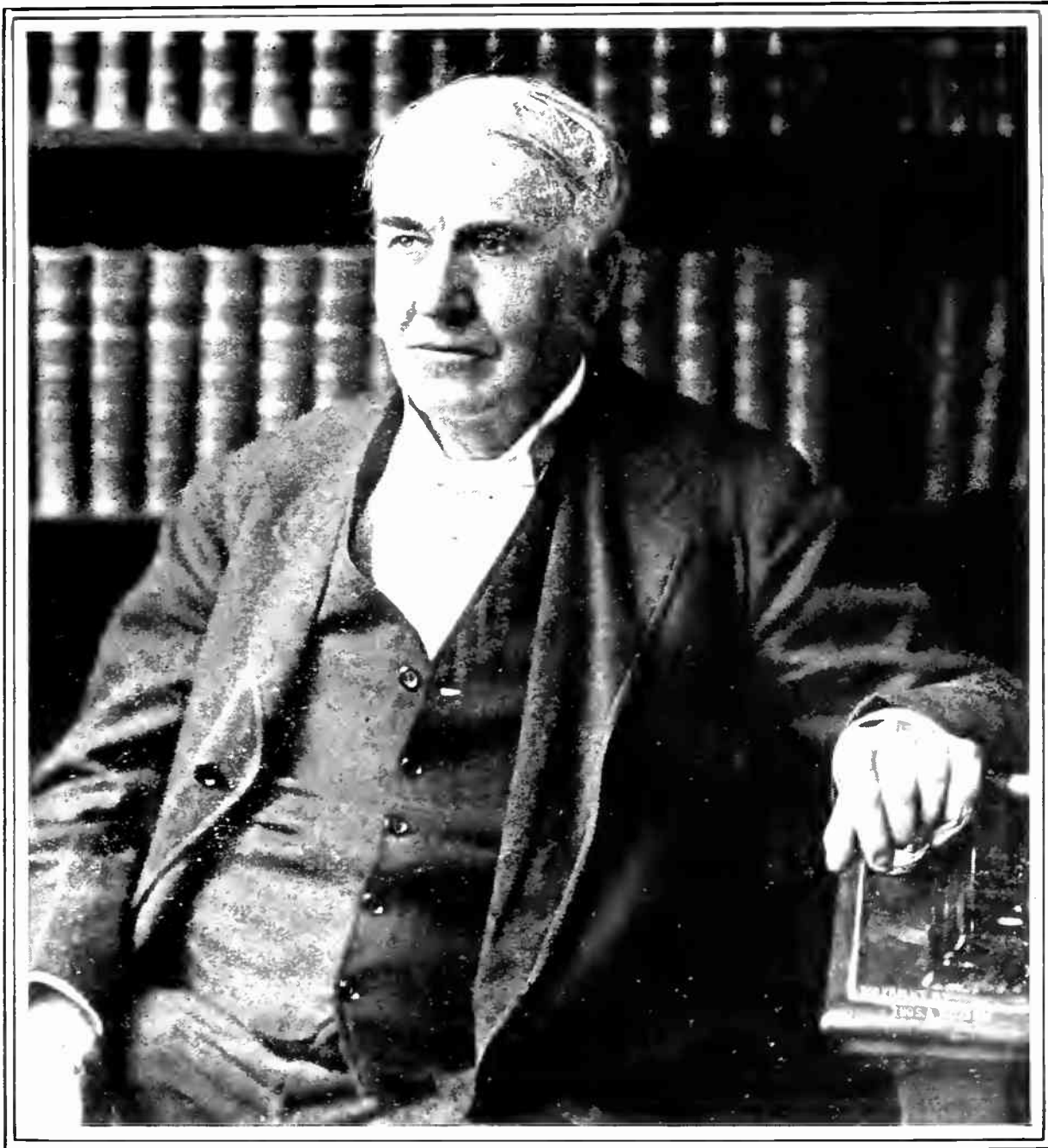


EDISON Phonograph Monthly

EXACT REPRODUCTION

By
Wendell Moore

First Edition
November 1988

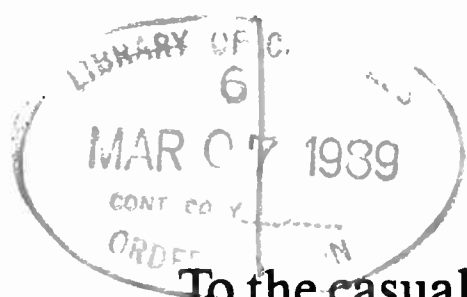


MR. EDISON ON THE EVE OF HIS SIXTY-SEVENTH BIRTHDAY

1914 VOLUME XII NUMBER 1

BOOK NUMBER 500

Wendell Moore



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V. 14, 1914
MIBRS

Preface

To the casual observer, and even the steadfast Edison observer, it appears that Edison is putting all of his confidence in the Diamond Disc in this new year of 1914. It is true that in the disc he has found a more perfect sound reproduction and also a machine that answers the need of being more competitive than in the past 4 or 5 years—but it is somewhat a surprise to see that he has apparently turned his back on the cylinder. This seems apparent in the first 4 months of the E.P.M., but in May, Mr. Edison hastens to set the records straight—the cylinder will NOT be abandoned.

Another fact—that the public does prefer a disc machine—eventually will lead to his issuance of a separate publication for it—and at the same time, going on with the E.P.M. However, in February of 1917 the name will be changed to the Edison Amberola Monthly.

In the past years, as we go through the E.P.M., we find many discrepancies and mistakes—most are corrected of course—but all in all we have a very good accounting of what Mr. Edison was really like. E.P.M. was not intended to be a chronicle for posterity—rather a month to month effort to link Mr. Edison's activities with the rest of the world. No one—especially T. A. Edison—could even dream that all issues of E.P.M. would be reprinted for world examination 75 years later.

No matter how incidental the subject matter was then, that information is of monumental importance to us now.

Again—our thanks must go to our dear friend—“Mac” McMillion.

Wendell Moore

THE MUSICAL IDEALS OF THOMAS A. EDISON

One of the rare occasions on which Mr. Edison has expressed his views in writing was when the Editor of *The Etude* asked him to state his opinion concerning the essentialness of music. Mr. Edison's reply is recognized as an important contribution to the literature of music and the following quotation will reveal the high ideals by which he has been actuated in the development of the New Edison, "The Phonograph With a Soul":

"Mere existence demands nothing but food, drink, clothing and shelter. But when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that books are unessential to the maintenance of our civilization in America. Yet, after its school days, probably less than one-fourth of our population reads with serious purpose. Music is more essential than literature, for the very simple reason that music is capable of releasing in practically every human mind, enlightening and ennobling thoughts that literature evokes in only the most erudite minds.

"Music, next to religion, is the mind's greatest solace, and also its greatest inspiration. The history of the world shows that lofty aspirations find vent in music, and that music, in turn, helps to inspire such aspirations in others."

Could the importance of good music in your home be more impressively described than in the foregoing characteristically succinct statement by Mr. Edison?

The research work which culminated in this wonderful instrument, so appropriately called "The Phonograph With a Soul," began several years ago. Mr. Edison said to his associ-

ates:—"Let us try to develop an instrument which will be so perfect that its reproduction of music cannot be detected from the original music."

Although, on previous occasions, they had seen Mr. Edison achieve the seemingly impossible, his subordinates shook their heads this time, as they believed he had, for once, undertaken what would prove impossible, even for an Edison, to accomplish. So it seemed for a considerable time—a number of years, in fact. However, Mr. Edison was not discouraged. He worked night and day. Literally thousands of new and unheard of experiments were tried. Problems of acoustics and chemistry, for which no solutions were known, had to be solved. Perhaps it is not too much to say that there is probably no living inventor, except Thomas A. Edison, who would not have surrendered his ideals in the face of the seemingly insurmountable obstacles which were encountered in this, now famous, scientific struggle for musical perfection in the phonograph. Success did not reward his efforts until Mr. Edison had spent more than three million dollars in research work, but complete success did finally come. One day Mr. Edison, tired and disheveled, but triumphant, pointed to an instrument and said to his men of business:—"I've got it. That gives the true result. Try it against the human voice and see if you can tell the difference."

The model to which Mr. Edison so proudly pointed on that musically historic day is now known as "The Official Laboratory Model, The Three Million Dollar Phonograph." Duplicates of this three million dollar phonograph, encased in artistic period cabinets and made from the choicest woods by skilful furniture craftsmen, can be bought by you today. Thus has

come the realization of Mr. Edison's ideals and the accomplishment of his ambition to give you, in your own home, the world's best music by the world's greatest artists, exactly as it is heard when they appear upon the opera stage or concert platform.

YOUR SHARE IN MR. EDISON'S GREAT ACCOMPLISHMENT

Mr. Edison developed this wonderful phonograph for you, in order that your music hunger may be appeased by the best there is in music, truly and adequately interpreted. Nature has implanted in every human heart a love for music and a susceptibility to the good influence of music. Always, intense feeling seeks to translate itself into music. Those who have the gift, compose music; those who can sing, instinctively burst into song; those who cannot make music, love to listen to it in times of mental stress.

Music is a comfort and solace, but more than that, it is an universal language which reveals inspiring thoughts to an inner human consciousness which cannot be reached by the spoken word. The discourse of an eloquent clergyman interprets the doctrinal and the logical aspects of religion, but the swelling chorus of a majestic hymn carries into the depths of the soul a comprehension and conviction which no preacher can convey.

The stirring strains of "The Marseillaise" give such a conception of the passionate patriotism of the French nation as no history can impart. Or take "Madelon," the famous marching song of the French soldiers in the recent war; nothing could give a better appreciation of the Frenchman's irrepressible gallantry and

gaiety, in combination with that inflexible determination which was shown on so many occasions during the war, as for example at Verdun, where thousands of Frenchmen grimly laid down their lives to make good that heroic and now historic promise to the world:—“*They shall not pass.*”

One might almost say:—“If you know ‘The Marseillaise’ and ‘Madelon,’ you know France.”

Music—good music—is a food for the soul, an inspiration to the imagination and an influence which lifts the mind upward and impels it onward toward an appreciation and comprehension of those things which color and beautify the skein of life’s existence.

But we must also remember that life is not all serious. It is important that we have our play-times. The gay songs of the cabarets and the lively dance tunes which make our thoughts dance joyously, no matter how still our feet may be, are not to be despised. They have their place in the human scheme of things. There is music for every need and every mood.

Music makes your life and your home better and happier. You cannot have too much music in your home. Members of your family who sing or play should be encouraged. The gift of making music is a divine gift. However, there is no household whose members can supply all of the music needed in that household. The gigantic task which Mr. Edison undertook was to meet this greater need by developing a phonograph which would give not a mere mechanical travesty on fine music, but, instead, an absolutely perfect reproduction, so exact in its realism that reproduction and original could not be told apart.

The genius of Mr. Edison, his indefatigable labors and lavish expenditure of money in research work and experiments, have

produced the New Edison, "The Phonograph With a Soul,"—the greatest of all musical instruments, because it requires no skill in operation and is always ready to give each member of the family exactly the kind of music desired, precisely as that music is rendered in the world's most famous musical centers.

THE FURNITURE VALUE OF EDISON CABINETS

The growth of knowledge concerning good furniture has been rapid in this country during the past ten years. It is now recognized by practically everyone that the golden age of furniture design ended with the eighteenth century. The fame of master designers, such as Chippendale, Sheraton and Heppelwhite, endures like the fame of Shakespeare. Their genius imparted to their furniture such grace and beauty that cultured people nowadays demand its reproduction or adaptation for modern uses. The Edison Laboratories were the first to execute replicas of historic cabinets to be used as phonograph cases. One day, Mr. Edison said:—"If period cabinets are desired by people who are willing to pay several thousand dollars for an Edison Phonograph, why not put all Edison Phonographs into period cases and let everyone have the best there is in cabinet design?"

Mr. Edison's suggestion has been carried into effect. America's best furniture architects were employed and today (with the exception of one model for special use) each and every New Edison, no matter what its cost, is encased in a beautiful period cabinet.

1914 "Highlights" of Vol. 12 240 pages.

- No. 1 Jan. Photo of Harry Lauder
Pushing the 4 minute attachment.
Blue Amberol records—Mar. list.
Dia. Disc record list.
- No. 2 Feb. Mr. Edison's photo at 67.
An interview with Mr. Edison by Cosmopolitan.
Photo of a carload of Disc phonographs.
Blue Amberol records—April list.
- No. 3 Mar. Blue Amberol records—May list.
- No. 4 Apr. Why we smile?
New Diamond Disc records.
Diamond reproducers can be damaged.
Dealer questions on Disc operation answered.
Blue Amberol records—June list.
- No. 5 May Edison denies rumor of discontinuing cylinder
program.
Dealer questions answered—technical data.
Blue Amberol records—July list.
- No. 6 June List of Walter VanBrunts cylinder records.
Edison answers critics of the Disc.
Dealers questions answered.
Blue Amberol records—Aug. list.
- No. 7 July The Blue Amberol out of doors.
Edison passes judgement on bad habit of cigarettes.
Edison Dia. Disc—Its difference is its superiority.
Amberola X- Model D introduced.
Blue Amberol records—Sept. list.
- Nov. 8 Aug. Second annual "Grand Prix Edison"
Main spring specs on all Edison phonos—
(Very good).
Buy an Edison for \$10.00 per Mo. (6% interest)
Stage fright before the phonograph!
Blue Amberol records—Oct. list.
- No. 9 Sept. Who's who among Edison jobbers.
- No. 10 Oct. Indian school boys recording native songs.
Special Dia. Disc sales record.
- No. 11 Nov. Thomas Chalmers recording session described.
Soldiers sing "Its a Long Way to Tipperary"
Blue Amberol records—Dec. list.
- No. 12 Dec. Blue Amberol records—Jan. list.

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The EDISON PHONOGRAPH MONTHLY

VOL. XII

January, 1914

No. 1



JACQUES URLUS (see page 5)

The EDISON PHONOGRAPH MONTHLY

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EDISON BOOMING ALL ALONG THE LINE

HAPPY NEW YEAR!

Jobbers and dealers will find enclosed with this issue of the MONTHLY a supplementary list of 50 British Blue Amberol Selections, Nos. 23101 to 23140 inclusive, and 23151 to 23160 inclusive. Numbers 23141 to 23150 will be issued later.

Four carloads of instruments left the Edison works on December 1st for the Minnesota Phonograph Company, in Minneapolis. Three were carloads of high class goods of \$150 and upward types, and one carload of small Edison instruments.

Seventy-five per cent gain in Edison sales has been experienced of late by the Milwaukee Phonograph Company. Wm. Schmidt, general manager, reports a large array of dealers in the State who have signed up for Edison goods. Some especially fine orders are reported.

No greater Edison enthusiast exists than A. L. Bailey, sole owner of a chain of eleven fine piano stores throughout Vermont and New Hampshire. His store at Burlington, Vt., is a fine illustration of a completely equipped music house. There is a recital hall in miniature on the lower floor, where frequent concerts are heard, and where Burlingtonites find a hearty welcome. Several sales of the more expensive types of Edison are reported.

At St. Johnsbury, another of Mr. Bailey's stores several recitals have been heard. At one of these a gushing society lady, who talks largely in terms of grand opera, could not say enough in commendation of "the superb record by Schumann-Heink which she had just heard on the Edison Disc." (But the record she really heard was by *Christine Miller*).

Read what Mr. Silliman says on the Relations of Jobber and Dealer. Page 7.

The Saturday afternoon concerts held by The Silverstone Music Co., St. Louis, are a "tremendous success." It has become necessary to have overflow concerts" on another floor. They are playing to full houses. The Edison line is well received.

George Lincoln Parker of Boston, has specially featured the New Edison Disc and reports business so greatly increased that he has had to secure two large rooms in the same building for demonstration purposes. This suite is devoted exclusively to the Edison. It is beautifully furnished.

The Office Specialty Company of Boston has been doing a large Edison business for some time, but the recent acquisition of the Edison disc has obliged it to secure additional room on the third floor of the same building as their store.

At the Boston office of Pardee-Ellenberger Company, everyone is being rushed to his full capacity and Edison Disc Phonographs are in great demand all over New England. Moreover, several of the higher priced styles (particularly the Circassian Walnut), have been ordered on first hearing.

Ex-Governor Mead of Rutland, Vt., has purchased a \$250 Edison Disc. This was the instrument placed by W. M. Bradley, the Edison representative there, in the Governor's home at the time of a recent visit to his house of ex-President Taft. Mr. Taft was very much pleased with the Edison and doubtless so impressed the ex-Governor that the sale was a foregone conclusion. That's the way to do it!

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

JANUARY, 1914

Number 1

HAPPINESS AS A NEW YEAR ASSET

WITH THE EDISON PHONOGRAPH AS ITS BEST
EXPONENT IN THE HOME

WHEN, in days gone by, Mr. Edison, with characteristic largeness of heart, declared that he wanted to see a phonograph in every home, he capitalized Happiness, and invited whosoever would, to become co-partners with him in its dissemination.

You can't weigh a phonograph in terms of dollars and cents; it must be placed upon the same scales as patriotism, love of home, love of kindred; for, it's not the instrument itself, however beautifully encased, that gives it worth; it's the *atmosphere it creates* in the home!

What makes a patriot? What gives a man valor when there comes a call to arms? What fortifies a mother when distress threatens the home? What, but the memory of the many happy hours spent in the home, and the knowledge, born of sacrifice and experience, which enables them to place a real value on it and its associations, knowing that from such a happy home come strong men and women.

The best war-footing for any nation is to create and maintain happy homes. The best bulwark for personal integrity is happy childhood, where life gets its right impetus.

The songless home is apt to be the *weak* home; it's the home, usually, where you find people discussing whether life is worth living; it's the home where the boy and girl, finding no fund of happiness, seek their pleasures in questionable places of amusement; it's too often the average *farm* home where life is unrelieved by any ready-at-hand enjoyment. *The songless home does not mould strong characters.*

The coming of a phonograph into such a home—into any home—is an event that means almost as much as the coming of another bright, happy soul into the family. It is more to that family circle than the chance acquaintanceship of some neighbor who can entertain at times by a song or an instrumental selection. It's the friend of all the family

and the favorite of each one in his individual tastes and capacity. *It's an asset that can be drawn upon for many a happy hour.*

A still keener enjoyment now awaits the cultured, musical home this year than ever before. The coming of the Edison disc means not only an abundance of the best music but the exquisite pleasure of hearing different artists sing the same or similar pieces, and noting their excellencies. It opens up a new field of study in the best music faultlessly rendered. *In the cultured home here is a new asset that can be drawn upon for many a happy hour.*

So we might continue to speak of Happiness as a New Year Asset, in the humble and in the cultured home, and of the Edison phonograph as its best exponent. The possibility of happy homes today has reached the high-water mark in the perfection of the Edison cylinder and disc phonographs.

Gentlemen, Mr. Jobber, Mr. Dealer, you are co-partners with Mr. Edison in the dissemination of Happiness, in the creation of happy homes. It's a task that calls for a happy heart, a glad hand and a winning smile, for if the Edison is a good thing (and you know it is) it has made you happy by its fund of Happiness. May it also bring you

A PROSPEROUS NEW YEAR!

AGAIN THE DISC WINS IN A COMPETITIVE RECITAL

IN Lowell, Mass., The Washington Club, one of the most aristocratic organizations of the city, decided to purchase a talking machine. There was so much discussion among the members as to the particular kind which should be selected, that it was decided to have the representatives of the Edison and other makes appear before the club some evening and conduct a competitive recital. Each was well represented, both as regards the operator and the records. After a strenuous battle-royal for three hours, in which many fine selections were heard, a vote was taken with the Edison far in advance. By a rising vote at midnight the motion was carried to declare the Edison Disc the unanimous choice.

1913—FAREWELL!

A MOST PROSPEROUS YEAR!

A CAREFUL and conservative review of the phonograph business during the past year demonstrates, beyond a peradventure, that it has been the most successful the trade has ever enjoyed. NINETEEN THIRTEEN has broken all records; even the record breaking figures of 1912. Every phase of the industry has shown a distinct advance—the financial stability of those in the trade rates higher today than ever before; better salesmen, on the whole, are now actively engaged and a better understanding exists all along the line—between factory and jobber; between the jobber and dealer; between the dealer and purchaser. The sale of records has been phenomenal; the demand for Edison Disc records has been so insatiable that even with increased output in the factory we are unable to keep anywhere near abreast of orders.

Another encouraging sign of the times is that large and influential piano houses—notably Hardman, Peck & Company, New York and Brooklyn—have taken up the Edison Disc and devoted much space to it and put on special salesmen to handle it. They recognize it as *a musical instrument*, and therefore a legitimate part of their broader equipment.

The prospects for still greater advance during 1914 were never so bright. Reports show that the Edison line, both Cylinder and Disc, is much appreciated by a discriminating public. The sales of the Disc show that *a wealthy and musical clientele* is now buying phonographs. The types most in favor are the more expensive cabinets. The \$250 Disc seems to be the general favorite while the calls for the still more expensive types form a considerable number of the bulk of the orders.

The fact that several large and important dealers have *voluntarily given up the handling of all except the Edison line* is one of the best indications, from a business standpoint, that the Edison is meeting a real demand for a superior musical instrument and is most satisfactory when sold. In several instances *the simple playing of the Edison Disc*, after other machines have been heard, was enough to change a prospect's original intention to acquire other than the Edison, to a reconsideration, with a final result that an Edison was selected at even a higher figure than contemplated when entering the store.

NINETEEN FOURTEEN opens most auspiciously for both lines of Edison instruments.

NOW, FOR A GREATER, FAR GREATER RESULT THAN THE YEAR JUST CLOSED!

Don't wait for a gold mine to be discovered. The gold to be had comes from hard, genuine work.



LAUDER RECEIVING \$5,625 A WEEK!

Harry Lauder, the highest paid entertainer in the world, has just secured an engagement at Glasgow, Scotland, at the princely weekly emolument of £1,125. (\$5,625 *per week*)! Just think of it! And yet the Edison Phonograph enthusiast can hear some of these same Scotch songs of Lauder's for 50 cents a piece! The Lauder records have been exceptionally well recorded and are clear and true. We have already issued five.

"Happiness as an Asset" with Mr. Lauder is of a very substantial kind. "It pays to be happy," doubtless is his foremost maxim!

HELEN KELLER ENJOYS THE DISC AT THE EDISON RESIDENCE

BY special invitation of Mr. and Mrs. Edison an opportunity was afforded Miss Keller on December 14th to enjoy the Edison Disc under the most favorable circumstances. As it was only recently reported that Miss Keller could appreciate musical vibrations at all, we were much interested in this experience at the Edison home. At no time could it be said that she "heard" the disc; the vibrations of the music, particularly ragtime and band music, were conveyed to her by her fingers upon the crown of a silk hat placed with the horn. From the expressions of delight on her face, it was evident she enjoyed for the first time the vibrations of some of the finest disc records. She was charmed with the instrument and with its marvelous power to reproduce music so sweetly. The occasion was quite a memorable one and Mr. and Mrs. Edison were more than pleased with the success of their endeavor to have Miss Keller fully enjoy the Disc. On her return from the West Mr. Edison will again conduct some experiments along the same lines.

MR. EDISON HARD AT IT AGAIN!

DESPITE the restraining orders of his physician, who attended him in his recent slight illness, Mr. Edison is working again late at night in his laboratory. "Forty-five years in the laboratory has so tuned me to hard work that I'm sick if I'm away from it," he said recently, "and for that reason I will never take another vacation." Most of his time he is spending in his chemical laboratory, in which he has not worked for any length of time since he completed his storage battery. He says he will not rest until he has perfected the "talking movie" or kinetophone. "Before long I will have it so a poor man and his family can have the best shows and operas by the best actors and artists, for a nickel." Work is his tonic and he is never happier than when engaged upon some new development in his laboratory experiments with the same vigor and determination and keen enjoyment as when a young man.

JACQUES URLUS

whose portrait in stage costume we give on the cover page of this issue of the MONTHLY, is one of the world's famous dramatic tenors. His specialty is Wagner, his favorite roles being, Siegfried, Tristan, Siegmund, Walther Stolzing (*Meistersinger*). He made his *début* at the Metropolitan opera house in 1912 and scored a great success. He excels by his many sided qualities—beautiful tone production, purity and sweetness of voice, artistic interpretation and high class acting. He is considered now the greatest Wagnerian tenor. He has also won considerable fame as a concert singer, giving a fine interpretation of classical and modern songs. The press is enthusiastic in praise of his voice and his acting.

The following Edison disc records are by Jacques Urlus:

- 83011 Prieslied (Prize Song)—*Die Meistersinger (Wagner)* in German \$3.00.
Sciliana (O, Lola, Fair as Flowers in Beauty Smiling)—*Cavalleria*.
- 83009 Rusticana (*Mascagni*) in German, \$3.00.
- 83019 Das Zauberlied (The Magic Song) (*Meyer-Helmund*). In German, orchestra accompaniment. (Forthcoming; not yet ready).
- 83020 Sehnsucht (Yearning) (*Rubenstein*). In German, orchestra accompaniment. (Forthcoming; not yet ready).
- 83021 Murrelndes Lüftchen (Murmuring Zephyr) (*Jensen*). In German, orchestra accompaniment.

A DROP OF OIL

is needed occasionally on the ivory tips of the *governor* of the Disc. This will improve the regulation and do away with any irregularity in speed. Try it and you will be surprised what an improvement results.

WHO'S WHO AMONG EDISON JOBBERS

FIRST ARTICLE:

WITH a view to even closer fellowship than can be promoted by Jobber's Convention, we have planned a series of articles on the above topic and invited Edison Jobbers to furnish original papers, each one taking some phrase of the phonograph wholesale line that will prove helpful to all Jobbers and Dealers. We hope to precede the formal paper with a brief outline of each House's career; how it started; its growth, and to what it attributes its success. In this way it is possible we may obtain some facts that will be highly encouraging to the new Dealer just about to start in the Edison line. In the articles themselves we trust the various Jobbers who write,

will form a sort of "round table" for the interchange of helpful experiences, policies and plans.

The opening article appears below, very appropriately upon the broad subject of "How to Promote Closer Relations Between Jobber and Dealer." Next month, Mr. Louis Buehn of Philadelphia will tell how to handle the difficult problems of "Credits." Mr. H. H. Blish, Mr. Laurence Lucker, Mr. E. W. Kipp and a number of others have expressed their desire to join us in these articles and we are hoping the series may be not only interesting to Jobber and Dealer alike, but tend to bring them both closer together in a perfect understanding.
—The Editor.



W. O. PARDEE
Pres. and Treas.



F. H. SILLIMAN
*In charge of the
Boston Office*



H. H. ELLENBERGER
Secretary



GUY R. CONER
Salesman



F. T. KEENEY
Salesman



R. C. PECK
Salesman



F. H. RIPLEY
Salesman

PARDEE-ELLENBERGER CO., INC.

94 State Street, New Haven, Conn.

66 Batterymarch Street, Boston, Mass.

"Exclusively Edison" Jobbers

That large things have their beginning in a small way was never more evidenced than in the inception of the Pardee-Ellenberger Company. It was away back in 1896 that this company was organized with a capital of twenty-five hundred dollars and it has always been a great matter of pride to them that this represents the only cash or any other investment that was ever made in the Company and that their business to-day is the growth

and expansion of that insignificant amount. In March of that year they hung up their sign and opened the doors of a little store, fifteen by thirty-five feet, in one of New Haven's side streets, with more enthusiasm than capital but with the feeling that they had started right. While their business the first two years was not phenomenal, nerve was not lacking and at the end of that time they moved into larger quarters. Looking back now it is

rather amusing when they recall that the size of the new store seemed so overwhelmingly large that they considered sub-letting a portion of it although, as a matter of fact, this was never done.

Their first order for phonograph goods consisted of twenty-five machines and seven hundred and fifty records, which was "going some" in those days. If they had followed the caution of their friends they probably would never have made this plunge, as they were advised that the phonograph was simply a novelty and the market practically supplied. When, a few years later, they sold in a single twelve months over half a million of records and over three thousand machines they felt that their action had been justified. Each succeeding year showed a remarkable increase and the store which had at first seemed so large became entirely inadequate and it was necessary to find larger quarters. In 1906 the building at 96 State St., New Haven, Connecticut, was purchased, where they still continue to serve their dealers who are located in the southern portion of New England. This is in the heart of the wholesale district, very spacious and well adapted for their needs.

Satisfied that they could expand their business by reaching into new fields, their Boston office was opened up in the summer of 1911, with Mr. F. H. Silliman in charge. Quarters were selected at Franklin and Batterymarch Sts., an admirable location for wholesale business owing to the fact that it is the center of the express and shipping facilities, enabling them to serve their customers with every degree of promptness. The growth at this point has been most gratifying and the increase month after month has been remarkable.

To-day, from both their New Haven and Boston offices, their travellers cover all six of the New England States and the Edison dealer who has not heard of nor been impressed by The P. E. "Prompt Efficient Co.," service is difficult to find.

There are three things which have contributed largely to their success and have been important factors:

1st. The selection of an exceptional sales force; the rare good fortune in procuring men of exceptional qualities who have had the interest of the house at heart, first, last and all the time.

2d. The policy of fair treatment and good service to their dealers.

3d. The right kind of goods and confidence in them.

HOW TO PROMOTE CLOSER RELATIONS BETWEEN JOBBER AND DEALER

BY F. H. SILLIMAN, OF PARDEE-ELLENBERGER CO.

MANY men prominent in the Phonograph Trade have discussed this subject at various times. It is of great importance to both Jobber and Dealer, and one open to much difference of opinion.

From my own observation, covering a number of years as a traveling salesman, and later as

manager of traveling men, I am firmly convinced that one of the best ways the Jobber can promote closer relations with his Dealers is to have the right kind of men on his traveling force, calling at regular intervals on the Dealer.

The kind of traveling man I have in mind, studies his territory in a thoroughly scientific manner, and knows the particular requirements of each individual Dealer that he calls upon. He is of great help to his Dealers; they look to him for suggestions; he often arranges their advertising and shows them how to display their line to the best possible advantage. *He is the Dealer's right hand man*, often standing between him and the Jobber on the matter of credits; for the credit man must rely to a considerable extent on the traveling man's thorough knowledge of his Dealers.

The right kind of a traveling man will fight for his house to the last ditch when on the road, and when he gets to the office will fight for his Dealer's interests in the same manner. In a large territory, very few Dealers get to know anyone connected with the Jobbing House but the traveling man, and the impression he gets of the traveling man is his impression of the whole concern. Often a Dealer will have a prospective customer for a high-price phonograph which he cannot close. Here is where the traveling man should shine to advantage, both for the Dealer and the firm he represents. He should devote enough of his time, and the time of the Jobber who employs him, to make this sale that the Dealer is unable to close. This should be comparatively easy for the traveling man, as the prospect is bound to be impressed by one who represents the Jobber. The traveling man has a mind full of similar cases, and his sales talk is bound to be more impressive than any talk the Dealer could give. If the sale is made, the Jobber has certainly helped the Dealer and promoted a closer relation between them both.

What the new Dealer needs is education; and speaking for ourselves, we teach him. Our salesmen are not only salesmen in every sense of the word, but are *business advisors*. As an institution, we are trained to act as *the new Dealer's counsel*; to advise him about the technical features of the machines; to instruct him on the scope of the records and their value as a permanent monthly income; to assist him in writing advertisements and in the promotion of business; to help him secure a firm footing on the rocky ledge of credits; to show him about window displays, advertising and other publicity; and in fact, aid him in a hundred and one ways for the successful growth of his business.

What all Jobbers and Jobbers' assistants should remember is that there is a great deal more than the bare sale of goods to the Dealer; and when they do bear this clearly in mind they will find retail distribution on a more efficient basis; and after all, it is the retail sales that count with the Jobber.

"*Edison Exclusively*" and "*Exclusively Wholesale*" has been the policy to which they owe a good share of their success. Keeping ever in mind the goods they had to offer, having implicit faith in Edison quality, and Edison treatment, they have never lost sight of the fact that their end of the line was *wholesale* only. This has enabled them to concentrate all their own and their sales force's effort's upon a definite and distinct proposition.

PUSH THE FOUR-MINUTE ATTACHMENT OFFER

THOUSANDS of Edison Phonograph owners have not yet experienced the pleasure of hearing the Blue Amberol Record. They own an Edison—but it's the two-minute machine; or they own a four-minute machine that has a sapphire reproducer. Doubtless many of these people have allowed their Edison to lapse into disuse, for we cannot conceive of an Edison enthusiast continuing to play wax records to the exclusion of the Blue Amberols. The trouble is right here; they don't know of the *attachment* for playing Blue Amberols; they think they must discard their present machine and buy an entire new equipment, and they are not prepared to expend the money to do so.

Here's where the Fishing is good! Instead of talking an expense of \$50 or more for an Edison phonograph and convincing them that the Edison is best, all you have to do is to play a few Blue Amberols and let them hear them! Then talk Attachment and actually show them that they will get Ten Special Blue Amberols in the offer without additional charge—virtually a gift of \$5.00. By converting then you add a permanent customer for records. It's well worth the trouble. Now that the holiday rush is over why not get after these people? We give below a draft of a letter (in case you can't call personally) and we will be pleased to supply as many Ten Special Record Attachment circulars as you can use.

DRAFT OF LETTER TO THOSE WHO SHOULD HAVE THE EDISON ATTACHMENT PUT ON THEIR TWO MINUTE MACHINES

Dear Sir:

We understand that you have an Edison Phonograph with several wax records, and that, as yet, you have not had the Attachment placed on it which will enable you to play the new Blue Amberol Records.

We have a proposition to make you. The attachment referred to is a small device, easily applied, that converts your machine into an up to date one, and gives you a whole list of Blue Amberol Records to select from, while not obliging you to discard the wax records you already have.

This attachment costs (including a Diamond Point Reproducer) from \$10.75 to \$13.75 according to the type of Edison Machine it is to be adjusted to; some types requiring more adjustment than others.

To induce you to have this attachment placed on your machine we offer you without extra charge Ten Special Blue Amberol Records, which cannot be had in any other way. They are not listed. They are exceptionally fine! This reduces the cost of the attachment practically \$5.00 as these records would sell for 50 cents each. This is a Special Offer open only for a limited time and is made solely to induce you to have the attachment put on.

The Blue Amberol Record is vastly superior to the wax, being clearer and harder. It shows practically no wear by repeated use, and is unbreakable.

The New Diamond Point reproducer is included with each attachment (except for the Gem).

Our representative () will gladly explain this attachment and see that it is put on your machine properly, and also see that you get the Ten Records.

Do not neglect this opportunity to bring your Edison up to date. Hear the Blue Amberol and then you will appreciate the importance of having your machine adjusted to play it.

Yours very truly,

Still another good fishing ground: Get after those who have a sapphire but not a diamond point reproducer. We will supply plenty of Diamond Point Reproducer circulars.

PUSHING THE EDISON LINE IN DENVER

THE Denver Dry Goods Co. has been a jobber of the Edison Phonograph since 1895, and it was among the first concerns to take on the disc line, the initial shipment having arrived in November, 1912. This store shows complete lines of models and finishes in both cylinder and disc types, and they are handsomely displayed in parlors and booths on the fourth floor, facing the elevators, an especially advantageous location, as hundreds of Denver's most prosperous and exclusive people patronize the tea room and must take the elevator here. Demonstrations are conducted here daily from 9.30 to 5 o'clock, and in addition a \$200 disc model is kept in the tea room for the entertainment of guests. Instrumental selections are played at request and the machine is in almost constant operation during lunch hours. Those who ask for vocal selections are requested to hear them in the demonstration parlors. Many sales have materialized from the interest aroused through these tea room demonstrations.

The phonograph department, wholesale and retail, is in charge of W. C. Wyatt, a real Edison enthusiast, and a firm believer in persistent demonstration at both store and home. He wants constant, creditable window display and he co-operates actively and interestedly with both dealers and individual purchasers toward obtaining perfectly satisfactory results. At present the greatest effort is given to the disc line, and it is being received with favor so marked that its immediate and immense success is assured.

