday evening, June 18, the mammoth electric sign illustrated above was illuminated for the first time before an amazed multitude that congested Broadway for blocks from 8:15 o'clock until past midnight. Nothing to compare with it in daring originality, immensity and elaborateness had ever been seen in the metropolis before, and even blasé New York was startled out of its accustomed composure. Erected on the roof of the Hotel Normandie in the very heart of the city's business and amusement world, it occupies a commanding position from which it can be seen and read for miles around.

It is the most stupendous advertising scheme ever conceived in the brain of man, and will indelibly impress the superiority of the Edison Phonographs and Records upon the thousands of visitors who daily pour into the big city from every point of the universe. To be affiliated with the thirty odd concerns whose ads will be flashed from this sign nightly for the next two years is a flattering acknowledgement of the preeminence of Edison products, as only the acknowledged leaders in their respective lines were invited to participate in the project.

To form some conception of the magnitude of this scheme read the details given on the opposite page.

Selling the Goods

"Get a horse!" is a favorite expression to hand to an automobilist when he's had a break-down, or run shy of gasoline, or something or other has put his machine out of commission.

We want to hand that same advice to Edison Dealers at this particular season of the year. Get a horse, or an automobile, or some kind of conveyance, and spend part of your time at least in a house to house canvass of your territory. The weather is pleasant these days, and the open-air canvass will do you a lot of good mentally and physically as well as financially.

There's no question of the success of this method; it's been proven by the experience of others. And it's only a question of time when every Dealer will have to come to it; for *it's the logical method of selling Phonographs*. So why not take it up now during the pleasant Summer months when everything is in its favor?

Here are a few arguments which we think will prove to you that it *is* the logical method of selling machines:

THE EDISON PHONOGRAPH WAS INTENDED FOR HOME ENTERTAINMENT, AND IT FULFILLS ITS MISSION IN EVERY RESPECT AS SUCH. THAT BEING THE CASE, WHERE CAN IT BE DEMONSTRATED TO BETTER ADVANTAGE THAN IN ITS NATURAL ELEMENT—THE HOME?

WHERE IS THE MAN OF FAMILY MORE OPEN TO CONVICTION—IN YOUR STORE, OR IN HIS OWN HOME WITH HIS WIFE AND LITTLE ONES ABOUT HIM URGING HIM TO THE PURCHASE OF AN INSTRUMENT THAT WILL FURNISH ENTERTAINMENT FOR THE WHOLE FAMILY AT ALL TIMES?

THERE ARE MANY THOUSANDS OF PEOPLE STILL PREJUDICED AGAINST THE PHONOGRAPH AND IGNORANT OF ITS WONDERFUL DEVELOPMENT. HOW ARE YOU GOING TO OVERCOME THAT PREJUDICE EXCEPT BY HOME DEMONSTRATION WHEN THEY PAY ABSOLUTELY NO ATTENTION TO YOUR LITERATURE?

HOW ARE YOU GOING TO REACH THOSE MANY OWNERS OF OLD MODELS OF MACHINES WHO HAVE TIRED OF THEM, BUT WHO EITHER HAVEN'T

SEEN OR HAVE PAID NO ATTENTION TO LITERATURE WHICH WOULD KEEP THEM IN TOUCH WITH THE RECENT DEVELOPMENTS IN THE LINE? THEIR INTEREST IS ONLY SLUMBERING; WOULDN'T PROOF OF THAT DEVELOPMENT BROUGHT RIGHT INTO THEIR HOMES REVIVE IT?

THE PUBLIC HAS GROWN ACCUSTOMED TO HAVING MUSICAL INSTRUMENTS DEMONSTRATED IN THEIR HOMES. IS THERE ANY REASON WHY THE PHONOGRAPH, THE MOST PORTABLE OF INSTRUMENTS, SHOULD BE AN EXCEPTION TO THE RULE?

Those are only a few. There are other arguments in favor of the method, but we think these are sufficient to convince every thinking Dealer that it's up to him to immediately get busy on the house canvassing proposition. We repeat, Mr. Dealer,—*"Get a horse!"*

The Dealer who takes off his coat and goes to work on the Attachment and Promotion Plan Propositions this summer won't have much time to worry about the general condition of business throughout the country. He'll have all he can do to attend to business right in his own territory.

These two Propositions go hand in hand. In fact the Promotion Plan is sort of a "clincher" to the Attachment argument. They both hit the public in its most vulnerable spot—its cupidity. One offers a big value for a small price; the other offers something for nothing more than a little missionary work.

Just get those "missionaries" started and see how they round up the "converts."

There's only one time to sell a Record of a popular song, and that not when its popularity is on the wane. You've got to get it "right off the bat," as it were. That's why we started the "Special" Record scheme, and it's working beautifully. The trade would never stand for its discontinuance now. We put out two more last month, and the Dealers who were wise enough to have their standing orders in have profited accordingly.

Get in on this good thing by placing a standing order with you Jobber at once.

Your Fourth of July window—don't forget it. Easy enough to arrange a good one at no expense to speak of. Patriotic colors in the back-ground, a few muskets crossed above an Edison Phonograph and a card appropriately worded to suggest some connection between the instrument and "the times that tried men's souls," such as

**"Valley Forge Would Not
Have Been Cheerless
With An
Edison Phonograph"**

will do very well if originality fails you at the last moment.

If you happen to be located near a mountain, lake or seashore resort, don't neglect the hotels and cottages. The proprietor of a hotel can easily be persuaded that an Edison Phonograph and some of the late Amberol Records are admirable adapted to the amusement and entertainment of his guests. And don't forget to "boost" the Amberola to him as the ideal instrument for his place.

The cottagers ought to be still easier to persuade. You know yourself, if you have ever been through the experience, that a summer cottage or camp without music of some sort is a pretty lonesome place of habitation.

Spend a day or two visiting the cottages with a demonstration outfit and prove that the Edison Phonograph is an indispensable feature of that life. The vacation season is only just starting, and you ought to be able to do some business in the two months and half that still remain.

We have been sent the evidence that a lot of our Dealers are following out the suggestion made in the June MONTHLY that the example and methods of James Blair of Clinton, Minn., be followed. Mr. Blair, it will be remembered, is the Dealer who sold forty-five machines in three months by installing an outfit in the homes on a week's trial. His plan was outlined in detail in that issue. We have a few extra copies and will be glad to send one to any Dealer who may have mislaid his.

We will appreciate it if those Dealers who have put the scheme into effect will communicate the results obtained from it.

A concert six nights in the week this fine weather. Your doors wide open and some chairs and fans invitingly arranged for the convenience of those who wish to hear it. A card of invitation in your window, too.

Suggested Foreign Records

In the August issue of the *Phonogram* we are calling the attention of Record buyers to the desirability of three numbers in the British Amberol Catalog. The selections are No. 12128, "Gems of England," No. 12140, "Gems of Scotland," and No. 12160, "Gems of Ireland."

As we point out to the public, these selections are built upon themes known the world over, and are played in the finished manner that distinguishes the work of the National (London) Military Band.

No. 12128 includes the following airs: "The Vicar of Bray"; "Tell Me Mary How to Woo Thee" (a finely played oboe solo); "The Bailiff's Daughter"; "The Roast Beef of Old England"; "Hearts of Oak," and "Home, Sweet Home." No. 12140 includes: "Charlie Is My Darling"; "Duncan Grey"; "'Twas Within a Mile of Edinboro' Town"; "Caller Herrin"; "Robin Adair"; "Auld Robin Grey"; "Campbells Are Coming," and "Auld Lang Syne." No. 12160 includes: "The Minstrel Boy"; "Rakes of Mal-low"; "My Lady's Eyes"; "Irish Washerwoman"; "St. Patrick's Day"; "The Last Rose of Summer"; "Garry Owen"; "The Harp that Once Through Tara's Halls," and "The Wearing of the Green."

Calling attention to these Records in the *Phonogram* is bound to create a demand for them on the part of Phonograph owners born in the British Isles, as well as those whose forefathers came from those countries; and their name is legion. We advise our Dealers to anticipate this demand. It is our intention in the future to create a demand for Records in the Foreign Catalog in this manner when in our judgment the selection justifies it.

The Jobber's Convention

If herculean work in the details of preparation are any criterion by which to judge of probable results, then the 1910 Convention of The National Association of Talking Machine Jobbers, to be held at Atlantic City, July 5th to 9th inc., promises to be the most notable in the history of that organization. The Arrangement Committee has worked very hard for the complete success of the affair, and their labor promises to be rewarded by a record-breaking attendance, according to reports in the possession of Mr. J. C. Roush, the indefatigable Secretary of the Association.

The conventionists will visit the National plant on Saturday, July 9th, where they will be entertained by the officials of the Company.

Advance List

Of Edison Amberol and Edison Standard Records for September, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before August 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on August 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on August 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before August 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on August 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for September Records on or before July 11th. Dealers should place September orders with Jobbers before July 11th to insure prompt shipment when Jobber's stock is received.

Edison Grand Opera Amberol Records

35006 La Veritable Manola (Emile Bourgeois) Spanish Song Sung in French.
Orchestra accompaniment

Blanche Arral

LIST: U. S., \$1.50; CANADA, \$2.00

Those who have seen the rollicking abandon and caught the flash from the sparkling eye of the Andalusian Manola will appreciate this hearty description of the joyous young woman. She is a characteristic figure in the life of Southern Spain, where the people literally "dance the happy hours away." The spirit of this music has been admirably caught by Madame Arral, the versatile songstress, who presents a picture of that care-free clime that makes every hearer want to visit it.

40023 La Favorita—O mio Fernando (Donizetti) Sung in Italian. Orchestra accompaniment.

Marie Delna

LIST: U. S., \$2.00; CANADA, \$2.50

"La Favorita" is filled with exquisite melodies and none is better known or liked than this aria, which is a favorite number with contraltos. Leonora is torn with the conflicting emotions of joy at the prospect of marrying her lover, Fernando, and terror lest he repudiate her when he learns that she has been the King's mistress. She sends Inez, her confidant, to tell Fernando all, but the King keeps her imprisoned until after the wedding. When Fernando learns the truth he is furious, and flees to a monastery. Ultimately the situation is cleared up, but Leonora's suffering has been too much for her and she expires. Madame Delna has made a most vividly beautiful Record of this aria.

40024 Faust-Air des Bijoux (Gounod) Sung in French. Orchestra accompaniment.

Marguerite Sylva

LIST: U. S., \$2.00; CANADA, \$2.50

Marguerite, a sweet and simple maiden, is no match for Faust and his powerful friend, Mephistopheles. Beside the simple bouquet that her lover, Siebel, has left for her at the threshold of her home they place a casket of rare jewels. Marguerite, thinking it may be from her lover, naively opens it and, womanlike, decks herself with its contents. With the jewels is a mirror, in which she beholds herself adorned as she never has been before, and bursts into this spontaneous outpouring of joy, girlish delight and innocent pride in the knowledge of her great beauty, known as the "Jewel Song." Madame Marguerite Sylva portrays naturally and delightfully the ecstasy of Marguerite's full heart.

40025 Lohengrin—Lohengrin's Abschied (Wagner) Sung in German.
Orchestra accompaniment

Karl Jörn

LIST: U. S., \$2.00; CANADA, \$2.50

"Lohengrin" is a pearl of delight, and Lohengrin and Elsa are the two most charming characters in the drama. She and her brother Godfrey have been robbed of their birthright by their guardian, Telramund, and by the magic powers of Ortrud, Telramund's wife, Godfrey has been transformed into a swan. His disappearance causes Elsa to be charged with murdering him. When all seems hopeless Lohengrin, a Knight of the Holy Grail, appears to deliver her. In combat, "by the judgment of God," he conquers Talramund, but spares his life, and Lohengrin and Elsa are married. One condition has been imposed upon their union and happiness,—that she must not ask or seek to know his name or origin. Breach of this condition means that he must leave her forever. Her curiosity worked upon by Ortrud, she forgets her vow. The spell is broken and in deep love tones Lohengrin bids his fainting wife farewell. Mr. Jörn has made a touching and beautiful Record of this number.

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

40026 **Andréa Chénier-Monologo** (*Giordano*) Sung in Italian. Orchestra accompaniment. Giovanni Polese

LIST: U. S., \$2.00; CANADA, \$2.50

The opera from which this selection is drawn takes its name from Marie Andréa Chénier, a distinguished French poet, who fell a victim to the guillotine on July 25, 1794, three days previous to the end of the Reign of Terror. Chénier's condemnation has been brought about through the accusation of Gerard, a former servitor in the household of the Countess de Cloigny, but who has risen to a position of authority in the ranks of the Revolutionists. Gerard is infatuated with Madelein, the daughter of the Countess, who, however, loves Andréa and in turn is loved by him. Under the gibes of his fellow-officers, Gerard, who is not a thoroughly bad man, drowns the voice of his better mentor, his conscience, and signs what he knows will be the death warrant of an innocent man. The soliloquy shows the steps by which Gerard brings himself to the point of consigning his rival to the scaffold, and in its directness the number is a fine example of modern Italian music.

Edison Amberol Records for September, 1910

LIST: U. S., 50c; CANADA, 65c.

494 **With Sword and Lance March** National (London) Military Band

A martial and marchable march of excellent volume and skillful instrumentation, with the wood-wind playing a prominent part. The performance of the National Military Band in this instance is worthy of the highest praise and will entrench them all the more firmly in the esteem of lovers of band music. Composer, Herman Starke; publishers, Hawkes & Son, London.

495 **Killarney** Marie Narelle

What words so eloquently descriptive of Erin's charm of scenery and days of by-gone splendor, what melody more beautiful and truly sympathetic than in this gem of the talented Balfe's compositions? It is a classic that appeals not only to the poetic Celtic nature but to music lovers the world over, especially when sung by an artist of such splendid attainments and international repute as Marie Narelle. Miss Narelle returns after a long tour abroad to sing exclusively for Edison Records, which fact will be welcome news to the Edison trade and public, both of whom have long clamored for more of her Records. Orchestra accompaniment. Music, M. W. Balfe

496 **Sugar Moon** Collins and Harlan

An altogether delightful "coon" duet. Lindy Lou's admonition to love-sick Jasper to confine his "spoonin' an' turtle-dovin'" to night-time under the Louisiana "sugar moon" forms the theme of this melodious song, which has received the usual interjection of original and entertaining comedy between verses. A most attractive Record of its kind. Orchestra accompaniment. Words, Stanley Murphy; music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

497 **You'll Never Find Another Love Like Mine** Manuel Romain

There is a yearning throb in Mr. Romain's voice as he sings this number which betrays his entire sympathy with its pathetic plaint. The musical setting, too, is thoroughly in sympathy with the theme,—a plaintive melody, haunting and agreeable. This number is expected by the publishers to become very popular. Mr. Romain, who sings only for Edison Records, will contribute to its popularity with this Record. Orchestra accompaniment. Words, Arthur J. Lamb; music, Alfred Solman; publishers, Jos. W. Stern & Co., New York City.

498 **Irish and Scotch Melodies—Fantasia** Charles Daab

A new xylophone Record by one of the best artists in that line in the country. Mr. Daab, who has made a special study of the xylophone and bells, has been connected with many prominent musical organizations, among them the John Philip Sousa and Arthur Pryor Bands, Walter Damrosch's New York Symphony Orchestra and the Metropolitan Opera House Orchestra. The selection is one of great difficulty of performance, yet, unlike many difficult numbers, it is immensely interesting. Among the pieces comprised in this selection are several well-known jigs and reels, besides "Annie Laurie" and "The Last Rose of Summer," the latter being played or made up of what is termed the "double roll." Orchestra accompaniment. Composer, Wm. R. Stobbe; publisher, Carl Fischer, New York.

499 **He's My Soft Shell Crab on Toast** Marie Dressler

This number baffles description in the limited space allotted for it. It's a "scream" from the extensive repertoire of Marie Dressler, whom a big majority of her countrymen insist upon considering the funniest woman on any stage. Her "soft shell crab" is a waiter, and the real reason for her preference for him seems to be that he keeps her supplied with chicken, gin and other dainties. She holds him out as a model waiter, giving a vivid illustration of his style in calling out such orders as "Is Missus Johnsing's kidneys done?" Miss Dressler also sings for Edison Records *only*. Orchestra accompaniment. Words and music, Jackson Gensond.

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

500 Hiding in Thee

Anthony and Harrison

It is questionable if these popular duettists have ever given a more finished performance of a sacred number than in this instance, and we have no hesitation in pronouncing this Record the equal, if not the superior, of any number of a similar type in our catalogue. The selection is too well known to require an introduction. Orchestra accompaniment. Words, Rev. William O. Cushing; music, Ira D. Sankey.

501 Slavic March

Victor Herbert and His Orchestra

One of the most characteristic and effective compositions of the celebrated Russian composer, Peter Iljitch Tschaikowsky. This march with its wonderful orchestral effects clearly shows the originality, power and energy for which its writer has won world-wide recognition. At the hands of the peerless Herbert it receives the treatment it so justly merits. A rare treat for the lover of the best in classical music, to whom it should be made clear that Herbert's orchestra can be heard *only* on Edison Records.

502 Put On Your Slippers, You're In For the Night

Ada Jones

The great big comic "hit" of DeWolf Hopper's musical comedy, "A Matinee Idol," in which it is featured by Louise Dresser. "Foxy" Bill Jones, a "rounder" only temporarily reformed through matrimony, tries on various ingenious pretenses to get out with "the boys," but wifey "queers the game" each time and imposes the sentence suggested in the title of the song. Four verses and choruses describing Bill's futile attempts, a delightfully catchy two-step melody and Ada Jones singing it,—who could wish for more? Orchestra accompaniment. Because of the popularity of this number the selling date of it was advanced one month. Words, Louise Dresser and E. S. Huntington; music, Seymour Furth; publishers, Seymour Furth Music Publishing Co., New York.

503 If This Rose Told You All It Knows

Oakland and Thompson

Rather a novel duet combination, a counter-tenor and a baritone, and we feel sure it will prove an acceptable offering to the many friends of both artists. The song is sentimental in theme, of a high order of composition, and the musical setting is indeed very pretty. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York.

504 International and "Fans" Marches

John Kimble

An accordion solo that—if we may be permitted a modest pun—will please thousands of international "fans." Two selections in one—two Records really—and both snappy airs. The first derives its title from the fact that it comprises a number of well-known international airs. This is Mr. Kimble's first Amberol Record and those who have ever heard his Records in the Standard list will realize that he requires no word of commendation. Piano accompaniment. Composer, John Kimble.

505 Phoebe Brown

Maude Raymond

Everybody who is at all familiar with high-class vaudeville and musical comedy knows that Maude Raymond is one of the country's bright particular "stars." Her work is always pleasing, due especially to her naturally buoyant, vivacious manner and the amount of energy and intelligence she puts into everything she does. Her first Record for the Edison Phonograph is a tuneful "coon" song, the hit of Cole and Johnson's big musical production, "The Red Moon." Phoebe is a "Yalleh coon" who makes a trip to the other side of the "pond" as a lady's maid and returns with some "high-falutin" notions and a Spanish name, all of which get her "in very bad" in Darktown. It is an excellent vehicle for the display of Miss Raymond's talent, and she certainly gets all there is out of the number. Orchestra accompaniment. Words, Bob Cole; music, J. Rosamond Johnson; publishers, Jerome H. Remick & Co., New York City.

506 Rescued from the Flames

Len Spencer and Company

Only the wonderful naturalness of Edison reproduction made this Record possible. A descriptive scene, intensely dramatic and replete with the thrilling incidents that throng the daily life of the fire-fighters. Scene 1. An Engine house—the fire laddies in good-natured raillery about a fireman's life—the engine house mascot appealed to—"a bad night for a fire"—the alarm! Box 123! Scene 2. On the way to the fire—engines snorting, bells ringing, horses' hoofs beating, siren whistle blowing. Scene 3. The fire—orders—the comedy side of the disaster—a woman's screams—"Up with the scaling ladder and bring down that woman and baby!"—"All right, Cap!"—"Jump, woman, the child's in the net!"—Cheers and finale. This Record baffles description in a limited space; it must be heard to be appreciated.

507 Southern Dream Patrol

New York Military Band

There isn't a monotonous moment in this delightful patrol, which is constructed on the following familiar Southern melodies: "Massa's in the Cold, Cold Ground," "Suwanee River," "My Old Kentucky Home," "Old Black Joe," and "Turkey in the Straw." Composer, Franz Mahl; publisher, E. Rueffer, New York City.

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

508 I'm The Man They're Looking For

Edward M. Favor and Chorus

A companion piece to "Has Anybody Here Seen Kelly?" and one that everybody who enjoyed the account of the search for the man from Cork will want and appreciate. The relation between this selection and the one mentioned is like that between an answer and a question. Kelly has been found, or rather several Kellys have turned up, and in the most unexpected places, too—the last one in a coffin! The song has an irresistible quality of humor and a rollicking air, and is crowding the "Kelly" song pretty closely in popularity. The selling date on this number was also advanced because of its popularity. Orchestra accompaniment. Words and music, Ed Rogers; publishers, Ted Snyder Company, New York.

509 One Sweetly Solemn Thought

Knickerbocker Quartette

Little can be said of sacred numbers except to dilate upon the quality of the singing, which surely should be superfluous where the work of the artists is known to be consistently excellent, as is the case with the members of this well-known male quartette. Particular attention is called to the beautiful tones of the organ used in the accompaniment. Composers, R. S. Ambrose, Homer N. Bartlett; publishers, Oliver Ditson Co., Boston.

510 My Old Armchair

Billy Williams

This sentimental ballad is in praise of an old arm chair for which the singer cherishes a sincere affection. The words and the sentiment of the song are homely, but the air is a captivating melody that will win its way into the affections of the American public even as it did into those of our English brethren. The singer is Billy Williams, who on the other side of the water is known as "The Man in the Velvet Coat." One of England's highest-priced comedians, he proves in this number that his talent is not confined to singing comic songs. Orchestra accompaniment. Composers, Scott & Williams; publishers, Francis, Day and Hunter, New York City.

511 If Dreams Are True

Will Oakland

A sentimental song of unusual poetic and melodic charm. Its slow waltz refrain is especially pretty and appealing. Mr. Oakland sings this number with fine expression, his voice lending itself readily to the pathetic theme of the selection. This Record, like all of Mr. Oakland's, will be one of the most popular in the list. Orchestra accompaniment. Words and music, Tell Taylor; publishers, The Star Music Publishers, Chicago.

512 Carry Me Back to Old Virginny

Premier Quartette

It's the old-time melodies, after all, that are really worth while,—the songs of our fathers, whose sentiment touches the heart and whose music imbibes charm with age. This dear old melody is here sung in a manner befitting its dignity, the trained voices of the quartette blending in splendid harmony. Orchestra accompaniment. Words and music, James A. Bland.

513 Over the Waves Waltz

New York Military Band

"Over the Waves" ("Sobre Las Olas"), is a very popular waltz both in concert and the ball room. It was written by the well-known Mexican composer, Juventino Rosas. This Record was specially recorded at slow tempo for dancing, and will be found a most desirable number for that purpose. Publisher, Carl Fischer, New York City.

Edison Standard Records for September, 1910

LIST: U. S., 35c; CANADA, 40c.

10410 Emperor's Manoeuvre March

United States Military Band

Another delectable offering by "The President's Own" that will find instantaneous favor with their many friends and admirers among the Phonograph public. An unusually brisk air for the most part, at times changing to a plaintive theme, pretty and pleasing. Composer, C. Friedemann.

10411 That Lovin' Two-Step Man

Sophie Tucker

When "rag" songs are mentioned Sophie Tucker's name is immediately associated with them by those who have had the pleasure of hearing her in vaudeville and on the Edison Phonograph. Her style of singing is as delightfully distinctive as her enunciation is clear and distinct. Her voice, deep and agreeable in quality, is splendidly adapted to "coon shouts," of which this number is a more than ordinarily good specimen. Miss Tucker sings exclusively for Edison Records. Orchestra accompaniment. Words, Stanley Murphy; music, Percy Wenrich; publishers, Jerome H. Remick & Company, New York City.

10412 So Long, Mr. Flanagan

Ed. Meeker

Flanagan and Hanagan are old cronies, both argumentative and both afflicted with stammering. The song is a humorous description of their daily conversations. The theme is novel, the words funny, the air is a rollicking one and Mr. Meeker is thoroughly at home in this type of selection. His brogue is rich and pleasing and his stuttering most artistic. Orchestra accompaniment. Words, W. E. Browning; music, Ed. Edwards; publisher, Joseph Morris, New York City.

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

10413 L'Encore
Victor Herbert and His Orchestra

A fascinating and brilliant instrumental duet written by Victor Herbert for flute and clarinet. The air is sprightly and engaging and the difficult instrumental plays are marvellously well executed. A Record of this kind is so seldom listed that it cannot fail to attract a lot of attention and consequently heavy demand. As has already been said, Mr. Herbert's services are exclusively at the command of this company.

10414 Pal of Mine
Manuel Romain

The title of this number little suggests the tender sentiment of its lines. The "Pal" is an old man's life mate, for whom in the twilight of their lives he finds a deeper and stronger sentiment than in the days when the blush of youth was on her cheeks. The words are set to a sweetly plaintive air changing to a waltz melody in the chorus, and Mr. Romain completes the attractiveness of the number with a most sympathetic rendition. Orchestra accompaniment. Words, Bartley C. Costello; music, J. S. Nathan; publisher, Leo Feist, New York.

***10415 The Chanticleer Rag**
Collins and Harlan

A lot of patter about barn-yard affairs worked into a clever and tuneful "coon" duet. The selection offers plenty of opportunity for the introduction of comedy and ingenious effects, all of which are taken advantage of. An imitation of the barn-yard greeting to the dawn of day is especially good. The air is a "swinging" two-step, and the manner in which the number is sung will add to its popularity. Orchestra accompaniment. Words, Edward Madden; music, Albert Gumble; publishers, Jerome H. Remick & Co., New York.

10416 Marie Dressler's "Working Girl" Song
Marie Dressler

Here's one of the jolly comedienne's favorite characterizations, one that always "brings down the house" and keeps her busy responding to encores. The troubles of a manicure lady whose unsophisticated ways are taken advantage of by the sterner sex are recited in a tone that fairly pulsates with indignation. Her resentment at the immodest display of necks at the full dress party to which one of her customers introduced her is simply immense. This convulsing selection can be heard only on Edison Records. Orchestra accompaniment. Words, Edgar Smith; music, Maurice Levi.

10417 German Waltz Medley
John Kimble

An accordion solo. This is Mr. Kimble's first contribution to our Standard Records in some time, and it will undoubtedly be much appreciated by lovers of this particular style of selection. The medley consists of standard German waltz airs, which are played in Mr. Kimble's masterful style. Piano accompaniment.

10418 You Can't Make Me Stop Loving You
Will Oakland

A dreamy waltz song with a pretty, flowing melody. A boy lover, "turned down" by his sweetheart, accepts his congé in a philosophical manner but warns her that she can't efface the sweet memories he will always retain of their happy days together or keep him from loving her in the same old way. Beautifully sung and recorded. Orchestra accompaniment. Words, Edgar Leslie; music, Kerry Mills; publisher, F. A. Mills, New York City.

10419 Only a Beam of Sunshine
Anthony and Harrison

This favorite hymn with its beautiful words of solace and comfort is one of Fanny Crosby's best known compositions. A splendid sacred number, and most impressively sung. Orchestra accompaniment. Music, John R. Sweney.

10420 How Can You Love Such a Man
Josie Sadler

In her inimitable dialect the popular German comedienne registers an awful complaint about the laggardly love-making of her best fellow. Asked whether she preferred a book or a kiss for Xmas she told him she couldn't read. Next day he sent a teacher around to the house! "How can you love such a man what has got solid ivory on top?" is her pathetic query. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Company, New York City.

10421 The Lady Bugs' Review
American Standard Orchestra

This is a characteristic number by the well-known composer, Neil Moret, who wrote the popular "Hiawatha" (Standard No. 8347), "Moonlight Serenade" (Standard No. 8974) and other favorite instrumental numbers. Its construction is both novel and clever, in that respect being reminiscent of "Teddy Bears Picnic" (Standard No. 9777), which Record it is expected to rival in popularity. Publishers, Jerome H. Remick & Co., New York City.

10422 Krausmeyer Taking the Census
Ada Jones and Len Spencer

A talking Record that will drive away the blues. Krausmeyer "gets in bad," to use a slang phrase, when he tackles Mrs. Mulligan for information which she deems decidedly too personal to be public property. She finally parts with some grudgingly, and the humor of the number lies in the trouble Krausmeyer has in extracting it. Mulligan, himself, and some of his friends also appear on the scene and, after a song and some jokes, ring down the curtain on Krausmeyer.

* This selection will be illustrated on cover of September Phonogram.

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

10423 That Fussy Rag

Long Acre Quartette

Simply great! That's the shortest, most comprehensive phrase with which to adequately describe this Record. The selection is a "rag" melody let loose, as it were. A "syncopated galop" perhaps would better express it. The Long Acre Quartette of male voices is a new organization to our catalogue, and we confidently leave the question of their future appearance in the hands of trade and public. We predict that this will be a popular Record. Orchestra accompaniment. Words and music, Victor H. Smalley; publishers, F. B. Haviland Publishing Co., New York City.

10424 The Smiler Rag

New York Military Band

Everything is "rag" these days; the public seems to be unable to get enough of that infectious type of melody. Here's a band Record of a popular "rag" composition that is much out of the ordinary,—a bright, cheery air, and a splendid performance. Don't let your customers miss this Record; it belongs in every collection. Composer, Percy Wenrich; publishers, Arnett-Delonais Co., Chicago, Ill.

Edison Amberol Records in Hebrew

LIST: U. S., 50c; CANADA, 65c.

10003 Eili Eili, Lomo Azavtoni (*Friedsell*) From the Hebrew Play "Brucha" Frances Simonoff

10004 Dus Fertriebene Teibele (*Friedsell*) " " " " " "Ben-Ami" Frances Simonoff

Foreign Records for July

BRITISH RECORDS FOR JULY

AMBEROL (FOUR MINUTE).

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|-------|---|------------------------|
| 12182 | Baby's Opera | National Military Band |
| 12183 | The Last Rose of Summer, <i>Moore</i> | Amy Evans |
| 12184 | The Pilgrims, <i>Formby</i> | George Formby |
| 12185 | The Broken Melody (Violoncello), <i>Van Biene</i> | Jean Schwiller |
| 12186 | The Arrow and the Song, <i>Balfe</i> | Peter Dawson |
| 12187 | In Your Old Tam O'Shanter, <i>Murphy</i> | Florrie Forde |
| 12188 | La Czarine Mazurka, <i>Game</i> (Concertino Solo) | Alexander Prince |
| 12189 | The Promise of Life, <i>Cowen</i> | Violet Oppenshaw |
| 12190 | Have a Banana, <i>Mayne</i> | Arthur Osmond |
| 12191 | With Sword and Lance March, <i>Starke</i> | National Military Band |

STANDARD (TWO MINUTE).

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|-------|---|------------------------|
| 13978 | The Druid's Prayer Waltz, <i>Dayson</i> | National Military Band |
| 13979 | Within a Mile of Edinboro' Town, <i>Hook</i> | Amy Evans |
| 13980 | Send for John Willie, <i>Formby</i> | George Formby |
| 13981 | Stirling Castle (Accordion) Scotch Dances | Peter Wyper |
| 13982 | I'll Take You Home Again, Kathleen, <i>Westendorf</i> | Pike & Kirkby |
| 13983 | Rip Van Winkle, <i>Darewski</i> | Florrie Forde |
| 13984 | Mister Blackman, <i>Pryor</i> (Concertina) | Alexander Prince |
| 13985 | Betsy, <i>Darewski</i> | Stanley Kirkby |
| 13986 | I'm One of the Old Brigade | Arthur Osmond |
| 13987 | The Rifle Quickstep—from "Our Flag," <i>Byng</i> | National Military Band |

WELSH RECORDS FOR JULY

AMBEROL (FOUR MINUTE).

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|-------|---|---------------------------------|
| 12192 | Diadem (Old Welsh Melody) | National Welsh Mixed Quartette |
| 12193 | Y Deryn Pur (Welsh Song) | Amy Evans |
| 12194 | Y Marchog, <i>Parry</i> (Welsh Song) | Powell Edwards |
| 12195 | Gwlad Y Delyn, <i>Henry</i> (Welsh Song) | John Roberts |
| 12196 | Crugybar (Old Welsh Melody) | National Welsh Mixed Quartette |
| 12197 | Jenny Morgan, <i>Hall</i> (Welsh Dialect Selection) | Alf Thomas |
| 12198 | Bendithlaist Goed Y Meusydd, <i>Hughes</i> (Welsh Song) | Gwladys Roberts |
| 12199 | Hywell a Blodwen, <i>Parry</i> (Welsh Duet) | Amy Evans and John Roberts |
| 12200 | Llam Y Cariadau, <i>Hughes</i> (Welsh Song) | Amy Evans |
| 12201 | Mae Cymru'n Barod, <i>Parry</i> (Welsh Duet) | John Roberts and Powell Edwards |

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|-------|--------------------------------|--------------------------------|
| 12202 | Dagrau'r Iesu (Welsh Song) | Gwladys Roberts |
| 12203 | Aberystwyth (Old Welsh Melody) | National Welsh Mixed Quartette |

GERMAN RECORDS FOR JULY

AMBEROL (FOUR MINUTE).

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|-------|---|------------------------------|
| 15097 | Overture zur Oper Mignon, <i>A. Thomas</i> | Johann Strauss Orchestra |
| 15098 | Ich bin hübsch, Duett, <i>A. Maillart</i> | Olga Orsella und Max Kuttner |
| 15099 | Die Post im Walde mit Cornet-Solo, <i>H. Schäffer</i> | Nebe Quartett |
| 15100 | Frühlingszeit, Lied, <i>R. Becker</i> | August Bockmann |
| 15101 | Tosoro mio, Walzer, <i>E. Becucci</i> | Johann Strauss Orchestra |

STANDARD (TWO MINUTE).

- | | | |
|-------|---|--------------------------|
| 16146 | Ferdinand-Marsch, <i>I. Evanovtci</i> | Johann Strauss Orchestra |
| 16147 | Venus, zu dir, aus Die schöne Galathé, <i>Suppé</i> | Max Kuttner |
| 16148 | Ach, wie ist's möglich dann, <i>Fr. Kücken</i> | Nebe Quartett |
| 16149 | Die moderne Köchin, Couplet, <i>V. Holländer</i> | Grete Wiedeke |
| 16150 | Hupf, mein Mäderl, Walser mit Chor, <i>W. D. Cobb</i> | Johann Strauss Orchestra |

MEXICAN RECORDS FOR JULY

AMBEROL (FOUR MINUTE).

- | | | |
|------|--|---|
| 6085 | Soñador—Vals, <i>E. Díaz</i> | Banda de Policía |
| 6086 | Ruido de Campanas—Cuplés de "¡Bomba!" | |
| 6087 | ¡A Granada!—Canción Española, <i>Grass, Elías y Alvarez</i> | Rafael Bezares, tenor |
| 6088 | Amor Prohibido—Canción Popular, <i>Arreglo de M. Rosales</i> | Maximiano Rosales, tenor, y Rafael Herrera Robinson, barítono |
| 6089 | Fandangos de Málaga, <i>Arreglo de R. Bezares</i> | Rafael Bezares, tenor |
| 6090 | La Machicha—Parodia, <i>Arreglo de L. Picazo</i> | Jesús Abrego, tenor, y Leopoldo Picazo, barítono |
| 6091 | Romanza Expresiva y Tarantela, <i>Schubert; Lucantoni</i> | Solo de Violín por José Rocabruna |

STANDARD (TWO MINUTE).

- | | | |
|-------|--|---------------------------------------|
| 20343 | Alma de Artista—Vals, <i>A. Martínez</i> | Banda de Artillería |
| 20344 | Lakumí—Tango, <i>Velasco</i> | Quinteto Instrumental Jordá-Rocabruna |
| 20345 | La Paloma, <i>R. Iradier</i> | Trío Instrumental "Arriaga" |

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

Special Sacred List

Responding to a very general and urgent demand on the part of the trade, we have prepared the below list of sacred selections, shipment of which will be made to Jobbers starting on or about July 11th, 1910. The Records can be placed on sale as soon as received, and will be sold at the same prices in the United States and Canada that obtain for the Domestic Amberol and Standard Records. These selections have been most judiciously chosen as the most representative and popular numbers sung in the Catholic and Christian Science churches respectively, and owing to the very nature of the selections unusual care was exercised in the choice of singers and the work of recording. The special literature that will accompany the Records should be circulated to the best advantage by Dealers. We are satisfied that these Records will be in very general demand and strongly urge our Dealers to lose no time in placing an order with their Jobbers for a liberal supply of them.

CATHOLIC HYMNS.

AMBEROL

514 **Adeste Fideles**

Edison Mixed Quartette

This well known hymn has been associated with Catholic worship for so many years that it seems interwoven with the history of that church. Time cannot stale its charms, and as the centuries roll by it becomes more and more precious. Sung in Latin with organ accompaniment. Composer, Novello.

515 **Mother, Dear, O! Pray For Me**

Anthony and Harrison

The word "mother" never loses its charm for old or young, and with no other relation in life is music so closely interwoven as it is with the maternal. It is upon our mother's bosom that we first learn what music is, and with our Virgin Mother above we look forward to sharing celestial music throughout eternity. Orchestra accompaniment.

516 **Gloria From 12th Mass (Mozart)**

Edison Mixed Quartette

Mozart was a musical genius, a musician the nearest to perfection that the world has ever seen. His music is not only beautiful in itself, but in its adaptability to its intended purpose it is the very consummation of art. Nothing would tend more to sanctify the home than to have as part of the household this beautiful "Gloria from Mozart's 12th Mass." Sung in Latin with orchestra accompaniment.

CHRISTIAN SCIENCE HYMNS.

AMBEROL

517 **Shepherd Show Me How to Go**

Anthony and Harrison

This melodic prayer of the Rev. Mary Baker G. Eddy is a tender aspiration for help and guidance addressed to the Hope and Shepherd, whose eye and heart are at the service of His sheep "all the rugged way." It is especially adapted for home use, because it has an intimate quality not to be found in all hymns as they are usually written for congregational use. Music, William Lyman Johnson. Orchestra accompaniment.

518 **O'er Waiting Harpstrings of the Mind**

Frederick Gunster

There is a calming, soothing rhythm to this favorite hymn, written by the Rev. Mary Baker G. Eddy. It voices the trust and faith which appeal alike to all Christians, and yet express especially the deep religious feeling of Christian Science. After meditation on the lightening of life's burdens, the singer, with the illuminating eye of faith, exclaims, "I see Christ walk and come to me, and tenderly, divinely talk." Music, William Lyman Johnson. Orchestra accompaniment.

519 **Saw Ye My Saviour?**

Edison Mixed Quartette

This beautiful communion hymn is not an expression of doctrine, but a tribute to the Christ and not the Creed; a most fitting opening to the bread and wine commemoration service in the church, and to the private commemoration service in the home. It is written by the Rev. Mary Baker G. Eddy, and sung by the Edison Mixed Quartette with organ accompaniment, to reproduce as nearly as possible the atmosphere and effect of the hymn at a church service. Music, Brockett.

STANDARD

10425 **Eternal Mind the Potter Is**

Edison Mixed Quartette

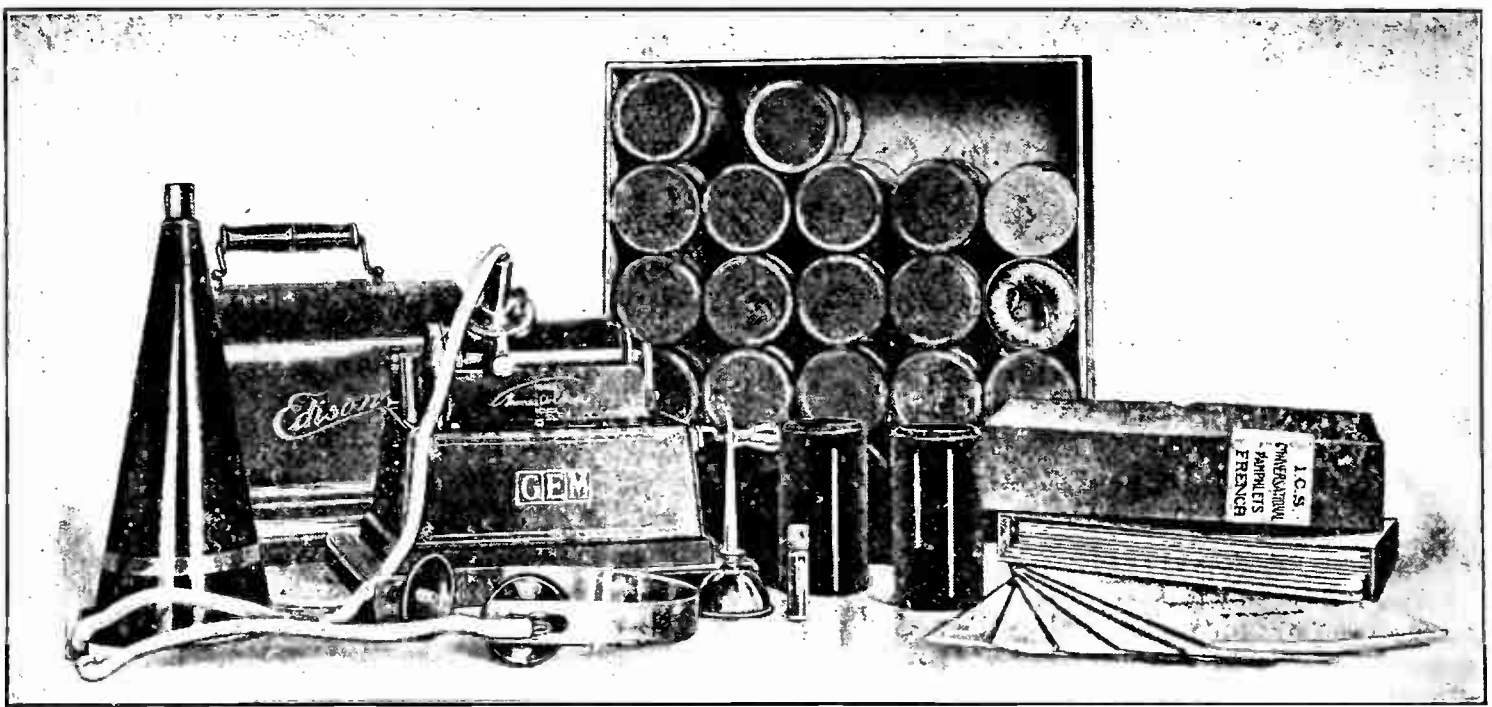
There could not be finer consonance between the sentiment of the words and music than this Record presents. The dignity of man at his place in the divine purpose are expressed in the poetry and emphasized in the lofty but simple character of the music. Before its sympathetic strain all sordid, common thoughts flee, and we are lifted to a place where the path of holiness seems the only one. It should bring comfort and gladness to many hearts. Sung without accompaniment. Words, Alice Dayton. Music, Louis Spohr.

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

Edison Phonograph Monthly, July, 1910

Jobbers of Edison Phonographs and Records

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



This is the New I. C. S. \$35 Language Outfit

One firm has ordered 300 outfits. Another firm sold outfits 24 hours after their receipt. They are ordering them all along the line wherever the outfits are shown. Why? Because they are sellers; they are profit makers; and they cater to a field that will quickly appreciate and purchase them.

This outfit provides the very best method for teaching foreign languages in the world; a method that is indorsed by professors of the leading colleges and by the French, German, Spanish, and Italian Embassies in the United States. It teaches French, German, Spanish, and Italian to English-speaking people and teaches English to foreigners.

The I. C. S. outfit consists of an Edison Gem Phonograph made especially for language work, small horn, head-band hearing tube, oil can, and 25 conversational records teaching pronunciation that is guaranteed to be absolutely correct with native intonation and inflection. Accompanying these conversational records, there are pamphlet instruction papers teaching the theory of the language.

Not only is this the most complete and by far the best language outfit on the market, but it is the cheapest, as it sells for only \$35. If you are alive to your best business interests, you will write today for further particulars—for the sake of increased business write us today.

International Correspondence Schools
BOX 920, SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

August, 1910

No. 8



VICTOR
HERBERT



JERE
SANFORD



MANUEL
ROMAIN



FRANK
C. STANLEY

ALL "STARS" IN THEIR LINES—HEARD AT THEIR BEST ON
EDISON RECORDS

The EDISON PHONOGRAPH MONTHLY

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The EDISON PHONOGRAPH MONTHLY

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Vol. VIII.

AUGUST, 1910

No. 8

August—How Are You Going To Spend It?

It's usually a pretty hot month, and it promises this year to fully live up to its reputation as such. It's also regarded by some as a dead month in the Phonograph business,—a month to lay off work in. But do you think that holds good for August, 1910? Conceded that it is only natural to surrender to the inclination to get away from the heat and business worries and lead a life of indolent ease "far from the madding crowd," do you think, Mr. Dealer, in view of the opportunities opened up for you by the Attachment Proposition and the Promotion Plan that you are justified in suspending activity,—in figuratively shutting up shop? Can you afford to let one whole big month pass without making every preparation for the fall season, which ought to be one of the best in the history of the business, and which is now knocking at the door?

There are so many things to be done now,—details that must be attended to at once, that will not wait for your convenience. Your stock of Machines and Records should be overhauled and replenished; their location and arrangement should be carefully considered and, if possible, improved upon; your mailing lists should be immediately revised; newspaper ads should be written up and kept for future use; your window arrangement should be given your thought and attention; demonstrating machines should be put in perfect running order; a supply of the Combination Attachment Proposition and Promotion Plan circulars should be mailed now to every Phonograph owner on your list;—in short, there are a hundred matters that must be taken care of without delay. If you don't attend to these things now it's a 10—1 shot that the ever-present-and-alert "other fellow" will slip one over on you with the twin Propositions and corral the new Attachment and Machine sales with the big profits that multiply afterwards from the new Record customers.

Don't loll during August, Mr. Dealer! Roll up your sleeves, laugh at the heat and put yourself in solid for the early Autumn campaign.

The Promotion Plan in Operation

The "endless chain" forged by the Promotion Plan has begun to operate. The Special Records and Special literature are now in the hands of every Dealer who placed his order promptly for them. The Promotion Certificates are beginning to arrive at the factory, indicating that some of the more enterprising Dealers got to work early on the proposition.

If we said that the initial orders were satisfactory we would not be stating the truth. *They were more than satisfactory,—they were surprising in volume.* And what is more gratifying than heavy initial orders, the expressed attitude of the trade is so encouraging that we are led to expect even bigger results from the Plan than we at first anticipated. Jobbers and Dealers alike declare it the biggest promoter of business that the Edison trade has ever been given.

And it *is* big; its possibilities are enormous. Think what the general effect will be if each one of the 13,000 Edison Dealers interests only ten (a ridiculously small percentage) of his customers to work for the bonus of six Records. It will mean 130,000 active Edison Phonograph salesmen, each one working with a selfish object in view! Then add to that figure the number of new Machine owners that will result, each one of whom also becomes a salesman. The moral effect upon the business is beyond calculation. It is sure to create a renewed interest in Edison products, which will have a resultant effect for the good upon every Dealer's business.

This is the opportunity of a business life-time for the Edison Dealer. It means the immediate rejuvenation of his business. If he pitches into the proposition with vim, determination and enthusiasm he will boost his Machine and Record sales to a point where they haven't been in the past three years. It's a big proposition, and it will bring big results to the Dealer who does his duty by it.

The cost of the Plan to the Dealer is practically nothing more than advertising expense. *As a matter of fact there is no cost until a sale has been made:* and who would balk at a paltry \$1.20 to sell a Phonograph and secure a new Record customer and salesman, who, in turn, will do his level best to sell more Machines, thus interesting other buyers, and so on *ad infinitum?*

We suggested in the July MONTHLY the following most effective means of employing the Promotion Plan, which we repeat for the benefit of any Dealers who may not have started on the Proposition yet:

Order at least one complete set of the twenty-four special Records; make up a list of all Phonograph owners in your vicinity; sign your name to the Certificates and mail one together with a four-page folder to each name on the list, and advertise the plan in the newspapers, your window and by every other method you can think of.

We want to supplement these instructions by suggesting that a quantity of each form be kept handy in the store for distribution among Phonograph owners not on your mailing list. We would further suggest that Attachment Proposition literature be inserted in every envelope mailed to the owner of an un-amberolized Phonograph.

The Combination Outfit Proposition and the Promotion plan ought to travel tandem from now on. The inducement of ten Special Records for practically nothing, and six Amberol Records for merely the expense of a little moral persuasion, ought to drag every un-amberolized Machine into immediate activity. If you are out of Attachment Proposition Literature notify your Jobber at once and get an additional supply.

You have the Propositions now, Mr. Dealer. You know what they mean to you, and if you study their possibilities you will realize what they can be made to do for you. Is it necessary to remind you that the sooner you make them work for you just so much the sooner will you begin to realize the profits they will bring?

Is Your Name On Our Revised Mailing List?

Convinced that a percentage of our Dealers are paying little or no attention to the house literature we send them, our Advertising Department on June 21st began the work of revising our mailing lists with a view to cutting off the indifferent Dealers from the receipt of further printed matter. A letter was sent to the entire trade explaining the folly of further waste of money on such Dealers and asking active, interested Dealers to prove themselves such by signing a post-card, which was enclosed with the letter, and mailing it to the Company. The post-card instructed us to keep the name of the Dealer on our mailing list, and on it he subscribed to the fact that he reads all the literature we send him, including the Edison Phonograph Monthly, and also indicates how many machines and Records he is carrying in stock and the name of his Jobber.

We have received replies from a large majority of the Dealers, but there are some whom we know to be good, active Dealers yet have not as yet sent us the required information. We want to stir these Dealers up—want to hear from them at once. We simply must have this information, and at an early date; if it is not forthcoming we shall be forced to the conclusion that the Dealer does not care to receive the literature and shall accordingly drop his name from the mailing list.

If the Dealer wants our literature we certainly want him to have it—in fact, we want to give him better service in that respect in the future than we have in the past, and shall aim to do so; but we don't intend to waste time and money on any Dealer who does not want the literature, or does not peruse and use it.

If you have neglected thus far to send us the card referred to, do so without further delay—do it now while it is fresh in memory. If the card is mislaid just address a note to the National Phonograph Company, Advertising Department, stating that you want to be continued on the mailing list and will read the house literature sent out, including the EDISON PHONOGRAPH MONTHLY, and advising us of approximately how many machines and Records your stock consists of, also of the name of your Jobber.

We ask that Jobbers co-operate with us in the compilation of this new list by urging their Dealers to early compliance with our request.

Johann Strauss Records

We want to call the attention of the trade to the following Amberol and Standard Records appearing in the German Catalogue and Supplement to date,—Records by the famous Johann Strauss Orchestra made under the leadership of the celebrated composer-conductor himself, the third of the Viennese "Waltz Kings" to bear a name which has made history in music.

The music lover needs no introduction to the selections. They are all standard, some of them, Nos. 15049 and 15032 for instance, being known the world over. The work of the Strauss Orchestra in every instance, as is to be expected from an organization of its calibre, is magnificent, and the recording beyond criticism. The Records can not be surpassed from any point of view by any Records of the same type on the market, and the very fact that so internationally famous an organization as the Johann Strauss Orchestra made them will give them an additional value in the eyes of the music lover.

We are printing the subjoined list in the October issue of the PHONOGRAM and would advise Dealers to anticipate the consequent demand by placing their order for them at once with their Jobbers.

(AMBEROL)

List: U. S., 50c; Canada, 65c.

- | | | |
|-------|--|-------------------------|
| 15019 | Alle Vögel sind schon da, <i>Alfred Wiggert</i> , Fantasie—Polka für zwei piccolo-flöten | |
| 15049 | An der schönen, blauen Donau, Walzer, | <i>Johann-Strauss</i> |
| 15102 | Der Osterr. Landsknechte, Marsch | <i>Wagner</i> |
| 15044 | Der Traum eines Reservisten. Teil 1, | <i>C. M. Ziehrer</i> |
| 15046 | Der Traum eines Reservisten. Teil 2, | <i>C. M. Ziehrer</i> |
| 15001 | Deutschlands Ruhm, Marsch, | <i>M. Schroder</i> |
| 15010 | Ein Abend in Toledo, Serenade, | <i>Martin Schmeling</i> |
| 15005 | Ein Sommerabend, Walzer, | <i>Waldteufel</i> |
| 15041 | Festmarsch, | <i>J. Schwarzmann</i> |
| 15025 | Husarenritt, Charakterstück, | <i>Fritz Spindler</i> |
| 15026 | Krönungsmarsch, aus Die Folkunger, | <i>E. Kretschmer</i> |
| 15036 | Le Carnaval Romain, Overture, | <i>Berlioz</i> |
| 15040 | Mit vereinten Kräften, Marsch | |
| 15032 | Overture zu ein Morgen, ein Mittag, ein Abend in Wein, | <i>Suppé</i> |
| 15022 | Overture zu Fra Diavolo, | <i>Auber</i> |
| 15015 | Potpourri aus Der Jockeyclub, | <i>Carl Woitschach</i> |
| 15106 | Stelldichein, Serenade | <i>A. Böhme</i> |
| 15029 | Streifzug d. Strauss'sche Operetten, | <i>L. Schlogel</i> |
| 15016 | Tiroler Holzhacker-Buab'n-Marsch, | <i>Wagner</i> |
| 15035 | Tscherkessischer Zapfenstreich, | <i>K. Machts</i> |

(STANDARD)

List: U. S., 35c; Canada, 40c.

- | | | |
|-------|---|-----------------------|
| 16065 | Aller Ehren ist Oesterreich voll, Marsch | <i>Joh. Novotny</i> |
| 16058 | Die Rosen, Walzer, | <i>Olivier Metra</i> |
| 16078 | Fiancée, Walzer | <i>W. Salabert</i> |
| 16068 | Frauenherz, Polka-Mazurka, | <i>Josef Strauss</i> |
| 16091 | Geburstags—Stündchen, | <i>P. Lincke</i> |
| 16081 | Herz-Dame, Polka, | <i>Th. Fahrbach</i> |
| 16085 | Ich bin das Fräulein Dudelsack, | <i>R. Nelson</i> |
| 16064 | Komm, hilf mir mal die Rolle dreh'n, Rheinländer mit Chorgesang | <i>Kollo</i> |
| 16094 | Lieb' und Wein, Walzer, | <i>J. Einodshofer</i> |
| 16055 | Mutzi Butzi, Marsch, | <i>Natzler</i> |
| 16075 | Sprudel-Marsch aus Die Sprudelfee, | <i>H. Reinhardt</i> |
| 16071 | Venezia, Walzer, | <i>Desormes</i> |
| 16084 | Wein-Walzer, | <i>Sam Gross</i> |
| 16074 | Wir trinken noch'ne Pulle, Rheinländer mit Chorgesang, | <i>Erich Walden</i> |

The Exchange Proposition

What little of naturally adverse criticism from the trade following the announcement in President Dyer's letter of June 17th to the effect that the Continuous Exchange Proposition in modified form will be in operation only until December 31, 1910, has been allayed by a better understanding of the causes that led up to its discontinuance, and by the knowledge of the fact that the present arrangement is intended as only a temporary make-shift for a plan which we are satisfied will meet with the endorsement of all Jobbers and Dealers. We are at work on the details now and the proposed substitute will be announced in due season.

Meanwhile we must express our satisfaction over the spirit of confidence displayed by the trade in our judgment and promise to adjust the matter to the entire satisfaction of all concerned. It is but another evidence of the complete harmony, confidence and co-operation that exists between the factory and the distributive branches. Let us say in passing that the confidence reposed in the factory will be fully repaid, and that the license of an Edison Dealer never meant as much to him as it does at the present moment.

As explained by Sales Manager Dolbeer at the Jobbers' convention last month, the Continuous Exchange Proposition has been a very costly experiment for the company. Since its adoption in May, 1909, it has cost us an almost incredible amount of money and has failed to accomplish the results expected of it. It is doubtful if any other manufacturer would have continued it under the circumstances for the length of time we have. We have given it a fair trial and it has proven unsatisfactory from every point of view; hence the determination to modify it for a time until we could work out a plan more fair and satisfactory to all concerned.

We trust that in the meantime the trade will observe the new conditions, which are as follows:

Up to and including December 31st, 1910, we will accept and give full credit for returned cut-out two-minute Records only so long as the credit so given shall not exceed fifty (50) per cent. of the total two-minute purchases, the balance to be paid for on regular terms; and we will not accept and give credit for such returned cut-out Records in connection with orders for Amberol Records.

We will, however, make the concession that returned two-minute Records shall apply on all

two-minute purchases, whether from the advance or current lists, provided that the total number of Records returned shall not exceed fifty (50) per cent. of the total two-minute Records purchased. By this it must be understood that an order for at least double the quantity of two-minute Records returned must accompany the papers covering the return of two-minute Records.

Model "M" Reproducer Exchange—The Canadian Phase

We are exchanging Amberol Model "M" for Model "L" Reproducers as fast as it is possible for us to do so, and want to again remind the trade that we are very anxious to get the new Reproducers into the hands of Amberol owners at the earliest possible moment, to the end that complete satisfaction with every instrument now in the hands of the public may be insured. A satisfied customer is the best possible advertisement, and we wish to run no risk of refutation in a single solitary instance of our oft-repeated assertion that "the Amberola is the most perfect instrument of its kind in the world." It's up to the Dealer to see that every Amberola sold by him or in his possession is equipped at the earliest possible moment with a new model "M" Reproducer.

In this connection we wish to announce that negotiations are now under way with the Canadian Customs authorities whereby we hope to be able to exchange Model "M" for Model "L" Reproducers in the Canadian provinces, without additional duty being imposed upon the exchange shipment. We expect to be able to make a definite announcement on this subject in the near future.

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

The Bernhardt Records

The first of the Amberol Records by "The Divine Sarah"—No. 35007—"L'Aiglon-La Plaine de Wagram"—appears with the October Supplement, and the balance will be listed one each month so as to extend over the period covered by her coming American tour. Mme. Bernhardt will begin her tour in Chicago on October 3, with a repertoire that includes her old favorites as well as a number of new plays. It is from the former that extracts were selected for the Edison Catalogue.

In "L'Aiglon" Mme. Bernhardt has scored one of the most emphatic of her many successes, and the extract recorded is the thrilling climax of that absorbing drama. These Records are absolutely flawless from a recording standpoint, every tense syllable, every emotional quiver of the great tragedienne's wonderful voice being reproduced with a naturalness and clearness possible only on Edison Records. It was because of the superior reproducing quality of Edison Records that Mme. Bernhardt selected them for the perpetuation of her memory among her millions of admirers; which fact should not be lost sight of by the Edison trade in advertising her Records. She yielded to the suggestion to leave to posterity a heritage of her art only when convinced that the reproduction would be perfect and after testing the reproducing qualities of other machines.

This is Bernhardt's farewell tour as well as her first visit to this country in a number of years, and it is safe to say that it will be a triumphal one. Dealers are urged to anticipate the furore it will create among theatregoers by securing a supply of each Record as it is listed and advertising them at the psychological moment, never forgetting to dwell most emphatically and often upon the fact that SARAH BERNHARDT CAN AND WILL BE HEARD ONLY ON EDISON RECORDS.

Bohemian Records

In the Foreign Record Supplement on page 21 will be found six Standard Bohemian Records. We draw especial attention to the fact in order that Dealers in localities where Bohemians are found in numbers may not overlook the list. The appearance of the Supplement is most opportune, as we have had a very considerable demand recently for new Bohemian Records. The new Records will be found to be representative numbers, excellently sung and recorded.

This is a Reproduction of Our Full-Page August Magazine Ad

The Edison Phonograph

gives just the right volume of sound for the home

Too much sound is worse than too little. A grand piano is out of place in a room twelve feet square. The music of the finest band may be spoiled if heard in too small a hall.

The volume of sound produced by the Edison Phonograph, while perfect in its reproduction of the music or voice, is not loud, strident, noisy or ear-piercing. If you have ever lived with a sound-reproducing machine that was too loud, you will know what it means to have an Edison which is just loud enough.

Many sound-reproducing machines are sold altogether on the argument that they are loud. It is very easy to make a loud Phonograph. We have made them for use with moving picture machines. It is an art to make a Phonograph which gives proper value to each kind of music and all within the compass of an ordinary parlor or sitting-room.

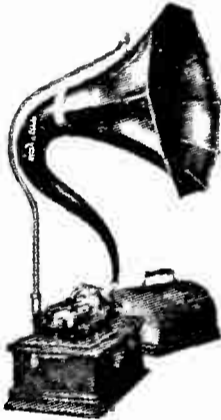
Most of the sizes of the Edison Phonograph are adapted for home use.

If you have ever become tired of a sound-reproducing machine, it was because it was too loud—too insistent.

When you buy an Edison, you will appreciate what it is to have a Phonograph that reproduces sound properly of the right volume for your home.

Go to any dealer and hear an Edison, but remember you are hearing it in a store, not in your home. If he tries to sell you any other make insist upon having both kinds sent to your home, with some records of your own selection. Remember, too, that the Phonograph is the only Edison machine.

There is an Edison Phonograph at whatever price you wish to pay, from the cheap to the very expensive. Edison Standard Records, the Edison Amberol Records, the Edison Gramophone Records, the Edison Amberol Records, the Edison Gramophone Records, the Edison Amberol Records, the Edison Gramophone Records.



National Phonograph Company, Lakeside Avenue, Orange, N. J.

Which Penetrates Millions of Homes, Carrying the Message of the Edison Phonograph's Adaptability to Home Surroundings.

One of the sights of New York City for the next two years to come will be the enormous electric sign at Broadway and 38th St., the largest, most ingenious and startling display of its kind ever attempted, which will carry to visitors from the four corners of the earth the blazing message that Edison Phonographs and Records are the "Leaders of the World" in their line.

It is conservatively estimated that New York has a daily transient population of 300,000 including visitors from near-by and distant points. The moral effect upon that daily changing multitude of this fiery recognition of Edison precedence is obvious. Its effect upon the trade should be that of enthusiasm and inspiration to greater effort in the sale of a product recognized by the representative manufacturing concerns of the world as the peer of its kind.

Every Edison Dealer should feel justifiably proud of the fact that he handles the "Leaders of the World" in sound-reproduction.

Neglected Opportunities

Recently we received a communication from a Phonograph owner in one of our large cities, who complained bitterly of the fact that after having either visited or written *two Jobbers and ten Dealers* for the purpose of obtaining certain numbers in one of the Foreign Catalogues, he had been unsuccessful. Not only that, but he had received no encouragement to expect that he might be able to procure them in the near future.

Result: A disgusted Phonograph owner and a lost customer!

He was an Italian-American, a man of some means apparently and evidently of good education. He could not understand *why* it was impossible for him to get the Records, which, he explained, were not for his own entertainment particularly, but were intended as a pleasurable surprise for his parents. He was keenly disappointed over his fruitless search, and his criticism of what he termed short-sighted policy on the part of the Jobbers and Dealers whom he had approached was severe. Some of his extensive remarks were very much to the point and decidedly apropos, as for instance:

"Mr. Edison has said, 'I want to see an Edison Phonograph in every home.' How can that be accomplished if your Dealers won't sell Records that can be appreciated in every home,—won't cater to any but those who speak the English tongue?"

"Italians are a music-loving people. They are industrious and frugal, and as well if not better able to afford a Phonograph than the average American born. But they won't buy a Phonograph or ever become interested in one, if all they can hear on it is a 'coon shout' or 'rag time' music."

There were other sentences in his letter equally as caustic and full of good, sound logic as the above; in quoting which we feel some little satisfaction over having used exactly the same arguments over and over again in our sales talks with Dealers.

This Foreign Record proposition is one that every Dealer ought to sit down and give a lot of study to. The big cities, as in fact every community in the country, have their quota of foreign born, and a mighty big quota it is, too. As a matter of fact there are proportionately very few of us who are not either of foreign birth or foreign parentage. Are foreigners less musical than Americans? Are they less able to purchase a Phonograph? Neither question requires an answer.

Why, then, should a Dealer confine his operations to the English-speaking element? Why doesn't he explore a field that offers such tremendous possibilities for the sale of Phonographs and Records as does the foreign element? There isn't a good reason in the world why he shouldn't. The arguments in favor of his doing so are unanswerable. He certainly is not handicapped by dearth of suitable selections with which to appeal to his foreigners. Our Foreign Catalogues are replete with vocal and instrumental selections from every civilized land under the sun, sung and played by the best talent obtainable in each country, and we are constantly adding Supplements to these to keep them thoroughly up to date. Look at the Supplements printed on another page of the MONTHLY and observe the calibre of the talent there represented. You will find that it is typical of what already appears in our Catalogues and Supplements in other tongues.

We again urge Dealers to procure copies of the new Foreign Record Catalogues, select Records that will appeal to the foreigners in each one's locality, being guided in the selection, if possible, by one of the foreigners, and advertise the Records and Machines by such methods as will most effectively appeal to them, such as, for instance, by newspapers or circulars printed in the native tongue. This Foreign Record proposition means Machine and Record sales, immediate and future, to the enterprising Dealer—beyond the shadow of a doubt.

Standard Record Supplement Reduced

Starting with the October Supplement the Standard Record list of fifteen has been reduced to ten numbers, which quota will be maintained until further notice. This action on our part will undoubtedly meet with the entire approval of the trade. Notice through the MONTHLY to this effect will obviate the necessity of the customary Sales Department Bulletin apprising the trade of the change.

Correction

The October Advance List incorrectly specifies the date of Jobbers' re-shipment of October Records to Dealers as September 24th, and the selling date as September 26th. The correct dates are September 23rd and 24th respectively.

On the Advance List, also, Amberol Record No. 35007 by Sarah Bernhardt is described as being sung in French, whereas it is in fact a talking Record.

“Music Master” Horns Now Ready

We are now prepared to supply the trade with a “Music Master” Wooden Cygnet Horn, one size only (diameter of bell 21½”), either as an extra or as a part of the regular machine equipment, in Oak, Mahogany, Spruce or Inlaid Pearl. We will not, however, carry the Spruce or Inlaid Pearl in stock, but will have them manufactured to fill orders received.

As an extra we will supply the “Music Master” Wooden Cygnet Horn, as follows:

UNITED STATES		
	Dealer	List
Oak or Mahogany.....	\$10.00 net	\$15.00 net
Spruce	13.00 “	20.00 “
Inlaid Pearl	31.00 “	50.00 “

CANADA		
	Dealers' Prices Including Duty Into Canada	List
Oak or Mahogany.....	\$13.00 net	\$19.50 net
Spruce	16.90 “	26.00 “
Inlaid Pearl	40.30 “	65.00 “

For Phonographs now equipped with Cygnet Horns it will be necessary to obtain a new Swivel Rod, Suspension Spring, Adjusting Screw and Horn Connection. Prices per set as follows:

UNITED STATES		
	Dealer	List
For Fireside, Standard, Home and Triumph	\$.60 net	\$.75 net
For Idelia	1.10 “	1.40 “

CANADA		
	Dealers' Prices Including Duty Into Canada	List
For Fireside, Standard, Home and Triumph.....	\$.78 net	\$.95 net
For Idelia.....	1.43 “	1.80 “

For Phonographs equipped with the old type straight horns, it will be necessary to obtain a Crane complete, including connection. Prices as follows:

UNITED STATES		
	Dealer	List
Cranes, Nickel	\$2.00 net	\$2.50 net
Cranes, Oxidized	3.65 “	4.60 “

CANADA		
	Dealers' Prices Including Duty Into Canada	List
Cranes, Nickel.....	\$2.60 net	\$3.25 net
Cranes, Oxidized	4.75	6.00 “

We will supply the following type machines, equipped with “Music Master” Wooden Cygnet Horns, at the following prices:

UNITED STATES			List
Oak Cabinet and Oak Wooden Cygnet Horns—			
Standard, Two-Minute Type.....			\$40.00
Home, “ “			50.00
Triumph, “ “			70.00
Fireside, Combination “			37.00
Standard, “ “			45.00
Home, “ “			55.00
Triumph, “ “			75.00
Alva, “ “			100.00
Mahogany Cabinet and Mahogany Wooden Cygnet Horn—			
Standard, Two-Minute Type.....			\$47.00
Home, “ “			58.00
Triumph, “ “			85.00
Fireside, Combination, “			44.00
Standard, “ “			52.00
Home, “ “			63.00
Triumph, “ “			90.00
Alva, “ “			115.00
Idelia, “ “			135.00

If equipped with Spruce Horns, add \$5.00 list to above prices.

If equipped with Inlaid Pearl Horns, add \$35.00 list to above prices.

CANADA			
Oak Cabinet and Oak Wooden Cygnet Horns			
		Dealers' Prices Including Duty Into Canada	List
Standard, Two-Minute Type....		\$31.20 net	\$52.00 net
Home, “ “		39.00 “	65.00 “
Triumph, “ “		54.60 “	91.00 “
Fireside, Combination “		28.86 “	48.00 “
Standard, “ “		35.10 “	58.50 “
Home, “ “		42.90 “	71.50 “
Triumph, “ “		58.50 “	97.50 “
Alva, “ “		78.00 “	130.00 “

Mahogany Cabinet and Mahogany Wooden Cygnet Horn

		Dealers' Prices Including Duty Into Canada	List
Standard, Two-Minute Type....		\$36.66 net	\$61.00 net
Home, “ “		45.24 “	75.00 “
Triumph, “ “		66.30 “	110.50 “
Fireside, Combination “		34.32 “	57.00 “
Standard, “ “		40.56 “	67.50 “
Home, “ “		49.14 “	82.00 “
Triumph, “ “		70.20 “	117.00 “
Alva, “ “		89.70 “	149.50 “
Idelia, “ “		105.30 “	175.50 “

If equipped with

Spruce Horns, add to above...	\$ 3.90 net	\$ 6.50 net
Inlaid Pearl Horns, add to above	27.30 “	45.50 “

Subject to our regular machine discount to Dealers of 40% from list.

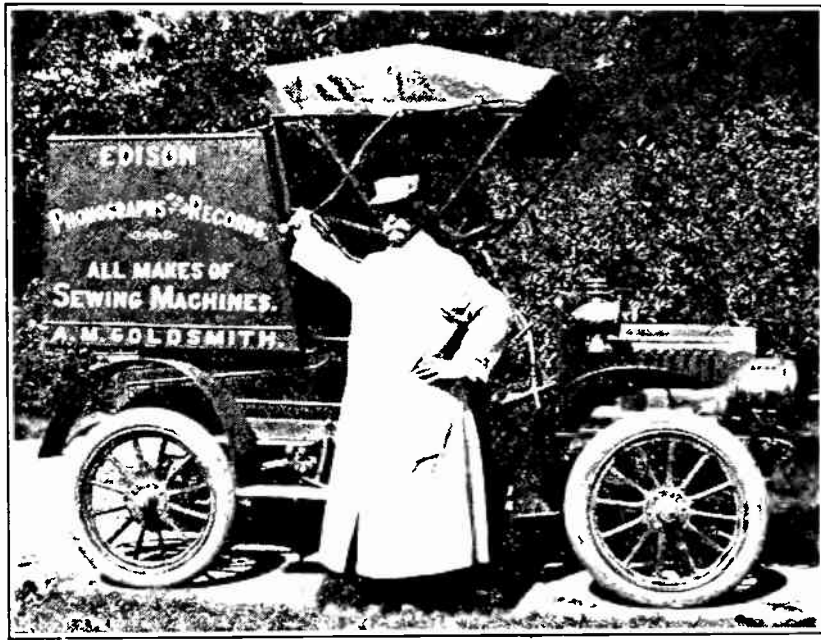
NO ALLOWANCE FOR CRATING

Dealers should promptly place orders with their Jobbers for such of these goods as they will require, which goods may be placed on sale as soon as received.

Sacred List Very Popular

Orders for the list of Sacred Records—Catholic and Christian Science—which were announced and described in Sales Department Bulletin and in the July MONTHLY, were surprisingly large. We were confident that they would be very acceptable to the trade, but were somewhat surprised at the volume of the initial orders for them. There is no question but that they will prove excellent sellers. They are splendid Records in every respect, selected and recorded with unusual care, and will undoubtedly prove very popular with the members of the respective churches they represent. We can not too strongly emphasize the wisdom of every Dealer ordering some of these Records and advertising them as a special feature in his windows and newspaper ads. Dealers should remember that they can be placed on sale as soon as received, and that special literature for circularizing purposes will be furnished upon request by the Jobber.

The Other 13,000



A. M. Goldsmith of Southold, N. Y., is the owner of the automobile and the gentleman in the picture. He is a prosperous Edison Dealer who long ago came to the conclusion that *there is only one real way of selling Phonographs*, and that's by bringing them right into the home and demonstrating them there where they belong.

He started out at first with a horse and wagon but eventually discarded them for the auto, which he found answered the purpose much better, as it enabled him to go out every day and cover a much larger territory. He covers about thirty miles a day in his machine and serves about two hundred and fifty customers with the new Records each month. Quite naturally his Record sales have multiplied since he adopted the home demonstration idea. Most of his Machine sales are made on the installment plan, and to prove the success of this method it may be said that in the first two weeks of June he had sold three Phonographs from free trials of machines placed in homes during that period.

Every Dealer can't afford an auto, but if every Dealer will take a chance with a horse and wagon for a while, as Mr. Goldsmith did, it will not be long before he can afford an auto.

Get the horse first, the auto will follow after.

First Promotion Sale

The first Promotion Certificate to reach the factory was received on July 19th from William Hobson, of Medford, N. J., who is therefore credited with the honor of the first sale made under the new Proposition.

“Not ‘Knocking,’ But—”

Would you accuse a Dealer of “knocking” if in exuberance of spirits over his success with the Edison line he wrote in to the factory drawing a contrast between his experience with that and a line of rival manufacture? We think not; and as you may be interested to hear his experience we print the following extract from a letter received from George L. Snider, Bakersfield, Cal.

“While I am at it I must add that I am certainly enthusiastic over your line,—more so than ever before. There is no question but that the Edison is the leader, and I am proud that I chance to be a Dealer in that line.

“Not knocking, but I have sold eighteen Edison outfits since putting in the _____ line, and have succeeded in selling one _____ machine. This shows the superiority of the Edison line.

“It takes me a year sometimes to land a machine, but I usually land what I go after. In some cases a Dealer can't rush a sale. These are the kind I like, for after once landed they usually turn out to be the best; but it often tries a fellow's patience.”

Ira Marsh, Chekotch, Okla., won first prize at the annual meeting of the Oklahoma Pharmaceutical Association held at Shawnee, Okla., May 17th to 19th, 1910, with a paper on the subject “Edison Phonographs and Records as a Side Line for Druggists.” The prize was donated by the Smith's Phonograph Company, Edison Jobbers of Oklahoma City.

Mr. Marsh's paper, which was very ably prepared, was an interesting history of his success with the Edison line since November 14th, 1908, when he installed it in his drug store, and an intelligent arrayal of the advantages of the Edison over competing machines. It is evident from his paper that he uses all the up-to-date methods of exploiting the line—mailing list, newspaper advertising and, best of all, demonstration in the home. It is interesting to note that Mr. Marsh's business has doubled since the four-minute Attachments and the four-minute Amberol Records were introduced to the trade.

There is no question but that Mr. Marsh's progressive methods are in great measure responsible for his statement that “the Edison line is the easiest kept and most gratifying, draws more trade to the store and makes better profits than any other side line it has been possible for him to secure.”

An Attractive Window



Above cut illustrates the Decoration Day window of the Ballard Music House of Ballard Station, Seattle, Wash. Ballard Station was formerly the city of Ballard but is now the Thirteenth and banner ward of Seattle, and the Ballard Music House is considered one of its most representative business firms. Located on a prominent corner along one of the principal car lines, they are particularly fortunate in window display facilities, which fact they constantly turn to good advantage.

Their advertising, however, is not confined to window displays, for they use the columns of two Seattle papers—a daily and a weekly—to carry their Edison ads. Some samples of the latter sent us are striking and attractive, and indicate considerable thought and ingenuity in their preparation. Their ads, moreover, are always prominent in programs of local affairs—in fact, any method by which they can keep the Edison line (which, by the way, is their principal line) before the public is quickly appropriated.

They believe in good advertising for they have found that *good advertising pays*.

We avoid as much as possible “boosting” any particular Dealer, but originality and enterprise command an expression of admiration, and we can not refrain from congratulating the O. A. Reynolds Talking Machine Co., of Springfield, Ill., on the excellence of their Attachment Proposition letter. We certainly regret that limited space prohibits our printing the letter in its entirety. It is easily the very best of its kind that has reached us so far; and that’s saying a whole lot.

The Sunshine Column

The fellow across the way has had four Talking Machines in stock for three years. I sold four last month and am waiting for my last order to arrive, when I can place two more. I never saw anything easier to sell if you go after your man in the right way.

Garnet Armstrong, Lucknow, Canada.

We have laid in a complete stock of the domestic Records, two and four-minute, also a good many of the foreign Records; and find it to work very well, as we lose no sales as a result. We intend to keep up that policy. The Attachment Proposition is a winner and we are pushing it hard.

L. Klein & Co., St. Louis, Mo.

The Amberol Attachment Proposition with the ten Special Amberol Records is making a great “hit” in this district. I am daily receiving letters enquiring about the offer and as to when I can put on the Equipment.

I have made a list of all my customers and all owners of Edison machines that I know of, and will endeavor to get every one into the four-minute class. Here is the plan of the list.

Name	Address	Style of Machine	Attachment?	When put on
Frank Grenier	Ogd., N.Y.	R. F. D.1	Home B	No June 5

When I place an Attachment I draw a line through the word “No,” and then in the last column insert the date on which it was sold.

I have a very good record of what type of machine each customer has, and when I write I can therefore talk more intimately.

Out of one hundred and fifteen Edison Phonograph owners in one section there are seventy-two without Attachments, twenty-eight with and fifteen unknown. Practically only one-fourth have the Attachments. I am going to see how many of the balance will be without Attachments before the Summer is over.

Business is getting brighter. I have done more in the past fifteen days than I did in the previous forty-five days. That’s pretty good, I think.

Louis R. Martin, Ogdensburg, N. Y.

R. S. Williams & Sons Co., Edison Jobbers of Toronto, Ont., Canada, continue to find the concert plan satisfactory. Monthly Amberola concerts are given in their own Recital Hall at 143 Yonge St.

A Good Letter From a Live Jobber to His Dealers

Have you ordered an Edison Amberola?
Have you ever sold a \$200 Edison outfit?
Did you ever try to make such a sale?

If not, then don't say "I can't do it in my town," because you don't know what you can do until you try.

Don't anchor to the idea that the people who, by accident or otherwise, happen to live in the large cities are any more willing to pay the price for what they want than those who live right in your town.

We have been astonished at the demand for Amberolas since they were placed on sale. Until the present we have been unable to get them fast enough.

Five of our Dealers who purchased Amberolas sold them immediately, and every one was sold to a farmer.

You make a profit of \$80.00 on every Amberola. Isn't that worth hustling for? And when you come right down to it you will find the \$200 Amberola is an easier sale to close than one of the lower-priced machines. Why? Simply because, if you order an Amberola, the chances are that before it reaches you you have pretty well concluded right in your own mind who you are going to sell it to, and when you have done this much you have practically made the sale.

How many pianos are sold each year in your town? A good many. Of what use is a piano to the average home? NONE: usually no one can play them. But the Amberola brings to the home the great artists and bands of the world. The merchant, banker, lawyer, doctor and farmer right in your town will buy an Amberola if you will show them this wonderful Phonograph. It is \$80.00 clear profit to you, not mentioning the sale on Records.

Don't wait until your customers buy one of another Dealer, but just place your order with us today, NOW!

It will advertise your place of business enough to pay for the Amberola.

With pleasure and at your service,

SMITH'S PHONOGRAPH CO.

Oklahoma City, Okla.

The above letter is a concise, intelligent statement of the facts of the Amberola situation.

THE DEALER WHO HAS NOT SOLD AN AMBEROLA IS THE DEALER WHO HAS NOT TRIED, AND THE DEALER WHO WILL NOT ORDER AN AMBEROLA AND PLACE IT ON HIS FLOOR WHERE IT CAN BE SEEN AND HEARD IN ALL LIKELIHOOD NEVER WILL SELL ONE.

There is no town so small that it does not boast of a single family or individual who can afford to purchase an Amberola. In the June MONTHLY we recited the experience of a Dealer in a town of 700 who had sold three and was not satisfied that the field was fully covered.

That Dealer succeeded because he had the courage to take a chance, and his success will not stop there for the very same reason. He proved conclusively that the people in the big cities are no more able or willing to pay the price than the people in the small towns and villages.

The statement that the Amberola is an easier selling proposition than a lower-priced instrument is also true for the very reason given. It should be supplemented, however, with the additional statement that the Amberola is its own salesman if given a chance. No other sound-reproducing instrument on the market can compare with it in grace and beauty of design, in

magnificence of tonal quality and wealth of detail, or in elegance of style and finish. It is easily and by common consent the peer of all instruments of its kind, and constitutes an irresistible appeal to a prospective purchaser of a high-priced Phonograph.

IT MUST BE SEEN, HOWEVER, TO BE APPRECIATED. How ridiculous it is to expect that a man who intends to invest \$200 in a Phonograph will be convinced through the medium of literature. He may be interested by the literature and impressed, but he will scarcely part with his money before he is shown. There is only one way to *show* him, and that's by a demonstration.

Mr. Dealer, there are "prospects" for a Phonograph on the order of the Amberola in your neighborhood, we don't care where you are located. *Some day some one will sell them some high-priced machine.* Why don't you look them up, order an Amberola and demonstrate it to them before that "someone" invades your territory?

Amberola Almost Human Grand Opera at Home Without Mechanical Sound Grating on Your Nerves

Under the above heading the *Evening News* of Cape Girardeau, Mo., published without solicitation the following tribute to the Amberola, for the clipping of which we are indebted to The Excelsior Co., Edison Dealers of that place.

"Any one who claims to be a lover of Grand Opera should not miss the opportunity afforded to hear the favorite selections sung by the most renowned of the world's greatest signers at the Excelsior Music store on Broadway. William Vedder has a new instrument called the Amberola that certainly comes nearer to giving a perfect reproduction of the human voice than any instrument heretofore placed on the market. It is not an ordinary talking machine but a large piece of furniture that has no appearance of a graphophone. In its production one is able to discern the most delicate quivers and melodious tones of the voice. It has completely done away with the old time brassy twang and harsh grating noise and adds one more item to the already large list of indebtedness to that great benefactor of mankind, Edison the inventor."

Edison Phonographs are the "Leaders of the World," and the Amberola is the leader of the Edison line. It is the most perfect instrument mechanically, as well as the most handsomely appointed, that has ever left the Edison factory, —surely a strong endorsement of its quality.

Don't Neglect the "Follow-Ups"

Are you on our "Refer" list? Or are you one of those Dealers whose inattention to the inquiries prompted by our advertising and referred to them to handle has resulted in their being placed on our "Don't Refer" list?

There are some names on the latter list, of course, just as there are indifferent business men in every branch of commercial life—they go to preserve the balance of the universal scheme apparently—but happily and to the credit of the Edison Dealers their number is comparatively few indeed. We are glad to say that almost all of our Dealers co-operate with us very nicely in our "Follow-up" system of landing the many "prospects" stirred up by the factory advertising.

Sometimes both their patience and our own are severely taxed, but they generally stick to the proposition with commendable persistence until either the "prospect" is landed or the inquiry dismissed. It isn't always a case of winning out, either, although we are successful in the great majority of instances. An occasional failure is to be expected, however, and shouldn't discourage us from future attempts. We can't win all the time.

They're all worth sticking to, these referred inquiries, and in no case should they be dismissed until there is absolutely no possibility of effecting a sale. Sometimes, of course, they turn out to be from curious idlers, but such cases are very rare. They are really the exceptions that prove the rule. The average man who takes the trouble to write the factory to enquire about sales conditions or Phonograph literature does not do so from an idle motive. He is either unaware of the location of an Edison Dealer or he overlooks the fact that we have such representatives. In nine out of ten cases he is interested in the product and will buy, all things being equal.

Our particular purpose in this article is to impress that fact upon the Dealer,—to remind him of the necessity of patience and persistence in handling these "follow-ups." We have frequently seen cases where Dealers have landed customers three and four months after the original inquiry was referred to them and after the prospective customer had apparently lost all interest in the matter. You can never tell what may turn up to influence the sale. Stick to it until *we* call "quits," which will not be while there is a chance in a thousand left to swing the sale.

Amberola Recital

Following is the program used at their first Amberola recital by J. H. Barney & Co., the progressive Edison Dealers of Newport, R. I. The program and ticket of invitation to the affair were very artistically printed, a cut of the Amberola appearing on the first page of the former.

Messrs. Barney & Co. are more than pleased with the immediate and possible future results of these recitals, the first of which was the means of stimulating their Record sales and of creating renewed interest in Edison products. A flattering write-up of the initial recital appeared in the columns of the *Newport Daily News*, with complimentary remarks on the quality of the Amberola reproduction and the excellent accommodations provided by the Company for the entertainment of their guests.

The program is particularly well balanced, and we suggest it for the consideration of Dealers who are planning a similar affair:

PROGRAMME.

- I. 149 Frau Luna Overture.....*Lincke*
Maurice Levi and His Band
- II. 351 If I Had the World to Give You,
J. Hayden-Clarendon
Reed Miller, Tenor
- III. 56 Spring, Beautiful Spring.....*Lincke*
American Symphony Orchestra
- IV. B160 I Pagliacci—Vesti La Giubba....*Leoncavallo*
Riccardo Martin, Tenor
- V. 61 Glow Worm.....*Lincke*
Edison Concert Band
- VI. 284 When the Bell in the Lighthouse Rings,
A. Solman
Gus Reed, Basso
- VII. 106 The Butterfly.....*Bendix*
Rose and Rubel, Flute and Clarinet
- VIII. 3 Sextette from Lucia.....*Donizetti*
Edison Sextette
- IX. 296 Lasca.....*F. Desprez*
Edgar L. Davenport, Recitation
- X. 366 Put on Your Old Grey Bonnet.....*Wenrich*
F. H. Potter and Chorus, Tenor

(INTERMISSION.)

PART II.

- XI. B173 La Tosca-Vissi D'Arte.....*Puccini*
Mme. Agostinelli, Soprano
- XII. 65 Selections from Algeria.....*Herbert*
American Symphony Orchestra
- XIII. 217 Garden Melody.....*Schumann*
Albert Spalding, Violin Solo
- XIV. 210 Sweet Genevieve.....*Tucker*
J. F. Harrison and Chorus, Baritone
- XV. B153 Otello-Morte di Otello.....*Verdi*
Leo Slezak, Tenor
- XVI. 339 Berceuse de Jocelyn.....*B. Gordard*
Jean Schwiller, 'Cello Solo
- XVII. 107 There Is No Love Like Mine.....*Hirsch*
Will Oakland, Counter Tenor
- XVIII. 112 Rubenstein's Melody in F.....*Rubenstein*
American Symphony Orchestra
- XIX. 44 O That We Two Were Maying.....*Smith*
Mr. and Mrs. A. Waterous
- XX. 15029 Striefzug d. Strauss'che Operetten
L. Schlogel
Johann Strauss Orchestra

The Eilers Piano House of Boise, Idaho, is now known as the Eilers Music House.

Selling the Goods

YOU'VE already heard of the Dealer in the West who sold forty-five Machines in three months by the home-demonstration-free-trial-installation method. Now comes the Dealer in the East (we print his photo in this issue) who follows the same method. When he first started he used a horse and wagon for the purpose. He now owns an automobile, and in it carries his demonstrating and trial machines as well as the monthly lists of Records to two hundred and fifty active Record customers!

Looks as if there is something in this home-demonstration-free-trial-installation scheme, doesn't it? Why don't *you* give it a trial, Mr. Dealer? The weather is fine—will be for at least three months to come. You can do a tremendous business in that time if you follow up the scheme patiently and assiduously. You never had as good prospects of landing new customers before, for you have never been given as attractive an inducement to hold out to them as the Promotion Bonus. Neither have you ever had as grand an opportunity of reviving the interest of old customers as you now have with the Attachment Proposition. You can offer your old customers ten splendid Records for practically nothing, and right on top of that you can present them with six more for nothing more than a recommendation on their part,—a recommendation, however, that sells for you a machine and brings you a new customer and salesman. And *all* these customers, old and new, become your friends and salesmen, maintaining their own interest and exciting the interest of the entire community in you and your goods.

It's a great scheme,—a grand, golden opportunity to swell your profits. Don't spoil it by following antediluvian methods in its exploitation. Go after the old and new customers by means of the most logical and successful method of selling goods. You can't go wrong on that method. There are no "ifs" or "buts" attached to it.

Get a horse,—buy one if you can afford it, hire one if you can't buy—and take the road with a demonstrating outfit, some Machines, Attachments, special and regularly listed Records. You will never regret having done it, for it will bring you both health and wealth.

Look over your stock now and make a note of everything you are shy on. Then place an order *at once* with your Jobber for it. *Don't wait, don't delay, and above all don't practice false economy in your order!* If you are going to do anything at all with the Promotion Plan you want a complete stock of Phonographs, Attachments and Amberol Records to meet the demand you are going to create.

Order your stock early and give your Jobber and the factory a chance. Don't procrastinate because this is the month of August and it's hot, and vacations are not all over, and a lot of other things. Your order, placed now, may not reach you for some little time to come. The wise Dealer is he who will anticipate the effect of the Promotion Plan by laying in a good stock now of everything he needs, and in the meantime will not lose a minute in firing the gun that will start that stock moving.

Catch the spirit of the Promotion Plan and prepare your campaign at once. Show your good general-ship by first seeing that your equipment is absolutely perfect and your resources not limited. Do your ordering **TO-DAY—NOW—** and the first important step will be taken care of.

Do you see that your clerks call the attention of customers to the splendid talent we are securing for our Records? And are they familiar with each selection and the work of the artists who makes the Record?

For instance, could they bring out Amberol No. 467, "Savannah," and say to a customer: "Here's a swell 'coon' song by Stella Mayhew. You remember, of course, that Miss Mayhew was the bright, particular 'star' of 'The Jolly Bachelors,' the big musical comedy that scored such a phenomenal success in New York last season. The members of the cast were all 'stars' in their particular lines, but Miss Mayhew easily carried off the honors. The song was written by her husband, Billie Taylor, who was a member of the same production. You can't hear Miss Mayhew on any but Edison Records. She is under exclusive contract for them."

Don't you think a little talk like that will interest the customer? Of course it will, and it will bring sales, too. Your clerks can easily absorb that information by a little close attention to the descriptions of the Records in the **MONTHLY**. See that they read them, and the rest of the **MONTHLY**, too, while they are at it.

Now is the time to make your windows work for you. From now on you ought summon all

the ingenuity that lies in you to arrange attractive displays of Machines and Accessories and write catchy window cards. You are not lacking inspiration. The two Propositions offer unlimited suggestions for the writing of cards that will arrest the attention of the passers-by,—cards in bold, striking phrase, as for instance:

**We Want To Present You with
Six Special Edison Amberol
Records**

ASK US WHY

FREE!!

**To an Edison Phonograph Owner
Six Special Edison Amberol
Records**

LET US TELL YOU ABOUT IT

Your concerts have a multiplied significance now. You ought to give them more frequently than ever before. Advertise them in connection with an announcement of the Promotion Plan and Attachment Proposition. Tell the public, and the owners of unamberolized machines particularly, what you have to offer them, and invite them to your store to hear the Records played. Do this at once. The evenings are pleasant and you will have no trouble in attracting a good crowd at any time.

And be sure to have the Attachment and Promotion literature, as well as some of the latest Supplements and form 1790, "There's an Edison Phonograph for Every Pocketbook," ready for distribution after you have explained the two Propositions.

Do you push the Special Amberol Masonic Records? Don't lose sight of them. Keep them and the Amberola before your local Masonic lodge. They fit into the lodge-room scheme most happily, and you can convince the lodge members of the fact if you keep pounding at it.

The Jobbers' Convention

The fourth annual convention of the National Association of Talking Machine Jobbers, held at Atlantic City July 5, 6 and 7, passed into history as the most successful in the light of results accomplished and from a social standpoint in the history of that organization. Many of the Jobbers were accompanied to the famous resort by their wives and families, which of course contributed to the social side of the gathering.

There were in attendance 178 representatives from 85 houses in the trade, besides a liberal sprinkling of officials and departmental heads from the two big factories, as well as representatives of incidental branches of the industry.

The sessions were held in the afternoons, the mornings being spent in the surf or in enjoying a sail on the ocean, while in the evenings dancing on the piers was the popular attraction, although the other diversions of the resort were not neglected.

A splendid tribute to the efficient administration of the past year was paid in re-electing its officers to their respective positions. The officers for 1911, therefore, are as follows:

Perry B. Whitsit, of the P. B. Whitsit Co., Columbus, O., president; J. N. Blackman, of the Blackman Talking Machine Co., New York City, vice-president; J. C. Roush, of the Standard Talking Machine Co., Pittsburg, Pa., secretary; Louis Buehn, of Louis Buehn & Co., Philadelphia, Pa., treasurer.

The secretary's report gave the present membership as 117, a gain during the year of one member. To the efforts of the indefatigable secretary, incidentally, can be attributed the splendid arrangement and management of the many details of the convention.

Thursday, the final day of the convention, was the most important. In the morning a game of baseball was played between teams representing the East and the West. After a close and exciting game the West won by a score of 9-8. Moving pictures of various plays were taken by an expert from the Edison Manufacturing Co., and were very successful, one in which the players "mobbed" Umpire Dolbeer because of a questionable decision coming out to perfection.

In the afternoon an open meeting was held at which President Frank L. Dyer, Advertising Manager L. C. McChesney and Sales Manager F. K. Dolbeer addressed the delegates, the latter defining at length the company's position on several matters of importance, the principal of which was the recent modification of the Continuous Exchange Proposition. His explanation of the reasons which prompted the revocation of the former Proposition was received with much satisfaction by the delegates, while his promise that the present substitute is only temporary and is to be succeeded by a plan which will receive the approbation of all members of the trade provoked long continued applause.

At the evening's banquet the festivities were opened with a rising toast to Thomas A. Edison, from whom a letter was read regretting his in-

ability to be present. A letter of regret was also read from General Manager Carl H. Wilson. President Dyer addressed the banqueters on the subject of "The Undesirable Dealer," in the course of his remarks advocating the elimination of the petty, half-hearted Dealer whose stock is barely sufficient to entitle him to the Dealer's discount. He also pledged the Company's support in ridding the business of the "dead-beat" Dealer, stating that in case of a complaint by a Jobber against a Dealer for not paying his account for Edison goods, when the complaint is concurred in by the other Jobbers through whom the same Dealer is signed, the Company will remove the Dealer from the Dealers' list if satisfied as to the correctness of the facts.

On Friday the conventionists visited the Victor plant at Camden, and on Saturday morning they came to Orange as guests of the National Phonograph Company. At the factory they were received in Mr. Edison's laboratory, where they were entertained with the reproduction of the full series of moving pictures taken at Atlantic City and a selected number of films from the regular catalog. The visitors were greatly interested in the filming of themselves and friends in the Boardwalk parade and also in the various exciting events of the ball game. At the close of the entertainment Mr. Edison held a reception at the door of the laboratory, after which the guests were taken in automobiles to the Essex County Country Club where they were the guests of the Company at luncheon. A standing toast was drunk to Mr. Edison, who sat next to President Dyer at the head of the table. Saturday being a half-holiday at the plant it was impossible to inspect it under working conditions, which was not a great disappointment as the majority had been accorded that privilege on previous occasions.

Those present at the luncheon were:

Mr. and Mrs. Perry B. Whitsit, Columbus, Ohio; Mr. and Mrs. J. N. Blackman, New York City; J. C. Roush and C. N. Roush, Standard Talking Machine Company, Pittsburg, Pa.; Mr. and Mrs. Lawrence McGreal, Milwaukee, Wis.; Miss Gannon, Milwaukee, Wis.; Mr. and Mrs. Burton J. Pierce, J. W. Jenkins' Sons Music Co., Kansas City, Mo.; Mr. and Mrs. Louis Buehn, Philadelphia, Pa.; Mr. and Mrs. E. F. Ball and Son, Ball-Fintze Co., Newark, Ohio; Mr. and Mrs. N. D. Griffin, American Phonograph Co., Gloversville, N. Y.; Mr. and Mrs. G. A. Mairs, of W. J. Dyer & Bro., St. Paul, Minn.; Mr. and Mrs. H. L. Ellenberger, Pardee-Ellenberger Co., New Haven, Conn.; Mr. and Mrs. C. N. Andrews, Buffalo, N. Y.; Mr. and Mrs. Mark Silverstone, St. Louis, Mo.; Mr. and Mrs. Thomas Wardell and Son, Lowell, Mass.; Mr. and Mrs. Arthur Ferriss, Utica, N. Y.; Mr. and Mrs. Dohse, Dayton, Ohio; Max Strassburg, of Grinnell Brothers, Detroit, Mich.; C. B. Haynes, Richmond, Va.; I. Davega, Jr., and daughter, New York City; T. H. Towell, Eclipse Musical Co., Cleveland, Ohio; G. C. Aschbach and Morris J. Peters, of G. C. Aschbach, Allentown, Pa.; H. H. Blish & Son, of Harger & Blish, Dubuque, Iowa; E. F. Taft, Eastern Talking Machine Co., Boston, Mass.; J. F. Bowers, L. C. Wiswell, Mr. Otto and Mr. Ridgeway, of Lyon & Healy, Chicago, Ill.; Harry S. Davega, S. B. Davega Co., New York City; A. W. Toennies, Eclipse Phonograph Co., Hoboken, N. J.; James I. Lyons, Chicago, Ill.; Clarence Gore, E. F. Droop & Sons Co., Washington, D. C.; D. O. Roberts, E. F. Droop & Sons Co., Baltimore, Md.; W. H. Reynolds, Mobile, Alabama; E. J. Brady, Natchez, Miss.; L. H. Lucker, Minnesota Phonograph Co., Minneapolis, Minn.; James K. O'Dea, Paterson, N. J.; A. A. Trostler, Schmelzer Arms Co., Kansas City, Mo.; D. B. O'Neil, C. J. Heppe & Son, Philadelphia, Pa.; J. Fisher, C. C. Mellor Co., Pittsburg, Pa.; A. L. Owen, O. K. Houck Piano Co., Memphis, Tenn.; A. D. Wellburn, O. K.

Houck Piano Co., Nashville, Tenn.; L. J. Gerson and E. H. Smith, John Wanamaker, Philadelphia, Pa.; H. B. Bertine, John Wanamaker, New York City; J. N. Swanson and D. M. Brown, Houston Phonograph Co., Houston, Texas; W. S. Barringer, Wulschner-Stewart Music Co., Indianapolis, Ind.; R. Shaw, Western Talking Machine Co., Winnipeg, Manitoba; Charles R. Cooper, Boston Cycle & Sundry Co., Boston, Mass.; V. H. Rapke, New York City; N. Goldfinger, Siegel Cooper Co., New York City; George Blackman and R. B. Caldwell, Blackman Talking Machine Co., New York. And the following representing the Edison factory: Messrs. Thomas A. Edison, F. L. Dyer, C. H. Wilson, F. K. Dolbeer, G. F. Scull, E. J. Berggren, F. E. Madison, L. C. McChesney, W. Stevens, N. C. Durand, E. H. Philips, A. C. Ireton, C. E. Goodwin, W. L. Eckert, E. L. Aiken, P. Weber, D. Holden, C. Schiffl, J. Muenster, W. Nehr, J. Lang, W. Hicks, L. Ott, W. H. Miller, J. W. Aylsworth and J. T. Rogers.

Convention Nonsense

Contributed by F. E. Madison.

A PATHETIC SCENE.

Judge Bowers: "Your petition for pardon has been set aside."

Trusty Roush: "But, your Honor, I——"

Judge Bowers: "Stop! Just for being strenuous you will do another year at the 'Air Furnace.'"

Trusty Roush: "Please, your Honor,——"

Mob: "Back to the 'Furnace.' Roush mit 'im! Bing! Bang!! Bing!!! Another year!"

Foolish Question: Did you bring Mrs. So and So with you?

Wise Answer: Nix! Would I pay a conductor's carfare or take a ham sandwich to a banquet?

The Chalfonte is a fine place, but oh you regular places!

Dignity—Atlantic City—nix! Not when Colonel Bill Bowers and the other "guns" don those foolish caps.

Testimonial by Rapke: "I suffered from monkey-hydrophobia, was dragged from a state of coma by liberal absorption of Rush Hot Air Tablets, made Old Vienna on crutches, and after twenty-four hours of Conventicn Treatment,—to the sea with the crutches, and I became almost human!"

That bet on the ball game wasn't the only bet Max lost.

The new hair fibre cane was in evidence. Get one?

The "Mellins Food Kid"—Ridgeway.

Which would you rather do, take 2 to 1 against the East or bet even money against the West? Ask Landay.

It was worth the price of admission to see that "CROWD" speeding toward first base when Moffitt gave the Milwaukee baseball magnate a free ticket.

It was probably the size of his "assist" that saved Dolbeer from the mob's violence.

What grudge could Wiswell have had against Andrews? Their gardens are far apart. There was *some* speed to that ball.

With a "Storck" around all the time, why shouldn't the Eastern Dealers' Association increase its membership?

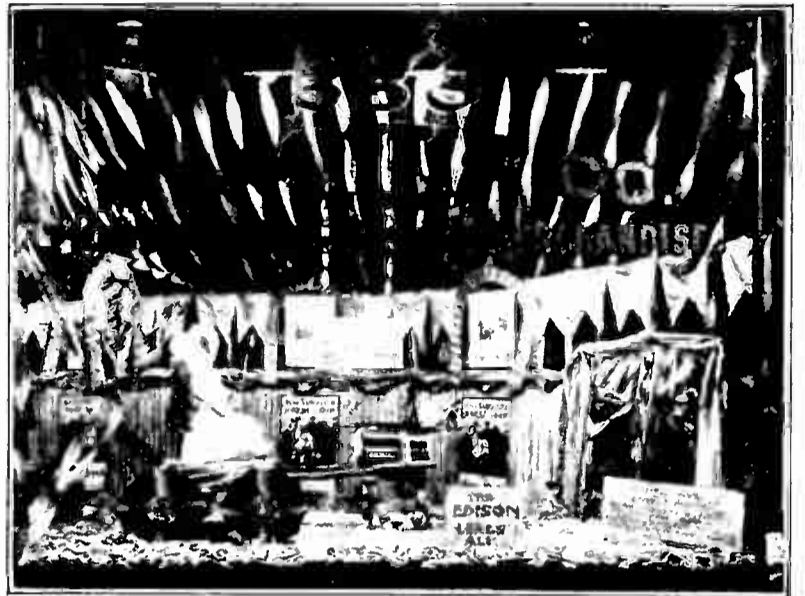
Did you see Whitsit pushing that roller chair? Practising, eh, Perry?

A million roller chairs somewhere but none to be had—too early. Wouldn't that make your walk!

High water mark was reached the day that Dolbeer, McGreal (and others from the "Bright Spot"), Shaw, Swanson, Goodwin, Ashton, "Scotty," Taft, and a few other heavies dipped their shapes in the "big drink."

The Convention was honored with the distinguished presence of Mr. Taft, who came from Near-Beverly, Mass., the summer Capital.

A Prize Winning Edison Window



M. W. Waitt & Co., Ltd., Edison Jobbers at Vancouver, B. C., took first prize in class D in window exhibits during the horse show held in that city in April with the window arrangement illustrated in the above cut.

It was an Edison window throughout, original and clever, the credit for which belongs to Mr. J. W. Bruce, the capable manager of that enterprising firm. The main object in the window represented a little girl driving at the show, and with a background of horse-show colors it was set off to excellent advantage. The body of the horse was a Phonograph cabinet, and its legs were constructed of Amberol Record cartons. A large Record box was used for the body of the rig, while Phonograph horns composed the wheels and music rolls the shafts. A life-sized doll occupied the seat. Window cards deftly arranged about the window proclaimed that Edison goods always take the lead and hold it.

It proved to be one of the most attractive displays ever seen in Vancouver, and was viewed by throngs of people. The Waitt Co., in addition to winning the first prize of \$20, realized considerable business from it.

"Where the River Shannon Flows"

The popularity of this pretty song has recently revived. Today it is again being sung, played and whistled everywhere. We would remind the trade that it can be found in the Standard list, Record No. 9344, sung by Harry McDonough, tenor. It is a splendid Record, and we recommend that it be advertised now while the song is again enjoying vogue.

Advance List

Of Edison Amberol and Edison Standard Records for October, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 24th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on September 23rd. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on September 24th, Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on September 23rd, for delivery on the morning of the 24th. Jobbers are required to place orders for October Records on or before August 11th. Dealers should place October orders with Jobbers before September 10th to insure prompt shipment when Jobber's stock is received.

Edison Grand Opera Amberol Records

40027 Andrea Chenier—La mamma morta (Giordano) Sung in Italian.
Orchestra accompaniment.

Carmen Melis

LIST: U. S., \$2.00; CANADA, \$2.50

Some of the numbers of Andrea Chenier in pathos and depiction of the different human emotions are perhaps the most beautiful of modern music expressions. In this number Maddelena, called before Girard, a former servant in her home, who has come into power by the revolution, tells her sad tale of eviction, the ruin of her home, and finally of her illness, when Bersi, her companion and friend, made the greatest personal sacrifices to keep them from starvation. At the point of desperation and on the brink of suicide, Maddelena then meets Andrea, now condemned to death, and the recital of her woes, followed by her impassioned avowal of the love which again bade her live and hope is the strongest part of this aria. Madame Melis is ideal in the rendering of this music.

40028 Faust—Cavatina, Salut! demeure (Gounod) Sung in French.
Orchestra accompaniment

Karl Jörn

LIST: U. S., \$2.00; CANADA, \$2.50

Nothing in music anywhere has quite taken in its true application or its rare beauty so deep a hold on the musical public as this exquisite aria from Faust, where he greets Marguerite's dwelling; and wherever Faust is known, there too, this number has exercised its fascination, for in sweetness and melody it reigns perhaps supreme. Mr. Jörn puts into his execution all the dreamy tenderness and sweetness of poetry of an ideal lover.

40029 Gioconda—Voce di donna (Ponchielli) Sung in Italian. Orchestra accompaniment.

Marie Delna

LIST: U. S., \$2.00; CANADA, \$2.50

La Gioconda was a singer of ballads in Venice some three hundred years ago. She was a handsome woman, and one of many interesting people, as presented by Ponchielli in this opera. Love and intrigue and tragedy seem part of the atmosphere of romantic old Venice. There is Cieca, the blind mother of La Gioconda, Laura, the wife of an Inquisitor, the Inquisitor himself, a spy in the service of the Inquisition, monks and masqueraders. The music is well suited to the tale. The populace is about to kill La Cieca for a witch, when she is saved by Laura, and in gratitude gives her a rosary which later saves Laura from death. La Cieca, her heart swelling with emotion, expresses all her feeling in this song. As sung by Madame Delna, her voice pulsing with the warmth of sunny Italy, the stormy scene rises before us, the turbulence fills our ears, and we are not of the 20th, but of the 17th century.

40030 Pescatori di Perle—Aria (Romanza) (Bizet) Sung in Italian.
Orchestra accompaniment.

Giovanni Polese

LIST: U. S., \$2.00; CANADA, \$2.50

This baritone number, which so deeply conveys anguish, regret and remorse, is a musical masterpiece. Zurga, the captain of the tribe, who has condemned his boyhood friend Nadir, and with him Leila, the priestess of good fortune, to death for their passion, although he also loves Leila with an as yet unacknowledged love, now deeply regrets his momentary anger and is trying to devise means to annul his rash action. Freighted with all the human emotions, this aria never fails of its deep effect, and when sung with such consummate art as by Mr. Polese, it becomes one of the most touching and appealing numbers ever put on a Record.

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

30029 Favorita—Una vergine (Donizetti) Sung in Italian. Orchestra accompaniment.
Florencio Constantino

LIST: U. S., \$1.00; CANADA, \$1.25

La Favorita is one of the romantic operas which go back to the middle ages for a setting. Scribe's libretto and Donizetti's music together make a moving drama which after seventy years upon the stage, is still in the repertoire of the tenor of to-day. Constantino sings Una Vergine with all the fervor and feeling of a warm-hearted man, denied for years the companionship of woman, and madly in love.

Amberol Record by Sarah Bernhardt

35007 L'Aiglon—La Plaine de Wagram (Edward Rostand) In French Sarah Bernhardt

LIST: U. S., \$1.50; CANADA, \$2.00

The scene selected is the moving monologue of the pathetic young Duc de Reichstadt, upon the tragic battlefield of Wagram, where before the sensitive eye and ear of his spirit is re-enacted in spectral conflict the fierce combat commanded years before by Napoleon Bonaparte, his father. L'Aiglon (the Eaglet) offers himself an expiatory sacrifice to the spirits of the dead and dying, whose shadows people the purple night but flee before the golden dawn. The pliant, inimitable voice of Madame Bernhardt thrills with poetic exaltation this climax of Rostand's drama. Nothing ever done by the divine Sarah is finer, or more worthy of reproduction. It is fraught with fire and pathos. Most actors depend largely upon facial expression and bodily gesture to carry over the footlights the vividness of dramatic presentation. But from the time of her first examination before the formidable censors of the Paris Conservatoire, at the age of fifteen, she has been Sarah of the Golden Voice. That voice opened the door of the Comédie Française to the child, and has since opened the doors of the world's theatres. Her life has been one of dramatic triumph, beginning with the night when Victor Hugo knelt at her young feet and kissed her hands. Mme. Bernhardt, being under exclusive contract with the National Phonograph Company, makes Records for no other Company.

Edison Amberol Records for October, 1910

LIST: U. S., 50c; CANADA, 65c.

520 Medley Overture—Haviland's Song Hits Edison Concert Band

A lively and entertaining medley of the following principal hits of the past season published by the well-known F. B. Haviland Company of New York: "Down in Sunshine Alley, Sally", (Amberol Record No. 337); "Swanee Babe" (Standard No. 10262); "Let's Go Back to Baby Days"; "Oh! You Lovin' Gal", (Standard No. 10210); "Baboon Bungalow", (Standard No. 10250); "Take Me on a Honeymoon", and "I Want a Girl from a Yankee Doodle Town."

521 Boy O' Mine Frank C. Stanley

A sentimental song, leaning towards the pathetic. Mr. Stanley's rich voice, with its sympathetic touch, and his unusually clear enunciation make of this selection a Record which will not be surpassed in a long time. A fond parent sings of the earlier years of his life with their worldly pleasures, and compares them to the change wrought by "that dear little boy o' mine." Orchestra accompaniment. Words, Louis Weslyn; music, Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

522 When the Daisies Bloom Miss Barbour and Mr. Anthony

Soprano and tenor duet. This song was written by the composer of "Sweet Bunch of Daisies", (Standard No. 10302). The air is pretty and winsome, and the voices of the singers blend in delightful harmony. Orchestra accompaniment. Words and music, Anita Owen; publishers, Jerome H. Remick & Co., New York City.

523 Jere Sanford's Yodling and Whistling Specialty Jere Sanford

Jere Sanford is a well-known vaudeville artist who makes his bow for the first time to the Edison public. Beginning with a whistling solo, there follow in alternation "Roll on Silvery Moon", a yodle, and whistling solos with variations of patriotic selections, concluding with another yodle. Novel and very entertaining. This Record ought to prove a heavy seller. Orchestra accompaniment.