ONE OF THE KIND OF DEALERS WE WANT EVERYWHERE

OUT in Monmouth, Ill., a town of some ten thousand population, is our enterprising C. J. Moore, who, in addition to handling a full line of sporting goods, motor cycles, etc., has a very active department of Edison Phonographs and Records. Our representative reported that Mr. Moore had some sixteen hundred wax records still on hand and several of the horn type of machines, and yet felt he had no cause to complain as he was confident he could work off all the records and machines. Meanwhile he was actively pushing the sale of the Blue Amberols and the new hornless models. He was well satisfied with the fairness of the exchange arrangement for the wax records, but is not going to lie down and take that way alone of reducing his old stock. He is pushing the wax records and horn type of machines and feels that they offer at the price a good investment for many of his prospects. Would that we had more of such dealers. He is one of the kind of dealers we want everywhere.



A FAMILIAR OCCURRENCE IN FALL RIVER, MASS.

Last month we spoke of W. D. Wilmot of Fall River and his enterprising method of advertising in his local papers. Mr. Wilmot reports excellent business during the Fall months and particularly at Holiday time. Mr. Wilmot gives his personal attention to closing up disc and cylinder machine sales and rarely ever fails to land an earnest inquirer for an Edison phonograph. Judging by the above scene, recently taken, we think Mr. Wilmot must be on the right track in the phonograph business. His jobbers say: "Wilmot is a veteran in the talking machine industry and his judgment is based on experience and an analysis of the future. What Wilmot is doing, every dealer can do in his own town, if he sets about it vigorously."

EDISON SCHOOL PHONOGRAPH NOW \$60

A MATERIAL reduction in the price of the Edison School Phonograph has been announced in Sales Department Bulletin 146 issued Nov. 1st. There are also special quotations given for school phonographs in quantities from five to twenty. Any dealer who has not yet received this Bulletin should apply for it at once. The new prices should open up a field with the schools if earnest aggressive efforts are put forth.

GOLD MEDALS AWARDED

Both the cylinder and the disc types of Edison phonographs received gold medal awards recently at the California State Fair held at Sacramento. This is the highest award possible, and the State Fair, an annual event, ranks first in great Fairs on the Pacific Coast.

THE EDISON LINE TO BE HANDLED BY HARDMAN, PECK & CO., NEW YORK AND BROOKLYN

An important deal long under consideration, has been closed with Hardman, Peck & Co., the well-known New York piano house.

When all arrangements are completed, the official home of the Edison disc products will be on the fifth floor of the Hardman building. A number of sound-proof demonstration booths are now being constructed, and when these are finished the Edison disc products will be displayed on the various floors of the building. It is hardly necessary to state that there is every indication of the Edison line scoring a marked success with Hardman, Peck & Co., as this company caters to the high grade and wealthy. The Hardman house is located in the very best, high-class shopping district of New York. A complete line of records will be carried in stock at all times at both locations.

SUSPENDED LIST DEC. 15th

Dealers named below have been suspended for violating the license conditions forming part of Dealers' License Agreements, and are therefore no longer entitled to discounts or any advantages whatever under said agreement. Jobbers must not accept a Dealer's License Agreement from any of these, or supply them with patented Edison phonographs, reproducers, recorders or records without first communicating with the Legal Department of Thomas A. Edison, Inc., Orange, N. J.

C. H. Wolfe, Main St., Keokuk, Iowa.
Evans Bros. Furniture Co., Hillsboro, Ills.
A. H. Gruenstein, New Rockford, N. D.
John P. Crumpler, Harrison, Ark.

TWO MORE NEW EDISON ARTISTS

IN THE MARCH BLUE AMBEROL LIST



EDMUND A. JAHN
Baritone

EDMUND A. JAHN
Was born October 29th, 1872, of German parents, at Wheeling, W. Va. His musical education is entirely American. Having studied at Cincinnati College of Music under W. S. Sterling. He graduated from this college, and received the Springer medal, and later became a member of the Faculty, teaching voice there until he came to New York City, having re-

signed his position for the larger opportunity New York affords. While in New York, Mr. Jahn says he was fortunate enough to study with Mr. Howard Brown, one of the greatest teachers in America. To him Mr. Jahn gives the most credit for his success.

Mr. Jahn occupies a unique position among the artists. He is recognized as one of the foremost church singers, being bass soloist at the St. Nicholas Collegiate Church, 48th Street and 5th Avenue, New York City. He also has a reputation in the concert field as an artist of fine quality, having appeared in festivals and concerts throughout the States.

The Press has highly commended his work wherever he has appeared. Following is a notice of Mr. Jahn singing at the Bach Festival at Bethlehem, Pa.

"Mr. Jahn has a rich bass voice with a sympathetic quality that at once communicates itself to the audience. His emotions are dignified and artistic, his phrasing is good and he sings with assured musicianship."—*The Globe of Bethlehem, Pa.*

Mr. Jahn's style and beauty of voice is a reminder of the great Max Heinrich. PUNCHINELLO, in the March Blue Amberol List (2180) is one of Heinrich's popular songs. In this, Mr. Jahn has *not* imitated Heinrich, but he possesses the same scholarly handling of the voice and has the true gift of song. Mr. Jahn specializes in Oratorio, Concert and Recital German Lied and Classic mold of song.

A great pleasure is in store for Edison Blue Amberol Record owners in the acquisition of Mr. Jahn to the ranks of Edison artists.

GUSTAV F. HEIM

Gustav F. Heim is acknowledged as one of the world's greatest trumpeters. He was born in Schleusingen Thuringen, Germany, May 8, 1879. He began the study of music at an early age under his father.

Arriving in St. Louis, he was engaged to play first trumpet with the Choral Symphony Society, Mr. Alfred Ernst, conductor. Becoming

acquainted with the Committee of Music of the World's Fair, Mr. Heim was engaged by Mr. Stewart of Boston, Mass., (director of the Music Committee) to play solo trumpet with the World's Fair Orchestra of eighty-five members, which was conducted by different leaders, among whom were Mr. Karl Komzák of Vienna, Mr. Walter Damrosch, conductor of the New York Symphony Orchestra, Mr. Van der Stucken, conductor of the Cincinnati Symphony Orchestra, and Mr. Heuberger of Vienna.

The Orchestra played in the Tyrolean Alps and the Symphony Concerts in Festival Hall. Among the visitors at the Fair were Mr. Fritz Scheel, late conductor of the Philadelphia Symphony Orchestra. He procured Mr. Heim to play first trumpet in the Philadelphia Orchestra, which position he held for two years. When Dr. Carl Muck of the Royal Opera Co. of Berlin was engaged by Mr. Higginson to conduct the Boston Symphony Orchestra, Mr. Heim was engaged for first trumpet.

Philip Hale, the noted musical writer critic says of Mr. Heim: "Never has the Boston Symphony Orchestra seemed so elastic, so dramatic, so plastic and so euphonious, and we do not forget the stirring and magnificent performances of the past. Each member shared in the glory, and yet it is not invidious to speak of Mr. Heim's superb playing of the difficult trumpet part in the first movement, for the dramatic—we had almost written theatrical—effect of many pages depends upon the skill and the audacity of the solo trumpeter."

Mr. Heim contributes to the March list of Blue Amberols "Stabat Mater—Inflamatus." (2183).



GUSTAV F. HEIM
Cornetist

BLUE AMBEROLS FOR MARCH

To be on sale February 23d

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | | |
|-------|---|-------|---|
| 28188 | Maritana—In Happy Moments (<i>Wallace</i>) Thomas Chalmers <i>Baritone solo</i> | 28190 | Dearest Name—Rigoletto (<i>Verdi</i>) Anna Case <i>Soprano solo, in English</i> |
| 28189 | (a) Volksliedchen (<i>Komzák</i>); (b) Bohemian Dance (<i>Kaessmayer</i>) The Hoffman Quartet <i>String quartet</i> | 28191 | The Secret (<i>John Prindle Scott</i>) Orville Harrold <i>Tenor solo</i> |

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

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|------|--|------|---|
| 2179 | Favorite Airs from the Mikado (<i>Gilbert and Sullivan</i>) Edison Light Opera Co. | 2195 | Bonnie Scotland Medley—Variations (<i>Fred Lax</i>) Charles Daab <i>Xylophone solo</i> |
| 2180 | Punchinello (<i>Molloy</i>) Edmund A. Jahn <i>Baritone solo</i> | 2196 | There's a Girl in Arizona (<i>Irving Berlin</i>) George Wilton Ballard <i>Tenor solo</i> |
| 2181 | Love is a Story That's Old—The Madcap Duchess (<i>Herbert</i>) Mary Carson <i>Soprano solo and chorus</i> | 2197 | The Pussy Cat Rag (<i>Daly and Allen</i>) Peerless Quartet and Ada Jones <i>Comic song</i> |
| 2182 | You've Got Your Mother's Big Blue Eyes (<i>Berlin</i>) Walter Van Brunt <i>Tenor solo</i> | 2198 | Love Has Done Wonders for Me (<i>Solman</i>) Helen Clark and Emory B. Randolph <i>Contralto and tenor duet</i> |
| 2183 | Stabat Mater—Inflammatum (<i>Rossini</i>) Gustav F. Heim <i>Cornet solo</i> | 2199 | G. A. R. Patrol (<i>Fassett</i>) New York Military Band |
| 2184 | La Bohême—Rudolph's Narrative (<i>Puccini</i>) Charles W. Harrison <i>Tenor solo</i> | 2200 | Who Will Be With You When I Go Away (<i>Farrell</i>) Arthur Collins and Byron G. Harlan <i>Coon duet</i> |
| 2185 | Beautiful Birds, Sing On (<i>Howe</i>) Marie Kaiser <i>Soprano solo</i> | 2201 | Dixie Days (<i>Fitzgibbon</i>) Owen J. McCormack <i>Baritone solo with chorus</i> |
| 2186 | The Old Clarinet—Oh I Say (<i>Gilbert</i>) Empire Vaudeville Co. <i>A musical farce from the French</i> | 2202 | By the Old Wishing Well (<i>Sherman</i>) Albert H. Campbell and Irving Gillette <i>Tenor duet</i> |
| 2187 | Dream Days (<i>Johnson</i>) Manuel Romain <i>Tenor solo</i> | 2203 | Columbian Exposition March (<i>White</i>) New York Military Band |
| 2188 | You Need a Rag (<i>Morse</i>) Premier Quartet <i>Male voices</i> | 2204 | Dreams of Galilee (<i>C. P. Morrison</i>) Edison Mixed Quartet <i>Sacred. Mixed voices, organ accompaniment</i> |
| 2189 | Jesus, I Come (<i>Stebbins</i>) John Young and Fred'k. J. Wheeler <i>Sacred. Tenor and baritone duet</i> | 2205 | Peg o' My Heart Medley—Turkey Trot National Promenade Band <i>For dancing</i> |
| 2190 | That's How I Lost Him (<i>Browne</i>) Ada Jones <i>Comic song</i> | 2206 | Dreaming—Waltz Hesitation (<i>Joyce</i>) National Promenade Band <i>For dancing</i> |
| 2191 | Fein und chic Gavotte (<i>Franz von Blon</i>) United States Marine Band | 2207 | Ma Poulette One-Step (<i>Roberts</i>) National Promenade Band <i>For dancing</i> |
| 2192 | Aunt Mandy Billy Golden and Joe Hughes <i>Vaudeville specialty</i> | 2208 | When It's Apple Blossom Time in Normandy Medley—Turkey Trot National Promenade Band <i>For dancing</i> |
| 2193 | The Battle Eve (<i>Bonheur</i>) Vernon Archibald and Royal Fish <i>Baritone and tenor</i> | 2909 | The Dream Tango (<i>Davis</i>) National Promenade Band <i>For dancing</i> |
| 2194 | He'd Have to Get Under—Get Out and Get Under (<i>Abrahams</i>) Billy Murray <i>Comic song</i> | | |

EDISON DISC RECORDS

We give below a list of Disc records issued since the list in the October MONTHLY,
for the convenience of readers and for reference purpose.

Price, \$1.00 Each

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|-------|---|--|------------------------------------|
| 50074 | { | Gold and Silver Waltz (<i>Lehár</i>) For dancing..... | Brass Orchestra |
| | | Glory of the Yankee Navy March (<i>Sousa</i>)..... | Brass Orchestra |
| 50075 | { | Montrose Two-Step (<i>Cogswell</i>) For dancing..... | Brass Orchestra |
| | | Les Sirénes Waltz (<i>Waldteufel</i>)..... | Brass Orchestra |
| 50076 | { | Lustspiel Overture (<i>Kéler Béla</i>)..... | Brass Orchestra |
| | | It Blew! Blew! Blew!—Schottische (<i>Johnson</i>) For dancing..... | Brass Orchestra |
| 50077 | { | Dancing in the Barn—Schottische. For dancing..... | Brass Orchestra |
| | | Wiener Bon-Bons Waltz (<i>Strauss</i>) For dancing..... | Brass Orchestra |
| 50078 | { | Fidelity Two-Step (<i>Losey</i>) For dancing..... | Brass Orchestra |
| | | Orpheus Overture (<i>Offenbach</i>)..... | Brass and String Orchestra |
| 50079 | { | La Bella Argentina—Tango (<i>Roberto</i>) For dancing..... | Brass Orchestra |
| | | La Rumba—Tango (<i>Brymn</i>) For dancing..... | Brass Orchestra |
| 50080 | { | Spanish Dances—1 and 2 (<i>Moszkowski</i>)..... | Brass Orchestra |
| | | Scarecrow Dance (<i>Ringleben</i>)..... | Brass and String Orchestra |
| 50081 | { | Officer of the Day Two-Step (<i>Hall-Alpert</i>) and The Hurricane Two-Step (<i>Paull</i>) | Brass Orchestra |
| | | Tango Land—Tango (<i>Lodge</i>)..... | Brass Orchestra |
| 50082 | { | You're Just Too Sweet to Live (<i>Avery-Hart-Smith</i>)..... | Arthur Collins and Byron G. Harlan |
| | | Bake Dat Chicken Pie (<i>Dumont</i>)..... | Arthur Collins and Byron G. Harlan |
| 50083 | { | I Love the Name of Mary (<i>Olcott and Ball</i>) Tenor..... | Walter Van Brunt and Chorus |
| | | Trail of the Lonesome Pine (<i>Carroll</i>) Tenor..... | Walter Van Brunt and Chorus |
| 50084 | { | Charme D'Amour—Valse Lente (<i>Kenall</i>)..... | Brass and String Orchestra |
| | | The Red Man—Dwellers in the Western World (<i>Sousa</i>)..... | Brass Orchestra |
| 50085 | { | Belle of New York March and 2d Regiment Conn. N. G. March (<i>Reeves</i>)..... | Brass Orchestra |
| | | Ben Hur Chariot Race March (<i>Paull</i>)..... | Brass Orchestra |
| 50086 | { | Rose Mousse (Entr'acte Valse) (<i>Bosc</i>)..... | String Orchestra |
| | | The Black Man—Dwellers in the Western World (<i>Sousa</i>)..... | Brass Orchestra |
| 50087 | { | A Rural Festival—Barn Dance (<i>Losey</i>)..... | Brass Orchestra |
| | | In the Chalet (<i>Lange</i>)..... | Reed Orchestra |
| 50088 | { | Hungarian Lustspiel Overture (<i>Kéler-Béla</i>)..... | Brass Orchestra |
| | | Raymond Overture (<i>Thomas</i>)..... | Brass Orchestra |
| 50089 | { | La Zingana—Mazurka (<i>Bohm</i>)..... | String Orchestra |
| | | Kiss Waltz—Merry War (<i>Johann Strauss</i>)..... | String Orchestra |
| 50090 | { | The Merry Wives of Windsor Overture (<i>Nicolai</i>)..... | Brass Orchestra |
| | | Hungarian Serenade (<i>Joncières</i>)..... | Brass and String Orchestra |
| 50091 | { | Jolly Fellows Waltz (<i>Vollstedt</i>)..... | Brass Orchestra |
| | | Second Valse Brillante (<i>Godard</i>)..... | Brass Orchestra |
| 50092 | { | Venetia—A Spring Song (<i>Tobani</i>)..... | String Orchestra |
| | | Sweet Caress—Douce Caresse (<i>Gillet</i>)..... | Reed Orchestra |
| 50093 | { | Massaniello Overture (<i>Auber</i>)..... | Brass Orchestra |
| | | Slavonic Rhapsody (<i>Friedemann</i>)..... | Brass and String Orchestra |
| 50094 | { | I Wished That You Belonged to Me (<i>Browne</i>) Tenor..... | Walter Van Brunt and Chorus |
| | | There is No Love Like Mine (<i>Hirsch</i>) Soprano and Tenor..... | Marie Kaiser and Royal Fish |
| 50095 | { | The Horse Trot (<i>Davis</i>) For dancing..... | Brass Orchestra |
| | | In Cairo—Oriental Patrol (<i>von Blon</i>)..... | Brass Orchestra |
| 50096 | { | Chiming Bells of Long Ago (<i>Shattuck</i>) Soprano..... | Marie Narelle and Chorus |
| | | I Dreamt That I Dwelt in Marble Halls—Bohemian Girl (<i>Balfe</i>) Soprano | Marie Narelle and Chorus |
| 50097 | { | Broken Melody (<i>van Biene</i>) Violoncello..... | Leo Taussig |
| | | Dream of the Tyrolienne (<i>Labitsky</i>)..... | Instrumental Quartet |
| 50098 | { | Polonaise—Mignon (<i>Thomas</i>)..... | Brass Orchestra |
| | | In a Garden of Melody (<i>Sudds</i>)..... | Brass Orchestra |
| 50099 | { | Carnival of Venice—Variations (<i>Paganini</i>)..... | Brass and String Orchestra |
| | | Valse—Arabesque (<i>Lack</i>)..... | Brass Orchestra |
| 50100 | { | Any Rags (<i>Allen</i>)..... | Arthur Collins |
| | | My Bambazoo (<i>Snyder</i>)..... | Arthur Collins and Byron G. Harlan |
| 50101 | { | Sleepy Rose (<i>Andino</i>)..... | Walter Van Brunt |
| | | With Joy My Heart—Chimes of Normandy (<i>Planquette</i>) Baritone..... | Marcus Kellermann |
| 50102 | { | Mondaine—Valse-Berceuse (<i>Bosc</i>)..... | String Orchestra |
| | | Chanson Russe—Russian Fantasie (<i>Sydney Smith</i>)..... | Brass and String Orchestra |
| 50103 | { | Hear Me, Gentle Maritana—Maritana (<i>Wallace</i>) Baritone..... | Vernon Archibald |
| | | Pretty Girl Milking Her Cow (<i>Johnson</i>) Soprano..... | Marie Narelle and Chorus |
| 50104 | { | O, Promise Me—Robin Hood (<i>de Koven</i>) Fluegelhorn..... | Anton Weiss |
| | | Ben Bolt—Fantasia (<i>Kneass</i>) Violin..... | Albert Weston |

Price, \$1.50 Each

- 80099 { Good-Bye Sweet Day (*Vannah*) Contralto..... Christine Miller and Chorus
In Old Madrid (*Troisième*) Tenor..... Reed Miller and Chorus
- 80100 { The Rosary (*Nevin*) Contralto..... Christine Miller and Chorus
When the Robins Nest Again (*Howard*)..... Soprano and Chorus
- 80101 { Last Rose of Summer—Martha (*Moore-Flotow*) Soprano..... Elizabeth Spencer and Chorus
Angus MacDonald (*Roeckel*) Soprano..... Marie Narelle and Chorus
- 80102 { Malagueña—Spanish Song (*Pagans*) Soprano..... Lucrezia Bori
Hark! What I Tell to Thee—The Spirit Song (*Haydn*), Soprano solo
- 80103 { Valse—Juliet's Waltz Song—Roméo et Juliette (*Gounod*). In English..... Marie Kaiser
Ah, My Son (Oh, mon fils)—Le Prophète (*Meyerbeer*) Contralto. In English
Christine Miller
- 80104 { Dream of Home (*Herbert*) Mezzo-soprano..... Elizabeth Spencer
Sympathy—The Firefly (*Friml*) Soprano and tenor..... Elizabeth Spencer and Walter Van Brunt
- 80105 { Funiculi-Funiculà (*Denza*) Tenor..... Charles W. Harrison and Chorus
Italian Street Song—Naughty Marietta (*Herbert*) Soprano..... Marie Kaiser and Chorus
- 80107 { Nocturne in E Flat (*Chopin*) Violoncello..... Hans Kronold
My Heart at Thy Sweet Voice—Samson et Dalila (*Saint-Saëns*) Violoncello..... Hans Kronold
- 80108 { A Summer Girl (*Sousa*)..... Reed Orchestra
Whispering Flowers (*von Blon*)..... Reed Orchestra
- 80109 { Just Plain Folks (*Stonehill*) Soprano and baritone..... Elizabeth Spencer and Vernon Archibald
Bendemeer's Stream (*Moore*) Baritone..... Vernon Archibald and Chorus
- 80110 { Tarantelle (*Popper*) Violoncello..... Paulo Gruppe
Chant sans paroles (*Tschaikowsky*) Violoncello..... Paulo Gruppe
- 80111 { Farewell to Naples (*Cottrau*) Tenor..... Reed Miller
Poor Wand'ring One—Pirates of Penzance (*Gilbert and Sullivan*) Soprano
Marie Kaiser and Chorus
- 80112 { Draw Me Nearer (*Crosby-Doane*) Tenor and Baritone
John Young, Fred'k. J. Wheeler and Mixed Chorus
Crucific (*Faure*) Tenor and Baritone..... John Young and Fred'k. J. Wheeler
- 80113 { Come Back to Erin (*Claribel*)..... Mixed Quartet
Lullaby—Erminie (*Jakobowski*) Soprano..... Elizabeth Spencer and Chorus
- 80114 { In Happy Moments—Maritana (*Wallace*) Baritone..... Thomas Chalmers
The Lover and the Bird (*Guglielmo*)..... Mixed Quartet

Price, \$2.00 Each

- 82044 { Sweet Form That in My Dreamy Gaze—Lurline (*Wallace*) Tenor..... Albert Quesnel
Your Pardon, Darling, Forgive Me—Heart and Hand (*Lecoq*) Soprano and Baritone
Marie Kaiser and Vernon Archibald
- 82045 { O Paradise—Die Afrikanerin (*Meyerbeer*) Tenor, in German..... Heinrich Hensel

Price, \$2.50 Each

- 82518 { Mon coeur s'ouvre à ta voix—Samson et Dalila (*Saint-Saëns*) Contralto. In French
Eleonora de Cisneros
- 82519 { Faites—lui mes aveaux—Faust (*Gounod*) Contralto in French..... Eleonora de Cisneros

Price, \$3.00 Each

- 83004 { Cielo e mar—La Gioconda (*Ponchielli*) Tenor. In Italian..... Giuseppe Anselmi
- 83005 { Vissi d'arte—La Tosca (*Puccini*) Soprano. In Italian..... Carmen Melis
- 83006 { Una furtiva lagrima (*Donizetti*) Tenor. In Italian..... Alessandro Bonci
- 83007 { Spirto gentil—La Favorita (*Donizetti*) Tenor. In Italian..... Giuseppe Anselmi
- 83008 { Vesti la giubba—Pagliacci (*Leoncavallo*) Tenor. In Italian..... Giuseppe Anselmi
- 83009 { Siciliana—Cavalleria Rusticana (*Mascagni*) Tenor. In German..... Jacques Urlus
- 83010 { Marta—M'appari—Martha (*Flotow*) Tenor. In Italian..... Alessandro Bonci
- 83011 { Preislied (Prize Song) Die Meistersinger (*Wagner*) Tenor. In German..... Jacques Urlus
- 83012 { Fra poco a me ricovero—Lucia di Lammermoor (*Donizetti*) Tenor. In Italian
Alessandro Bonci
- 83013 { La donna è mobile—Rigoletto (*Verdi*) Tenor. In Italian..... Alessandro Bonci
- 83014 { Otello—Piangea cantando—Willow Song (*Verdi*) Soprano. In Italian..... Aino Ackte

Additional List of 54 Edison Diamond-Disc Records

Issued December 10, 1913

Price, \$1.00 in the United States; \$1.25 in Canada

- 50106 { Crimson Blushes (Caprice), (*Lester*)..... Brass and String Orchestra
Mazurka—Thecla (*Badarzewska*)..... Reed Orchestra
Sérénade Espagnole (*Jungmann*)..... Reed Orchestra
- 50107 { Magpie and the Parrot—From Suite, A Love Episode in Birdland (*Bendix*) Humoresque
Reed Orchestra
- 50108 { Vigoroso March (*Losey*)..... Brass Orchestra
Pizzicati—Sylvia (*Delibes*)..... Brass Orchestra

- 50109 { My Heart to Thee (Mon coeur à Toi)—Souvenir du bal (*Bohm*).....Brass Orchestra
Bad'ner Mad'ln Waltz (Girls of Baden), (*Komzák*).....Brass Orchestra
- 50110 { Vals poético (*Villanueva*).....String Orchestra
Botón de Rosa (*Garcia*).....Brass and String Orchestra
- 50111 { In the Stilly Night (In stiller Nacht) (*Brinkmann*) Song without words
Brass and String Orchestra
La Perle de Madrid—Spanish Waltz, (*Lamotté*).....Brass and String Orchestra
- 50112 { Little Flatterer (Schmeichelkätzchen) (*Eilenberg*).....Brass Orchestra
Invitation to the Waltz (Aufforderung zum Tanz) (*Von Weber*).....Brass Orchestra
- 50113 { Valse Fantastique (*Engelmann*).....Brass and String Orchestra
Dream of Autumn—Reverie-Serenade (*Losey*).....String Orchestra
- 50114 { When It's Apple Blossom Time in Normandy (*Mellor, Gifford and Trevor*), Baritone
orchestra accompaniment.....Vernon Archibald and Chorus
We Have Much to Be Thankful For (*Berlin*) Tenor, orchestra accompaniment
Walter Van Brunt and Chorus
- 50115 { Naila Intermezzo (Waltz, Pas des Fleurs), from the ballet La Source (*Delibes*) Brass Orchestra
Aisha—Indian Intermezzo, from Weber & Field's All Aboard (*Lindsay*)Brass Orchestra
- 50116 { My Little Persian Rose Medley. For dancing.....Brass Orchestra
Black and White Rag (*Botsford*).....Brass Orchestra
- 50117 { Alita (Wild Flower) (*Losey*).....Brass and String Orchestra
In the Swing (Balancelle) Mazurka de Salon (*Wachs*).....Reed Orchestra
- 50118 { Feast of the Flowers—Valse Caprice (*Losey*).....String Orchestra
Au Revoir—Romantic Melody (*Sidney Smith*).....String Orchestra
- 50119 { Mary Emerson Waltzes (*Losey*).....String Orchestra
Fadette-Impromptu (*Bohm*).....Reed Orchestra
- 50120 { May is Here (*Bohm*).....Reed Orchestra
Summer Night (*Bohm*).....Reed Orchestra
- 50121 { Wedding of the Fairies Waltz (*Johnson*).....Reed Orchestra
Tristesse (*Sidney Smith*).....Reed Orchestra
- 50122 { Little Sweetheart (*Bohm*).....Reed Orchestra
Moorish Serenade (*Jungmann*).....Reed Orchestra
- 50123 { Hungarian Rag (*Lenzberg*).....Brass Orchestra
La Catrera—Tango (*de Bassi*) For dancing.....Brass Orchestra
- 50124 { La Gazza Ladra Overture (*Rossini*).....Brass Orchestra
Tendresse—Melodie expressive (*Ravina*).....Brass Orchestra
- 50125 { Urna Fatale del mio destino—La Forza del Destino (*Verdi*) Violoncello, orchestra
accompanimentLeo Taussig
Nina (*Pergolesi-Popper*), Violoncello, orchestra accompaniment.....Leo Taussig
- 50126 { L'Italiana in Algeri Overture (*Rossini*).....Brass and String Orchestra
Doux Langage (Bluette) (*Gillet*).....Reed Orchestra
- 50127 { Far From Thee (*Jungmann*).....String Orchestra
Fare Thee Well (*Brinkmann*) (Song without words).....String Orchestra
- 50128 { Garden of Love—Caprice (*Ascher-Mahl*).....Brass and String Orchestra
Whispering of Love (*Von Blon*) Characteristic.....String Orchestra
- 50129 { Beau Brummel—Gavotte (*Bendix*).....Reed Orchestra
Spinning Song (*Bohm*).....Reed Orchestra
- 50130 { (a) Romanza expresiva (*Schubert*); (b) Historias y Cuentos—Jota (*Rubio*)..String Orchestra
Entr'acte, Act I—Chimes of Normandy (*Planquette*)Brass and String Orchestra
- 50131 { Pagliacci Selection (*Leoncavallo*).....Brass Orchestra
Bohemian Girl Overture (*Balfe*).....Brass and String Orchestra
- 50132 { Spring of Love (*Ehrich*).....Instrumental Quartet
Home, Sweet Home the World Over (*Lampe*).....Brass and String Orchestra

Price, \$1.50 in the United States; \$2.00 in Canada

- 80116 { Scenes That are Brightest—Fantasia—Maritana (*Wallace*) Violin, Orchestra accompani-
ment.....Gregor Skolnik
Last Rose of Summer (*Moore-Flotow*) Violin, Violoncello, Flute and Harp
Venetian Instrumental Quartet
- 80117 { Heart Bow'd Down—Bohemian Girl (*Balfe*) Baritone. In English, Orchestra accompani-
ment.....Thomas Chalmers
Bonnie Doon (Ye Banks and Braes) (*Burns*) Contralto, Orchestra accompaniment
Christine Miller and Chorus
- 80118 { Just Before the Battle, Mother (*Root*), Tenor, Orchestra accompaniment
Walter Van Brunt and Chorus
Won't You Write a Letter, Papa? (*Miller*), Tenor, Orchestra accompaniment
Walter Van Brunt and Chorus
- 80119 { Depuis le jour (Ever since the day)—Louise (*Charpentier*) Soprano. In French, Orchestra
accompaniment.....Anna Case
- 80120 { Charmant oiseau (Thou brilliant bird)—La Perle du Brésil (*David*) Soprano. In French
Flute obligato.....Anna Case

- 80121 { On Yonder Rock Reclining—Fra Diavolo (*Auber*) Soprano and Tenor, Orchestra accompaniment.....Marie Kaiser and Royal Fish
Soldiers' Chorus—Faust (*Gounod*) In English, Orchestra accompaniment.....Opera Co.
Her Bright Smile Haunts Me Still (*Wrighton*) Tenor, Orchestra accompaniment
John Young and Chorus
- 80122 { Mary (Kind and Gentle is She) (*Richardson*), Tenor, Orchestra accompaniment
Reed Miller
- 80123 { Happy Days (*Strelzki*), Soprano, violin and violoncello obligatoElizabeth Spencer
Take Back the Heart (*Claribel*) Mezzo-soprano, Orchestra accompaniment
Elizabeth Spencer
- 80124 { In Turn What Say You—Maritana (*Wallace*), Soprano and baritone, Orchestra accompaniment.....Marie Kaiser and Vernon Archibald
The Harp That Once Thro' Tara's Halls (*Moore*) Soprano and chorus, Orchestra accompaniment.....Marie Narelle and Chorus

Price, \$2.00 in the United States; \$2.50 in Canada

- 82046 { Hungarian Dance—No. 7 (*Brahms-Joachim*) Violin, Piano accompaniment..Albert Spalding
(a) Schön Rosmarin (*Kreisler*); (b) L'Arlésienne—Suite—Intermezzo (*Bizet*) Violin
Piano accompaniment.....Albert Spalding
- 82047 { Humoresque (*Dvorák*) Violin, Piano accompaniment.....Albert Spalding
Cavatina (*Raff*), Violin, Piano accompaniment.....Albert Spalding
- 82048 { Polonaise in A, Op. 85, No. 3 (*Wieniawski*), Violin, Piano accompaniment....Albert Spalding
Hungarian Dance—No. 5 (*Brahms-Joachim*), Violin, Piano accompaniment..Albert Spalding
- 82049 The Skylark (*Yaw*), Soprano, Orchestra accompaniment.....Ellen Beach Yaw
- 82050 Torna a Surriento (*de Curtis*), Soprano. In Italian, Orchestra accompaniment..Carmen Melis
- 82051 Ständchen (Serenade) (*Schubert*), Tenor. In German, Orchestra accompaniment
Heinrich Hensel

Price, \$2.50 in the United States; \$3.25 in Canada

- 82520 All'udir del sistro il suon (Hark the Zithern's joyous sound)—Carmen (*Bizet*), Contralto.
In Italian, Orchestra accompaniment.....Eleonora de Cisneros
- 82521 Ah! quel giorno (Live this day)—Semiramide (*Rossini*) Contralto. In Italian, Orchestra
accompaniment.....Eleonora de Cisneros
- 82522 Nobil Signori, salute—Les Huguenots (*Meyerbeer*), Contralto. In Italian, Orchestra
accompaniment.....Eleonora de Cisneros
- 82523 Stride la vampa—Il Trovatore (*Verdi*) Contralto. In Italian, Orchestra accompaniment
Eleonora de Cisneros
- 82524 Voce di donna—La Gioconda (*Ponchielli*), Contralto. In Italian, Orchestra accompaniment
Eleonora de Cisneros
- 82525 Suicidio—Gioconda (*Ponchielli*), Soprano. In Italian, Orchestra accompaniment
Emmy Destinn

Price, \$3.00 in the United States; \$3.75 in Canada

- 83016 Ständchen (Serenade), (*Strauss*), Tenor. In German, Orchestra accompaniment
Jacques Urlus
- 83017 Mein Lieber Schwan (My trusty swan) Lohengrin's Abschied—Lohengrin (*Wagner*),
Tenor. In German, Orchestra accompaniment.....Jacques Urlus
- 83018 Tu che a Dio spiegasti l'ali (Thou hast spread thy wings)—Lucia di Lammermoor (*Donizetti*)
Tenor. In Italian, Orchestra accompaniment.....Giuseppe Anselmi
- 83019 Das Zauberlied (The Magic Song), *Meyer-Helmund*, Tenor. In German, Orchestra
accompaniment.....Jacques Urlus
- 83020 Sehnsucht (Yearnings) (*Rubinstein*), Tenor. In German, Orchestra accompaniment
Jacques Urlus
- 83021 Murmelndes Lüftchen (Murmuring Zephyr) (*Jensen*), Tenor. In German, Orchestra
accompaniment.....Jacques Urlus

ADVERTISING CUTS

We have just printed a "Catalog of Advertising Cuts" which are available to the Trade for advertising purposes. We desire every dealer who is now advertising, or who contemplates doing so, to have a copy of this Catalog and learn upon what conditions he may have some of the cuts shown in it.

In this issue of the MONTHLY we are enclosing a post card, which only needs signing and returning to us to receive a copy of this, free, by mail. We want every live dealer to mail one of these cards to us and we desire to furnish all such dealers with as many cuts as they can use to advantage.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MAINE

BANGOR—S. L. Crosby Co.
PORTLAND—Portland Sporting Goods Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

GLOVERSVILLE—American Phonograph Co.
OSWEGO—Frank E. Bolway.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. MYERS.

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

DALLAS—Southern Talking Machine Co.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Eilers Music House.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews Co.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

COLUMBUS—Perry B. Whitsit Co.

PENNSYLVANIA

PHILADELPHIA—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS

EL PASO—W. G. Walz Co.
SAN ANTONIO—H. C. Rees Optical Co.