524 Cupid's Appeal Charles Daab

A bells solo—the first in our Amberol list—by an artist whose ability needs no words of commendation, because of the excellent xylophone solo he has already contributed to our catalogue. Records by the bells have always been among our best sellers in the Standard list. Orchestra accompaniment. Composer, H. Engelmann; publishers, Brehm Bros., Erie, Pa.

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

525 Auld Lang Syne

Marie Narelle

Soprano solo. Truly a beautiful Record. Miss Narelle sings the number with fine expression, combining with a voice of resplendent beauty a vocal method which evidences her thorough artistic sense and training. In her rendition she employs a genuine Scotch accent which adds greatly to the effect. Dealers should not forget to advertise that Miss Narelle can be heard on none but Edison Records. Orchestra accompaniment.

526 Fading, Still Fading

Knickerbocker Quartet

A sacred Record of surpassing beauty. The hymn is a well-known and inspiring number, sung most reverently and impressively. A fine organ accompaniment emphasizes the odor of sanctity which hovers about this number.

527 Humorous Transcriptions on a German Folk-Song

Victor Herbert and his Orchestra

In this composition Siegfried Ochs, a well-known German composer and conductor of the Philharmonic Chorus in Berlin, has accomplished a humorous musical feat, which is universally recognized as one of the most original conceptions ever produced. Taking the simple German Folk-Song "'S Kommt ein Vogel Geflogen" ("There Comes a Birdy A-flying"), as a theme, this composer by unique and novel orchestration and in a humorous vein portrays the style and mannerisms of the old and modern masters of composition, thereby offering an interesting study in contrast. This Record introduces five of his finest and funniest skits, namely: In the style of Strauss; in the style of Verdi; in the style of Gounod; in the style of Wagner, and Finale, in the style of a Military March. Victor Herbert and his famous orchestra play only for Edison Records.

528 Gee! But There's Class to a Girl Like You

Manuel Romain

Sentimental. In characteristic phrase a rough and ready young chap, who suddenly discovers that "there's a girl in the world for us all", waxes eloquent in his plea for her promise. The song is framed in a dainty musical setting which swings to a pretty waltz air in the chorus, and the popular minstrel tenor sings it most artistically, with just the proper shade of feeling. Mr. Romain should also be advertised as singing exclusively for Edison Records. Orchestra accompaniment. Words and music, W. R. Williams; publisher, Will Rossiter, Chicago.

529 "Mamma's Boy"—Descriptive

Len Spencer and Company

ILLUSTRATED SONG IDEA

CAST OF CHARACTERS—(1ST SCENE)

Mamma's Boy.....Myrtle Spencer
His Mother.....Ada Jones
Mickey Finn.....Clarence Rockefeller

SCENE—Boys in street playing soldiers. "Mamma's Boy" proposes the game, and wants to be Captain. Mickey Finn doesn't allow him to play, dangles at his long curls and velvet pants and calls him a "Mamma's Boy." Mamma's Boy's mother calls him and wants to know what the trouble is. Mamma's Boy sobbingly tells her of his trouble. His mother then sings the chorus of the song "Mamma's Boy",—"Don't you mind what they call you darling, etc."

CAST OF CHARACTERS—(2ND SCENE)

30 years later

The Captain (formerly "Mamma's Boy").....Len Spencer
The Sergeant (formerly Mickey Finn).....Steve Porter
SoldiersPremier Quartet
Buglers, Musicians, etc.

SCENE—After the battle, return of reconnoitering squad reporting to Captain. Captain congratulates men on glorious victory. Soldiers give all credit to Captain. Captain refers to order from General to sail for home within a week. Sergeant tells of Captain and himself being soldiers thirty years. Captain recognizes Sergeant as Mickey Finn, playmate of boyhood days. The Captain acknowledges, good naturedly, that he was called "Mamma's Boy." Soldiers join in singing chorus of song, and Taps and good-nights clear the Record, which was arranged entirely by Len Spencer.

530 Kerry Mills' Nantucket

New York Military Band

The "Nantucket" is a combination march and two-step very much in vogue at society functions, and particularly popular with the younger set. It is also known on occasions as the "Paul Jones." March music is generally used for the dance, but here the versatile Kerry Mills gives us a selection especially for it, and naturally, therefore, the number is recorded at proper dance tempo. An incidental bells solo adds attractiveness to the Record. Published by F. A. Mills, New York City.

531 Come Be My Sunshine, Dearie

Billy Murray and Chorus

Sentimental in theme but breezy and tuneful, swinging to a march tempo in the chorus. The type of song that was made to order for Billy Murray. He has the assistance of a capable male chorus in the repetition of the refrain, the second repetition being sung in subdued tones, an arrangement which has found great favor with the Edison public. Orchestra accompaniment. Words and music, John B. Gardner; publishers, M. Witmark & Sons, New York City.

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

532 Hope Beyond**Anthony and Harrison**

Sacred. An exceptional Record of its kind whose appeal will extend far beyond the circle of lovers of the devotional type of Records. The selection is sung in two solos and duets, and these two specialists have fairly outdone themselves in the rendition. This Record will be a big seller. Orchestra accompaniment. Words and music, C. A. White; publishers, White-Smith, New York City.

533 Just for a Girl**Edward M. Favor**

A waltz air, linked with clever words telling in a humorous vein of the things which man does and causes to be done "just for a girl." If the number had been written expressly for Mr. Favor it couldn't have appeared more suitable to his style. Orchestra accompaniment. Music, Ernest R. Ball; words, Ren Shields; publishers, M. Witmark & Sons, New York City.

534 You Are the Ideal of My Dreams**W. H. Thompson**

A baritone solo. A popular love ballad of more than ordinary poetic merit wedded to a most appealing melody. This song is not of the evanescent type; its popularity, only now beginning, may be expected to continue indefinitely, for the number is far superior in every respect to the majority of sentimental compositions. Mr. Thompson's rich baritone voice and expressive style of singing complete the attractiveness of the Record. Orchestra accompaniment. Words and music, Herbert Ingraham; publisher, Shapiro, New York City.

535 Mandy, How Do You Do?**Ada Jones and Billy Murray and Chorus**

A conversational duet of a very popular "coon" song, whose rhythmic melody is delightfully fascinating. This is the type of song that Ada Jones and Billy Murray revel in, and is likewise the type that the Phonograph public seems never to tire of. The duettists are given effective support in the repetition of each refrain by a chorus of male voices, well balanced and harmonized. Orchestra accompaniment. Words and music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

536 The Premier Polka**Arthur S. Witcomb**

A cornet solo by a member of the United States Marine Band which furnishes the accompaniment for this Record. Mr. Witcomb has already contributed one number to our list. Its reception by the Edison public was very flattering. This polka is spirited and lively, offering Mr. Witcomb a splendid opportunity to display his polished technique. Composer, Edward Llewellyn; publishers, The Dixie Music House, Chicago, Ill.

537 When the Robins Nest Again**Will Oakland and Chorus**

An old-time favorite in a new setting. This is among the number of popular melodies of other days revived by the favorite counter-tenor during the past season. There are very few who do not know this captivating waltz song or will not recognize it when they hear it, and fewer still who will not want it in their collection. Words and music, Frank Howard.

538 Trip to the County Fair**Premier Quartet**

Our male quartet in another one of those descriptive Records, with song, comedy and novel effects introduced, that are always popular with the public. After a song and some jokes the train pulls in at the station, the crowd boards it, and they're off to the fair. There isn't a dull moment from that time on. After being properly introduced by the "barkers" to the Rubber-neck Man, the Strong Man, the Punch and Judy Show and a few more familiar attractions at County Fairs, each of which is the subject of a lot of funny comments and chaffing, they are entertained by "Hamalujah to de Lam'" by the Georgia Jubilee Singers. This concludes the Record which will be found to be bright and entertaining all the way through.

539 Temptation Rag**New York Military Band**

The most popular "rag" of the day. The apt title of this popular piece is "Temptation Rag" and the chief temptation voiced by the music is to hear it just as often as possible. It is full of fine melody and the snap of "rag" rhythm. A rarely fascinating band Record. Composer, Henry Lodge; publishers, M. Witmark & Sons, New York City.

Edison Standard Records for October, 1910

LIST: U. S., 35c; CANADA, 40c.

10426 Strenuous Life March**United States Marine Band**

A brisk, lively air of good tone and volume. To attempt to praise the work of this famous organization would be an unnecessary waste of valuable space. Their reputation is an accepted guarantee of their Records. Composer, J. G. Boehme.

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

20 Edison Phonograph Monthly, Aug., 1910

10427 Sweet Italian Love**Billy Murray**

Mr. Murray's Italian dialect in this Record is inimitable. It appears from the words of this selection that Italian love differs from other kinds in that "you don't need the moon-a-light your love to tell her, in da house or on da roof or in da cellar." A swiny air that will "catch on" quickly. Orchestra accompaniment. Music, Ted Snyder; words, Irving Berlin; publishers, The Ted Snyder Co., New York City.

10428 The Bright Forever**Edison Mixed Quartet**

A gem of composition, melody and rendition. Sung without accompaniment so as not to detract from the harmony of the voices. Words, Fanny J. Crosby; music, Hubert P. Main.

10429 I've Got the Time, I've Got the Place**Byron G. Harlan**

"Rube" song. Despite the fact that this "Rube" has the time and the place he doesn't seem to be able to get the girl. A good song, a pleasing air and a capital rendition. Mr. Harlan's "Rube" dialect is excellent and free from burlesque. A Record that will sell away up in the list. Orchestra accompaniment. Words, Banard Macdonald; music, S. R. Henry; publishers, Jos. W. Stern & Co., New York City.

10430 Cameo Polka**Charles Daab**

Mr. Daab is recognized as one of the best, if indeed he is not the very best, of the xylophone artists in this country. The recording is excellent, the tones of the instrument being reproduced with a marvellous fidelity. Orchestra accompaniment. Composer, D. Müller; publisher, Carl Fisher, New York City.

10431 I'll Await My Love**Will Oakland**

Counter-tenor solo. There may be some among the younger generation of Phonograph owners who do not recognize this deservedly popular old sentimental ballad, but it is safe to say that the "old timers" will recall with pleasure the lassie's tuneful pledge to her sailor lad at parting. A Record that will appeal to young and old and will revive the popularity of the song. Orchestra accompaniment. Words and music, Frank Howard.

10432 Yucatan Man**Collins and Harlan**

March song. This is the vocal arrangement of S. R. Henry's latest and popular march, "Down in Yucatan." It has an unusually swiny, attractive air which has won it great popularity. One of the best Collins and Harlan duets listed in a long time. Orchestra accompaniment. Words, Monroe H. Rosenfeld; music, S. R. Henry; publishers, Jos. W. Stern & Co., New York City.

10433 Play That Barber Shop Chord*Edward Meeker**

A coon song, original, catchy and very popular. "Chocolate Sadie's" infatuation for the "Barber Shop Chord" played by "Bill Jefferson Lord," the dusky pianist in a rathskeller, furnishes the theme of the number, which is sung by Mr. Meeker with ease, skill and perfect enunciation. Orchestra accompaniment. Words, Wm. Tracy; music, Lewis F. Muir; publishers, J. Fred Helf Co., New York City.

10434 The Mocking Bird**Roxy P. La Rocca**

Harp solo. An old, familiar friend in a new musical garb, embellished with variations that add to its attractiveness without obscuring the original theme. Mr. La Rocca is a skilled performer and the recording is of corresponding excellence. Composer Winner—LaRocca.

10435 Oft in the Stilly Night**Knickerbocker Quartet**

Thomas Moore's familiar poem in a wonderfully beautiful musical setting. The arrangement is original and varied, featuring each voice in turn. One of those selections which prove the Phonograph a real educator and a comfort in its offering of the best to be had in the world of music. Sung without accompaniment.

Foreign Amberol and Standard Records for October, 1910

AMBEROL: U. S., 50c; CANADA, 95c. STANDARD: U. S., 35c; CANADA, 40c.

ITALIAN—Amberol**7503 Tarantella Ciociara (*Gambardella*) Canto Popolare****Francesco Daddi****ITALIAN—Standard****20608 Bolero D'Amore (*R. Falvo*) Neapolitan Song****Giovanni Colamarino****SWEDISH—Amberol****401 Norrländingene hemlängtan (*Hanna Brooman*)****Arvid Asplund****SWEDISH—Standard****20551 Soldatvisa (*Aug. Söderman*)****Arvid Asplund**

* This selection will be illustrated on cover of October Phonogram.

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

Edison Phonograph Monthly, Aug., 1910

Foreign Records for August

BRITISH RECORDS FOR AUGUST

- AMBEROL (FOUR MINUTE)
- 12204 Valse Des Fleurs, *Tschaikowsky*
National Military Band
- 12205 Those Lovely Bells George Formby
12206 Killarney, *Balfe* Violet Oppenshaw
12207 Simon The Cellarer, *Hatton* Peter Dawson
12208 The Druid's Prayer Waltz, *Davson*
(*Concertina Solo*) Alexander Prince
12209 What's the Good of Sighing, *Arthurs & Leigh*
Bent Albert
12210 My Sweetheart When a Boy, *Morgan* Ernest Pike
12211 They Can't Find Kelly, *Morson* Florrie Forde
12212 Ha! Ha! Ha! Arthur Osmond
12213 Les Cloches de Corneville, *Planquette*
Alhambra Orchestra
- STANDARD (TWO MINUTE)
- 13988 Sexton Blake Dance, *Christinè*
National Military Band
- 13989 The Dawn, *Guy d'Hardelot* Amy Evans
13990 Cheer Up My Highland Lassie, *Scott* Peter Dawson
13991 Sequels, *Lipton & Hargreaves* George Formby
13992 Salut D'Amour, *Elgar (Violoncello Solo)*
Jean Schwiller
- 13993 That Broke Up the Party, *Lee* Arthur Osmond
13994 Two Eyes of Grey, *Daisy McGeoch* Ernest Pike
13995 Have a Bit on the Girl Florrie Forde
13996 I Wonder if You Care, *Mills & Scott* Stanley Kirkby
13997 The Navy Two-Step, *Pether* National Military Band

GERMAN RECORDS FOR AUGUST

- AMBEROL (FOUR MINUTE)
- 15102 Marsch der Osterr. Landsknechte, *J. F. Wagner*
Johann Strauss Orchestra
15103 Solvejgs Lied, *E. Grieg* Else Wichgraf
15104 Hochamt im Walde, *C. Uschmann* Nebe Quartett
15105 Verbotener Gesang, Lied, *S. Gastaldon*
Max Kuttner

- 15106 Stelldichein, Serenade, *A. Böhme*
Johann Strauss Orchestra

BOHEMIAN RECORDS FOR AUGUST

- STANDARD (TWO MINUTE)
- 16533 Žežulka, národní píseň Val. Šindler
16534 Slouha Troubil, blátácká, *K. Weisse* Val. Šindler
16535 Čtyři Koňe Vraný, moravská, *Vít. Nováka*
Val. Šindler
16536 Kylisaři Za Vodou, blátácká, *K. Weisse* Val. Šindler
16537 Hugičky, píseň, *I. E. Zelinky* Val. Šindler
16538 V Bošileckej Zvonici, blátácká, *K. Weisse*
Val. Šindler

MEXICAN RECORDS FOR AUGUST

- AMBEROL (FOUR MINUTE)
- 6092 Porfirio Díaz—Marcha, *G. Codina* Banda de Policía
6093 Lo que está de Dios—Canción Española,
F. A. Barbieri Emilia Sánchez, tiple
6094 El Arriero—Canción Popular
Cuarteto Vocal Coculense
6095 Mondaine—Vals-Berceuse, *A. Boc*
Quinteto Instrumental "Jordá-Rocabruna"
6096 Tierra Baja—Narración del Acto 1, *A. Guimerá*
Leopoldo Gutiérrez Lara, actor dramático
6097 En un Jardín—Canción Mayor, *Arreglo de*
L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- STANDARD (TWO MINUTE)
- 20346 Covadonga—Pasodoble, *A. Pacheco*
Banda de Artillería
20347 Los Maygares—Canción de la Pastora,
J. Gaztambide Emilia Vergueri, tiple
20348 El Pico-Pico—Canción Popular,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
20349 Danzas á la Pomar, *I. Carmona*
Trío Instrumental "Arriaga"

Your Ideas and Experiences, Please

In the May MONTHLY we asked the trade to send us their opinions on the publication—whether in its present form it met their approval and, if not, in what respect it might be improved upon. This we asked for the purpose of making the MONTHLY as attractive and useful to the trade as possible, expecting from the suggestions and criticisms of the many to build a house publication that would be ideal in every respect for the Edison trade.

With a single exception, the letters were complimentary in tone and remarkably free from criticism or suggestion, indicating that the trade is satisfied with the present form and policies of the MONTHLY. This is gratifying, of course, but we still feel that there must be features that could be improved upon and want the trade to consider themselves at all times at liberty to offer criticism or suggestion. Either or both will be gladly entertained.

Another thing—we particularly urge Dealers to write us if they have discovered a new, ingenious or unusually successful method of selling the line. We want our Dealers to co-operate to the extent of exchanging ideas and detailing sales methods through the MONTHLY. It will

work out for the common benefit of all, for no one man has cornered the market on ideas; and what the fellow in California may have to relate may very easily be that which you have overlooked.

Catch the idea? We trust you will act upon the suggestion.

Suspended List, July 20, 1910

Superseding All Previous Lists

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

IND., Liberty—W. A. Fosdick & Son.

N. Y., Haverstraw—H. Simon.

MASS., Webster—Racicot Bros.

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

REINSTATED.

MASS., Fall River—Samuel Stone, 234 South Main Street.

New Bedford—Samuel Stone, 509 South Water Street.

Edison Phonograph Monthly, Aug., 1910

Jobbers of Edison Phonographs and Records

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

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

September, 1910

No. 9



ADA
JONES



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OAKLAND



MURRY
K. HILL

Another Quartet of Popular Entertainers Whose Best Efforts Are
Heard at Their Best on the Incomparable Edison Records

The EDISON PHONOGRAPH MONTHLY

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

Vol. VIII.

SEPTEMBER, 1910

No. 9

Necessities of the Moment—*Confidence and Preparation*

This is a time for serious thought and vigorous action on the part of every Edison Dealer. We have now arrived at the opening of the Fall season, Vacations are over, the distracting hot weather is but a memory, and everybody in the business world is back at his post imbued with one absorbing thought,—to get all that is coming to him from the Fall and Holiday trade, and just as much more as he can lay his hands on.

The Edison Dealer who would get his share of that trade must be fortified now with a complete stock. That stock must consist not only of a full line of Edison goods, but a full measure of confidence,—confidence in the Edison line, confidence in the factory, confidence in the public and confidence in himself. If he handicaps himself by the absence of any one of these essentials his measure of success will not—*can not*—be filled.

It isn't necessary to preach confidence to the "live" Dealer. He realizes that standing behind him is an immense organization, always busy devising new features and planning new methods and schemes to make the line more attractive and salable. He knows that his interests are the first consideration of that organization, and he is secure in that knowledge. He knows that the Edison line has never been so enticing—that it has never offered so many inducements to the purchaser—as at the present moment, and he also knows that Phonographs have never stood so high in popular favor as they do now. He is further encouraged by the fact that the Fall and Winter trade, judging from the most conservative reports, promises to be unusually good this year. All of which will inspire him with a fresh supply of confidence, and after preparing himself for the campaign he will plunge fearlessly and aggressively into it,—and will win as he always does.

He will win because he is prepared and has confidence. That's the secret of success, Mr. Dealer, at all times, and this is the time of the year when the fact must be driven home to you.

You want your share of the Fall and Holiday trade, Mr. Dealer, and you can command it *if you are equipped with a full line of Edison goods and a full measure of confidence.*

Why You Ought To Sell Amberolas—and Why You Can

For everything under the sun there's a reason; for some things more than one. For instance, there are several good reasons why you *ought* to exert every effort to sell Amberolas, and there are other equally good reasons why you *can* sell them.

The fact that there's an immediate profit of \$80.00 in the sale of every Amberola you make is not the *only* reason why you ought to try to sell the instrument. In the first place there's your duty to us as manufacturers who have gone to the enormous expense of experimenting with, designing, producing and marketing the instrument, and of advertising it so as to create a demand right in your own locality. There is also to be considered the handsome profit on steady Record sales,—steady because who would invest \$200.00 in a musical instrument and permit it to fall into disuse? Then there's the prestige which the sale of such an instrument will give you— isn't that worth while? And the advertising,—is that to be sneered at? And has it occurred to you that the sale of one Amberola will induce the sale of others? Isn't it perfectly natural when Mrs. B. sees an Amberola in the parlor or music room of Mrs. C. that she will make a mental note of the fact that it is not only a superb musical instrument but a handsome piece of furniture and will want to adorn her own home with one? You don't know feminine nature if you don't think that she will.

There are plenty of other good reasons why you ought to sell Amberolas, but they are probably of less importance than the reasons why you can. Let's summarize a few of the latter for you. Any Edison Dealer can sell Edison Amberolas in his locality—

Because every day the public is awakening to the fact that the Phonograph is the most wonderful and entertaining of all musical instruments;

Because in even the smallest village there are families who can and will purchase a high-class Phonograph if brought face to face with the evidence of its superior entertaining qualities and desirability as an ornament for the home;

Because Thomas A. Edison is the inventor and developer of the Phonograph, and his trade-mark is accepted the world over as a guarantee of originality, enterprise and honest value;

Because the Amberola is the latest as well as the most perfect instrument of its kind that has ever left the Edison Laboratories;

Because it is the simplest thing in the world to demonstrate its mechanical, tonal and artistic superiority over any other sound-reproducing instrument *by a practical competitive demonstration*;

Because—and here is the best and most convincing of all arguments in favor of the Amberola—*it gives exactly the right volume of sound for the home, none of its tonal sweetness and naturalness having been sacrificed to gain volume*, and

Because, in addition to the above, our persistent magazine and national weekly advertising is constantly creating a demand in every city, town and village for the instrument.

You can hardly get away from these arguments, Mr. Dealer. We think they are strong enough to convince any thinking man that he should and can sell Amberolas. *How and where* to sell them is a different proposition which each Dealer must discover for himself, for conditions are different in different localities. There is one thing to always keep in mind, however, and that is this,—that *any method which will introduce the instrument in practical demonstration to the purchasing public will bring results*.

We are going to ask our trade to push the Amberola this fall and winter more vigorously and persistently than ever before. We are now in a position to fill orders promptly, and we want orders. We are going to do our share with our advertising and we naturally expect every Edison Dealer to co-operate with us in his territory by installing an Amberola in his store and advertising the instrument in every legitimate way. We will lend our Dealers every assistance in the handling of their "prospects," and urge them to call upon us whenever they feel the necessity of any help. A letter from the factory to a "prospect" may be the means—and frequently is—of landing the sale for the Dealer. We will also supply electros for newspaper and special advertising, such as programs for concerts, etc., and also Amberola literature. If any Dealers are without a supply of either of these requisites we ask that they promptly notify us.

Get the Amberola idea in your head and make up your mind that you are going to sell some this season. If you haven't one in stock for demonstrating purposes, send in your order at once and lose no time in getting started on this lucrative feature of your business.

An Amberola in the Heart of a Wild Mining Country

The Sunday Oregonian, of Portland, Oregon, in its issue of July 31, introduces a half-page illustrated article describing the milling and smelting plants of the Washougal Gold and Copper Mining Company, Skamania County, Washington, in the following entertaining fashion:

"A lone prospector, wandering through the rugged hills near the headwaters of turbulent Shirt Creek in lower Skamania County, Washington, a few evenings ago, was startled to hear the soft, sweet strains of Verdi's classic 'Rigoletto' floating on the still twilight air. He paused and listened, for such sounds as these he had never heard in that untraveled region before. Spell-bound by the music, he waited a while, then started in the direction from which the sounds seemed to emanate.

"His trained feet and sturdy limbs quickly carried him through the tangled underbrush and jagged rocks that lay between him and the source of the charming notes. Soon he stood at the entrance of a long, airy dining hall brilliantly illuminated with electric incandescent lamps, and a square, upright box whose highly polished sides shone brightly under the glare of the lights, standing in the center of the room. Around it was gathered a group of twenty or more bright-faced, horny-handed miners clad in the picturesque garb of their profession. As soon as they spied him they bade him a hearty welcome.

MUSIC CHEERS WORKMEN.

"He was in the camp of the Washougal Gold and Copper Mining Company. The piece of furniture which had arrested his first attention was a mahogany 'Amberola' containing the finest instruments that can be placed in the manufacture of such a machine. This accounted for the music that he had heard far up on the hillside.

"The cheery disposition of the men and the kindly attention that was shown him soon placed him entirely at ease. He began to ask questions.

"What is the cause of all this?" he inquired.

"For an answer one of the men, with a jerk of his head, indicated a little, smooth-faced, ruddy-cheeked, gray-haired gentleman who stood with his arms folded complacently behind his back, his arms coatless and with his brown telescope hat hanging jauntily on the side of his head in school-boy fashion. His face beamed his delight as he listened to the music. The stranger had not noticed him before.

"This is Mr. Mabee," said one of the men who had acted as spokesman. The quiet gentleman stepped forward. He shook the prospector's hand and told him to make himself comfortable. Victuals and drinks were soon placed at his disposal.

"Mr. Mabee, as he soon learned, is president of the Washougal Gold and Copper Mining Company and general manager of its properties. F. A. Mabee is the way his name appears on his checks."

That's the way it appeared on the check tendered to the Graves Music Co., Edison Jobbers

of Portland, Oregon, in payment of the Amberola in question.

The sale of this particular instrument was a "rush" transaction. Mr. Mabee wanted an Edison Phonograph and some Records for his men—he wanted the best to be had—he wanted the outfit at once—and he wanted it shipped by express. He got it, just as it was ordered. After landing at the express office it was necessary to haul the goods twenty-five miles up into the mountains, but they finally reached their destination O. K. and are now providing entertainment for the rugged miners in the Washington wilds.

This sale, so entirely unsolicited and unexpected, only goes to prove that there are unrecognized possibilities for the sale of high-priced Phonographs at the door of every Dealer. They will discover themselves to the Dealer who has the confidence and the enterprise to place an Amberola in stock and apprise the public of the fact.

Two Letters from Two Dealers

Two letters recently received in the same mail at the factory were so entirely dissimilar in tone and pointed so clearly to such a radical difference in methods that we are impelled to relate them in substance for the benefit of the trade.

One came from a Dealer in a fair-sized Eastern city,—an old-established Dealer who hasn't yet awakened to the fact that a new order of things prevails in the Phonograph business today. His letter was querulous in tone. He couldn't understand, he said, what was the matter with the Phonograph business, but he was convinced that the bottom had dropped out of it. So far as he was concerned there was "absolutely nothing doing." He hadn't moved a machine "in a dog's day." Attachment sales were few and far between. Record sales were lifeless and steadily growing worse.

It was the most pessimistic letter that ever reached this office,—one of those utterly despondent epistles that give one "the blues" to even open. Calamity wailed from every sentence of it, and it was plainly evident that its author was discouraged beyond the point of redemption. To complete the picture of hard luck which he had drawn, the Dealer closed with a bitter diatribe against the mail-order houses, which he complained had invaded the territory and were robbing him of what little business was possible!

In the same mail, as we stated, was a letter from a Dealer in the West—we assume that he will not object to our publishing his name—Mr. E. B. Hyatt, proprietor of the Portland (Ore.) Phonograph Agency, who wrote in to say, among other things of a like encouraging nature, that he is riding around in an automobile purchased from the profits of Amberola sales.

That's all except the moral—is it necessary to point to it?

When An Ad Is Effective

Every once in a while we are asked by some Dealer to tell him what, in our opinion, constitutes a good ad. We invariably reply that the most effective ads are those which consist of one part originality in plan and text, another part conciseness and clearness in expression and the remaining two parts straightforwardness in story.

Originality attracts, of course, and conciseness and clearness illuminate, but straightforwardness *convinc*es. The latter quality, therefore, is the most essential. Straightforwardness inspires confidence. That's what you are looking for,—the confidence of the public. To win that confidence your ad must have the ring of sincerity. It must impress the public as being truthful; otherwise it lacks force. Absurd, exaggerated statements, therefore, should be carefully eschewed in the writing of ads. Never make a statement which you are not prepared to back up and prove. You can divest an ad of its originality, and dress it in the plainest of verbal garb; if it is intelligible and smacks of truth it will accomplish its purpose every time.

The Edison Dealer need never have recourse to exaggeration or bombast in advertising his goods. He is handling a standard line backed up by a name which is recognized in every country in the world as a guarantee of honest value. It is only necessary for him therefore in preparing his ads to compose them in the clearest, most intelligible and catchiest phrase at his command, adhering always to the truth, and use all the originality he can summon in their arrangement.

There is one more thing, however, in this connection which every Dealer must sooner or later recognize, which is that the best ad that was ever written will not produce results in one appearance. It takes persistent repetition to accomplish results.

A colony of beavers start gnawing at the base of a huge tree. At first their united efforts are scarcely perceptible so colossal in comparison is the task they are essaying. They persist, however, ceaselessly, tirelessly, and in time the tree will sway in the wind and topple across the stream to form the dam they want to build.

That simile well illustrates the value of persistence as applied to advertising. A single attempt to gain the public's attention and confidence will achieve little, but persistent, well directed attempts to reach the same goal will some day bring success in abundance.

A full line of goods is a standing ad which never loses force.

“Music Master” Horns in Good Demand

Orders for these decidedly attractive and very desirable horns have been coming in such satisfactory quantities as to convince us that they are destined to be a popular accessory with the trade. There is no question but that the public will take kindly to them, for in addition to being highly ornamental in appearance they are a distinct improvement from the standpoint of reproduction over any other horns on the market. Built of solid wood on sounding-board principles, they impart an agreeable mellowness of tone to the reproduction which is not possible with a metal horn, and which cannot fail to strike the listener at once. We predict that they will prove good sellers as extras, and will also prove popular as part of complete outfits.

The profit on these horns is so very attractive, moreover, that Dealers should lose no time in placing an order for at least one sample and setting it up on a machine for demonstration and display purposes. It should be remembered in ordering that there are four distinct styles of horns at different prices, and that it is necessary to obtain various setting up parts, depending upon the type of machine upon which it is to be mounted. This information was clearly outlined in Sales Department Bulletin announcing the Horns, and was also contained in the August Monthly, which we recommend that Dealers use for reference in ordering.

Chinese Records

We have prepared a four-page folder (form 1839) containing a list of 110 Chinese Amberol Records of 15 songs,—a complete list of all four-minute Records in the Chinese language to date. These Records are from well-known Chinese plays and were made by the most popular Chinese actors in the country.

Both Records and literature are now ready for distribution, and we would urge Dealers who are located in cities where the Chinese are found in any numbers to obtain a supply of both. While the demand for these Records will not be large, there is a field for them wherever a Chinese colony of any respectable size is to be found, for the Chinese are good patrons of native theatres and fond of their national songs and music.

The supply of these folders is limited, but Jobbers will send a small quantity upon request.

Is your demonstrating machine in good order?

Do You Hitch Your Advertising to Ours?

For instance, our September ad, as you will notice, advertises one of the most entertaining features of the Edison Phonograph,—the home recording feature. Incidentally it is also an *exclusive* feature of the Edison Phonograph. Likewise it is *the* feature of the Edison Phonograph to which the Edison trade pays the least attention.

It's wrong—all wrong—to neglect this home recording feature. In the first place the making of Records at home is more than half the pleasure of owning an Edison Phonograph. If there were no other reasons this one feature would compel recognition of the Edison as the greatest of all sound-reproducing instruments.

In the second place it is a profitable feature for the Dealer. In addition to the profit on recording horns and blanks, there is some profit and very little trouble in the shaving of Records; but the real profit comes from the fact that it keeps people interested in the Phonograph and makes them steady visitors to your store.

Take this tip now and follow up our September ads by similar ads of your own, announcing that you are able to furnish complete recording outfits, with instructions in the work of recording, and are prepared to shave Records. Keep this home recording feature before the public all month—in ads and windows—and realize locally the benefit of our general advertising. Suggest the enjoyment and pleasure in making and listening to songs and stories by members of the family and friends, as well as the fun to be had out of "record parties" and the like. And in your ads and window cards be sure to emphasize the fact that no other Phonograph but the Edison possesses this enjoyable feature.

This is the tip for September. Don't you see the force, the logic of it—your ads and ours working in harmony, ours creating the general demand and yours focusing the local share of that demand upon your store? That's team work of the best kind. That's what we mean by "hitching your ad to ours."

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

Reproduction of our full-page September Magazine Ad

Two Instruments in One The EDISON PHONOGRAPH

Making the Record



—the instrument on which you and your friends and the different members of your family can make your own records in your own home—

—the instrument which gives you the purest, most life-like rendering of the greatest music of every kind, and *all* of it.

Hearing the Record



MAKING records at home is more than half the pleasure of owning a sound reproducing instrument. That is why owners of the Edison Phonograph derive from their instruments more than twice the enjoyment of owners of other machines.

If there were no other reasons, this one feature would make the Edison the greatest of all sound reproducing instruments.

Think of being able to record songs sung by different members of your family, the best stories told by your friends in their own individual style, to have with you as long as you live—or when the stories grow old and the songs tiresome, to shave off the record and use it again for new songs and new stories.

Remember, it is the Edison that gives you this greatest pleasure that a sound reproducing instrument can offer.

Let the Edison dealer near you demonstrate this unique recording feature of the Edison Phonograph to you today. Get complete catalogues of Edison Phonographs and Records from your dealer or from us.

Edison Phonographs are sold at the same prices everywhere in the United States.
Edison Standard Records \$12.50 to \$200.00
Edison Special Records 25
Edison Grand Opera Records (play twice as long) 30
Edison Grand Opera Records 75 to \$2.00

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

Which calls the attention of millions of readers to an entertaining and exclusive feature of the Edison Phonograph.

Canadian Dealers, Report Your Attachments, Please

It now looks as though we will shortly be able to announce the extension of the Combination Attachment Proposition into Canada. The matter is at present up to the Canadian Customs Authorities. While it may be impossible for us to ship the packages of ten Special Records, for use with Attachments at present on hand, at the same prices we are billing them to the United States trade, we do not expect that the same condition will obtain with complete Outfits consisting of Attachment and ten Special Records.

In anticipation of success attending our efforts in this direction, we ask that Canadian Dealers advise us at the earliest possible moment of the number of Attachments being carried at present in stock and how long in their judgment it will take to dispose of them under present conditions. This information is very essential, and we trust our Canadian friends will furnish it without delay.

How Are You Handling the Promotion Plan ?

Have you covered your mailing list with the Promotion Folders and Certificates? Advertised the Plan in your local papers? Have you a supply of both forms for store use? Don't go shy on Promotion literature. If your stock is exhausted write your Jobber at once for a fresh supply, and be sure to get enough for your needs.

Every mail received at the factory is heavy with evidence that the Promotion Scheme has made a positive "hit" with the trade. Congratulatory letters, inquiring letters, letters of advice, criticism and suggestion, samples of letters sent to machine owners by enterprising Dealers, and—best proof of all—*Promotion Certificates* evidence the interest and activity which the trade is showing in this proposition. The alacrity with which some of our Dealers "got on the job" is certainly gratifying.

We haven't been able to complete an assembly of the Promotion Certificates so as to single out the Dealers or localities in which the greatest number of Certificates has been returned, nor will we until the plan has been in operation for a longer time. It has now been in effect practically only about six weeks, and to say that we are delighted with the results obtained scarcely expresses our feelings.

With the return of cool weather and consequent tendency to more indoor amusement this Promotion Scheme ought to expand wonderfully. We shall expect the number of returned Promotion Certificates to double and treble from now on, and we are confident that it will. This is the time to push the scheme—aggressively and persistently. Don't let up on it for a minute.

A word of warning. We presume you sent out the Promotion literature with a letter urging owners of machines to act upon the suggestion and try to win the bonus. That was a month or more ago, wasn't it? Some of those people have forgotten that letter. They remembered it for a time, but other things have interfered and it has slipped from memory. Write them another letter, and after a reasonable time elapses write them still another. You'll get them interested if you persist. It means a little time and trouble and expense, but what of it? Compared with results it is so small as to be insignificant. Hammer at this Promotion Plan and you will soon begin to realize your nice, fat, juicy profits on the sales of new machines and new Records to customers new and old.

We want to remind Dealers that they should send *us* the signed Promotion Certificates just as soon as the sales have been made and Records delivered to promoters. Don't keep the Certificates or send them to your Jobber. Send them direct to us. We need them—must have them to complete our files.

Two More Special "Hits"

Amberol Records Nos. 548, "Any Little Girl, That's a Nice Little Girl," etc., and 550, "Lucy Anna Lou," appearing in the November Supplement, will be shipped from the factory on or about September 7, to go on sale as Special "Hits." Shipments will be made to all Jobbers in any one territory at the same time, Eastern Jobbers being served first, and after them, in the order named, Central, Southern and Western Jobbers.

These Records can be placed on sale as soon as received.

These two songs are the great big "hits" of the summer season, and they are now at the very height of their popularity. They will continue to be featured by vaudeville singers, played as dance numbers and pushed in every conceivable way by the music publishers for a long time to come.

Place your order immediately for a good supply of these Records and begin to advertise them as soon as you know definitely when to expect them. Don't lose any time in profiting by their present immense popularity. The usual special literature,—an attractive window hanger and a neat four-page folder, which, in addition to describing the Records, also presents the Promotion Plan in attractive garb—will be shipped with the Records. See that you get a good supply of the literature and use it to the best possible advantage.

The Dealer who will profit most from these and future Special "Hits" is the wise one who has had the good sense to take our advice and place a standing order for them with his Jobber. He isn't taking any chance on them, for we will not make the mistake of putting out anything which does not bear the "popularity" tag. He is certain to get quick deliveries, and thus is given a big lead over his less enterprising fellows. In the case of these two "Specials" the Dealer who has a standing order for them will be enabled to place them on sale almost two months before the regular November list.

Does that mean anything to you? Think it over.

Here's a Suggestion Which Every Dealer Should Accept.

To get all that is coming to you in Record sales from now on through the fall and winter months every one of your customers' machines must be in perfect running order.

Of course the owner is at fault if he permits his machine to get out of repair, but the Dealer is doubly at fault if he allows the machine *to remain* in that condition. Every idle machine means just so much loss in Record sales. The moment a machine goes out of commission that moment the owner's interest begins to lag; the longer it remains out of commission the harder it is to revive his interest.

It's clearly up to the Dealer to keep every Phonograph owner interested in his machine and make him a steady Record purchaser. Every reasonable effort to do so should be made at all times of the year; at this time there's a particular reason why an extraordinary effort should be made, for this is the start of the indoor season when the Dealer should begin to rake in the profits on Record sales. Many machines have been idle all summer and their owners have forgotten them for the time being. The Dealer should get after those machines. The machines need overhauling,—a little cleaning and regulating, a few drops of oil, a new part perhaps—to put them in good working condition.

This is the time to do something out of the ordinary in this line. Start a good, competent man out to visit every one of your customers and inspect their machines. If he finds that any of them need missing parts let him make a list of them and order them from your Jobber at once, using the new Parts Catalogue (Form 1815), sent you with last month's bulletin, for reference. Don't consider the expense of the repair man. The profits on the new Record sales will soon take care of that. There's a profit in the sale of new parts besides.

You can kill two or three birds with one stone in this way, if you will. Have your repair man carry some Combination Outfits, Cygnet and Music Master Horns and new Amberol Records along with him. You'll make his trip an item of profit instead of expense in that way. Let him also distribute some Promotion Certificates and literature, Amberola folders, Record Supplements, etc. In other words, make him both a salesman and a repair man.

If this suggestion appeals to your good sense, and we hope it will, *don't delay action*. Do it

at once,—or just as soon as you can get hold of a competent man to do the work. September is the month to do it if you want to see your Record sales begin to climb before the cold weather sets in.

A Gruelling Test

It has always been our proud boast that none but the very best materials obtainable enter into the construction of Edison Phonographs. If evidence were needed to substantiate that claim and support our contention that they are mechanically as well as musically superior to any similar instruments on the market, it is to be found in the experience of Jack McLaughlin, engineer of the dredge "Skookum," as related by him in a letter received at the factory, of which the following is a verbatim copy:

1037 SALSBUARY DRIVE,

VANCOUVER, B. C., July 27, 1910.

Edison Standard Phonograph Co.,

Orange, N. J.

Dear Sirs:—

I have in my possession one of your Phonographs, No. 683354 D, which had the misfortune to be among the cargo or baggage of the S. S. Ohio, passenger and cargo boat running from Seattle to Alaska, and which was wrecked in Carter Bay, off the B. C. coast, a little over a year ago.

This machine was in the salt water for about eight months before being brought to the surface by one of the divers working on the wreck.

We cleaned and dried it in our spare moments and to our surprise succeeded in getting it to run first class and without any repairs.

We fished up a bunch of records and had some very good music. Some of the records were as good as new, and with one or two exceptions the balance were in very good condition.

Now I thought that perhaps you would like to have this phonograph to use as an advertisement, and if so would ship it to you, to be replaced by you with a new one. State whether you would want horn shipped also.

Hoping that this may interest you and anticipating an early reply, I remain

Respectfully yours,

JACK McLAUGHLIN,

Eng. Dredge "Skookum,"

Vancouver, B. C.

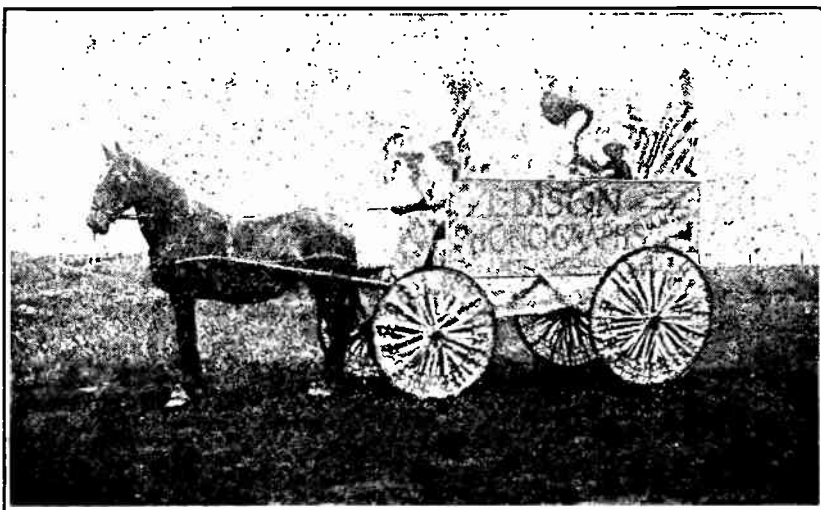
1037 Salsbury Drive.

Could a more severe test than that be required? Dealers should not overlook this incident in pointing out the mechanical superiority of the Edison machine to prospective customers.

**Preparation means half the battle won.
Confidence completes the victory.**

The Other 13,000

Two Attractive Edison Fourth of July Floats



EVIDENCE OF THE HUSTLING SPIRIT OF THE WEST

In what category would you place a Dealer who went to the expense and trouble of rigging out a float, such as is shown in the above cut, to participate in a Fourth of July celebration? Would you consider him a "dead one" or a live, hustling merchant, who is determined that he shall be counted in on anything which offers an opportunity for advertising his goods? You can bet he is the latter,—very much so.

His name is A. W. Johnson, and he does business at Wilmont, a thriving town in Minnesota. He isn't content with taking the business which comes to him of its own accord; *he goes after it*, and this cut proves him a firm believer in one of the most effective methods of landing it—ADVERTISING—keeping himself and his goods constantly in the public eye.

We have not learned whether any direct results followed from this ingenious advertising stunt, but we *know* from experience that *indirect* results followed, and will continue to follow. Nor have we been advised that the float captured any prizes in the parade, but it stands to reason that so clever and pretty an arrangement of the national colors, combined with the attractive picture formed by the charming young ladies who occupied the driver's seat, must have elicited the admiration of the spectators even though prizes may not have been in order.

Mr. Johnson is certainly to be commended for his enterprise and public spirit.

Another Edison Dealer—F. J. Meehan, of Washburn, Wis.—who didn't let Independence Day pass into history without participating in the local celebration and seizing upon the occurrence to get some excellent advertising out of it.

The postal from which this cut was reproduced was forwarded to us by his Jobber, Lawrence H. Lucker, of Minneapolis, who improved the opportunity of saying some very complimentary things about the thoroughly up-to-date way Mr. Meehan has of doing business. He operates a large furniture store, and has made the Edison a most profitable side line by pushing it hard and persistently.

His Jobber is authority for the statement that Mr. Meehan's sales of Edison Machines, Records and supplies are consistently heavy. Why shouldn't they be? He has faith in the line and in his own ability to make it profitable. He doesn't let the public forget that he carries it and that he sells the goods on attractive terms which place them well within the reach of everybody.

It's a positive pleasure to be able to offer an "official" compliment to a "live wire" in the business, and we are glad to have this opportunity of doing so. Our congratulations to Mr. Meehan on the example of enterprise furnished in this instance are coupled with the conviction that he will continue to find the Edison line as profitable in the future as he has in the past by pursuing the same energetic sales methods.

Thomas A. Edison Complimented by a Fellow-Townsman

The feature of the Milan (Ohio) Home Coming Celebration on August 17 and 18 was by popular consent the exhibit of the Norwalk Piano Company of that city. In their exhibit was displayed every type of Edison Phonograph as well as a full line of accessories and Edison Records. It was probably as fine and comprehensive a display of Edison goods as has ever been shown anywhere. The large tent in which the exhibit was shown was at all times the center of interest for the crowds which poured into Milan during the celebration.

Milan, as is well known, is the birthplace of Thomas A. Edison, and the exhibit of the Norwalk Piano Company was conceived and arranged by the manager, Mr. Price, as a compliment to the foremost citizen of the city, who it was expected would be present during the celebration. Though prevented by urgent matters at the laboratory from attending, Mr. Edison fully appreciated the neatness of the compliment paid him by his Milan representatives.

H. S. Jones, the aggressive Edison Dealer of Spencer, Iowa, has been nominated by his party for the State Legislature. In making his canvass of the district it is not his intention to neglect his Phonograph business; on the contrary, he will "kill two birds with one stone," as it were, invading the homes of the electors with an appeal for their suffrage and a request to install an Edison Phonograph on trial. And he will have the goods along with him in his rig, at that. He considers that the nomination is an excellent thing for his business and intends, when he is elected to the Iowa legislature, to see that every member of it purchases an Amberola.

Success, financially and politically, to Jones of Davenport, Iowa! He certainly deserves an abundance of it.

The J. C. Harding Co., Topeka, Kas., were prompt to start a good, rousing letter in the wake of the Promotion Certificates shortly after they mailed them to their customers. Good idea, that reminder thing. People will forget a proposition like the Promotion scheme—temporarily at least—unless the Dealer takes the trouble to call it to their attention at frequent intervals. Paste that tip in your hat, Mr. Dealer, and send out a reminder notice every little while. Costs little—does much.

The Optimist

A happy chap with a clear, bright eye, and a face that's
a joy to see;
A slap on the back and the merry crack of a bit of
repartee;
He's never a word that will hurt a soul, and he does the
best he can,
As he's going along on his own bright way, at helping
the other man.

He laughs and sings through the livelong day; at night
he sleeps like a top;
And he sows his seed with the certainty of reaping a
bumper crop.
O the Optimist is the salt of the earth, though he leap
to mad extremes,
Let us clink and drink to the Optimist! Long life and
pleasant dreams!—*St. Paul Dispatch.*

A recent copy of *The Evening Times* of Fort Morgan, Colo., contains the full column paid reading notice of The Fort Morgan Drug Co., Edison Dealers of that place. The notice is an article culled from the April issue of *The New Phonogram*, which argues the advantages and superiority of Edison Phonographs and Records. It makes a readable and effective ad., especially as it occupies prominent space in the editorial section of the paper.

We are in receipt of a neat little eight-page booklet issued by Allen's Emporium, Edison Dealer of San Jose, Cal., in which the various departments of the establishment are illustrated and described. Complimentary reference is due for the excellent display of Edison products shown, as well as the admirable arrangement provided for the accommodation of purchasers.

John Henry Lynch, Edwardsville, Ill., is a Dealer who makes it a point to cultivate the acquaintance of his customers. As a result he can call the majority of them by their names as they enter his store, and is enabled to inject a bit of personality into his letters when promoting the sale of a new feature of the line.

Dealers will do well to imitate this example of Mr. Lynch's shrewd business methods.

M. A. Hansen, of Gardner, Ill., is another Dealer who didn't lose any time on the Promotion Plan. A sample letter sent us, with which he sent out the Promotion literature, was admirably conceived to spur the recipient to immediate action. A letter written in a friendly, confidential tone will always produce results.

The moment a prospective customer discovers your stock is scant he gets "cold feet." If you haven't confidence in your line you can't expect him to have.

New Grand Opera Talent

The names of four artists new to the Grand Opera catalog appear in the November Supplement. Although as yet unheard in this country, they have built up most enviable reputations in the cradle of the operatic art, Europe, where they stand in the highest rank of their profession.

Two at least of the number—Lucrezia Bori and Carolina Longone-White—will be heard in this country during the coming season, and as their brilliant careers across the water will insure them a warm welcome from American operatic lovers it follows that in their Records the Edison trade is given a positive asset. This is particularly true because of the fact that they are both exclusive Edison artists and can be heard on none but Edison Records.

The near approach of the operatic season makes the question of talent one of consuming interest to the Jobber and Dealer who study to cater to the diverse tastes of their patrons. They recognize in this branch of the Phonograph business an avenue of direct appeal to a fast-growing portion of the public who are only mildly interested in the popular class of music, but are confirmed devotees of the operatic art.

We shall do all in our power to enable such enterprising representatives to cater to this class of trade and submit the November Supplement as evidence of what may be expected in future additions to the catalog during the course of the operatic season. A brief insight into the respective careers of these artists will give an idea of the ability of each.

Lucrezia Bori, a native of Spain, has had so meteoric a career that it is barely important to go back any further than her recent great Paris success as the heroine of Puccini's "Manon Lescaut." It may be said that the glory of the season, which began so auspiciously, rested on this girlishly sweet artiste. It is a well-known fact that those most interested in the fate not only of this opera but of the entire season were truly a most anxious lot, for not until the dress rehearsal did this ingenious little woman fully disclose her conception of her part. No longer thereafter was anxiety depicted on their faces; and where they met, and where they spoke, they but chanted the same refrain on the day of the first performance—"Wait until this evening!"

To say that Mlle. Bori achieved an immediate and great success is merely repeating what all the papers proclaimed to the world the next morning, but what was not so strongly emphasized is the fact that to the opera loving peoples there has been given another truly great artiste,—a sweet,

charming little girl, but a consummate actress having a voice of the finest timbre and schooling.

Mlle. Bori has been engaged to sing exclusively for the National Phonograph Company, and the lovers of operatic numbers will delight in the beautiful Records she has made. In this country, where she will appear at the Metropolitan Opera House, Mlle. Bori is fated to make a deep impression, for nowhere else is true art so well understood.

Madame Carolina Longone-White to America is as yet almost unknown, but in Italy it needs but the mention of her name to open up a flood of eulogy. American by birth, Madame White is possessed of regal beauty, inclining more toward the Italian type, but unmistakably one of the most beautiful of women. This would almost suffice to insure her a great welcome in this country, where she is engaged to sing in Chicago, Philadelphia and New York, but, child of fortune that she is in this one respect, she has had showered on her other great gifts. Her voice of great brilliancy, beautiful quality and excellent training has the power to stir every fibre of one's body.

Brilliant in person, brilliant in voice, Madame White is also a great actress. Her successes in "Aïda," "Herodiade," "Iris" and "Madame Butterfly"—to mention but a few operas of her repertoire—have put her in the foremost rank of our grand opera artistes. Whenever she has appeared on the stage of one of Italy's great opera houses she has at once achieved a great personal and artistic success, and America, with its ever-ready welcome to its aspiring and successful daughters, will add another name to the already long list of exceptional artistes it has produced, and be proud of this singer possessed of so many great gifts.

Madame White sings exclusively for the National Phonograph Company, and her acquisition to the list of our artists will be a continual pleasure to the Phonograph public, and especially to those who will have the great good fortune of seeing and hearing Madame White personally.

Selma Kurz has been for years the great favorite of the Imperial Opera House of Vienna; and not alone of Vienna, for all Europe knows her and has recognized her as one of the few great colorature sopranos. Her name has frequently been mentioned as that of the logical successor of the ever popular and beloved Madame Sembrich.

The National Phonograph Company, in presenting the work of Mlle. Kurz, is complying with

the ever existing desire to hear the style of singing of which she is so accomplished an exponent, but which unfortunately is becoming so very rare.

Aristodemo Giorgini is among the foremost of Italy's singers and is in the very first rank of tenors. His career has been achieved in Italy, Russia, France and Spain, where he is ever enthusiastically received, for he is possessed of a most beautifully sweet tenor voice, tending more to the lyric than the dramatic. His Records will prove to be a source of great satisfaction and pleasure.

Such is the calibre of the four new artists in the November Supplement; the fifth artist is none other than the incomparable Slezak in a favorite number from an opera whose revival last season, after a lapse of nearly a quarter of a century, was made notable by his magnificent singing of the title role. In that appearance he proved to the complete satisfaction of New York critics that he is equally as great in the singing of lyric as he is of dramatic parts. His arias were received with warmest enthusiasm, which manifested itself in the rapturous applause that greeted his every effort.

With such world renowned artists as these and the other "stars" in the operatic catalog, with the marvelously sweet, mellow and *natural* reproduction which their voices will receive in the Edison Amberol Records—a reproduction which is impossible on Records other than Edison—every Edison Dealer who would make the most of his opportunities has a tremendous asset in the Edison Grand Opera Records.

Lost or Stolen Machines

Home Combination Phonograph No. 357733 with Cygnet equipment, Standard No. 649591, Standard No. 647039, and Standard No. 572631 have disappeared. Jobbers or Dealers coming into possession of any information relative to these machines are requested to communicate it without delay to the National Phonograph Company, Agreement Department.

Cut-Out Records

The moulds of Standard Records Nos. 12445, "La Pisata," and 12516, "Il Miserere," having become exhausted and the same talent being no longer available, we have dropped these numbers from the Italian catalog. The last number has been made over in the domestic list as Amberol Record No. 53.

The Promotion Plan Extended to Canada

Announcement of the fact was made in Sales Department Bulletin of August 19th. The same conditions and restrictions obtain as with the domestic trade, and Canadian Dealers are urged to familiarize themselves with them to obviate any possible confusion.

Briefly stated they are as follows:

The price of the Records to the Dealer is 20c each, and in addition the Dealer must pay an amount equal to Canadian Customs Tariff on all Edison Records.

A special discount of 3⅓% is allowed on the Records to obviate any possible demand for replacement or allowance for breakage.

Only six Records are to be given from the special list as a bonus for any one sale.

The bonus does not apply to the sale of second hand machines sold under a special license at a reduced price.

These Special Records cannot be sold to the Consumer under any condition.

Jobbers will be in a position to fill orders shortly after September 15th, and will ship with the Records special literature consisting of a four-page Folder outlining the proposition and describing the Records, Promotion Certificates for distribution among Phonograph owners, and window hangers for store use.

There is no occasion for us to point out to our Canadian Dealers the wisdom of immediately placing their orders for a goodly supply of these Records, nor to urge them to push the plan to the limit. They have been waiting patiently for its introduction since it was first announced in the United States and can be depended upon to handle it with their customary energy and aggressiveness.

Repair of Model "A" Reproducers Now Impossible

We are no longer in a position to make repairs to Model "A" Reproducers, as we have no stock of parts, such as glass diaphragms, weights, etc. Therefore, if any such type of Reproducer is received by Dealers for repair, they should advise the customer accordingly and recommend the purchase of a Model "C" Reproducer in place of the old Model "A."

Don't forget to call upon the factory for assistance when you strike an unusually stubborn "prospect." We'll keep after him until you call "quits."