VERMONT

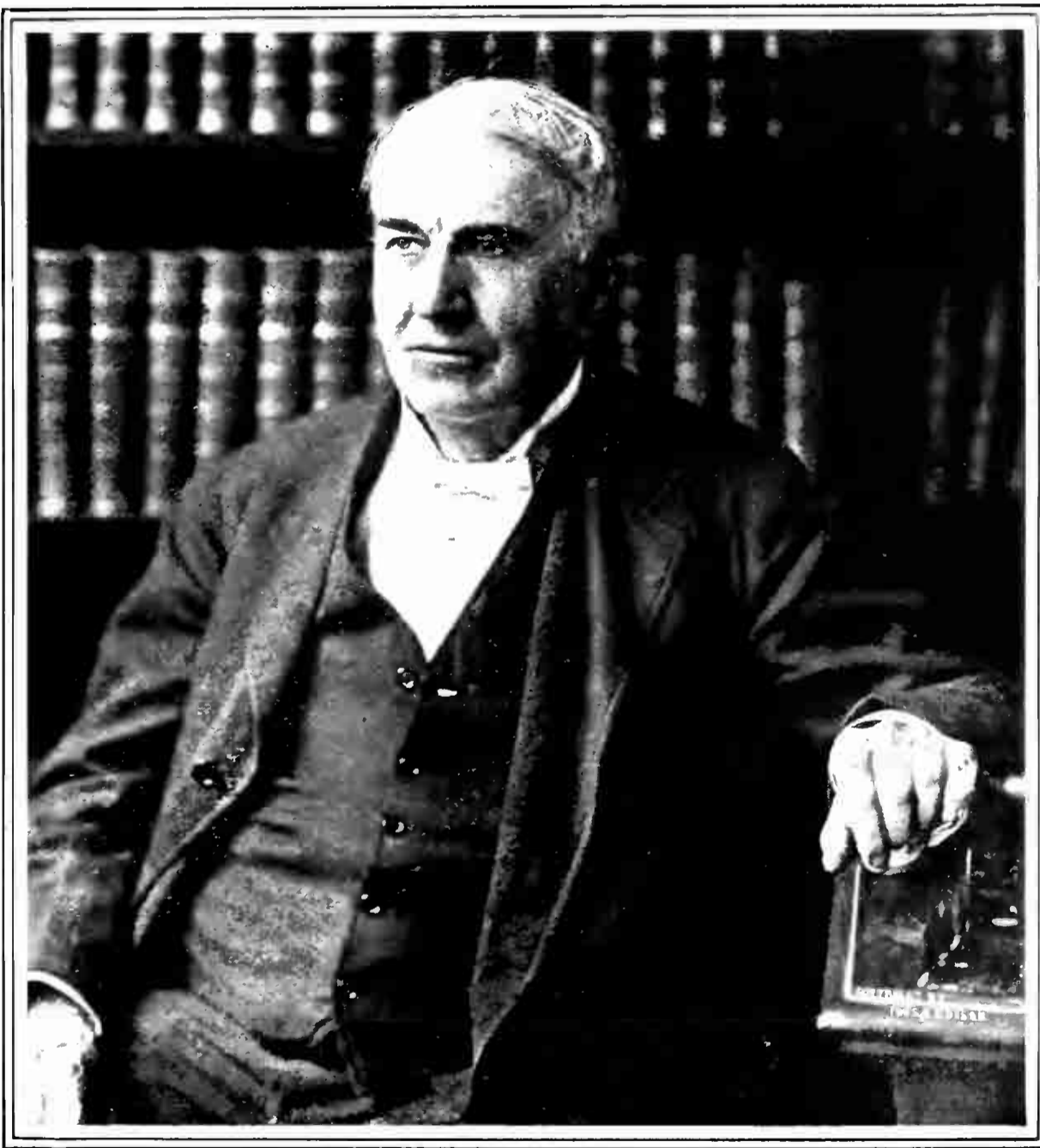
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

February, 1914

No. 2



MR. EDISON ON THE EVE OF HIS SIXTY-SEVENTH BIRTHDAY

The EDISON PHONOGRAPH MONTHLY

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A BIG EDISON HOLIDAY TRADE REALIZED

C. E. Goodwin, General Manager for the Phonograph Company, Chicago, says: "I don't ask anyone to take any mere statement of mine; just glance over the order books of our Retail Department. They show fully 80 per cent. of the sales to have been of the \$250 machines. Strange as it may seem, our wholesale business has shown a very similar increase. The Edison disc is far eclipsing all anticipation entertained for it."

Mr. Laurence H. Lucker of Minneapolis, says: "Nearly 300 per cent. increase" is the comparison between December 1913 and the previous December. Had we taken in \$1,000 more business we would just have trebled our sales. We received six carloads of *Edison* instruments just before Christmas and one carload after Christmas, but nearly everything has gone and we are about a hundred machines behind in our orders. Much of the business was high grade. We sold one \$400 and one \$450 Edison way out in North Dakota, which serves to illustrate how the fame of the Edison instrument is spreading."

Ashley B. Cohn, of Hardman, Peck & Co., the prominent Fifth Avenue piano house, New York, (which recently closed arrangements to handle the Edison disc line) says: "Although our Edison Disc Department had been open but a few weeks, and our furnishings, booths, etc., completed for only a fortnight, we have closed an Edison disc business that is really *amazing*. At the present time we have eight demonstration rooms, and it is a tribute to the numerous qualities of the Edison disc product that these rooms are crowded day after day, and patrons waiting to get a chance to enter them. On the Saturday before Christmas several officials of the Company, two wholesale

piano travelers, two retail piano men and the usual Edison disc sales-staff were all in attendance upon disc customers and sales were lively."

Manager Silliman, of the Pardee-Ellenberger Company, Boston, was more than satisfied over the year's results, and the distribution of Edison disc machines during the month of December was phenomenal.

"After closing the best year in our history we are naturally enthusiastic over the immediate prospects for spring trade," says W. A. Toennies of the Eclipse Phonograph Co., Hoboken, N. J. "Our gain over 1912, our former banner year, was surprisingly large, and the most gratifying feature of the Edison business is the fact that our business this month shows a substantial increase over Jan., 1913, and is steadily growing."

"The Edison disc line is certainly increasing in popularity at a remarkable pace. Since the first official announcement, a few months ago, we have been signing up new dealers day by day, and those members of the trade who joined the Edison disc band-wagon in the fall have all advised us of the closing of an excellent holiday business. The musical qualities of the Edison disc product, coupled with the Edison advertising have certainly contributed in a large measure to this impressive success."

"The hornless type of Edison Cylinder phonographs are maintaining a steady popularity with our dealers and it is pleasing to note that the demand seems to be strongest for the higher-priced hornless machines in preference to the cheaper models. As a matter of fact the outlook for both Edison disc and cylinder products is very encouraging and we expect 1914 to be even better than last year."

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XII

FEBRUARY, 1914

Number 2

ON THE EVE OF MR. EDISON'S SIXTY-SEVENTH BIRTHDAY

THE sixty-seventh anniversary of Mr. Edison's birth will occur on February 11th. Nineteen Fourteen finds him hale and hearty, yet still addicted to very long hours in his laboratory. During the past year while at work on the Disc Phonograph, he organized and headed one of his old-fashioned "insomnia squads" which stayed with him, on the job in the Laboratory and Works for five consecutive weeks without more than two or three hours sleep in each twenty-four. A caterer brought food; the men's wives' brought occasional shifts of clothing. Mr. Edison's own time card (for he punches the clock-time-cards the same as any of his many employees) then showed that he was working from 120 to 140 hours a week. Since his slight illness last summer, however, he has, perforce, let up a trifle in his long hours, but remarked, when returning from a vacation then, that forty-five years in the laboratory had so tuned him to hard work that he was sick if away from it.

However, during the latter part of

February he will leave home for several weeks' vacation in Florida with Henry Ford, the well-known automobile manufacturer (a life-long friend), and with John Burroughs, the naturalist.

As popular interest centers about Mr. Edison's work the past year, we may say that his time has been spent almost exclusively upon the perfecting of the disc phonograph. In a recent interview with the representative of the *Cosmopolitan Magazine*, he made several interesting statements concerning the phonograph's future:

"Forty per cent of the sounds that come from an ordinary disc phonograph, do not belong in the music. I have invented a new kind of a disc machine which, with a clean record, absolutely eliminates all these unnecessary noises. The difficulty is to get an absolutely clean record. Records are supposed to be clean when they are bought, but they are not. They are not clean even when they leave the factory. One of the problems upon which I am now working is how to send out records clean and keep them clean. It is marvelous how slight need be the undulations upon a record to produce great noises. Take a piece of clean glass, cut the shape of a record and 'play' it on the machine and there

is no sound. But breathe on this glass a dozen times, put it away half an hour until the moisture can harden, and then play the glass again and you will hear a jumble of the most unearthly noises."

"The phonograph can be made the greatest musical instrument in the world. I intend to make it so. My new disc phonograph is a long step in this direction. But I cannot make the phonograph what it should be and what it can be, until music is reduced to a scientific basis. In place of all of these relative terms like 'faster' and 'slower' there must be rigid, definite terms. In establishing certain definite musical measurements, I am going to do for music exactly what I did for electricity when I invented machines to measure it. I expect, within the next three years, to do this, and when I have accomplished my purpose I shall be in a position to make a phonograph that will take the lead over all other musical instruments."

"I shall yet put before the world a phonograph that will render whole operas better than the singers themselves could sing them in a theatre. I mean by this that when heard on a phonograph they will sound better than when heard in a theatre. I shall do this by virtue of the fact that with a phonograph I can record the voices better than any person in a theatre can hear them. The acoustics of no opera house are perfect. Something is always lost between the singer and the auditor. I shall record the voices of singers in such a manner that nothing will be lost."

The subject of wave vibrations suggests another matter that Edison is investigating. He is trying to catch with the phonograph sounds that no human ear can ever catch.

"There must be many sounds the ear does not hear. Wave vibrations of a certain degree of frequency come to us in the form of sound. Wave vibrations of still greater frequency come to us in the form of light. But there is a great gap between the highest wave vibration that we can recognize with the ear and the lowest vibration that we can see with the eye. It therefore follows that there are many sounds that we cannot hear and many colors that we cannot see. I am trying to record some of these sounds by running phonographs at high speed and making records of whatever may be in the air. My purpose is to reproduce these sounds in wave lengths that the human ear can catch by running the records again at lower speed. So far I have not accomplished much, because the sounds created by the mechanism of the phonograph itself drown out the unhearable sounds that may have been recorded upon the record. But that is a difficulty that I shall sooner or later surmount. Most assuredly, there are many sounds

that we cannot hear, and just as certainly there is a way to bring them within the range of the human ear."

Mr. Edison strongly contends that all music should be standardized. It must be reduced to a scientific basis. He contends that the present method of indicating time in music is very unsatisfactory:

"There is no such thing as a definite musical term relating to time. Take any piece of music and look at it. This part, for instance, is marked with a French word, meaning fast. The next is marked 'a little faster,' then comes 'still faster' and 'very fast.' Now what do all these terms mean. Faster means 'faster' of course, but faster than what? There is the difficulty. Music should be established upon so scientific a basis that anyone can play a piece in precisely the time the composer intended it should be played. If music is worth anything—and in my opinion it is worth much—it is worth rendering perfectly. Yet it can never be rendered perfectly until it is placed upon a scientific basis. The lack of such a basis is largely responsible for the bad music and the faking that are everywhere apparent."

Mr. Edison's object in thus insisting upon a standardization of music is primarily to enable him to perfect the phonograph.

To indicate the exact degree of intensity with which a composition shall be rendered seems particularly near to the line of impossibility, yet Mr. Edison throws a new line upon the subject:

"Every musical sound is the product of a certain number of vibrations to the second of a certain material. The fashion now is to begin playing a composition with whatever degree of intensity seems appropriate to the player. A little farther on the music is marked 'loud,' 'louder' or 'soft,' 'softer'—terms that mean nothing because they are merely relative and are not predecated upon any definite basis of intensity. As a matter of fact, however, it is possible to equip a piano with instruments that will register the rapidity of vibration of each string that is struck. A composer playing upon a piano thus equipped would have, at the finish, a complete record of the vibrations that he has created. This record would constitute an accurate guide for other musicians. It would then be possible for any musician to reproduce upon a piano similarly equipped the same composition, and reproduce it in precisely the same manner that the composer created it."



CAR-LOAD DISC PHONOGRAPHS SHIPPED TO ONE DEALER IN A TOWN OF ONLY 1300 POPULATION

GEORGE J. LENTH of Elkader, Clayton County, Iowa, is a hustler. If we may judge from past and present performances, he has a very bright future ahead of him as a dealer in Edison Phonographs.

The above illustration represents an actual shipment made in a through car, direct from the Edison factory to Elkader, Iowa, on Wednesday, January 21. The car was filled exclusively with Edison Disc Phonographs and records shipped to Mr. Lenth.

Of course there is nothing remarkable about car shipments at the Edison factory; they are a daily occurrence. But a full car to a dealer (but not a jobber) located in a humble Iowa county seat, with only 1300 population, is worthy of special notice, particularly where the element of financial responsibility is entirely assured, as it is in this case. Mr. Lenth's credit is gilt-edged, so that the order coming to us in the regular course of business; through his jobbers, is not speculative in any sense of the word, nor merely spectacular for advertising purposes. It is a bona-fide order and a genuine shipment.

And moreover, this is not an initial order. Messrs. Harger & Blish of Des Moines, Iowa, his jobbers, report his December sales little short of phenomenal. The pleasure of receiving prompt settlement in the form of a check for \$1000.00 is also a part of their experience in handling this account.

Mr. Lenth is certainly a live wire with a broad outlook on business propositions. When he sizes

up his prospects he adds a good measure of confidence in himself to land them, and then goes to a long distance phone and talks car-lot shipment to his jobbers. We imagine he then orders in such a way as to fully cover them and more, thus reducing the cost of delivery, besides insuring prompt, direct shipment. Isn't that the best way to order?

We hope later to tell our readers just how Mr. Lenth works to secure his prospects, and to land Edison Disc purchases in a rural community. We anticipate that one thing he will tell us is that he carries a full line of Edison goods as a first requisite; but we shall let him tell his own story, if he will, next month.

When others know his methods, probably we shall have the pleasure of acknowledging other car-lot orders from dealers similarly located, in the smaller towns.

We might also say a word in passing, that the jobbers who handled this order have from the first studied every detail to serve the dealer advisedly, promptly, and with personal attention. When the long distance telephone call came about a car-lot shipment they didn't speculate as to whether this or that had best be done; they dispatched their representative instantly to Elkader and proffered their advice and help in the selection of styles of machines to be ordered and there and then arranged all details for shipment.

The result was that Mr. Lenth received his order in first class shape, and without a hitch of any kind. Co-operation between dealer and jobber, and jobber and factory was never better exemplified than in the handling of this order.

WHO'S WHO AMONG EDISON JOBBERS

SECOND ARTICLE



LOUIS BUEHN

Edison Phonographs, Edison Dictating Machines
825 Arch Street, Philadelphia

THE writer's affiliation with the talking machine business dates back to August, 1898, while he was in the employ of Chas. S. Smith and Company, Philadelphia, who at that time took on a line of Edison Phonographs and records in conjunction with their large bicycle business.

In a comparatively short time Mr. Smith found it convenient to discontinue handling the line and the Wells Phonograph Company was incorporated in January, 1900, of which the writer became secretary.

On August 1st, 1901, the business of the Wells Phonograph Company was taken over by me personally and from this small beginning developed the present business conducted by myself.

In view of the limited capital that I had at my command it was early apparent to me that the most important thing for me to consider was the question of credit and after giving the matter consideration I decided to apply myself almost entirely to the wholesale field. To this decision I have been steadfast through all these years and today my business is 95% wholesale and I feel convinced that this principle has been largely instru-

mental in the satisfactory development of my business with the dealer.

As an index to the growth of the talking machine business, I might cite that my business for December, 1913, was just double the business I did during the first year of my business career.

LOUIS BUEHN

THE CREDIT PROBLEM
BETWEEN JOBBER AND DEALER
By LOUIS BUEHN

THE credit feature of every business is one that is most important, as many careers have been wrecked by the granting of credits too liberally, particularly to small merchants who did not have the right conception of business and who brought about losses to the grantor of credit.

It has always been my aim to safeguard the credit situation, in so far as I was personally concerned, by never failing to ask for remittances when an account became due, and to politely but firmly insist upon settlement when the account was past due.

This condition, of course, was largely brought

about in the beginning by necessity, but the rule has been so satisfactory that I have continued the practise up to the present day, although liberality also is part of my creed when the condition or situation warrants it.

Many dealers are prone to think that the principle item of consideration in the granting of credit is the amount involved, but in this they are mistaken for the reason that any jobber will grant any amount of credit to any dealer provided he discounts his bills or pays them promptly on the terms agreed, but should a man owe an amount of money, even though very small, and exceeds the terms agreed upon, the jobber will rightfully refuse to extend an additional amount of credit.

It should be the aim of every dealer to discount his bills, for until he is in position to do this, he is not taking full advantage of the possibilities of the business and not getting everything out of it to which he is entitled. It should be the jobber's aim to help the dealer realize this condition and the writer has always tried to lend the necessary assistance through advice and the proper extension of credit accommodations to bring this condition about.

It has been my good fortune to see a number of dealers brought from a slow paying basis to discounters and there has always been a feeling of satisfaction on my part of having been partially instrumental in bringing this condition about.

The dealer should not abuse his credit by asking unreasonable things, for by so doing he not only brings down upon himself the condemnation of the jobber, but will usually bring upon himself in time a condition which will mean the giving up his right of dealership. In like manner the jobber should be careful in the extension of credit not to make the terms burdensome or irksome. He should grant credit intelligently and give every dealer all the help possible and should act generally as a constructive force for the good of the entire business.

[The series of articles of which this is the second, were begun in the January, 1914, issue by Pardee, Ellenberger & Co., Inc., New Haven and Boston. The reader is referred to a valuable article on "Solving the Problem of Installment Collection," on page 13 of this issue.]

Mr. Louis Buehn is enthusiastic over the year's work, and looks in the most encouraging way to the future, believing that the new currency bill is going to make money easy and he is of the opinion that the trade will this year enjoy even a greater era of prosperity than they did in 1913.

Mr. Buehn is most optimistic regarding every feature of his business, and says that the only thing wherein the dealers could be benefitted, would be the establishing of the rule for charging interest on deferred payments. He believes that it will regulate itself. He says the factories cannot be asked or expected to remedy the condition.

WHAT THE JOBBER SHOULD DO

FIRST of all, he should be conceited enough to believe that he fills an important position.

Second, he should measure up to his conception of his importance. Third, he should occasionally startle the trade, as well as himself, by doing something radical along the line of liberality or in the way of service—something that will drive home to the dealer's heart and mind the belief that the jobber is his best friend. He should take an interest in the dealer that will measure deeper than the margin of profit in the orders received to date. In his eyes the small dealer should especially be a subject for his assistance and solicitude, always remembering that "mighty oaks from little acorns grow." He should be a spiritual adviser to his dealer, acquainted with his private affairs and ambitions. He should give the dealer the benefit of his knowledge and experience, instructing him as to the best methods of conducting business. The jobber and his salesmen, by reason of their travels from dealer to dealer, are in a position to act as a clearing house for ideas.

They should keep the dealer posted as to the most approved methods of selling, steering him clear of such ideas or schemes as have been tested by others and found useless or unprofitable. They should encourage the timid dealer to do a certain amount of *conservative* instalment business, and on the other hand restrain the financially unequipped dealer from plunging headlong into the rapids of frenzied instalment competition which only the moneyed stores can ride safely and profitably.

As an illustration of the work that a jobber or his salesmen could do I will cite a particular case. A new dealer is opened up in a small but beautiful store in New York City. The jobber delivers about \$2,500 worth of goods. The new dealer, although lacking neither in intelligence, or salesmanship, or personality—the three vital elements essential to ultimate success—unfortunately had never sold talking machines before. Of course, the simplest method would be to hire a competent, reasonable-priced sales person; but, taking the situation as we found it, it occurred to me that the man who sold the \$2,500 worth of goods should have taken the pains to instruct—yes, teach—his client the proper way to handle, demonstrate and sell his goods. The dealer should be supplied with a selling talk—in fact, prepared for the work in front of him. We should have imparted to him a working knowledge sufficient to enable him to handle customers and to do justice to his investment. To sum up briefly, the jobber must place himself in a position of rendering first aid to the dealer in all his difficulties, with a view to securing his good will, which is another way of spelling "orders."
—*Talking Machine World.*

THE DISC; HOW WONDERFUL!

WE have been much pleased with the several dealers advertisements which have come to our attention, wherein an earnest endeavor has been made to impress upon the public the marvelous tone of the Disc. It is not an easy matter to express this in few words. Perhaps the best single expression, is "Real Music at Last." There is a little story about Bishop Hurst that aptly introduces the subject. Messrs. Brown & Son, of Schenectady have employed this to good advantage as will be seen in the accompanying advertisement. Another good feature that Messrs. Brown announce is "*Free Recitals*" at their store any hour, only appointment in the evening. Arousing curiosity, then suggesting a way to satisfy it by hearing the Disc when most convenient to your prospects, *is good business.* See page 14.

TWELVE FOLK DANCES

WE are happy to announce this month twelve Folk Dance records. These were made under the direction of Jennie C. Payne, Supervisor of Physical Training in New York City Public Schools, and C. W. Crampton, M. D., Director of Physical Training there. They are intended to serve a double purpose: (a) they enable the teachers of schools and playgrounds to have suitable and authentic music for teaching the national and typical folk dances of the various countries, for use in calisthenics, etc., and (b) they serve the educational purpose of making the children familiar with the style of music characteristic of each country. They are also invaluable for dancing schools, and in addition make interesting and charming records for the home.

Played by the National Promenade Band

Specially arranged for dancing

Price 50 cents each in the U. S.; \$1.00 each in Canada

- 2240 **Ace of Diamonds**—Danish Folk Dance
- 2241 **Bleking**—Swedish Folk Dance
- 2242 **The Carousel**—Merry-Go-Round—Swedish Folk Dance
- 2243 **Danish Dance of Greeting**—Danish Folk Dance
- 2244 **Highland Fling**—Scotch Folk Dance
- 2245 **Highland Schottische**—Scotch Folk Dance
- 2246 **The Irish Jig**—St. Patrick's Day—Irish Folk Dance
- 2247 **I See You**—Swedish Folk Dance
- 2248 **Lassie's Dance**—Swedish Folk Dance
- 2249 **Shoemaker's Dance**—Danish Folk Dance
- 2250 **Swedish Clap Dance**—Swedish Folk Dance
- 2251 **Trallen**—Swedish Folk Dance

DANCE CRAZE HELPS RECORD SALES

THE present dance craze is undoubtedly acting as a stimulus to the sale of dance records, the greatest, probably, the trade has ever known. The popularity of the dance record is responsible for the sale of many machines, as numerous dance enthusiasts have learned that they can employ the one-step, tango, hesitation, folk and other dances with the utmost convenience and thus enliven all kinds of small social gatherings. One professor of dancing, writes: "I must say the Blue Amberol Record gives me so much satisfaction that I am enthusiastic over it. I teach the waltz and two-step by the Blue Amberol Records, and my pupils are as delighted with the music as I am with the convenience and utility of the records."

Right now, before the Lenten season starts, dancing will be still more of a craze than even during the holidays. The enterprising, forehanded dealer will stock up with Blue Amberol dance records. A full list is given below:

WALTZES:

- 2013 Good Night Waltz
- 1506 Over the Waves Waltz
- 1564 Sounds from the Opera Waltzes
- 2034 Gold and Silver Waltz—Waltz Boston
- 2044 S. R. Henry's Barn Dance
- 2206 Dreaming—Waltz Hesitation
- 2228 Love is Fickle—Waltz Hesitation

ONE-STEP:

- 1925 Too Much Mustard
- 2165 Tres Chic
- 2207 Ma Poulette

TWO-STEP:

- 1843 Good-Bye Boys Medley
- 1859 Hula Hula Medley
- 1802 My Little Persian Rose Medley
- 1895 Officer of the Day; The Hurricane
- 1937 Silv'ry Bells Medley
- 1939 Trail of the Lonesome Pine
- 1752 When the Midnight Choo-Choo
- 2019 Here Comes My Daddy Now Medley

TANGOS:

- 1756 La Bella Argentina
- 1744 Tango Land
- 1842 La Rumba
- 1922 Trocha
- 2135 Miss Mexico
- 2161 La Bella Cubanera
- 2209 Dream Tango
- 2231 The Santley Tango

SQUARE DANCES:

- 2063 Virginia Reel
- 1522 Money Musk Medley—Virginia Reel

SPECIAL DANCES:

- 2076 Horse Trot
- 2067 That Tango Tokio Medley—Turkey Trot
- 2096 Valse Boston
- 2139 International Rag Medley—Turkey Trot
- 2205 Peg o' My Heart Medley—Turkey Trot
- 2208 When It's Apple Blossom Time in Normandy Medley—Turkey Trot
- 2234 You're My Girl Medley—Turkey Trot

And the twelve Folk Dances—Records 2240-2251. See April list.

Don't hesitate to get in line and push their sale. Play them; they will sell if advertised.

LENTEN AND EASTER MUSIC

Whatever may be your personal attitude toward this season, it is undeniable that there is a large number who observe it and want suitable records.

THREE MORE NEW EDISON ARTISTS IN THE APRIL BLUE AMBEROL LIST



BEULAH G. YOUNG
Soprano



FRED'K GORDON MacLEAN
Baritone



GRACE C. EMBLER
Contralto

MISS GRACE COUCH EMBLER was born in Madison, Wisconsin. She obtained her musical education in New York where she studied under Edmond John Meyer and Mr. and Mrs. Theodore J. Toedt. She has held several important church positions in New York City, among them being at St. Bartholomew's, and the First Presbyterian Church of Brooklyn. In addition she has done Oratorio and Festival work with Nordica, Blauvelt and many of the best singers. Since her marriage she has devoted her time largely to teaching, and private singing, and the directing of a large glee club in Brooklyn called "The Embler Glee."

MRS. BEULAH GAYLORD YOUNG for three seasons of the Victoria Ladies Quartet, is well known in club, concert and church work. She sang for nearly ten years in Summit, New Jersey, at the Methodist-Episcopal Church; at present she is soloist at the 33rd Street Collegian Baptist Church, New York City. Her voice is of beautiful quality, perfectly placed, and her songs are always exquisitely rendered. That her records are bound to become favorites, seems already assured, although she is a new comer to the ranks of Edison artists.

FREDERICK GORDON MacLEAN was born in New York, in 1885. His musical career started at the age of seven, when he entered a volunteer choir in the Parish House of the Church of the Ascension, 10th Street and 5th Avenue, New York. One year later he, with five other boys was chosen by Mr. Clement R. Gale, to enter the choir of Calvary Episcopal Church, New York. At the age of nine he sang his first solo (soprano) at the Columbia

College Convention, held at Calvary Church, New York. He then took the leadership of the choir of Holy Trinity Episcopal Church, Benton Harbor, Michigan, also the Congregational Church of the same city. Mr. MacLean has been soloist in St. George's Episcopal Church, Flushing, L. I., Trinity Episcopal Church, Easton, Pennsylvania, Director of "Arion Four," a male quartet known throughout the West, and is now baritone soloist in St. Gregory's Roman Catholic Church, Brooklyn.

Other Features of the April List

A STIRRING EASTER ANTHEM. "Hallelujah, Christ is Risen," by the Edison Mixed Quartet. This is a great favorite with Sunday Schools and Churches. Easter Day this year will fall on April 5th.

KATHLEEN PARLOW'S VIOLIN SOLOS (28192) from Beethoven and Drigo are exceptionally fine and show clearly her wonderful artistic and technical ability.

MARIE RAPPOLD'S rendition of "The Last Rose of Summer" is sung in a heartfelt manner with a finish quite remarkable.

ANOTHER SCRIPTURE READING AND HYMN in which Dr. Peters reads with remarkable clearness and ease while the Edison Mixed Quartet sing "The Gate Ajar for Me."

TWO MORE READINGS BY MR. WRIGHT from the works of Paul Lawrence Dunbar, in which he shows much expression and feeling.

TWELVE FOLK DANCES, arranged especially for dancing by the National Promenade Band. They are very fine and afford much new music for dancers.

DEALERS' QUESTIONS ANSWERED

We propose in this column to answer questions which are apt to arise in the handling or operation of any style of Edison Phonographs, or in regard to the records. We invite the jobber and dealer to send in any questions on which information is desired. Of course the questions should be of a broad nature, the purely personal ones we will answer direct by mail.

I. DOES IT HURT A SAPPHIRE OR A DIAMOND POINT TO PLAY THEM OVER A CRACKED OR A DAMAGED RECORD?

ANS:—Should the crack in record be of any perceptible width, there is a possibility of the reproducer point being broken.

As far as playing a damaged record is concerned, the word "damage" being so broad in its meaning, it is impossible to advise one without seeing the record.

In any case, it is much better not to take any chance with broken or damaged records.

II. WHAT CAUSES A PHONOGRAPH (CYLINDER) TO STUTTER AND REPEAT OVER AND OVER AGAIN A NOTE OR A PHRASE.

ANS:—There are a great many causes for this, but we find that the following are the most common:—

(a) Dirt in gears. This can be remedied by cleaning with benzine or kerosene.

(b) Governor has become "drunk," or it runs out of balance. This should be remedied as follows:

Allow the motor to run down completely. Loosen the screw in the governor collar where same is fastened to governor shaft. Then press this collar $\frac{1}{4}$ " toward the large disc (which makes contact with the governor friction) holding the disc with thumb, thereby expanding the springs to which the balls are attached.

The cause of the phonograph repeating is usually found in the reproducer being out of order. Examine the reproducer and see that the swinging weight is perfectly free to swing sideways and up and down. Also see that the reproducing point is free from dirt and that the arm into which the reproducer point is fastened is free on its pivot.

Repeating is also caused by not placing the reproducer on the record

or by the phonograph not being on a level surface, or by dirt having accumulated between the feed nut and screw, thereby not allowing the feed nut to make a proper engagement with the screw, or by record not being pressed firmly on the mandrel.

III. WILL A DIAMOND POINT EVER WEAR OUT ON AN EDISON CYLINDER OR DISC?

ANS:—The diamond, being the hardest substance known, cannot wear out on a record. We have received numerous complaints, however, from customers stating that the points are worn out; but, on investigation, we invariably find that the points were *broken*.

IV. PLEASE EXPLAIN HOW I SHOULD PROCEED TO PUT A NEW BELT ON MY CYLINDER MACHINE?

ANS:—This operation is almost too simple to need explanation. All that is necessary is to turn the phonograph cylinder with the right hand and pass old belt (with left hand) over flanges of pulley on cylinder shaft. To replace new belt, reverse above operations.

V. HOW FAR FROM THE PHONOGRAPH OUGHT ONE STAND OR SIT FOR THE BEST EFFECT?

ANS:—This is purely a matter of personal taste, as some individuals cannot get a phonograph loud enough and others desire it very soft.

VI. ARE ATTACHMENTS FOR PLAYING BLUE AMBEROLS OBTAINABLE WITHOUT THE TEN SPECIAL BLUE AMBEROL RECORDS?

ANS:—No, we supply no attachments apart from our Special Offer to include with such attachment the Ten Special Blue Amberol Records.

CONNECTION FOR LATERAL CUT DISC RECORDS

In response to considerable demand we have placed ourselves in a position to furnish a connection for the Edison Diamond-Disc Phonograph whereby lateral cut disc records can be played with any sound box that will fit the connection.

We have established the following prices:
 List.....\$1.75
 To Dealers..... 1.25
 To Jobbers..... 1.00

The connection can be furnished at these prices in either gold or nickel finish.



THE EDISON PHONOGRAPH WELL DISPLAYED AT TOPEKA

THE Santa Fe Watch Company occupy a very handsome new store located at 821 Kansas Ave., Topeka, Kansas. The store is modern and up-to-date in every respect and presents both in its interior and exterior aspects a very rich, artistic and well-arrayed appearance. The firm do a large business in the better class of jewelry, silverware, cut glass and art curios. Their Phonograph Department is a very prosperous branch of the business. Their orders are not confined to the Southwest but come from over half the States in the Union, even as far away as South Carolina and Florida. They have already disposed of a large lot of Edison Disc Machines and their holiday trade has surpassed all anticipations. Bright enterprising methods are adopted with liberal local advertising.

THE BIGGEST HIT OF RECENT TIMES

Certain it is, says an English critic, that no song has so rapidly taken hold of popular fancy as "You Made Me Love You," for it is being featured now by no less than eight leading artists in various parts of England.

240,476 BLUE AMBEROLS TO AUSTRALIA

THAT Australians appreciate the Blue Amberol is more and more in evidence every month as orders keep multiplying rapidly. The steamer, "Star of India" recently carried one Edison shipment of 140,476 Blue Amberols and another shipment of 100,000 has just gone forward. This is the summer season in Australia, and as in the U. S., the greatest time of the year for sales; with the coming of the Fall months there, (our May, June and July) sales will be on the jump and a still larger demand will result.

IMPORTANT ANNOUNCEMENT

BEGINNING with the April issue, now going to press, we shall issue THE PHONOGRAM and the Supplement of New Records in envelope size, $6\frac{1}{8} \times 3\frac{1}{2}$ inches—the same size as they were in 1912. We make this change in order to meet the growing need for these publications in a size handy for enclosure in an ordinary envelope.

THE PHONOGRAM will contain the list of monthly records the same as the Supplement, but with shorter descriptions under each title. It will be 16 pages, and will be supplied to dealers on the same terms as at present:—*i. e.*

Where dealer's imprint is desired on the PHONOGRAM we require a formal order to be placed with the Jobber at \$2.50 per M. with a nominal charge of 25 cents for the imprint. That is one charge of 25 cents for an imprint no matter how many thousand are ordered. When it is desired to cancel an order we require three months' notice, as our presses are always three months ahead of date of issue. Where no imprint is desired the Jobber will supply these on order at \$2.50 per thousand, 25 cents per hundred.

The SUPPLEMENT also will be envelope size ($6\frac{1}{8} \times 3\frac{1}{2}$ inches) and printed on coated paper with illustrations throughout, as at present. It will be 16 pages. The descriptive matter under each title will be somewhat more extended than the PHONOGRAM.

With this announcement we anticipate a wider distribution of both these publications by Jobber and Dealer. It will pay the Dealer to send these monthly issues direct into the homes of all record purchasers and others likely to be interested, and to maintain for this purpose well arranged lists of names, envelopes for which can be written in advance so as to facilitate immediate mailing when the announcements are received. Look up your old customers' names; get the mailing list in good shape at once. It will pay you to enclose these two publications with all your statements or bills going out about the 31st. Now is the time to thoroughly overhaul your mailing list and advise us how many Phonograms or Supplements you can profitably use.

SOLVING THE PROBLEM OF INSTALMENT COLLECTION

THE INTERESTING PLAN FOLLOWED BY A CANADIAN PHONOGRAPH MAN WHOSE COLLECTIONS AVERAGE NINETY PER CENT.—USING THE CARD SYSTEM TO CHECK UP ON CUSTOMERS.

WITH the large proportion of business done by talking machine dealers on the instalment basis, the question of collections is one, the importance of which cannot be overrated.

The remarks which follow have been compiled by an experienced collector, whose collections average over 90 per cent. of all accounts each month.

INSTALMENT COLLECTIONS

We notify all customers in advance, of the instalment due, and if the instalment is not paid at that time follow up our notice with a second and plainer letter within a week or two weeks from the due date. Then, if the second notice has not the desired effect, follow it up again in a similar length of time with a stronger letter. The advance notice, however, is the important one, and the one that has the most effect when sent regularly.

If the customer happens to live in the country or some distance from the post-office, it might be well to let a longer time elapse between notices, as your letters may not be received as promptly as they would be where they have a delivery, or where the post-office is handy.

When a customer replies, making an indefinite promise, exact a definite date. Look for payment at that time and let the customer understand that you are expecting it exactly as promised. Customers will at times promise payments "shortly" or "as soon as possible," which might mean any time, and if you accept a promise like this you are then unable to again ask for payment for probably a longer period than would be necessary if the exact date were set.

A great majority of people, that is, even those who are considered good pays, are likely to overlook an instalment, or to allow five or six weeks to elapse between payments, which of course, means that several instalments are skipped within a year's time, whereas, if they are reminded regularly they cannot overlook the date. They also know that their account is being watched carefully, it naturally having a tendency to make them more prompt and careful.

Never grant an extension of time, or make any concessions in the terms of the contract without first ascertaining the why and the wherefore as in a great many cases the time is not really required, and besides, if requests of this kind are granted promiscuously, the customer is more likely to make a similar request again in a short time, thinking that it makes little or no difference to you, or thinking that all they have to do is to ask for the additional time, when it will be granted. If you consider, however, that an extension is really required, and you feel that the customer is deserving of leniency, do not grant the same begrudgingly, as you would often hurt the feelings of your customer, and would, in some cases, stand in the way of their recommending new business, and would defeat

your very object in granting it—cementing his good will.

If a customer offers a smaller amount than is due, without making any comments, draw his attention to the fact, that the payment is short, asking for the full amount, or asking that the shortage be made up within a certain length of time. If this course is not pursued, customers will pay partial instalments, and if nothing is said at the time, they naturally think you are satisfied and will most likely drift into the habit of making short payments each month or quarter, as the case may be. This, of course, you wish to avoid.

SYSTEM

We have found one of the best plans of keeping track of an instalment account to be the card system and a diary or ticker, that is, having all particulars of the sale on the front of the card, in fact, have it practically the same as the page of your ledger, and then arrange these cards alphabetically, entering the names in your diary several days before the due date, or several days before you wish it to next come before your notice.

When all your accounts are arranged in this system, take each day's cards, giving them the necessary attention, enter the names forward on the dates that you next wish them to come under your notice. By keeping the payments posted regularly, and noting all memoranda, such as letters sent, extensions granted or promises made, on the back of the card, you have at all times a true history of the account from the start.

Customers are likely to request a month's extension on the strength of a promise to catch up the following month or at a future date, and if you have not a card system in vogue for keeping track of such promises, they are liable to be overlooked and the customers will, in many cases, when not reminded, just pay the current monthly or quarterly instalment without making an attempt to include the back payments as promised.

COURTESY

Always greet your customers in a friendly manner, no matter how bad a delinquent he or she may be, or even though you know that you intend talking pretty plainly to the extent of threatening a suit or enforcing the lien.

Let them also leave with a pleasant good-bye, no matter how you have to scold, as your scolding then has a better effect and more weight, they understanding that it is entirely business and not in any way personal animosity.

Of course no set rules can be made governing all cases, as many times an individual case requires special leniency, or again it may be that it would not be policy to be as liberal with some parties as you would ordinarily.

The writer feels that if the above hints are acted upon that instalment accounts as a whole can be kept up to as high a standard as possible, but, of course, it is impossible to collect one hundred per cent. of the amount due each month at all times.

[From the Music Trade Review.]



ORVILLE HARROLD LISTENING TO THE DISC

WHILE in Topeka, Kansas, filling an engagement at the Grand Opera House, Orville Harrold listened for the first time, to the Edison Records he had made on the disc, at the display rooms of the Santa Fe Watch Co., our representatives there. He was enthusiastic over the tone quality of the disc and said he considered it far superior to anything he had ever heard in the phonograph line. As Mr. Harrold has made records for other companies, this is a comment worthy of notice.

Orville Harrold has had a most rapid rise in public favor as a vocalist of unusual power. Discovered some four or five years ago by Oscar Hammerstein, he appeared in Victor Herbert's opera, "Naughty Marietta" with Mlle. Trentini, and afterward as the leading tenor in Mr. Hammerstein's London Opera House, where he did excellent work.

Born in Muncie, Indiana, Mr. Harrold is a thorough American in both taste and tradition.

The following Edison Cylinder records are by him:—

- 28110 I Hear You Calling Me (*Marshall*)
- 28129 Mary—Kind and Gentle is She (*Richardson*)
- 28112 Snowy Breasted Pearl (*Robinson*)
- 28169 Sweetest Story Ever Told (*Stults*)
- 28182 La Favorita (*Donizetti*)

Dana F. Parkhurst, formerly connected with the Santa Fe Watch Company, Topeka, Kansas, has become manager of the Edison Department of the Tower Mfg. Company, New York, and is already meeting with splendid success.

ANXIOUSLY AWAITING THE DISC IN ENGLAND

WE are pleased to learn that the Edison Disc is shaping well in America and we await with eager anxiety its appearance in the English market. We are not alone in this wish, for we are convinced that the numerous admirers of Mr. Edison in this Country will welcome this latest manifestation of his genius. It is now the psychological moment for its introduction. The public are demanding better records and if their interest is to be sustained they must have them soon. The Edison products have always been admired here by the trade and public alike. The high quality of recording already shown to us in the Blue Amberol gives some earnest idea of what to expect when applied to the increased linear velocity of the disc. And, bear in mind, the superior tone and volume which should accompany these more favorable conditions, are not the least of our expectations."—*Sound Wave*.

PHONOGRAPH ROYALTIES

ONE interesting development in connection with the phonograph business is the fact that some famous singers and players are receiving in royalties for the records they have made as much as \$50,000 a year. This income, at least in the case of the greatest artists, is likely to continue for years to come, as the very fact that they have retired from the stage makes the opportunity to hear them in the phonograph all the more a thing to be desired.

Stock up now with religious selections for the Lenten Season. See "Sacred Records" in Blue Amberol Catalog.

**Come to the *BROWN* Store and
Hear the Wonderful New**

**EDISON DIAMOND DISC
PHONOGRAPH**

THINGS we characterize as "impossible" when told us, cease to be miracles when seen and heard with our own eyes and ears.

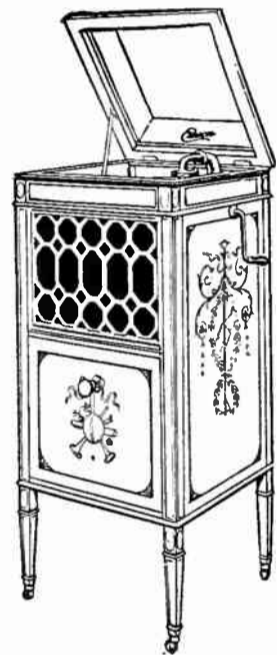
BISHOP HURST years ago when told that the first tinfoil phonograph was an instrument that would "talk back after being talked to" characterized the announcement as a *fake*. Not till he had visited Edison at Menlo Park and heard his own voice from it would he believe. Then he MARVELED!

The good Bishop is long since dead but there are other doubting Thomas'es to-day who won't believe the *Second Edison Wonder*, till they see it and hear it with their own eyes and ears. They are inclined to characterize the statement that it is



TRADE MARK
Thomas A. Edison

*An Incomparable
Musical
Instrument*



as an exaggeration. But the fact remains that they will MARVEL more at its human voice than did the good Bishop in days gone by. And the more critical the ear the keener will be the enjoyment as they listen. There is absolutely nothing with which to compare it. It represents EDISON'S CROWNING TRIUMPH to perfectly record and perfectly reproduce sound. Don't argue; HEAR IT!

"Real Music at Last!"

will be your verdict as it has been of all who have heard it.

YOU WILL MARVEL AT

The beauty of the overtones.
The sweetness of the reproduction.
The human quality of the tone.
The perfect pitch and modulation.

YOU WILL BE DELIGHTED

No needles to change.
No wearing out of records.

BUT

A Diamond Point Reproducer.
Indestructible records.
Automatic stop.
Beautiful cabinets.

RECITALS EVERY HOUR

From 9 A. M. to 6 P. M. Evening recitals by telephone appointment. We will play it whenever most convenient to you, for you must hear this marvelous musical instrument.

Don't hesitate to ask us for an evening appointment.

You will incur no obligation whatever. We're glad to demonstrate it whether you purchase or not. Come, bring your friends.

A. BROWN SON CO., Schenectady, N. Y.

BLUE AMBEROLS FOR APRIL

To be on sale March 25th

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | |
|---|--|
| <p>28192 (a) Menuett G♯ Major (<i>Beethoven</i>); (b) Valse Bluettes (<i>Drigo</i>) Kathleen Parlow <i>Violin solos</i></p> | <p>28193 The Last Rose of Summer Marie Rappold <i>Soprano solo</i></p> |
| <p>28194 The Lawn Swing (<i>Carl Jean Tolman</i>) Christine Miller <i>Contralto solo, with chorus</i></p> | |

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | |
|--|---|
| <p>2210 Hallelujah, Christ is Risen (<i>Grant Colfax Tullar</i>) Edison Mixed Quartet <i>Easter anthem</i></p> | <p>2225 The Junk Man Rag Medley Fred Van Eps <i>Banjo solo</i></p> |
| <p>2211 The Bubble—High Jinks (<i>Rudolf Friml</i>) Emory B. Randolph <i>Tenor solo and chorus</i></p> | <p>2226 Love Divine, All Love Excelling (<i>Sir John Stainer</i>) Marie Kaiser and Royal Fish <i>Sacred, soprano and tenor duet</i></p> |
| <p>2212 All Aboard for Dixie Land—High Jinks (<i>George L. Cobb</i>) Ada Jones <i>Coon song with chorus</i></p> | <p>2227 Carmen—Toreador Song (<i>Georges Bizet</i>) Alan Turner <i>Baritone solo in English</i></p> |
| <p>2213 The Rosary (<i>Ethelbert Nevin</i>) Ernst Albert Couturier <i>Cornet solo</i></p> | <p>2228 Love is so Fickle—Waltz Hesitation (<i>Philip Kruseman</i>) National Promenade Band <i>For dancing</i></p> |
| <p>2214 A Little Love, A Little Kiss (<i>Lao Silesu</i>) Reed Miller <i>Tenor solo</i></p> | <p>2229 The Bells—Burlesque (<i>Frank Stillwell</i>) Peerless Quartet <i>Male voices</i></p> |
| <p>2215 Favorite Airs from The Pirates of Pen- zance (<i>Gilbert and Sullivan</i>) Edison Light Opera Company</p> | <p>2230 I'm Crazy 'Bout a Ragtime Minstrel Band (<i>Wm. Tracey</i>) Edward Meeker <i>Coon song</i></p> |
| <p>2216 Sit Down, You're Rocking the Boat (<i>Jean Schwartz</i>) Billy Murray <i>Comic song</i></p> | <p>2231 Tango—The Santley Tango (When Dreams Come True) (<i>Silvio Hein</i>) National Promenade Band <i>For dancing</i></p> |
| <p>2217 Cavalleria Rusticana—Siciliana and In- termezzo (<i>Mascagni</i>) American Standard Orchestra</p> | <p>2232 The Ragtime Dream (<i>Goodwin and Brown</i>) Arthur Collins and Byron G. Harlan <i>Coon duet</i></p> |
| <p>2218 My Chain of Memories (<i>Mrs. Herbert Ingraham</i>) Mrs. Beulah Gaylord Young <i>Soprano solo</i></p> | <p>2233 I'm on My Way to Mandalay (<i>Fred Fischer</i>) Albert H. Campbell and Irving Gillette <i>Tenor duet</i></p> |
| <p>2219 Rev. 21: 21 to 25 and The Gate Ajar for Me (<i>S. J. Vail</i>) Rev. Madison C. Peters, D.D. and Edison Mixed Quartet <i>Scripture lesson with hymn</i></p> | <p>2234 You're My Girl Medley—Turkey Trot National Promenade Band <i>For dancing</i></p> |
| <p>2220 My Love Nell (<i>C. Milligan Fox</i>) F. Gordon MacLean <i>Baritone solo</i></p> | <p>2235 (a) In de Mornin'; (b) Jes' Gib' Him One Ob Mine (<i>Paul Lawrence Dunbar</i>) Edward Sterling Wright <i>Two readings</i></p> |
| <p>2221 Hungarian Fantasia (<i>Theo. M. Tobani</i>) Edison Concert Band</p> | <p>2236 The Dear Old Songs (<i>Dox Cruger</i>) Will Oakland <i>Tenor solo and chorus</i></p> |
| <p>2223 Sing Me The Rosary (<i>F. Henri Klickmann</i>) Irving Gillette and Mixed Chorus <i>Tenor solo</i></p> | <p>2237 Pastel-Menuet (<i>Paradis</i>) The Tollefsen Trio <i>Piano, violin and violoncello</i></p> |
| <p>2223 Lullaby (<i>Chapman</i>) Mrs. Grace Couch Embler <i>Contralto solo</i></p> | <p>2238 When the Bloom is on the Cotton, Dixie Lee (<i>J. Fred Helf</i>) Manuel Romain <i>Tenor solo</i></p> |
| <p>2224 I'm Crying Just for You (<i>James V. Monaco</i>) Ada Jones and Billy Murray <i>Conversational duet</i></p> | <p>2239 My Old Kentucky Home Fantasia (<i>Otto Langey</i>) Edison Concert Band</p> |

Twelve Folk Dances—see page 5.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MAINE

BANGOR—S. L. Crosby Co.
PORTLAND—Portland Sporting Goods Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.
GLOVERSVILLE—American Phonograph Co.
OSWEGO—Frank E. Bolway.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. MYERS.

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

DALLAS—Southern Talking Machine Co.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SEATTLE—Eilers Music House.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews Co.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

PHILADELPHIA—Louis Buehn.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS

EL PASO—W. G. Walz Co.
SAN ANTONIO—H. C. Rees Optical Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

March, 1914

No. 3



LUCRETIA BORI (See page 4)

The EDISON PHONOGRAPH MONTHLY

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EDISON DISC AND CYLINDER TRADE GOING FINELY

Laurence H. Lucker, of the Minnesota Phonograph Company, boasts of 100 per cent. increase in Edison sales for January, 1914, as compared with January, 1913. "We are selling the *Edison* disc machines to the best musicians and schools in the Northwest," he recently remarked. "We have sold to the North Dakota Normal at Minot, the South Dakota Normal at Brookings, the State School at Faribault, Minn., St. John's University at St. Cloud and other institutions *demanding the best music*. We have sold Edison machines to Richard Czerwonky, *concert-master of the Minneapolis Symphony Orchestra*, and Franz Dick, a member of the same orchestra. We sold a \$400 machine one week in North Dakota and another in St. Peter, Minn., for \$425."

"The Edison disc machine at \$150 is our biggest seller" said Dana F. Parkhurst, Manager of the Edison Department of the Tower Manufacturing and Novelty Company, 326 Broadway, New York. "We are adding new names to our list of clients day after day, and with our location in the heart of the business district we are in a position, of course, to make an impressive appeal to the downtown business man. This has helped our business considerably, for this class of trade has no use for a low-priced machine and very seldom thinks of purchasing a machine for less than \$150 to \$250."

"One of the pleasing features of the Edison disc business is the fact that the great percentage of it is based on the machines selling at \$150 and over," said A. W. Toennies of the Eclipse Phonograph Company, Hoboken, N. J. "This high-class trade is naturally very satisfactory to the Edison disc dealers in our territory, all of whom predict an excellent spring trade with the Edison disc phonographs and records. We have signed up quite a large number of new dealers during the past month, and the *cylinder* business is also going along splendidly."

Fred W. Brown, of Plymouth, N. H., reports that his *Edison cylinder* business is making rapid strides. A very attractive window display of the new Amberolas has done much to draw trade, and daily concerts are the rule. During the visit of the Edison representative a number of prospects were closed, including one Amberola III to a prominent merchant of the town who is most enthusiastic over its musical and constructive merits.

The Milwaukee Phonograph Company, our jobbers in Wisconsin, have completed all arrangements for opening a large retail Edison store at 213-215 Second Street about March 1, or soon after that date. William A. Schmidt, manager of the company, has had the plan in mind for several months, but has been waiting until he could secure the proper location. There are undoubtedly wonderful possibilities for a large downtown retail Edison store in Milwaukee, and Mr. Schmidt believes that the exclusive location which he has secured will insure a big business from the high-class trade.

"The *Edison* disc business went forward in January just as it did in December," said Mr. Marks Silverstone of St. Louis. "Each month sets a standard a little higher than the month before. We have this month been pushing our campaign for new dealers and we have met with remarkable success. Our object at present is to prepare for an extensive advertising campaign. We are being flooded with applications for retail stocks and we are, in many cases, making a selection of the various stores offered in towns and accepting those which we are assured are energetic and willing to undertake a reasonable amount of publicity."

Harger & Blish of Des Moines and Sioux City, Iowa, are doing some very original and effective illustrated advertising, and reaping splendid results. They are taking advantage of the publicity given to grand opera and other artists in Des Moines, to push Edison goods.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
BY

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ORANGE, N. J., U. S. A.

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THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

MARCH, 1914

Number 3

THE BLUE AMBEROL AS A BUSINESS BUILDER

THERE is big money in Blue Amberols for the live, hustling dealer. *WE KNOW IT*, and we are backing up our belief by a splendid line of Blue Amberol selections.

It is encouraging to note that many Edison Cylinder dealers are realizing the truth of this and that their sales are growing larger and steadier month by month. They are reaching the masses who want *good music at a popular price*; for the Blue Amberol exactly meets this need.

Wherever enterprise is shown by the dealer in advertising and demonstrating the Blue Amberol, there the sales are correspondingly brisk and a steady trade is built up. It is *a dependable record*, and of splendid value.

Take a popular vocal or instrumental selection, and let the Blue Amberol play it; then take the same selection and let one of the discs in circulation play it. The tone of the Blue Amberol is admittedly superior; *it is clearer, truer, sweeter*. Leave it to any impartial

judge; *the Blue Amberol takes the preference every time*. This is not a theory; it is a *fact*. For 50 cents or 75 cents an Edison Blue Amberol patron can buy a record which in disc form often sells for \$1.50 to \$3.00 or more *and can get superior tone results*.

But there is an even stronger economical reason why the Blue Amberol is a far better purchase than many discs. It is because a *diamond* is used to play it, rather than a *needle*. You never change the diamond, nor deteriorate the Blue Amberol by its use; you are constantly changing a needle and as *constantly deteriorating the disc in using it*, so that eventually a needle-used-disc must be discarded, if sensitive ears are to be respected.

Thousands of homes await the coming of the Blue Amberol record—homes that cannot afford to play out \$1.50 to \$5.00 for a new record. To these homes an Edison cylinder dealer can go with the strongest kind of an inducement. He has the intense satisfaction of offer-

ing a thoroughly dependable record at a popular price and a wearing quality unapproached. There are the three prime factors that any merchant considers sound merchandising—popular price, dependable goods, splendid wearing value. And then the field, as we have said, is limitless—untouched.

The Blue Amberol repertoire is another strong inducement. Many of the best singers and instrumentalists are already included and the list is growing rapidly. Every Blue Amberol is selected with infinite care and passed upon by competent music critics.

In all fairness, now, we would like to ask the dealer who knows the "talking machine" selling field, where he can duplicate the Blue Amberol qualities. Sum them up: (1) popular price; (2) clear sweet tone; (3) unbreakable; (4) long playing; (5) extensive up-to-date repertoire; (6) played by a diamond (not a needle); (7) long life qualities; (8) attractively put on the market; (9) uniform excellence; (10) home-recording feature.

The conviction forces itself upon any fair-minded business man that here is an article which must be classed as a "business builder" if properly pushed. And there is every reason in the world why the Edison cylinder dealer should bestir himself to greater efforts. *Things won't sell themselves, however good; it takes intelligent planning.* Put as much thought on the Blue Amberol proposition as you do on other business opportunities and you will make a success that will entirely remove any doubt about the situation.

The Blue Amberol proposition, therefore, for the energetic dealer, resolves itself into a matter of *methods and plans for finding the thousands of homes waiting for it.* They exist, sure enough. Plan to reach them; plan more vigorously than ever. **WE STAND BACK OF YOU!**

LUCRETIA BORI THE YOUNG SOPRANO OF GREAT PROMISE

ALTHOUGH world-famous, Miss Bori is only just beginning her real career. She is already the most renowned Spanish soprano. Only twenty-four years of age, she is pretty, has a charming personality and keen musical perception. She never fails to charm her audiences with her manner as well as with her art.

Born at Valencia, Spain, in 1889, she studied under Vidal of Milan and made her debut at Rome in 1908. For two years she sang in "Manon Lescaut" with the Metropolitan Opera Company during its season at the Chatelet in Paris, also at La Scala in Milan, and in Buenos Ayres, South America. In Milan she created the part of the *Goose Girl* in "Konigskinder," and also the soprano part in Strauss' "Rozenkavalier." New York has heard her at the Metropolitan Opera House, where among many other roles she sang the part of *Manon* in Puccini's Opera and Antonio in "The Tales of Hoffman" with great success.

Speaking of her very recent success at the Metropolitan Opera House, New York, the *New York Sun* says:—

"One of the joys of the observer of musical doings is to watch the development of new artists. . . . It is deeply interesting in these days to keep one's eyes upon the career of such a singer as Lucretia Bori; her recognition by New York audiences seems to be somewhat in danger of delay. She made her debut at the Metropolitan November 11th, 1912, the opening night of the season, singing *Manon*, in Puccini's "*Manon Lescaut*." At that time the writer noted she had a voice of beautiful natural quality, but that the techniques of her delivery were deficient. . . . The *Sun's* chronicler does not know whether Miss Bori has been studying with any master of voice since that time or not. However, she has made great strides in her art, and in the current season has suddenly revealed herself as a very important young soprano. . . . Opera goers must keep their eyes and their ears open. This young woman is not singing or acting as she did a year and a quarter ago; she has developed rapidly and is *worthy of serious attention.* If she is not swayed from her artistic purposes she will force her way into the front rank of great artists."

Records by Lucretia Bori

Edison Blue Amberol Records;—

28122 Mi chiamano Mimi (My Name is Mimi)—
La Bohême, Puccini. In Italian.

Edison Disc Records:

83003 So Anch' 10 La Virtù Magica (I too, Thy
Magic Powers Know)—Don Pasquale,
Donizetti. Soprano Solo in Italian. Re-
verse side: Celeste Aïda—Aïda, *Verdi*.
Tenor solo in Italian, Alessandro Bonci.

80102 Malaguena, *Pagans*, (Spanish Song). Re-
verse side: Hark! What I Tell to Thee
(The Spirit Song), *Haydn*. Soprano Solo.

82517 Valse (Juliet's Waltz Song)—Romeo et
Juliette, *Gounod*. Soprano in French.

GOVERNOR HODGES OF KANSAS



AT HOME WITH AN EDISON DISC PHONOGRAPH

GOVERNOR GEORGE H. HODGES of Kansas, declares there is nothing more restful after a strenuous day of State business than an evening at home with the Edison Disc Phonograph. The chief executive of the State spends some of his happiest hours listening to the disc while in the enjoyment of family felicities. The Governor's son, shown in the photograph, like his august father, knows good music when he hears it from the Edison disc. With a good cigar—which the boy in glee again and again attempts to prevent his father from lighting—and good music, “the cares that infest the day close their tents like the Arabs and as silently steal away.”

The tired business man cannot do better than follow the Governor's example, and *stay at home evenings* with his family, and let an Edison disc dispense pleasure to him and to all. It's a sane and

a rational way to get the relief that a strenuous man must have.

Where the disc is properly presented to such a man (as it was in the Governor's case by the genial Mr. Woodward, of the Santa Fe Watch Co., Topeka) a sale is almost inevitable. The dealer who follows up a lead of this kind, has the sure support of the man's whole family behind him, because the family put a premium on the busy father's evenings at home and are glad to endorse musical entertainment of a high order right in the home. One prominent business man won over by a dealer's tact and enterprise, will soon bring others because of such an one's personal endorsement. Have you seen *your* governor, Mr. Dealer? Have you seen *your* congressman, *your* mayor, *your* able business men? Follow the lead set by Mr. Thomas of the Santa Fe Watch Co., and go after them.

WHO'S WHO AMONG EDISON JOBBERS

THIRD ARTICLE



W. E. KIPP, *President of*
**KIPP-LINK PHONOGRAPH
 COMPANY**

Our "Can't-be-beat" Jobbers at
 Indianapolis, Ind.

ELEVEN years as a close student of the Phonograph business has made this hustling Hoosier one of the most interesting characters among our jobbers, and we believe that a few lines about him will not only be interesting, but help some dealers who have been doubtful at times, to cheer up and get busy.

Those who have known Mr. Kipp are well aware that he hasn't had easy sailing during his career by any means, and that his success again goes to prove that having confidence in the goods remains the only sure way to succeed.

Mr. Kipp is President, Treasurer and General Manager; in fact he is practically the whole firm itself having bought out Mr. Link and the other members of that firm four years ago. The firm name was never changed because he felt that the name "Kipp-Link" was too well established in their territory.

Nine years ago when he started in as a jobber there were two Edison jobbers already operating

in Indianapolis and it hardly looked possible that there was room and business enough for a third. Mr. Kipp, however, had studied the situation and believed that the other jobbers were overlooking all sorts of good opportunities in that territory and insisted on a chance to get in. After incorporating a small company among his friends, he started energetically to build up a solid business.

Needless to say, when the new firm entered the field, the two older jobbers felt quite confident, that the new firm could not last very long and that it would soon drop out. Those two jobbers never missed a guess any further. They did not realize that they had met with a tarter for work and one who knew of their many mistakes and what was being missed. Little by little he won over the dealers in the territory, and it wasn't long before the two older jobbers lost out entirely. They have since disappeared from the field, and now Mr. Kipp has not only built up a beautiful business, but is recognized as one of the foremost Edison jobbers in the country and has made a host of friends. It's the same old story, "Where there is a will there is a way."

The dealers who happened to be in his territory, know full well how untiresome he has been in his efforts to please them and how willing he has always been to help and do for them. There are in fact many of the dealers in this territory who owe much of their success to the good and encouraging advice he has always given them; particularly is this true among many who became doubtful at times and wanted to divide their interests with competing lines. He is a staunch believer in the principle that "a man can have his heart in only one make of goods in this business, and where his heart is, that is the line he is bound to sell." That is certainly very true, and needless to say Mr. Kipp has his heart in the Edison line.

One of his greatest hobbies is watching the smaller details of the business. Those who are associated with him have often received a good sound lecture for neglecting some little item like sending a feed nut, or some other small part they thought unimportant.

"Take care of the little orders with absolute accuracy, and you are bound to get the big ones" is a rule that he has established and followed to the letter.

This same rule is also followed by the travelers on the road.

Some few years ago Mr. Kipp and "his boys" (as he calls those connected with him), decided they would call themselves "CAN'T-BE-BEAT" EDI-

SON JOBBERS. They all realized that those three words certainly meant a whole lot. They were determined however, to have it just that way and they pitched into their work with a spirit of "Do or die." This kept up until now it is doubtful whether a finer system for handling dealers' orders can be found any where in the country, or is a more complete stock carried any where; all of which has made it possible for them to fill all orders on the same day they are received; in other words to prove themselves "Can't-be-beat" Edison Jobbers.

Mr. Kipp is not by any means the only real hustler in the Kipp-Link Phonograph Company. Every man in the firm is a real live hustler; in fact "hustling," seems to be their specialty. The traveling men; the office force, the stock clerks and even the porter are on the job all the time, willing to put every effort to work in order to make the business a success.

We wish more of our friends in the trade could become familiar with these Indiana fellows because they would soon learn that the Edison line holds big opportunities for every one who will only improve opportunities.

WHAT SHOULD A DEALER EXPECT OF A JOBBER; AND WHAT SHOULD A JOBBER EXPECT OF A DEALER

By W. E. KIPP

WHEN asked to write on this subject, I knew it was one that could be made to cover many pages. It is not only a very broad subject, but one that carries with it an endless number of changeable conditions; and it must be remembered also that opinions along these lines vary quite a great deal.

I will therefore attempt to give my views on the subject in the fewest possible words.

First, I think that the dealer expects, and has every right to expect, that his jobber should carry a stock of goods at all times which is sufficiently large to meet his trade requirements. The jobber should remember that he is after all the dealer's real friend and support in the business and the one on whom he depends always for complete information regarding the line, as well as to furnish the goods promptly. The jobber should therefore always be prepared and willing to give the dealer every service possible.

He should pay particular attention to the small details which so often the dealer needs help on. He cannot be too careful to be prepared at all times to furnish all of the smaller repair parts as well as the larger and more staple items on a

moment's notice; also, be always fully equipped with printed matter. The little items are the ones that the dealer often needs just as badly as a large order.

To do all these things the jobber is sometimes entirely at the mercy of the manufacturers and is helpless to give good service, because of his inability to secure a stock equal to the dealer's demands. However, it still remains true that sometimes the jobber has failed to anticipate properly what will be expected of him, and in this way he causes his dealers an annoyance that should be avoided. I do not believe there are very many Edison jobbers operating these days who are guilty of mistakes of this kind, as they have all known for a long time what a powerful and attractive line the Edison goods have developed into, and for this reason they are not only willing, but are constantly endeavoring to carry more liberal and complete stocks.

The dealer in my opinion has a right to expect good, honest advice from his jobber at all times as to just what he should order and carry in stock. The jobber cannot always be depended on in this, but he is usually fairly able to know where one dealer's opportunities to handle certain items in the line are far better than those of another dealer. I think, therefore, that the jobber should always be as frank and conservative with his dealers as possible and guide them towards carrying as an attractive and complete stock, but no larger than is necessary in his locality. In this way he helps keep the dealer from becoming overloaded with unsalable goods. (Overloading a dealer always creates a feeling of uncertainty and should be avoided.)

The jobber I think should always be willing to go out of his way to help his dealers overcoming certain troubles which the dealer seems to be unable to cope with. He can do this because of his thorough knowledge of the business. The jobber should bear in mind that he is devoting practically all of his attention and effort to this one line of goods, while a great number of the dealers only carry Edison goods in addition to many other lines. For this reason it cannot be reasonably expected that the average dealer is as well posted as a jobber. It is perfectly true that when any important changes take place in the line that the factory immediately sends complete *Bulletins* describing such changes to all of the trade. The jobber usually absorbs this information and makes it an important part of his business, while the dealer very often looks the *Bulletin* over, takes it for granted that it is of no great importance, and soon loses sight of the information it contained. Right here is one of the important features of the jobbing business, and where the jobber should always be prepared to give information to the dealer that happens to need it.

There are many dealers who are unable to carry a complete stock of all the different types of machines, but who might have good prospects of selling some of the finer styles if they could show their customers the article itself. It is impossible for the jobber to send these fine machines out to the dealer on approval and I believe therefore that every dealer should be made to feel thoroughly at home to send such prospective buyers directly to the jobber, and I think that the jobber should

use every possible effort to help that dealer land the sale. In other words, the dealer should be made to feel that the jobber's display room is also his, and that every service will be rendered his customers should he send them to the jobber.

Having been in the jobbing business for a number of years myself, I have had the opportunity to make many personal calls on most all of my dealers, and I have heard many complaints from some that were, indeed, well founded; then again I have heard many that were not.

A dealer should remember that the jobber is not a performer of miracles, but just an ordinary human being like most any other fellow; that he has an endless amount of trouble to take care of just the same as every one else. The dealer should remember that the jobber is always trying to do the very best he can to deserve that dealer's business. It should be remembered that he is simply a middle man in the Phonograph proposition; one who buys and pays outright for the goods he has to sell.

The dealer should always keep in mind that the jobber's risks are terrific, and that he very often has every dollar he owns at stake; in most instances Edison jobbers have absolutely nothing else to depend upon for a livelihood.

The dealer should remember also that the jobber's profits are very limited. It can easily be seen, therefore, that the jobber needs every dollar's worth of business that he can get.

I think, that when a jobber is doing all he can to please a dealer and is giving him good service that it is absolutely wrong for that dealer to transfer his business elsewhere. Of course, if the jobber is unable to give satisfactory service or should be neglectful, the dealer is perfectly entitled to seek elsewhere for the goods.

Another demand that the dealer should not make on his jobber and which is always an imposition, is to ask the jobber to send goods *on approval*. This is unfair to the jobber because his greatest endeavor at all times is to keep his stock clean and fresh looking and in its original factory packing. Further than this, the jobber may receive demands most any time for the very goods that might go out on approval, and then lose opportunities to make bona fide sales on these goods; all of which robs him of profits that he is justly entitled to.

The greatest hardship that the dealer can possibly work on the jobber after all, is to neglect paying his bills promptly. The dealer should remember that the jobber is buying from a Company who insists on prompt settlements, and strictly according to their contracts. As his profits are very small and his expenses very heavy, it is wrong to abuse the jobber by holding him up in favor of some other creditor. Simply because the jobber has trusted the dealer with a liberal line of credit should make that dealer many times more anxious to send in returns promptly and so prove his appreciation.

As I said at first, this subject is one that could be made to cover many pages, and I realize there are many points at issue that I have not covered; but to sum up the whole matter, I would say, the dealer has a right to expect every attention, help and courtesy that the jobber can possibly give; that he in return should be as fair and liberal minded with the jobber as he possibly can.

I believe that today a better understanding along these lines exists between the two than ever before, and I hope it may be improved as we go along.

PRICE MAINTENANCE AGAIN

OF all the questions of public importance that have been and are now agitating the public and congress, none is of more vital interest to the merchant than that of price maintenance. People are coming to recognize the difference between *price agreement*—wherein two or more producers, by mutual understanding, fix the prices on similar articles, and *price maintenance*, wherein one concern fixes the retail as well as wholesale price on its own product.

In a recent decision of the Supreme Court of Washington, (Fisher Flouring Mills Co. vs. C. A. Swanson) the court upheld the right of the manufacturers to fix the retail price of its product. The following extract from the decision is particularly interesting at the present time, upholding, as it does, the arguments of those who are in favor of honest merchandising.

"The true competition is between rival articles, a competition in excellence, which can never be maintained if, through the perfidy of the retailer who cuts prices for his own ulterior purposes, the manufacturer is forced to compete in prices with goods of his own production, while the retailer recoups his losses on the cut price by the sale of other articles, at or above, their reasonable price. It is a fallacy to assume that the price cutter pockets the loss. The public makes it up on other purchases. The manufacturer alone is injured, except as the public is also injured through the manufacturer's inability, in the face of cut prices, to maintain the excellence of his product. Fixing the price on all brands of high-grade flour is a very different thing from fixing the price on one brand of high-grade flour. The one means destruction of all competition and of all incentive to increased excellence. The other means heightened competition and intensified incentive to increased excellence. It will not do to say that the manufacturer has no interests to protect by contract in the goods after he has sold them. They are personally identified and morally guaranteed by his mark and his advertisement."

The decision referred to, applies, of course, only to the State of Washington, and not to interstate trade, but if the retailers will do what they can to awaken public sentiment, the needed national legislation will not be long in coming. Right now is the time for making the fight against the cut-throat specialists, whose manner of doing business is always against the interests of his competitors and the public—and usually against his own.—*From Eastman Kodak Trade Circular.*

SPECIAL NOTICE TO DEALERS

Be Specific in Ordering Phonograph Parts

Be specific! We cannot make it too emphatic. Jobbers receive so many indefinite requests for various parts of the different Edison models that they are obliged to write dealers again and again for definite directions before they can fill the order. A dealer for instance will write "Please send me a feed nut." That is too vague. He should give the catalog number in every instance. We have supplied every dealer with a "Parts Catalog" (Form 778). Before writing a jobber get the catalog number of the part needed also serial number of machine and attach it to your order. You will thereby save both yourself and the jobber a lot of trouble and delay. *Be specific* in ordering parts.

MORE NEW EDISON ARTISTS IN THE MAY BLUE AMBEROL LIST



JAMES E. WALBANK
Tenor



MERLE TILLOTSON
Contralto



ALBERT QUESNEL
Tenor

NEW EDISON TALENT THIS MONTH

MERLE TILLOTSON (Mrs. Bechtel Alcock) has an exceptionally good contralto voice—one that records splendidly. Her tones are even and true; her interpretations carefully planned and delivered with great skill. She also possesses a trait not as common among singers as it should be—a very clear enunciation. Her rendition of "Let Me Dream Again" (2273) reveals the beauty and power of her voice.

JAMES E. WALBANK has had a long and successful career as a tenor singer. For many years he sang with a leading opera company and is also well known in concert work. The artistic qualities of his voice can be judged from the way he sings "In Dreams My Own." (2262).