Selling the Goods

With the return of cool weather lodges begin to resume their regular meetings. Smokers, entertainments, ladies' nights and lodge dances will follow. Why don't you make a proposition now to every lodge in your town? Write a letter to the Secretary of each calling attention to the comparative cost of a night's entertainment furnished by mediocre amateur or professional talent and that offered by an Edison Phonograph and Records presenting the best and highest priced entertainers in the world. And don't forget to emphasize the cost of the cheapest orchestra that can be obtained with the price of an Edison Phonograph, which offers a catalogue of specially recorded dance Records played by skilled musicians in absolutely correct tempo. Show that the amount expended for an orchestra at a few dances will pay for an Edison, *which is a permanent orchestra*. And don't forget the recording feature of the Edison, which by itself will furnish the suggestion for many a lodge entertainment.

Make a proposition to install an Edison and some Amberol Records on trial. You won't have any trouble in getting permission, particularly if you have a friend or two in the lodge. And when you do get permission don't fail to send your highest-priced Phonograph around,—an Amberola if you have one; if you haven't then send your next best, with Amberola literature enclosed, and be prepared to talk Amberola if your proposition is accepted. An Amberola is the logical instrument for a lodge-room, and furthermore a lodge generally wants the best when it buys.

Don't let this lodge tip shoot over your head.

Personally you, perhaps, prefer a good lively "rag," a clever topical song or a sentimental "hit." The majority of us share your taste. *But* we must consider that there are a great many people to whom songs of the popular order are positively distasteful. They are people with highly developed musical tastes. They go into ecstasies over an overture by Von Suppe or Wagner, a Liszt rhapsody or an aria from one of the great operas. Such people are often termed "musical cranks." Whether they are or not is immaterial. The point is that they are enthusi-

astic and confirmed in their preference for the higher grade of music. Furthermore, they are generally people with means who never let expense stand in the way of gratifying their inclinations. They can be made good, steady Record buyers if the Dealer *shows them* that he is able to gratify their tastes.

Start right now and prepare a series of concerts for the fall and winter,—*special* concerts. Don't neglect the monthly concerts on the 25th or thereabouts. Keep them up and advertise them in every way possible as *public* concerts, to which the general public is invited.

There are some people, however, who do not care to attend a concert of a public nature. They prefer exclusiveness, and will respond quickly to an invitation which guarantees them that feature. That's why we say "prepare *special* concerts." Make up a list of present and possible future Phonograph owners who in your judgment would be likely to attend a private concert either at your store or at a hall. Have some neat invitations printed on a good quality of paper announcing the recital and program and mail them out.

Let the invitation bear a half-tone cut of the Amberola on the back cover. We'll supply the electro upon request. This is the class of people you can easily sell the Amberola to, and this is the way to do it. Just emphasize the exclusiveness of the affair and you'll have no trouble with the attendance. Make every provision for their accommodation and comfort and you'll make them regular attendants at your concerts, and soon convert them into Phonograph enthusiasts.

Be careful with your program. Don't make it top heavy with any one class of selection. Diversify it,—balance it with grand opera, instrumental and vocal numbers of the higher class, and a sprinkling of the lighter order of selection.

Many Jobbers and Dealers accomplished wonderful results with private recitals last season, and are preparing now to resume them on a much more elaborate plan. The private recitals paid *them*—why not *you*?

Some men are so afraid of doing the wrong thing that they never do anything.

Cheap Trade

One of the biggest mistakes a talking machine man can make is to cater to cheap trade. In some lines of business there are immense profits in five and ten cent sales, as for instance the street railway business, but the talking machine business is not in that class. Cheap goods are unsatisfactory to begin with, they cause more trouble than their profits will cover, and the class of people who buy the cheap goods are not appreciative of the better music, and are not particularly good advertisements for a store.

The tendency in the business is decidedly upward. In the early days of the business the talking machine was a toy that appealed to the buying public because of the novelty attached to it, certainly not because of its musical capabilities. The improvement has been rapid and has been so great that talking machines and records are found in the best and most refined homes. Men, and women too, who can afford to indulge their taste for classical music are good talking machine buyers, and better still are regular customers for the highest grade records.

One of the pleasant features of the high class trade is that the talking machine owner need only be notified of the new records each month, and will call at the store to have them played over, or have them sent to the house and select those desired. The medium buyers comprise the most desirable class of all. They are the most numerous and demand a profitable grade of merchandise, if not the highest priced. They are even more regular customers than the extremely high-priced people, and are invariably cash customers.—*Canadian Music Trade Journal*.

Some fellows start out in life with the idea that the world owes them a living, and then, by the time they are ready to die, they are dead sure they have not collected.

It takes all kinds of people to make a world. Everybody doesn't like the popular stuff. Lots of people won't listen to it. They want high-class music,—concerted numbers, songs of the better class, operatic arias and the like. You want to consider these people, for there are plenty of them in your town. Cater to them. Keep a stock—at least one of each—of the operatic Records, and the higher grade stuff. Advertise and show these people that you can take care of their wants, and you will make them steady and profitable customers.

A Suggestion

What did the federal census cite as the foreign-born population of your city? If you didn't hear it you should. And it ought to stir up the grey matter, too. Your foreigner, no matter how long he has lived here or how much of an American he has become, always has a warm spot in his heart for the songs and airs of his native land. That thought is worth pondering over. There are Records in the September Foreign Supplement which will appeal to the foreign-born as will no other Records you can offer them. And there are thousands of others in the Foreign Catalogs and Supplements.

How do you keep the PHONOGRAPH MONTHLY—scattered about here and there in your store? Why not bind it as it comes in and always have it handy and whole when you want to refer to it? We have a stock of binders for that express purpose—durable and neat. Only 50c. Order one now.

“Deadened energy is a sort of uric acid condition of the soul,” says a contemporary house publication. Very true; and it's as insidious in its approach and as disastrous in its final results as the disease in question.

The Catholic and Christian Science Records have been pronounced among the finest we have ever listed. They ought to be the subject of a special newspaper ad or two giving the titles of the selections and the artists, and attractive window cards should bring them to the attention of the passing public. Special Records of this kind are ads that bring results, for they not only appeal to owners of machines but *they create a demand for machines*.

Every member, as well as every lodge, of the Masonic Order can be interested in the Special Masonic List. Keep that list handy for customers, and a card in your window.

Receipt is acknowledged of photos showing interior views of the stores of Hart Bros., Woodworth, Mass., and B. M. Conner & Co., Falkner, Miss.

The Kipp-Link Phonograph Co., formerly of 445 E. Washington St., Indianapolis, Ind., has removed to 345 Massachusetts Ave., same city.

Model "O" Reproducers

On or about September 1, 1910, all Model "D" Triumphs, also Idelia Phonographs, will be equipped with a new reproducer arm, including a Model "O" Combination Type Reproducer with a swivel arm, to which are attached two sapphire points, making it possible to play both two and four-minute Records. This Reproducer is to take the place of the Model "C" and "H" Reproducers with which these machines are now equipped, and at no additional cost for complete outfits.

Price of Model "O" Reproducer when sold separately will be: U. S. List, \$10.00; Canadian, \$13.00; Dealer, \$6.00 net. These prices will also apply when the Reproducer is supplied with a special arm, which becomes necessary when exchanges are made for the Models "C" and "H" Reproducers.

The allowance to be made for Models "C" and "H" Reproducers in exchange for the Model "O" will be: List, \$4.00 for both; Dealer, less 40% or \$2.40 net for both. A summary of these prices on this arrangement is as follows:

UNITED STATES.

Model "O" Reproducer	Allow for "C" and "H" net on exchange, two (2) Reproducers, basis	Net
List \$10.00	\$4.00	\$6.00
Dealer, 40% 6.00	2.40	3.60

CANADA.

Model "O" Reproducer	Allow for "C" and "H" net on exchange, two (2) Reproducers, basis	Net
List \$13.00	\$4.00	\$9.00
Dealer, (\$6.00 + Duty \$1.80) 7.80	2.40	5.40

Dealers in sending orders for these equipments on exchange must particularly specify whether to be used with machines equipped with Straight or Cygnet Horns, as with the Straight Horn a special connection is supplied, and with Cygnet Horns a special type horn crane is necessary and will be furnished complete when so ordered.

The Model "O" Reproducer will be supplied, when so ordered, with Triumph and Idelia attachments, in place of the Model "H" Reproducer now being supplied. The prices for the attachment complete with Model "O" Reproducer will be: U. S. List, \$15.50; Canadian List, \$20.00; Dealer, \$11.00 net.

On exchanges these same prices will prevail, with allowance for Model "C" Reproducer to be returned, as follows: List, \$2.00; Dealer, \$1.20 net. A summary of these prices is as follows:

UNITED STATES.

Combination Attachments with "O" Reproducer	Allowance for "C" Reproducer with Main Shaft and Mandrel	Net
List \$15.50	\$2.00	\$13.50
Dealer 11.00	1.20	9.80

CANADA.

Combination Attachments with "O" Reproducer	Allowance for "C" Reproducer with Main Shaft and Mandrel	Net
List \$20.00	\$2.00	\$18.00
Dealer, (\$11.00 + Duty \$3.30) 14.30	1.20	13.10

The Recorder to be supplied with Triumph and Idelia machines containing the Model "O" Reproducer will be the same as at present, and in order that it may be used we will supply with each machine an adapter, to fit in the speaker arm, of the right size to take the Recorder. One of these adapters will also be supplied with each extra Model "O" Reproducer and speaker arm that is sent out on the exchange basis, so that any one having one of our present Recorders with their outfit can use it with the new speaker arm. An adapter will also be furnished with each Combination Attachment containing the Model "O" Reproducer and new speaker arm for the same purpose as above mentioned.

Dealers' orders should be placed at the earliest possible moment, enabling the Jobber to make shipments in any one territory at the same time, to be placed on sale as soon as received.

We urge the trade to push the Model "O" Reproducers vigorously. They are not only a very great improvement over the separate Reproducer in the matter of convenience, but the reproduction obtained from their use is so vastly superior as to admit of absolutely no comparison. The union of these two advantages will commend them at once to the Phonograph owner.

Get Your Holiday Order in Early

Now is the time to do it instead of a month from now. You can't lose anything by a little anticipation. Your Jobber needs some time as well as your orders to guide him in his own order. We, in turn, must have some definite idea of what the volume of the holiday orders are going to be in order to gauge our requirements. We can't do everything at the last minute. We need time,—time to plan, time to build, time to ship. You can help us wonderfully and at the same time protect yourself from any disappointment if you send in your order now.

Remember the Amberola situation last year—how we were disappointed at the last minute by the cabinet manufacturers and consequently were able to fill only a pitifully small percentage of orders in time for the holiday trade. That same situation, or a similar one, is liable to present itself at any time. It was one of those unfortunate occurrences which always happen when least expected, but which can be generally guarded against if the factory is given a little time to gauge his requirements.

Help us and yourself this year by getting in your order early.

DEALERS ARE REQUESTED TO NOTE THAT TRIUMPH PHONOGRAPHS, WITH STRAIGHT HORN EQUIPMENT, WILL BE OMITTED FROM THE NEXT EDITION OF OUR PHONOGRAPH CATALOG.

Advance List

Of Edison Amberol and Edison Standard Records for November, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on October 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on October 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on October 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for November Records on or before September 10th. Dealers should place November orders with Jobbers before September 10th to insure prompt shipment when Jobber's stock is received.

Edison Grand Opera Amberol Records

40031 Stradella—Serenade (Flotow) Sung in German
Orchestra accompaniment

Leo Slezak

LIST: U. S., \$2.00; Canada, \$2.50.

The revival of "Stradella" at the Metropolitan Opera House last season, with Slezak in the title rôle, was a most fortunate one, for this opera contains some of the most beautiful melodies written by Flotow, and therefore some of the most beautiful ever produced. Of these the serenade sung beneath the balcony of the house wherein resides the object of Stradella's affections is certainly one of the finest. In the midst of a carnival scene Stradella sings this beautiful serenade, which brings his sweetheart to the window, and an elopement is quickly planned and executed. Slezak sings this number with a lover's ardor and puts into it the pleading of his heart's cause.

30030 Favorita—Spirto gentil (Donizetti) Sung in Italian
Orchestra accompaniment

Aristodemo Giorgini

LIST: U. S., \$1.00; CANADA, \$1.50.

Having been carried to the very greatest depth of humiliation by his love for Leonora, Fernando has left the King's court and returned to the monastery, which his love had caused him to leave. In this aria, which is written in the highest range for tenors and which contains a high C, here admirably sung by Giorgini, Fernando repudiates Leonora for the apparent deception he believes her guilty of, although he still loves her deeply. Giorgini's voice is admirably adapted to this class of music, so seldom well rendered.

40032 Manon Lescaut—In quelle trine morbide (Puccini) Sung in Italian
Orchestra accompaniment

Lucrezia Bori

LIST: U. S., \$2.00; CANADA, \$2.50

Manon, the luckless, after the elopement with the penniless Des Grieux, returns under the promptings of her conscienceless brother to the care of her wealthy but aged supporter. Dressed in all her finery and surrounded by all the luxury wealth can procure, her love for Des Grieux and her humble home with him takes possession of her, and she contrasts the empty, loveless life in her silken-hung dwelling with the modest home, in which however love with its warm, caressing embraces reigned supreme. Mlle. Bori made such an extraordinary success as the heroine of this opera that it is but natural that her fine conception is also transferred to this Record, which so truly reflects the mood of the unfortunate Manon.

40033 Madama Butterfly—Un bel di vedremo (Puccini) Sung in Italian
Orchestra accompaniment

Carolina Longone-White

LIST: U. S., \$2.00; CANADA, \$2.50

Perhaps no other opera makes so strong an appeal for the heroine as does "Madame Butterfly," in which the flower-like Cio-Cio-San shows such great strength of love and faith, and so tragically commits suicide upon discovering the loss of her lover and father of her little boy. She has been told that never again will she see or hear her American Lieutenant, who has gone to his far-off home. Even in the face of Consul Sharpless' explanation she will not believe that it is true. In this aria, "Un bel di vedremo," she again asserts her trust that he will return some beautiful day, when she will see him and he will again call her his little Madame Butterfly. Madame Longone-White has been exceptionally happy in her depiction of this beautiful part, into which she puts all her artistic fervor and love; and in this case she has certainly made a most beautiful Record.

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

**35009 Lucia di Lammermoor—Aria del follia (Donizetti) Sung in Italian
Orchestra accompaniment**

Selma Kurz

LIST: U. S., \$1.50; CANADA, \$2.50

As everyone knows, this opera follows closely in its story the famous novel written by Sir Walter Scott—"The Bride of Lammermoor." Forced into a distasteful marriage by her brother and learning of the deceit practised upon her in regard to the man she really loved, Lucia murders her husband in a fit of insanity. The mad scene represents her raving and hearing the things of a disordered mind. But what a wealth of melody! The aria is so difficult of execution, however, that only the most consummate artists ever essay to sing it. Miss Selma Kurz is too well known to require any further introduction, and it is needless to say that the Record she has made of this number is a very superior one.

Amberol Record by Sarah Bernhardt

35008 Phèdre-La Declaration (Jean Racine)

Sarah Bernhardt

LIST: U. S., \$1.50; CANADA, \$2.00

A thrilling scene from the masterpiece of Racine, by that masterpiece of nature, Sarah Bernhardt. 'Tis said that only a Frenchman can properly understand Racine, but all the world can understand Madame Bernhardt, for her art speaks a universal language. Phèdre is in love with Hippolytus, her own step-son, who is in happy ignorance of that misfortune. The supposed death of Theseus, her husband, removes all obstacles to her fierce passion, and she declares it, as only Sarah Bernhardt, the queen of the tragic stage, can depict it. The swelling flood of feeling pours forth with all the force and fire of a woman's heart full to bursting. This Record is a treat to lovers of tragedy, as well as to those who admire and appreciate the greatest tragedienne not alone of today but of all time.

Edison Amberol Records for November, 1910

LIST: U. S., 50c; CANADA, 65c.

540 Marche Tartare

Sousa's Band

As its name would indicate, this march is of an Oriental style, in the rendition of which effects are introduced to lend color and emphasis. It is a standard work and a popular number on Sousa's programs, frequently being featured by him in encores. Composer, Louis Ganne; publishers, Hawkes & Sons, London.

541 Red Wing

Frederic H. Potter, Chorus and New York Military Band

The phenomenal popularity of "Red Wing" in the Standard list (No. 9622) induced us to respond to the general demand of the trade and public to list it as an Amberol number. In doing so we have added greatly to its attractiveness by the novel manner in which it is arranged,—the band alternating with Mr. Potter and chorus singing with band accompaniment. Mr. Potter sings with spirit and style, and both chorus and band accompaniment are all that could be desired. Without doubt this Record will be one of the most popular numbers in the Amberol Catalogue. Words, Thurland Chattaway; music, Kerry Mills; publisher, F. A. Mills, New York City.

542 For You Bright Eyes

Miss Barbour and Mr. Anthony

Soprano and tenor duet. It is not difficult when one hears this captivating number to understand why it was the pronounced "hit" of the successful musical production, "Bright Eyes." No doubt, too, the novel and delightful manner in which it is sung in this Record, the air being taken alternately with the two voices blending in the refrain, will add to its original attractiveness. Orchestra accompaniment. Words, Otto Hauerbach; music, Karl Hoschna; publishers, M. Witmark & Sons, New York City.

543 Way Down in Cotton Town

Billy Murray and Chorus

A clever sentimental song of the bright, cheery type, with an infectious, "swinging" air which will bear unlimited repetition. Billy Murray and a splendid chorus have made a Record of it which without doubt will go a long way toward strengthening its present hold on the popular fancy. Orchestra accompaniment. Words, Edgar Leslie; music, Al Piantadosi; publisher, Leo Feist, New York City.

544 Serenade (Schubert)

Venetian Instrumental Trio

Violin, flute and harp. A Record that every lover of the best in instrumental music will want. Almost every one is familiar with Schubert's Serenade, and the Venetian Trio are well known from the very charming numbers which they have contributed to our catalogue. A rarely beautiful Record, the combination of instruments in rendition of this classic gem of melody resulting in a soothing blend of music. Composer, Franz Schubert.

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

545 Dear Little Shamrock

Marie Narelle

Soprano solo. Another of Miss Narelle's songs of the people. The history and significance of the shamrock, as outlined in this tuneful old song, are known to every son and daughter of Erin's Isle, who will appreciate Miss Narelle's rendition of the number. Her brogue is as delicate and natural as her voice is fresh and lovely and her style expressive. Orchestra accompaniment. Composer, Cherry.

546 Comic Epitaphs

Golden and Hughes

A vaudeville sketch that will "go big." Two "coons" on their way home from a possum hunt stop in a grave-yard to read the epitaphs, in defiance of the "hobamagoblins." That's where the fun starts, and it's uproarious and continuous all the way through, for every epitaph is just a little bit funnier than its predecessor. The Record closes with a typical Golden and Hughes song. This Record is a "scream."

547 Fantasy from "The Fortune Teller"

Victor Herbert and His Orchestra

Thousands of Herbert's devoted chain of admirers insist that "The Fortune Teller" is the most tuneful of his many successful comic operas. However that may be, it is certain that it contains some scintillating gems of melody, the best of which are comprised in this Record, viz: Opening Second Act; "Always Do as People Say You Should"; March Finale; "Gipsy Love Song," and "Hungarian Czardas." It is played in their usual brilliant fashion by the renowned composer-conductor and his corps of talented artists. Publishers, M. Witmark & Sons, New York City.

***548 Any Little Girl, That's a Nice Little Girl, Is the Right Little Girl for Me**

Ada Jones and Chorus

Serio-comic. This melodious bit of nonsense was easily the "hit" of the summer season, and is still the most popular song of the day. It is being sung and whistled everywhere, while its irresistible rhythm is bringing it immense popularity as a dance number. The capable male chorus which assists Miss Jones serves to emphasize the rhythmic swing and energetic "go" of the song and greatly adds to the attractiveness of the Record. Because of the popularity of the song the selling date of this Record was advanced to the early part of September. Orchestra accompaniment. Words, Thomas H. Gray; music, Fred Fischer; publisher, Shapiro, New York City.

549 O Morning Land

Stanley and Gillette

Sacred duet by baritone and tenor. A brilliant Record of a well-known hymn which will appeal with equal force to collectors of the devotional type of Records and to those whose fancy runs to duet numbers, for both harmonization and rendition are notably fine. Orchestra accompaniment. Words, Eben E. Rexford; music, Edwards H. Phelps.

550 Lucy Anna Lou

Collins and Harlan

Coon duet. This Record was also placed on advance sale because of the tremendous popularity of the song. Its engaging two-step rhythm made it the big "hit" of "The Follies of 1910," and it is just now at the height of its popularity. Collins and Harlan have made a most entertaining Record of it, with a comedy feature as usual. This is a Record that will never tire, for in style and tunefulness it is something different from the ordinary "coon" song. Orchestra accompaniment. Words, Edward Madden; music, Gus Edwards; publisher, Gus Edwards, New York City.

551 When the Autumn Turns the Forest Leaves to Gold

Manuel Romain

A sentimental number whose captivating melodic charm is steadily winning it popularity. It is a song of the reminiscent type in which a fond lover in wistful phrase draws a vivid word-picture of his distant sweetheart, who has promised to wed him "when the autumn turns the forest leaves to gold." The sweet-voiced minstrel tenor, who can be heard only on Edison Records, gives a thoroughly sympathetic rendition of the number. Orchestra accompaniment. Words and music, N. Weldon Cocroft; publishers, C. C. Cocroft Music Co., Thomasville, Ga.

552 A Cowboy Romance

Len Spencer and Company

A descriptive Record reproducing with the aid of clever effects an episode of the prairie,—an exciting race in the moonlight between cow-punchers for the hand of an Idaho maid. Leading up to the thrilling climax, which is made wonderfully realistic by the clatter of hoofs, the whinnying of horses and the "yippling" of the cowboys, there is a bit of comedy, some male quartet work and a serenade song (tenor) with banjo accompaniment. A novel and diverting Record which will be a good seller. Author, Len Spencer.

553 Buck Dance Medley

John Kimble

Accordion solo with piano accompaniment. Here's a Record that will quicken your pulse and start your feet "a shufflin' an' a tappin'" with its infectious, lively "rag" rhythm. The easy, artistic manner in which Mr. Kimble plays this difficult number pronounces him an artist with few, if indeed any, equals in his line. Composer, John Kimble.

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

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

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554 My Heart Has Learned to Love You, Now Do Not Say Good-bye **Joe Maxwell**

This number was written by the composer of the famous "Love Me and the World is Mine." To those who care for sentimental Records this song with its pleading melody and profession of enduring devotion will prove a most attractive number. Orchestra accompaniment. Words, Dave Reed; music, Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

555 Coronation and Doxology **Edison Mixed Quartet**

Sacred. Two numbers on one Record,—(a) Coronation ("All Hail the Power of Jesus' Name") and (b) Doxology ("Praise God from Whom All Blessings Flow"). This Record should find its way into every home. Organ accompaniment.

556 The Fairest Rose Waltz **Charles Daab**

Xylophone solo. We have no hesitation in pronouncing this the most superb Record of its kind ever produced. It is a distinct tribute to the skill of our Recording experts. The selection is a bewitching waltz played as only this master of the xylophone can play it. Orchestra accompaniment. Composer, H. Englemann; publishers, Brehm Bros., Erie, Pa.

557 My Old Lady **Will Oakland**

Counter-tenor solo. The title of the selection is the affectionate term in which the singer refers to his mother, to whose memory he pays a glowing tribute. The sentiment of the song is inspiring, the melody graceful and flowing and Mr. Oakland in splendid voice. Orchestra accompaniment. Words, Vincent P. Bryan; music, Gus Edwards.

558 Shipwreck and Rescue—Descriptive **Peerless Quartet**

A descriptive Record, by male voices, reproducing with startling realism all the terrors of a storm at sea and the thrill of a subsequent rescue by the life-saving crew. Scene 1. Homeward bound, captain, crew and passengers rejoicing—Song, "Home Again"—8 bells. Scene 2. In the teeth of a nor'easter—"All hands furl sail!"—Gale increases in fury—"All hands to quarters!"—Look-out cry, "Land Ho!"—"Hard up with that helm, we're driving on the rocks!"—Terrific crash—"Too late, we're on the rocks!"—Ship springs leak—"Man the pumps!"—"No use, Captain, the ship is sinking!"—"Man the life-boats! Now then, men, remember it's the women first! I'll shoot the first man who puts a foot in those boats!" Scene 3. A rocket from the shore—"We're near the Good Hope Live-Saving Station!"—The signal for help, "Life boat, ahoy!"—The answering cheer—Song of the life-boat crew as they pull to the rescue—Finale. Author, Campbell.

559 The Enterpriser March **New York Military Band**

A brilliant and spirited military march by a popular writer—the kind that stirs the pulse of the listener and drives dull care away. Very popular now as a two-step number. Composer, J. Bodewalt Lampe; publishers, Jerome H. Remick & Co., New York City.

Edison Standard Records for November, 1910

LIST: U. S., 35c; CANADA, 40c.

10436 Merry Maiden March **New York Military Band**

This number possesses all the elements that go to constitute a popular Record—a brisk air, excellent volume and a finished performance. It should be a good seller. Composer, Claude d'Albert; publisher, F. Smith, New York City.

10437 Nix on the Glow-Worm, Lena **Billy Murray**

From the "Follies of 1910." The manner in which Lena Strauss demoralized a boarding-house by "murdering" the "Glow-Worm" on her concertina is told by Billy Murray in his inimitable way in this clever and decidedly tuneful comic song, the chorus of which is constructed on the theme of the popular "Glow-Worm." Orchestra accompaniment. Words, Ballard Macdonald; music, Harry Carroll; publishers, Joseph W. Stern & Co., New York City.

10438 That Beautiful Rag **Stella Mayhew and Billie Taylor**

In securing this clever pair exclusively for Edison Records we enlisted the services of two of the most versatile and popular artists of the musical comedy and vaudeville stage. They were easily the "stars" of last season's big success, "The Jolly Bachelors." The Record, a catchy, melodious "rag" with a bit of comedy interwoven, will give an idea of their style and what may be expected of them in future numbers. Orchestra accompaniment. Words, Irving Berlin; music, Ted Snyder; publishers, Ted Snyder Co., New York City.

10439 I Wonder How the Old Folks Are at Home **Will Oakland**

Counter-tenor solo. A wanderer's longing for the scenes of his childhood and the aged parents waiting and watching and praying for his return is the pathetic theme which is given a pretty, appealing musical setting. Orchestra accompaniment. Words, Herbert S. Lambert; music, F. W. Vandersloot; publishers, Vandersloot Music Publishing Co., Williamsport, Pa.

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

- 10440 Highland Whiskey and Craig's Reel** **William Craig**
Violin solo with piano accompaniment. Two characteristic Scottish dance airs on one Record—one a strathspey and the other a reel, and both good lively numbers. Mr. Craig is a veteran violinist who makes a specialty of Scottish folk-dances.
- 10441 I'd Love to, But I Won't** **Bessie Wynn**
A vivacious little serio-comic. The popular comedienne's imitation of the little miss who coyly admits that she would like to kiss her boy sweetheart but "dassent" is as clever as that of the same "grown-up" miss who would like to indulge in the gayeties of the social whirl but dare not. The air is sprightly and pretty. Orchestra accompaniment. Words, Bessie Wynn; music, Ted Barron; publishers, M. Witmark & Sons, New York City.
- 10442 Softly Now the Light of Day** **Anthony and Harrison**
Sacred duet. Both selection and artists are so well known that words would be wasted if spent in extolling the merits of either. Suffice it to say that it is a very desirable Record of its kind. Orchestra accompaniment. Words, G. W. Doane; music, G. M. von Weber.
- 10443 Nobody Seems To Love Me Now** **Joe Maxwell**
Tenor solo. The words and music of this song were written by Mr. Maxwell. The theme is the plaint of a motherless, lonely child, and the musical setting, a pretty waltz air, is thoroughly in sympathy with the sentiment of the song. Orchestra accompaniment.
- 10444 Angel Eyes** **Premier Quartet**
Male voices. Here is a sample of quartet work which will not be surpassed for some time to come. The close harmony which prevails throughout the rendition of this well-known, melodious song is a perfect delight to the ear. Orchestra accompaniment. Words, Alfred Bryan; music, Kendis and Paley; publisher, Shapiro, New York City.
- 10445 Wood and Straw Galop** **Charles Daab**
Xylophone solo. A spirited galop. It is impossible to describe the beauty of Mr. Daab's xylophone Records. There is no critic, however partial, but must concede their absolute superiority in every respect to any similar Records yet produced. Orchestra accompaniment. Composer, J. Ringleben; publisher, Carl Fischer, New York City.

Foreign Amberol and Standard Records for November, 1910

- BOHEMIAN—Standard List: U. S., 35c; Canada, 40c
- 16539 Ztracené Štěsti (Scarlat)** Soprano solo, with orchestra acc. **Frances Masopust**
- BOHEMIAN—Amberol List: U. S., 50c; Canada, 65c
- 9800 Opuštěná (Kohoutka)** Soprano solo, with orchestra acc. **Frances Masopust**
- NORWEGIAN—Standard List: U. S., 35c.; Canada, 40c
- 19900 Nu fylkes vi Nordmaend (Teilman)** Baritone solo, with orchestra acc. **Otto Clausen**
- NORWEGIAN—Amberol List: U. S., 50c; Canada, 65c
- 9200 Den store, hvide Flok (Grieg)** Sacred. Baritone solo, with orchestra acc. **Otto Clausen**

Foreign Records for September

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c.
STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH RECORDS FOR SEPTEMBER		STANDARD (TWO MINUTE).	
AMBEROL (FOUR MINUTE).			
12214	Di Ballo Overture, <i>Sullivan</i> National Military Band	13998	British Bugler's March, <i>Parks</i> National Military Band
12215	I Like You in Velvet, from "Lady Madcap," <i>Rubens</i> Maurice Farkoa	13999	Shadowland, <i>Noel Johnson</i> Peter Dawson
12216	One Two Three Four Five, <i>Osborne</i> George Formby	14000	Deil Among the Tailors, Accordion solo, <i>Traditional</i> Peter Wyper
12217	The Kerry Dance, <i>Molloy</i> Amy Evans	14001	Bradshaw on the Brain, <i>Wells</i> Florrie Forde
12218	March Aux Flambeaux, Concertina solo, <i>Scotson Clarke</i> Alexander Prince	14002	Oft in the Stilly Night, <i>Stevenson</i> Ernest Pike
12219	Thora, <i>Adams</i> Peter Dawson	14003	Oh! Oh! The Picture Show, <i>Scott</i> Stanley Kirkby
12220	Flanagan, <i>Murphy & Letters</i> Florrie Forde	14004	Prisoner at the Bar, <i>David & Leighton</i> Arthur Osmond
12221	Shirts, <i>Murphy & Lipton</i> Arthur Osmond	14005	Love and Life in Vienna Waltz, Concertina solo, <i>Karl Komzak</i> Alexander Prince
12222	One of the Midnight Sons, <i>David & Lyle</i> Vesta Tilley	14006	Scotch and Polly, <i>Maurice Shapiro</i> Jack Lorimer
12223	Lucia di Lammermoor Selection, <i>Donizetti</i> National Military Band	14007	Toledo (Spanish Troop) National Military Band

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

GERMAN RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE).

- 15107 Marche Militaire, *F. Schubert-Tausig*
Johann Strauss Orchestra
- 15108 Allerseelen, Lied, *C. Lassen* C. van Hulst
- 15109 Die Kapelle, Quartett, *C. Kreutzer* Nebe Quartett
- 15110 Eine Wolmung zu vermieten
M. P. und Elise Bendix
- 15111 Sonst spielt ich mit Szeptor, *A. Lortzing*
C. van Hulst
- 15112 Gralserzählung aus Lohengrin, *Wagner*
Paul Papsdorf
- STANDARD (TWO MINUTE).
- 16151 Kleine Rütte du auf Bergeshöh'n,
Max Schmidt Johann Strauss Orchestra
- 16152 Hupf, mein Mäderl, Walzerlied, *W. D. Cobb*
Max Steidl
- 16153 Röslein im Talo, Cornet Quartett, *B. Harmon*
Carl Höhne
- 16154 Ich Hatte einst ein schönes Vaterland, *E. Lessen*
Else Wiehgraf
- 16155 Mädcl klein, Walzer, *Fr. Lehár*
Johann Strauss Orchestra

FRENCH RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE).

- 17069 Marche aux Flambeaux No. 3, *Meyerbeer*
Garde Républicaine
- 17070 La Musique qui Passe, *Gauwin & Davis*
Adolphe Bérard
- 17071 La Sérénade de Braga, *Braga* Louis Dupouy
- 17072 Un Garçon Fin de Siècle, *L. Gueteville* Paul Lack
- 17073 Soldat Bon à Tout, *Félix Tondu* Gabriel Miller
- 17074 Alza! Manolita! *Léo. Daniderff* Henriette Leblond

- 17075 Marche Fièrè, *Heintz & Stanislas* Karl Ditan
- 17076 Ouverture du Domino Noir, *Auber*
Garde Républicaine

STANDARD (TWO MINUTE).

- 18143 Ma Miette, *Vincent Scotto* Karl Ditan
- 18144 C'est Plein d'Espions, *E. Spencer* Gabriel Miller
- 18145 Philomèle, *Christiné* Paul Lack
- 18146 La Grande Mélie, *Dickson & Casabianca*
Henriette Leblond
- 18147 Marche Aviation, *D. Berniaux* Adolphe Bérard

MEXICAN RECORDS FOR SEPTEMBER

AMBEROL (FOUR MINUTE).

- 6098 Perfume de Violetas—Vals, *A. Pacheco*
Banda de Artillería
- 6099 Las Hijas de Eva—Romanza, *J. Gaztambide*
Rafael Bezares, tenor
- 6100 Madriparivienne—Vals, *H. Tellam*
Quinteto Instrumental "Jordá-Rocabruna"
- 6101 Varios Estilos de Malagueñas, *Arreglo de*
R. Bezares Rafael Bezares, tenor
- 6102 Bolero, *C. Curti* Trío Instrumental "Arriaga"
- 6103 No me Olvides—Canción Tapatía,
Arreglo de M. Rosales
Maximiano Rosales y Rafael Herrera Robinson
- 6104 Historias y Cuentos—Jota, *A. Rubio*
Banda de Pelicía

STANDARD (TWO MINUTE).

- 20350 Bolero, Solo de Mandolina, *M. Moszkowski*
Joaquín J. Arriaga
- 20351 La Partida—Canción Española, *E. Blasco;*
F. M. Alvarez Rafael Bezares, tenor
- 20352 El Céfiro—Danza, *Arreglo de L. Picazo*
Jesús Abrego y Leopoldo Picazo

Don'ts for Windows

Don't wait until Saturday to wash your windows.

Don't let your window displays get dusty and stale.

Don't forget that dirty windows shut out trade as well as light.

Don't put in freak displays that have no connection with your business.

Don't neglect to have neat, attractive show cards.

Don't fear people will think you haven't the stock just because it is not all in the window.

Don't have one of your clerks in front of your store washing windows or sweeping the walk after business has started.

Don't show many different kinds of goods at once.

Don't spoil your window display by hanging up show bills or other advertising not concerned with your business.

Don't fail to "hook up" your window displays with your advertising. They should pull together.—*Talking Machine World*.

Don't forget your Labor Day window. You still have plenty of time to arrange it. Call up all your originality and arrange something in harmony with the spirit of the day. We will publish the two best photos sent us in the October Monthly.

Suspended List Aug. 20, 1910

Superseding All Previous Lists

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

MASS., Boston—Harry Rosen, 3 School Street.
Haverhill—Burke's Bicycle & Phonograph Store (L. F. Burke and W. E. Burke).
MICH.—Holland, Allegan and all other points
—Albert H. Meyer.

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

Don't forget the Combination Cutfits. Couple them with the Promotion Plan in your advertising and talks to customers. They go hand in hand. In fact, the Promotion Plan is just what was needed to complete the object of the Combination Proposition. These two propositions are a tempting inducement to the owner of a machine which plays only the two-minute Records.

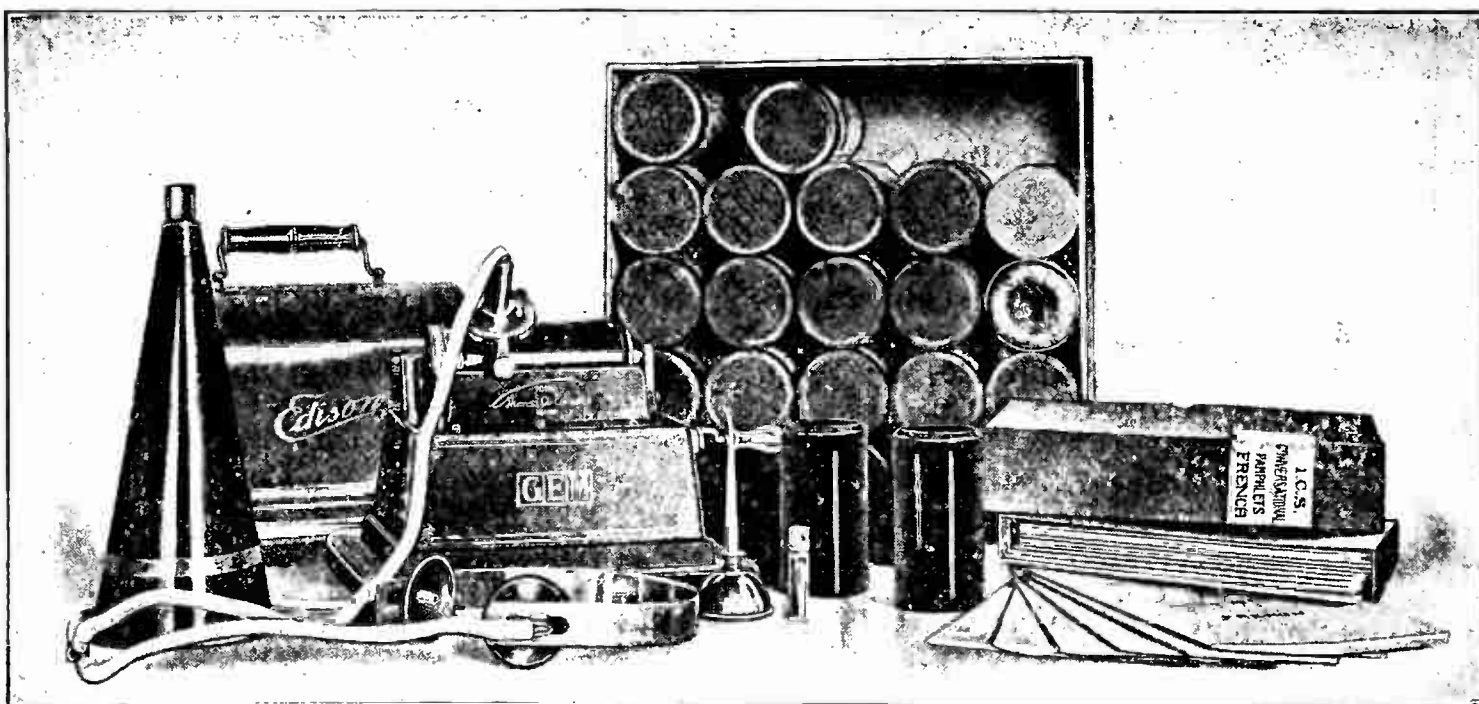
If you haven't a Combination Cutfit for every owner of an unamberolized machine on your mailing list get one at once and keep after those owners until their machines are equipped.

The tones of the new Model "O" Reproducer are marvellously, incomparably sweet and mellow. Don't delay your order. It will sell at first hearing.

Edison Phonograph Monthly, Sept., 1910

Jobbers of Edison Phonographs and Records

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



This is the New I. C. S. \$35 Language Outfit

One firm has ordered 300 outfits. Another firm sold outfits 24 hours after their receipt. They are ordering them all along the line wherever the outfits are shown. Why? Because they are sellers; they are profit makers; and they cater to a field that will quickly appreciate and purchase them.

This outfit provides the very best method for teaching foreign languages in the world; a method that is indorsed by professors of the leading colleges and by the French, German, Spanish, and Italian Embassies in the United States. It teaches French, German, Spanish, and Italian to English-speaking people and teaches English to foreigners.

The I. C. S. outfit consists of an Edison Gem Phonograph made especially for language work, small horn, head-band hearing tube, oil can, and 25 conversational records teaching pronunciation that is guaranteed to be absolutely correct with native intonation and inflection. Accompanying these conversational records, there are pamphlet instruction papers teaching the theory of the language.

Not only is this the most complete and by far the best language outfit on the market, but it is the cheapest, as it sells for only \$35. If you are alive to your best business interests, you will write today for further particulars—for the sake of increased business write us today.

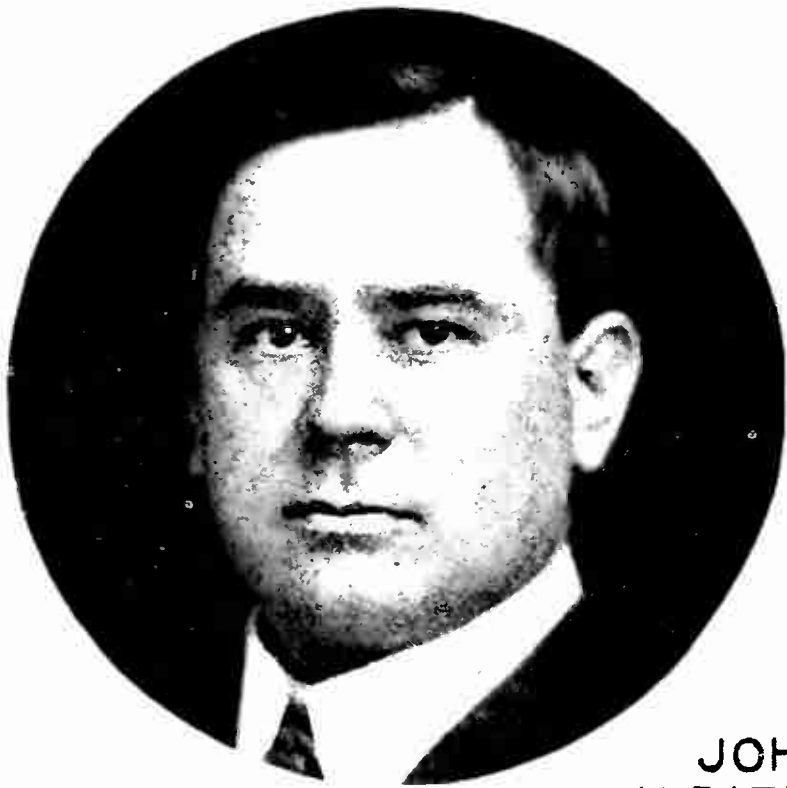
International Correspondence Schools
BOX 920, SCRANTON, PA.

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

October, 1910

No. 10



JOHN
H. BIELING



BILLY
MURRAY



STEVE
PORTER



WM. F.
HOOLEY

PREMIER QUARTET

Their Records Are Always Popular Numbers in the Edison Catalog

CONTENTS FOR OCTOBER, 1910

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Enthusiastic Co-operation is REAL Co-operation

Co-operation of the passive, half-hearted variety is distinctly *not* co-operation. It is like faith without works—it gets nowhere and accomplishes nothing. It is not good for the Dealer and it is decidedly bad for us. It is not the kind of co-operation we want from our Dealers during the present season; we want the enthusiastic brand that attempts things *and does things*.

Edison Dealers have every reason to be enthusiastic at this particular time. Indications point to a prosperous year in the Phonograph trade, and the holidays are almost upon us when the optimistic American public is always ready to spend its dollars whether times be good or bad. We are convinced from the way in which orders are pouring in and from the encouraging reports which reach us from all sections of the country that the holiday trade this year is going to be surprisingly heavy.

The Edison line has never been so attractive as it is at this moment, nor has the public ever been offered so many inducements to patronize it. With the Combination Attachment Offer, the Promotion Plan and the new Record Exchange operating as powerful incentives to tempt the idle machines into activity; with the splendid catalogs of Amberol Domestic, Foreign and Grand Opera Records, the Cygnet and "Music Master" Horns, the Combination Reproducer, the peerless Amberola and the other excellent types of Edisons to engage and hold the interest of customers new and old, and with the well known Edison guarantee of honest value and square dealing, *which never loses force*, to back up his goods, the Edison Dealer is equipped this season as never before to get his share of the dollars spent for amusement and pleasure.

The Dealer who is genuinely enthusiastic and anxious to co-operate with us in making this the biggest Edison year ever will manifest his earnestness by immediately overhauling and replenishing his stock so that it will be representative *and complete*, by bringing his mailing list up to date, by giving time and thought to the preparation of holiday ads and the dressing of his windows, by securing electros and a good supply of printed matter, by arranging concerts at the store and demonstrations at the home,—*in short, by attending at once to the details necessary for a successful appeal to the holiday trade*.

The Dealer who does these things now, and with confidence in the final result, is the Dealer with whom it is a pleasure to co-operate. He is the Dealer of the future, who will find that his Edison license is an asset of constantly increasing value. The future holds many good things in store for the Dealer who proves his mettle and worth by giving us a full measure of enthusiastic co-operation and confidence.

The EDISON PHONOGRAPH MONTHLY

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

NEW YORK: 10 FIFTH AVENUE

NATIONAL PHONOGRAPH CO., LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.

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

MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., 10 FREDRICHSTRASSE, BERLIN.

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

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

Vol. VIII.

OCTOBER, 1910

No. 10

The New Record Exchange Plan

PRESIDENT FRANK L. DYER'S LETTER

To the United States Trade:

The Exchange Proposition on two-minute Records, heretofore in force and which was modified by our circular letter of June 17, 1910, was found to be impracticable because of the enormous losses forced upon us in carrying it out. To a much smaller degree losses were also incurred by Jobbers and Dealers, owing to the tying up of capital and the cost of packing and transportation.

Furthermore, the plan of the old Exchange Proposition permitted the trade to order Records indiscriminately and in unlimited quantities, for the reason that those remaining unsold could be eventually returned for full credit when cut out; which was practically equivalent to a consignment business. It is not necessary for us to say that such a result was never contemplated when such an Exchange Proposition was originally put into effect. The old method also involved the destruction of an enormous number of absolutely new Records which would be most desirable to get into the hands of the public, if possible.

The modified Exchange Proposition, as outlined in our circular letter of June 17, 1910, was intended as a temporary or compromise arrangement, which was to remain in effect only until some definite and comprehensive plan could be devised.

We therefore take this occasion to notify the trade that this Exchange Proposition on the two-for-one basis will be terminated December 31, 1910, and to urge upon Dealers the necessity of returning before that date any cut-out Records on lists heretofore issued.

At this time we also wish to express to the trade our thanks for the fair and loyal manner in which our circular of June 17th, 1910, was received.

We have now evolved a new plan, effective September 15, 1910, which, if successful, will take the place of an Exchange Proposition. The plan as described is the result of many discussions with Jobbers and Dealers throughout the country, and we believe that if thoroughly understood by the trade it will meet the hearty reception of them all. The following are the principal advantages of the plan:

First:—The losses heretofore forced upon the factory will be eliminated. This is not entirely one-sided, because Jobbers and Dealers who are familiar with the methods of the National Phonograph Company know that as the factory prospers corresponding advantages are extended to the trade.

Second:—Instead of cutting out a certain number of Records from our catalog, as heretofore, we have selected 500 Records (see list), which will be included in a special catalog to be issued as soon as possible, with the understanding that all Records in this special list will be removed from the regular catalog and the manufacture thereof discontinued one year from the date the special list is issued, or September, 1911. These Records, instead of being returned to us on an Exchange Proposition and absolutely de-

4 Edison Phonograph Monthly, Oct., 1910

stroyed, are, under this new plan, disposed of to the public under an arrangement whereby, if two old Records are returned, an allowance of 15 cents for both will be permitted against the purchase of one new Record from the special list at 35 cents, making the cash expenditure to the customer 20 cents.

Third:—We are informed that there are thousands of Phonographs at present in the hands of owners that are not being operated, because their owners have such large stocks of Records at their homes that they do not feel that more money should be invested in new Records, or the old Records are not played because they are worn or their owners are tired of them. Under this new plan, every time a Phonograph user buys a Record from the special list he may return two of his old Records, for which he receives 15 cents credit, and in this way his stock of old Records will be reduced, a stock of new Records will be gradually built up, and his interest in the Phonograph revived.

Fourth:—By bringing old customers into the stores of Jobbers and Dealers under the present plan they can be interested in the new Edison products, such as the Combination Phonograph and Attachments, the Amberol Record, the Cygnet Horn and the Amberola, and in this way the Dealers' lists of active customers will be increased.

Fifth:—Under this plan Dealers will be able to reduce their stocks of slow-selling Records (heretofore handled through cut-out lists) not only without loss to them but at an actual profit.

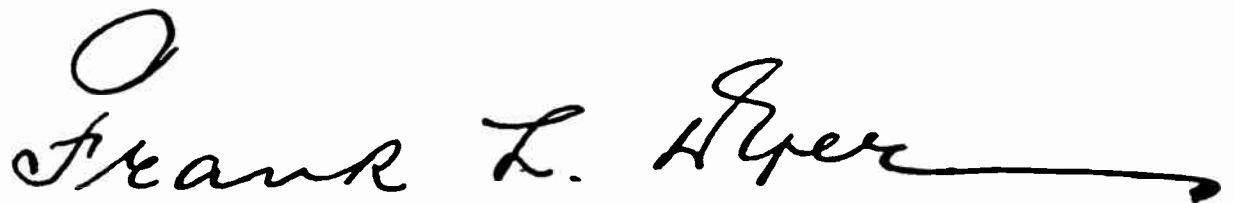
As a further plan for reducing stocks of slow-selling Records contained in the special list, we have also decided to permit Jobbers and Dealers to present nine two-minute Records from this special list in lieu of six special Amberol Records as a bonus to any owner of an Edison Phonograph effecting the sale of a new Edison Phonograph, as explained in our bulletin dated June 25, 1910.

We might say in conclusion that it is an admitted fact that the reason why many stock Records are slow sellers is not because of any inferiority of the Records themselves, but solely because adequate efforts are not made by the trade to sell them, most of their efforts being apparently directed to the sale of current or new Records; and we believe that this plan, properly circularized with special printed matter which we will furnish, will cause a revival of the sale of these particular Records and that they will give equally as good satisfaction to the user as some of the latest ones produced by us.

We print below bulletin and special list, which we believe will make the proposition entirely clear, and we earnestly request the co-operation of the entire trade in making the plan a great success.

Yours very truly,

NATIONAL PHONOGRAPH COMPANY.



September 15, 1910.

President.

SALES DEPARTMENT BULLETIN

For the reasons given in President Dyer's letter, Dealers are hereby advised that the two-for-one Record Exchange proposition now in force will be terminated December 31st, 1910, and thereafter Records may be returned only on the basis of the plan outlined in this bulletin.

A list has been prepared of 500 Standard (two-minute) Records. These will be eliminated from our catalog and their manufacture discontinued one year hence, or on September 15th, 1911. Until the latter date these Records will be retained in our regular catalog, and, in addition, a special catalog of 500 Records will be printed for the use of the trade.

Since we will not take back for credit any of the Records on this list of 500, authorized Edison Dealers are hereby advised that on and after this date, and until further advised, they may sell to the public any of the Records on this special list of 500 at the regular price of 35 cents each, and accept in full payment from the purchaser 20 cents in cash and any two used Edison Records. This plan should enable the trade to dispose of not only their present stocks of special Records but many additional ones.

Jobbers are authorized to accept from Dealers such old Edison Records as have been taken back from the public and allow a credit of two cents each, provided an order is placed for special or stock Standard Records (*not including advance Records*) equal to one-half of the quantity being returned. This will enable Dealers to dispose of the Records taken back from the public and bring their stocks of Standard Records up to date at an actual profit of four cents per Record, instead of returning cut-out Records to the factory at a loss of the cost of packing, transportation, etc.

Records accepted from the public under this plan must be returned to your Jobber, all transportation charges fully prepaid. At the same time a letter must be written your Jobber, advising date of shipment, quantity returned, etc., and the prepaid bill of lading covering shipment must be included. With this must also be enclosed an order for any special or stock Standard Records, (*except advance*), equal to at least one-half the number which is being returned.

NOTE: Advance Records do not become "stock" Records until the next supplement is placed on sale; for example, October Records on sale September 24th, 1910, become "stock" RECORDS on October 25th, 1910.

Records when received by your Jobber will be carefully inspected and counted, the Jobber rendering the Dealer a credit of two cents for each old Record returned, such credit to apply on Records ordered as above, thereby enabling the Dealer to purchase such Special or Stock Standard Records as may meet his requirements at 17 cents each.

No deduction for Records returned may be made from any invoice or statement rendered until credit has been actually allowed by the Jobber.

Should any Records be found that are not subject to credit under conditions outlined, or should there be any shortage in count, the Jobber's decision as to quantity to be credited must be final.

No broken Records will be credited.

As a further plan for disposing of Records shown on the special list of 500, Dealers will also be permitted to present to an owner of an Edison Phonograph, who induces the sale of an Edison Phonograph, any nine (9) Records from this special list, in lieu of six (6) Special Amberols, under the conditions outlined in Edison Phonograph Owner's Certificate, Series A, July 1st, 1910.

IMPORTANT: If all the terms, conditions and stipulations contained in this proposition are not fully agreed to and carried out by the Dealer, the Jobber reserves the right to reject any and all Records the Dealer may return. If Dealers fail to purchase the required quantity of Records in exchange for the number returned, the Jobber will not be responsible for the returned Records against which no purchases were made, and Dealers will forfeit all claim thereto.

SPECIAL NOTE: The Records contained in this special list are not returnable under our present Exchange Proposition, which will be discontinued December 31st, 1910.

Special List of 500 Edison Standard Records

4	7697	8255	8633	8932	9193	9487	9753	9927	10013	10082	10157
16	7724	8256	8640	8936	9202	9493	9769	9929	10014	10083	10158
68	7725	8261	8650	8937	9204	9495	9770	9930	10017	10084	10159
91	7773	8298	8662	8941	9219	9503	9775	9932	10019	10085	10161
95	7871	8301	8665	8945	9220	9517	9783	9933	10020	10087	10165
99	7877	8307	8672	8955	9227	9519	9799	9936	10022	10088	10167
532	7892	8321	8674	8971	9237	9521	9802	9938	10023	10089	10175
534	7920	8335	8681	8974	9252	9527	9808	9939	10024	10091	10177
536	7997	8356	8687	8977	9256	9543	9810	9940	10026	10092	10179
574	8013	8363	8709	8989	9287	9552	9813	9942	10027	10095	10181
597	8021	8375	8717	8990	9296	9567	9815	9946	10028	10096	10184
625	8023	8380	8734	8995	9299	9568	9824	9947	10029	10098	10186
634	8034	8383	8736	9004	9306	9575	9838	9951	10031	10099	10191
712	8038	8403	8739	9005	9327	9583	9846	9952	10036	10102	10194
1523	8047	8404	8743	9011	9336	9587	9850	9953	10037	10105	10195
1575	8048	8418	8744	9016	9343	9589	9858	9958	10039	10106	10197
2204	8054	8422	8745	9019	9383	9599	9859	9960	10041	10107	10198
2213	8058	8428	8772	9023	9384	9603	9868	9961	10042	10108	10199
2218	8072	8435	8794	9025	9387	9608	9869	9962	10043	10109	10204
2226	8081	8484	8795	9028	9388	9614	9874	9977	10044	10113	10209
2627	8089	8498	8797	9030	9394	9619	9876	9979	10046	10115	10211
2802	8096	8503	8799	9043	9395	9634	9885	9981	10050	10117	10217
3841	8107	8511	8831	9048	9396	9648	9889	9983	10051	10118	10220
4030	8109	8517	8838	9053	9399	9649	9890	9986	10052	10119	10229
4031	8135	8532	8844	9060	9402	9652	9891	9987	10054	10121	10230
6948	8138	8533	8865	9062	9404	9654	9896	9989	10055	10125	10235
7005	8140	8557	8879	9063	9407	9655	9897	9991	10056	10126	10239
7010	8149	8562	8881	9064	9412	9664	9900	9993	10059	10129	10240
7107	8150	8563	8882	9067	9420	9668	9903	9995	10060	10132	13571
7126	8172	8573	8883	9083	9429	9675	9905	9998	10061	10133	13581
7235	8192	8576	8884	9090	9432	9678	9907	9999	10062	10135	13583
7242	8207	8580	8885	9097	9441	9687	9913	10000	10064	10139	13593
7382	8211	8591	8886	9099	9455	9696	9914	10001	10065	10140	13603
7386	8214	8594	8887	9103	9456	9706	9915	10002	10069	10142	13620
7434	8217	8598	8888	9120	9465	9707	9916	10003	10071	10144	13624
7503	8222	8607	8889	9125	9473	9710	9917	10004	10072	10145	13634
7507	8223	8614	8890	9135	9474	9711	9918	10005	10073	10147	13732
7531	8224	8618	8897	9155	9476	9730	9919	10006	10074	10148	13752
7532	8231	8624	8899	9172	9480	9739	9920	10007	10076	10151	.....
7551	8233	8626	8901	9175	9481	9742	9921	10009	10077	10153	.....
7595	8236	8629	8920	9184	9484	9747	9924	10011	10078	10154	.....
7670	8254	8632	8929	9191	9486	9749	9925	10012	10081	10155	.....