HARROLD JARVIS possesses a tenor voice that shows much careful training. He makes his début this month with two songs: "Scots, Wha Ha'e wi' Wallace Bled" and "The Gift"—both so artistically rendered that we long to hear him sing again and again.

ALBERT QUESNEL has a dependable technique and his voice displays the training of an artist. He sings "Hosanna" (2286) the well-known Easter anthem with exceptional fervor and effectiveness; he also renders the world-wide Christmas anthem "Chantique de Noël" (2285) very beautifully. He has a fine tenor voice.

OTHER FEATURES THIS MONTH

MARIE NARELLE sings fascinatingly, two Scotch songs, for which her voice is exactly suited: "Bonnie

Dundee," by Sir Walter Scott, and "Jessie, the Flower o' Dunblane.

UNCLE JOSH is always good, and in "Moving Day at Punkin Centre" (2279) is unusually funny.

DONALD CHALMERS' deep, full, round bass voice is heard to advantage in a song just adapted to it: "A Song of Steel" (2269).

"PEG o' MY HEART" on the violin, by Charles D'Almaine has the irresistible swing of the song itself (2263).

"MOONLIGHT ON THE LAKE" (2278) is another capital record, which is going to be a favorite with young people. Nothing better to take on an outing this summer.

JOE BELMONT's superb whistling effects in imitation of the birds is about perfect. You will think so when you hear an "Afternoon in June." It's a catchy, novel record and will sell big.

"SOFTLY AND TENDERLY" (2265) will never cease to be a popular hymn with all denominations of Christians. Here's a record by which to reach your church-going, hymn-loving patrons. It will never grow old, so that you can stock up with it and feel that it is a staple article.

THE VAUDEVILLE selections are especially good this month. "Hiram Tucker" (2274) has a catchy swing. It will prove a splendid seller. "Camp Meeting Band" (2268) is another good one; so is "When You're All Dressed Up" (2256) and "You're Here and I'm Here" (2252). These are the records to get in anticipation of big sales.

THE DANCE selections are all fine including another Turkey Trot. Now is the time, while dancing is the craze, to keep a good supply of dancing records.

The whole list is so varied that you cannot make a mistake in placing a liberal order. "To be forewarned is to be forearmed." We have forewarned you that this is a popular splendid selling list; now be forewarned, by placing a good, generous, order with confidence and enthusiasm.

MONEY CANNOT BUY THIS DEALER'S EDISON CONTRACT

LOUIS BELLAIRÉ, Le Mars, Iowa, is an Edison enthusiast. To Harger & Blish, his jobbers, is due the credit for having started him in the Edison line, and then favoring him in every way with good service and helpful advice. The result is that, although Le Mars is a town of but 4000 population, Mr. Bellairé writes, "I know of no proposition that has a brighter future than that of an Edison Disc agency." By special permission we reprint Mr. Bellairé's letter of January 6th, 1913, and then his letter six months later; also a facsimile of his check for \$1574.90 covering prompt settlement within the 30-day limit for his December account. This is only one of many similar instances where jobber and dealer have pulled together and built up a prosperous and solid Edison business. No amount of money could induce Mr. Bellairé to part now with his Edison agency. His closing words are significant, "This looks bigger to me than my piano business."

The First Letter

PIANOS

**THE FAIR
VARIETY STORE**

MUSIC

LOUIS BELLAIRE, PROP.

Le Mars, Iowa, Jan. 6, 1913.

Messrs. Harger & Blish, Des Moines, Iowa.

Gentlemen: How about the machines? Have you sent them? I have the people here all worked up the same as you and the new Edison Disc worked me up to a point where I lay awake nights.

Already have three—I might say sure—prospects for the Edison Disc machines. I'll bet the talk I have been putting up to the people here would put Brigg's arguments in the shade. They're all anxious to hear that wonderful machine.

Actually, no one could buy that agency from me now for \$500.00. This may sound strong, but it's a fact.

If you have not sent the machines, please rush them. Send one by express so I can have it here soon.

Yours very truly,
LOUIS BELLAIRE.

Six Months Later

PIANOS

**THE FAIR
VARIETY STORE**

MUSIC

LOUIS BELLAIRE, PROP.

Le Mars, Iowa, June 20, 1913.

Messrs. Harger & Blish, Des Moines, Iowa.

Gentlemen: Enclosed please find order for twenty-four (24) Edison Disc Phonographs which you may ship me as per instructions which will follow soon. Mark them all up for me so I can depend on getting them promptly, as fifteen (15) are already sold.

There is bound to be a big demand for the Edison Disc goods this Fall as the Public are rapidly finding out what a wonderful instrument the New Edison Disc really is.

I know of no proposition that has a brighter future than that of an Edison Disc agency.

Very truly yours,

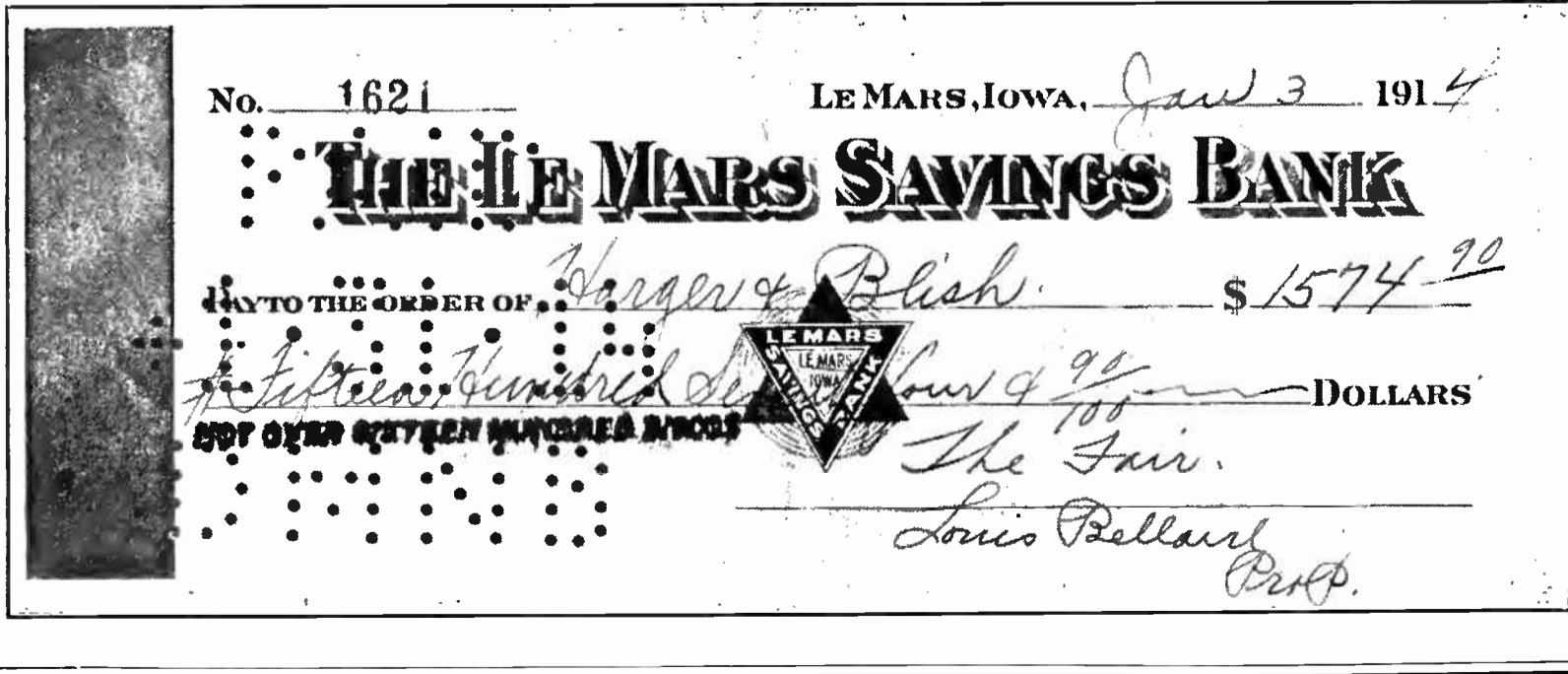
LOUIS BELLAIRE.

Order:

| | |
|-------------------------|--------------------|
| 7—\$150 Mahogany Finish | 2—\$200 Golden Oak |
| 2—\$150 Golden Oak | 3—\$200 Fumed |
| 5—\$150 Fumed Oak | 1—\$250 Mahogany |
| 4—\$200 Mahogany | |

P. S.—You know this looks bigger to me than my piano business. I see where I am going to make some good money.

Check for one month's business—December 1913



THE EDISON DISC THE ULTIMATE CHOICE OF NORTH DES MOINES HIGH SCHOOL

ABOUT a year ago the people interested in the welfare of the North Des Moines High School (which is one of three of our big High Schools) decided to raise a fund for the purchase of a phonograph. When their fund had been brought up to the required amount, they looked around to make their choice. After having had submitted to them in a competitive test the various makes of phonographs, our Edison salesman "came home with the bacon," having sold them not a \$200 instrument, which they had decided to spend, but a \$250 Fumed Oak Edison Disc Phonograph. Every member of the committee and of the school, and everyone around the school interested in this matter is highly delighted.

This is only one of several instances where the Edison has, after a fair and impartial competitive test won out with flying colors.

THE MOST POPULAR SONG

IT has been stated by Henry T. Finck, the well-known American critic, that in his opinion the most profitable song ever written was "Listen to the Mocking Bird," by which publishers in all parts of the world have realized \$2,500,000, and which was bought in the first place from the composer for \$35. And, according to the same authority, \$80,000 was netted from Arditi's "Kiss Waltz."

The highest price ever paid for a song is the \$11,200 which was paid a few years ago at an auction sale for the copyright of Mascheroni's "For All Eternity." This song then had nearly its full term of copyright to run, and it shares with "Queen of the Earth," the honor of being the most popular of modern compositions. Curiously enough, "For All Eternity" was refused by several publishers before a well-known firm agreed to undertake the publishing of it, and the venture turned out well. The copyright of a song lasts forty-two years.

"Farmer's Violin Tutor" was sold for \$3,760, and the simple though very pretty piano piece, "Fairy Barque," consisting of six pages, realized \$9,050—over \$1,500 a page. As a curious instance of the musical peculiarities of the public, it is interesting to note that while this little piano piece was sold for nearly \$10,000 in 1893, the whole of Verdi's opera "Il Trovatore" only reached the sum of \$2,515.

"For All Eternity" is 50064 of the Edison Disc records sung by Mascheroni, tenor.

The Dexter (Iowa) Public School has purchased an Edison School Phonograph and are delighted with it.

SOME EDISON BIRTHDAY AFTERMATHS

THE occasion of Mr. Edison's 67th birthday on February 11th brought many curious incidents to light. Mr. Edison's mail was considerably heavier than usual that day, and the crop of spring poems was large. One correspondent who claimed a boyhood acquaintance, advises him to tune his Edison Dictating Machine, so that by turning a switch it will repeat over and over again for anxious callers at the Laboratory:—

"Tom's not in; Tom's not asleep; Tom's not in town.
For once in his life Tom's away—way off in Florida?"

Then he enclosed a five-stanza poem which starts:—

"Long years ago, when skies were dark
And murky clouds were flashing,
Ben Franklin went to fly his kite
And bottled up the lightning.
Tom Edison with agile brain
Has pulled the bottle's cork,
And made the lightning sing and talk."

Ex-Senator "Joe Blackburn" of Kentucky feelingly recalled meeting Mr. Edison thirty years ago. "He came to my office and sought an interview with me. He was a very ordinary looking mechanic and carried under his arm a small bundle, carelessly wrapped up in newspapers. This contained *the first phonograph*. We talked into it, and to our amazement, heard our own voices reproduced. Edison told us then that we would live to hear each other's voices even though miles and miles apart; that some day we could talk to each other at a distance without even a wire; that we could fly the air. It seemed ridiculous, but it has come true!"

The Brooklyn Eagle said editorially:—

"The man who doubts the powers of Edison in the field of applied electricity and acoustics is less reasonable than the credulous who accepts the wonders of a stage magician. Much depends upon Edison and the whole world hopes he will be spared to round out and complete the inventions which have made his name foremost in the field of applied science."

One newspaper man said: "Isn't it a shame, Mr. Edison, that with the tremendous amount of work you have done, you haven't been able to get results." "Results," exclaimed Edison. "Why man I have got a lot of results. I know several thousand things that won't work."

Another newspaper man commented on the event of Edison's birthday by observing that "he has become very rich indeed, but this is not often mentioned; Edison is more interesting than his bank account."

WANTED.

POSITION AS MANAGER wanted by capable man with fifteen years experience in the Phonograph business. Experience has been as Manager with one of the largest manufacturers for a number of years; also as Sales Manager. Best of references can be furnished. Address Manager, Care Edison Phonograph Monthly, Orange, N. J.

MR. DOLBEER'S PACIFIC COAST TRIP

The February issue was on the press when Mr. Dolbeer returned so that the following has necessarily been delayed till this month. Mr. Dolbeer when asked for a summary of his trip said:

“**W**HILE the prospect of leaving the office at one of the busiest times of the year, and of being away from home over the Holidays was not at all attractive, certain business conditions made it seem advisable. Consequently I left Saturday, December 6th, via a fast train over the Pennsylvania Railroad, for Chicago stopping there only long enough to make connection with the “Overland Limited” leaving at seven o'clock Sunday night.

“Reports from Colorado and Wyoming indicated blizzard conditions and the possibility of being snowbound seemed imminent as the corresponding east-bound train was something over twenty-four hours late and I had visions of another experience similar to that of last May when I was held up for four days in a Pullman in the terrible flood which caused so much havoc in Ohio and Indiana at that time. But, fortunately, we pulled through the snow-belt only a few hours late and reached San Francisco at noon Wednesday, December 10th, having made the run of about 3,300 miles in 88½ hours which under the conditions was great.

“Remaining in that city less than twenty-four hours I went to Portland, Oregon, where some time was spent in investigating general business conditions, which are not any too good at this time although showing decided signs of improving and in fact are getting better every day.

“Seattle the next stop, while having been affected by similar conditions had begun to show a marked improvement and the outlook is fine.

“In Vancouver, B. C., the Edison dealers reported excellent business despite the fact that it had been slow in other lines and there is every reason for looking for good results from that territory. The Jobber is not only optimistic but every one of his associates are enthusiastic over the Edison Diamond Disc Phonographs and Records.

“My reason for visiting Spokane was for the purpose of learning the facts regarding the business conditions but I was much impressed with the optimism being shown and apparently with very good reason—as the adjoining territory principally farming and fruit were producing large crops and consequently buying freely.

“Upon my return to San Francisco where I spent several days I could not but marvel at this wonderful city which had arisen from the dreadful disaster of 1906—not only building better and greater than before, but at the same time obligating themselves to the extent of \$20,000,000.00 to erect buildings

and maintain an exposition during the year 1915 which, while not occupying larger space than some former expositions, promises to be the greatest show of the kind ever given in this country and is now so far advanced that were it necessary could be completed and opened several months in advance of the advertised date, February 20th, 1915.

“Through the courtesy of Captain Baker, Chief of Exhibits and Messrs. Green and Hardee of the Manufacturers and Liberal Arts Department, I was premitted to fully inspect what had already been accomplished and there is no question about the ultimate success of this exposition.

“The conditions in San Francisco are improving and there cannot be but one result and that the best when you come to consider the optimism and enthusiasm of the people themselves.

“There is never but one side to the story when you reach Los Angeles as you are immediately imbued with the spirit which permeates the very atmosphere and you soon become as big a “booster,” not only for the town, but for all Southern California as are the native sons and you are fortunate indeed (or unfortunate) if you get away without investing your surplus in either an orange grove or an alfalfa ranch—personally each time I have visited that section I find it more difficult to not only get away, but there is an ever-increasing desire to remain in the land of even temperature and fruit and flowers. Of course the pleasant friendships formed has much to do with that feeling.

“A short visit to San Diego completed my stay in that section, where I had an opportunity to inspect the Fair Grounds and buildings now being prepared for another 1915 exposition and which will certainly attract thousands of the visitors who will flock to California next year.

“Leaving California and with my head turned toward home I found it very difficult to even make very brief calls upon our representatives in Salt Lake City, Ogden and Denver, as after an absence of nearly two months the desire is too strong to be overcome so that when Chicago is reached the fastest train is none too good and which enables me to arrive home Sunday, January 25th, 1914.

“Looking back upon the several experiences of the trip, and while some of them were not altogether pleasant the net results were satisfactory and an opportunity to visit the trade in the remote sections of the country is one to be looked forward to with extreme pleasure and mutual profit.”



FINE, NEWLY EQUIPPED STORE OF CUMMINGS, SHEPHERD & CO.

700 HOUSTON STREET, FORT WORTH, TEXAS

THIS firm have the distinction of being the only exclusive phonograph store in Fort Worth and the only exclusively Edison Phonograph store in the State of Texas. On account of the store being so deep, the picture does not show their Special Demonstrating Room for Edison Disc Phonographs. This room is located to the right in the picture, and its size is 10 x 18 feet, giving them plenty of room for several styles of machines besides seating room for their customers.

They also have fine display windows large enough to hold three Disc machines each, cabinet size, and these windows they make excellent use of at all times.

As a result of the recent extra expense in enlarging and modernizing their entire store their trade has doubled in volume. Miss Lillie Shepherd, the genial young lady proprietor, is standing on the right while Mr. Murray is seen on the left. The company do a large and ever-increasing business in both the wholesale and retail lines.

\$250 MODEL EDISON SELLING BIG

C. E. Goodwin, manager of The Phonograph Co., Chicago, is wearing a broad grin these days, which is due to a great extent to the large volume of business which has followed the liberal advertising campaign which this Company has recently launched. He says: "*The Edison* has proved that high-priced machines are the ones that carry the profits with them. We are selling more of the \$250 machines than all of the other instruments put together."

ST. PATRICK'S DAY RECORDS

THE occurrence of St. Patrick's Day on the 17th of March again brings into prominence the jovial, warm-hearted Irish nature wherever it has migrated; and there are many in America who fondly recall the land of their ancestry and as fondly listen to distinctively Irish songs and airs. Several have been listed among the Edison Blue Amberols:

- 2134 An Irish Husband—The Marriage Market
- 2055 Asthore (*Trotère*)
- 28108 Believe Me if All Those Endearing Young Charms
- 28179 Come Back to Erin
- 1797 Famous Songs in Irish Plays, Tenor
- 1805 Father O'Flynn, Baritone
- 2056 Garry Owen Medley, Violin
- 1996 Harp That Once Thro' Tara's Halls
- 2103 I'll Take You Home Again, Kathleen
- 2052 Irish and Scotch Melodies—Fantasia
- 28164 Kathleen Mavourneen
- 1958 Killarney, My Home O'er the Sea
- 1519 Kitty O'Neil Medley of Reels, Violin
- 2142 Lass from the County Mayo
- 2013 Little Bunch of Shamrocks, Tenor
- 23029 Medley of Irish Airs, Concertina
- 1569 Norah Acushla
- 23014 Singer was Irish
- 1720 Wearing of the Green
- 2121 When I Dream of Old Erin

And then, too, we must not forget to add another record (1600) "Home, Sweet Home the World Over," in which, among the various ways it is rendered in different countries, the Irish way is distinctly brought out, taking you in one moment back to real Ireland today.

DEALERS' QUESTIONS ANSWERED

What is the proper treatment for the main spring of an Edison Phonograph?

The main spring of a phonograph supplies the necessary power for driving the record and is one of the most simple ways of storing energy. Although it may be wound up almost any way, there is only one way which gives the best results, both from the standpoint of reproduction and preserving the life of spring.

In winding the spring, turn slowly (about as fast as you would ordinarily count) and do not wind it too tight, as by over-winding, you are liable to cause the following injuries:

- (a) Break the spring.
- (b) Break one of the hooks to which it is fastened.
- (c) Force the lubrication, which is necessary, out from between leaves of spring, thereby causing chugging.

Over-winding a spring while phonograph is playing will change the pitch of reproduction.

The spring acts most efficiently when it is not quite fully wound, as then the lubrication is well distributed between leaves; and when well lubricated, it will unwind most freely, having the least friction to overcome. We recommend that the spring be allowed to run down when through playing phonograph, and when phonograph is again to be played, it should be wound as stated above, and then given a few turns between the reproduction of each record.

It is not advisable to wind the spring *during* the reproduction of a record. By doing so, it will often cause change of pitch. On phonographs having spring only strong enough to reproduce one record with one complete winding, the spring should be wound *after* reproducing each record.

Should phonograph set in a cold place or room, always allow it to run down completely when through playing, as cold will chill the steel of which the spring is made, and at times cause it to break.

A spring, if handled as already mentioned and given proper attention such as lubrication, etc., will perform its duty and last a life time.

What is the correct reproducing speed for Edison Cylinder and Edison Disc Phonograph Records?

With genuine Edison records, it is not necessary to change the reproducing speed of phonograph for different selections, as our records are all recorded at one speed, namely: 160 revolutions or turns per minute for cylinder records, and 80 revolutions per minute for disc records. To get the best results, such as correct tempo and natural reproduction, it is necessary that the record be revolved at the same speed at which it was recorded.

SPEED OF CYLINDER RECORDS—To test speed of Cylinder Record Phonograph, proceed as follows: Put a piece of paper between record and cylinder, letting the paper project slightly beyond cylinder, then see that phonograph is wound up. Next allow phonograph to run and lower reproducer into playing position. Then place finger so that paper will strike it when revolving and count the number of revolutions. The record should revolve at 160 turns per minute. Should it not make the correct number of revolutions per minute, adjusting should be done by the speed adjusting knob. (For location of screw, see instructions which come with every phonograph).

SPEED OF DISC RECORDS—To test speed of Disc record phonograph, proceed as follows: Put a piece of paper between record and turn table, letting the paper project slightly beyond turn table, then see that phonograph motor is wound up. Next allow phonograph to run and lower reproducer into playing position. Then place finger so that paper will strike it when revolving and count the number of revolutions. The record should revolve at 80 turns per minute. Should it not make the correct number of revolutions per minute, adjusting should be done by the speed adjusting screw. (For location of screw, see instructions which come with every phonograph.)

QUESTIONS ASKED DEALERS, ANSWERED

Can I secure in any way the Special Record "H," "Tramp! Tramp! Tramp!" sung by Harlan, Stanley and chorus?

I have heard the record and would like very much to own it but am advised by my Dealer that it is not for sale as an individual record? Is that a fact?

[The dealer is entirely right. The record in question, or any other record in the list of Ten Special Records now sold with combination attachments, can be obtained only through the purchase of a complete Attachment Outfit. They will not be sold as individual records.]

Does it improve a record to clean it before playing and how is this best accomplished?

[Yes, it certainly does. Take a piece of chamois or soft, fine flannel and wrapping it around each Blue Amberol Record as it is picked up to play, turn the record several times, thus cleaning it—polishing it,

so to speak. *Try it.* The record will play very much clearer and truer.]

What sort of an instrument is used in the Hawaiian Blue Amberol records Aloha Oe (1812)?

[The instrument is a Hawaiian guitar—a peculiar affair. Much larger than the guitar we Americans are accustomed to.]

I greatly prize the Christian Science Communion hymn in the April list. Are you going to publish any more?

There were ten others you used to have in wax records; "Shepherd Show Me How to Go," and "O'er Waiting Harpstrings of the Mind." Will you issue those, or some other Christian Science hymns?

[We cannot say at present. Should there be a demand for these records it is more than probable they will be listed.]

BLUE AMBEROLS FOR MAY

To be on sale April 25th

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | |
|------|--|--|
| 2252 | Favorite Airs from The Mascot, <i>Audran</i> | Edison Light Opera Co. |
| 2253 | You're Here and I'm Here—The Laughing Husband, <i>Kern</i> , Baritone and tenor | Kathleen Kingston and Billy Murray |
| 2254 | In the Candlelight, <i>Brown</i> , Contralto and tenor | Helen Clark and Emory B. Randolph |
| 2255 | Fest Overture, <i>Leutner</i> | Edison Concert Band |
| 2256 | When You're All Dressed Up and No Place to Go—The Beauty Shop, <i>Hein</i> , Comic song | Billy Murray |
| 2257 | Ring on Sweet Bells, <i>Nevin</i> , Baritone and Tenor | Vernon Archibald and Royal Fish |
| 2258 | I Miss You Most of All, <i>Monaco</i> , Tenor | Manuel Romain |
| 2259 | Coquetterie—Caprice Brillant, <i>Smith</i> | Edison Concert Band (Reed only) |
| 2260 | Won't You Come and Waltz With Me—The Girl on the Film, <i>Sirmay</i> , Soprano and tenor | Mary Carson and Harvey Hindermyer |
| 2261 | Song of the Mill—The Girl on the Film, <i>Bredschneider</i> , Soprano and chorus | Elizabeth Spencer and Chorus |
| 2262 | In Dreams, My Own, <i>Vanderpool</i> , Tenor | James E. Walbank |
| 2263 | Peg o' My Heart, <i>Fischer</i> , Violin, harp accompaniment | Charles D'Almaine |
| 2264 | Love's Own Sweet Song—Sári, <i>Kálmán</i> , Soprano and Tenor | Elizabeth Spencer and Irving Gillette |
| 2265 | Softly and Tenderly, <i>Thompson</i> , Sacred | Edison Mixed Quartet |
| 2266 | My Hidden Treasure, <i>Kalmar</i> , Tenor | Walter Van Brunt |
| 2267 | Nights of Gladness—Waltz Boston, <i>Aucliffe</i> , For dancing | National Promenade Band |
| 2268 | Camp Meeting Band, <i>Muir</i> , Coon duet | Arthur Collins and Byron G. Harlan |
| 2269 | A Song of Steel, <i>Spross</i> , Baritone | Donald Chalmers |
| 2270 | Rebecca of Sunny-Brook Farm, <i>Gumble</i> , Tenors | Albert H. Campbell and Irving Gillette |
| 2271 | There's a Girl in the Heart of Maryland Medley—Turkey Trot. For dancing | National Promenade Band |
| 2272 | An Afternoon in June, <i>Belmont</i> , Singing and whistling | Billy Murray and Joe Belmont |
| 2273 | Let Me Dream Again, <i>Sullivan</i> , Contralto | Merle Tillotson |
| 2274 | Hiram Tucker, <i>Burt</i> , Rube duet | Ada Jones and Byron G. Harlan |
| 2275 | Don't Stop, <i>Von Tilzer</i> , Male voices | Peerless Quartet |
| 2276 | All for the Girlies One-step, <i>Gilbert</i> . For dancing | National Promenade Band |
| 2277 | I'm Getting Ready for My Mother-in-law, <i>Norworth</i> , Comic song | Edward Meeker |
| 2278 | Moonlight on the Lake, <i>White</i> , Male voices | Knickerbocker Quartet |
| 2279 | Moving Day at Punkin Center, <i>Stewart</i> , Talking | Cal Stewart |
| 2280 | Si Perkins' Barn Dance, Descriptive scene | Ada Jones and Len Spencer |
| 2281 | The Gift, <i>Behrend</i> , Tenor | Harrold Jarvis |
| 2282 | Songs of Scotland—Part I | Edison Concert Band |
| 2283 | Songs of Scotland—Part II | Edison Concert Band |
| 2284 | Scots, Wha Ha'e wi' Wallace Bled, <i>Burns</i> , Tenor | Harrold Jarvis |
| 2285 | Cantique de Noël, <i>Adam</i> , Tenor | Albert Quesnel |
| 2286 | Hosanna, <i>Granier</i> , Tenor | Albert Quesnel |
| 2287 | O Canada (National Song of the Dominion), <i>Lavallée</i> , Tenor | Irving Gillette and Mixed Chorus |
| 2288 | Bonnie Dundee, <i>Scott</i> , Soprano | Marie Narelle |
| 2289 | Jessie, The Flower o' Dunblane, Soprano | Marie Narelle |

One of the most varied and popular lists ever put out.

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

DISTRICT OF COLUMBIA

WASHINGTON—McKee Surgical Instrument Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MAINE

BANGOR—S. L. Crosby Co.

PORTLAND—Portland Sporting Goods Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Western Phonograph Co.

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.

GLOVERSVILLE—American Phonograph Co.

OSWEGO—Frank E. Bolway.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PITTSBURGH—Buehn Phonograph Co.

WILLIAMSPORT—W. A. MYERS.

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

DALLAS—Southern Talking Machine Co.

FORT WORTH—Texas-Oklahoma Phonograph Co.

HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SEATTLE—Eilers Music House.

SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

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—Kent Piano Co., Ltd.

WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.

CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.

MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.

James I. Lyons.

PEORIA—Peoria Phonograph Co.

Putnam-Page Co., Inc.

QUINCY—Quincy Phonograph Co.

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.

Iver Johnson Sporting Goods Co.

LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

Koehler & Hinrichs.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

NEW YORK CITY—Blackman Talking Machine Co.

J. F. Blackman & Son.

I. Davega, Jr., Inc.

S. B. Davega Co.

Greenhut-Siegel-Cooper Co.

ROCHESTER—Talking Machine Co.

SYRACUSE—W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

PENNSYLVANIA

PHILADELPHIA—Louis Buehn.

Penn Phonograph Co.

H. A. Weymann & Son.

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

J. Samuels & Bro.

TEXAS

EL PASO—W. G. Walz Co.

SAN ANTONIO—H. C. Rees Optical Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

April, 1914

No. 4



EMMY DESTINN (See page 5)

The EDISON PHONOGRAPH MONTHLY

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WHY WE SMILE

Out in Arizona, recently, a dealer in talking machines who did not handle the Edison at all, dropped into a high-tone drug store in Phoenix to get a glass of soda. Up on the balcony, out of sight, an Edison disc was dispensing music. It was an orchestral piece. After listening a minute the dealer remarked to the druggist that he must be doing a fine business to enable him to employ musicians. When informed that it was an Edison disc, he flushed up and seemed greatly surprised. We are not saying what line of talking machines he handled, but he had never heard the Edison disc before, *and the above incident was an actual occurrence.* Thoroughly accustomed to talking machine music as this man was, he recognized a difference in the Edison—a difference so great as to be pretty close to the original orchestra. Further comment is unnecessary.

Quick wit in selling a customer is exemplified by a salesman in California who was approached by an intelligent customer asking for a record called "Pork and Beans." After thinking a moment, without saying a word or expressing any surprise, the salesman asked his patron to be seated. Then as he went to rear of the store to get the record he bethought himself of which record it might be. In a flash it dawned upon his memory. "Ciribiribin—that's it," he said to himself. (Pronounced Cheer-ee-beer-ee-bee-an). The name suggested the nick-name, "Pork and Beans." Then he looked up the catalog number (1825) put the record on the cylinder machine and played it. It filled the customer's expectations, and was sold. Then another record was asked for and sold. *Now* that customer always asks for Mr. Schwartz because she gets intelligent service. The clerk is to be commended for his quick wit and also for his acquaintance with the list.

Another incident, *an actual occurrence*, was in Cleveland, Ohio, where one wide-awake salesman heard that one of the large public schools there had recently purchased a machine. Undaunted by the news, he calls upon the Principal and obtains permission to play an Edison disc. The permission was obtained on the ground that no sale could possibly be contemplated as they had practically decided upon a and were well pleased with it. Before about fifty teachers, who had assembled for a "teachers' meeting" this dealer played an Edison A-80 with several suitable discs. The result was that they reconsidered their decision to purchase a and bought an Edison A-80 and an Edison Amberola VI. There are a lot of prospects now to work on, for several of the parents have been interested by the new Edison. Such results have no doubt been achieved by other live Edison dealers who use proper, legitimate, methods. *Remember:* (1) a sale isn't made till money is paid down; (2) all purchasers have a *right* to hear the Edison before deciding; (3) where a choice is given the *Edison usually wins the day.*

"*People are just beginning to wake up*" said a dealer the other day. "I had a nice old gentleman of the affluent class, come into my store the other day and, after listening to one record said, '*I don't believe my own ears; it isn't possible!* Who ever heard such music coming out of a talking machine! I must come in again and prove that I heard right.'" He had been listening to Foster's beautiful and pathetic "Massa's in De Cold, Cold Ground." The salesman who waited on him remarks: "From actual experience in handling other machines I can say without fear of contradiction **IT'S A HARD JOB TO SELL ANOTHER MACHINE WHEN YOU HAVE AN EDISON AROUND.**"

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CHERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

APRIL, 1914

Number 4

PLANNING NOW FOR SUMMER TRADE

FOR convenience of consideration we subdivide our subject into two parts:—

1.—Preparation for Summer Sales and Publicity.

2.—Active work during Summer months.

Too many dealers, we believe, give the matter very little thought till the hot weather comes, and then spasmodically decide to do something offhand, or, more likely, let the occasion slip and do nothing. Strange that we plan for spring and winter business, but let the summer months take care of themselves.

In the way of preparation there is much that can be done. April or May is none too early to lay your plans and make your decisions. It is worth considerable study.

No one plan will fit every case. Each dealer must make a study of his own location, of his patrons' habits in summer, and of his own personal preference. If he is already located in a town frequented by summer people, or the center of a summer colony, his problem so far as location is concerned, is settled; *stay right there*. For instance, Portland, Maine, is an ideal summer-resort city. It is the gateway to all Maine resorts and the center of a prosperous summer colony.

If, on the other hand a dealer is located in a city that is practically *dead* during summer months, (such for instance as Washington, D. C.), then there comes up the serious question whether it might not be best to *close up shop*, (or practically close up) and go where summer trade is possible. This plan is followed by many storekeepers in other than the phonographic line. They locate in summer resorts during July and August, but return to their accustomed places at the end of the summer season.

But even if *some* change is deemed best, it may not be necessary to establish a store elsewhere. **THE SUMMER MONTHS CAN BE UTILIZED BY AN ENERGETIC DEALER TO CONDUCT AN EXTENSIVE TRAVELLING CAMPAIGN AMONG RESORT PLACES.**

Just which course is to be pursued calls for careful study, and, if a decision is hard to reach, *it will certainly be best to make a trial of some plan other than stand still and do nothing*. The point to be emphasized is that the dealer must **GO AFTER** business in summer rather than expect it to come to him.

One plan that is open to all, whether a dealer stays at home or seeks new fields, is to *know his patrons' habits in summer*. Some people *can't* leave their

homes; some go year after year to the same resort. By careful study of the habits of each member of a family a dealer may gain valuable hints and these should be carefully tabulated on cards.

Suppose for instance, Mrs. Smith, one of your patrons, goes every year to Cape Cod. Here is an opportunity to supply her with a phonograph for summer use; or in the event of her not wishing to purchase a machine to leave at her summer cottage, there arises the chance to *box her phonograph and attend to its shipment* with a generous supply of new records. Next year Mrs. Smith will doubtless want another phonograph for her own home or for permanent summer use. If this plan will not work it might not be a bad idea to *rent* her a phonograph for summer use and attend to its shipment.

On the other hand you may find a family that *cannot* go away for summer, and are open to a suggestion to purchase a machine on the easy payment plan. They are good prospects and should be invited to an open air concert, if you conduct one.

Then again there are the young men in a family. *Learn their vacation plans.* Perhaps they are going camping. If so try to arrange to meet all who expect to go with them and talk phonograph. Give them a demonstration with some jolly good records, and then outline a plan by which the entire outfit, records included, can be purchased by the party. If you don't succeed at first, keep at it, and you will land an order before they go into camp. Perhaps one of them has a yacht or sail boat; this only increases your chance of a sale.

In the family may be some one especially interested in a Fresh Air Fund Society. Get the address of the head party and talk phonograph to her. Enlarge upon the utility of the phonograph in teaching these little city urchins to sing songs, to hear comic selections and to hear merry dances on the lawn to the music of a phonograph. A sale ought to follow; if not, a demonstration at such fresh air home, would certainly advertise a dealer well and ultimately lead to business.

Numerous other suggestions will occur as you study into your patrons' summer

habits. The important point is to get closely in touch with them and then seek to place a phonograph where it will best serve their summer's need. *A personal study should be made of each case.*

II. IN REGARD TO *ACTIVE* SUMMER WORK

Summer ought to be a dealer's best opportunity to demonstrate the phonograph, because everyone then is more than ready to be entertained out of doors. It is easier then to get at people and it is easier to hold their attention. Much might be said along this line, but let us confine ourselves to a few instances where such demonstration would be feasible;

1. VISITING CAMPS. Take any lake or resort where camps are plentiful. It will pay to make a tour among them, especially in the evening or on rainy days when entertainment is more than welcome. A good selection of jolly records and a portable phonograph will be all that is needed. Make the terms attractive and you can scarcely fail to secure several orders.

2. ATTENDING ATHLETIC CONTESTS. We have in mind one enterprising dealer who during a ball game which was interrupted by an accident to one of the players, telephoned to his shop to send a phonograph, and a number of records including Miss Ray Cox's "Base Ball Girl;" Then he entertained the crowd while the interruption to the game lasted, and at the end of the game had an enthusiastic caller at his store who purchased an outfit. At another athletic contest, an enterprising dealer erected a tent and gave demonstrations of the home recording, offering prizes for the best records. These prizes were awarded by a committee before the assemblage dispersed. It was a clever advertising scheme and resulted in actual sales of both machines and records.

3. BY ATTRACTIVE ADVERTISING MATTER. One of the best "dodgers" we have seen for distribution at public out-door meetings, was entitled "This Way to the Big Show." It gave a list of attractive records—"hits" of present day rag-time and vaudeville. Such advertising matter carefully distributed, will bring results. We are firm believers in printers' ink.

4. BY ATTRACTIVE WINDOW DISPLAYS. A window tableau in which an ideal camping scene is depicted, with a phonograph as the center of attraction, is full of suggestion. Camping may not be possible for every one who looks at the window, but the spirit of the affair is contagious and the phonograph is the one feature that is at once available to the average man.



AN EDISON DISC ENTHUSIAST WHO FEATURES THE \$450 TYPE OF MACHINE

SAMUEL J. PEARSON, of Bennettsville, S. C., has become an Edison disc enthusiast after many years handling other discs. Confident not only of the superior tone of the Edison disc but of his ability to place the more expensive models, such as the Circassian Walnut, his initial order was for these machines. He is represented beside a \$450 Disc in the above photograph. Mr. Pearson knows his field and knows his clientele's tastes, for he has been many years learning how to appeal to the most cultured. He has discarded all other discs and come out squarely and strongly for the Edison, over which he waxes enthusiastic whenever he finds a lover of real music. So far, his success has been very decided and the future looms up bright. We wish Mr. Pearson the great success which his enthusiasm and salesmanship justly entitle him to.

NEW CYLINDER RECORD CATALOG

THE BLUE AMBEROL RECORD CATALOG (alphabetically arranged) is now ready (Form 2557) embracing all Blue Amberol Records up to and including the April, 1914, List; also Instrumental Selections from German, French and Mexican lists (128 pages, same size page as previous Blue Amberol Catalog, which it supersedes.)

EMMY DESTINN

The Great Dramatic Soprano

EMMY DESTINN, whose resplendent vocal triumphs in the Metropolitan Opera House during the past four seasons have gained her a position inferior to practically none whose names are inscribed in the history of that famous institution. Her records, as might be expected, are a revelation and an unalloyed tonal delight—to the critic a source of wonder, to the student an unexampled wealth of inspiration and to the musical public at large an occasion of artistic enjoyment such as all too rarely happens.

Mme. Destinn's triumphs in Berlin, Vienna and London were widely known previous to her American engagement, and the high expectations held for her were more than justified in her first New York appearance. Without dissent the perfection of her voice and art was acknowledged by the most critical of all audiences and her interpretations of dramatic soprano roles have established a standard which only Destinn herself can maintain.

One of the most sincere admirers of Mme. Destinn's accomplishments is the renowned Italian composer Giacomo Puccini, who in selecting the cast to create the first production on any stage of his "Girl of the Golden West" in New York City in 1910, selected Mme. Destinn to originate the role of the heroine "Minnie."

Mme. Destinn is by birth a Bohemian, being born in Prague in 1878 as Emma Kittl. She first taught the violin, but at the age of fourteen it was discovered that her voice promised to be an unusual one, and she was sent to that noted teacher, Marie Loewe-Destinn, under whom her progress was very rapid. Adopting her teacher's name for stage purposes, she was engaged for the Berlin Royal Opera when barely nineteen, and speedily became a great favorite. Then she was immediately engaged for the famous Wagner Theatre in Bayreuth. Her career since then has been one of unbroken success.

THE RESTRICTION NOTICE

The restriction notice attached to all packages containing Edison Diamond Reproducers, either Disc or Cylinder, clearly defines the conditions governing their use and sale.

In order to make certain that these conditions are not violated, we must have the co-operation of the Jobber and Dealer to this extent: that no Reproducers are to be sold as extras, and that in cases where the consumer has one of these Reproducers upon which repairs are necessary and cannot await its return from the factory, a new one may be delivered to the customer only in exchange for the damaged Reproducer, thereby making certain that only a single Reproducer is in the hands of the user, and to be used only on Edison Phonographs and Records.

THE R. S. WILLIAMS & SONS CO., LIMITED
MUSICAL INSTRUMENT MANUFACTURERS AND IMPORTERS



MR. R. S. WILLIAMS, President



H. G. STANTON, Vice-Pres. & Gen'l Mgr.



O. WAGNER, Mgr. Winnipeg Branch



C. CLARIN, Mgr. Calgary Branch



R. C. COLEMAN
Mgr. Montreal Branch



G. PETCH
Mgr. Wholesale Phonograph Dept.



H. Y. CLAXTON
Mgr. Sales Dept.

TORONTO, WINNIPEG, CALGARY, MONTREAL, CANADA

(See next page)

WHO'S WHO AMONG EDISON JOBBERS

FOURTH ARTICLE

THE R. S. WILLIAMS & SONS CO., LIMITED

Musical Instrument Manufacturers and Importers

Toronto

WINNIPEG, CALGARY, MONTREAL

THE R. S. Williams & Sons Co., Ltd., was established in 1849 by Mr. R. S. Williams, and has ever since that time continuously operated in Canada, now occupying the entire space of a ten-story building in Toronto, devoted to wholesale and retail phonographs and musical goods. With branches (confined to wholesaling only) in Winnipeg, Man., Calgary, Alta., and Montreal, Que., it covers the whole of the Dominion of Canada by central distribution service (with the exception of the extreme Western and Eastern coast provinces).

About the year 1897 Mr. R. S. Williams, Jr., now President of the Company, started in the then exclusively Piano store of the Company at Toronto, a Small Goods and Phonograph Department, first starting with the Columbia line, but discontinuing that in 1899 in favor of the Edison, which permitted of such steady development, that within a year the business had grown to extensive proportions, and dealers were being established in practically every city, town and village in the territory. This development has seen a steady permanent growth throughout the entire fifteen years intervening, there not being a single year in the entire time when the business in our Phonograph Department did not show an increase over the previous year.

In those early days of the soft wax records, local interest was manifested in the department started by Mr. Williams by the making of master records and duplicating them with a duplicating machine; but all this has been discarded in the rapid development by the Edison Co., so that it is no longer a matter of curious interest but a keen desire on the part of a large majority of the public to have this form of music a permanent feature in their home.

We made the claim in these early days, when the Phonograph had reached quite a popular point and was affirmed by many to be a fad that would soon blow over, that the business was only in its infancy, and would show such development as to warrant all the investment any dealer could afford to put into it. How true this has been!

Another feature which we took a stand upon, and which time has proven our judgment to have been good, was, in connection with the claim of many music dealers that it was interfering with the music trade. We claimed the contrary, and still claim, that it does *not* interfere with the music business; that it is, and will be, to a still greater extent, a *part of* the music business that will not only prove a profitable department from its inception, but one that will lend itself to greater development than probably any other. This, for the reason that the music dealer had, until the advent of the phonograph, always been handicapped in not having what might be termed repeat business, such as the grocer, clothier, or any other such lines have; that is when he sold a piano or violin or any such musical instrument it would last for a decade if not a generation, and the best results that could be expected from quality and service rendered, was the *good will* of his customer; whereas the phonograph not only results in immediate business, but it creates a desire for music of all kinds, and every day in the year represents probably more business through records sold to each machine customer. Naturally we are proud to be with the manufacturers and pioneers in the trade, to see our judgment so fully verified.

Undoubtedly it is the result of exercising such judgment that in the development of our business we cover practically the entire Dominion of Canada with an active sales force. Their regular routes extend from Halifax on the Atlantic to Vancouver on the Pacific, with large distributing points in the four leading centres between, at all of which a large and complete stock of both Edison Disc and Cylinder goods are carried. But another factor, which may be considered in connection with this development is a fixed policy, in which every employee of the company is taught to be a factor—trade protection, prompt and efficient service, no discrimination between dealers reliability in promises and statements—no exaggeration, and the keen desire to have always the best quality paramount.

ORDERING IN ADVANCE VS. HURRY-UP ORDERS

by

H. G. Stanton, Vice-Pres. & Gen'l Mgr.
The R. S. Williams & Sons Co., Ltd.

THE importance of a plan that will insure delivery of goods when most desired is unfortunately overlooked by many dealers, for lack of that one successful element in business—*looking ahead*. So many merchants form the habit of leaving everything to the last minute instead of anticipating the future as far ahead as they can, laying their plans out to meet it successfully, and thus be always ready. Many dealers have no conception of how the step in anticipating their wants or planning ahead will simplify matters for them, increase their business, increase their profits, and relieve the worry, confusion and loss which follow inevitably as a result of "scrambling." Lack of preparation, confined specifically to placing of advance orders, is usually the result of lack of capital, resulting in fear of being overstocked and unable to meet obligations; lack of confidence in the goods you are selling, and the ability of your organization to sell them, or lack of ordinary business observation covering local trade conditions. Any man in business, with ordinary business prudence, should be able to estimate with reasonable exactness how many machines and how many records he will sell six months in advance, and still more exactly what his sales will be for three months in advance. Many dealers, however, give this phase of the business no consideration, because of the service they get and because they meet their requirements with reasonable satisfaction. As a result of this, when the heavy Fall and Christmas season approaches, the habit of placing orders only as actually required is formed, and the thought of anticipating requirements for Fall and Christmas is not taken seriously by them. As a consequence of this, there is what might be termed a "jam," to the jobber, to the manufacturer, to the transportation companies and to themselves, which results in aggravating delays, serious loss of business and an unknown but undoubtedly *serious* loss of future patronage.

We contend that anywhere from 75% to 95% of this trouble can be eliminated by the placing of advance orders. This can be done by every dealer, and instead of placing an order for what he will be requiring *today or tomorrow*, place one order now for what he may want for immediate shipments, another order for what he may want for shipment on the first of next month, and another order for what he may want on the first of the second month,

and so on, as far ahead as local conditions may warrant; this depending, of course, largely upon his distance from source of supply, transportation facilities, etc. The only problem that presents itself in ordering in advance (and this is a slight one) is that of properly *recording* orders placed, so that if they are to be added to or in any way altered, it can be done without confusion either to the dealer or the jobber. If orders are placed ahead, and then for want of some system are not recorded, but left to memory, and later on the order duplicated, confusion will, of course, follow; but by having a card system or a book so arranged that each type of machine is represented, and on the page so headed, the number of machines on order, the whole proposition is simplified and results in having improved business and many other benefits to the satisfaction of all concerned.

Card Showing Orders

| Type | AMBEROLA V | | \$100.00 Style | |
|----------|------------|------------|----------------|-----------|
| In Stock | Order | Date | Rec'd | Date |
| | | | 3 | May 19 |
| 3 | 10 | Aug. 1-14 | 7 | May 28 |
| 4 | 6 | Sept. 1-14 | 6 | June 10 |
| 3 | 25 | Oct. 1-14 | For shipment | |
| | | | 13 | rush |
| | | | 12 | Nov. 1/14 |

To permit of our travellers co-operating with our dealers, in placing advance orders, we furnish our representatives each week with a record showing the amount of monthly business done by each dealer in the town visited. With this knowledge brought to the dealer's attention, it is a simple matter to show him that his business should run 10% or 20% ahead of the previous year (or whatever percentage of increase or decrease trade conditions in their judgment, warrants) and ordering a proportionately greater or lesser amount than was done in the same month of the previous year. Even if this is carried out in the most conservative manner possible, and orders placed for one, two or three months ahead (and at distant points, *four* months ahead) and dealer subsequently requested to add as much again to each month's order, there is a decided gain; even if, finally his advance order is for only one-half, that assists us materially. We are sure every dealer will appreciate these facts if brought home to him by his jobber; the only condition which works against it is lack of system. Therefore, we think if a card system, such as herein shown, were adopted it would relieve the situation materially, and it would be highly appreciated by jobber, dealer and the public.

If the same plan were followed in connection with records—STANDING ORDERS for so many each of *new* issues, so many each of any *special* issues, the same convenience would apply to these.

This problem has been such a serious one with phonograph dealers for so many years, we believe the situation can best be met by each jobber reaching his trade frequently and persistently throughout the months of August and September, so that when his traveller calls during September and October, material increase in "Advance orders" would be made; and if a little improvement is made this year and developed along still better lines next, undoubtedly conditions will improve to the advantage of all.

The above conditions would apply to every dealer, whether he is the exclusive Edison dealer in his town or has numerous competitors; but where there are competitors, certainly the necessity for placing advance orders will be even greater than where there is a limited or no competition. Why one dealer will permit his opponent to excel him in the matter of service when it is so simple to anticipate wants thirty or sixty days ahead, we cannot account for, unless it is that the neglectful dealer deliberately tries to help his opponent, for we know of few better ways of doing this than to be out of stock of popular selling types of machines or records when your competitor has them.

The placing of advance orders for New Issue records is of such vital importance to the development of the trade that we think it should be the dealer's first duty after the establishing of a dealership.

The regular dealers' order sheet for New Issue records, sent direct from the factory, and the forms generally used by dealers in placing their advance orders for New Issue records are undoubtedly good ones, but we have found that dealers sometimes mislay or neglect to place their advance orders, so that in addition to the form referred to from the factory, *we* have a special postcard bearing our address on one side and on the reverse the following,

"Kindly enter my order for each of the New Issue records until I notify you to discontinue,"

which we send to each of our Edison dealers, accompanied by a letter, drawing his attention to the advisability of becoming acquainted with the new records that are being issued each month. It permits of his more intelligently ordering for his regular stock requirements, and at the same time to permit his customers to know that on a certain day or evening of each month they can hear the entire list of New Issue records, all of which means better service, better satisfaction, to his patrons and more business for him.

When the cards are returned to us, we place a standing order on our files for the quantity of records mentioned. These records are sent out on the date of shipment, but in the meantime should we receive one of the order blanks from the same dealer (who overlooked he had placed a standing order with us for one or two or three of each record each month) we would take his order blank, but not increase his order beyond his standing order if it was for just two records. But where he ordered four or six or ten, we would send this quantity. In any event, by his returning the post card placing a standing order with us for one or more of each record, he would be assured of receiving the quantity specified promptly on the New Issue dates.

Where advance orders cannot be obtained and the jobber has to depend upon "Hurry up" service, it is necessary, of course, that the jobber anticipate his own wants. Sufficient stock room space in which to conveniently arrange records for the quick filling of orders, and an efficient staff of order clerks and shippers must be kept available; but it is hard to accomplish all this without some check upon service and despatch. To obtain this, we have a time stamp with which every order received is not only dated but timed as to the minute of arrival. The order of "Write off" to the department is also so dated and timed, and the schedule of the department provides that every order received in his department up to 2 P. M. must be shipped that day if a freight order, and up to 4.30 P. M. if an express order, and there must be some very good reason for deviation from this schedule.

Many dealers wire orders or indicate a special necessity for their being rushed, in which case special attention is given them from the time they are received until the time they leave our shipping room. They are, in other words, given *express* service. They are specially marked when written off, they are specially followed through by the senior clerk of the department, and they are specially marked when they reach the shipping room, so that if they reach that department after the hours above specified, they are given special attention.

In this way, we try to serve our urgent dealers in the most efficient manner possible.

There are, of course, frequent delays from causes beyond our control; and, no matter how efficient the service, there can not be the same convenience and assurance with Rush Orders as there are with Advance Orders, to say nothing of the big saving between freight and express charges.

If the card system was adopted, more than half the worry during the Fall and Christmas season will be turned into pleasure.

NEW DIAMOND DISC RECORDS

Second Supplemental List March 1st, 1914 (Form 2604)

Price, \$1.00 in the United States; \$1.25 in Canada

SIX UP-TO-DATE DANCE SELECTIONS

- | | | | |
|-------|---|---|------|
| 50133 | { | International Rag Medley—Turkey Trot, One-step or Two-step..... | Band |
| | | Trail of the Lonesome Pine Medley—Turkey Trot, One-step or Two-step..... | Band |
| 50134 | { | When It's Apple Blossom Time in Normandy Medley—Turkey Trot, One-step or Two-step | Band |
| | | Peg o' My Heart Medley—Turkey Trot, One-step or Two-step..... | Band |
| 50135 | { | Too Much Mustard—One-step, Two-step or Turkey Trot (<i>Cecil Macklin</i>)..... | Band |
| | | Moonlight Rag (<i>Henry Lodge</i>)..... | Band |
| 50136 | { | Que Pera—Tango (<i>Martin Quijano</i>)..... | Band |
| | | Miss Mexico—Tango (<i>Henry Frantzen</i>)..... | Band |
| 50137 | { | Nights of Gladness—Waltz Boston (<i>Charles Aucliffe</i>)..... | Band |
| | | El Choclo—Tango (<i>M. Sarrablo</i>)..... | Band |
| 50138 | { | The Night Owls—Waltz Hesitation or Waltz Boston (<i>Vincent Scotto</i>)..... | Band |
| | | Maurice Hesitation Waltz, or Waltz Boston (<i>James M. Shaw</i>)..... | Band |

SIX DELIGHTFUL BALLADS, AN OVERTURE, ETC.

- | | | | |
|-------|---|---|--|
| 80125 | { | A Perfect Day, (<i>Jacobs-Bond</i>) Orchestra accompaniment..... | Mixed Quartet |
| | | Somewhere a Voice is Calling (<i>Arthur F. Tate</i>) Soprano and baritone, orchestra accompaniment | Elizabeth Spencer and Vernon Archibald |
| 80126 | { | Good-Bye, Rose (<i>Herbert Ingraham</i>) Tenor, orchestra accompaniment | Emory B. Randolph |
| | | When the Song Birds Sing no More (<i>Alfred Solman</i>) Tenor, orch. acc.... | Emory B. Randolph |
| 80127 | { | One Sweetly Solemn Thought (<i>R. S. Ambrose</i>) Baritone, orchestra accompaniment | Thomas Chalmers and Chorus |
| | | Lead Kindly Light (<i>John B. Dykes</i>) orchestra accompaniment..... | Mixed Quartet |
| 80128 | { | William Tell Overture—Part I (a) At Dawn; (b) The Storm (<i>Rossini</i>)..... | Band |
| | | William Tell Overture—Part II (a) The Calm; (b) Finale..... | Band |
| 80129 | { | Something—The Firefly (<i>Rudolph Friml</i>) Mezzo-soprano and tenor, orchestra accompaniment | Elizabeth Spencer and Walter Van Brunt |
| | | Sweet Thoughts of Home—Love's Lottery (<i>Julian Edwards</i>) Contralto, orchestra accompaniment..... | Christine Miller |

A SPECIMEN OF WESTERN METHODS IN EDISON CANVASSING

THE Graves Music Company, Spokane, Washington, cover a large territory and their methods necessarily differ from the dealer who works along city lines. Among their energetic canvassers, Nat. Dumphrey holds the first place as head-salesman. He believes in going after prospects and taking the goods along with him. He also believes in showing Edison superiority by taking along another make of machine, with several records and usually these records are duplicates of those by the Edison, so that the comparison may be the more pronounced.

On one recent trip Mr. Dumphrey left Spokane at 6 P. M. in a blinding snow storm. His automobile contained two Edison machines—A-250 and A-200, with some \$30 worth of choice records. Then he carried a machine, with several records. His destination was fifteen miles out in the country, to a little town called Hayford. He arrived there about 9.30 P. M. By previous

arrangement he had planned to have about twelve families gather at one home to hear the Edison Disc, which he was to bring. They were awaiting him. After unloading the machines and setting them in good shape in the parlor, he began his recital. First he played two records on the Edison Disc; then the same pieces, but records on the machine he had brought with him. The comparison was very easily drawn. After a short talk and some more Disc records Mr. Dumphrey succeeded in closing up a deal to dispose of the \$250 Edison machine. Then he loaded up his A-200 Edison and the competitive machine and starts homeward arriving there in the early hours of the morning, through a thick snow storm.

Not content with that sale, next day he started out on another prospect, located at Paradise Valley. There, by practically the same methods he disposed of the A-200 Edison and \$17 worth of disc records, for *cash*. On this trip home, however, his automobile got stuck in the snow and he was obliged to walk several miles to get help to pull it out.

Mr. Dumphrey's method of competitive recitals right in the home, saves a whole lot of argument with prospects.

THE EDISON DISC JOBBERS' ASSOCIATION

THE formation in New York last month of the Edison Disc Jobbers' Association has aroused great interest on the part of Edison disc jobbers and dealers throughout the country as marking a distinct forward step in the presentation of the new Edison product to the trade and to the public.

Organized by a group of jobbers recognized as representative of the most substantial and best element of the trade, the new association has impressed the trade with its importance, with the result that those Edison disc jobbers who were unable for one reason or another to attend the sessions in New York last month have been quick to advise the officers of the organization of their interest and desire to become affiliated with the body.

The result of concerted effort on the part of the Edison disc jobbers throughout the country in presenting the new disc proposition to the dealers and to the public is evidence in the wonderful success that has attended the campaign up to this point, both in the matter of signing up dealers of standing and also in reaching the retail buyers. In all this, the jobbers and the factory have worked together, following the meeting of the Edison disc interests held in New York last fall, and the value of a permanent organization for the discussion and development of campaigns and for taking up any other matters of interest and importance to the trade at large is to be appreciated.

The association is headed by H. H. Blish whose company, Harger & Blish, of Des Moines, Ia., has for years been a recognized factor in phonograph circles throughout Iowa and a large section of the Middle West. F. H. Silliman, of the Pardee-Ellenberger Co., New Haven, Conn., and Boston, Mass., one of the most active figures in the trade throughout New England, and H. G. Stanton, the secretary, is with the R. S. Williams & Sons Co., Ltd., Toronto, Ont. C. B. Haynes, head of C. B. Haynes & Co., Richmond, Va., and the vice-president of the association, is one of the pioneers in the trade in Virginia and the Carolinas and enjoys an enviable position in that field. In addition to the four officers named, the executive committee includes Laurence H. Lucker, of the Minnesota Phonograph Co., Minneapolis, Minn.; C. E. Goodwin, of the Phonograph Co., Chicago, and B. W. Smith, of the Phonograph Co., Cincinnati, Ohio, all men of recognized standing in the industry.

R. S. Williams & Sons Co., Limited, celebrated their 65th anniversary on Jan. 20th, 1914, by a special musical program and an "at home" reception. It was the anniversary also of their first year in their new store.

THE AWAKENING OF AN EDISON DISC DEALER

F. Meyers of Meyers Music Store, Carlinville, Illinois, narrates his experience in becoming an Edison Disc Dealer.

FOR several months I had been contemplating taking on the Edison Disc Phonograph, but owing to the hard times here, caused by three consecutive crop failures I hesitated to do so.

Just before the Christmas holidays a lady called at my store and expressed a desire to get one of the Edison Disc Phonographs about which she had read. This was the evening of December 16th. Early the next day I took the train to St. Louis to place an order with The Silverstone Music Co. I decided to order one each of styles 375, 250 and 150. Mr. Silverstone telegraphed for my qualifications to act as a disc dealer, to the Edison factory at Orange, N. J. As soon as the answer came, I ordered the style 375 shipped by express, immediately. It arrived next day, and was sold within a few hours after arrival. *That was sale No. 1.*

My next experience was when an old customer came in and I played for him a few selections. He was delighted, and returned next day with his son, and together they heard it again. He immediately gave me his order and exacted a promise from me that I would have it delivered at his house the day before Christmas, *without fail. That was sale No. 2.*

The next day after the above customer called, I heard that the I. O. O. F. Lodge was considering one, and I immediately followed up this prospect and sold them the 150 style. *That was sale No. 3.* All three sales had taken place in about a week, right before Christmas and every one of them—for I have called on them since—is perfectly delighted.

As to my personal opinion of the Edison Disc, it is hardly worth while to take space to express it, as better judges than I have said what I can most heartily and sincerely approve. Every one that loves music will certainly enjoy this, the latest and greatest of Edison's accomplishments. It reminds me what our great German poet said:

"Where one sings gladly
Rest there in confidence."

PIANOS AND PHONOGRAPHS

THE day is not far in the future when every piano dealer will also handle phonographs.

The latter have been brought to such a high state of perfection that most homes which have pianos are coming to demand them. Music teachers recommend phonographs for the voices of the greatest and best singers are reproduced without a flaw. The phonograph used as a supplement to the piano serves as an inspiration to the beginner in music when the best class of records is purchased.

DANCE RECORDS IN GREAT DEMAND

ALL America is dancing these days. The Terpsichorean bug, or germ is in the air inoculating everyone with a desire to tango, to one-step, to maxixe, or to indulge in some other of those wonderful contortional efforts which are to be witnessed in hotels, tea rooms, cabarets, theatres—in fact, wherever one turns in New York or other large cities throughout the country.

It goes without saying that one cannot dance without music, and here is where the talking machine is playing an important part. The demand for records for dancing purposes has far exceeded the supply during the past month, and this demand is certain to grow, judging from the growth in popularity of the modern dances.

Some remarkable figures are given by talking machine jobbers as to the output of records for dancing purposes—figures that seem staggering when the enormous numbers of records sold within a recent date are considered.

This demand for records, of course, has increased the call for talking machines, for one is useless without the other. As a result the past month has shown a good increase of business with the majority of talking machine houses throughout the country.

Nowadays the talking machine is indispensable not only for the dances, but for those who desire to hear their operatic favorites in the home, and there can be no question but that the growing attendance at the opera houses in New York, Boston, Philadelphia, Chicago, and other cities, is due to the increased appreciation of operatic music through the use of the talking machine in the home.

As we have said in these columns, time and time again, no one factor is contributing more to the uplift of music in America and its proper appreciation than the talking machine. The critics who sneer at this are evidently not in touch with the conditions or facts.

Like the player-piano the talking machine is fulfilling a great mission. Purchasers may start with rag-time, or popular pieces, but they gravitate in time toward a better type of music—to appreciate the better class of songs from the leading operas sung by notable singers, and in due course they want to hear the operas and the singers in person.

This is an evolutionary process that takes place in the majority of homes, and it only needs an investigation by anybody concerned to find hundreds of thousands of instances such as this.

It is entirely in the hands of the talking machine dealers to augment the work of the manufacturers in placing the talking machine in a right light before purchasers everywhere—to treat of it from the elevating—educational—artistic viewpoints, so that

its constituency of admirers may be broadened, and those who are still “outside the breastworks” in the matter of knowledge of talking machine progress, may be enlightened and interested.

—From the *Talking Machine World*.

EXTRA SPECIAL EDISON DANCE RECORDS

CONTINUING our policy of alertness to meet public demands, we announce eight special dance records. These eight records will appear in the June SUPPLEMENT. Jobbers and Dealers should bear this in mind and avoid duplication (see page 15, Nos. 2291 to 2298 inc.)

In addition to these eight new records, for which a special supplement will be supplied, we shall include in this supplement the following six catalog numbers, which form part of April and May issues; all by the National Promenade Band.

- 2228 Love is so Fickle—Waltz Hesitation
- 2231 The Santley Tango—When Dreams Come True
- 2234 You're My Girl Medley—Turkey Trot
- 2267 Nights of Gladness—Waltz Boston
- 2271 There's a Girl in the Heart of Maryland—Turkey Trot
- 2276 All for the Girlies—One-step

The opportunity is now presented to expand your record business and to increase machine sales by taking advantage of the universal dance craze.

Here is a complete list of 48 Dance records in Blue Amberols. This list may be had in small folder form (3½ x 6 in.) four pages. (Ask for form 2606).

EDISON BLUE AMBEROL RECORDS FOR DANCING

WALTZES

By the New York Military Band

- 1889 Angel's Dream Waltz
- 2013 Good Night Waltz
- 1506 Over the Waves Waltz (*Rosas*)
- 2005 Skaters Waltz (*Waldteufel*)

By the National Promenade Band

- 2296 Rye Waltzes—Scotch Melodies
- 1564 Sounds from the Operas Waltzes

HESITATION WALTZES

By the National Promenade Band

- 2206 Dreaming (*Joyce*)
- 2292 Maurice—Hesitation Waltz (*Shaw*)
- 2293 Isle D'Amour, (*Edwards*)
- 2228 Love is so Fickle (*Kruseman*)

WALTZES BOSTON

By the National Promenade Band

- 2034 Gold and Silver Waltz (*Lehar*)
- 2298 The Poem (*Romberg*)
- 2096 Valse Boston (*Drigo-Lumbye*)

TANGOS

By the National Promenade Band

- 2291 Dengoza-Maxixe—Tango Brazilian
(*Nazareth*)
2209 Dream Tango (*Davis*)
1756 La Bella Argentina (*Roberto*)
2161 La Bella Cubanera (*Lake*)
1842 La Rumba (*Brymn*)
2135 Miss Mexico (*Frantzen*)
2231 Santley Tango—When Dreams Come True
(*Hein*)
1744 Tango Land (*Lodge*)
1922 Trocha (*Tyers*)

TWO-STEPS

May also be used for One-steps and Turkey Trots

By the National Promenade Band

- 1843 Good-Bye Boys Medley
2019 Here Comes My Daddy Now Medley
1859 Hula Hula Medley
1802 My Little Persian Rose Mdeley
1895 Officer of the Day (*Hall*), and The Hurricane
(*Alpert-Paull*)
1937 Oh, You Silv'ry Bells Medley
1939 Trail of the Lonesome Pine Medley
1752 When the Midnight Choo-Choo Leaves for
Alabam' Medley (*Berlin*)

By the United States Marine Band

- 1766 Old Comrades March (*Teike*)

ONE-STEPS

May also be used for Two-steps and Turkey Trots

By the National Promenade Band

- 2276 All for the Girlies (*Gilbert*)
2294 Leg of Mutton (*Romberg*)
2207 Ma Poulette (*Roberts*)
2297 Some Smoke (*Romberg*)
1925 Too Much Mustard (*Macklin*)
2165 Tres Chic (*Caslar*)

TURKEY TROTS

May also be used for One-steps and Two-steps

By the National Promenade Band

- 2139 International Rag Medley
2295 Queen of the Movies Medley (*Gilbert*)
2205 Peg o' My Heart Medley
2067 That Tango Tokio Medley
2271 There's a Girl in the Heart of Maryland
Medley
2208 When It's Apple Blossom Time in Normandy
Medley
2234 You're My Girl Medley

MISCELLANEOUS

- 2044 S. R. Henry's Barn Dance
New York Military Band
2076 Horse Trot (*Davis*)
National Promenade Band
1522 Money Musk Medley—Virginia Reel
National Promenade Band
2063 Virginia Reel National Promenade Band

An Edison phonograph and these Blue Amberol Records form an ideal combination for dancing. There are no needles to change and a record can be repeated without the dancers stopping or even losing a step. Because of the non-wearing properties they can be played indefinitely.

THE DIAMOND POINT CAN BE
BROKEN BY CARELESS
HANDLING

OUR attention in several instances has been called to what is claimed to be "defective diamonds." In every instance the diamond had been chipped or broken. We have no doubt these conditions were brought about by careless handling; that the damage was done probably unconsciously. It is possible to chip or break a diamond point in the ordinary running of the phonograph. Take an A. 250 machine, for instance, and suddenly release the horn-raising and lowering lever or knob (as is frequently done) and the diamond point will receive a sharp blow when it touches the record, augmented by a resistance when the weight hits the dome of the cup. This will very frequently chip the diamond and the injury will not be observed at the time.

Or, take a Diamond Point Reproducer and lay it down carelessly on a table, with diamond point against the table; injury is very likely to result. The fact is a real diamond is exceedingly brittle and should always be handled with care. Take the diamond ring on your finger, for instance and slap it against a hard surface like that of the disc, and you are taking a chance of cracking or chipping it.

We send out these diamond point reproducers only after the most careful inspection and rigid examination. Each reproducer passes through a number of expert hands. The chances for "defective diamonds" are extremely remote. The trouble, we believe lies in careless handling. The Diamond Point Reproducer is put on the machine in too much of a hurry; it is brought too suddenly in contact with the revolving disc; it is ruthlessly handled when off the machine.

We do not believe the jobber or dealer himself is so thoughtless or careless. It is the untrained demonstrator and particularly the *uninstructed prospect* who thus causes the damage. When you send an Edison on trial, send a demonstrator with it, or at least impress upon the prospect who is to operate it the importance of care in starting the machine and bringing the diamond into position.

A FOUR-PAGE leaflet, size of an ordinary envelope, giving a list of Edison Dance Records on Blue Amberols is now ready (Form 2606).

WANTED

POSITION AS MANAGER wanted by capable man with fifteen years' experience in the Phonograph business. Experience has been as Manager with one of the largest manufacturers for a number of years; also as Sales Manager. Best of references can be furnished. Address Manager, Care Edison Phonograph Monthly, Orange, N. J.

DEALERS' QUESTIONS ANSWERED

What causes bad regulation in Disc Models A60 and A80 ?

Bad regulation is when reproduction at times sounds out of tune or pitch and is usually caused by the following:

1. Phonograph not setting on a steady surface.
2. Main spring of motor not wound up.
3. See that all packing material, such as blockings, tie string, padding, etc. has been removed.
4. Examine all set screws to see if screws which should be tight are tight. Sometimes the screws work loose from the shock of travel.
5. Some gear or pulley which should be tight on shaft is loose.
6. Some pin or screw on a revolving part striking.
7. By some bearing or other part which needs oiling having run dry. Oil as mentioned under "Oiling."
8. Belt too loose or too tight.
9. Belt at times riding on flanges of pulleys.
10. Examine the phonograph carefully, see that all working parts are free, particularly that there is no dirt or packing material in the gear teeth.

The phonograph, like every other good mechanism, should be clean, and kept free from dust.

11. Motor frame being sprung by cabinet warping. (This will be touched upon later under "Location of Motor").

What causes a drop in speed while playing A60 and A80 Models ?

Should the speed fluctuate while reproducing a record, usually the following is the cause and remedy:

1. Main spring of motor not wound up.
2. Some bearing having run dry? (The subject of "Oiling" will be taken up later.)
3. The governor friction having run dry.
Apply a little oil mixed with a trace of graphite to friction side of governor disc.
4. Belt too tight or too loose. See "Not Playing Full Record." (It will also be touched upon under "A Word About Belts" to appear later).

What causes A80 model to fail sometimes to play a full record ?

If the phonograph should slow down after being fully wound up so that it will not play a full record through at the same speed, the following is usually the cause, which can be ascertained by,

Removing the front grille by slightly raising and pulling out from bottom. Next remove top grille by removing all screws holding same, raise both halves of grille together, to clear edge of cabinet, and then pull the halves apart.

1. See that all packing material, such as blockings, tie strings, padding, etc. has been removed.
2. Should packing material have gotten into mechanism, carefully remove same, in fact, it would be advisable to remove motor from cabinet and clean with benzine or gasoline. See "Cleaning."

After washing the movement, apply oil sparingly, but thoroughly. This is covered under "Oiling."
To re-assemble motor to cabinet, see "Location of Motor."