Edison Laboratory Products at Boston Mechanics Exposition



EXCLUSIVE EXHIBIT OF EDISON PHONOGRAPHS AND RECORDS

The National Phonograph Company's exhibit at the Boston Mechanics Exposition to be held in Mechanics' Building, Boston, Mass., October 3-29 inc., will be the most elaborate and comprehensive display of talking machine products ever made at an industrial exposition. Not only will it eclipse anything of the kind ever before attempted, but it will surpass in completeness, size and attractiveness all other exhibits at the Exposition.

The exhibit will be shown in Grand Hall, the largest of the eight halls in the Mechanics' Building, which is the largest permanent exposition building in America. An idea of its size will be gained from the statement that the seating capacity of Grand Hall alone is 10,000.

Facing the main entrance of this hall is a huge stage, 80' wide by 40' deep. This stage, the most desirable and eagerly sought space in the Exposition, has been secured for the National exhibit. It dominates the entire hall and can be seen from any one of the 2,500 seats in the gallery. The entire stage will be enclosed by means of an ornamental front with plate glass windows and ends in the manner illustrated by the cut, which was made from a pen and ink sketch and gives but a faint idea of the attractiveness of the scheme. A large sum of money has been spent upon the exterior and interior equipment and decoration of the stage, which is the envy of the other exhibitors at the Exposition.

The windows, which will be raised about two

feet from the floor, will be used to display Edison Phonographs exclusively. The enclosed floor space immediately in front of the stage will be used for the display of the other Laboratory products. Over the main stairway to the stage an oil painting of Thomas A. Edison, 25" by 30", the work of a noted Boston artist, will be suspended. This entrance will be used for admission only, the two side entrances being reserved for purpose of exit.

Above the main entrance and cleverly concealed in the decorative scheme will be placed a fire-proof operator's booth, from which Edison Motion Pictures will be projected upon a screen at the rear of the stage. The stage, which will accommodate 600 persons, will be transformed into a cosy theatre for the purpose. Light and ventilation will be supplied by special apparatus installed in the dome of the stage. Shows will be given at regular intervals daily and will no doubt help to make the Edison exhibit the most popular and frequented spot in the Exposition.

A platform 28" wide and 3" high will run around the wall spaces of the stage and back of plate glass windows in front, upon which platform every type of Edison Phonograph from the Amberola to the Gem, Phonograph Accessories and Records will be displayed and demonstrated. Three large rooms at the rear of the stage have been turned over to the Edison Jobbers in Boston—The Iver Johnson Sporting Goods Company, The Boston Cycle and Sundry Company and The

Eastern Talking Machine Company—who will each have an active sales force on hand to demonstrate the superiority of the Edison line.

The far-reaching effect of this exclusive display of Edison Phonographs and Records will be appreciated when it is stated that for the past five years the daily attendance at this annual Exposition has averaged twenty-five thousand, or an approximate attendance during the entire period of more than half a million. Within a radius of fifty miles from Boston is a population of over four million of people, and as all railroad lines running into the city have offered special low excursion rates for the Exposition, the attendance this year is expected to break all previous records.

A supply of handsomely engraved invitations for the Exposition has been sent to New England Dealers, and Boston Jobbers have been supplied with liberal quantities for distribution among present and prospective customers. These invitations entitle the holder to free admission to the Exposition.

The exhibit will be under the immediate supervision of Sales Manager, F. K. Dolbeer, who will have a competent corps of assistants working with him.

The United States Marine Band, which has contributed so many charming numbers to the Edison Catalog, will furnish music from the balcony of Grand Hall for the first two weeks of the Exposition.

Special Printed Matter

An attractive "Fair Folder" (Form 1845) has been prepared and shipments are now on their way to Jobbers. It is printed in three colors—black, red and buff—and explains in catchy and convincing phrase, with clever illustrations, why the Edison is the greatest of all sound-reproducing instruments.

This Form is particularly intended for use in connection with exhibits at county fairs, and Jobbers and Dealers who intend to display their goods at such affairs are urged to make plentiful use of the Folder, which will be found ideal for the purpose. It is also suitable for general distribution and store use, and Dealers are advised to order a liberal supply from their Jobbers at once and use it to the best possible advantage.

Study well the new Record Plan, and familiarize yourself with its details that you may be able to handle it intelligently and realize its possibilities. It contains more than is apparent on the surface.

Annual Meeting of Traveling Staff

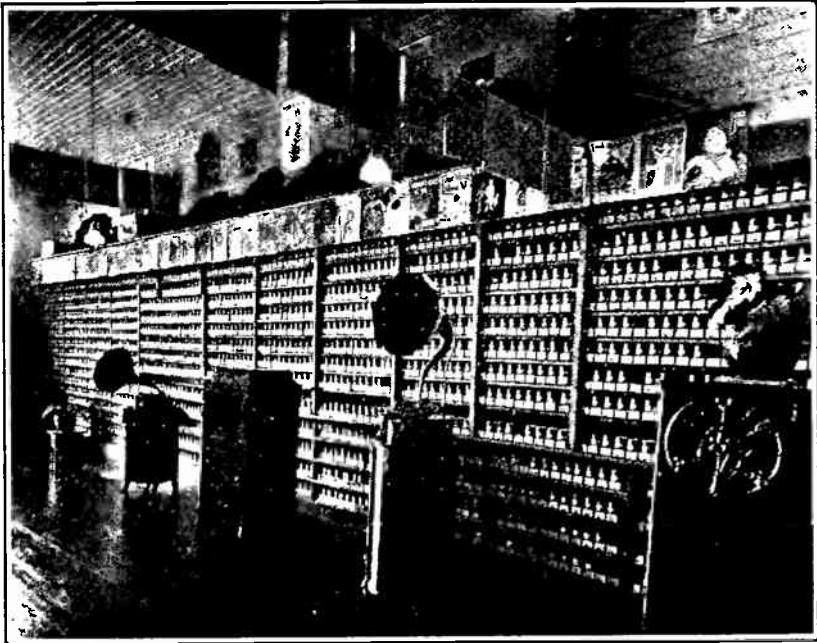
The traveling representatives of the Company were called into the factory for their annual assembly on September 5th. From that date on meetings were held daily until Saturday, September 10th, when they left for their respective destinations. Very few changes have been made in the territorial assignments of the staff. While at the factory the salesmen busied themselves in discussing details of the business with the various officials and heads of departments and in exchanging views and experiences among themselves. At their daily sessions they were addressed by the officials and department managers on matters of moment and given instructions in regard to present and future policies and intentions of the Company. Not all the time was spent in business discussions, however, for the travelers—and a jolly lot of fellows they are—took advantage of the attractions in the nearby metropolis. On Wednesday, September 7th, the entire staff visited the Polo Grounds en masse and "rooted" successfully for the New York "Giants." They were entertained on several occasions by the Company at the Orange Club and at the Essex County Country Club. One and all they are chock full of enthusiasm at the prospect of good business in the Edison line this Fall and Winter, and each left for his respective destination determined to eclipse his associates in the sum total of business during the coming campaign.

Be Specific with Cygnet Horn Orders

When ordering Cygnet Horns separately state whether you want spring or bolt suspension. In event of your failure to do so, we will send Horns equipped with bolt suspension, which of course are not adapted for use with the spring suspension Horn Crane. The same caution applies to separate orders for Horn Cranes to be used on machines at present in use or in stock.

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

The Other 13,000



A view of the Edison Phonograph section of the Fort Bragg, (Cal.) Music House, Alfred Widdop, proprietor. Prosperity is evident at a glance, and care and attention to details are clearly shown in the admirable arrangement and display of the stock. We were so impressed by this picture that we requested Mr. Widdop to relate for the edification of the trade his experience in handling the Edison line; and here it is, told in characteristically modest and concise phrase:

"It has been a steady growth with me since 1907 when I purchased my initial order. Nothing I have ever handled has given me so much satisfaction, and I am fortunate in having the most efficient and obliging of Jobbers in the Pacific Phonograph Co.

"I have a 20 H. P. Ford and cover a large territory giving free concerts in the home. Sales are easily made in this way, and I attribute my success with the line to this manner of work and to the fact that at all times I keep a full catalog of Records and a complete line of machines neatly displayed."

Thomas A. Purseglove of Northampton, Mass., is one Dealer who has "made good" with a vengeance. The indisputable evidence of that fact is the handsome home he has built *entirely on the profits of Edison sales*. A photograph of his residence was transmitted to us recently through his friend "Scotty" (J. W. Scott, Salesman), and a very beautiful home it is,—a credit to its owner. Mr. Purseglove has christened his home "The House That Jack Built."

The Edison as a Thespian

The Silverstone Talking Machine Company, St. Louis, Mo., advises us of an original comedy which formed part of an entertainment recently given by the Women's Club of Christ Church Cathedral in that city.

The title of the play was "A Man's Voice," and the plot concerned a young girl who was prevented from seeing her lover by two maiden (?) aunts. The girl and her man-hating chaperones lived in a "hotel for women only" where the sound of a man's voice was prohibited. The lover, denied the privilege of seeing or communicating with his inamorata, stole a march upon her guardians by sending her a cheering message on an Edison Record (made by the Silverstone T. M. Co.). The sound of a man's voice in the sacred precincts of the hotel startled the inmates into a state of hysterics until reassured that the owner had not accompanied it. Then they decided that "a man's voice did not sound so badly after all when heard on an Edison Phonograph" and kept the Record for future analysis(!), while the young lady promptly declared her intention of forsaking her aunts and the "Adamless Eden" for the owner of the voice. Aunties finally relented: everybody happy.

The Silverstone people report that the play was decidedly amusing and well received.

Another evidence of the fun which lies in the home recording feature of the Edison Phonograph.

The opinion entertained by the trade generally in regard to the new Model "O" Reproducer is indicated by the following letter from F. W. Bush, Penn Yan, N. Y., who recently ordered a new style "E" Triumph which is equipped with the Model "O":

"I received the New Style "E" Phonograph with Cygnet Horn which you sent me, and it is certainly a great improvement over the other styles.

"Without hearing it no one would believe that a tone so full and natural could come from a piece of copper. It seems exactly as though the singer were hidden in the Horn.

"I predict a great trade for you with this machine."

Recognized Lauder's Voice

The Eureka Phonograph Company of Eureka, Cal., is a concern of hustlers. They call on the trade once a month, keep a complete stock of domestic and Grand Opera Records as well as a good stock of foreign selections, and always maintain a full line of Edison machines including several Amberolas. They are always *after* the business and allow no obstacle to prevent them from at least attempting to get it.

Mr. Hillman of the Company relates an incident showing how he sold a machine under difficulties. He learned that there was an old Scotch couple living up in the mountains whose frugal habits had enabled them to acquire a nice little place of their own, and decided that he would sell them a Phonograph. Their house was removed about five miles from the main road and there was only a trail leading up the steep mountain side, but this did not deter him. Packing a Standard machine and a bunch of Records, he made the climb and reached the summit more dead than alive. He found the old lady at home, out in the shed threshing beans, her attire consisting principally of an old red petticoat pinned above her knees. When he told her that he had come to sell her a Phonograph she "went up in the air"—said she hated the things and wouldn't have one in the house. He made up his mind, however, that after such a climb he would at least have an audience even if it was an unappreciative one. So he put on a Record, and luckily for him his choice was a song by Harry Lauder. He said it was a sight to see the old lady. She had known Lauder in his schoolboy days and recognized his voice instantly. Running to the house, she returned in a more presentable garb, and with cash for the machine and a number of Lauder Records. This old couple to-day are among the best of Mr. Hillman's customers.

A clever little advertising "stunt" employed by The Hoeffler Manufacturing Company of 306 Water Street, Milwaukee, Wis., is the mailing of a post-card in colors showing a view of their talking machine department to prospective purchasers. Written in ink on the post-card is the following message, which it goes without saying will be read throughout by the recipient:

"While in Milwaukee the other day I purchased an Edison Phonograph and it's a dandy, and I can make my own Records. I only pay one dollar a week. This is easy. Had a grand time.

Yours,
JACK."

"Pound" Home Recording

We have been "pounding" the home recording feature of the Edison very hard of late in our ads., and we urge you to follow our example in every way possible. It's an exclusive feature of the instrument and a tremendous selling argument. There is more real fun and pleasure to be derived from an evening spent in making home-made Records than in a dozen recitals, and it's up to you to convince the public of the fact.

Why not prove it in a really convincing way? Advertise a demonstration at your store and show the possibilities of home recording and the simplicity of the scheme. Make the affair as informal as you can. Have some one on hand to make a Record of a song, a recitation or a speech; then invite your audience to speak a few words into the horn and let them hear their own Records. Tell them of the fun they can have with "Record parties," and refer also to the sentimental side of the subject,—how they can record the prattle of their babies, the musical, vocal and elocutionary efforts of their older children and the voices of their parents and friends, to be treasured in the years to come.

There are lots of possibilities in machine sales to the Dealer who makes the most of the home recording feature of the Edison. There is also nice profit in the sale and the shaving of blanks; and it brings steady customers to your store, which will add to your sales of Records and Accessories.

Lost or Stolen Machines

Edison Gem Phonograph No. 3,084,890 and Home No. 375,589, with Cygnet Horn, have been reported missing by one of our Dealers. Jobbers and Dealers are requested to keep on the look-out for these machines and to promptly communicate to our Agreement Department, Orange, N. J., any clue to their whereabouts, in order that immediate steps may be taken to restore them to their rightful owners.

To the Canadian Trade

While the Bulletin does not contain a clause to that effect, our Canadian friends will understand that the new Record Exchange Plan described in the pages of this issue of the MONTHLY does not apply to Canada, for the reasons which operate to prevent the present Exchange Proposition from being extended there.

Selling the Goods

How does the new Record Exchange Plan strike you? Pretty fair and liberal solution of the question, isn't it? We don't think there will be much difference of opinion about it.

It's clearly up to you, Mr. Dealer, to see that the new plan produces just the results we intend it shall, and the sooner you get started on it just so much the sooner will those results be brought about.

Special literature—a catalog of the 500 Records, a window hanger and a post-card—will leave the factory in a day or two. The latter form is an invitation to the phonograph owner to call at your store and learn how to dispose of his present stock of Records.

Meanwhile, don't sit down and wait for this literature to arrive. You can't afford the delay. Get busy at once, if you haven't done so, and advertise the plan in every way possible. Remember that the more you deplete your customer's stock of worn out or undesirable Records, the more room you make for sales of Records from the regular catalog and the quicker your stock of slow selling Records will go; and all the time you are making a profit of 4c. on every one of such Records you sell.

Go at it hammer and tongs and clean up all the old stuff in your territory. You will make the owners of such Records steady customers for the new supplements and in addition will acquaint them with the brand new features of the line. In other words you will convert them from diffident machine owners to enthusiastic and regular purchasers of Edison goods.

We frequently pass Dealers' stores which are as free of window cards as a hen is of teeth. Wrong—dead wrong. There isn't another line of goods on the market in which there are more suggestions for catchy, attractive cards as the Edison line. You have a big catalog of standard and popular stuff; you get the latest "hits" as they come out; the various types of machines and accessories are rich in suggestions. Consider the window card, therefore, and make liberal use of it during the coming season.

Just now, with the Amberola, the new Model "O" Reproducer, the Combination Attachment and Promotion Plan propositions and the Record Exchange offer, you have a world of material

to draw upon. Put in a card at once—and make it one that will be sure to catch the eye of the passer-by—on the Record Exchange offer, something like:

**OLD EDISON RECORDS
EXCHANGED FOR NEW
STEP INSIDE AND
ASK US FOR DETAILS**

In some States, particularly in the South and West, county fairs will be held all through the month of October and well into November. Wise is the Dealer who secures a space at his local county fair and makes an attractive display of his goods. He is making an investment which will pay him manifold, both in immediate and future profits. The people who attend exhibits on this order are for the most part the people whose opportunities for entertainment during the Winter months are necessarily limited. They are, therefore, easily impressed by anything which offers such splendid possibilities of entertainment and fun during the "shut-in" period as does the Edison. Dealers who are fortunately so located as to be able to draw upon this class of trade, and who are given the opportunity of appealing to it at a county fair, make a big mistake if they fail to do so.

Concerts are the best kind of publicity. The Dealer who hasn't made some preparation for a series of concerts at his store during the fall and winter is negligent, criminally negligent, of his opportunities. There is absolutely no better means of educating the people of your town to a proper appreciation of the present-day development of the Edison and of adding to your roster of good Record customers than a well advertised concert. Dealers who have once tried this plan have never abandoned it. We have yet to hear of a solitary instance where it can be truly said that a series of concerts, advertised and conducted as they should be, have failed to bring satisfactory results. By all means give the concert plan a trial if you have never done so.


All sales arguments and advice are fruitless if your stock is not complete.

Reproduction of our Double-Page October Magazine Ad

Amberol

4 minute

Records



Edison Amberol Records stand today as the greatest triumph in record making.

They have brought to Phonograph owners songs and music never before offered in record form.

Prior to the perfection of Amberol Records much of the world's best music was too long to put upon a record. If offered at all, it was spoiled by cutting or hurrying.

The Amberol Records, playing four and a half minutes, offer such music, executed as the composer intended and each selection is complete.

Before you buy a sound reproducing instrument, hear an Edison Phonograph play an Amberol Record. Look over the Edison Record list and see the songs and selections offered exclusively on Amberol Records and remember that it's the Edison Phonograph that plays both Amberol (4½-minute) and Standard (2-minute) Records.

There is an Edison Phonograph at whatever price you wish to pay, from the Gem at \$12.50 to the Amberola at \$200.00.

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


With the Edison Business Phonograph you are not dependent upon any one stenographer. Any typist in your office can transcribe your work.

National Phonograph Company, Lakeside Avenue, Orange, N. J.

Records

for

October



THE owner of an Edison Phonograph has the advantage each month of two long lists of Records from which to choose. Here is offered the real song hits of the moment, musical selections by famous soloists, bands and orchestras, tuneful bits from musical attractions and arias from grand opera—each on a Record of the right playing length to faithfully and completely reproduce it.

Run over this list of Edison Amberol and Edison Standard Records. Then go to an Edison dealer on September 24th and hear an Edison Phonograph play those to your liking.

EDISON AMBEROL RECORDS
U. S., 80c; Canada, 65c.

598 Medley Overture—Haviland's Song Hits	Edison Concert Band	600 "Mamma's Boy"—Descriptive	Leo Sencer & Co.
599 Boy o' Mine	Frank C. Stanley	601 Kerry Mills' Nantucket	New York Military Band
599 When the Dances Bloom	Jim Barbour and Mr. Anthony	602 Come, Be My Sunshine, Darling	Billy Murray and Chorus
599 Joe Sanford's Yodling and Whistling Specialty	Joe Sanford	603 Hope Beyond	Anthony and Harrison
594 Cupid's Appeal	Charles Deab	604 Just for a Girl	Edward M. Feyer
595 Auld Lang Syne	Marie Nardie	604 You Are the Ideal of My Dreams	W. H. Thompson
598 Fading, Still Fading	Kaickerbocker Quartet	605 Mandy, How Do You Do?	Arthur S. Wilcomb
597 Hilarious Transcriptions on a German Folk Song	Victor Herbert and his Orchestra	606 The Premier Folks	Ada Jones and Billy Murray and Chorus
598 Gee! But There's Claim to a Girl Like You	Mansel Romain	607 When the Robins Nest Again	Will Oakland and Chorus
		608 Trip to the County Fair	Premier Quartet
		609 Temptation Rag	New York Military Band

EDISON STANDARD RECORDS
U. S., 35c; Canada, 45c.

1047 Strenuous Life March	U. S. Marine Band	1041 I'll Await My Love	Will Oakland
1047 Sweet Italian Love	Billy Murray	1042 Yachtman Man	Collins and Harlan
1048 The Bright Forever	Edison Mixed Quartet	1043 Play That Barber Shop Chord	Edward Meeker
1048 I've Got the Time, I've Got the Place	Byron G. Harlan	1044 The Mocking Bird	Rosy F. La Rocca
1049 Cameo Folks	Charles Deab	1045 Oh! in the Silly Night	Kaickerbocker Quartet

EDISON GRAND OPERA AMBEROL RECORDS

4007 Andra Chenier—La mamma morta (Giordano)	(Sung in Italian) Orchestra Accompaniment	4008 Pavaris—Una vergine (Donizetti)	(Sung in Italian) Orchestra Accompaniment
4008 Feast—Cavellia, Salotti demente (Gounod)	(Sung in French) Orchestra Accompaniment	4009 L'Alcione—Le Palais de Wagram	(Edward Kertand) (In French)
4009 Desceuda—Voci di donna (Puccini)	(Sung in Italian) Orchestra Accompaniment		
4009 Foccalert di Paris—Aria (Rossini) (Bisetti)	(Sung in Italian) Orchestra Accompaniment		
4009 Gioianni Polono			

Amberol Record
By SARAH BERNHARDT

National Phonograph Company, Lakeside Avenue, Orange, N. J.

Which brings some customers **all** the way to your store and others **part** way. Reach out with **your** advertising and draw the **others** into your store.

An advertisement without its illustration is like a good dish spoiled through lack of seasoning. Always illustrate your ads. when possible to do so. We will supply the electros; all we ask is proof that you use them. Write us to-day and ask us about electros, stating what particular features you intend to advertise and about how much space you propose to use, so that we can judge what electros will best suit your purpose.

Let us remind you again that we can supply you with decalcomanias of "The Old Couple and the Edison Phonograph" for use in local moving picture shows. They are in two styles,—plain and in colors—and are sold for 35c and 90c respectively. Followed by a home-made slide or two with an original ad. of your own calling attention to some new feature of the Edison and giving you terms of payment, address, etc., these decalcomanias will prove themselves good stuff in the advertising line. This is a most effective way of advertising the new Record Exchange, for the ad. will be seen by constantly changing audiences day and night. It is also an excellent method of bringing your holiday offers before the greatest number of people.

Revive your dance Record talks to your customers both over the counter and in your ads. Prepare a list of the Records from the catalog and keep it handy for reference when demonstrating. Make it the subject of a window card, too. The dancing season will soon be in full swing, and the catalog is replete with numbers with which you can appeal irresistibly to lovers of "the light fantastic." Your dance Records will sell machines for you if you let them.

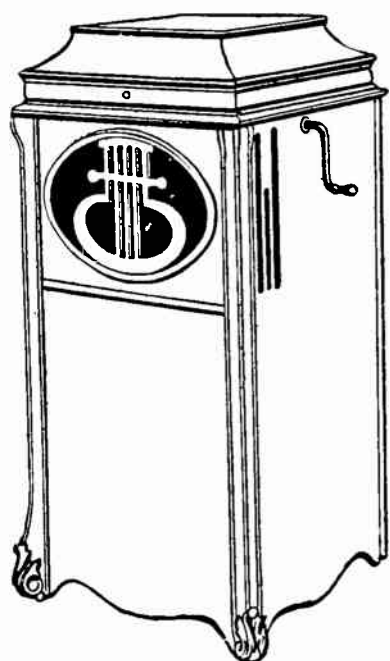
Can a substantial house be built upon a frail foundation? *Your stock is the foundation of your business.* How can you hope to build up a successful business if your foundation lacks solidity? Look to the foundation by all means, and get in shape for the holiday trade. To no other business does the old adage, "The early bird catches the worm," apply with greater force than to the Phonograph business.

Our success in life is commensurate with our efforts. To those who are easily discouraged by the buffets of fate success comes in restricted measure; for the daring, the persistent, the enthusiastic the measure of success is overflowing.

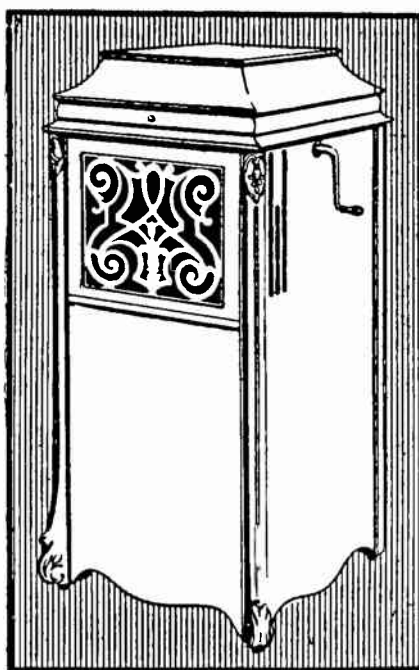
Free Amberola Electros

You ought to use an Amberola cut in all your advertising. It adds "class" to it. The originality and attractiveness of the Amberola design will catch the eye and focus attention upon your ad.

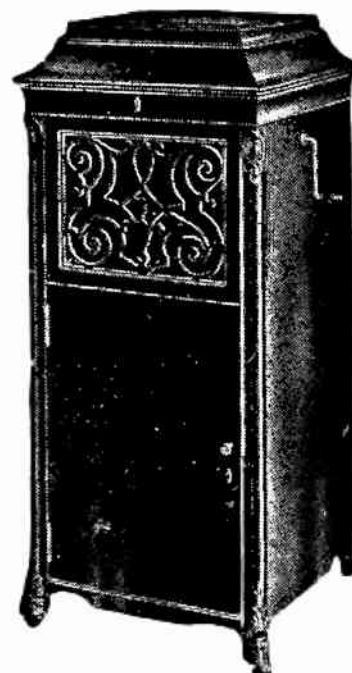
You can have electros in line-cuts and halftones sent you free of charge if you write us, the only condition attached being that you send us a copy of the paper, etc., in which the ad. appears, or a clipping showing the ad. The halftones, of course, are not suitable for newspaper use; they can be used only on coated paper of high finish, such as programs, circulars, etc. Following are sample Amberola cuts:



No. 727



No. 739



No. 742

We can also supply the following line-cuts: No. 728 (1 $\frac{3}{4}$ " x 3"), No. 733 (5 $\frac{7}{8}$ " x 1") and No. 747 (2 $\frac{1}{4}$ " x 4"), similar to No. 727; also No. 734 (2" x 3") and No. 738 (1" x 5 $\frac{7}{8}$ "), similar to No. 739. The following half-tone electros are also available: No. 731 (2" x 4") and No. 743 (1 $\frac{1}{2}$ " x 1"), mahogany piano finish, similar to No. 742; No. 729, oak finish (2" x 4"); No. 730, open view (2 $\frac{1}{2}$ " x 4"); No. 744 (1 $\frac{1}{2}$ " x 3"); No. 745 (1" x 2"), and No. 746 (1 $\frac{1}{2}$ " x 1"). Nos. 730, 744, 745 and 746 all represent oak finish. Order cuts by numbers.

Model "O" Reproducers for Balmoral and Alva Phonographs

The trade is advised that the above named types of machines are now being equipped with the new Model "O" Reproducer without extra charge for complete outfits. The prices for the Reproducer when sold separately are the same as announced in Sales Department Bulletin No. 56, Aug. 6th, 1910, on the subject of Triumph and Idelia equipment, viz: U. S. list, \$10.00; Canadian, \$13.00; Dealer, \$6.00 net. These prices include the special arm and special parts. The same allowance of \$4.00 list, Dealer less 40%, for the return of the Models "C" and "H" in exchange also apply. When supplied with Attachments in place of the Model "H" the prices for the complete Attachment are: U. S. list \$15.50, Canadian \$20.00, Dealer \$11.00 net. The allowance for the Model "C" in exchange is list \$2.00, Dealer \$1.20 net.

Another Special "Hit"

Within a day or two shipments will leave the factory of "Silver Bell," Amberol No. 576 on the December list. As usual shipments will be made to Eastern Jobbers first, and after them, in the order named, to Central, Southern and Western Jobbers. The usual special literature—an attractive Window Hanger and Folder—will accompany the Records.

Don't fail to order liberally of this Record, which without any doubt will prove as big a seller as "Red Wing," "Rainbow," or any other selection of its kind we have ever listed. "Silver Bell" is an immense favorite in the East just now and its popularity is fast spreading throughout the country. It is being featured by George Evans' "Honey Boy" Minstrels and is scoring a tremendous success. The Record has been issued just in time to anticipate the popularity of the song. It goes on sale as soon as received.

Look your stock over and send order today.

Advance List

Of Edison Amberol and Edison Standard Records for December, 1910

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 25th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on November 23th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on November 25th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 25th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on November 24th, for delivery on the morning of the 25th. Jobbers are required to place orders for December Records on or before October 10th. Dealers should place December orders with Jobbers before October 10th to insure prompt shipment when Jobber's stock is received.

Edison Grand Opera Amberol Records

40034 Lenz (Hildach) Sung in German Leo Slezak, Tenor

LIST: U. S., \$2.00; CANADA, \$2.50

German "lieder" have steadily grown in the appreciation of other nations and especially with the American public. This "Spring" song by Hildach is a bright, joyous expression of the realization that once again has the year's most attractive, most welcome season come. Mr. Slezak, whose reputation as an interpreter of this kind of music is as great as that of opera, has given one of his masterful renditions of this so justly popular song. Orchestra accompaniment.

40035 Meistersinger-Preislied (Wagner) Sung in German Karl Jörn, Tenor

LIST: U. S., \$2.00; CANADA, \$2.50

No other opera of Wagner's has so fastened itself in the affection and admiration of music lovers as has his "Meistersinger." Of all the wonderful beauties of this opera there stands forth as a star above stars *Walter's* "Preislied," with which he enters the tournament for the hand and heart of his adored *Eva*. Mr. Jörn sings this number with all the poetic feeling and high art it demands, and has again made a most beautiful Record. Orchestra accompaniment.

40036 Boheme-Mi chiamano Mimi (Puccini) Sung in Italian Lucrezia Bori, Soprano

LIST: U. S., \$2.00; CANADA, \$2.50

"They call me Mimi. Why? I do not know." Thus in simple words does the heroine of the ever popular "Boheme" give the indication of her sweet and unaffected character, and tells her life story. Having been previously told by *Rodolfo* who and what he was, these two young people, drawn together by their love of sudden growth, have in a simple, sweet manner made themselves all in all to each other, and their romance is begun. Mlle. Bori excels by her girlishly exquisite interpretation of this character. Orchestra accompaniment.

30031 Manon-Ah! dispar, vision (Massenet) Sung in Italian Aristodemo Giorgini, Tenor

LIST: U. S., \$1.00; CANADA, \$1.25

Des Grieux, whose love for *Manon* has caused him all kinds of trouble, has decided to take the vows of the church. In this aria, in which *Des Grieux* is assailed by the vision of his former love and happiness, and is battling for the supremacy of his soul-life, there are cleverly interwoven love, despair and religion. The distant roll of the organ and the peal of the church bells make a vivid setting for the lover's appeal for strength and faith. Giorgini has again made a most interesting and pleasing Record of this master-piece of Massenet's. Orchestra accompaniment.

35010 Rigoletto-Caro nome (Verdi) Sung in Italian Selma Kurz, Soprano

LIST: U. S., \$1.50; CANADA, \$2.00

Gilda, the only beautiful character in Verdi's so well known opera, has secretly been made love to and has fallen in love with the student, *Walter Malde*, who is none other than the duke in disguise. In this aria the young girl dwells in soliloquy and rapture on the name of her pretended student. Miss Selma Kurz sings this number with all the simplicity of girlish sentiment but bursts forth in passion where the occasion requires, and has thus interpreted this number in the most perfect way. Orchestra accompaniment.

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

Amberol Record by Sara Bernhardt

35011 Les Bouffons—"La Brise" Conte (*Zamacois*) In French

Sara Bernhardt

LIST: U. S., \$1.50; CANADA, \$2.00

We are proud to offer this month another Record by the "Queen of Tragedy," Sara Bernhardt. In bringing Madame Bernhardt to the hearthstones of our patrons we feel that we are demonstrating one of the greatest achievements of the Edison Phonograph. Even if Madame Bernhardt has drunk deep of the Fountain of Youth, the day must come when she would be naught but a tradition were it not for Thomas A. Edison. In securing examples of the charm of her voice and the "bright intelligence of her diction," we are laying up treasures not only for our friends of to-day, but for the generations of the distant future. Madame Bernhardt is one of the great ones of the world as well as of the stage. Her personality is so winning that had she lived in the time of Cleopatra that lady would have had a most formidable rival for the affections of Ceasar. Madame Bernhardt's admirers (and whom do they not include?) have now another chance to enjoy her melodious voice and the wonderful resources of her art.

Edison Amberol Records for December, 1910

LIST: U. S., 50c; CANADA, 65c

560 Bells of Christmas

Edison Concert Band and Chorus

Our annual Christmas number. A glorious hymn of jubilation heralding the birth of the Infant Saviour here arranged for band and quartet. The selection is in three verses. The rendition is interspersed with solos, and the arrangement is both novel and attractive, the band alternating with the quartet which sings with band accompaniment. The merry pealing of chimes and bells throughout the rendition imparts a delightful Christmas flavor to the selection and adds greatly to the effect. A Record which will sell not only at Yuletide but every day of the year. Words, Birdie Bell; music, I. H. Meredith; publishers, Tullar-Meredith Company, New York City.

561 Sweet Spirit, Hear My Prayer

Marie Narelle

Soprano solo. This beautiful song, one of the best known and beloved in the English language, was the principal number of the opera, "Lurline," written by the celebrated composer, Wm. Vincent Wallace and produced for the first time at Covent Garden, Feb. 23, 1860. Miss Narelle has easily met the exacting demands of this selection, her lovely voice of wide register and velvet quality combining with an infinite charm of expression and a finished vocal style to offer a really superb interpretation. This is by long odds the most notable contribution to the Edison catalog thus far made by this renowned artist, who is under exclusive contract to sing for Edison Records only. Orchestra accompaniment.

562 Valley Flower

Frederic H. Potter & Chorus

The phenomenal popularity of "Red Wing" (Amberol No. 541, Standard No. 9622) bids fair to be repeated in this Indian love song which possesses in a marked degree all the characteristics of a popular song of that type. The wooing of the chieftain's daughter is told in attractive verse set to an unusually "swinging" air, and Mr. Potter sings the number most pleasingly, assisted by a well-balanced male quartet. The rendition is illuminated by clever effects. Orchestra accompaniment. Words and music, Kerry Mills; publisher, F. A. Mills, New York City.

563 Uncle Josh's Rheumatism

Cal Stewart

Back again after a prolonged siege of "roomatics," our old friend "Uncle Josh" tells in convulsing detail the effects of the many remedies prescribed for him by well meaning but misguided friends—and physicians! Despite their remedies his leg persisted in "flopping raound an' kickin' folks" until he cured it by some radical home treatment. His description of the treatment he received from each of the various branches of the medical profession,—homeopath, alopath and osteopath—is a "scream." His opinion of the curative powers of each is expressed by him in the significant phrase, "All *paths* lead to the grave!"

564 The Mocking Bird—Fantasia

Charles Daab

Xylophone solo. It is safe to say that there is not a xylophone artist before the public to-day who can offer so brilliant an interpretation of this difficult fantasia as does Mr. Daab. His masterly playing of the selection is a splendid exhibition of skill, while the wonderful naturalness of the reproduction is an enviable compliment to Edison Records. The popularity of Mr. Daab's Records sustains our judgment in securing his exclusive services. Orchestra accompaniment. Composer, Winner-Stobbe; publisher, Carl Fischer, New York City.

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

565 My Old Girl**Manuel Romain**

Tenor solo. Admirers of the favorite minstrel tenor will acclaim this one of his very best efforts for Edison Records. The song is on the popular light sentimental order, cheerful in theme and tuneful in melody. Its catchy two-step swing is a most agreeable change from the usual languorous melody of the majority of sentimental numbers, and Mr. Romain has adapted himself splendidly to the change, his sweet voice and pleasing style being heard to the very best advantage. Mr. Romain's reputation as a singer of sentimental songs is known the country over, and the fact that he is an exclusive Edison artist is a talking point for the Dealer. Particular attention is drawn to the pretty orchestra accompaniment. Words and music, J. R. Shannon; publishers, Grinnell Brothers, Detroit, Mich.

566 Phoebe Jane**Sophie Tucker**

A Southern serenade. A typical darkey love plaint in which is drawn a vivid picture of the entrancing charm of a Southern moonlight. The air is melodious in the extreme, of the peculiar hesitating type made popular by the famous minstrel, Eddie Leonard. "Phoebe Jane" is Miss Tucker's first Amberol Record for the Edison catalog and it is indeed a splendid performance that she has given us. Her dialect, enunciation and style are beyond reproach, while there is an abundance of pleasing volume throughout. Orchestra accompaniment. Words, Richard Henry Buck; music, Theodore Morse; publishers, Theodore Morse Publishing Company, New York City.

567 My Wild Irish Rose**Oakland & Thompson**

Counter-tenor and baritone. One of the prettiest and most popular waltz songs ever written is here offered in novel vocalization. The success of the first duet Record made by these two artists was so emphatic as to leave no doubt that the public would welcome more of their efforts. In this instance the lines of the verse are sung alternately as solos and duets, Mr. Thompson leading, and the chorus is sung as a duet. Chauncey Olcott, the well-known Irish tenor, wrote the words and music of this song which is still one of the favorite numbers in his repertoire. This Record can not fail to revive the popularity of the song. Orchestra accompaniment. Publishers, M. Witmark & Sons, New York City.

568 Honey I Will Long For You**Billy Murray & Chorus**

A typical plantation melody is this plaintive little ballad in which a darkey pledges love and devotion to his dusky queen at parting. The song possesses real poetic merit and the air, a rhythmic two-step of rather slow tempo, will be found particularly engaging. Mr. Murray has made a charming Record of the number, in voice, dialect and expression fully meeting its requirements. Billy Murray's Records are always big sellers and this number will prove no exception to the rule. Orchestra accompaniment. Words, Arthur Longbrake; music, Ed. Edwards; publishers, The Jos. Morris Co., New York City.

569 Selection from "The Wizard of the Nile"**Victor Herbert and His Orchestra**

"The Wizard of the Nile" will be pleasantly remembered by theatre-goers as one of the most tuneful and successful of Herbert's many operas, and in this Record they will recognize the choicest numbers of the production, viz.: "Father Nile, Keep Us in Thy Care"; "My Love, Awake"; "Song of the Optimist"; "Starlight, Star Bright"; "Cleopatra's Entrance Song"; "Egyptian March"; "My Angeline," and "Finale of the First Act." A sparkling collection of melodies brilliantly played and with considerably more volume than is customary with Herbert's performances.

570 The Man in the Silvery Moon**Helen Clark & Chorus**

Mezzo-soprano solo with chorus. Miss Clark, who here makes her bow as an Edison artist, has chosen a most agreeable vehicle for her introduction to the public. One of the latest of light sentimental compositions, it is rapidly winning its way to popularity. In well-written verse the tale of a maiden's love for the man in the moon is told, and set to an airy, lilting melody whose rhythm, especially in the chorus, is unusually well defined. Miss Clark is the fortunate possessor of a voice of beautiful quality, and her pleasing vocal style and clear enunciation stamp her as a decided acquisition to the catalog. Her first Record will undoubtedly win her hosts of admirers. A well balanced male quartet assists her in the chorus. Orchestra accompaniment. Words, A. Seymour Brown; music, Nat D. Ayer; publishers, Jerome H. Remick & Co., New York City.

571 Planning—"Pretty's the Picture I'm Planning"**Joe Maxwell**

Tenor solo. A new and pretty waltz song with an original idea, written by the popular composer, Gus Edwards, who wrote the ever welcome "By the Light of the Silvery Moon" (Amberol No. 421, Standard No. 10362). The "planning" is done by a pair of youthful lovers who paint a charming idyllic picture, the central figure of which is the rose-clad cottage in which they propose to live their happy future. Mr. Maxwell sings the dainty number exceedingly well. This is a Record which the lover of sentimental numbers will be glad to add to his collection. Orchestra accompaniment. Words, Will D. Cobb; music, Gus Edwards; publisher, Gus Edwards, New York City.

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

572 Uncle Tom's Cabin—Entrance of Topsy

Len Spencer & Company

The well-known scene from Act I of Harriet Beecher Stowe's immortal work is here given a most realistic reproduction. After the singing of "Little Old Log Cabin in the Lane" and "Dixie" to a banjo accompaniment, the familiar conversation between the well-known characters of the play ensues, and *Topsy* appears upon the scene and displays her accomplishments as a singer and dancer, banjos also playing her accompaniment. Miss Jones as *Topsy* gives fresh evidence of her versatility. Anybody who has ever seen "Uncle Tom's Cabin"—and who hasn't?—will thoroughly appreciate this Record.

CAST OF CHARACTERS.

St. Claire.....	Len Spencer
Aunt Ophelia ("Haow shiftless!").....	Ethel Harboro
Eva	Myrtle Spencer
Uncle Tom.....	Len Spencer
Topsy ("Golly, I'se wicked!").....	Ada Jones
Banjos.....	Messrs. Ossman and Dudley
Darkies on the Levee, etc.	

573 The Dublin Rag

Edward M. Favor

The comic "hit" of the musical production "Madame Sherry,"—a rollicking, lilting song undeniably of Irish construction, describing the important part which "The Dublin Rag" has played in Irish history as well as its present-day influence on Irish love-making! Themes of various Irish melodies cleverly thread their way in and out of the selection, while the course of its pleasing melody continues undisturbed. Orchestra accompaniment. Mr. Favor sings it delightfully with a brogue that cannot be excelled. Words, Harold Atteridge; music, Phil Schwartz; publisher, Leo Feist, New York City.

574 By the Light of the Silvery Moon Medley

New York Military Band

This selection is taken from Bits of Remick's Hits, Overture No. 7, and introduces the following catchy and popular numbers: "By the Light of the Silvery Moon" (Amberol Record No. 421); "Put on your Old Grey Bonnet" (Amberol Record No. 366); "The Garden of Roses" (Amberol Record No. 434), and "What's the Matter with Father" (Standard Record No. 10369). The arrangement of several popular song melodies in one band number is constantly growing in favor, and we are pleased to recommend this as a most attractive selection on that order. Composer, J. Bodewalt Lampe; publishers, Jerome H. Remick & Co., New York City.

575 The Birthday of a King

James F. Harrison and Mixed Chorus

A truly magnificent Record of a beautiful Christmas anthem commemorating the birth of the Child of Bethlehem. Mr. Harrison sings the number with fine appreciation of its impressive theme, his richly resonant voice and refined vocal method being employed in a manner which will call for unqualified admiration. He is given most effective assistance by a chorus of mixed voices singing allelulias of joy and thanksgiving over the birth of The King, and an additional touch of reverence is lent to the rendition by a splendid organ accompaniment. A Record which will make a distinct "hit," especially during the holidays. Words and music, W. H. Neidlinger; publisher, G. Schirmer, New York City.

***576 Silver Bell**

Ada Jones & Billy Murray

An Indian love song which will at least equal if not surpass in popularity any song of its type yet composed. It is easily the big "hit" of the day and went on sale as a "Special" because of its immense popularity. The words are attractive, more so than usual, and the air delightful,—a sparkling, rhythmic two-step melody which captivates on first hearing. This rendition calls for warmest praise, for both Miss Jones and Mr. Murray seem to have outdone themselves in this instance. A bell solo with violin accompaniment is introduced most appropriately between each repetition of the chorus, a novel and pleasing feature of which is Mr. Murray's singing of a few bars of "Home, Sweet Home" while Miss Jones is confining herself to the words and music of the song. This Record is expected to vie with the biggest sellers we have ever cataloged. Orchestra accompaniment. Words, Edward Madden; music, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

577 Every Little Movement—Intermezzo from "Madame Sherry"

American Standard Orchestra

The basis of this dainty intermezzo is the most popular air of the production, the tuneful "Every Little Movement" song, whose delightfully infectious melody quickly and indelibly stamps itself upon the memory. It is here used to open and conclude the Record, and another "hit" of the show, "The Butterfly Dance," a graceful, airy number which contrasts pleasantly with the main idea, is also introduced in this selection. This Record is a musical treat which can not fail to be appreciated. Composer, Karl Hoschna; publishers, M. Witmark & Sons, New York City.

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

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

578 Moonlight on the Lake**Knickerbocker Quartet**

Male voices. A standard quartet number whose popularity on Edison Records may be judged from the fact that it has been in our Standard Catalog (No. 2238) for more than twelve years. As an Amberol Record, needless to say, it will be found doubly entertaining, the greater opportunities for novelty and variety in the vocal arrangement having been taken full advantage of. This Record must be acknowledged one of the very best quartet numbers in the Edison catalog. Orchestra accompaniment. Composer, C. A. White; publishers, White-Smith Pub. Co., New York City.

579 Manila Waltz**United States Marine Band**

This graceful, fascinating waltz, the work of S. Chofre, a native Filipino, was given to Mr. Santlemann, the director of the U. S. Marine Band, to play at the Filipino dinner in Washington. It scored an immediate "hit" on that occasion and is today very popular with the Army and Naval officials at Washington, being played at all social functions at the "White House" by the very organization which here renders it for Edison Records. The composition will plead its own cause, for it is alive with a subtle, alluring charm of languorous melody which is interpreted in masterly style by the "President's Own." We select this Record as one of the most popular of the Amberol list.

Edison Standard Records for December, 1910

LIST: U. S., 35c; CANADA, 40c**10446 The Angels' Song****Edison Concert Band and Chorus**

Our annual Christmas number. The arrangement of this beautiful Christmas hymn is much the same as in the Amberol number of the same type, the band alternating with the singers and also playing their accompaniment. The singing is led by James F. Harrison with chorus accompaniment. Both vocal and band renditions are interspersed with the joyous pealing of bells and Christmas chimes. This Record ought to prove equally as popular on the Standard as its prototype on the Amberol list. Words, Edith S. Tillotson; music, Leonard Parker; publishers, Tullar-Meredith Company, New York City.

10447 There's a Clock Upon the Mantel Striking One, Two, Three**Will Oakland**

Counter-tenor solo. The theme of this selection is pathetic in the extreme—an aged mother sitting in lonely vigil for her wandering boy's return while the clock upon the mantel is tolling off the long hours of the night—and the melodic setting is appropriately plaintive. The greatest of all counter-tenors sings the number with profoundly sympathetic expression. Orchestra accompaniment. Words and music, James M. Reilly; publisher, Sol Bloom, New York City.

10448 "Honor Bright, I Loves Yer Right"**Ada Jones and Len Spencer**

Vaudeville sketch in the form of a conversational song, written in the thoroughly up-to-date vernacular of the street. Under the quaintness of its verbal garb there is a touch of real sentiment in the sketch which will remind the listener, who may have forgotten, that in affairs of the heart "all the world's a kin." As an example of the latest and most expressive slang phraseology and of clever character work on the part of Miss Jones and Mr. Spencer, this selection can hardly be approached.

10449 Reuben Rag**Sophie Tucker**

Comic song. Farmer Brown, infected by the hypnotic melody of the "Reuben Rag," introduced it into his household, and the alarming effect which it exerted upon the members thereof, himself in particular, is the story of the song, which is a "rag" of the noisiest, most pronounced type. "Rag" songs are a specialty with Miss Tucker, and it is evident that she has found this song particularly to her liking, for she has made a great performance of it. Orchestra accompaniment. Words and music, H. De Pierce, J. Young and H. Norman; publishers, The Great Eastern Music Publishing Co., New York City.

10450 A Dusky Belle**Olly Oakley**

A spirited composition played with snap and ginger by England's premier banjoist. Mr. Oakley is a regular contributor to our British catalog and his Records are very popular on the other side of the water. This Record gives an excellent idea of his finished style, and will no doubt be a most acceptable offering to the lover of banjo music. Orchestra accompaniment. Composer, Emile Grimshaw.

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

10451 Curly Head

Byron G. Harlan

Tenor solo. It is some little time now since we have been given a selection of this type by Mr. Harlan, for which reason the song will be an exceptional seller. A very pretty and popular waltz song, in theme and melody reminiscent of "School Days" (Standard No. 9562). Mr. Harlan, who is in splendid voice, sings it with an abundance of pleasing style and expression. Orchestra accompaniment. Words, Wm. McKenna; music, Albert Gumble; publishers, Jerome H. Remick & Co., New York City.

10452 Good-Bye Betty Brown

Frederic H. Potter

Tenor solo. The very latest of march songs, and an exceptionally attractive number it is,—an appealing theme with a rousing refrain. A Northern soldier's farewell to his Southern sweetheart ere he leaves for the front is the inspiration of the song, which is invested with a tuneful, martial air. Mr. Potter sings the number with vigor, and the result is a fine Record. During the singing of the chorus a few bars of "Suwanee River" are introduced by a male quartet. Orchestra accompaniment. Words, Jack Mahoney; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

10453 That's Good

Edward Meeker

A novel coon song. "Still Bill" out in Idaho was a gambling coon with a somewhat checkered run of luck which forms the story of the song. He came out second best through a rough deal in a game of poker, but his luck unexpectedly switched when his mother-in-law departed hence. "Bill" bore his losses philosophically, the title of the song being his characteristic comment in each case. The song is a rollicking "rag" written by one of the most successful composers of the day, and at present is being featured by another Edison artist, Miss Maude Raymond. Mr. Meeker sings the number with customary vim and relish, his enunciation clear as usual. Orchestra accompaniment. Words, Harry Williams; music, Egbert Van Alstyne; publishers, Jerome H. Remick & Co., New York City.

10454 Sweetness

Peerless Quartet

Male voices. A sweet little love ditty which lends itself admirably to quartet work. The harmonization of this number is excellently done, the trained voices of the singers blending in a manner delightful to the ear. One of the most attractive quartet numbers in our catalog. Words, Henry S. Creamer; music, Tom Lemonier; publishers, The Gotham-Attucks Music Co., New York City.

10455 Blaze of Glory March

New York Military Band

The latest march by the popular writer of "Blaze Away" (Standard No. 8398) and "Old Faithful" (Standard No. 9721). It is a vigorous, dashing march two-step with plenty of volume, the bass predominating to a great extent throughout, and it is played with spirit and precision by this popular organization whose Records are consistently good. Composer, Abe Holzmann; publisher, Leo Feist, New York City.

Foreign Amberol and Standard Records

ITALIAN—Amberol

LIST: U. S., 50c; CANADA, 65c

7504 'A Ricciulella (Falvo)

Francesco Daddi

Neapolitan song, with orchestra accompaniment.

ITALIAN—Standard

LIST: U. S., 35c; CANADA, 40c

20609 Suonne sunnate (Capolongo)

Giovanni Colamarino

Neapolitan song, with orchestra accompaniment.

HEBREW—Amberol

LIST: U. S., 50c; CANADA, 65c

10005 A Yudische Chupe (Smulewitz)

Solomon Smulewitz

Comic song, with orchestra accompaniment.

HEBREW—Standard

LIST: U. S., 35c; CANADA, 40c

21019 Zu der Chupe vetshere (Smulewitz)

Solomon Smulewitz

Comic song, with orchestra accompaniment.

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

Foreign Records for October

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c.
STANDARD: U. S. LIST, 35c; CANADIAN, 40c.

BRITISH RECORDS FOR OCTOBER

AMBEROL (FOUR MINUTE).

- 12224 The Girl in the Train Selection, *Fall*
National Military Band
12225 Out on the Deep, *Lehr* Peter Dawson
12226 Don't Do Away With All the Piers (Peers)
Weston, Barnes & Scott George D'Albert
12227 My Dear Soul, *Sanderson* Violet Oppenshaw
12228 Lochaber No More (Violin solo), *Scott Skinner*
J. Scott Skinner
12229 Private Atkins Arthur Osmond
12230 On the Same Place Every Time, *Collins & Murphy* Florrie Forde
12231 The Green Isle of Erin, *Roeckel* Ernest Pike
12232 I Shall Sulk, *Murphy & Lipton* Jack Pleasants
12233 Invitation to the Waltz, *Weber*
National Military Band

STANDARD (TWO MINUTE).

- 14008 A Sergeant of the Line March, *Squire & Trotter* National Military Band
14009 Do What You Like With Me, *Rule & McGee* George D'Albert
14010 Long Live the King, *Bowker Andrews* Peter Dawson
14011 Chancon Triste (Violoncello solo),
Tschaikowsky Jean Schwiller
14012 She's a Braw Lass, *Mills & Scott* Jack Lorimer
14013 I Wish I Were a Tiny Bird, *Lohr* Amy Evans
14014 A Little Bit Here and There, *Conner* Ben Albert
14015 A Girl Who Was Never Used to It,
Harrington & Powell Florrie Forde
14016 May I Be Allowed to Suggest, *St. John & Warwick* Arthur Osmond
14017 Kismet, Hindoo Intermezzo, *Markey*
National Military Band

GERMAN RECORDS FOR OCTOBER

AMBEROL (FOUR MINUTE).

- 15113 Trauermarsch, *Chopin* Joh. Strauss Orchestra
15114 Arie aus Samson und Dalila, *Saint Säens* Flora Wolff
15115 Der lachende Humorist, Couplet Hans Blädel
15116 Zu Strassburg, bei gedämpften Trommelklang,
Silcher Nebe Quartett
15177 Torerolied aus Carmen, *Bizet* C. von Hulst
15118 Im Theaterbureau M. P. und Elise Bendix
16156 Künstlermarsch, *Joh. Schrammel*
Nussdorfer Schrammeln Huber-Fraas
16157 O grüsse mir den Jungfernstieg, Lied,
Hargreaves Max Steidl
16158 Heimweh, *J. Heim* Nebe Quartett

STANDARD (TWO MINUTE).

- 16159 Ach Eduard du rollst so schön, Couplet,
C. Marx Grete Wiedecke
16160 Wie berührt mich wundersam, Lied,
Fr. Brendel Peter Kreuder
16161 Im Storchhaus, Walzer mit Chor,
A. Behling Joh. Strauss Orchestra

FRENCH RECORDS FOR OCTOBER

AMBEROL (FOUR MINUTE).

- 17077 Ouverture "La Muette de Portici," *Auber*
Garde Républicaine
17078 Le Loup de Mer, *Borel-Clerc* Adolphe Bérard
17079 Re Rêve du Prisonier, *Rubinstein* Louis Dupouy
17080 Café Cognac, *Girier & Chavat* Paul Lack
17081 Stances de Flégier, *A. Flégier* George Félisaz
17082 Marche à Ninon, *Léo Daniderff* Karl Ditan
17063 L'Etoile du Nord—"O Jours Heureux,"
Meyerbeer Paul Payan
17084 Marche Originale, *V. Destrost* Garde Républicaine

STANDARD (TWO MINUTE).

- 18148 Pour un Baiser, *E. Patierno* Karl Ditan
18149 Mon Ecossaïse, *Christiné* Gabriel Miller
18150 Chantons Clair! *Bachmann* Paul Lack
18151 C'est un Locataire, *Vincent Scotto*
Henriette Leblond
18152 La Danse du Zambèze, *Borel-Clerc* Adolphe Bérard

MEXICAN RECORDS FOR OCTOBER

AMBEROL (FOUR MINUTE).