3. Examine all set screws to see if screws which should be tight are tight. Sometimes the screws work loose from the shock of travel.

4. The motor has moved backwards, making the belt too tight thereby putting an extra load on motor, or

5. The motor has moved forward making belt too loose thereby causing fluctuation of speed.

To remedy, replace motor in its proper location as mentioned in "Location of Motor." (It will also be touched up under "A Word About Belts," to appear later).

6. The idler pulley, which is placed on every phonograph to take up the slackness of the belt and which should ride on the outside face has slipped under and between the inside of belt.

Replace on outside of belt.

7. The arm, which carried the idler pulley has been bent. This arm should be so that the faces of the idler pulley and drive pulley are parallel, also the flanges must be in one line.

8. The tension spring has either been bent or has slipped off the idler arm.

Bend back so that the tension of spring is just strong enough to keep belt from slipping. If tension spring has slipped off arm, replace it.

9. Turn-table shaft bearings-needing oil. (To be treated more fully under "Oiling" to appear later).

10. Pulley on turn-table shaft or pulley on motor drive shaft having moved and rubbing against bearings.

The pulleys should be positioned so that there is about $\frac{1}{32}$ " clearance between upper bearing and top side of pulley. The belt should ride in the middle of faces, that is, belt must not touch flanges of pulleys, or idler, and pulleys must not touch any part of castings.

11. The sheet steel support on which turn-table shaft bracket is fastened has been sprung.

To see if support has sprung, lay a straight edge or straight bar across the top of both sides of cabinet, then observe if distance from bottom side of straight to top of turn-table is the same on both sides.

Repeat the above operation only place straight edge on the tops of back and front of cabinet.

Should these distances not be the same all around, spring support until they are.

12. Sometimes if a phonograph is kept in a damp room the bottom of cabinet will warp, thereby bending the motor frame, and consequently not allowing motor to work freely. For remedy see "Location of Motor."

13. Phonograph needing oil (This will be touched upon later under "Oiling.")

14. Main spring needing lubrication, see "Oiling Main Spring."

BLUE AMBEROLS FOR JUNE

To be on sale May 23d

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | | |
|------|---|------|--|
| 2290 | Medley of French-Canadian Airs (<i>J. Vézina</i>) For Canada Edison Concert Band | 2304 | In the Town Where I was Born (<i>Al Harriman</i>) Owen McCormack and Chorus <i>Baritone solo, orchestra accompaniment</i> |
| 2291 | Dengozo-Maxixe—Tango Brazilian (<i>Ernesto Nazareth</i>) National Promenade Band <i>For dancing</i> | 2305 | While the Rivers of Love Flow on (<i>Ernest R. Ball</i>) Charles W. Harrison <i>Tenor solo, orchestra accompaniment</i> |
| 2292 | Maurice Hesitation—Waltz (<i>Jas. M. Shaw</i>) National Promenade Band <i>For dancing</i> | 2306 | St. John XIV: 1 to 3 and A Home on High (<i>George C. Stebbins</i>) Rev. Madison C. Peters, D. D., and Edison Mixed Quartet <i>Scripture lesson with hymn, organ accompaniment</i> |
| 2293 | Isle D'Amour—Waltz Hesitation (<i>Leo Edwards</i>) National Promenade Band <i>For dancing</i> | 2307 | Sweet Thoughts of Home (<i>Julian Edwards</i>) Mary Jordan <i>Contralto solo, orchestra accompaniment</i> |
| 2294 | Leg of Mutton—One-step (<i>S. Romberg</i>) National Promenade Band <i>For dancing</i> | 2308 | Going Back to Arkansas Billy Golden and Joe Hughes <i>Vaudeville sketch</i> |
| 2295 | The Queen of the Movies Medley—Turkey Trot (<i>Jean Gilbert</i>) National Promenade Band <i>For dancing</i> | 2309 | Lord, I'm Coming Home (<i>Wm. J. Kirkpatrick</i>) John Young and Frederick J. Wheeler <i>Sacred, orchestra accompaniment</i> |
| 2296 | Rye Waltzes—Scotch Melodies National Promenade Band <i>For dancing</i> | 2310 | She's Dancing Her Heart Away (<i>Kerry Mills</i>) Manuel Romain <i>Tenor solo, orchestra accompaniment</i> |
| 2297 | Some Smoke One-step (<i>S. Romberg</i>) National Promenade Band <i>For dancing</i> | 2311 | Where Can I Meet You To-night? (<i>Arthur Lange</i>) Ada Jones and Billy Murray <i>Conversational duet, orchestra accompaniment</i> |
| 2298 | The Poem—Waltz Song (<i>S. Romberg</i>) National Promenade Band <i>For dancing</i> | 2312 | I Love You Just Like Lincoln Loved the Old Red, White and Blue (<i>Jean Schwartz</i>) Peerless Quartet <i>Male voices, orchestra accompaniment</i> |
| 2299 | Favorite Airs from The Prince of Pilsen (<i>Gustav Luders</i>) Edison Light Opera Co. <i>Orchestra accompaniment</i> | 2313 | At the Mermaids' Fancy Ball (<i>Harry Israel</i>) Billy Murray <i>Comic song, orchestra accompaniment</i> |
| 2300 | In the Valley of the Moon (<i>Jeff Branen</i>) Elizabeth Spencer and Vernon Archibald <i>Soprano and baritone duet, orchestra accompaniment</i> | 2314 | Celebratin' Day in Tennessee (<i>Jack Glogau</i>) Arthur Collins and Byron G. Harlan <i>Coon duet, orchestra accompaniment</i> |
| 2301 | Flower Song (<i>Gustav Lange</i>) Venetian Instrumental Quartet <i>Violin, violoncello, flute and harp</i> | 2315 | In the Valley Where the Blue-birds Sing (<i>Alfred Solman</i>) Emory B. Randolph and Chorus <i>Tenor solo, orchestra accompaniment</i> |
| 2302 | When the Maple Leaves Were Falling (<i>Tell Taylor</i>) Helen Clark and Emory B. Randolph <i>Contralto and tenor duet, orchestra accompaniment</i> | 2316 | Mother's Dear Old Chair (<i>Genevieve Scott</i>) Helen Clark and Harvey Hindermeier <i>Contralto and tenor duet, orchestra accompaniment</i> |
| 2303 | Why is the Ocean so Near the Shore—When Claudia Smiles (<i>Clarence Jones</i>) Ada Jones <i>Comic song, orchestra accompaniment</i> | | |

FIVE ORDER OF ELKS' RECORDS

50 cents each in the United States
65 cents each in Canada

- | | |
|------|---|
| 2317 | Elks' Opening and Closing Odes Knickerbocker Quartet |
| 2318 | Elks' Initiatory March and "Nearer My God to Thee" Organ and Knickerbocker Quartet |
| 2319 | Elks' Funeral Odes Knickerbocker Quartet |
| 2320 | B. P. O. E.—Elks' Song (<i>Wills</i>) Comic song <i>Orchestra accompaniment</i> Nat M. Wills |
| 2321 | Elks' Minstrels (Original) |

THREE LOYAL ORDER OF THE MOOSE RECORDS

50 cents each in the United States
65 cents each in Canada

- | | |
|------|--|
| 2322 | Opening and Memorial Odes Male Quartet <i>Organ accompaniment</i> |
| 2323 | Initiatory Odes Male Quartet <i>Organ accompaniment</i> |
| 2324 | Closing Ode Male Quartet <i>Organ accompaniment</i> |

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MAINE

BANGOR—S. L. Crosby Co.
PORTLAND—Portland Sporting Goods Co.

MARYLAND

BALTIMORE—McKee Surgical Instrument Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.
GLOVERSVILLE—American Phonograph Co.
OSWEGO—Frank E. Bolway.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. MYERS.

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

DALLAS—Southern Talking Machine Co.
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

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—Kent Piano Co., Ltd.

WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.

CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

ROCHESTER—Talking Machine Co.

SYRACUSE—W. D. Andrews Co.

UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA

PHILADELPHIA—Louis Buehn.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS

EL PASO—W. G. Walz Co.
SAN ANTONIO—H. C. Rees Optical Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

May, 1914

No. 5



ALBERT SPALDING, Violinist

(See page 53)

The EDISON PHONOGRAPH MONTHLY

SOME ITEMS OF INTEREST

Mr. Edison returned from Florida on April 20th, much benefitted by his outing. John Burroughs, who was in the Edison party, has gone to Italy; Mr. Ford, to Detroit.

With this issue, we drop the Table of Contents usually found at the head of this page. It is our intention to compile a complete index to the twelve monthly numbers at the end of each year. This will be a classified index to all articles and this we think will greatly facilitate finding any article that has appeared during the year.

This is the time of year to urge your patrons to take their Edison phonographs with them on their summer outing. A good brisk letter to each one, offering to box and ship the machine will bring you orders for new Records. Don't wait till summer comes and lament dull times; get summer trade orders *now* before people get far away.

One of the first dealers in Philadelphia to represent the Edison talking-machines, M. Goodstein, is rounding out his fourteenth year of business at his store, N. 5207 Market Street, that city.

The American Phonograph Co., formerly of Gloversville, N. Y. have now located at 707-709 Broadway, Albany, N. Y., as exclusive Edison Jobbers. The building covers a floor space of 40 x 200 and they occupy two floors. A brisk trade has already begun and they are looking forward to a very busy and profitable summer.

One of the finest music stores in the Pacific Northwest is the new home of the Graves Music Co. at 149-151 Fourth street, Spokane, Wash.

The main wareroom is floored with fancy inlaid marble, with the woodwork in mahogany finish. On the second floor the large showroom and the recital hall are finished in Circassian walnut and the decorations throughout are most elaborate.

The building contains four floors and basement, with a mezzanine balcony running around the ware-room floor. On the second floor is a large recital hall, on the third floor separate parlors for the player-pianos, as well as the repair department, and on the top floor the musical merchandise department with all the instruments displayed in handsome new cases.

The Graves Music Co., was established in that city eighteen years ago with limited capital, and now operates large stores both there and in Portland.

Harger & Blish will retire from the Dubuque, Iowa trade. Some five years ago their wholesale business was transferred to Des Moines and Sioux City and since that time they have maintained only a retail stock of pianos and phonographs in Dubuque.

At "The *Edison Shop*," as the Silverstone music warerooms in St. Louis are becoming known, there is much talk of the fast growing wholesale trade. Two additional demonstration rooms have been added to the first floor equipment, making a total of six on this floor, and it is probable a small concert hall will also be provided.

A framed reproduction of *Thomas A. Edison's* first patent papers, issued in 1878, has been attracting much attention in the Silverstone Music Co.'s windows. The drawings have been much commented upon by those who have investigated their own machines sufficiently to know the inner construction.

Very handsome quarters have been opened at 213 Second street, Milwaukee, Wis., by the Milwaukee Phonograph Company for the exclusive sale of Edison products. And the concern is meeting with great success in its sales and in securing new dealers. They have very elaborately fitted up their quarters and are handling both disc and cylinder lines of Edison goods. More than 2,000 people visited the establishment, and the Edison line has been given such wide publicity in Milwaukee that sales of machines and records climbed higher during the first two weeks than Manager William A. Schmidt had ever anticipated. The honor of making the first sale on the opening day went to Miss Margaret Schumacher, office manager of the Milwaukee Phonograph Co. The machine was a \$250 Edison disc and was sold one hour after the store was opened.

True to the predictions of Manager William A. Schmidt, the new Edison store proved to be something entirely different and more elaborate than any retail talking machine establishment ever opened in Milwaukee. More than \$7,000 was spent in remodeling and in the fixtures and decorations. The fixtures and woodwork are in silver gray oak and the interior of the store shows excellent taste. The general color scheme is black, gray and gold. The walls in the main demonstration room, and in the various other demonstration parlors, are covered with silk tapestry, while the stencil work on each panel is different and is done in six different colors. Surely great success awaits them with such a splendid equipment.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
BY

THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

MAY, 1914

Number 5

AN ANNOUNCEMENT IN REGARD TO THE EDISON CYLINDER PRODUCT

ON several occasions we have been told that a rumor is abroad to the general effect that we intend ultimately to abandon the manufacture of Edison Cylinder Phonographs and Records and that there will be a diminishment of our activity in respect to these products. We wish to deny this most emphatically.

The confidence of this Company in the continued demand for the Edison Cylinder product is proven by the enormous investment we have made in recent months in the improvement of this line and the further expenditures that are now being made with the same purpose in view.

We expect to push the sale of the Edison Blue Amberol Records and the Edison Diamond Amberolas with renewed vigor and, are at present investigating several new methods of sales-exploitation in order to find those best suited to this product. Such methods as test out satisfactorily will be submitted to the Trade in due time. We expect to make an unusually vigorous campaign—commencing during the coming season.

C. H. WILSON,
Vice-President and General Manager.

TWO ANNOUNCEMENTS

Mr. Dolbeer's Resignation—Mr. Ireton
Appointed as Sales Manager

“IT is with sincere regret that we announce the resignation of Mr. F. K. Dolbeer, effective April 4th. He has been with us for the past fifteen years, nine as Credit Manager and six as Sales Manager of the Phonograph Department.

Mr. Dolbeer has resigned to become Vice President of a company that has been organized by Western and New York capitalists to handle the Edison Phonograph line in New York City. Needless to say he carries with him the best wishes of this Company and those who have been associated with him.

Mr. A. C. Ireton, who for the past eleven years has been Assistant Sales Manager of the Phonograph Department, will succeed Mr. Dolbeer as Sales Manager. We feel confident that his administration of the Phonograph Sales Department will be satisfactory to the entire trade.”

C. H. WILSON,
Vice President and Gen'l. Manager.

THE TIDE IS TURNING IN
YOUR FAVOR

ABOUT a year or more ago we were all fighting for our lives to prevent the enactment of legislation that sought to prohibit price maintenance. So far the result of our fight has been not only that no such hostile legislation has been enacted, but, best of all, *is not likely now to be enacted*. The opposition has been too great! The legislators at Washington have been made aware of it in no uncertain tones from all quarters.

But there's good news! At the present session of Congress, measures are being introduced seeking to fully legalize the policy of standard prices on standard goods. This bill is No. 13305, and was introduced by Hon. Mr. Stevens of New Hampshire on February 12th, last. It is a measure that appears fair to all alike—to manufacturer, retailer, and consumer. Of course there may be some who will find flaws in it. That can be done of any bill if one is persistent enough to intrude his own selfish ideals. Every business man can find some point in every bill he wishes changed to favor *his* business.

This Stevens bill, looked at in a broad light, is *an honest measure in favor of honest business*, and will, if passed, benefit all retail dealers—to whom price maintenance is the very life of his business. That means a wholesome breath to all the public.

Why is it fair? Just because it provides against all unjust discrimination. It provided that the manufacturer who would make his retail price uniform must

also make his wholesale price uniform, and thereby it protects the small dealer.

A WORD OF WARNING RIGHT NOW. Don't presume the bill is going to pass anyway—whether you and thousands of other dealers say a word or keep silent. *No such thing!* Write your Representative and Senator urging the passage of House Bill No. 13305.

THE AMERICAN PHONOGRAPH
COMPANY

THE American Phonograph Company, of which Mr. N. D. Griffin is President, has the reputation of being one of the oldest enthusiastic Edison Jobbers in the country. Over fifteen years ago the Company tied up with the Edison interests, and ever since that time it has carried out a jobbing and retailing business at Gloversville, N. Y. The Company is still an exclusive Edison Jobber.

Some months ago the Company decided to remove the jobbing portion of its produce to Albany, because of the greater shipping advantages of the latter place, and to that end has leased a store located at 707 and 709 Broadway, in the heart of the wholesale district. The Company took possession of its new quarters some weeks ago and is now fully installed. It has ample facilities for giving Edison dealers in the vicinity of Albany the best possible service. Only a jobbing business will be conducted at the new location. The store has a frontage of 45 feet and a depth of 180 feet. The main floor is occupied with offices and two attractively fitted up booths for the display of Edison goods to present and prospective dealers. Mr. Griffin extends a cordial invitation to all dealers in his territory to make his store their headquarters while in Albany. The Company will have two travelling men, who will cover Northern New York, Northern Pennsylvania, Vermont, part of New Hampshire and Western Massachusetts.

The removal of the long established business of the Company from Gloversville to Albany was not undertaken without much careful investigation as to the advantages to accrue to the interest of the Company. Albany is not only the capital city, but it is a natural center to which people from all sections of the state gravitate, and sooner or later every one of importance goes to Albany. The city is also the meeting place of various organizations, political and otherwise. Its shipping facilities are unexcelled, consisting of four railroads, river boats and trolley service.

Mr. Griffin believes that the Edison line has a great future and this belief is the chief reason why the Company has put itself in possession of such ample facilities to secure an Edison jobbing business. The Company will continue its retail branch at Gloversville.

ALBERT SPALDING

"America's Greatest Violinist" (Under Exclusive Edison Contract).

ALBERT SPALDING, whose recent triumphs in Europe and this country have earned the title of "America's greatest violinist," was born in Chicago, Ill., on August 15th, 1888. He is therefore only twenty-six years of age. He received his musical education in New York, Florence and Paris.

As a very young child he showed remarkable fondness for music. He would sit for hours listening to his mother, a fine singer and accomplished musician. At seven he asked for a violin, and quickly astonished his parents by his wonderful aptitude for the instrument. A three-quarter size Gallano was procured, and he commenced to study seriously with Chiti, of Florence (where his parents have a winter residence), and during the summer months, (which they spend in America) he continued his studies under Juan Buitrago in New York.

He made his first appearance when ten years of age before the Duke and Duchess of Connaught.

Professor Chiti became so impressed with the genius of the boy that, wishing for confirmation of his opinion, he suggested his charge should undergo the severe test of an examination for a professorship at Bologna Conservatoire. The committee of examination consisted of three violin professors, two of the 'cello and the principal of the Conservatoire. The boy secured forty-eight marks out of a possible fifty, and, as the points required to pass were only thirty, it will readily be seen that young Spalding was phenomenally gifted. The professors were astounded that one so young—he was only fourteen—should have come through the trying ordeal so triumphantly, unanimously declaring that he was the youngest on record to pass such an exacting examination. A search of the books revealed the fact that, 133 years before, Mozart passed an examination for the piano at precisely the same age.

The young musician next went to Paris and studied for two years with Lofort, where he made his professional début on June 6th, 1906, at the Nouveau Theatre, and later, at the invitation of Coquelin, appeared with Patti at the Chatelet, and at once achieved great success.

Two seasons in Europe have served to emphasize his accomplishments. Adheume de Chevigne, the great French critic, said of him that he had "conquered Paris at once—and forever."

After a brilliant French season Mr. Spalding took Germany by storm in one of the most triumphal tours ever recorded, comprising every important musical city of the great empire. Success after success followed concert after concert; from

Cologne to Frankfort—from Frankfort to Hamburg—from Hamburg to Leipzig—from Leipzig to Dresden—from Dresden to Stuttgart—from Stuttgart to Munich.

While enjoying a great Berlin reputation Spalding had not until this tour played in the German Provinces which were clamoring for him, and with the first stroke of his bow he conquered the music lovers of the fatherland, who spontaneously acclaimed him as one of the greatest living masters of the violin. To quote a Hamburg critic: "Spalding appeared in the German musical firmament as a comet shining with so much brilliancy that he astonished and charmed his audience."

Albert Spalding's tour of Germany ended in Munich, amid thundering applause, demands for endless encores; and has classed Spalding in German musical opinion as unquestionably one of the world's greatest artists.

Spalding made his reappearance in America at Carnegie Hall on October 21st, 1914. The day, in the matter of weather, was most unpropitious, the atmosphere being warm, humid and depressing. Yet all this did not interfere with the size or spirit of Mr. Spalding's audience, nor temper the warmth of the welcome extended to his artistic program.

Algernon St. John-Brenon, critic of the *New York Morning Telegraph*, said: "There was something fresh, manly, clean-cut about this young man. He stood before his audience, quietly, with some self-confidence, yet modestly, without suggestion of pose, or flummery of attitudenizing of any kind, and furthermore he played admirably well.

"This was exactly what one expects of the American in interpretative art, efficiency combined with personal dignity and simplicity of manner. I have noticed it before in the case of some of the best of our American singers. Such a carriage is like a breeze amid a cloud of heavy perfumed tropic vapors. Such an artist must be welcome among the people that produce none too many artists, however rich it is in amateurs of all that is best in music."

The successful career of Mr. Spalding marks an epoch in the history of American music. He is the first American who has won for himself a European reputation as an instrumentalist. He is the first American who, out of sheer love of the thing, has devoted himself to the prolonged and arduous study of a most difficult instrument and he is certainly the first to have made a conspicuous and envied figure for himself in a field where competition and comparison are bitterly sustained and criticism is singularly merciless.

WHO'S WHO AMONG EDISON JOBBERS

FIFTH ARTICLE



O. A. REYNOLDS
Traveling Salesman



MARKS SILVERSTONE
President



L. M. SCHLUDE
Traveling Salesman

SILVERSTONE MUSIC Co.

EXCLUSIVELY EDISON

Diamond Disc Phonographs, Diamond Cylinder Phonographs
Dictating Machines

1124 OLIVE STREET, ST. LOUIS

THE motto, "There's a silver lining to every cloud" proves itself in the business experience of Marks Silverstone, who was literally pushed into the phonograph business through a force of circumstances. It is a rare thing in the business world that a man undertakes a new business against his own free will.

In the year 1903 Mr. Silverstone, selling an entirely different line of goods, sub-rented one-half of the store at 923 Olive St., from the Ray Company, Edison jobbers. The Ray Company sold out to the Western Talking Machine Company, who, after a period of three months, moved into the store next door.

The dark cloud appeared when Mr. Silverstone realized that the entire store was on his hands with a rental of two hundred and fifty dollars. His own business could under no circumstances afford such a rental; therefore, after four days' deliberation, he decided the only logical thing to do was to put

in a stock of Edison Phonographs. An investment of \$800 was made and the vacant half of the store again occupied with phonographs and records. At that time there were three Edison jobbers within a block.

In the early part of 1905, on account of the building being torn down, Mr. Silverstone was compelled to move to another location, one block farther west, at 1010 Olive St., where he discontinued his other business, making the store exclusively a talking-machine store. In the year 1906, The Western Talking Machine Company, Edison jobbers, with a large stock of phonographs and records was bought out by the Silverstone Talking Machine Company. Mr. Silverstone continued as a dealer until the year 1907, when his business grew to such an extent that he was able to qualify as an Edison jobber.

In the year 1910, The Conroy Piano Company, also Edison jobbers, made overtures to sell out their

stock of phonographs and records and the Silverstone Talking Machine Company bought them out. This left two jobbers in the entire city; and in the year 1912 Mr. Silverstone purchased from the only remaining jobber, Koeber Brenner Music Company, their entire stock of Edison phonographs and records.

Mr. Silverstone attributes his success to specializing on the Edison; to always making a difference between cash and time, and in having a thorough mechanical knowledge of phonographs. He believed devoutly in the saying, "If anything is worth knowing, it is worth knowing well." He also believed in *the advertising value of an attractive window*; and, being of a mechanical turn of mind, he frequently invented mechanical contrivances which attracted the public to his window. This was a source of much advertising value.

In the month of July 1912, Mr. Silverstone, President, having returned from a trip to New York and placed a jobber's order for the New Diamond Disc Phonographs, decided that he would need larger quarters for the new line. In the meantime having considered that the name "Talking Machine" could not be appropriately applied to the new Edison Phonograph, arrangements were made to change the name to "The Silverstone Music Co."

A lease was then taken of the five-story building at 1124 Olive St., covering nearly fifteen thousand square feet, to be devoted exclusively to Edison phonographs. The first floor contains demonstration booths and the office; and, also a small concert hall for business men. The second floor is devoted to private demonstration booths and a large concert hall. The other floors are needed for packing, storage and shipping of Edison phonographs and records.

Mr. Silverstone, speaking of his success as a dealer and jobber of the Edison, sometimes remarks: "I started with \$800 and still have the eight hundred."

THE JOBBER IN AN ADVISORY CAPACITY

By Marks Silverstone, President of
The Silverstone Music Company

THE jobber should always be ready to act in an advisory capacity to the dealer, because the dealer naturally looks to the jobber for guidance, just as the merchant seeks advice from his banker. The jobber's experience is invaluable to a dealer, particularly if that jobber started originally as a dealer and has experienced the difficulties that now beset the dealer in his business career. The dealer will undoubtedly have greater confidence in the man who can preface his remarks with "I have

been through just what you are going through and I overcame the difficulty in this way."

The timid dealer is generally afraid to stock up; particularly with records. Looking upon the record-sales as a secondary consideration, when I was a dealer my greatest fear was that I would not have the particular record wanted; and very rarely would I admit "We're out of that record;" instead, I would suggest another record by asking, "Have you heard so and so?" The customer would invariably answer "No." Upon offering to play it, the customer would acquiesce nine times out of ten, and the records suggested would be sold and the ones asked for, forgotten.

The timid dealer is generally afraid to stock up on the higher priced machine. This is a mistake, because while the higher priced machines may not fit a certain customer's pocketbook, they will have a tendency to cause him to invest more than he originally intended.

There is another class of dealers with small capital, who are over zealous to do all the business possible. They take any kind of payments, never charging interest and therefore doing little cash business. Before they know it they have a lot of leases in their safes with no ready-money to pay their obligations to the jobber.

One of the hardest things for the over-zealous dealer is to see his competitor doing business while he is making few sales. He will swallow the tales brought to him about his competitors activity. As a rule, statements made by customers, when referring to a competitor, are generally distorted to suit their own individual ideas and the over-zealous dealer should take them with the proverbial grain of salt.

An old German once stated to the writer "*I vood not pelief anydings you say, because you are zelling de goods.*" This rule should apply to the customer carrying tales about competitive dealers. While prices are fixed by the manufacturers and cannot be shaded, there is a loop hole left for competition in the matter of giving terms. My answer to one who tells me another dealer has offered more reasonable terms invariably is, "I prefer to do business in my own way."

NEW LEADS should be suggested to the inactive dealer, in view of the fact that many get into a rut and do not seem to be able to extricate themselves. A new lead will materially assist them, if followed. It is a difficult matter to arouse the enthusiasm of a dealer, once he has lost it. Enthusiasm is one of the assets and should form a part of the dealer's stock in trade. No dealer can be successful without it. It is contagious. The enthusiastic dealer can arouse enthusiasm in a customer and there is no better record-buyer than the enthusiastic customer. These leads should be suggested:

(a) A free trial where he thinks there is a possibility of a sale. (b) A concert wherever possible (especially in a church, lodge or gathering). (c) A personal invitation to those whom he might interest by writing, "There's something new in the sound-reproducing line by Mr. Edison. I desire you to hear it."

PLAY THE PHONOGRAPH every time possible, to every one coming into the store, whether he shows an interest or not. Force the interest by asking him to listen to something new. The customer may not buy but he will talk and that's good advertising. The dealer will naturally become enthusiastic by concentration. As he makes sales his enthusiasm increases.

MENTION THE HIGHER PRICED EDISONS. Suggest to a dealer that he mention to a prospect the higher priced instruments even if he does not carry them in stock. Just say "the Edison Phonograph is now selling as high as \$450." This will elevate the instrument at once in the mind of the individual and take it out of the toy class. Concentration of lines is another lead. Many dealers endeavor to carry too many makes. They stay on the fence. When their customers ask his opinion as to the different advantages of one make over another, the answers are unsatisfactory and the customer goes to another dealer—to one who has concentrated upon a certain line and has his talking points at his finger tips.

The dealer will find it more to his advantage to carry a complete line of one make—the Edison—instead of trying to carry an incomplete line of several makes.

Demonstration booths have become a necessity to the Edison dealer and every dealer should be urged to build one or more.

Finally, I would affirm that the jobber's success is founded on the *dealer's* success. The dealer should always bear in mind that all suggestions are made especially for his especial good.

EDISON INTERESTS IN TEXAS

J. N. SWANSON, President of the Houston Phonograph Company, has achieved a remarkable success in the talking-machine trade within a very brief period.

Mr. Swanson is an aggressive man and he believes in doing business along up-to-date lines. He has been a large distributor of Edison disc and cylinder phonographs through his companies, the Houston Phonograph Company and the Texas-Oklahoma Phonograph Company, Fort Worth.

Mr. Swanson says: "I have always figured to give my people prompt service. We make a specialty of filling orders and getting them on the way to our dealers with as little loss of time as possible. I think that promptness in business

counts very materially and I am more than satisfied with the way in which our business has developed in the southwest because of it.

"I may add that I do not feel that we have reached the limit, however, and the possibilities for the talking-machine business in Texas are extremely large. *Not only is the country rich but it has a marvelous future.*"

THE OUTLOOK IN ENGLAND; EDISON INTERESTS ACTIVE THERE

AFTER an extended trip in Europe covering a period of seven months, Mr. Walter Stevens, Manager of our Foreign Department, recently returned to Orange. His itinerary made it possible for him to visit London, Berlin, Paris and other European cities, although the major portion of his time was spent in London looking after the varied interests of the Edison Companies.

Prior to Mr. Stevens leaving the States, the officials of our Company decided to transfer their entire European phonograph business to Orange, leaving the London, Berlin and Paris offices free to devote their entire time and attention to the further development of the film business, which has assumed very large proportions in England and continental Europe. In London a large six-story building is being erected in the central part of the city for our London Company. The first floor is to be used as a picture theatre for trade exhibitions of moving pictures. The second and third floors for executive and other offices, and the upper floors for laboratory work and recording.

The advent of the Blue Amberol Record in Europe has greatly stimulated the cylinder record business and the trade is now anxiously looking forward to the time when they can get a "look in" at the disc product, unusual interest already having been manifested although no shipments have as yet been made to the trade in that territory. Much has been said in the various European talking machine periodicals in reference to Mr. Edison's new Disc Machines and Records, as a consequence of which all eyes are expectantly turned toward the man who has contributed in such a large way to bring the several types of talking machines up to the brings the several types of talking machines up to their present high level. The European trade is simply flooded with cheap talking machines, particularly the disc type, and as a result, large quantities of disc records are being sold at very low prices. Naturally the profits accruing from the sale of these cheap records have been small compared to the profits received on the high priced records and this is causing some dissatisfaction among the trade. There is undoubtedly a great future in Europe for the high-priced machines and records, and Mr. Stevens was assured that the Edison Disc machines and records would prove very acceptable.

In reference to the sale of records abroad, Mr. Stevens reports a continued demand for rag-time selections, although dances of the Tango variety are increasing in demand, England particularly manifesting an unusual interest in that form of dance music.

Mr. Stevens speaks in the highest terms of the reception accorded him during his stay abroad and only regrets that on account of the limited time at his disposal, he was unable to visit the entire trade.

OF SPECIAL INTEREST TO EDISON DIAMOND DISC JOBBERS AND DEALERS

OUR PIANO-HOUSE DISC REPRESENTATION

EVERY day the Edison disc is winning new laurels in most exclusive musical circles. Perhaps this is nowhere more manifest than in the very cordial reception given our representatives by leading piano houses throughout the country. We have already listed over 250 of these upon our sales force and are constantly adding to their number. Hardman, Peck & Company (New York and Brooklyn), Krakauer Brothers (New York), Cluett and Sons (Albany, Troy, Schnectady and Syracuse), Walter J. Bates (Boston), Cunningham Piano Company (Philadelphia), The Thiebes Company (St. Louis), The Woodmansee Piano Company (Cincinnati), Lennox Piano Co. (Indianapolis), The Southern Music Company (Los Angeles), Eiler's Music House (San Francisco and Portland), and a host of others are indicative of the high-grade representation being secured throughout the country.

These houses have recognized the superior musical qualities of the Edison disc and have accorded it an honored place alongside of their finest pianos and recommended it to their most exclusive clientele.

It can hardly be said that the Edison disc and a high-grade piano are rivals for the same patronage. The piano has become a recognized necessity in all well-appointed drawing-rooms. Even though its possessors cannot play a note upon it, the instrument itself is part of the furnishing. Its possession is an indication of refinement that few families would care to do without.

There is awaiting the Edison disc a similar place of honor in these very drawing-rooms. Instrumental music may be obtained from a piano-player, but good vocal music is the exclusive

prerogative of the Edison disc machine. Then, again, in instrumental music even with a fine piano-player, one is limited to *piano selections*, while the Edison disc not only plays the piano, the harp, the banjo (and in fact a whole orchestra) but *it brings its piano, harp, violin, and vocal talent along with it.*

If any informal entertaining is to be done at all, the repertoire of the Edison disc is growing as extensive, and will always be far more versatile than that of any piano-player. This feature in time will surely win for it a place in these most exclusive homes.

We believe piano-salesmen realize this fact and are not hesitating to urge the Edison disc upon the consideration of that part of their clientele which is already supplied with a good piano or piano-player. Perhaps there are some exclusive families who would not care to have a piano-player at all; and there certainly are many who would not have one unless it could be the very highest grade.

The desire, however, for *vocal* music in these exclusive homes is very keen, and while they cannot tolerate "talking-machine music" they are gladly open-hearted to vocal music as sweet and natural as that produced by the Edison disc. This—the *vocal* advantage of the Edison disc—is, doubtless, one of the piano salesman's strongest cards when presenting it.

Some of these piano houses have gone to considerable trouble and expense in fitting up Edison booths and Edison recital parlors and these have been the means of impressing most favorably their exclusive piano clientele. Such a high-tone disc representation only confirms the wisdom of thus *specializing* on this "newest of musical instruments."

There has also sprung up among this piano-house representation, a new source of profitable trade—the sale of Edison discs. Heretofore, once a customer had been satisfied with a high-grade piano, and had been given a certain amount of attention immediately after placing the instrument in his home, there was apt to grow up a lapse of interest in that customer as time passed by. Now, however, the Edison disc records keep the customer in constant touch with the piano house because new records are coming out and new music is constantly being recorded.

The piano field for the Edison disc is practically unlimited. It takes in the well-to-do, exclusive, metropolitan home; it takes in the professional music-loving fraternity, being especially grateful to the teacher of piano-forte or violin because it shows to music pupils the technique of the best artists in a most charming and faultless manner.

The University of Wisconsin has recently undertaken “to bring music to the people.” It has arranged to send vocalists, instrumentalists, and teachers of music out into rural districts to enthuse and educate the people along music-loving lines. What a field for the Edison disc—the instrument that brings its talent and plays and sings the best the world of music has to offer!

Mr. Edison’s purpose to make each disc record so perfect that it can be used as a *conservatory model* certainly gives the ambitious piano salesman a field as extensive among music-lovers and music-makers as his heart could wish.

We bespeak for our piano-house representatives unbounded success and satisfaction in handling the Edison disc. There is one thing, perhaps, a piano salesman considers a *sine qua non* and that is “*high-class goods with high-class representation.*” In every detail the Edison disc is and will be high class—in its cabinet, in its finish, in its mechanism, in its artistic mellow, human-like tone and in its repertoire. All the literature needed to exploit the Edison disc will also bear the same high-tone character, so that we shall “act well our part;” it’s up to the piano salesman, now, to give the proposition a high-class representation.

OVERHEARD IN DEMONSTRATING THE EDISON DISC

THERE is a certain commendable pride in making others happy and there is a certain pardonable curiosity in observing how happy we have made them. How it does our hearts good on Christmas morning, for instance, just to peek through the door and see the unalloyed happiness written on the faces of those whom our gifts have delighted!

The Edison disc has awakened in every music-loving heart a genuine surprise and delight. It is so different! It is so acceptable! Nowhere are expressions of pleasure more freely given than where the Edison disc for the first time greets the cultured ear.

It has been the pleasure of some of our demonstrators to overhear a few of these remarks. Thinking they might be of help to dealers who are constantly endeavoring to present the claims of the disc in a new way, we give some of them here:

At Redding Ridge, Conn., the Rector of the Episcopal Church, Rev. Mr. Booth, remarked “*It is a rich treat to hear music so beautifully and artistically rendered.*”

One of the ladies at a sociable held in the Congregational Church, Middlefield, Conn., came forward after a recital, and asked the demonstrator (with a merry twinkle in her eye) if he would not remove the grille in the Edison machine, so she could shake hands with the singers. At another recital held in Yatesville, Conn., after listening attentively to several selections on the disc, as given by a formal recital, the entire audience, (at the suggestion of one man), *arose en masse* to vote that they would stay and hear all the demonstrator would play no matter how late it detained them. Even then, after a “double bill,” they didn’t get enough.