- 6105 "María" y "A Media Noche"—Danzas
J. Dávila, y Avilés Banda de Policía
6106 Alma de Dios—Seguidillas del Fuele, *Serrano,*
Arniches y Alvarez Pablo García Bofil, tenor
6107 Dolores—Vals, *E. Waldteufel*
Solo de Guitarra por Octaviano Yáñez
6108 Zamacueca Suriana, *Arreglo de M. Rosales*
Maximiano Rosales, tenor y
Rafael Herrera Robinson, barítono
6109 Rosalba—Mazurka, *E. Navarro*
Trío Instrumental "Arriaga"
6110 Ideal—Vals, *Capitani* Banda de Policía
20353 Brisas de Amor—Mazurka, *A. Pacheco*
Banda de Artillería
20354 El Periquito—Canción Popular
Cuarteto Vocal Coculense
20355 Jotas Populares, *Arreglo de R. Bezares*
Rafael Bezares, tenor
20356 ¡Ven á mis Brazos!—Canción Popular,
Arreglo de L. Picazo
Jesus Abrego, tenor, y Leopoldo Picazo, barítono

STANDARD (TWO MINUTE).

Suspended List, Sept. 20, 1910

Superseding All Previous Lists

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

NEB., Jackson—Jackson Drug Co., B. J. Leahy, Prop.

IOWA, Humboldt—A. E. Ruse.

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

REINSTATED.

MICH., Holland and Allegan—A. H. Meyer.

Milwaukee for 1911

J. C. Roush, the popular Secretary of the National Association of Talking Machine Jobbers, was a visitor at the factory early last month. Mr. Roush announced that as a result of the ballot recently taken among the members of the Association Milwaukee has been selected as the Convention City for 1911. The actual vote was: Milwaukee 71, Atlantic City 13, and Niagara Falls 9. Milwaukee possesses splendid natural advantages for a convention, and the Association chose wisely in designating it as the next meeting place. The Convention will be held on either July 11, 12, 13 and 14, or July 12, 13, 14, 15 and 16, the exact dates not yet having been decided upon.

Edison Phonograph Monthly, Oct., 1910

Jobbers of Edison Phonographs and Records

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

The EDISON PHONOGRAPH MONTHLY

VOL. VIII

November, 1910

No. 11



JOHN PHILIP
SOUSA



W.H.
SANTELMANN



MAURICE
LEVI



JOHANN
STRAUSS

A QUARTET OF DISTINGUISHED BAND MASTERS

The Edison Catalogs Abound in Favorite Numbers Played Under Their
Skilled Batons

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Have You Replenished Your Stock of

Amberolas?

Combination Gems?

“ Firesides?

“ Standards?

“ Homes?

“ Triumphs?

“ Idelias?

“ Alvas?

“ Balmorals?

Models “C”, “H”, “K” and
“O” Reproducers?

Combination Attachment Outfits
for Each Type of Machine?

Repeating Attachments for Each
Type?

Straight, Cygnet and Music Master
Horns of Each Type?

Horn Cranes and Connections?

Recording Horns?

Hearing Tubes?

Phonograph Parts and Supplies

(See Form 1815)?

Universal Shaving Machines?

A Full Line of Grand Opera, Am-
berol and Standard Domestic
Records?

Foreign Records of a Type To In-
terest the Foreigners in Your
Territory?

Promotion Plan Certificates and
Literature?

Exchange Plan Literature?

Combination Attachment Litera-
ture?

Phonograms, Supplements, Win-
dow Hangers and All Other
Necessary Printed Matter?

Electros for Holiday Newspaper
Advertising?

Have You

Revised Your Mailing List?

Written Your Holiday Window Cards?

Prepared Your Holiday Newspaper Ads?

Begun Your Winter Series of Concerts?

**IF YOUR STOCK IS INCOMPLETE, OR YOU ARE OTHERWISE UNPREPARED FOR THE
HOLIDAY SEASON, TODAY—NOVEMBER 1—IS THE TIME TO MAKE UP FOR LOST TIME.**

DON'T DELAY ANY LONGER—BEGIN YOUR PREPARATIONS TODAY.

The EDISON PHONOGRAPH MONTHLY

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

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

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

Vol. VIII.

NOVEMBER, 1910

No. 11

Your Holiday Order—the Last Call

Realize, Mr. Dealer, that the holiday trade will start in less than a month. Will *you* be in a position to take care of it by that time? With a well stocked store you will; handicap yourself with a poor stock and “the other fellow” will take care of it for you.

If you haven't sent in your holiday order yet, by all means do so to-day. It's criminal to neglect it any longer; in doing so you are simply gambling with fate. Never a holiday season passes that there is not an unlooked for and unavoidable delay in filling some orders. It was so last year with the Amberola and Cygnet Horn orders; history may repeat itself this year despite all the precautions we are taking to guard against such a state of affairs.

If you are one of those Dealers whose orders had to be held up last year, profit by the experience and don't get caught napping again. Send your order to your Jobber **TO-DAY** and emphasize the fact that you want “immediate delivery.” That's the only way to avoid risks. If your stock does arrive a little ahead of time, so much the better. It will give you the opportunity of reaching the early holiday shoppers before “the other fellow” gets started.

This is going to be a great, big Edison year. There will be many thousands more Edisons sold this year than last, and the sooner you get started the greater will be your share of this business. The Phonograph is continually growing in popular favor, and the buying public naturally gravitates toward the Edison during the holidays, as at all other times, for these reasons: *because* the Edison is the original Phonograph; *because* its reproduction is clearer, sweeter, more mellow and natural than that of any other type; *because* its volume, instead of being so loud as to be unpleasant, is exactly suitable for the home; *because* it offers the exclusive home recording feature which gives it a tremendous selling argument over other types of Phonographs; *because* the public knows that the word “Edison” stands for good, honest value, and *because* “there is an Edison Phonograph to suit every man's pocket-book.”

Check up your stock, Mr. Dealer, with the list of Edison products on the opposite page. If you are shy anything, let your order go forward at once. An immediate order, big enough to take care of all your requirements and with something added for good measure so that you will not run short, will help your Jobber, will help us, *and will help you* to make this the biggest holiday season in the history of the business.

The New Record Exchange Plan

Have you studied the new Exchange Plan carefully and familiarized yourself with its details so that you can handle it intelligently and realize all its possibilities?

Analyze the Plan. You'll find a lot more in it than appears upon the surface. You will discover that it works to the common advantage of the consumer, the trade and the manufacturer. It does what no other Exchange Plan has ever done,—it enables the consumer to eliminate from his collection all worn or undesirable Records and to supplant them with more attractive selections at a bargain price; it revives his interest in the Phonograph and makes him a steady visitor to your store where you can interest him in the Records in the regular lists, the new machines, Horns, Reproducers and other accessories, and it gives *you* the opportunity of disposing of *your* stock of slow sellers and of replacing them with up-to-the-minute selections at an actual profit.

Contrasting the new Plan with its predecessors its advantages from a Dealer's standpoint stand out boldly. Under previous Exchanges Records were returned at the loss to the Dealer of transportation and breakage, and Dealers were obliged to place in stock a number of Records equal or double (according to the Plan) the number returned. Under the new Plan the Records are returned at an actual profit to the Dealer, whose order for Records in exchange need be only one-half the quantity returned. This will eventually result in his entirely wiping out his present stock of slow selling Records and, as we said before, at a profit to himself. When we realize that if there were no restrictions on our goods Dealers would be more than glad to dispose of slow selling stock at cost or even less than cost, the advantages of the new Plan in this respect are more apparent.

Not only will the new Plan enable the Dealer to dispose of his present stock of slow sellers, and the consumer to dispose of the selections of which he has become tired, but, looking into the future, as further lists of such selections are prepared the Dealer will be enabled to keep his stock strictly up-to-date and the consumer's interest will likewise be maintained.

The real value of the Plan, however, is that it acts as a "business getter" for the Dealer. It brings into activity discarded machines, and the Dealer's profits swell with the addition to his list of new and active Record customers. For every two Records returned from the customer's collec-

tion it must be remembered that one open space is left, which can easily be filled from the new Supplements.

The possibilities of the new Plan will be appreciated more as it becomes better known to the public. To realize *all* its possibilities it is up to the Dealer to advertise it to the limit. You want those idle machines in your territory to work for you, Mr. Dealer. This Plan was conceived with just that object in view. See that the owners of those machines are acquainted with the inducement you have to offer them and you will soon have the machines working again and bringing in the profits to you.

Two More "Special Hits"

If there are any Dealers who have not placed an order for Amberol No. 582, "Every Little Movement," and No. 594, "The Girl of My Dreams," from the January list, which Records go on sale as "Specials" as soon as received, we urge them to lose no further time in doing so. Shipments of these Records will leave the factory in a day or two, and with them the usual printed matter, which should be used to the very best advantage in the manner indicated.

Both of these songs are new and popular just now, and both of them possess the elements which make for long-continued popularity. They have both received the approval of the West, and "Every Little Movement" has caught on in great shape in the East. By the time the Records are received "The Girl of My Dreams" will have received the endorsement of Broadway, which will insure its vogue.

As we predicted, the last "special," "Silver Bell," has proven a tremendous seller and bids fair to continue so for an indefinite time to come. Dealers should remember this when placing orders for this Record in its instrumental form, Amberol No. 590 in the January list.

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

A New Department of Window Display and General Interior Arrangement



ORA E. RINEHART

A window display service for the benefit of Edison Dealers is soon to be created under the able direction of Ora E. Rinehart, who has recently been engaged for that purpose. Mr. Rinehart assumed charge on October 24th, and is now actively engaged in arranging quarters at Orange and in employing a force of assistants.

In creating this important branch of service we have been fortunate in securing an expert who has been actively engaged in producing not only beautiful and costly displays, but who has successfully proven that at little cost it is possible to produce displays that are both attractive and selling—displays that bring *direct* returns. Mr. Rinehart comes highly recommended as a man of original ideas, quick to grasp the individual requirements of any particular locality, and with a national reputation in matters pertaining to display. When his plans are perfected he will produce a service which, under his immediate supervision and with the necessary co-operation of our Dealers, will increase their sales and otherwise result in mutual benefit to themselves and the Company.

That properly displayed merchandise, particularly in a show window, is the retail Dealer's

cheapest and most direct method of increasing sales is freely admitted by all who are actively engaged in ground floor retail selling. That goods should be neatly and systematically arranged in a store to effect a quick and easy sale is also an admitted fact. These two important sales producing factors bring two-fold returns without wanton expenditure and are the best methods to employ in pushing the sale of a public commodity.

When the work of this Department is put in proper shape and Dealers are acquainted with our plans, we hope for their enthusiastic support, as the success of the plan depends entirely upon their whole-hearted co-operation.

An official announcement about the Window Display Department will shortly be made to the trade. It is expected to get out at least one good Window Display a month, for which a charge not to exceed \$5.00 will be made, but it is also hoped that we may be able to render a helpful service to Dealers who feel that they cannot pay for the regular Displays. Dealers who can use the latter will aid us in getting a line on the requirements of the trade if they will say to their Jobbers: "When the Edison Window Displays are ready send us one each month until further advised, the cost per month not to exceed \$5.00."

Home Recording Demonstrations—Give This Plan a Trial

A plan by which some excellent advertising can be secured through the home recording feature of the Edison was evolved by the Rudolph Wurlitzer Company and worked out by them in their Chicago branch last Summer. The plan, which can successfully be imitated by Edison Dealers everywhere, is to induce professional and amateur singers and musicians to come in and make Records on an Edison Phonograph. The object of the scheme, of course, is to stimulate interest in the Edison Phonograph and increase the sale of blanks with a certain profitable portion of the public by forcibly bringing to their attention the fact that the Edison is the only Phonograph on which they can make their own Records. It is easy to see the possibilities of the scheme, for what vocal or musical artist but would like to hear what his own work sounds like, both for curiosity and criticism's sake?

The details of the plan are briefly described by the Wurlitzer Company as follows:

"We equipped one of our quietest rooms with a Triumph, a good piano, recording horn and two or three recorders, etc. We did not advertise this in the papers, but circularized it by a special letter which we sent to all the professional and amateur musicians, teachers and others interested in music in Chicago. This created quite a little interest, among the singers especially, and many of the bigger professionals in the city came to see us regarding it."

The J. A. Foster Company of Providence, R. I., whose Phonograph department is managed by Mr. John Massey, recently conducted a somewhat similar demonstration but on a more extensive scale. Their invitation was extended to the general public through the medium of two striking newspaper ads, 6"x 6", accompanied by a cut of an Edison machine. The success of the scheme is best told in Mr. Massey's own words:

"The following facts relative to our record making demonstration may possibly be of interest to the EDISON PHONOGRAPH MONTHLY readers and help them to better appreciate the possibilities of such a demonstration. The enclosed ad appeared in two of our local papers on Sunday last. The following day we gave no less than twenty demonstrations.

"On Tuesday, among the several interested, was Professor E. E. Balcom of our State Normal School who requested us to demonstrate to his entire class.

"Every day during the entire week we have given several demonstrations. In each case we provided the interested members with a generous

supply of Edison literature. Besides the recorders we have sold, we feel confident that we have developed several possible purchasers of Edison Phonographs."

Changes in Idelia Finish and Price

Beginning October 1st we discontinued oxidizing the metal parts of Idelia Phonographs, and instead are enameling them in maroon to match the cabinet. The list price of the machine with the new finish has been reduced from \$125.00 to \$100.00. Dealer's discount will remain as before, 40 per cent.

The regular Idelia equipment is now as follows:

List price, \$100.00; Cabinet, mahogany; finish of metal parts, maroon enamel; Mandrel, nickel-plated and polished; Horn, Edison Cygnet Horn, Special Mahogany finish, supported by nickel-plated swinging crane; Reproducer, Model "O" combination type; Recorder, improved Edison.

For equipment with Wooden "Music Master" Mahogany Cygnet Horn, add \$10.00 to above list price; for Wooden "Music Master" Inlaid Pearl Cygnet Horn equipment, add \$35.00 to list.

Where Idelias are wanted with oxidized metal parts they will be furnished as specials at the old list price of \$125.00.

Who Sent This Order?

On October 17th we received an unsigned order calling for a total of 280 Standard, 1,335 Amberol and 4 Grand Opera Records, catalog No. 35007. This order was made out on our regular order blanks.

Owing to the mass of mail received at the factory every morning, which requires immediate attention and must be opened and distributed to the several departments with the least possible delay, it is practically impossible for the mailing clerks to discover unsigned orders and prevent them from becoming separated from the envelopes which may or may not contain name and address of senders. Hence, it is necessary that Jobbers sign the Record order blanks in the space allotted for that purpose.

We ask that Jobbers kindly consult their copies of Record orders to discover whether or not they have one which matches up with this one, and that the Jobber placing this order notify us at once so that it may be filled without further delay.

Sara Bernhardt Records



BERNHARDT AS *L' Aiglon*

On page 15 is described the last of the four Records made by the famous tragedienne. Two of these are already on sale, another goes on sale on November 25th, and the last on December 24th. Bernhardt's last American tour will begin early in the present month, so that Dealers are given an exceptional opportunity to profit by the interest which her farewell appearance in America will create. This interest will by no means be confined to the cities in which she will appear, but will extend wherever her name is known,—and who that admires the dramatic art does not know and idolize this most gifted of the world's great tragediennes?

Amberol Record No. 35007, "L'Aiglon—La Plaine de Wagram," is the same trilling scene of which *The London Phono Trader and Recorder*, in a flattering criticism of this particular Record appearing in its October issue, thus spoke:

"'L'Aiglon' ('The Eaglet'), the hapless young King of Rome, could not possibly be more felicitously described. The 'Divine Sara' is at present appearing at the London Coliseum, her initial performance there on September 20 including the excerpt from Rostand's play, which is here given. And what a wonderful scene was there enacted. We read, 'the audience thunderously forbade the continuance of the programme until * * * Mme. Bernhardt had eight times stepped before the curtain.' The scene hereon may briefly be described as follows: The young Duke de Reichstadt, upon the tragic field of Wagram, sees a vision of the fierce battle fought years before by his father, Napoleon Bonaparte. Carried

beyond himself by the spectral conflict, he offers his life as an expiation to the spirits of the dead. What a glorious opportunity for the greatest living tragedienne is here! One thrills at the thought. We are at a loss to express our appreciation of her performance. It is indeed wonderful. We can only add our quota of admiration for her art to that which the whole civilized world acclaims; whilst the National Phonograph Company is to be congratulated upon a remarkable recording achievement."

Christmas Records

Following is a list of Records appropriate to the holiday season. Some of these Records—Amberol No. 12098-12247 inclusive and Standard No. 13345-773 inclusive—appear in the British Catalogs. We are calling attention to them in this special manner because they are desirable Records in every respect and equally as salable in this country as in England.

Dealers should make an immediate selection from this list for their holiday requirements, and prepare to advertise them both by window card and newspaper ads:

- | | | |
|-------|--|---|
| | | AMBEROL. |
| 62 | Calvary | Harry Anthony |
| 124 | Jerusalem | Edison Mixed Quartet |
| 188 | Holy, Holy, Lord God Almighty | Edison Mixed Quartet |
| 305 | Angels from the Realms of Glory | Edison Concert Band |
| 371 | There Were Shepherds | Edison Mixed Quartet assisted by
Edison Concert Band |
| 398 | Old Jim's Christmas Hymn | Anthony & Harrison |
| 560 | Bells of Christmas | Edison Concert Band & Chorus |
| 575 | The Birthday of a King | James F. Harrison & Mixed Chorus |
| 12098 | The Dawn of Light | Elite Mixed Quartet |
| 12099 | Nazareth | Peter Dawson |
| 12100 | Sweet Christmas Bells | Ernest Pike & Peter Dawson |
| 12101 | Christmas Morn | National (London) Military Band |
| 12102 | Star of Bethlehem | Ernest Pike |
| 12103 | A Miner's Dream of Home | Peter Dawson & Mixed Quartet |
| 12247 | O Holy Night | David Brazell |
| | | STANDARD. |
| 8270 | Santa Claus Song | George P. Watson |
| 8708 | Old Jim's Christmas Hymn | Campbell & Harrison |
| 8837 | O Come, All Ye Faithful | Edison Male Quartet |
| 8854 | Ring the Bells of Heaven | Edison Chimes |
| 9156 | Star, Beautiful Star | Anthony & Harrison |
| 9168 | Silent Night | Edison Male Quartet |
| 9431 | Down on the Farm | Ada Jones & Len Spencer |
| 9703 | Ring Out the Bells for Christmas | Edison Concert Band |
| 10008 | Christ Is Come | Edison Concert Band |
| 10030 | Christmas Morning at Clancy's | Steve Porter |
| 10257 | While Shepherds Watched | Edison Concert Band |
| 10446 | The Angel's Song | Edison Concert Band & Chorus |
| 13345 | Christmas Eve in Old England | Edison Carol Singers |
| 13349 | The Mistletoe Bough | Edison Carol Singers |
| 13351 | A Christmas Ghost Story | Henry Grattan |
| 13352 | Wardle's Christmas Party, from "Pickwick Papers" | Edison Carol Singers |
| 13354 | Good King Wenceslas | Edison Carol Singers |
| 13773 | King Christmas March | National (London) Military Band |
| 14018 | The Yule Log | National (London) Military Band |

Complete your preparations early so that you may carve your Thanksgiving turkey secure in the knowledge that you are prepared for the holiday rush when it comes.

The Other 13,000

Can a Dealer in a Small Town Sell Amberolas?

We could fill pages discussing that question from an affirmative point of view, but we haven't the space to spare. Here's the answer, succinct and emphatic: HE CAN IF HE WILL. It depends upon the Dealer. If he *thinks* he can and has confidence enough to *try*, he'll sell them without any trouble; if, on the contrary, he is half-hearted or timorous about it, he may as well not make the attempt, for he's doomed to failure before he starts.

Here's a firm in a small town that hasn't found it difficult to sell Amberolas,—in fact, it would seem, judging from the celerity with which the sale was effected, as though the instrument had sold itself. We refer to Ryan & Dame, of Tulare, Cal., which, while not nearly as small as some towns we have quoted in the MONTHLY in reference to Amberola sales, is about the size of the average small town.

This firm received an Amberola on September 23rd and sold it the next day, when they immediately wired their Jobbers as follows:

"Ship us via freight as soon as possible one Amberola Mahogany Piano Finish. The one received Friday sold to-day and the sale carried with it 50 Amberol Domestic and 3 Grand Opera Records."

Tulare has a population of only 2,400, so it would seem, as we say, as though the question of population is of less importance than the mental attitude of the Dealer; and this view of the matter is borne out by our knowledge of this firm's enterprising, up-to-date methods. They are among the liveliest Dealers in the great San Joaquin valley, and although established only since last January have been very successful with the line. Their success is due entirely to their aggressiveness, as indicated by persistent, intelligent advertising, by tastefully arranged window displays, by the carrying of a full line of machines and Records, and by the many other details which no Dealer who hopes to succeed can afford to neglect.

We trust the experience of Ryan & Dame will convince some of our hesitating Dealers in small towns that they *can* sell Amberolas if they tackle the proposition in a courageous, intelligent manner.

Homan and Company, Fresno, Cal., are working the Promotion Plan intelligently and industriously. The letter with which they sent out the Promotion Certificates and Folders is a model of conciseness and attractiveness of style. It ought to make business.

J. D. Winn, who sells the Edison line in Buena Vista, Oregon, had the pleasure recently of convincing the owner of another type of talking machine of the superiority of the Edison. A discussion of the relative merits of the two machines led to the suggestion on Mr. Winn's part that they compare them in side-by-side demonstration. This was done with the result that the Edison won another ardent admirer and Mr. Winn some good advertising and at least one future sale.

Nothing like having the courage of one's convictions.

Another "live wire" on the Pacific Coast is G. A. Einselen, Jr., of 3321 Mission St., San Francisco, Cal., who has worked his way well up into the van of our most successful Dealers. His success, considering the short time he has been in business, is nothing short of phenomenal. The secret is best told in Mr. Einselen's own words:

"When I gave up my position to go into business a few people thought I was taking a foolish step. Now that I have made a phenomenal success of it, they are all saying: 'How did he do it?'"

"The answer is that I started in young (I was in my nineteenth year), I have been energetic and courageous, and I have always aimed to keep things humming, and then some."

S. A. Gove, Prop. Brockton (Mass.) Sporting Goods Co.—As evidence of what we think of the new "Music Master" Horn and the new Model "E" Triumph, would say that we have sold to date 4 Triumphs and we have had them only a week. We consider this Machine the finest talking machine that has ever been built, barring none, and we have handled everything on the market in the way of talking machines. We want to thank you for what you have done to swell the sale of your product.

L. M. Durham, Manager of Durham's Drug Store, Corry, Pa., is employing the "James Blair" method of selling Phonographs which was described in detail in the June MONTHLY,—sending out a return postal which advances an offer to install a Phonograph and some Records on a week's trial free of charge and obligation. We look forward to hearing reports of flattering success from Mr. Durham.

H. S. Jones of Spencer, Iowa, took time from his canvass for the State Legislature to report that prospects for Fall and Winter sales of Edison goods in his locality never looked brighter than at the present time.

"Storck of Course"



His Novel "Edison Day" Window

"Storck of Course" (Frank G. Storck of Red Bank, President of the Eastern Talking Machine Dealers' Association) never does things by halves. So when he decided to inaugurate ten "Edison Days" at his store (from Aug. 20 to Sept. 1) he made up his mind that his windows should be dressed in keeping with the novelty of the scheme.

Taking a Record he sawed it diagonally across, sand-papered it down smoothly and glued it with ordinary hot glue, one piece on the inside and the other on the outside of the window, in such a manner that passersby would think it was stuck in the glass, as the cut shows. The Record, title outward, was high enough to be beyond the reach of the small boy. Imitation cracks were made with common laundry soap.

The illusion was a complete success and attracted a lot of attention, twenty different people calling up on the telephone within the first three hours to enquire how it was broken, etc. Another feature of his window that came in for its share of attention was one of the first models of Edison machines, made about 1877, on which tin-foil Records were used. This can be seen in the lower left-hand corner of the window.

Mr. Storck's "Edison Days" were very satisfactory both in point of Machine and Record sales and in number of "prospects" obtained. On Saturday afternoon and evening Records were made on the floor, and on Saturday evening, he says, it was simply impossible to take care of the people who came into his store to see how the stunt was done. Mr. Storck entertains a very high opinion of the value of such demonstrations from an advertising standpoint and intends to conduct another demonstration on a more elaborate scale in the near future.

Here's another Dealer who at first considered the Amberola too high-priced an instrument for his territory—Mr. F. W. Musselwhite, Prince Albert, Sask.,—but who was finally persuaded by our representative to give the instrument a trial. The result is disclosed by a recent letter from him of which the following is an extract:

"This is three Amberolas and one Home Cygnet I have sold this week. I do not tell you this news with any intention of boasting, as I feel that most of the credit belongs to your representative, Mr. DeAngeli, who persuaded me to try one. I personally considered them too high-priced for this part of the country, but how

I was fooling myself! I am glad now I took his advice."

Three Amberolas in one week! It probably sounds incredible to some Dealers, but it's a fact nevertheless. Let's see, the sale of three Amberolas means a profit of three times \$80.00, does it not? And the population of Prince Albert is what? 3,005, according to the 1910 Atlas!

We are going to let this incident pass without further comment on our part. The mere recital of it ought to teach a lesson so powerful to every thinking Edison Dealer that nothing we could say would in any way enhance its effect.

Selling the Goods

There are two injunctions which just at this time transcend in importance all other selling tips and arguments. They are—BE PREPARED AND ADVERTISE!

The one is inseparably allied with the other. If you haven't the goods to meet the holiday demand it is useless to advertise, and if you don't let the public know you are carrying the goods what's the use of all your preparation?

The trouble with many Dealers is that they don't realize the approach of the holiday season until it is upon them. When they do, there is a mad scramble after goods, some hastily prepared and consequently ineffective advertising is done—and the season passes into history, leaving in its wake dissatisfaction and remorse. *This* is the time to stock up and *this* is the time to advertise. Get your order to your Jobber and a holiday ad. to the paper *now*, and be the "early bird" to catch the annually increasing percentage of the public who prefer to do their holiday shopping early in the season.

And don't forget for an instant to plug that Promotion Plan for all its worth from now on until Christmas. It was made for this season of the year and if you overlook it you are making a grave mistake. The Promotion Plan, properly handled, means the appointment of just so many salesmen working in your territory *for you*. While your paid clerks are demonstrating your Machines to customers who know, or who are curious to know, about the Edison line, these self-appointed salesmen are working on the outside upon people who perhaps don't know or at least are not convinced of the value of a Phonograph in their homes. These salesmen will convince them by the most effective method—a practical demonstration.

Don't hesitate to ask for Promotion Plan printed matter and use it to the best possible advantage when you get it. The logical and proper way to use it just now is to mail it to Phonograph owners with a letter calling their attention to the ease with which the bonus can be won at this time of the year when people are especially susceptible to suggestions for Christmas gifts. Even if you have already circularized your mailing list with Promotion literature do so again. It is well worth the time and expense.

Without an Amberola in your holiday order it will be incomplete, and you will be doing yourself an injustice. Don't attempt to convince yourself, because you may happen to be located in a small town, that you have no market for the Amberola. That argument has been shot so full of holes that it is no longer tenable. There is a market for the Amberola *everywhere*. It's an instrument that *anyone* might well wish to possess. In the eyes of the holiday shopper—of the thoughtful parent, the man of family, seeking inspiration for something which will keep his home so attractive that his children will not look elsewhere for their entertainment and pleasure; of the music lover who wants to hear the vocal and instrumental gems of the great masters worthily reproduced in tones perfectly modulated for the home; of *anyone* susceptible to the charm of song and music interpreted by the truly great artists of the day through the medium of an instrument of incomparable beauty of design and finish—in the eyes of this great majority of the purchasing public the Amberola is an instrument to covet, and it will sell itself with little or no persuasion on your part.

Don't forget the Combination Attachment Outfit offer in your holiday ads. and talks. If you haven't a supply of the Attachment Folders (Form 1778) on hand get some at once and include one with a letter on the Record Exchange Plan to owners of disused and "unamberolized" Machines. With that Plan pulling the idle Machines out of seclusion, the Combination Attachment offer will have only begun to do the work laid out for it.

Our Window Displays will not be ready for distribution for some time to come. Meanwhile don't neglect your windows. Remember that the public judges a merchant largely by his windows, for they invariably reflect the character of the proprietor and his stock. Keep your windows dressed with as much originality and artistic effect as you can bring into play from now on until the holidays.

And don't forget your window cards, suggestions for which, considering the field of subjects you have to draw upon, would be a reflection upon your intelligence.

Reproduction of our Double-Page November Magazine Ad

Millions of Holiday Buyers will see this Ad during the month, many of them in your territory. Tell them to take home that Edison from your store.

The EDISON

What are you doing to

BOYS WANT ENTERTAINMENT—they need it. If they do not get it at home they go elsewhere for it. The most fascinating entertainment is that which the stage affords. The best of all the stage affords can be enjoyed in any home. Your home NEEDS an Edison Phonograph. It needs an Edison Phonograph because it is the Edison that is out with the song and musical hits while they are hits, because the same artists who make the shows a success make the Edison a success.



Edison Standard Records
for November, 1910
U. S., 35c., Canada, 40c.

- 10485 Merry Monday March New York Military Band
- 10487 Six on the Glow Worms Lucia Billy Murray
- 10489 That Beautiful Boy Stella Mayhew and Billy Taylor
- 10490 I Wonder How the Old Folks Are at Home Will O'Connell
- 10492 Highland Whiskies and Craig's Hair Will O'Connell
- 10494 I'd Love to Be (I Won't) Jessie Wynne
- 10492 Softly Now the Lullaby of Love Anthony and Hartman
- 10498 Nobly Seems to Love Joe Maxwell
- 10499 Angel Eyes Premier Quartet
- 10503 Wood and Straw Gallop. Phoebe Dash

Edison Grand Opera Records
for November, 1910
(with the voices of the best artists)

- 10041 Sinfonia-serenade (Flauto) Sing in German Leo Slezak
- 10042 L'Avant! Spiriti gentili (Balletti) Sing in Italian Aristonelos Chorini
- 10052 March Lasciat! In quelle trine morbide (Puccini) Sing in Italian Leo Slezak
- 10053 Madama Butterfly—Tu bel di Virena (Puccini) Sing in Italian Carolina Langrav-White
- 10059 L'aria di L. sinfonia—Aria del folle (D. Mozart) Sing in Italian Selma Kurz

Amberol Record by Sarah Bernhardt
12224 Phedre—La Haration Jean Waldie Sarah Bernhardt
U. S., \$1.50. Canada, \$2.00

NATIONAL PHONOGRAPH COMPANY

PHONOGRAPH

keep your boys home?

because, on Edison Amberol Records, you get all the verses of the songs you like—not just one verse and the chorus,
because the Edison has a smooth, frictionless sapphire reproducing point that never needs changing and that produces a tone quality not possible where a metallic needle is used, and
because the Edison permits of home record making—a kind of entertainment peculiarly its own and one that never loses its fascination.
Take home an Edison and you will have the best there is in entertainment in its best form.

Edison Amberol Records
for November, 1910
U. S., 50c., Canada, 65c.

- 340 Marie Turcare Snow's Band
- 341 Red Wing F. H. Potter, Chorus and New York Military Band
- 342 For You, Bright Eyes Miss Harlow and Mr. Anthony
- 343 Was Down in Cotton Town Billy Murray and Chorus
- 344 Serenade (Schubert) Venetian Instrumental Trio
- 345 Dear Little Shamrock Marie Narell
- 346 Come! Explain, Golden and Hazel
- 347 Fantasies from "The Fortune Teller" Victor Herbert and his Orchestra
- 348 Any Little Girl That's a Girl Little Girl in the Right Little Girl for Me Ade Jone and Chorus
- 349 O Mountain Land Stanley and Gilbert
- 350 Lucy, Lucy, Lucy, Godwin and Horatio
- 351 When the Autumn Tains the Forest Leaves in Gold Manuel Roman
- 352 A Cowboy Romance Len Slinger and Company
- 353 Don't Leave Me This Way John Kempton
- 354 My Heart Has Learned to Love You. No! Do Not Say Good-Bye Joe Maxwell
- 355 Coronation and Dances Edison Mixed Quartet
- 356 The Faded Rose Waltz. Claus Dash
- 357 My Old Lady Will You Wait
- 358 Slipperick and How an Descriptive Peetino Quartet
- 359 The Entertainer March New York Military Band

Go to the nearest dealer and hear the Edison Phonograph play Edison Standard and Edison Amberol Records. Get complete catalogue from your dealer or from us.

Edison Phonographs are sold at the same prices everywhere in the United States, \$15.00 to \$200.

33 LAKESIDE AVENUE, ORANGE, N. J.



The Boston Mechanics' Exposition

It is estimated that approximately 60,000 visitors to this Exposition, which closed on October 29th, were entertained in the huge Edison booth alternately by Edison Phonograph concerts and Edison motion pictures. This estimate is based upon the seating capacity of the booth—300—where the "S. R. O." sign had to be displayed at each of the seven entertainments given daily. Quite naturally the Edison exhibit, which was the most pretentious and attractive at the Exposition, attracted the greatest interest on the part of visitors and was given the lion's share of attention by the Boston press.

It was the largest and most comprehensive display of the Edison line that has ever been made, and never has it been shown to better advantage. The moral effect of such a display upon the visitors at the Exposition can scarcely be estimated, but it is safe to say that each one left the building more firmly convinced than ever of the superior entertainment offered by the Edison line.

Big Edison Electric Sign One of New York's Attractions

The mammoth electric sign which was erected on the roof of the Hotel Normandie, New York, by the National Phonograph Co., for the purpose of exploiting the Edison phonographs and records, and which was illuminated for the first time on Saturday evening, June 18, is being regarded as one of the chief nightly attractions of Broadway. On any clear evening multitudes may be seen for blocks around observing and commenting upon this stupendous advertisement. It can be clearly seen and read within a radius of several miles.—*The Music Trades*.

"The Girl in the Train," British Amberol No. 12224, contains a number of the principal airs from the musical comedy of that name now playing to crowded houses at the Globe Theatre, New York City. The Record is exceptionally well rendered by the National (London) Military Band, with pleasing effects.

Send us your redeemed Promotion Certificates at least monthly, to complete our records

“Music Master” Horns

We ask the kind indulgence of the trade for the delay in filling orders for “Music Masters.” So heavy a demand was not anticipated and we were consequently caught off our guard. We were further handicapped by the manufacturers’ inability to make deliveries as promptly as required. They promise us that the Horns will come along in good shape now, so that we anticipate no further trouble in filling orders as they are received.

We want to warn the trade, however, not to delay their holiday orders depending upon this promise. Last year’s Cygnet Horn experience ought to be sufficient proof that promises can seldom be relied upon. Orders for “Music Masters” alone as well as for complete outfits of machine and horn should be filed by the earliest mail possible, so as to run no chances. They will be filled, of course, in the order of their receipt.

The following extract from a letter received from the Southern California Music Company is a sample of the many received at the factory and clearly indicates just how much of a “hit” the “Music Master” has made with the trade:

“It may interest you to know that Dealers in this section are taking very kindly to the new Music Master Horn and that we are getting advance orders without trouble wherever the Horn is brought to their attention. I believe it will hereafter form a very important feature in the equipment of Edison Machines.”

Model “O” Going Big

“The best Reproducer you have ever placed on the market” is the consensus of trade opinion on the new Model “O.” Orders for the new Reproducer, both separate and as part of Triumph and Idelia Attachments, are multiplying with every mail, and we are kept busy acknowledging the congratulations of Jobbers and Dealers who have heard it and are delighted with the incomparable beauty of reproduction it offers.

The salability of an Edison equipped with the Model “O” is more than doubled, and Dealers who are carrying in stock any Idelias, Triumphs, Alvas or Balmorals equipped with the old models are strongly urged to exchange such Reproducers for the Model “O” before the holiday trade starts in. The allowance made for the old style Reproducers in exchange was explained in detail in the September MONTHLY. Dealers, too, should lose no time in stocking up on Model “O” Reproducers and Attachments for the purpose of equipping Machines now in use. Both for the

convenience of operation and the superior quality of reproduction it insures the new Reproducer will be appreciated wherever it is heard, and no Phonograph owner who once hears it and is aware of the fact that he can equip his Machine with the instrument at a reasonable exchange price will hesitate a moment before doing so.

About Shaving Devices

A recent inquiry from a Jobber suggests reiteration of the reason why shaving devices are no longer supplied with Edison machines.

When we changed the machines, removing the end gates, it was found that because there was not sufficient support to the mandrel blanks could not be shaved perfectly; hence the use of shaving knives was no longer deemed advisable. The only way to shave Edison Records at the present time is by the use of our shaving machine, as explained in the catalogue. One of these machines should be carried in stock by every Jobber and Dealer, and their readiness to shave blanks for customers properly advertised; for no feature of the line carries with it greater possibilities than does home recording.

Lost or Stolen Machines

The following machines have been reported missing by the trade since the notice which appeared in the October MONTHLY: Home No. 363,700 D; Standard Nos. 700,583 C, 713,078 and 715,421. Jobbers and Dealers are requested to keep on the lookout for these machines and to promptly communicate with our Agreement Dept., at Orange, any clue to their whereabouts, in order that immediate steps may be taken to restore them to their rightful owners.

In the October MONTHLY we reported Gem Phonograph No. 3,084,890 as missing. The number should have been 308,489 C.

A Reminder

Sales Department letter of October 12 cautioned Dealers to use extreme care in handling Cygnet Horn Outfits to see that Cygnet Horns with the old-style bolt suspension are furnished for use with machines provided with the old-style bolt suspension crane, and that Horns with the new style spring suspension are furnished for use with Machines equipped with new style spring suspension crane. Because of the extreme liability to oversight in this connection we repeat the caution, and also urge that Dealers familiarize themselves thoroughly with the instructions contained in the letter referred to.

Still After Price Cutters

We print below a copy of an order recently granted in the United States Circuit Court providing for the issuance of an injunction against John Rawling, Scranton, Pa., restraining him from further violation of our Dealers' Agreement by the sale of Edison Records at cut prices.

IN THE UNITED STATES CIRCUIT COURT,
MIDDLE DISTRICT OF PENNSYLVANIA.

NEW JERSEY PATENT COMPANY AND NATIONAL PHONOGRAPH COMPANY, vs. JOHN RAWLING, 	Complainants, 	In Equity on Letters Patent No. 782,375.
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Defendant.

ORDER.

On filing and reading the Bill of Complaint of complainants, and the affidavits of Jonas W. Aylsworth, Albert C. Ireton, Edward E. Davidson, Frank E. Madison, William R. Talmadge, and Harry L. Hopper, and upon motion of Herbert H. Dyke, Esq., Counsel for Complainants, it is

ORDERED that the defendant, John Rawling, show cause before this Court at a session thereof to be held at the Court Rooms thereof in the Post Office Building in the City of Scranton, Pennsylvania, at 10 o'clock, A. M., or as soon thereafter as counsel can be heard on Monday, the 31st day of October, 1910, why a preliminary injunction should not be issued against said defendant as in said Bill of Complaint is prayed.

Service of a copy of this order and of copies of the Bill of Complaint and affidavits, which are to be certified, upon the defendant on or before the 22nd day of October, 1910, shall be deemed sufficient service.

Defendant shall have until Friday, the 28th day of October, 1910, in which to file and serve such affidavits and other papers as he may wish to rely upon at the hearing upon the return of this order.

Complainants may file at the hearing any affidavits or other papers in rebuttal of any new matter set up by defendant.

And pending the hearing of the said motion for preliminary injunction herein and until the further order of the Court in the premises, you, John Rawling, and your associates, attorneys, servants, clerks, agents and employees and each of you, take notice that you and each of you, are hereby expressly restrained and enjoined from advertising or offering for sale or selling or otherwise disposing of any Edison Standard or Two Minute Records for less than thirty-five cents (35c.) and any Edison Amberol or Four Minute records for less than fifty cents (50c.) each, or any of said records otherwise than as provided in the notices affixed to the cartons containing the same or otherwise than is permitted in the license agreements of said defendant, John Rawling, with the complainant, National Phonograph Company, dated the 2nd and 4th days of October and the 7th day of November, 1907.

R. W. ARCHIBALD,
U. S. Judge.

Territory Covered By National Phonograph Company Salesmen

In order to protect the trade by eliminating the possibility of misrepresentation we print the following list of our salesmen and the territory assigned to such:

J. H. Allgaier—Missouri and Southern half of Illinois.
L. W. Ballou—New Hampshire, Vermont and North Eastern New York.
C. A. Briggs—Kansas and Kansas City, Mo.

A. V. Chandler—City of Chicago, and Northern half of State of Illinois.
A. H. Curry—Oklahoma and Arkansas.
John de Angeli—Ontario, Alberta, Saskatchewan and Manitoba, Canada.
F. E. Gage—Connecticut.
F. E. Gressett—Louisiana, Mississippi and Texas.
L. D. Hatfield—Nova Scotia, Quebec, New Brunswick, Canada.
H. G. Hinkley—Iowa.
W. P. Hope—Wisconsin.
W. H. Hug—Ohio.
M. G. Kreuzsch—Indiana.
C. E. Lyons—Washington and Oregon.
E. A. Neff—Michigan.
C. W. Phillips—North Carolina, South Carolina, Georgia and Florida.
G. A. Renner—Nebraska, Colorado, Northern New Mexico and Southern Wyoming.
H. R. Sackett—Western New York.
H. R. Skelton—Massachusetts and Rhode Island.
J. W. Scott—Maine.
J. B. Sims—Central and Western New York.
J. F. Stanton—Pennsylvania.
W. A. Voltz—California, Arizona, Nevada and Southern New Mexico.

Suspended List, Oct. 20, 1910

Superseding All Previous Lists

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

NEB., Hastings—Chas. Kohl, D. Roberts.
IOWA, Grundy Center—A. C. Schafer.
KANSAS, Lebanon—R. A. Nichols.
ILL., Alton—Davis Piano Co.
PA., Liberty—Fred B. Miller.
SO. DAK., Bryant—G. E. Bierlein.
PENN., Peckville—William Rawling.

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

Electros for Holiday Newspaper Ads

Every Dealer should have at least two of the stock electros described below for use with his holiday newspaper advertising. We will be very glad to send them free of charge on request, merely asking that we be furnished copy of the ads. as proof that the cuts have been used. There are other and very suitable cuts in the catalog of stock electros, of which every Dealer should have a copy,—and can have on application to the Advertising Department:

No. 625, 6" deep by 4" wide. Shows boy and girl beside Christmas tree, their other presents untouched, listening in rapt attention to the music of their Edison. A very effective cut.

No. 626, Same cut, only smaller, 3" x 2".

No. 627, 4" x 4". "The Best Christmas Gift." Represents whole family—three generations—gathered about their Edison, their faces evincing the pleasure it gives them. Strongly suggestive of the Edison's place in the home circle.

No. 631, Same cut, 2" x 2".

No. 704, 4" x 4". Represents Santa Claus in the act of loading a young fellow's arms with Edison Phonographs and Records from a well-filled bag at his side. Full of Xmas suggestion.

No. 703, Same cut, 2" x 2".

Advance List

Of Edison Amberol and Edison Standard Records for January, 1911

THE Amberol and Standard Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 24th, 1910, all things being favorable, and they may be reshipped to Dealers at 8 A. M. on December 23th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on December 24th. Supplements, Phonograms, Bulletins and Hangers will be shipped with Records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 24th. Jobbers and Dealers may, however, deposit Supplements and Phonograms in Mail Boxes or Post Offices after 5 P. M. on December 23th, for delivery on the morning of the 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 Jobber's stock is received.

Edison Grand Opera Amberol Records

30032 Pescatori di Perle—Mi par d'udir ancora (Bizet) Aristodemo Giorgini, Tenor
United States list, \$1.00; Canadian, \$1.25.

Sung in Italian with orchestra accompaniment. What a difference in music between the Spanish "Carmen" and the Cingalese "Pearl Fishers." Bizet was indeed a musical genius, for his works teem with beautiful numbers. The "Pearl Fishers" contains some of his most ravishingly sweet music, of which this aria in which Nadir again recognizes in the priestess, watching over the destiny of the tribe, the voice of his lost Leila, is perhaps the very finest. Its interpretation requires sentiment of the most exquisite order, and Giorgini with his beautiful voice has done full justice to all its demands.

30033 Trovatore—Vanne Lasciami (Verdi) Marie Rappold, Soprano
United States list, \$1.00; Canadian, \$1.25.

Sung in Italian with orchestra accompaniment. The scenes of the romantic story of "Il Trovatore" are laid in Spain, the home of the Gypsy. An old Gypsy woman, accused of bewitching the younger son of the Count di Luna, deceased, was burned alive. Her daughter, Azucena, in revenge stole Manrico, the cause of her mother's death, and threw him (as she thought) into the flames still burning in her mother's funeral pile. In reality she threw in her own son, discovering her mistake too late. She seizes Manrico—the Troubadour—and flees with him to her tribe, and with the subtle, lasting hatred of her race brings him up, to work her vengeance upon his own kindred. This is how it comes about. Manrico, now a knight skilled and daring, falls in love with the Countess Leonora with whom his brother, the Count di Luna, is already in love. Di Luna discovers that he has a successful rival and imprisons him as well as Azucena, his foster mother, who has been recognized as the abductor of Manrico. Di Luna has Manrico beheaded, drags Azucena to the window of her dungeon, and points out to her the dead body of him he supposes to be her son. "Manrico is thy brother!" she cries, and with a muttered "Mother, thou art revenged!" falls dead. Leonora has already poisoned herself. It is a lurid tale, and the talented American soprano, Madame Marie Rappold, renders sympathetically and effectively the heavy sorrows of the unfortunate Leonora.

30034 Traviata—Di Provenza il mar (Verdi) Ernesto Carrona, Baritone
United States list, \$1.00; Canadian, \$1.25.

Sung in Italian with orchestra accompaniment. This opera is practically the story known on the English stage as "Camille." Alfred Germont, a young fellow of good family, has fallen in love with Violetta, one of the gay women of Paris. She returns his love, and at his urging agrees to give up her dissolute life. They take a house in the country, and are as happy as united hearts can make them. On his return from a trip to Paris, Alfred finds that during his absence his father has persuaded Violetta to leave his son and return to her old life in town. This was accomplished only by working on her love and sympathy for Alfred. The father, having separated them, makes every exertion to induce Alfred to return to his paternal home, picturing the happy days of his youth and childhood on the family estate in Provence, his own anguish and that of Alfred's sister, and the sorrow of his friends. This pathetic appeal is made by Signor Ernesto Carrona, the well-known baritone, whose resonant tones movingly depict the despair of the faithful old man.

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

35012 Il Flauto Magico—Aria della Regina (Mozart)**Maria Galvany, Soprano**

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

Sung in Italian with orchestra accompaniment. Mozart took every advantage of his opportunity when he introduced us to the religious mysteries of ancient Egypt. Pamina has left her mother, Astrifamente, The Queen of Night, to be trained in the ways of truth and virtue under the care of Sarastro, the High Priest of the Temple of Isis. Prince Tamino, at the request of the Queen, sets forth to induce Pamina to leave Sarastro, but falls in love with her and ultimately marries her. He thus fulfills his mission, but not in the way the Queen meant. Before he succeeds, however, he has many difficulties and troubles to overcome, but with the magic flute he need fear nothing. To its sweet power all evil and opposing forces yield. Mozart well understood the place of music in the world of emotion, and quite likely intended to symbolize it by the flute's efficacy in this opera. Madame Galvany has thrilled the audiences of Europe, and with her fine voice knows how to depict the murky passions of the unscrupulous queen.

40037 Lohengrin—Gralserszählung (Wagner)**Karl Jörn, Tenor**

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

Sung in German with orchestra accompaniment. Romance, legend, knighthood pervade this so popular opera. Love, hatred, tenderness, deceit are the mainsprings of its action. Elsa, having allowed the seed of distrust implanted in her by Ortrud to overcome her promise not to ask Lohengrin, the son of Parsifal, whence he came, puts the fatal question. Her curiosity cannot be quieted by her faithful lover's tender warning and they must part. In beautifully measured strains, the Grail movement, Lohengrin tells those assembled of the magic cup and its wonders, and discloses his identity. Mr. Jörn may well claim to be one of the foremost Wagnerian interpreters, to which this Record bears witness.

Amberol Record by Sara Bernhardt

35013 La Samaritaine—(act 1) La Samaritaine raconte Jesus au puits de Jacob**Sara Bernhardt**

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

Recitation in French. This impressive extract from "La Samaritaine" is one of the most vivid scenes this gifted author has ever depicted. The soul's history was being made when Christ sojourned among men, and there is no more affecting incident in His life outside of the tragic than His meeting and talk with Photine, the Samaritan woman, at Jacob's well. He has just dismissed the disciples and seated Himself by the well in deep reflection, when His attention is called to the shapely figure of Photine coming down the winding path, her water jar poised gracefully upon her head. She is so charming that he exclaims, "What beauty my Father has given these women!" It is this human side in Jesus that makes so real this interview with the light-hearted woman of easy morals. She swings along, singing of her lover, lets the jar down into the well, draws it up filled with the precious fluid, places it upon her shoulder, and starts away, unmindful of Jesus. He is hot, tired and thirsty, and calls after her asking for a drink. She refuses Him, because there is no intercourse between the Jews and the Samaritans. This leads to the conversation so well set forth in the New Testament, and Jesus reminds her of her sins that bring the blush of shame to her cheeks. The dramatic situation is especially adapted to the powers and temperament of that immortal enchantress, Madame Bernhardt. Before her genius the centuries fall away, and we hear the voice of the alluring Photine as clearly as if we were waiting our turn at the well.

Edison Amberol Records for January, 1911

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

580 Softly, Unawares**Sousa's Band**

A popular concert piece in gavotte tempo by the writer of the famous "Glow-Worm" (Amberol No. 61). It is graceful in its lilt, its rhythm is alert, and throughout the number there flows a fine vein of tunefulness. The treatment is typically *Sousaesque*. Composer, Paul Lincke; publishers, Joseph W. Stern & Co., New York City.

581 Love Dreams**W. H. Thompson**

Baritone solo with orchestra accompaniment. Seated in the twilight's fanciful glow, a lover is conjuring up visions of the sweetheart and scenes of the dim past. Poetically meritorious, this charming love ballad is set to an appropriately slow, dreamy waltz melody. Mr. Thompson's singing as usual is delightful. Words, F. J. Crawford; music, Henriette Blanke-Belcher; publishers, Jerome H. Remick & Company, New York City.

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

582 Every Little Movement

Miss Narelle, Mr. Potter and Chorus

The big song "hit" of "Madame Sherry," and the most popular song of the day. It is a satirical description of the new aesthetic dancing fad, set to a particularly catchy melody which captivates at first hearing. Miss Narelle sings the first solo, the chorus is then sung as a soprano and contralto duet and repeated by a chorus of mixed voices. Mr. Potter sings the second solo and is also assisted by a chorus of mixed voices in the refrain. Because of the popularity of the song this Record went on sale as a "special." Orchestra accompaniment. Words, Otto Hauerbach; music, Karl Hoschna; publishers, M. Witmark & Sons, New York City.

583 Mother Machree

Will Oakland

Counter-tenor with orchestra accompaniment. An Irishman's graceful tribute to his "Mother Machree" (literally, "Mother of My Heart"), who holds "a spot in his heart which no colleen may own." This pretty sentimental lilt is one of the song successes in Chauncey Olcott's new production, "Barry of Ballymore." It is especially well suited to Mr. Oakland's remarkable voice, and he has made a splendid Record of it. Words, Rida Johnson Young; music, Chauncey Olcott and Ernest Ball; publishers, M. Witmark & Sons, New York City.

584 Chanticleer Reel and Jig Medley

Charles D'Almaine

Violin solo with orchestra accompaniment. Mr. D'Almaine's latest arrangement of lively jigs and reels, some of which are of his own composition, while others are old-time favorites. Played in Mr. D'Almaine's artistic style, this Record ought to prove one of the most popular of its kind in the catalog; and, by the way, this type of Record has always been a big seller.

585 Bonnie Sweet Bessie

Marie Narelle

Soprano solo with orchestra accompaniment. A popular Scotch ballad which the trade has requested us time and again to catalog. Sung in Miss Narelle's finished style, with adequate feeling and accent of the best, the love story of the "Bonnie Lass o' Dundee," with its simple direct words and pleading melody, will tug at the heart-strings of its listeners. Words, Arabella Root; music, J. L. Gilbert; publishers, White-Smith Music Pub. Co., New York City.

586 The Musical Wizard and the Bell-Boy

Spencer and Campbell

A clever musical act interspersed with witty dialogue describing the arrival of a German orchestra at a hotel, where it develops that the bell-boy is a musical genius. The instruments played and the order in which they appear are as follows: harmonica; bells and chimes duet; xylophone duet; cornet with mute, and trombone and cornet duet. The selections played are all well-known standard airs and the performance is highly artistic. Author, Len Spencer.

587 Amo—Intermezzo

Edison Concert Band

This light, graceful intermezzo is an irresistible piece of writing which contains the calibre of music the beauties of which are not exhausted at a single hearing. It is one of the most popular intermezzos of the day, played by all the best orchestras and bands everywhere—here by one of the very best. Composer, Herbert Ingham; publisher, Shapiro, New York City.

***588 You'se Just a Little Nigger, Still You'se Mine, All Mine**

Ada Jones

A typical darkey lullaby with a quaint, pretty melody, such as the old plantation "mammy" used to croon over the cradle of her pickaninnies. Miss Jones' rendition is a work of art, her inflection and dialect being genuinely "darkey." The many requests for more "plantation darkey" melodies indicate the return of that type of song to popularity. Orchestra accompaniment. Words and music, Paul Dresser; publisher, Herbert H. Taylor, New York City.

589 Tarry with Me

Anthony and Harrison

Tenor and baritone, with orchestra accompaniment. It seems superfluous to ever praise the work of these excellent artists, but there are occasions when they seem to excel all their previous efforts, and this is one of them. Music, O. Nicolai; publishers, Oliver Ditson Company, Boston, Mass.

590 Silver Bell—Indian Intermezzo

American Standard Orchestra

Not content with this popular number in its vocal garb (Amberol No. 576), many of the trade insisted upon its appearance as an instrumental Record, and here it is. We should not have responded to this suggestion, of course, were we not convinced that its present great popularity will continue indefinitely. As in the vocal Record, a bells solo forms a pleasing feature of the performance. Composer, Percy Wenrich; publishers, Jerome H. Remick & Co., New York City.

591 Out on the Deep

Peter Dawson

Bass solo with orchestra accompaniment. This fine song of the deep by Lohr affords Mr. Dawson a further opportunity of proving his worth as a sterling vocalist and effective Record-maker. The broad legato phrases suit his style admirably and serve to bring out the fullest strength and timbre of his magnificent voice. This selection is No. 12225 in the British Catalog. Publishers, Enoch & Sons, London.

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

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

592 Kerry Mills' Barn Dance Collins and Harlan

"Rube" duet. A pleasing change from the customary Collins and Harlan offering which gives the popular entertainers an opportunity to demonstrate that their repertoire is not confined to "coon" duets. The air to which the song is written is known the country over as the most delightful of all barn dances. Collins and Harlan sing it with their usual exuberance and manage to sandwich in a lot of funny "business." Orchestra accompaniment. Words, Thurland Chattaway; music, Kerry Mills; Publisher, F. A. Mills, New York City.

593 Invitation to the Waltz National (London) Military Band

Weber's "Invitation to the Waltz" was originally composed for the piano, and has proven a stumbling block to thousands of would-be Paderewskis. To hear the National Military Band surmount its technical difficulties is a treat in store for the music lover. The recording is in every way worthy of the composition and its execution. No. 12233 in the British Catalog.

594 The Girl of My Dreams Harry Anthony and Chorus

The title song and principal sentimental "hit" of the musical play, "The Girl of My Dreams," which is on its way East after scoring a remarkable success in Chicago, and one of the daintiest combinations of words and melody imaginable. A lover's fervid tribute to the charms of his sweetheart—the dream girl of his boyhood days—set to an exquisite waltz air which swings to a pretty two-step melody in the chorus. It is a Record of more than ordinary beauty, for which reason it also went on sale as "special." Orchestra accompaniment. Words, Otto Hauerbach; music, Karl Hoschna; publishers, M. Witmark & Sons, New York City.

595 German Yodle Songs George P. Watson

In this medley, which is sung in German, are introduced three favorite old yodle songs which are perennial favorites the world over—"Der Wasserfall," "Du, Du Liegst Mir in Herzen," and "Doctor Eisenbart." Sung in excellent voice and in Mr. Watson's faultless style, this Record is a treat for the lover of the old-time melodies. Orchestra accompaniment.

596 Sweet Dreams of Home Charles Daab

Bells solo with orchestra accompaniment. Candor will compel the recognition of Mr. Daab's bells and xylophone Records as the finest of their kind ever produced. His skill as a player is no less remarkable than the wonderfully clear and natural reproduction he obtains at the hands of our recording experts. The selection itself is a catchy bit of music in two-step tempo which is particularly agreeable as a bells solo. Composer, H. Engelmann; publishers, M. Witmark & Sons, New York City.

597 That's Yiddisha Love Edward Meeker

Comic song. Moritz had been cautioned to conduct his love affairs on a strictly business principle, but disregarded his father's advice with the result disclosed by the song, which is very funny and tuneful as well. Particular attention is drawn to the novel orchestra accompaniment. Words and music, James Brockman; publishers, M. Witmark & Sons, New York City.

598 Home, Sweet Home Knickerbocker Quartet

Male voices, unaccompanied. John Howard Payne's immortal creation, whose inspired words and music are cherished in every civilized land for the memories and associations it awakens, is here sung in sweetest harmony by voices which blend in a manner befitting the grandeur of its sentiment and melody.

599 Moonlight in Jungleland Medley New York Military Band

A medley written in schottisch tempo and comprising two popular vocal numbers in the Edison Catalog—"Moonlight in Jungleland" (Amberol No. 415) and "There's No Girl Like Your Old Girl" (Amberol No. 459). As a single instrumental selection these numbers will prove equally as acceptable to the Phonograph public as did the vocal Records. Composers, Dempsey & Schmid; publishers, H. A. Weymann & Sons, Philadelphia.

Edison Standard Records for January, 1911

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

10456 Farandole from "L'Artésienne" Victor Herbert and His Orchestra

"L'Artésienne" by G. Bizet, is the incidental music to Daudet's drama of that name, produced in 1872. It was his most successful work prior to his famous opera "Carmen." As a *suite de concert* it is a favorite orchestra work, and "Farandole" is a popular number of the celebrated *suite*. Played in their usual brilliant style and with good volume, this selection is a delectable offering by Herbert and his incomparable artists.

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

18 Edison Phonograph Monthly, Nov., 1910

10457 All That I Ask of You Is Love Helen Clark

Mezzo-soprano with orchestra accompaniment. A sentimental song of the better class with an attractive, pleading melody, which is rapidly winning vogue. Miss Clark possesses a mezzo-soprano voice of velvety quality and an easy, artistic style, which have won her an enviable reputation in concert and church work. Her first Record for the Edison catalog was Amberol No. 570, "The Man in the Silvery Moon." Words, Edgar Selden; music, Herbert Ingraham; publisher, Shapiro, New York City.

10458 You're Mine, All Mine Ada Jones and Billy Murray

Conversational duet with orchestra accompaniment. A story of boy-and-girl flirtation with the usual result. The characters are excellently well assigned and it is hard to convince oneself in hearing the Record that it is not actually being sung by a maid and youth of tender years. The delightful "swinging" melody of this song is carrying it to popularity. Words, Richard Henry Buck; music, Theodore Morse; publishers, Theodore Morse Music Co., New York City.

10459 Flanagan's Courtship Steve Porter

Vaudeville sketch. In his inimitable style our old friend Flanagan tells us how he came to marry "Pauline Joy," who objected to his calling her "a thing of beauty," perhaps because of the harrassing fear that she might remain "a Joy forever." After a raft of like comicalities, Flanagan recites a pathetic poem entitled "The Rat in Pauline's Hair." A very entertaining and sure-to-be-popular Record. Composer, Steve Porter.

10460 The Bell Gavotte Charles Daab

Bells solo with orchestra accompaniment. A graceful, sprightly number in gavotte tempo executed by Mr. Daab with the same superior artistic skill which has made his previous Records notable. Composer, M. Watson; publisher, W. H. Cundy, Boston, Mass.

10461 Dear Old Ma Will Oakland

Counter-tenor solo with orchestra accompaniment. A song of tenderest sentiment—a son's reverential memory of a mother's loving care awakened by her empty chair standing in the fire-light's soft glow—framed in an appropriately sweet, flowing melody. Mr. Oakland's singing is thoroughly in sympathy with the sentiment of the song. Words, Bartley Costello; music, Ernest R. Ball; publishers, M. Witmark & Sons, New York City.

10462 Wonderful Words of Life Anthony and Harrison

Baritone and tenor with orchestra accompaniment. Among devotional numbers this well-known hymn has always held a favorite place, and the interpretation given in this instance will be found in every respect worthy of the selection. Words and music, P. P. Bliss.

10463 Rag Baby's Gwine To Be Mine Maude Raymond

Coon song. The prospect of soon claiming his "Rag Baby" on the Mississippi shore is the inspiration of this coon's exuberance of spirits, expressed in typical darkey dialect and animated two-step melody, full of vim and tune. Maude Raymond, the perennial vaudeville and musical comedy favorite, sings it in her most entertaining style. Words, Ballard Macdonald; music, Libbie Lee; publishers, Jos. W. Stern & Co., New York City.

10464 Cotton Time Collins and Harlan

Coon duet with orchestra accompaniment. A vision of the Louisiana cotton fields in "cotton time" is offered in this tuneful number, made more realistic by steamboat whistles, clog effects, etc. The song has a rattling good two-step swing. Words, Earl C. Jones; music, Chas. N. Daniels; publishers, Jerome H. Remick & Co., New York City.

10465 Southern Ideal March United States Marine Band

A vigorous, virile march of good tone and volume. Its animated rhythm is well defined by this famous organization whose playing is marked by snap and precision. Composer, J. C. Heed; publisher, Carl Fischer, New York City.

Foreign Records for November, 1910

AMBEROL : U. S. LIST, 50c; CANADIAN, 65c
STANDARD : U. S. LIST, 35c; CANADIAN 40c

BRITISH RECORDS FOR NOVEMBER

AMBEROL (FOUR MINUTE).		12240	In the Land Where the Heather Grows, <i>Godfrey and D'Albert</i>	Jack Lorimer	
12234	"Zampa" Overture, <i>Herold</i>	National Military Band	12241	Bay of Biscay, <i>Davy</i>	Ernest Pike
12235	A Sergeant of the Line, <i>Squire</i>	Stanley Kirkby	12242	My Reputation, <i>Barnes and Weston</i>	Tom Wootwell
12236	Mother's Had a Row with Father, <i>Harrington,</i> <i>Collins and Godfrey</i>	Florrie Forde	12243	"Carmen" Selection, <i>Bizet</i>	National Military Band
12237	Simple Aveu (Simple Confession), <i>Thomè</i> (Violoncello)	Jean Schwiller	12244	Ghosts Dance, <i>Dunkels</i>	National Military Band
12238	We'll Treat You Like One of Our Own, <i>Murphy and Lipton</i>	Jack Pleasants	12245	Singer was Irish, <i>Murphy & Castling</i>	Peter Dawson
12239	Anchored, <i>Watson</i>	Peter Dawson	12246	Choristers Waltz, <i>Phelps</i>	Alhambra Orchestra
			12247	O Holy Night (Christmas Song), <i>Adam</i>	David Brazell
			12248	Church's One Foundation (Arranged by E. W. Seymour)	National Military Band

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

STANDARD (TWO MINUTE).

- 14018 The Yule Log, *Sullivan* National Military Band
- 14019 Flanagan, *Murphy and Letters* Stanley Kirkby
- 14020 I Want to Come Home to Killarney, *Mellor,*
Lawrence and Gifford Ernest Pike
- 14021 If I Tell Yer, *Wincott and Weston* Tom Wootwell
- 14022 Belphegor March, *Brepsant* (Concertina)
Alezander Prince
- 14023 Don Don, *Haines and Meher* Florrie Forde
- 14024 Non-Stops, *Osborne* Ben Albert
- 14025 When the Sun Goes Down in Splendor, *Smith*
Peter Dawson
- 14026 I Don't Care What Becomes of Me, *Fred Mayo*
Arthur Osmond
- 14027 The Blarney Stone—Two-Step, *Engleman*
National Military Band

GERMAN RECORDS FOR NOVEMBER

AMBEROL (FOUR MINUTE).

- 15119 Unter den Schwingen des deutschen Aars,
Nowowieski Joh. Strauss Orchestra
- 15120 Allerlei Blödsinn, Couplet Hans Blädel
- 15121 Ihr suckersüssen Mad'ln, Walzerleid, *F. Albini*
Erwin Borden
- 15122 Ich bete an die Macht der Liebe,
Bortniansky Nebe Quartet
- 15123 Der arme Peter, Lied, *Schumann* Aline Sanden
- 15124 Man ist nur einmal jung, Couplet, *R. Fall*
Arnold Rieck

STANDARD (TWO MINUTE).

- 16162 Schöne Frauen, Walzer, *W. Mews*
Joh. Strauss Orchestra
- 16163 Der Liebe Schatz vom Stephansplatz,
E. Darewski Jos. Messmann
- 16164 August, wie benimmst du die, Couplet Harry Arndt
- 16155 Bis an's Ende der Welt mit Dir (Cornet),
Ernest R. Ball C. Höhne
- 16166 Waldeinsamkeit, Lied, *M. Reger* Flora Wolff

FRENCH RECORDS FOR NOVEMBER

AMBEROL (FOUR MINUTE).

- 17085 Hérodiade—Fantaisie, *Massenet*
Garde Républicaine Band
- 17086 Le Député Cabot, *Lust-B. Boussagol* Paul Lack
- 17087 L'Insensé, *G. Rupès* Louis Dupouy
- 17088 Départ du Bleu, *Leo Daniderff* Adolphe Bérard
- 17089 Le Devoir, *E. Gavel* Lucien Rigaux
- 17090 Carmen—Habanera, *Bizet* Mme. Juliette Ewol
- 17091 Linette, *H. Paradis* Garde Républicaine Band

STANDARD (TWO MINUTE).

- 18153 Hop! Eh! Ah! Di! Ohé! *Bosc & Flynn* Paul Lack
- 18154 Bonsoir Mam'zell'Rose, *Berniaux* Adolphe Bérard
- 18155 La Température, *Nicolay* Dufluey
- 18156 L'Amour qui rit, *Christiné* Lucien Rigaux
- 18157 Nous sommes les trouffions, *Cayron and*
Christiné Gabriel Miller

MEXICAN RECORDS FOR NOVEMBER

AMBEROL (FOUR MINUTE).

- 6111 Celajes de Oro—Polka, *A. Pacheco*
Banda de Artillería
- 6112 Instantáneas—Cuplés del Hombre Gordo,
Torregrosa; Valverde, hijo; Arniches; López
Pablo García Bofil
- 6113 Hermosa Primavera—Canción Popular,
Arreglo de M. Rosales
Maximiano Rosales, y Rafael Herrera Robinson
- 6114 Hispano-Americano—Two-step, *L. G. Jordá*
Quinteto Instrumental Jordá-Rocabruna

STANDARD (TWO MINUTE).

- 20357 En los Bosques—Mazurka, *E. Waldteufel*
(Solo de Guitarra) Octaviano Yáñez
- 20358 ¡Son los Sueños que Pasan! *Amado Nervo*
(Recitación) Leopoldo Gutiérrez Lara
- 20359 Guajiras Populares, *Arreglo de R. Bezares*
Rafael Bezares

Special Foreign Amberol and Standard Supplement

We are preparing the following Special Supplement of seven Hebrew and six Italian Records, which will be shipped via freight with the January Advance List to any one territory at the same time. Special printed matter will accompany the orders, *which may be placed on sale as soon as received.*

These Records have been selected and recorded with unusual care and have been pronounced by competent Hebrew and Italian critics to be of an exceptionally high standard. They should prove very attractive to that portion of the Edison public they are intended to interest, and Dealers who are in a position to command any portion of such trade should lose no time in placing an order for the Records and in giving them all possible publicity.

Because of the special printed matter which accompanies the Records they will not appear in the regular Monthly Supplement, and Dealers are requested to make note of the fact that this method of listing Foreign selections will be followed in the future.

PRICES:

AMBEROL: U. S. LIST, 50c; CANADIAN, 65c
STANDARD: U. S. LIST, 35c; CANADIAN, 40c

HEBREW SELECTIONS

Sung by Solomon Smulewitz
Orchestra accompaniment

AMBEROL

- 10006 Blumenkrenze (*Smulewitz*)
- 10007 Das Thilem'l (*Smulewitz*)
- 10008 Der Eneg Schabes (*Rumshisky*)

TWO MINUTE

- 21020 Spinzes Licht Betschen (*Smulewitz*)
- 21021 Shtoist Zich On (*Perlmutter & Wohl*)
- 21022 Oi is dos a Mame (*Mogulesko*)
- 21023 Luft, Luft, Luft (*Smulewitz*)

ITALIAN SELECTIONS

(Neapolitan dialect)

Sung by Francesco Daddi
Orchestra Accompaniment

AMBEROL

- 7505 'Na Cammarella! (*Falvo*)
- 7506 Luce Mia! (*Fonzo*)
- 7507 Nuttata 'e sentimento (*Capolongo*)

TWO MINUTE

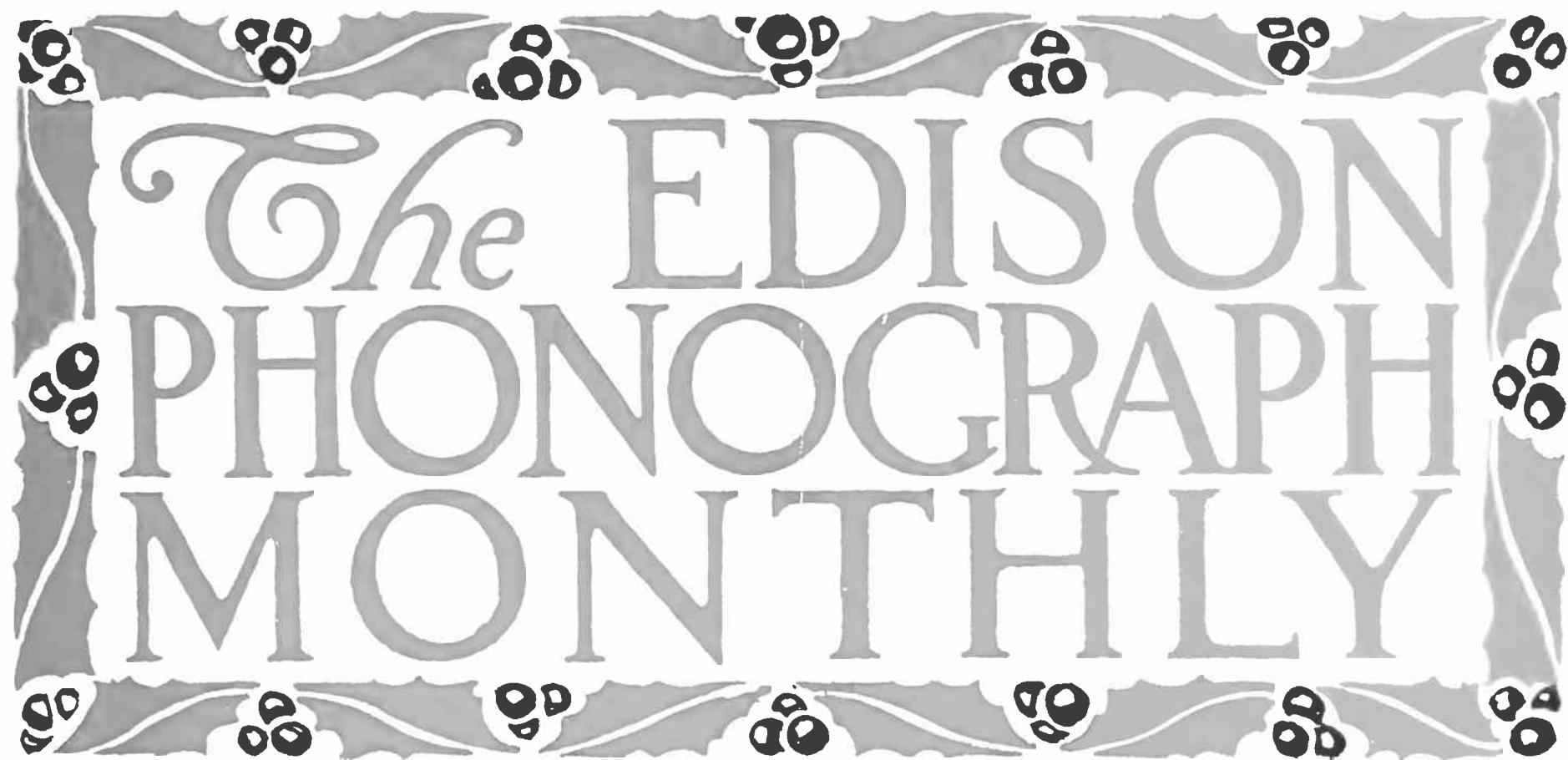
- 20610 Manella Mia! (*Valente*)
- 20611 Pastorale (*de Leva*)
- 20612 'A Surrentina (*de Curtis*)

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

Edison Phonograph Monthly, Nov., 1910

Jobbers of Edison Phonographs and Records

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



The EDISON
PHONOGRAPH
MONTHLY

A Merry
Christmas
and a Happy
New Year

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New Domestic Record Talent

Whose Records Are a Feature of the February Supplement.



Elizabeth Spencer
(Soprano)
and
Frank Ormsby
(Tenor)



Weber Male

Quartet



Berrick von Norden
(Tenor)
and
Reinald Werrenrath
(Baritone)



The EDISON PHONOGRAPH MONTHLY

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

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MEXICAN NATIONAL PHONOGRAPH CO., MEXICO CITY.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H., 10 FREDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

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

Vol. VIII.

DECEMBER, 1910

No. 12

That You May Have Cause To Be Merry

An early start, confidence to burn, hard, intelligent and persistent work, and loads of enthusiasm—these are the essentials which you and everybody in your employ must recognize if you would handle the holiday trade with real, unstinted success.

Only three weeks intervene between now and Christmas. The first two are the best for the Phonograph Dealer, for the week immediately preceding the eve of Christmas rounds up for the most part either the shoppers who turn to the Phonograph as an eleventh-hour inspiration or such as have already been induced to select one as a Christmas gift by the advertising and salesmanship of the weeks just previous. You don't want to depend upon the former class, for they are fickle to say the least, but you *do* want to get after the latter, because while you are "burning it into them," you are also appealing to the early holiday shoppers who are making their selections in advance of the big rush. And don't forget that the public is doing its holiday shopping earlier ever year; the "last minute" shopper is fast becoming a *rara avis*.

Your confidence must assert itself in every necessary detail of preparation for the start—your stock, your advertising, your sales force, etc.—but, over and above all other things, it must be manifested by a good, representative, generous stock of goods. No truer words were ever spoken than that "confidence begets confidence." If you prove *your* confidence by displaying everything in your store that is carried in your catalogs, you may rest assured that the public will imbibe deeply of the confidence in you and your goods which you thereby inspire. If your stock is incomplete or inadequate now, wire or 'phone your Jobber to-day for a rush express

shipment, in order that your early start may be supplemented by the necessary confidence.

Make your clerks work hard, intelligently and persistently. Insist on an orderly, well kept stock and demand patience, tact and courtesy in their treatment of customers. A customer deserves to have shown and explained every detail of the article he is contemplating a purchase of; and there are so many attractive and exclusive features of the Edison line. Moreover, they are all so important that none can safely be slighted. Your clerks—even those who are employed extra for the holidays—should be familiarized with at least the most important of these features and taught to demonstrate them and use them as sales arguments. They should be impressed with the necessity of explaining intelligently and patiently to every customer wherein lies the superiority of the Edison line.

There isn't another article on the market that compares with the Phonograph as a holiday seller, and there are few lines that are better advertised. The Edison Dealer, therefore, has every reason to be enthusiastic, for with the Edison he has a clear sales advantage over his competitors. The public *knows* that the Edison is the original Phonograph, improved and perfected by its inventor, and they are told by our advertising that the instrument has just the right volume of sound for the home, that it has a sapphire reproducing point which does not scratch, wear out or need changing, and that it is the *only* Phonograph that permits of home record making.

It, therefore, becomes necessary for you only to *prove* that what we say is true. If you apply yourself to the task with enthusiasm, with persistence and confidence, and begin to do it *now—to-day*—you will have plenty of cause to rejoice when the bells peal forth their glorious message of peace and good will on Christmas morn.

Loosen Up, Mr. Dealer, Get the Christmas Spirit

Everybody's hand is in his pocket at this time of the year to buy somebody else a Christmas gift—yours as well as the rest. This is the joyful season—the time to give and take, to receive and reciprocate, to offer and accept holiday presents and greetings. It's a good old custom at that, for it makes the milk of human kindness flow more freely and brings to us all the realization that it's a pretty decent old world after all.

You're thinking of what you are going to buy your friends and, *vice versa*, they're thinking of a suitable present for you; which leads us to wonder what you are going to buy an old and faithful friend of yours—CHRISTMAS ADVERTISING.

We know and you know that his present to you is always many times the value of what you offer him; so why not make it an exceptionally good one this year on both sides? You loosen up, and you'll find that he'll reciprocate in kind. Let the spirit of the holiday hit you a little harder this year than ever before. Dig a little deeper into your pocket for your Christmas ads. If you have been in the habit of using single column space in previous years, *double up* this year—spread your ads over two columns or more—and make them deep enough to tell your story comprehensively and convincingly, with space for illustrations besides. Don't consider the increased space so much more expense, for it is distinctly *not* expense, it's an investment that will pay you manifold.

Remember that your advertising is not only in many cases the sole communication between you and a big majority of the purchasing public, but it is also the standard by which they judge you and your ability to offer them what they want. If you are carrying a good stock, therefore, an insignificant, inadequate ad. is a decided injustice to yourself and your business. It gives your competitor, who may not be nearly as well equipped to supply the trade as yourself, a great big advantage over you. Make up your mind this year that you won't give him that advantage, and prepare to advertise between now and Christmas as you have never advertised before.

If you are in need of cuts, decide to-day what you need and wire use or send us a special delivery. They will go forward at once free of charge. You will find Amberola cuts illustrated in the October Monthly, suitable Christmas cuts in the November number, and others still are shown on page 13 of this issue. We have many

other cuts of all types of machines and accessories which we will gladly furnish on request. All you have to do is to let us know in a general way what kind of an ad. you expect to run and about how much space you intend to use. We'll undertake to supply appropriate cuts.

Don't disregard the advice, Mr. Dealer—loosen up and see how your old friend, CHRISTMAS ADVERTISING, returns the compliment.

Is there "an Edison Phonograph for every pocketbook" in your stock?

Two More "Specials"

This is to remind you that Amberol Records Nos. 601, "Alma—"Alma, Where Do You Live?" and 617, "Kiss Me, My Honey, Kiss Me," leave the factory within the next day or two with the January Records, to go on sale as soon as received. The usual printed matter—folder and hanger—accompany them. If your Jobber hasn't your order now for both Records and printed matter, make it out and send it just as soon as you read this. Further delay will keep you off the ground floor, and you'll lose the benefit of the first popularity of these numbers.

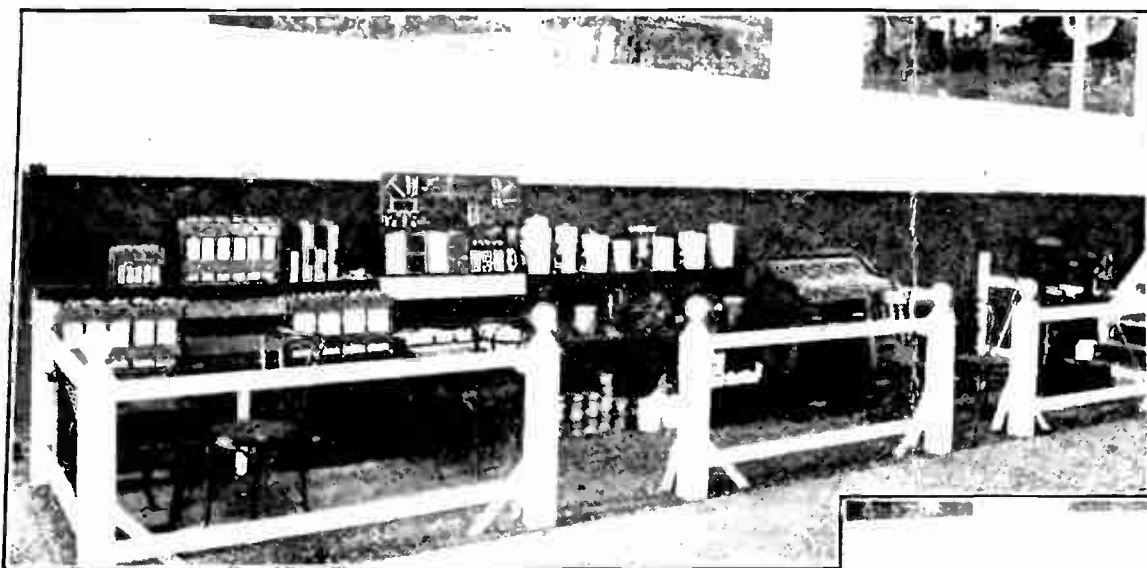
Both Records are splendidly done. The "Alma" song is rendered exactly as it is sung in the now internationally famous production, and by artists whose pleasing voices and style will win them immediate favor with your customers. This song is the better known of the two in the East, while the opposite is true of "Kiss Me, My Honey, Kiss Me," which is now being featured in "Jumping Jupiter" on Western tour. The performance of the latter is in Jones and Murray's best style, the arrangement being very like that of "Silver Bell."

Now that this plan of advancing the shipping and selling date of popular numbers is an established thing, we would again urge the expediency of placing a standing order with your Jobber to cover all such "Specials," which would relieve you of further trouble in the matter and insure your early receipt of the Records.

"Music Master" Horns are breaking all records in the sales line. Have you a stock for the holidays?

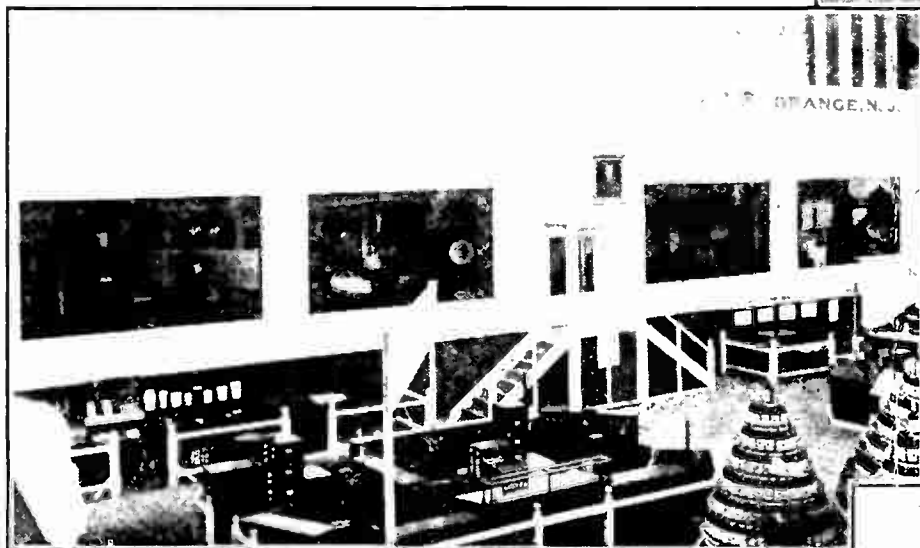
WANTED—Dealers in all cities not now represented to handle the Edison Business Phonograph. The demand for this up-to-date device for handling business correspondence is rapidly growing and Dealers who take on this line now will not only profit from the start but will have a franchise that will be more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

Some Views of the Big Edison Exhibit
at The Boston Mechanics' Exposition, Boston, Mass., October 3-29



*Edison Storage Battery
Edison Primary Battery
Edison Kinetoscope
(Main Floor, Left of Stage, Grand Hall)*

*Edison Business Phonograph
Bates Hand Numbering Machines
(Main Floor, Right of Stage, Grand Hall)*



*Showing Approach and Entrance to
Stage of Grand Hall, in the windows
and about the sides of which Edison
Phonographs and Accessories were dis-
played.*

*Interior view of Stage of Grand Hall.
It is estimated that almost 100,000 visi-
tors to the Exhibition were entertained
here by Edison Phonograph Concerts
and Edison Motion Pictures.*



*A Group of Edison Representatives.
Upper row: Geo. W. Holden, (Edison
Storage Battery Co.); H. Lankeman,
(Bates Mfg. Co.); Thos. Devine,
(Nat. Phono. Co.); L. P. Dexheimer,
(Edison Business Phono. Co.). Lower
row: F. L. Hough, Jr., (Edison Mfg.
Co.); H. R. Skelton, (National Phono.
Co.).*

Your Best Holiday Investment—The Amberola

Why? Because it is a double investment—it has a maximum of advertising as well as sales value.

It is the best possible ad. your store could have, because the public is always eager and anxious to see the latest product of the Edison Laboratories; and the millions who read the big magazines and national weeklies know from our advertising that the Amberola is Edison's very latest creation in the Phonograph line. They are further told that it is the most perfect sound-reproducing instrument, tonally and artistically, that has yet been placed on the market—that its tones are marvellously clear, mellow and natural, its volume exactly what is wanted in the home, its design original and exclusive, and its finish an artistic triumph—and they are naturally curious to see what this wonderful instrument is like. Many of those people are in your locality, at your very door: if they knew that you could satisfy their curiosity by a practical demonstration of the Amberola, would they wait for an invitation to visit your store for that purpose? True that a certain percentage of such people will feel that they can't afford to buy an Amberola. But haven't you all the other types of Edison Phonographs, differing principally in design and finish from the master creation and each one a perfect instrument in itself, with which to tempt them into a purchase? *To get the purchasing public into your store is the main object*, and if the Amberola does exactly that—if it proves to be the lodestone that draws the customers in—it is the best possible ad. you could employ, is it not?

We want you to consider the Amberola from an advertising standpoint, Mr. Dealer,—in fact we want you to consider it from *every* standpoint. We want you to look the proposition squarely in the face now at the start of the holidays and leave yourself open to argument while you are doing it. We contend that there *is* a market in your town for the Amberola—that there's a market for it *everywhere* that song and music and fun and entertainment are welcome in the home life, and that an instrument of its surpassing beauty of design and finish and incomparable tonal charm is appreciated—and we back up our argument by the strongest, most convincing of proofs—the experience of others—FACTS. We cite you bona fide instances, and we could cite many more, where Amberolas have been sold without difficulty in towns of 150 population and

less. Could you ask for better proof than this? Not with reason. And do you know why Amberolas sell in these towns? Because the Dealers *know* their fields—they know who can afford to buy the instrument, and they pick out their customers in advance. Isn't a sale the logical sequence of such a method? Couldn't you apply such a method to your own locality?

You *can* sell Amberolas in your town, Mr. Dealer, not only to people of wealth but to those of moderate means, and it's only a question of moral courage on your part whether you make the attempt or not. We are not attempting to unload a high-priced instrument on you. That's not the Edison way of doing business. We *do* want you to prove to your own satisfaction, however, that you can sell Amberolas, and thus realize anew the possibilities of the Edison line. We want you to grasp your opportunity now, during the holidays, by investing in an instrument which will not only sell itself but which, by force of its advertising value, will help you in the sale of the other Phonographs and Accessories of the Edison line.

Edison Window Displays

The work of organizing our Department of Window Display and Interior Arrangement is progressing very nicely, and it looks now as though we will be in a position to make a definite announcement of the inaugural Window in our January number. Mr. Rinehart, Manager of the Department, has had a staff of assistants steadily at work for the past six weeks whipping his ideas into shape, and results obtained thus far justify the prediction that Edison Windows will meet with the enthusiastic approval of the trade. It is a matter of regret that the first Window can not be placed in the hands of the trade for use during the holidays, but the time has been altogether too short to prepare one such as we would like to have considered a standard by which to judge succeeding efforts.

The suggestion made to Dealers in the November number is repeated,—that they file their orders for Edison Window Displays with their Jobbers at an early date, the understanding being that the Displays will be sent monthly, the cost per month not to exceed \$5.00.

At the Annual Business Men's Show held in Madison Square Garden, New York City, Oct. 22-29, messages from some of the most prominent educators, government officials and captains of industry in the country were conveyed to the management of the enterprise and through them to 200,000 visitors at the Show by means of Edison Phonograph Records.

Alexander Heinemann Records



ALEXANDER HEINEMANN, *Baritone*

By a stroke of real enterprise, which we feel our trade will fully appreciate, we have been successful in securing eight Amberol Records by this famous German "lieder" singer, who is now on tour in this country. The selections are carefully culled from his extensive repertoire, and include not only favorite German folk songs but several which will be recognized as being of standard quality. Mr. Heinemann, who has sung in every city of importance in Europe, made his American debut at Mendelssohn Hall, New York City, on November 5th, before a large and enthusiastic audience in a recital which won him unstinted praise from the metropolitan press and critics.

These Heinemann Records will be shipped with the February Advance List to all Jobbers in any one territory at the same time, *and may go on sale as soon as received.* As special printed matter will accompany the Records, they will not appear in the regular monthly Supplement.

We strongly urge every Dealer who has customers of German birth or extraction to place an early order for a liberal supply of these Records, which are examples of skillful recording as well as artistic singing.

THE LIST

- 15150 Die Uhr, *Loewe*
- 15151 In einem kühlen Grunde—Volkslied
- 15152 Fridericus Rex, *Loewe*
- 15153 Litanei, *Schubert*
- 15154 Trauungsgesang, *Roessel*
- 15155 Hans und Liese—Volkslied
- 15156 Herr, den ich tief im Herzen trage, *Hiller*
- 15157 Heinrich der Vogler, *Loewe*
Orchestra accompaniment.

Fanny J. Crosby's Tribute to Edison and The Phonograph

The following letter and poem, dedicated to Thomas A. Edison, were sent to B. P. Rhineberger, formerly a representative of the Century Store, Edison Dealers at Bridgeport, Conn., and now one of our travelers, by Fanny J. Crosby, the famous blind poetess and hymn writer, many of whose beautiful compositions are to be found in the Edison catalogs. As the letter discloses, this warm tribute was inspired by gratitude for the pleasure which the installation of an Edison Home Phonograph brought to her home:

"Mr. B. P. Rhineberger:

Esteemed Friend:

Through your kindness and that of the Century Company, whom you so faithfully represent, I have the honor of stating publicly my views in relation to the Edison Phonograph, and of proving its inestimable worth.

It was you who so generously placed it within the circle of my home, thus affording to each one of its members a rare treat, which I assure you will never be forgotten. Its clear, silver tones, its sweet, classical melodies, beautifully and artistically rendered, have held us captive not only to the productions of the old masters but also to the music of distinguished modern authors.

In a word, we hail the Edison Phonograph, and we venerate the genius of him by whom it was invented—a genius whose deep research and unwearied perseverance have made him the wonder and admiration of a progressive and literary world.

*O Edison! through thy electric power
New stars appear and shed their glories forth;
The hill of science thou hast nobly climbed,
And on its very summit thou dost stand,
Crowned with the laurels of immortal fame.
God give thee health for each revolving day,
And spare thee still to work for years to come.*

—FANNY J. CROSBY."

Lost or Stolen Machine

Home Phonograph No. 306,119 has disappeared. Jobbers and Dealers are requested to keep on the lookout for this machine and to promptly communicate with our Agreement Dept., at Orange, any clue to its whereabouts, in order that immediate steps may be taken to restore it to its rightful owner.

The Other 13,000

H. S. Hart—His Methods Invite Imitation

Down in Shreveport, La., there's an Edison Dealer whose business methods, personality and attitude are so exemplary that we feel impelled to devote a little space to his success, in the hope that it may help other Dealers to "find the way." Our reference is to H. S. Hart.

Now, in the first place, Mr. Hart is not a *big* Dealer, nor is he extremely wealthy, although he writes that he has squeezed enough profit out of the line to cover the repainting of his automobile.

In the second place, he's not any more favorably situated for doing a large business than hundreds of other Dealers,—in fact, he's probably *less* favorably situated than half our Dealers in the field.

In the third place, he didn't have any "cinch" at the start. On the contrary, he began business in the face of competition—keen competition—with a shoe-string or two, packs of ideas, and plenty of ambition as practically his only assets.

To-day he writes: "I am proud to be an Edison Dealer, glad that it is my privilege to represent you here in Shreveport. This town is going "Edison" so long as I'm at the wheel, or I'll know the reason why."

And how has he brought about this success? Simply by plugging,—*"keeping eternally at it"*—by *analyzing* the line he has to sell, and by educating his customers to their *need* of that line.

As before stated, he has an automobile—it may be a "one-lunger" for all we know, but it travels around the Shreveport neighborhood carrying with it demonstrating Machines and Records on the out-going trip and bringing back the money, or a signed contract covering an installment sale.

The prospect who can't be reached quickly enough in the auto gets an immediate demonstration over the telephone. The unsuspecting buyer who comes into the Hart store for a jack-knife goes home with a Fireside or some other outfit—or Records, if he already has a machine—won by the personality of the man whose very sincerity and belief in our line are sufficient to convince the most skeptical.

We recently asked Mr. Hart to send us a list of prospects so we could help him with a little direct circularizing from the factory. He produced ten names, writing at the time, "Here are a few names,—really the only ones who don't own Edison machines and can afford to buy them *now*. As it is, I'm afraid they know as much about Edison Machines as you'll be able

to tell them in a number of letters, but you can try anyway." Think of a town the size of Shreveport having so few non-owners, and you'll get some idea of the enterprise of the man whose praises we are singing! How does he get any business then, you ask? By "swapping" Firesides for Standards, Homes for Triumphs, Triumphs for Amberolas, etc., and by selling Records, new horns, blanks, hearing tubes, recorders, and other "supplies." All the while he's making these sales he's planning for those he will land in the future, ever keeping in mind the fact that an owner's interest in his machine must be sustained and occasionally renewed or eventually the machine falls into disuse.

Newspaper advertising, circular advertising, "word-of-mouth" advertising, indoor and outdoor advertising, clever clerks, good window displays, representative and clean stock, enthusiasm, faith, optimism and numberless other things have combined to bring about his success, which is not so unusual but that it can be duplicated by any other Dealer who believes with him that the selling of Edison goods is "one of the best propositions in the country at the present time." "Because," he continues, "very little effort, after all, is required of the Dealer. Customers come in and ask for the goods (or if they don't it's easy enough by a little intelligent advertising to *make* them come in), and all the Dealer need do is to demonstrate a few carefully selected Records on a well regulated machine and drop the purchase price of the machine in the cash register!" Sounds simple, doesn't it? Maybe it's not quite as easy as Mr. Hart relates, but then he's been through it and he *ought* to know!

For Which—Thanks

I would like to take the opportunity of complimenting your Recording Department on the exceptionally fine lot of Records they are turning out. "Silver Bell," for instance, we believe will prove the greatest selling Record ever put out by any company. What makes a Record of this kind a big seller is not alone its catchy air, but the little tricks your people put into the arrangement. We refer in this special Record to the violin and bell part and the tenor work of Muray in parts of the chorus. It is "something different"—something besides the straight, ordinary singing of the song that makes these big sellers. Frequently other companies will make the same Record your company does, using the same artists, yet it is not a large seller or does not attract special attention, merely because there is no special arrangement.—*Santa Fe Watch Co.*

The Spirit That Does Things

The following extract from a letter received from Julius Ritt, St. Peter, Minn., shows that he is imbued with the spirit of enthusiasm which spells success "in large bunches," to use an expressive phrase of the vernacular. With more than half the battle won by his faith in the line and in his own ability to push it successfully, there can't be a doubt that he will treble his business during the coming year as he confidently expects. Here is the extract:

"The PHONOGRAPH MONTHLY is just what a Dealer needs to keep the enthusiasm going in him. I don't know what I would do without it. It is an ideal trade booklet and could scarcely be improved. I have just placed an order for \$503.00 worth of Edison Phonographs (including an Amberola and a Mahogany Home with "Music Master" horn). I am now carrying 350 Amberol and 375 Standard Records, and with a stock like this I feel fortified against any demands that can be made upon me. The fall business started out fine with us and the indications are that we will surely double if not triple last year's business."

After a month of hard, persistent effort, which included three personal calls, not to speak of the writing of numerous letters, Arthur E. Bullock, of Onset, Mass., succeeded in landing a "prospect" in a neighboring town whom we had referred to him. Not only did he clinch the sale, but he sold his man a Home equipment instead of the Standard which he was thinking of buying. This he accomplished by placing the Home outfit in the prospect's home on trial—a method that seldom fails. In thanking us for the assistance we rendered him, Mr. Bullock made the following statement, which will probably appear almost incredible to less active Dealers:

"This is only a small place of about 200 families, yet I have sold over 100 Edison Phonographs in less than three years. I carry a complete line of Records, Standard and Amberol, of the domestic catalogue, also about ten Phonographs of different styles in stock at all times; so you can see that I am after all I can get out of it. I sold a Standard last Monday, also one to-day."

"After all he can get out of it"—therein lies the secret of this Dealer's success. It's a safe bet that the remaining fifty per cent. of the families in Onset, Mass., will own Edison Phonographs before three more years have passed over Mr. Bullock's head.

With some redeemed Promotion Certificates Will S. Gibson, 4239 Frankford Ave., Frankford, Philadelphia, Pa., enclosed a post-card view of one of the five billboards which he uses to advertise Edison goods. We repeat—FIVE BILLBOARDS—AND FOR HIS EXCLUSIVE USE. Let that sink in, ye who have been wont to grow hysterical over that venerable vaudeville joke which is still perpetrated about a supposed peculiarity of the Quaker City people.

Jobbers' Notes

The O. K. Houck Piano Co., Memphis, Tenn., have installed five large, sound-proof demonstration parlors for Edison Phonographs and Records just inside the door on the first floor of their main building—the most valuable space in their entire store. The Memphis public will undoubtedly appreciate the great convenience which this enterprising firm has insured them through this innovation.

Under the auspices of the S. L. Crosby Co., Bangor, Me., our special traveler, J. W. Scott ("Scotty"), recently gave several successful Amberola concerts at the Bangor House that city. One recital, which was announced by a neat four-page program bearing the S. L. Crosby ad., was made up of some of the choicest numbers in the Amberol catalog excellently arranged with a view to variety.

The business of the Minnesota Phonograph Co., 515 First avenue South, Minneapolis, Minn., will in future be conducted under the individual name of Laurence H. Lucker.

The R. S. Williams & Sons Co., Ltd., of Montreal, Quebec, Canada, have removed from 591 St. Catharine street W., to their permanent quarters at 59 St. Peter street, same city.

W. H. Ross & Sons of 43 Exchange St., Portland, Maine, have been succeeded by The Portland Sporting Goods Co., same address.

The Boston Cycle & Sundry Company, Boston, Mass., has been succeeded by the Linscott Sporting Goods Company at 48 Hanover Street.

Babson Brothers, Chicago, Ills., recently opened a branch jobbing establishment at 355 Portage Ave., Winnipeg, Man., Canada.

The Graves Music Co., 102 Second Ave., Spokane, Wash., has succeeded the Spokane Phonograph Company at the same address.

Edison: His Life and Inventions

Above is the title of a full and authoritative story of the life and inventions of Thomas A. Edison, in the preparation of which Frank Lewis Dyer, President and Chief Counsel of the National Phonograph Company, collaborated with Thomas Commerford Martin, Ex-President of the American Institute of Electrical Engineers. The narrative, much of which is in Mr. Edison's own language, follows the various stages of his life from boyhood on and his inventions, and in addition the reader is given an intimate knowledge of his personal side. The book is practically a history of Electricity for the past fifty years, and contains, among other new material, a complete list of the Edison patents.

The work is in two handsomely finished volumes, plentifully illustrated with portraits and views reproduced from photographs. Price of set is \$4.00 net; sent prepaid, securely packed in box, for \$4.28. Any orders or communications in reference to the work should be sent direct to the publishers, *Harper & Bros., Franklin Square, New York City.*

Selling the Goods

Your first consideration, after your stock and advertising, is your window display. Don't put it off, as many do, until the final week; arrange one at once and change it once or twice between now and Christmas week. Give it the benefit of your careful thought and put into it all the originality you can command. Keep in mind the fact that a neat, well arranged display will attract customers, while a crowded, carelessly dressed window will repel trade. Remember that your windows are your cheapest, most direct method of reaching the shopper, and that a good or bad impression is created by the condition of the windows themselves and the arrangement of the stock they hold.

Your interior arrangement comes next in importance. For the convenience of your customers and in order that you may effect quick, easy sales, it is absolutely necessary that your stock be systematically and neatly arranged. Give plenty of space to your Machine display and see that your Record stock is so arranged as to be easy of access. Don't make the mistake of letting your clerks tumble Records loosely around upon the counters. Insist upon everything in its place. It saves time in the long run and looks better.

Remember the big talking points of the Edison Phonograph and see that your clerks remember them:—the permanent Sapphire Reproducing Point which does not scratch, does not wear out and never needs changing; the fascinating and exclusive home recording feature, which is more than half the fun of owning a Phonograph; the fact that the volume of the Edison is neither too loud nor too weak, but just right for the home; that its tones are clear, sweet and mellow and free from distracting surface noises; and that the Edison catalog offers the best efforts of the world's greatest artists of song and music.

Just because the holidays are at hand and everybody can be expected to do more or less shopping is no reason why you should temporarily suspend the most logical of all sales methods—HOME DEMONSTRATION. The alert Dealer will perceive that there is a stronger reason than ever for pursuing this method at this particular time of the year, and

will accordingly employ outside salesmen to demonstrate the Edison in the homes, thereby gaining the tremendous advantage of implanting the *first* impression in the shoppers' minds. The home demonstration method is founded upon the strongest and most logical of theories—that the man of family is most open to conviction when approached in his own home to purchase an article which adds to the comfort and happiness of that home.

In your sales talks lay stress upon the adaptability and economy of the Edison as an impromptu dance orchestra, and compare the character of its music with that furnished by amateurs or even by the very best orchestras. Explain that the Edison catalog is replete with dance Records of all kinds, recorded by skilled musicians and Record makers, and that volume and tempo are therefore exact. This feature of the Phonograph is frequently a clinching argument, particularly with the younger set and with the matron who perceives the advantage of owning an instrument which can be depended upon at all times when entertaining her friends and other inspiration fails.

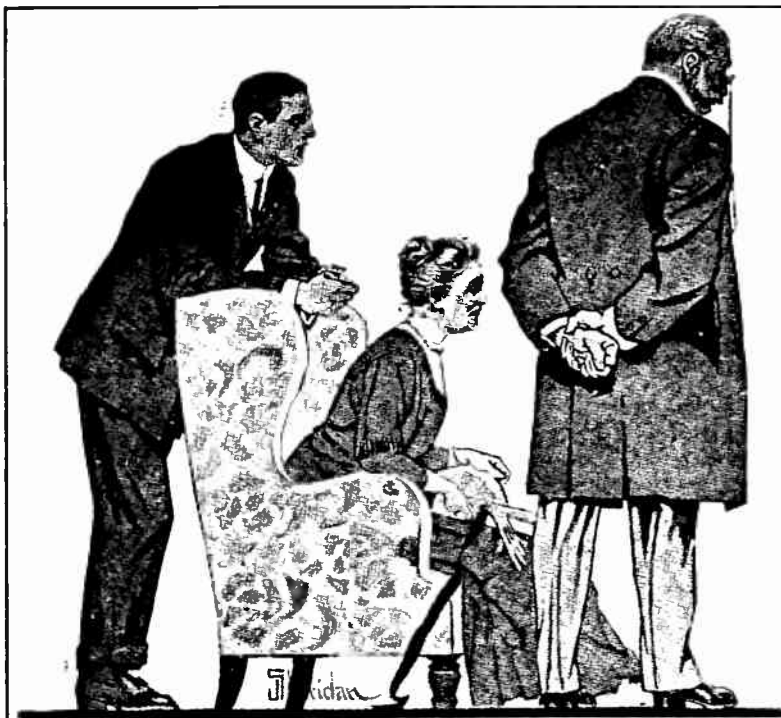
Introduce a customer to your highest priced machine first. He may be induced to invest in a better machine than he at first intended, and even if he is not, it flatters him to pay him the compliment of apparently thinking that he can afford to do so; which raises you in his estimation. Besides, it's easier to come down the ladder of prices than to go up, and you have an excellent line to do it with,—“an Edison Phonograph for every pocketbook.”

Have you a Shaving Machine, Records, Shaved Blanks, etc.? If not, wire your order at once and prepare to demonstrate the home recording feature to your customers. Let them make Records of their voices. It costs nothing to speak of and the fascination of it will appeal irresistibly to one who has never heard his own voice on a Record. Boost this feature of your line; it means sales for you.

Be sure to keep the addresses of everyone to whom you sell a Phonograph during the holidays. You will need them for your mailing list *after* the holidays.

Reproduction of Our December Double-Page Magazine Ad

The Big Magazines and National Weeklies Are Eagerly Scanned from Now until Christmas by Millions of Holiday Shoppers Scattered All Over the Country Who Are Looking for a Christmas Gift Suggestion. This Ad Directs Them to an Edison Dealer. Tell the Shoppers in Your Community That *You* Are an Edison Dealer and Let *Your* Ad Emphasize the Points of Edison Superiority Which *Our* Ad Recites. Team-Work That Brings Results.



This year make your AN EDISON

Make it an EDISON because—

- 1st—The Edison Phonograph has just the right volume of sound for the home. It is not loud enough to be heard next door or loud enough to echo to the farthest corner of the dealer's salesroom, but in your home its sweet, modulated tones will entertain you and your family in a way that never grows tiresome.
- 2d—The Edison Phonograph has a Sapphire Reproducing Point that does not scratch, does not wear out and never needs changing, and which travels in the grooves of the sensitive Edison cylinder Records, bringing out the sweet tone for which the Edison is famous.
- 3d—The Edison is the instrument that plays Amberol Records—records playing twice as long as ordinary records and giving you all of all the world's best music.
- 4th—The Edison Phonograph permits of home record making



Christmas Instrument PHONOGRAPH

—a most fascinating form of entertainment. It will record what you or your friends say, sing or play and then instantly reproduce it as clearly and accurately as it reproduces the Records of Edison artists.

These are a few of the Edison advantages. You want them in the instrument you buy. So go to a dealer's—there are Edison dealers everywhere—and insist on hearing an Edison—the instrument that has been perfected and is manufactured by Thomas A. Edison.

Edison Standard Records	\$.35	There is an Edison Phonograph at a price to suit everybody's means, from the Gem at \$15.00 to the Amberole at \$200.00. Ask your dealer for complete catalog of Edison Phonographs and Records, or write us.
Edison Amberol Records	(play twice as long) .50	
Edison Grand Opera Records	\$.75 to 2.00	

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

Suggested Holiday Window Cards

Transfer them to plain, white cardboard with a brush and black marking ink.

THE EDISON PHONOGRAPH
Teaches Your Children
To Love Music and Song.
On It, And On It Alone, They Can Hear
Their Own Songs And Music.

Every Member of the Family
Can Play—
All Can Enjoy—
THE EDISON PHONOGRAPH.

Hear Yourself Sing and Play
As Others Hear You.
It Can Be Done Only With
THE EDISON PHONOGRAPH.

It Keeps The Boys and Girls at Home—
It Makes Your Fireside Happy—
THE EDISON PHONOGRAPH.

Dance The Long Winter Nights Away
With An EDISON PHONOGRAPH.
Waltzes, Two-Steps, Three-Steps, Schottisches—
Volume And Tempo Exact—
Square Numbers With Calls.

The Voices Of The World's Great Artists—
Your Voice And Your Friends' Voices—
Can Be Heard On An EDISON PHONOGRAPH.
Prices And Terms To Suit Every Pocket.

Wish Your Family And Friends
A Merry Christmas
On An Edison Record.
It's Very Simple. Let Us Show You How.

To Make The Home Merry On Xmas Morn—
And All The Year After—
THE EDISON PHONOGRAPH.

Lest You Forget

There is a strong possibility during the holiday scramble after new customers of your temporarily neglecting certain features of the line which particularly deserve to be agitated now more than ever. For instance—

THE NEW RECORD EXCHANGE PLAN

the respective merits of which to the Consumer and the Dealer have been carefully pointed out in previous issues. Without rehearsing them in detail we would again remind you that this Plan works to your immediate advantage, principally because it brings your old customers into your store and gives you a chance to interest them in the holiday line. Just bear that in mind—*it brings customers into your store during the holidays*. That fact alone, without the certain knowledge that it gives you a chance to pull the slow-selling Records from your shelves at a profit and leaves a gap in the customers' collections that you can fill from your active stock, should induce you to give it all the advertisement possible at this time. Then there's—

THE PROMOTION PLAN

which would seem almost to have been made to order for holiday use. It means, as we have frequently pointed out, the appointment of just so many outside salesmen working with an incentive in sight upon the susceptibility of their friends and neighbors, who are particularly open to suggestion just now. Can't you see the wisdom of plugging such a scheme, during the holidays harder than ever? Isn't it worth a special letter and some certificates to your customers *now*, a few minutes of your time with prospective purchasers and the distribution of some Promotion Literature in your store? We think it is, and so will you if you give it careful consideration. Lastly, there's—

THE COMBINATION ATTACHMENT PLAN

which is also one of your good missionaries and which, if persistently kept before the public, will some day fulfill its mission—the “amberolizing” of every un-equipped Phonograph in your territory. Why not bring that “some day” nearer to materialization by giving the Plan the benefit of your special holiday effort?

These three propositions are so intimately connected one with the other that each may almost be said to “dovetail” its fellows. They work hand in glove together for a common purpose. The Record Exchange Plan revives the interest of your old customers, the Combination Plan supplements the work by making them customers for the new Amberol Records, the new Re-

producers, new Horns and other Accessories, and The Promotion Plan converts them into active, enthusiastic salesmen for your store.

Why not one special letter to your customers calling the three propositions to their attention, and with descriptive literature enclosed? The results, we are sure, will justify the extra effort.

New Printed Matter

If you haven't received a supply of the new Record catalogs (Form 1860) you should lose no time in getting a quantity sufficient for your requirements from your Jobber. The catalogs contain a complete list of all Domestic and Grand Opera Amberol and Standard Records, British Amberol Records and all Amberol Instrumental Records issued in other countries up to and including September, 1910.

In distributing them among the public it is well to remember that the December supplements, which review the October and November Records, together with the new catalog offer a complete list of all Records up to and including December, 1910.

The following forms are also in the hands of Jobbers ready for distribution:

Record Exchange literature—a Special Catalog (Form 1870) containing the list of 500 Standard Records available under the new Plan, and a Post-Card for mailing to customers;

An illustrated Folder in colors (Form 1895) on the new Model “O” Reproducer, and

Special Christmas literature—an attractive Christmas Folder (Form 1900) in red, white and green, “A Merry Christmas for Every Member of the Family,” for circulation among the public, and a Window Hanger (Form 1899) in the same colors and suggesting the same idea—a Home Phonograph for all the family surrounded by the well-filled Christmas stockings of individual members of the family.

Dealers are urged to secure a supply of these forms at the earliest possible opportunity and to use them in the manner intended to the best advantage.

IMPORTANT!!!

Jobbers and Dealers are again reminded that the Record Exchange Proposition on the two-for-one basis terminates on December 31, 1910, and that Records to be accepted for credit must be shipped to the factory on or before that date. In other words every shipping receipt sent us for Records returned under the old proposition must bear a date prior to January 1, 1911; otherwise the Records will be held at the shipper's risk and subject to his order.

Free Electros for Holiday Newspaper Ads

Suggesting, as each one does, the comfortable atmosphere of the home and the pleasure and happiness which the Edison Phonograph brings to the home life, they are suitable for use not only during the holidays but in all seasons of the year. These cuts and other cuts of a similar character, as well as cuts of each type of machine alone with Straight or Cygnet Horn Equipment, will be forwarded immediately upon request. In return for this expenditure on our part we only ask that you forward us clipping from the newspaper in which the ad appears. Order by number.



EDISON

No. 679
Also No. 680—similar to above—4" x 4"



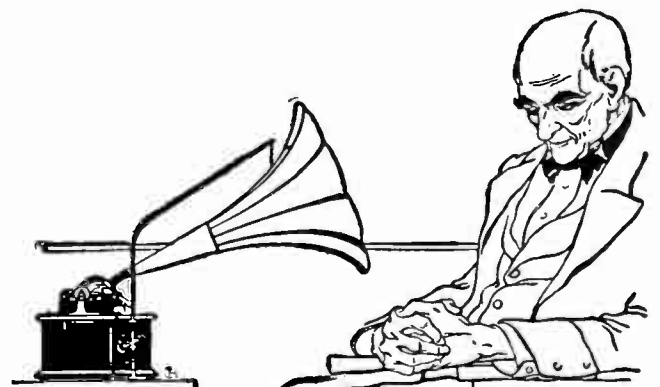
EDISON

No. 711
Also No. 712—similar to above—4" x 4½"



ENTERTAINING
"the BOYS"

No. 634
Also No. 629—similar to above—4" x 4½"



**EDISON
PHONOGRAPHS**

No. 661
Also No. 662—similar to above—4" x 4"

Edison Bohemian Records

The following Amberol and Standard Bohemian Records were placed in the hands of our Jobbers last month and went on sale immediately. They were issued in response to repeated requests from people of Bohemian birth and ancestry, and have been pronounced by native critics excellent Records of their kind. Dealers who are fortunately so located as to be able to realize on them should lose no time in ordering from their Jobbers. Because of the printed matter which accompanies them, these Records will not be found listed in the Monthly Supplement. Prices are as usual.

AMBEROL (FOUR-MINUTE)
PLAYED BY CESKE TRIO z PRAHY.
No. 9801 Dunajske vlny Valčik (Ivanovič)

No. 9802 Lándlery Tyrolske Valčik (Schubert)
No. 9803 Jednou v Neděli (Benedikt)
No. 9804 Posviceni na Zlychově Pochod (Benedikt)

PLAYED BY
BOHEMIAN (INSTRUMENTAL) DUETO
No. 9805 Národních Pisni (Vicha)

STANDARD (TWO-MINUTE)
PLAYED BY CESKE TRIO z PRAHY.
No. 16540 Hamplmam Valčik (Strauss)
No. 16541 "Mařenka s Prodané"—
A Komedianti (Smetana)
No. 16542 Vršovycká spranici (Pazourek)
No. 16543 Na Větrniku Polka (Cibulka)
No. 16544 Pijem Radi

Advance List

Of Edison Amberol and Edison Standard Records for February, 1911

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

Edison Grand Opera Amberol Records

40038 Die Meistersinger—Preislied (Wagner) Leo Slezak, Tenor

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

Sung in German. Of all the Wagnerian operas none compare with his celebrated "Meistersinger" in its grasp upon the affections of the music lover. Its poetic key-note might well be the reply of *Walther von Stolzing*, the hero, as to who his teachers were: "The birds of the woods taught me to sing." It fairly revels in beautiful numbers of which the "Preislied," with which *Walther* enters the tournament for the hand and heart of his adored *Eva*, is the most popular. This selection has always been a prime favorite with Mr. Slezak, and into its rendition he throws all the wealth of voice and artistry at his command. The result is a supremely beautiful Record. Orchestra accompaniment.

40039 Amico Fritz—Son pochi fiori (Mascagni) Carmen Melis, Soprano

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

Sung in Italian. *Friend Fritz* thinks he is a woman hater and makes a wager with his friend that he will never marry. When the Gods heard him they must have laughed loud and long, for in a very short time he finds that he is deeply in love with the sweet and beautiful *Suzel*. He wants to run away, but cannot bring himself to the point and proposes instead. The opera is full of delightful music and this selection by Carmen Melis is one of its most melodious numbers. She is in her element in this joyous and merry crowd, and suggests very happily the brightness and gayety of these light-hearted people. Orchestra accompaniment.

30035 Pagliacci—Vesti la giubba (Leoncavallo) Florencio Constantino, Tenor

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

Sung in Italian. Leoncavallo not only composed the music for this opera, but also wrote the libretto. The story is founded upon an actual occurrence. The tragedy is within the circle of a wandering theatrical troupe. The wife of *Canio*, the proprietor, who takes the part of *Pagliacci* in their play, is untrue to him. He learns this just before the curtain rises on the evening performance. His grief is so great that he finds it almost impossible to play the part. He strives to rouse himself from his sorrow, and just here Constantino's fine tones take up the tale, deeply stirring our imagination and rousing our sympathies most delightfully. Orchestra accompaniment.

30036 Lohengrin—Elsa's Traum (Wagner) Marie Rappold, Soprano

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

Sung in German. If a novelist of to-day were to write the story of "Lohengrin" he might call it "Girlhood's Dream." The fancy of every young woman centers her reveries of the day and her visions of the night about the misty figure of the unknown prince who surely must come to win her heart and hand. *Elsa* is one of the fortunate few whose visions come true even to the utmost limit. Marie Rappold, with that keen intuition of her sex and the quick interpretation of her American birthright, sets before us, to the accompaniment of sweet music, the dream of *Elsa* and the promising presentiment of her approaching prince and deliverer, *Lohengrin*. Orchestra accompaniment.

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

40040 Manon—Ah! fuyez, douce image (Massenet) Karl Jörn, Tenor

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

Sung in French. "Manon" is Massenet's best known opera, and is based on the Abbe Provost's famous novel. It is the story of a flirt and is typically Parisian. Massenet's gay music fits it like a glove. *Des Grieux* is the most daring of her early lovers, and although he is about to take holy orders, elopes with her as she is on her way to a convent. Karl Jörn as the *Chevalier Des Grieux* is a fascinating lover, and well illustrates his versatility by singing the part of the gay lover as charmingly as he does that of *Walther* in "Die Meistersinger." Orchestra accompaniment.

35014 Barbieri di Siviglia—Una voce poco fa (Rossini) Selma Kurz, Soprano

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

Sung in Italian. This light and happy opera has held its place almost one hundred years. It is based on no ancient myth, but rather on events quite modern in style. Its humor may have something to do with its continued popularity, although its music is its real elixir of life. *Rosina's* guardian wants to marry her, and so does the *Count Almaviva*, and she, loving the *Count*, wants to marry him. To aid the lovers, the services of the quick-witted and amusing barber are successfully enlisted. Selma Kurz is a great favorite in Europe and her rich, captivating voice is as full of charm as *Rosina* herself. Orchestra accompaniment.

35015 Grand Mogul—Valse des serpents (Audran) Blanche Arral, Soprano

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

Sung in French. All the world loves a lover, and every woman loves a waltz. It is as natural and easy for Blanche Arral to express the joy of her heart and sex in this tuneful air, as it is for a village maiden to express her youth and energy about the May-Pole on a holiday. She sets the feet a-going, and the blood a-bounding, as the music pours from her throat like a bird's song in the Spring. Orchestra accompaniment.

30037 Elisir d'Amore—Una furtiva lagrima (Donizetti) Aristodemo Giorgini, Tenor

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

Sung in Italian. The opera takes its name from the love philtre bought by the young farmer, *Nemorino*, when he thinks he may not win his adored *Adina*. It is in reality but a bottle of cheap wine, and after he drinks it he behaves so badly that instead of winning *Adina* he nearly loses her. The real philtre in the case, and the one which works the charm, is the simple, faithful heart of *Nemorino*. This delightful romanza of Donizetti's is sung with all the fervor and joy of a successful lover. As we listen we can but rejoice that one so genuine and unselfish as *Nemorino* should win the sweet *Adina*. Orchestra accompaniment.

Edison Amberol Records for February, 1911

United States list, 50 cents; Canada, 65 cents

600 Zampa Overture Edison Concert Band

The brilliant overture to the opera "Zampa," the most successful work of the celebrated French composer, Ferdinand Herold (1791-1833), first produced in Paris in 1831. This overture has long been accorded a place among the standard classics of the famous masters. Our Concert Band gives a superb execution of its delightfully contrasted passages, resulting in a Record which every true lover of band music will be glad to add to his collection. Publisher, Carl Fischer, New York City.

***601 Alma—"Alma, Where Do You Live?" Miss Spencer & Mr. Ormsby**

Soprano and tenor duet. The principal song number of the musical farce, "Alma, Where Do You Live?" the big European and American success. *Alma's* complaint of flirtatious persecution by the male sex is clothed in clever verbal garb and set to a pleasing air with a charming slow waltz refrain which invites many repetitions. It is here sung exactly as in the show by two well known and accomplished church and concert duettists, whose first Edison Record proves them a decided acquisition to the catalog. This Record, because of the popularity of the song and the excellence of the performance, was placed on sale as a "Special." Orchestra accompaniment. Words, Geo. V. Hobart; music, Jean Briquet; publishers, Jerome H. Remick & Company, New York City.

602 Asthore Reinald Werrenrath

Baritone solo with orchestra accompaniment. "Asthore" ("Dear") is a widely known song of standard quality, with an unmistakable Irish lilt and words of poetic grace. Mr. Werrenrath, who is by no means a stranger to the Edison catalog, is an accomplished singer. His light baritone voice, approaching tenor quality in its upper tones, is of a singularly winning character, and his style is beyond reproach. His rendition of this number will establish the reason for his popularity on the concert platform. Words, Clifton Bingham; music, H. Trotère; publishers, Edward Schuberth & Co., New York City.

* This selection will be illustrated on cover of February Phonogram.

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

603 Barbara Frietchie

Edgar L. Davenport

Recitation. Embellished with appropriate orchestral effects, the tale of Barbara Frietchie's historic defiance of the gallant Stonewall Jackson and his troopers—a tale of Northern patriotism and Southern chivalry—is here recited with the consummate elocutionary art of one of America's most talented actors. His splendid style and enunciation are reproduced with the fidelity and clearness which are possible only on Edison Records, and the result is a Record which will be welcomed in every home. Throughout the last few lines the strains of "America" in *crescendo* are heard, bursting into the full, glorious notes of the anthem at the finish. Author, John Greenleaf Whittier.

604 Cradle Song Medley

J. Scott Skinner

Violin solo with piano accompaniment. Starting with a soothing cradle song this number soon swings into a medley of characteristically lively and infectious Scotch reels, in which a remarkably clever imitation of the bag-pipes is presented. Specially recorded for us by a native Scotch artist whose specialty is the reels and strathspeys of his native land and who is a regular contributor to our British Supplement, in which it will probably be listed later on.

605 I'm Looking for a Nice Young Fellow Who Is Looking for a Nice Young Girl

Ada Jones and Chorus

The latest of serio-comics. The quest of an amorous miss for "some one to cuddle her" set to a pleasing two-step air by the popular writer, S. R. Henry. As if in echo of her plaint a chorus of male voices repeats the refrain, appropriately rewritten to voice a search on their part for a girl equally as idealistic as the fellow she sings of. In the final repetition the singers alternate the lines of the refrain with the orchestra accompaniment. Words, Jeff T. Branen; publishers, Jos. W. Stern & Company, New York City.

606 The Fishermen

Anthony & Harrison

Tenor and baritone duet with orchestra accompaniment. This beautiful song of the fishermen's peril, a high-class number and a favorite duet with concert singers, was written by an author whose compositions won him in Italy the subriquet of "Nuovo Schubert" ("The New Schubert"). The rendition is well worthy of the character of the song. A Record which will appeal in an especial manner to lovers of the very best in music. Words, English translation by Theo. T. Barker; music, V. Gabussi; publishers, Oliver Ditson Company, Boston, Mass.

607 Military Life Two-Step

New York Military Band

This number was specially recorded for dancing, and both volume and tempo will be found ideal for that purpose. It is a rousing two-step of a military character, with the strongly marked rhythm which is essential in dance numbers, and it is played with splendid precision by this favorite organization. A most desirable addition to the present generous collection of excellent dance numbers in the catalog. Composer, K. L. King.

608 When a Boy from Old New Hampshire Loves a Girl from Tennessee

Byron G. Harlan and Chorus

This sentimental song, with its strongly patriotic vein and engaging waltz air changing to a brisk march tempo in the chorus, is deservedly popular just now. Mr. Harlan, in excellent voice, sings the number with spirit and is given effective assistance by a chorus of mixed voices in the refrain, which is especially catchy and appealing. Orchestra accompaniment. Words, Wm. Cahalin and Robert F. Roden; music, J. Fred Helf; publishers, J. Fred Helf Company, New York City.

609 Doctors' Testimonials

Golden and Hughes

A vaudeville sketch with a laugh in every line. The testimonials (?) exchanged by two colored members of the medical fraternity who meet on the street are so excruciatingly funny that the title of the song with which the Record closes, "Roll on the Ground," is singularly appropriate. This Record, like all Golden and Hughes selections, will be a heavy seller.

610 The Gateway City March

Charles Daab

Xylophone solo with orchestra accompaniment. The composer of this lively, captivating march, into which is deftly woven the inspiring theme of "Auld Lang Syne," dedicated it most appropriately to the B. P. O. Elks. Both in respect to rendition and reproduction this number is quite up to the standard of previous Records by this exclusive Edison artist, which stamps it as one of the best sellers on the list. Composer, K. L. King; publisher, C. L. Barnhouse, Oskaloosa, Iowa.

611 Somebody Else

Billy Murray & Chorus

A dainty and clever bit of syncopated melody written by the author of the ever-popular "Lonesome" (Standard No. 10219) to which it bears a strong melodic resemblance and with which it vies in catchy tunefulness. The sad burden of the song is the "somebody else" who steals a fellow's sweetheart, and the air is sympathetically plaintive. In singing this popular number Mr. Murray is assisted by a male quartet whose novel rendition of the chorus is especially pleasing. Orchestra accompaniment. Words, Jack Drislane; music, Geo. W. Meyer; publishers, F. B. Haviland Publishing Company, New York City.

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

612 The Lord Is My Light Berrick von Norden

Tenor solo with orchestra accompaniment. The words of this profoundly impressive sacred number are from Psalm XXVII. The music was written by Frances Allitsen, a contemporary composer and concert singer living in London whose settings of songs from the Scriptures and Poets are universally admired. Mr. von Norden, one of the leading oratorio and concert singers of the day and at present soloist of the Temple Emanuel, New York City, toured this country and Canada with Calvè in 1905-1906. This is one of the most beautiful sacred numbers in the Edison catalog. Publishers, Boosey & Company, New York City.

613 Girls of Baden Waltz New York Military Band

This fascinating waltz, perhaps better known by its German title of "Bad'ner Mad'ln," is the work of a well-known European composer of dance music and has always been a great favorite with devotees of the "light fantastic." It is here played in strict waltz tempo, with absolute precision of rhythm and plenty of volume by an organization of skilled musicians and experienced Record makers, and cannot fail to prove an attractive offering to the dancing public. Composer, Karl Komzak; publishers, Carl Fischer, New York City.

614 Listen to That Jungle Band Edward Meeker

Clever jungle effects—the roaring of lions, chattering of monkeys, etc.—lend a touch of realism to the rendition of this new and popular jungle song, the theme of which is the organization of a band among the leading denizens of the tropical glades. The description of their first rehearsal is very funny. The air is a rollicking, catchy two-step evidently to Mr. Meeker's entire liking, for his rendition is marked by plenty of spirit as well as some clever "business." Orchestra accompaniment. Words, Alfred Bryan; music, Kendis & Paley; publishers, Shapiro, New York City.

615 Drink to Me Only with Thine Eyes Stanley & Gillette

"Drink to me only with thine eyes
And I will pledge with mine,
Or leave a kiss within the cup
And I'll not ask for wine."

"The thirst that from the soul doth rise
Doth ask a drink divine,
But might I of Jove's nectar sip
I would not change for thine."

Baritone and tenor duet with orchestra accompaniment. Few indeed there are who are not familiar with this beautiful old English ballad which dates back to the Shakespearian period. The words were written by the scholarly Ben Jonson and afterwards set to an old English melody which has withstood the test of time. The song is rendered in truly magnificent style by artists whose calibre is well known to the Phonograph public. Publishers, Oliver Ditson Company, Boston, Mass.

616 Apple Blossoms American Standard Orchestra

A bewitching reverie whose alternately dreamy and vivacious moods are irresistible in their effect upon the listener. It is one of the most popular of concert and orchestra numbers, and the finished performance here given it will lend to a full appreciation of its tunefulness. Composer, Kathleen A. Roberts; publisher, Leo Feist, New York City.

617 Kiss Me, My Honey, Kiss Me Ada Jones & Billy Murray

A conversational duet now being sung with great success in the musical comedy, "Jumping Jupiter," Richard Carle's latest and popular vehicle. Particularly tuneful is the refrain with its engaging two-step swing, in the repetition of which the singers in subdued voice alternate with the orchestra accompaniment. The trilling notes of a canary heard at intervals in the refrain is a pretty feature. A delightful performance which, combined with the popular qualities in the song itself, led to its being placed on sale as a "Special." Words, Irving Berlin; music; Ted Snyder; publishers, Ted Snyder Company, New York City.

618 We're Tenting To-Night Knickerbocker Quartet

Singing without accompaniment these accomplished singers give a beautifully harmonized rendition of the favorite old war-time ballad. Military effects—bugle calls, drum beats, etc.—are introduced at appropriate intervals and lend color to the performance. This Record will be one of the most popular of the list. Music, Walter Kittredge.

619 Porcupine Rag New York Military Band

A merry and irresistible band number which, to indulge in a play upon words suggested by the title, fairly bristles with tunefulness. Its dash and go are announced at the very start and continue without cessation throughout the number. The most popular band piece of the day. Composer, Chas. J. Johnson; publishers, M. Witmark & Sons, New York City.

Edison Standard Records for February, 1911

United States list, 35 cents; Canada, 40 cents

10466 The Corcoran Cadets March Sousa's Band

One of Sousa's earliest compositions and considered by many one of his very best. It is a rollicking, dashing march played with vigor and precision—the kind of a Record that drives dull care away. Publisher, Harry Coleman, Philadelphia, Pa.

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

- 10467 In Dear Old Tennessee** **Elizabeth Spencer**
 Mezzo-soprano solo with orchestra accompaniment. A pretty darkey melody with an unusually catchy refrain in which a darkey's wistful musing opens up a charming vista of the cotton fields. In her treatment of this melodious fragment Miss Spencer displays an abundance of the wealth of voice and expression which has won her an enviable reputation in musical comedy and vaudeville. Words, Olive R. Fields; music, Harry L. Newman; publishers, Shapiro, New York City.
- 10468 Saviour, More Than Life** **Anthony & Harrison**
 The rendition of this beloved hymn, the work of those prolific writers of devotional numbers, Fanny J. Crosby and W. H. Doane, is thoroughly in keeping with the spirit of the selection; which is quite as extended a comment as an Anthony & Harrison Record ever requires. This is another notable addition to the already well stocked Edison library of sacred songs. Orchestra accompaniment.
- 10469 A Rose Fable** **Frank Ormsby**
 "Why are roses sweet
 That crown my lady's head?
 Because a lover's heart, they say,
 Each fragrant rose has fed."
 "Why do roses droop
 And slowly fade away?
 Because they know, though all else fail,
 Love only lives for aye."
 Tenor solo with orchestra accompaniment. A popular song classic of exceptional charm and merit widely used as a recital number. Mr. Ormsby, who here makes his first solo Record, sings it with rare style and expression. His beautiful tenor voice of wide register and robust quality, we are assured, will commend him at once to the Phonograph public. Particular attention is drawn to the delightful accompaniment. Music, C. B. Hawley; publishers, The John Church Company, New York City.
- 10470 Spanish from "The Nations"** **Victor Herbert and His Orchestra**
 The Spanish number of a suite of compositions showing the style and character of the music of various nations. Typically and delightfully Spanish in style, with contrasting episodes of surge and dreamy, languorous movements, with the clicking of castanets to lend fuel to the imagination of the listener, and with the brilliant interpretation given it by the inimitable Herbert and his accomplished artists, it is indeed a rarely attractive Record. Composer, M. Moszkowski; publisher, Carl Fischer, New York City.
- 10471 That's the Fellow I Want To Get** **Billy Murray**
 Comic song with orchestra accompaniment. The iceman made the fatal mistake of incurring little Willie's mortal enmity, and the diabolical revenge which that ingenious youngster took, while somewhat roundabout in its method, was none the less novel and effective. The story is set to a good, "swinging" air and recited in Billy Murray's most entertaining style. Words, Alfred Bryan; music, Geo. W. Meyer, publishers, F. B. Haviland Publishing Company, New York City.
- 10472 Oh, You Dream** **Ada Jones & Billy Murray**
 A popular song on the light sentimental order set to a bewitchingly pretty waltz melody and here sung as a conversational duet. The theme is built upon the ridiculous things a fellow is supposed to do and say when he is in love and in the presence of his inamorata, and it is altogether probable that some of the extravagant expressions quoted will have a reminiscent flavor for many of the sterner sex. Miss Jones and Mr. Murray have made a most attractive Record of this number. Orchestra accompaniment. Words, William Jerome; music, Jean Schwartz; publishers, Jerome H. Remick & Company, New York City.
- 10473 There's a Light in the Window** **Will Oakland**
 Counter-tenor solo with orchestra accompaniment. A dear old song which was popular the country over some twenty-five years or more back and which will be remembered with pleasure by many as one of the favorite numbers of the old-time minstrels. The story is of a mother's incessant vigil for her missing sailor boy's return, in hopeful expectation of which each night she places a beacon light in her cottage window. Mr. Oakland's Record will do much to revive the popularity of the song. Words and music, Bobby Newcomb; publishers, T. B. Harms and Francis, Day & Hunter, New York City.
- 10474 In Absence** **Weber Male Quartet**
 Male voices unaccompanied. One of six four-part songs for male voices written by Dudley Buck, the noted American organist and composer, and dedicated to the Apollo Club of Boston. This is the first Record made for the Edison catalog by this organization, the members of which are each soloists doing church work. As a quartet they are well known in concert circles. The harmonization of this number is superb. Words, Phoebe Cary; publishers, Oliver Ditson Company, Boston, Mass.
- 10475 Alpine Rose** **Charles Daab**
 Bells solo with orchestra accompaniment. The title of this number is suggestive of its delicate, graceful character. It is one of the prettiest bell numbers we have ever catalogued. The bells and xylo Records made by this exclusive Edison artist, who is acknowledgedly the most expert in his line before the public, are notable not alone for their brilliancy of performance but for their wonderful clearness and naturalness of reproduction. Composer, Harry J. Lincoln; publishers, Vandersloot Music Publishing Company, Williamsport, Pa.

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

Foreign Records for December, 1910

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

BRITISH RECORDS FOR DECEMBER

AMBEROL (FOUR MINUTE).

- 12249 The Boys of the Old Brigade, March,
Barri and Myddelton National Military Band
- 12250 Yip-i-addy-i-ay, *Flynn* Stanley Kirkby
- 12251 I Beg Your Pardon *Maurice Farkoa*
- 12252 Hop Scotch, Barn Dance, *Rose*
(Concertina Solo) Alexander Prince
- 12253 Good-Bye, Sweetheart, Good-Bye, *Hatton*
Ernest Pike
- 12254 A Most Delightful Evening, *David and Lee*
Arthur Osmond
- 12255 'Tis a Faded Picture, *Darewski* Florrie Forde
- 12256 They All Love Jack, *Stephen Adams* Peter Dawson
- 12257 Put on Your Kilt My Sandy, *Godfrey and*
D'Albert Jack Lorimer
- 12258 Our Miss Gibbs, Selection, *Caryll and*
Monckton National Military Band

STANDARD (TWO MINUTE).

- 14028 The Lion of St. Marks, March. *Fabiani*
National Military Band
- 14029 I've Got Rings on My Fingers, *Scott* Stanley Kirkby
- 14030 U-LI-I-A-TEE, *Glover Kina* Florrie Forde
- 14031 Not To-Day *Arthur Osmond*
- 14032 Sprig o' Shillelagh, *Helf* (Concertina Solo)
Alexander Prince

GERMAN RECORDS FOR DECEMBER

AMBEROL (FOUR MINUTE).

- 15125 Weihnachtslieder—Potpourri *Nebe-Quartett*
- 15126 Mein Glück ist mein Daheim, *E. Neumann* C. Nebe
- 15127 Fröhliche Weihnachten *Kinderchor*
- 15128 Stille Nacht, heilige Nacht, *F. Gruber*
Steidl Quartett
- 15129 Handwerkerleben, Potpourri, *C. Hellmann*
Joh. Strauss Orchester
- 15130 Komm mein Schatz, Duett, *J. Gilbert*
Lina Goltz u. Arnold Rieck
- 15131 Die Dorfmusik, Duett, *J. Gilbert*
Frieda Cornetti u. Arnold Rieck
- 15132 Ein Schütz bin ich, *Kreutzer* C. van Hulst
- 15133 Bis an's Ende der Welt mit Dir, Lied,
Ernest R. Ball Peter Kreuder
- 15134 Grosser Gott wir loben dich
Nebe Quartet u. Kinderchor
- 15135 Contre mit Kommandos 1.2.3. Tour
Joh. Strauss Orchester
- 15136 Contre mit Kommandos 4.5. Tour
Joh. Strauss Orchester
- 15137 Contre mit Kommandos. Letzte Tour
Joh. Strauss Orchester

STANDARD (TWO MINUTE).

- 16167 Komm mein Schatz in den Lunapark,
J. Gilbert Joh. Strauss Orchester
- 16168 Wie schön bist du, Berlin, Couplet,
J. Gilbert Otto Horst
- 16169 Caroline. Marschlied mit Chor, *V. Scotto*
Joh. Strauss Orchester
- 16170 Das ist der Punkt, in dem ich sterblich bin,
L. Maass H. Winter
- 16171 Der enge Rock, Couplet *Harry Arndt*

FRENCH RECORDS FOR DECEMBER

AMBEROL (FOUR MINUTE).

- 17092 Les Noces de Figaro—Ouverture, *Mozart*
Garde Républicaine
- 17093 Le Roi Bohême, *Léo Daniderff* Adolphe Bérard
- 17094 La Gosse aux Violettes, *G. Krier* Lucien Rigaux
- 17095 C'est ma Belle Amie, *Lust* Paul Lack
- 17096 Carmen—Chanson due Toréador, *Bizet*
Louis Dupouy
- 17097 Peuple chante, *J. Vercolier* Karl Ditan
- 17098 Polka sur les airs populaires,
Arr. par. V. Destrost Garde Républicaine

STANDARD (TWO MINUTE).

- 18158 Medjée! *Borel-Clerc* Adolphe Bérard
- 18159 Un soir dans la rue, *E. Gavel* Karl Ditan
- 18160 Sous Napoléon, *Christiné* Paul Lack
- 18161 Mon meilleur Copain, *Krier* Lucien Rigaux
- 18162 Défilons, *Heintz* Dufleuve

MEXICAN RECORDS FOR DECEMBER

AMBEROL (FOUR MINUTE).

- 6115 Malagueña de Juan Breva, *Arreglo de F. Cascales*
Francisco Cascales, "El Sevillano," tenor
- 6116 El Jardinero—Canción Popular,
Arreglo de L. Picazo
Jesús Abrego, tenor, y Leopoldo Picazo, barítono
- 6117 Alma y Corazón—Danzas, *E. Elorduy*
Banda de Policía
- 6118 El Dos de Mayo—Pasodoble, *F. Chueca*
Banda de Policía

STANDARD (TWO MINUTE).

- 20360 ¡Qué Mirada. . . ! ¡Qué Sonrisa. . . !—
Danzas, *Aranda*
Quinteto Instrumental "Jordá-Rocabruna"
- 20361 Guajiras Jerezanas, *Arreglo de R. Bezares*
Rafael Bezares, tenor

Suspended List, Nov. 20, 1910

Superseding All Previous Lists

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

TEX., Houston—Chas. M. Fisher.
MICH., Cheboygan—W. H. Kress.

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

REINSTATED.

MASS., Boston—Harry Rosen.

Remember the essentials:—an early start, confidence, persistence and enthusiasm.

About Recording Horns

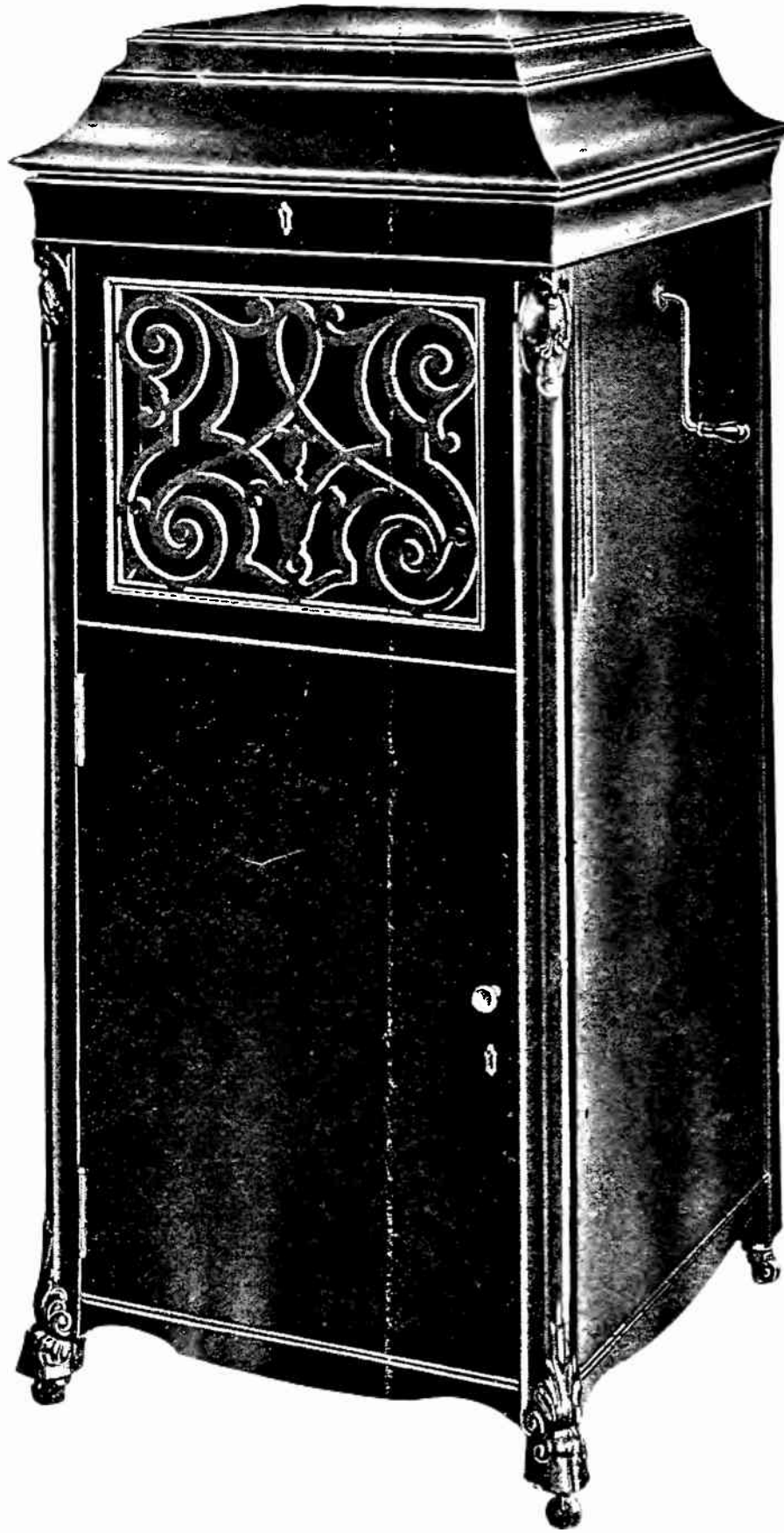
We have decided to discontinue the manufacture of the special Recording Horn mentioned on page 31 of form No. 1780, and again on page 32 of form No. 1865.

Our reason for this decision is the fact that satisfactory amateur two-minute records can be made on Edison Phonographs with the horns with which they are equipped, and with the regular recorders supplied with certain types of our machines, or sold as an extra, as listed in our regular catalogs.

Don't omit a reference to Edison Foreign Records in your ads, and if you are located among foreigners, let your window cards speak in their native tongues.

The Edison Amberola

THE IDEAL CHRISTMAS GIFT

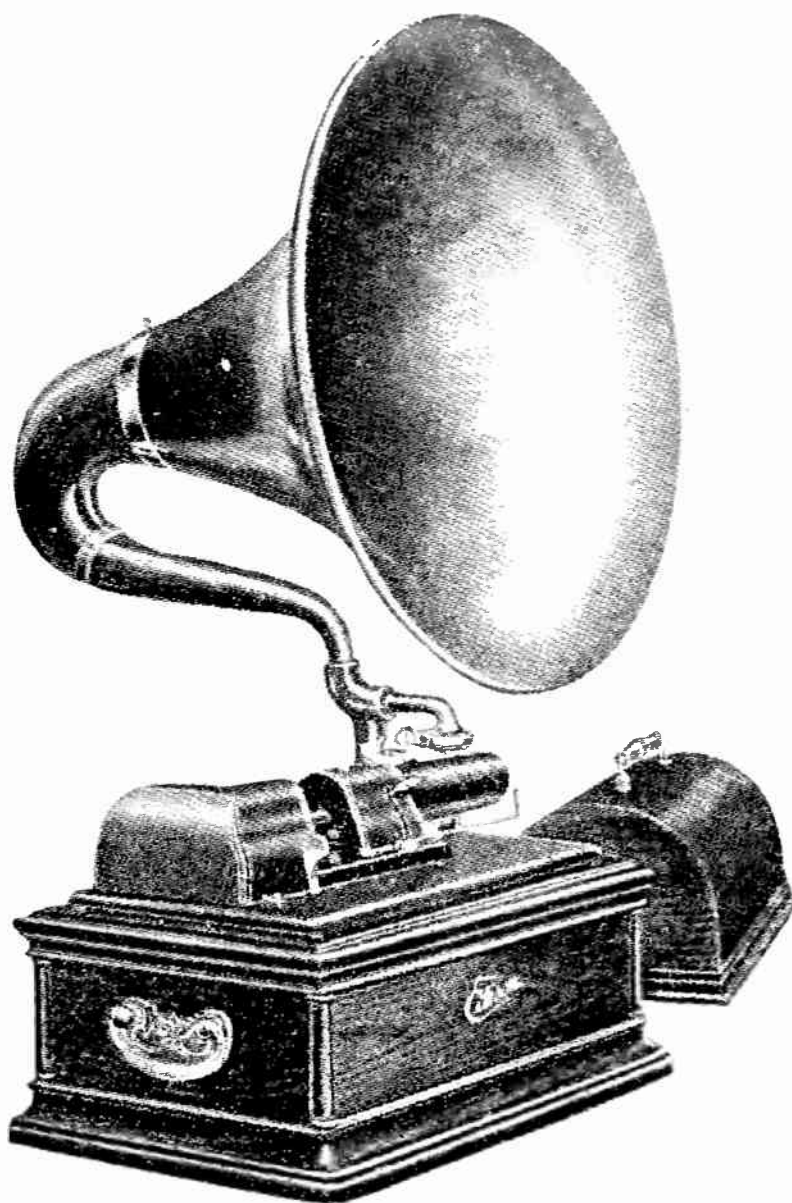


Price : United States, \$200.00; Canada, \$240.00.

Its beautiful design and finish captivate on sight. Its superiority of tonal quality is immediately manifest. *It sells itself* to people of discriminating taste—*people who know*—with but one argument on the Dealers' part—a *demonstration*. Every Dealer should have an Amberola on his floor *now*. Holiday sales are the easiest of the year, Amberola profits are big—unusually so—and Amberola buyers are your best Record customers.

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

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



The "Opera" in Mahogany

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

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

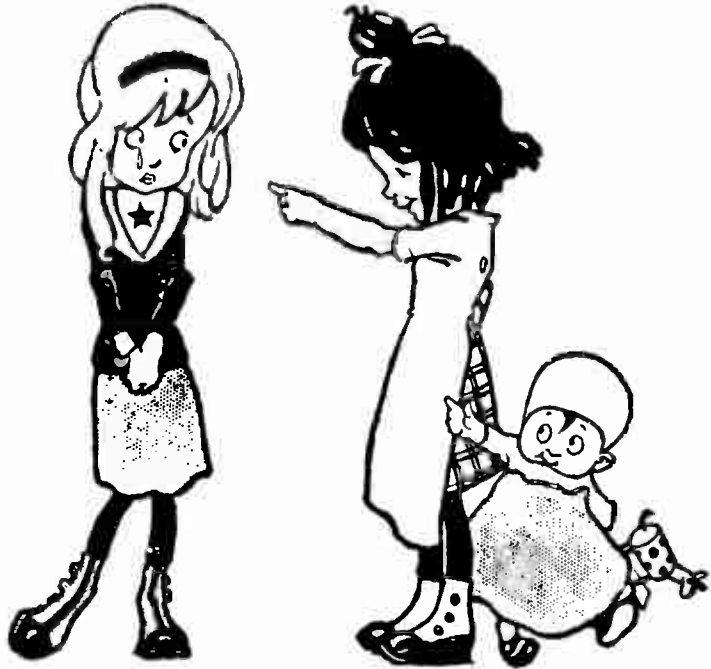
COMING SOON IN E.P.M. VOLUME X, 1912

Vol. VI. JANUARY, 1910 No. 7

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 326. Redhead

The New Edison Records for January

Vol. VI. MARCH, 1910 No. 9

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 382. The Hat My Father Wore, Etc.

The New Edison Records for March

Vol. VI. FEBRUARY, 1910 No. 8

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10314. Telling Lies

The New Edison Records for February

Vol. VI. APRIL, 1910 No. 10

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10343. Uncle Josh in a Chinese Laundry

The New Edison Records for April

Vol. VI. MAY, 1910 No. 11

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10354. *He's a College Boy*

The New Edison Records for May

Vol. VII. JULY, 1910 No. 1

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 453. *Selection from "Old Dutch"*

The New Edison Records for July

Vol. VI. JUNE, 1910 No. 12

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10367. *Underneath the Monkey Moon*

The New Edison Records for June

Vol. VII. AUGUST, 1910 No. 2

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10405. *I'm On My Way to Reno*

The New Edison Records for August

Vol. VII. SEPTEMBER, 1910 No. 3

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10415. *The Chanticleer Rag*

*The New Edison
Records for September*

Vol. VII. NOVEMBER, 1910 No. 5

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY

*Any little girl that's
a nice little girl is
the right little girl
for me. No. 548
Ada Jones & Chorus*



*The New Edison
Records for November*

Vol. VII. OCTOBER, 1910 No. 4

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

20 CENTS A YEAR 2 CENTS A COPY



No. 10433. *Play that Barber Shop Chord*

*The New Edison
Records for October*

Vol. VII. DECEMBER, 1910 No. 6

THE NEW PHONOGRAM

PUBLISHED MONTHLY BY THE NATIONAL PHONOGRAPH CO., ORANGE, NEW JERSEY

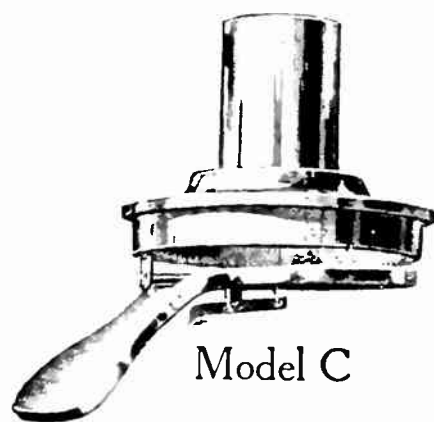
20 CENTS A YEAR 2 CENTS A COPY



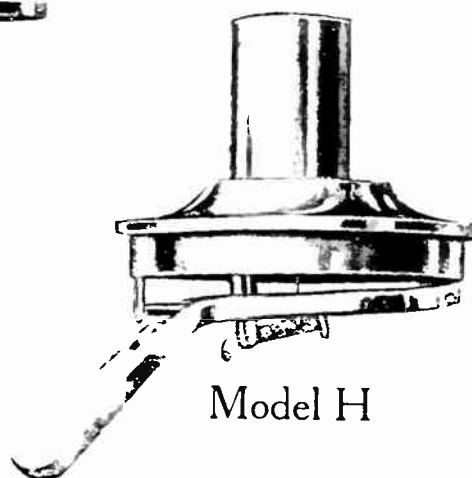
No. 576. *Silver Bell*

*The New Edison
Records for December*

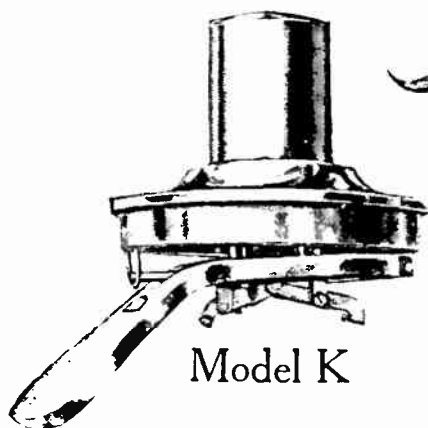
Edison Phonograph Reproducers



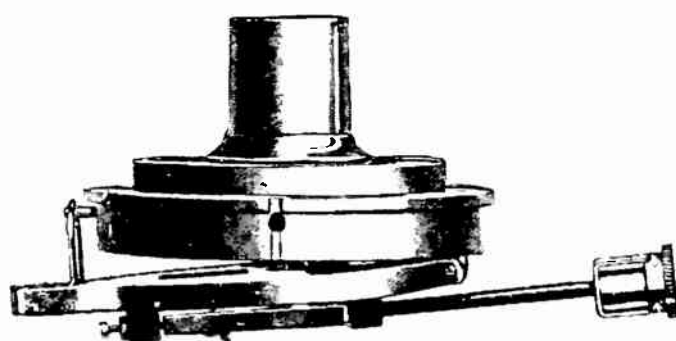
Model C



Model H



Model K



Model O

From *Edison Phonographs Form 1865, October, 1910.*

According to Edison Sales Bulletin #56, dated August 6, 1910, as of September, 1910 all Model D Triumph and Idelia phonographs would be supplied with the new 2-4 minute Model O reproducers. The initial cost of these excellent reproducers was \$10.00 each, which also included the new wider carriage. Allowance was also made for trade-ins of Model C and H reproducers.

Since the Model E Triumph was also introduced in September of 1910, it was the first *new* machine to be supplied with the Model O reproducer from the start. The first Model O's had a circular overhanging weight, but this was soon changed to a trowel-shaped design of lighter weight.—*Antique Phonograph Monthly*; Vol. VI, No. 10, pg. 2.

The Model O reproducer was evidently an outgrowth of the Model M which was first used on the Amberola IA in early 1910. The stylus linkages, diaphragms and weights were the same in both reproducers.—*Editor.*

No. D 7

No Sorrow There (*Stebbins*) **Anthony & Harrison**

Sacred. From standpoint of theme and musical qualities this number has more to recommend it than the majority of Records of its type. Sung by duettists whose reputation for consistently intelligent work among the critical music public is most enviable, it lacks no detail to stamp it an exceptional Record of its kind. Orchestra accompaniment.

No. D 8

The Ghost of the Banjo Coon (*Caldwell*) **Arthur Collins**

Coon song. Erastus Henry Johnson is advised by the voodoo to get the left hind foot of a graveyard rabbit at midnight to escape the "hoodoo." When he grabs the rabbit by the tail he is confronted by "the ghost of the banjo coon." Then begins the comedy. The effects introduced in this song are certainly suggestive enough to give one a "creepy" feeling—catbirds calling, owls hooting, bullfrogs croaking, dogs howling, etc. The air is very catchy and Mr. Collins sings it most artistically, his imitation of the frightened Erastus being especially good. Orchestra accompaniment.

No. D 9

Reminiscences of Scotland

Victor Herbert and His Orchestra

An orchestral selection that will gladden the heart of every son and daughter of "Bonnie" Scotland. It embraces the following popular Scotch melodies: "Scots Wha Hae with Wallace Bled"; "Bonnet Blue" (with variations); "The Blue Bells of Scotland"; "Tullochgorym" (bagpipe imitation), and "Auld Lang Syne." The rendition is spirited and of greater volume than is usual with Herbert's Records. On no other Phonograph Records can Herbert's peerless orchestra be heard, as his services are exclusive for Edison Records only.

No. D 10

He Was a Soldier Too (*Herbert*) **Billy Murray**

This is one of the comic song "hits" of Victor Herbert's musical comedy, "Algeria," in which it was sung with flattering success by Harry Bulger. It concerns the tribulations of one, Isidore, who was sent to war by his father for the express purpose of getting shot and bequeathing a pension to the family, and Billy Murray's description in four rollicking verses and choruses of how "Izzy" dodged the issue is unusually good, even for that clever artist. Orchestra accompaniment.

No. D 11

The Light of the World is Jesus (*P.P. Bliss*)

Edison Mixed Quartet

A beautiful sacred Record. The harmony that prevails throughout the rendition of this beloved hymn is exceptionally fine. As an example of artistic quartet singing this Record cannot be surpassed. Orchestra accompaniment.

No. D 12

Silver Threads Among the Gold (*Danks*) **Marie Narelle**

With the recent revival of the old time melodies this charming sentimental ballad with its plaintive appealing air has again leaped into popularity. To those who have heard Marie Narelle either from the concert stage or on Edison Records more need not be said; to those who have not had that pleasure we would only say that she is one of the foremost sopranos before the public, her glorious voice having won her the soubriquet of "The Australian Nightengale." She has recently returned from an extended tour of Europe and Australia to sing specially and exclusively for Edison Records. Orchestra accompaniment.

No. D 13

African Dreamland (*Atwater*) **New York Military Band**

There is little in the selection to justify the title, if we except the vocal selection introduced by the quartet of male voices. Far from being of a dreamy type, the air is a spirited two-step, played with vigor and precision. A clog effect is a pleasing innovation introduced by the number.

No. D 14

**Where the Ivy's Clinging, Dearie, 'Round the
Old Oak Tree (*Helf*)** **Manuel Romain**

Sentimental. A fond young lover, separated from the girl of his heart, draws an eloquent word picture of the fair lassie as she awaits his return on a distant Southern shore. The verses are poetically of merit and are framed in a dainty musical setting, which swings to a pretty waltz air in the chorus. Manuel Romain, who is known the country over through his singing in minstrelsy and vaudeville, possesses a tenor voice of extra-ordinary range and sweetness and peculiarly adapted to songs of this type. His services are available only for Edison Records. Orchestra accompaniment.

No. D 15

Smile! Smile! Smile! (*Hoffman*)
Ada Jones & Billy Murray & Chorus

Conversational duet. Little need of comment upon this Record. "Smile! Smile! Smile!" is a melody that has had great vogue for a number of years and that seems destined to live in popular affection for a much longer time to come. Ada Jones and Billy Murray are household words wherever Edison Records are known, which means the world over. Conversational duets are their particular forte, as this Record proves beyond question. A well balanced chorus assists in the rendition. Orchestra accompaniment.

No. D 16

Flanagan Entertaining the Club **Steve Porter**

Talking Record. Flanagan regales the members of his club with a side-splitting recital of an eventful trip he once made down Broadway in a trolley car, on which he certainly met a lot of funny people and had some unusual and very comical experiences. Called back for an encore by the members, he describes his father's gold mine which, after a series of unique admissions on a descending scale, actually turns out to be a coal-cart. Mr. Porter's reputation as a monologist is too well established to call for commendation on our part. Suffice it to say that this is a very entertaining Record of its kind.

No. D 17

Dreams of Childhood Waltz (*Waldteufel*)
New York Military Band

Another offering that will delight disciples of the terpsichorean art. One of the earliest and best known of the charming waltzes written by Emil Waldteufel, the celebrated European composer of popular dance music, whose fame is second only to that of the Viennese "Waltz King," Johann Strauss. The rhythm is unusually well defined and the number was recorded purposely at a slow tempo for dancing. A better dance Record than this cannot be had.

No. D 18

You're Just a Little Bit of Sugar Cane (*Maxwell*)
Joe Maxwell

A melodious darkey song which vividly suggests pictures of the Southern cotton-fields. It is a story of pickanniny love-making with the inevitable interruption of the old "nigger Mammy" and her quaint, characteristic admonitions. It is sung by its composer, Joe Maxwell, a well known tenor whose Records are very popular with the Edison public. Particular attention is called to the charming orchestral accompaniment of this number.

No. D 19

Swingin' in de Sky (*Kingsley*) **Collins and Harlan**

Another darkey song. No list of Records would be satisfactory to the Phonograph public which did not contain a Collins and Harlan duet. This number, in three verses and choruses, with its "swingy" air, its banjo and clog effects and its conversational interpolation between verses, is typical of their contributions to our catalogue,—in fact it is superior to most of their efforts. Orchestra accompaniment.

No. D 20

Halli-Hallo! Medley

George P. Watson

Two yodle songs that everybody knows and likes,—“Halli-Hallo,” also known as the German Hunter Song, and J.K. (“Fritz”) Emmett’s famous yodle song. They are sung in German, of course; they couldn’t be sung successfully in any other tongue. With the selection so well known there remains only the artist to mention. George P. Watson is one of the first artists to sing for the Edison Phonograph, and the fact that some of his early Records still remain in the catalogue is proof sufficient of his ability. Orchestra accompaniment.

No. D 21

“Xylo” Medley (Short)

Charles Daab

A xylophone solo by one of the most expert performers on that instrument in the country. It includes several choice airs, among them a very pretty waltz. The tones of the xylophone are reproduced with an astonishing naturalness that could be secured on none but Edison Records. Orchestra accompaniment.

No. D 22

Because of You (Stocking)

W.H. Thompson

Baritone solo. A sentimental ballad which will appeal irresistible to lovers of the best in song and music. To its poetic and melodic charm Mr. Thompson, who possesses a voice of exceptional sweetness and resonance, brings a wealth of artistic expression, the whole constituting a supremely beautiful Record. Mr. Thompson, it might be said, was the baritone soloist last year of the Dockstader Minstrels. Orchestra accompaniment.

No. D 23

There are Fifty-Seven Ways to Catch a Man (Bratton)

Stella Mayhew

Comic song. Miss Mayhew, as exclusive Edison artist, describes only two ways, but with such originality and display of imitative powers as to leave one wishing that she would explain the other fifty-five. She tells us how the little “cullud” lady lands her bashful beau with the tantalizing smell of fried chicken and a few artful hints; and she cleverly imitates the lady herself delivering in the aforesaid hint. Then she shows us how a pretty colleen ensnares her fellow with a bit of blarney and a lilting “come-all-ye.” If there are more entertaining Records than this on the market we have yet to hear them. Orchestra accompaniment.

No. D 24

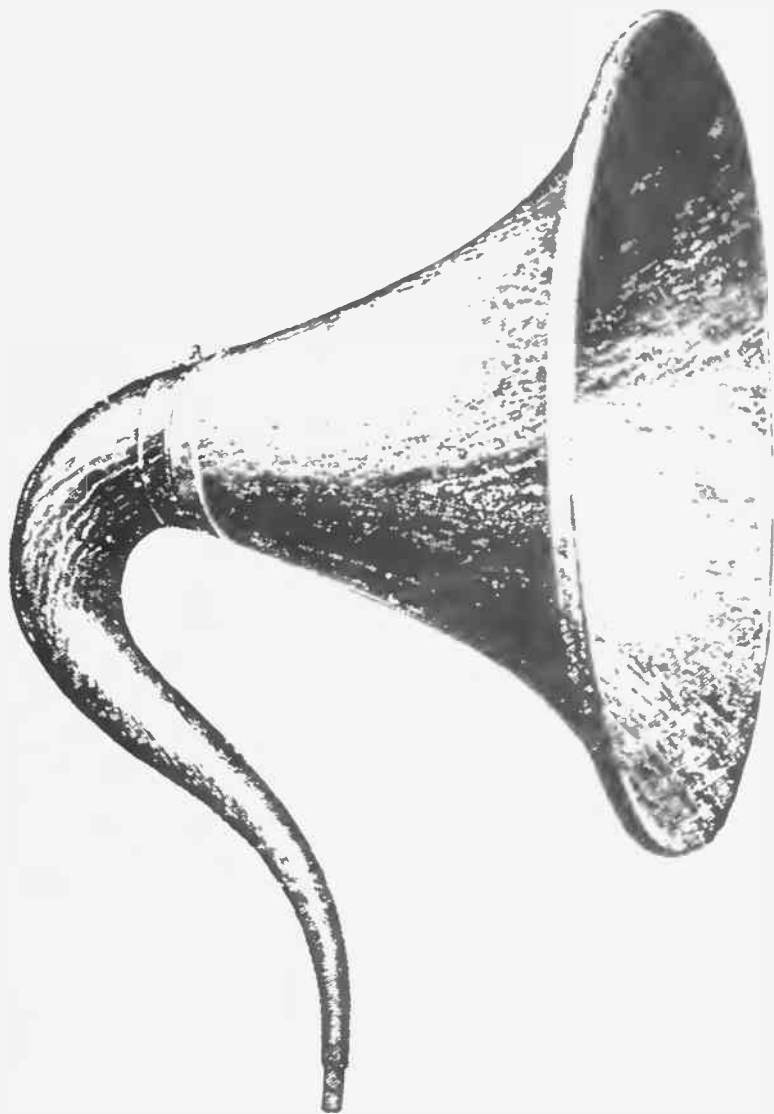
Camp Meeting Jubilee

Peerless Quartet

A faithful and convulsing reproduction by a male quartet, unaccompanied, of one of the old-time darkey camp-meetings with its “zortin” and quaint, characteristic hymns. After several “testimonies” have been given, Deacon Jones calls the attention of the congregation to the new collection box especially designed to audibly register pennies and suspender buttons. The former is announced by a whistle and the latter by an automobile horn. The resulting instrumental duet is the occasion of some caustic and comical comments by the Parson. The congregation closes the number by singing “Fly! Fly! Fly!” and “Who Built the Ark”? This Record is in a class by itself. Fun and entertainment from start to finish.

Form 1850. 7-1-10.

It is likely the Edison Promotion Plan of July 1910 was not a success since no more “D” series records were issued. Neither were the records carried into the Blue Amberol series, thus the “D” series wax Amberols are among the rarest of all Edison cylinders.—Editor.



Edison Wood Cygnet Horns

One size only, bell 21½ inches in diameter

Oak or Mahogany	\$15.00
Spruce (to order only)	20.00
Inlaid Pearl (to order only)	50.00

Can be used on all Edison Phonographs but the Gem.

Above prices do not include horn crane, connections, etc. These are sold as follows:

For Phonographs now equipped with Cygnet horn (set includes a new swivel rod, suspension spring, adjusting screw and horn connection).

For Fireside, Standard, Home and Triumph \$0.75

For Idelia 1.40

For Phonograph equipped with straight horn (set includes a crane complete, suspension spring, adjusting screw and horn connection).

Cranes, Nickered \$2.50

“ Oxidized 4.60

From *Edison Phonographs Form 1865, October, 1910.*