At a Royal Arcanum recital in Meriden, Conn., the manager of the entertainment was enthusiastic over the Edison Disc and affirmed that our disc rendition of “Good Bye, Rose” was as fine as anything John McCormack had ever sung in person. “The quality of the tone seems to me *absolutely human,*” he remarked.

Most people are amazed at the length of the selections recorded on our ten-inch discs.

At St. Aloysius Association in Middletown, Conn., one delightful listener remarked, “*I expected to see that darkey’s foot come through the front of the machine when he was playing the banjo so well and singing so spiritedly.*”

Any number of *short* expressions of delight were made. Perhaps the most common are: “*You’ve got the ——— beat a mile.*” “*The others are not in it for a minute.*” “*That’s real music at last.*” “*The finest I have ever heard.*”

The surprise in every instance is so genuine that everyone begins at once to talk Edison disc to their friends and thus the interest becomes widespread. For this reason every demonstration, no matter where it is given, is sowing the good seed and a harvest of sales will result sooner or later.

AN EDISON AGAINST AN EDISON PRODUCES A LAUGH; THEN AN APPLAUSE

UP in Woodstock, Vermont, the other day a novel experiment was given at the Gem Theatre—an Edison Standard Phonograph (with a two-minute record) was played during an Edison Disc recital, the object being to demonstrate the marvelous advance made in the disc—*not a bad idea by any means.*

Of course, after the rich, smooth tones of the Diamond Disc, the result of playing a Standard two-minute record, was ridiculous and the audience “laughed right out in meeting.” The old two-minute machine was the pet of a six-year old boy, whose father loaned it for the purpose. The boy was present, and was very angry when the audience laughed at “his phonograph.” He remarked to his father afterward: “If they didn’t want to listen to my phonograph why didn’t they go home?”

The Standard two-minute machine was in fine condition and played the best it was capable of playing; but oh, my, what a difference when the Disc had set the standard of tone and quality!

The incident is not without its corollary. Demonstrate Disc superiority by actual comparison with other disc machines. Play the Edison disc first; *set the standard*; then play whatever you like in other discs.

THE EDISON DISC JOBBERS’ ASSOCIATION

In the April issue of the MONTHLY we gave an account of the formation of this organization in New York City with H. H. Blish, Des Moines, Iowa, President; C. B. Haynes, Richmond, Va., Vice President; H. G. Stanton, Toronto, Secretary; and F. H. Silliman, Boston, Treasurer. Laurence H. Lucker, Minneapolis; C. E. Goodwin, Chicago, and B. W. Smith, Cleveland, are on the Advisory Committee. The Committee are now busy completing the articles of incorporation. It is their purpose as soon as these necessary preliminaries are over to start an active campaign to have every Edison Disc jobber join the association. A complimentary dinner was tendered to Mr. Dolbeer April 20th. We shall be pleased to note in the MONTHLY the progress of the Association from time to time.



CHARLES DAAB AND ANTON WEISS LISTENING TO THEIR OWN INSTRUMENTAL PIECES

WHILE in Des Moines, Iowa, recently with “The Ben Hur Troupe,” two of our Edison artists heard upon the Edison Disc (A-425) their own selections and were delighted beyond measure.

Charles Daab has trilled and rolled himself into everlasting favor with Edison enthusiasts as the difficulties of the xylophone melt into nothingness beneath his skillful touch. It is not surprising that he is so talented a musician in view of the fact that almost every member of his family plays some musical instrument—and plays it well. The xylophone is a very ancient instrument which in its early stages of development gave forth sounds probably not calculated to charm the ear of the fastidious twentieth-century music lover.

Anton Weiss is also an accomplished instrumentalist. He has played the flugelhorn before many of the crowned heads of Europe. Franz Joseph of Austria, King Albert of Saxonia, the Duke of York, the Czar of Russia (and many others) have been great admirers of his skill.

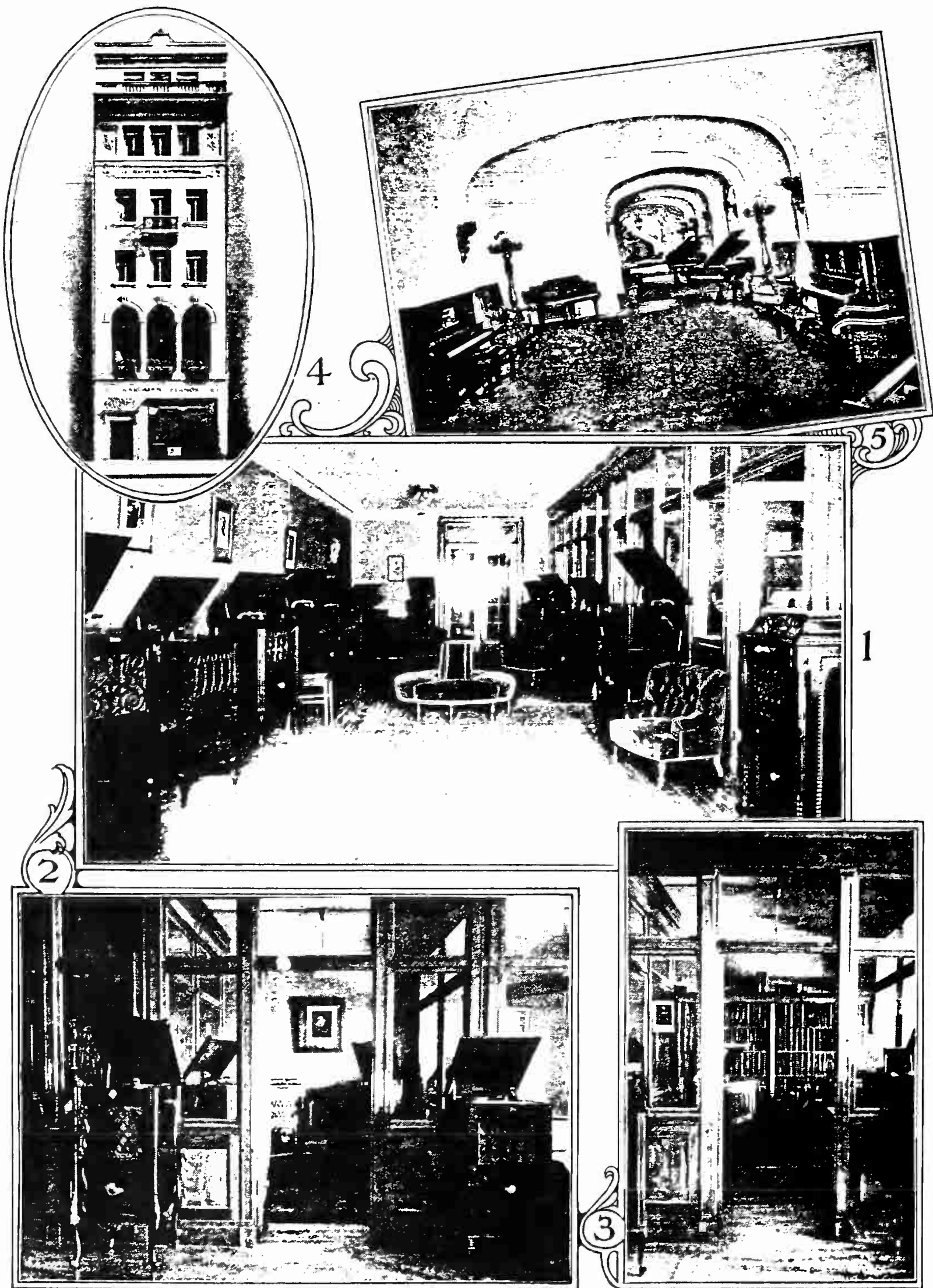
We are indebted to Messrs. Harger & Blish for the photograph.

DISC RECORDS BY MR. DAAB
50051 Fairest Rose Waltz (*Engelmann*); L. Elegante Polka (*Damare*)
50070 Mocking Bird—Fantasia (*Winner-Strobbe*)
William Tell—Fantasia (*Rossini*)

DISC RECORDS BY MR. WEISS
50104 O, Promise Me (*de Koven*)

HARDMAN, PECK & Co., NEW YORK

Edison Diamond Disc Retailers



EXTERIOR AND INTERIOR OF THEIR NEW BUILDING, 433 FIFTH AVENUE

1. Edison Disc Reception Room. 2. One of the Edison Sound-Proof Booths. 3. Where the Edison Disc Records are Kept and Delivered. 4. Exterior View. 5. Entrance Floor—Approach to the Edison Disc Department.

World Radio History

HARDMAN, PECK & CO.'S SUCCESS WITH THE EDISON DISC

LOCATED in the very heart of the most exclusive retail shopping district of New York, in a new building of their own, with all the prestige of a great reputation among a high-grade piano clientele, it was to be expected that Messrs. Hardman, Peck & Co., when they decided to handle the Edison Disc, would meet with success.

It is with much gratification both to themselves and to us that in so brief a period as five months they have far exceeded their fondest expectations. They took up this work November 24th, 1913, and were soon fairly swamped with Christmas business. The construction of special Edison quarters was promptly decided upon and as promptly executed, so that now the "Edison Disc Department" of their luxurious piano warehouse has become not only a very popular place with their patrons—judging by the throng always there—but a very profitable branch of their business.

The decision to handle the Edison disc was not hastily arrived at by Messrs. Hardman Peck & Co. The proposition to take on any talking machine was looked at from every conceivable angle, for it was felt that Hardman prestige should not be coupled with any instrument that could not meet the high standards of musical excellence to which their clientele had been so long accustomed. It was but natural, therefore, that if any instrument in the phonograph line was to be handled by them it must possess decided merit both in tone and artistic qualities. The various "talking machines" were heard and passed upon; but when the Edison disc was heard there remained no longer any doubt as to the advisability of adding it to their piano line. "*Here,*" the committee in charge reported—"*Here is a real musical instrument of superior, natural tone.*" The decision was unanimous, and, be it said, *enthusiastic*.

The house of Hardman, Peck & Co. was founded in 1842, and have ever since held a most enviable reputation among high-grade piano manufacturers. The Hardman Piano is today the official piano of the Metropolitan Opera House. About a year and a half ago the firm located at 433 Fifth Avenue in their own sumptuous building, erected especially to meet the needs of a growing high-class patronage. The building itself, as can readily be seen from the accompanying illustrations, is, both in its exterior and interior construction, worthy to rank among the finest examples of architecture for which this section of Fifth Avenue is justly noted. Every facility to promote their patrons needs has been provided for with a sumptuousness and a forethought that leaves nothing to be desired. In the newly equipped Edison Disc Department the same infinite care for details has been carried

out, and to make a purchase under delightful circumstances, one has but to consider himself the guest of a House whose reputation for high and honorable dealing is only equaled by its skill and courtesy in salesmanship.

PROFESSOR JEPSON DELIGHTED WITH THE DISC

PROFESSOR B. JEPSON, for many years Supervisor of Music in the Public Schools of New Haven, Conn., (and now Supervisor Emeritus), recently attended a luncheon at Hotel Taft, that city, given by the Chamber of Commerce. At the conclusion of the repast the Edison Diamond Disc did the entertaining. The Professor, who had never heard the Edison Disc, thus expresses his surprise and delight:—

"I must confess I was never more taken back in my life. A beautiful soprano voice launched into a solo. I was not surprised at that, but very much surprised as I looked around the room in vain for the soloist. I supposed of course that I would find the lady in the center of a group of men gathered in the rear of the room. I was greatly astonished to find that the beautiful voice emanated from a phonograph. To sum it all up I must say that Edison's new Diamond Disc is the 'last word' in the rendition of vocal or instrumental music."

Professor Jepson's opinion in musical matters is regarded with the highest respect. For over fifty years he has directed the musical functions and destinies of the New Haven Schools.

PEOPLE WANT THE BEST! NOT THE CHEAPEST!

OUR success in the Edison line since we took on the disc has been far in advance of all anticipations. We have sold more Edison discs in the past four weeks than we sold in the last four months of another make. The fact that there are no cheap styles of the Edison disc is, an advantage, not a disadvantage at all; people want the best *regardless of price*.—Santa Fe Watch Company, Topeka, Kansas.

TO CLEAN DISC RECORDS

TO clean an Edison Disc record make a suds of luke-warm water with Ivory or Pears' soap and wash the record thoroughly as you would a dish. Wipe the record dry with a cloth that has been wrung from clear water, in order to remove all traces of the suds; then dry thoroughly, but not by intense heat—preferably in a draft of air. This treatment will remove finger prints and all other dirt, which causes loud surface, etc. Do not use oil; oil gathers dirt which causes loud surface and it is impossible to remove the grit which it forms.



A BISHOP'S CHOICE FOR A BISHOP

A VERY happy, significant incident occurred recently in Iowa. Bishop Morrison of the Protestant Episcopal Diocese of Iowa, was to be felicitated on the fifteenth anniversary of his consecration as Bishop. A committee of clergymen was appointed to select a suitable gift, headed by a Bishop. It was to be, to all intents, a "Bishop's choice for a Bishop."

AN EDISON DISC PHONOGRAPH WAS THE ULTIMATE CHOICE

This circumstance in itself would not necessarily have been remarkable, for both Bishops were music lovers and well posted in things musical. But the way the entire committee went about it, *was* quite remarkable. They tested out about every form of sound-reproducing instrument under the most favorable circumstances. Their investigations assumed the importance and thoroughness of "A Senate investigation." On the committee were those who had decided predilections—some in favor of other discs; some decidedly against all forms of sound reproducing instruments; and yet the enthusiastically unanimous choice was an

EDISON DIAMOND DISC PHONOGRAPH

The committee consisted of: The Rt. Rev. Henry Longley, D. D., Suffragan-Bishop of Iowa, Rev. E. R. Grant, D. D., Rector of St. Paul's Church, Des Moines, and Rev. Charles Schutt, D. D., Rector of St. Luke's Church, Des Moines.

After a vote was taken the members of the committee freely expressed themselves:—

BISHOP LONGLEY said: "It is simply MARVELOUS; there is absolutely no comparison between and the Edison."

REV. MR. GRANT enthusiastically remarked: "Just listen to the technique displayed in that 'cello record! You know I never had any use for 'talking machines'; but I am simply SURPRISED to find anything so wonderful as this Edison."

REV. MR. SCHUTT exclaimed:—"Simply grand; simply GRAND! That's all I can say about it! Mere words beggar any description of it!"

Do not forget that other instruments were tested out, and that these are the words of men fully posted.

BISHOP MORRISON was delighted beyond measure with the gift.

(The transaction came about in the regular course of business and the full retail price was paid. These words of praise were entirely spontaneous.)

ANOTHER BISHOP'S EXPERIENCE YEARS AGO

Bishop Hurst of the Methodist Episcopal Church years ago when told that Edison's first (tinfoil) phonograph was an instrument that would "talk back after being talked to" characterized the announcement as a *fake*. The good Bishop was so sure that he had a real fake on his hook that he lost no time nor opportunity to tell any and every one what he thought about it. He became so warm over the matter (evidently warmed up by assurances from those who knew the "fake" personally), that he declared "Well, I won't believe a word of it till I hear my own voice from it. Then he took a day off, and like a good hunter, "took his gun along." His reception by Mr. Edison at Menlow Park was very cordial. The Bishop viewed the machine from every side to see where the fake was hiding; then he shouted into it. With a broad smile Mr. Edison turned the cylinder back, when, low the Bishop was shouting at himself "*If you're a fake I want to know it.*" They both stood there and laughed heartily over it. The Bishop went out with a broad smile that never left him for days after.

PLANNING NOW TO ERECT A MONUMENT TO MR. EDISON

A movement was launched at Sandusky last week to collect funds for the building of a monument to Thomas A. Edison, the memorial to be constructed at Milan, O., his birthplace. It is planned to dedicate the monument on Mr. Edison's seventieth birthday which will occur February 11th, 1917.



THE DISC A FAVORITE IN LODGE ROOMS

THE Edison Disc has already been placed in several Lodges and is giving great satisfaction. One of the most recent to acquire it is the Mississippi Lodge 385 A. F. and A. M. of Savanna Ill. We are enabled to show the disc in their Lodge room near the master's chair through the courtesy of the members and the untiring efforts of our representative who placed the order, R. M. Garrett, Savanna, Ill. Beside being a source of entertainment to the various members, it is used in their Lodge ceremonies and will be more generally so used when special Masonic records are available. The Secretary De Witt C. Smith writes us:

"Since we have placed the Edison Disc in our Temple it has been used very generously by members as a means of entertainment and the unanimous verdict is that it is the right machine in the right place. Particular mention is frequently made by those who hear it that this is the Last Word in perfect tone Reproduction."

Dealers will do well to follow Mr. Garrett's example and go after the Lodges in their vicinity. Here is a field well worth cultivating. It ought not to be a difficult matter to place an Edison on trial at any lodge-rooms. Once there it is bound to create a favorable impression and awaken a desire to have it as a permanent feature of the organization. Look up your local fraternal societies and try to interest them in having a recital at no expense. Nothing better could be suggested and it is a comparatively easy thing to place a disc where it has been once heard.

DIAMOND DISC DANCE RECORDS

- TURKEY TROTS**
 Black and White Rag.....50016
 Reverse: My Persian Rose Medley, Two-step
 Horse Trot.....50095
 Reverse: In Cairo, Oriental Patrol
 Hungarian Rag.....50123
 Reverse: La Catrera, Tango
- TWO-STEPS**
 My Little Persian Rose Medley.....50116
 Reverse: Black and White Rag, Turkey Trot
 Fidelity Two-Step.....50078
 Reverse: Orpheus Overture
 Hurricane Two-Step..... } 50081
 Officer of the Day Two-Step..... }
 Reverse: Tango Land, Tango
 Montrose Two-Step.....50075
 Reverse: Les Sirènes, Waltz
- SCHOTTISCHES**
 Dancing in the Barn.....50077
 Reverse: Wiener Bon-Bons Waltz
 It Blew! Blew! Blew!
 Reverse: Lustspiel Overture
- WALTZES**
 Wiener Bon-Bons Waltz.....50077
 Reverse: Dancing in the Barn, Schottische
 Gold and Silver Waltz.....50074
 Reverse: Glory of the Yankee Navy, March
 Les Sirènes Waltz.....50075
 Reverse: Montrose Two-step
- TANGOES**
 La Catrera.....50123
 Reverse: Hungarian Rag, Turkey Trot
 Tango Land.....50081
 Reverse: Hurricane Two-Step and Officer of the Day,
 Two-step
 La Bella Argentina.....50079
 Reverse: La Rumba
 La Rumba.....50079
 Reverse: La Bella Argentina

EXPLANATORY TALK DESCRIPTIVE OF SINGLE FACE DISC RECORD No. 83013

A feature, original with the Edison disc, is an "appreciation" recorded on the back of single faced records, when placed upon the machine a clear, pleasing voice gives an intimate but delightful introduction to the music recorded on the reverse side. Here is such a talk on Disc Record 83013:—

La Donna e Mobile (Woman is Fickle)—Rigoletto
By *Alessandro Bonci*

It is said that the musical score of "Rigoletto" was written by Verdi during a period of forty days. It was first brought out in Venice, at La Venice Theatre, on March 11th, 1851, and was a most brilliant success. Its story is bloodthirsty, like many of Verdi's other librettos, but is none the less interesting.

Gilda is the daughter of *Rigoletto*, hunchback jester to the court of the licentious *Duke of Mantua*. *Rigoletto* is extremely watchful of his own daughter, although always willing to aid the Duke in his love affairs with the daughters of others. The *Duke* finally meets *Gilda* and in the guise of a young student, makes her fall in love with him. She is finally abducted from her home at the *Duke's* instigation and carried to the Palace. The father's rage is horrible to witness. He rushes to the Palace, but too late to save his daughter's honour. Still loving the *Duke*, *Gilda* pleads for his life, but *Rigoletto* swears to kill him. *Sparafucile*, an innkeeper friend of *Rigoletto*, agrees to lure the *Duke* to his inn by means of *Sparafucile's* attractive sister, *Maddalena*. The *Duke* goes to the Inn, and here, standing in the garden he sings the melody, "La Donna e Mobile" (Woman is Fickle), given on this record. He then meets *Maddalena*, and makes love to her. *Rigoletto* and *Gilda*, the latter in male attire, listen outside the wall. According to the plot, *Sparafucile* is to murder the *Duke*, put his body in a sack and deliver it to *Rigoletto*, who is to throw it into the river. *Maddalena*, however, is so attracted by the *Duke's* wooing, that she pleads with her brother not to kill him. *Sparafucile* agrees, provided he can find someone else to kill and deliver to *Rigoletto*. Meanwhile *Gilda*, still in love with the *Duke*, eludes her father and goes to the Inn. *Sparafucile* kills her, and gives her body in the sack to *Rigoletto*. He is about to cast it into the river, when he hears the *Duke's* voice. The wretched man opens the sack, sees his daughter just dying, and falls senseless.

This aria, "La donna e mobile," made an instantaneous hit at the opera's first performance and was long hummed, sung, and played to death everywhere. To make quite sure that the public should not hear this catchy melody before the night of the performance, Verdi did not put it on paper

until within a few hours of the time when Mirate, the tenor, had to sing it. Soon all Venice was mad over it, and, at the time it was the most frequently heard melody in the whole realm of opera.

It is doubtful if a more illustrious rendition of "La donna e mobile" has ever been given, than this one by Signor Bonci. He is the greatest living exponent of the *bel canto*,—and the aria itself is a perfect type of that style. Bonci's position as one of the world's greatest tenors has never been questioned, but in the lyric tenor roles of Verdi's earlier operas, such as "Rigoletto" and "Il Trovatore," he is absolutely supreme.

THE FABLE OF THE DEALER WHO FORGOT WHAT HE WAS SELLING

THERE was once a phonograph dealer whose mentality was cluttered up with arguments. He was muscle-bound in the mind.

Whenever a customer came in to be shown, Mr. Dealer turned on the conversation. He called special attention to the fine old Circassian walnut in the cabinet and laid stress on the graceful lines.

Then he would open up the phonograph as if he were going to take it apart. He would call over the customer and hold a clinic, going into every phase of its anatomy.

Every time the customer started to say something he would interrupt with, "Just a minute, please," and then he would be off on another discourse; this time a technical rhapsody about motors.

Following which came several speeches from Mr. Dealer on the subject of acoustics. Overtones and timbres were all mixed up in the customer's mind and he was looking for a chance to break away and come up for air.

Suddenly Mr. Dealer was called away to answer a phone call. The customer beckoned to an assistant.

"Do you know how to work this phonograph?" said he.

The assistant allowed he did.

"Then make it play something," urged the customer.

Mr. Dealer was gone quite a while and he didn't see the smile of appreciation that broke over the customer's features. When he finally came back he found that the assistant had made a sale and had the money in the cash drawer. Also, he found a note left by the customer. It read:

"I came here to get a musical instrument, not a cross between a mechanical toy and a piece of furniture. Your assistant helped me to find what I wanted."

Moral:—Hearing is Believing.



Mr. Dolbeer Resigns as Sales Manager of Edison Phonographs

IT is with feelings of personal loss that we chronicle the resignation of our former sales-manager, Mr. Frank K. Dolbeer, to accept the Vice Presidency and General Managership of a new concern soon to open its doors at 473 Fifth Avenue, New York, under the name of "The Phonograph Corporation of Manhattan."

That Mr. Dolbeer carries with him the personal esteem and good wishes of every member of the Edison organization goes without saying. Everybody was his friend—from the office boy up—and he in turn was a friend of everybody. "A man without an enemy—a big man with a big man's heart in a sizeable frame—that's Frank K. Dolbeer."

A complimentary dinner was tendered to Mr. Dolbeer on Saturday evening April 4th at the Hotel Washington, Newark, N. J., by about forty of the officials and close business associates of the Edison organization. It was an entirely Edison "family affair" gotten up in most attractive manner. A very handsome souvenir program containing a fine sepia portrait of Mr. Dolbeer, besides a full page of comic thumb "photo-play" sketches, depicting incidents in his life from the time the doctor

announced "It is a boy," until his present change of occupation, accompanied by a facetious text, was a feature of the occasion. There were several speakers and much merriment. A beautiful watch was presented to him. In making the presentation Mr. C. H. Wilson, our Vice President and General Manager, spoke as follows:—

"Gentlemen and Fellow-workers of Mr. Thomas A. Edison:

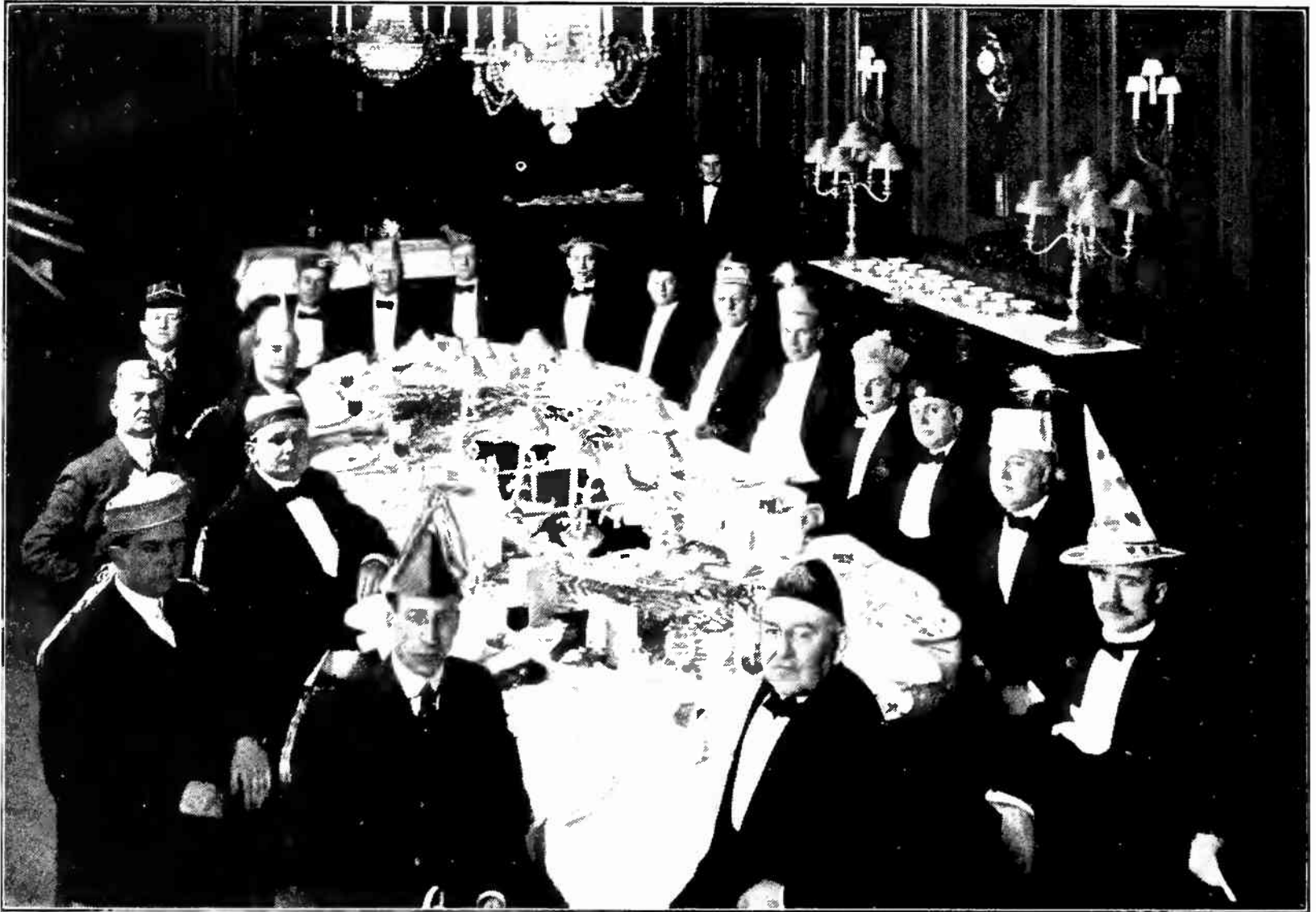
"I wish I felt more in the humor of making a few remarks to-night, and there are perhaps three reasons why I don't.

"1st. I never could make an extempore speech.

"2d. I feel that anything I may say would not be appropriate for the occasion, nor do justice to the cause.

"3d. And, most important, I know that because of Mr. Dolbeer's leaving us, I personally, and I think I may safely say, each and every one of us, feel we are, to some extent at least losing, *in a personal way*, one of the best, most loyal, honest, upright and lovable friends it is possible for man to have.

"However, it might be worse, as he is still going



INITIATING MR. DOLBEER AS AN EDISON JOBBER

to be one of the Edison family and will not be so far removed but that in cases of emergency or distress he can be gotten in touch with on short notice and F. K. has stood for many touches.

"It seems to me this is one of those occasions of mingled regret and pleasure. Regret because we are losing a man whose services have been so valuable—pleasure because we are here to offer a testimonial of the esteem in which we hold him.

"It is now nearly fifteen years since Mr. Dolbeer first entered the Edison organization (July '99), since which time I have worked with him shoulder to shoulder—under successful and adverse conditions and circumstances—and never to my recollection have we had one single argument or unpleasant word that has in any way changed the friendly personal and business relations which sprang up as soon as he came with us. During these fifteen years, as many of you know, he has served in but two capacities—first as Credit Manager, and, for the past six years, as Sales Manager of the Phonograph Department. That he has been steadfast in his devotion to the best interests of the business you all well know. He has been unsparing of his time and energy, and many times at a sacrifice of his health.

"To say he has merited and obtained the confidence, respect and affection of those who have been associated with him is unnecessary.

"During my fifteen years' intimate acquaintance with Mr. Dolbeer I have learned to value his many

good qualities. He is "*a good fellow*" in the largest sense of the word, and, because he is a good fellow, perhaps he doesn't want me to talk about it. I am not going to embarrass him by telling all the good things we think about him. I'm simply going to say that in his new work I predict for him the large success his abilities deserve, and I am sure we all feel he will win out.

"We have come here to-night to say good-bye to F. K. as a member of the Edison organization, but not good-bye as a friend.

"It is a hard thing for a group of men to fittingly express their esteem or affection for another man. The most eloquent oral tribute passes from the recollection of its hearers. A written appreciation grows yellow and dim with age.

"There is no physical manifestation by which we can hope to adequately express the esteem in which we hold Francis K. Dolbeer, but we nevertheless ask him to accept from us as a token of our love and friendship, and I wish, in behalf of the gentlemen here to-night, to present to you, Mr. Dolbeer, the article within this case. May it never mark off any unhappy or unprosperous hours in your life."

Mr. Wilson's remarks so fittingly reflected the feelings of all present toward Mr. Dolbeer that it was resolved by unanimous vote to have them printed and signed by those present.

From the souvenir program we learn that Mr. Dolbeer was born at "Greenwich Village" (now

a part of New York City), December 17th, 1864. He is therefore right in his prime, and, in undertaking the new venture, will have the additional advantage of fine health, much valuable experience and a large-hearted way of doing things and meeting people that cannot but spell success for him. As the souvenir program says:

"Well, he'll organize it all right in his own usual, competent, masterly, Big League way; and it will be a fitting climax to his successful career in the phonograph business. Long life, much success and more happiness to him."

"Here's to you Frank Dolbeer,
Here's to you our jovial friend!
And we'll drink the toast before we leave the
company,
We'll drink before we part;
Here's to you Frank Dolbeer."

Mr. Dolbeer was also tendered a testimonial dinner at the Knickerbocker Hotel, New York City, on the evening of April 20th, by the Edison Disc Jobbers' Association. The affair was confined strictly to members of the Association (or to any firms that were eligible for membership in the same). The only invited guest was the guest of honor, Mr. Dolbeer.

After partaking of a bounteous dinner, beautifully served, a jolly evening was indulged in. The business part of the program created much merriment. The attempt to elect Mr. Dolbeer a member of the Association resulted in the stuffing of the ballot-box with white balls and black balls in such a manner that the result was declared illegal. Mr. Dolbeer was saved from the seeming embarrassment by a rising vote in which he was declared unanimously elected. Mr. Walter Kipp then produced a toy goat, about 18 inches high, with a peculiarly strong "nanny goat" accent, as his head was moved from side to side. Mr. Dolbeer was requested to "ride the goat" as part of his initiation. A loving cup was then presented, and the design was unique. It was a tin affair with three handles roughly soldered on but served the purpose just as well, and all drank to their guest's health.

Mr. Stanton then announced that Mr. Dolbeer was entitled to all inside factory information and was shown a new Amberola "about 3 inches high."

Mr. Silver, the monologue-impersonator, beside a pianist, contributed to the entertainment.

The climax of the occasion, however, was the presentation of a very handsome chest of silver. It was a complete set of knives, spoons, forks, etc., in various sizes, as well as a variety of serving pieces. The design was in the "Plymouth" or Colonial style, all being contained in a solid mahogany chest with name plate bearing the following inscription:

Presented to Frank K. Dolbeer

by The Edison Disc Jobbers' Association, of the United States and Canada, in Recognition of their Affection and Esteem,

April 20th, 1914.

Mr. H. H. Blish, President of the Association made the presentation speech to which Mr. Dolbeer responded in his usual happy and effective manner. There were a number of others who spoke in a most delightful, informal, and touching way of their long acquaintance with Mr. Dolbeer.

The following song, written for the occasion by Mr. Kipp, was sung to the tune "I Have Rings on My Fingers":

"Here's to Mister Dolbeer, the man we love so well;
He's been our friend right to the end,
More than we can tell!

The E. D. J. A. wants you, that goes for every man."

Because we think you're one big dam fine man—
fine man."

Headed by Mr. Kipp, drawing the toy goat, the whole group marched up Broadway where the balance of the evening was enjoyed at Churchill's, where Elizabeth Spencer favored them with several selections.

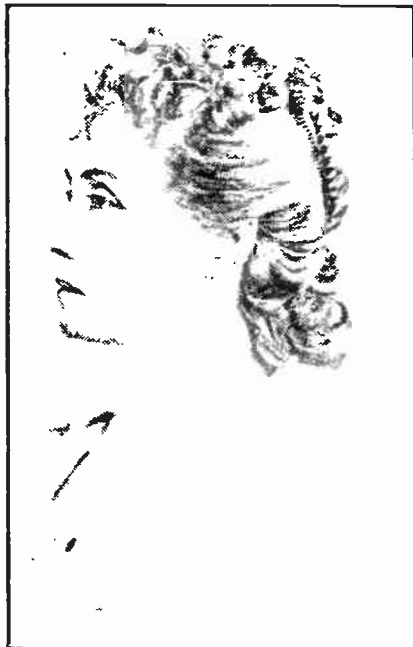
Although the members of this Association are scattered from the Atlantic to the Pacific and from Canada to extreme southern points, yet many made long journeys simply to do honor to Mr. Dolbeer, for whom there is the strongest kind of affection throughout the trade. Many of those not able to attend paid their respects in letters far from perfunctory.

The following were present: H. H. Blish, of Harger & Blish, Des Moines and Sioux City; C. B. Haynes of C. B. Haynes & Co., Richmond, Va.; H. G. Stanton of R. S. Williams & Sons Co., Ltd., Toronto; F. H. Silliman of Pardee-Ellenberger Co., Boston; Walter E. Kipp of Kipp-Link Phonograph Co., Indianapolis; Laurence H. Lucker, of Minneapolis; L. N. Bloom and B. W. Smith of The Phonograph Co., Cleveland; R. B. Cope of The Girard Phonograph Co., Philadelphia; C. R. Richards of The Denver Dry Goods Co., Denver; N. D. Griffin of the American Phonograph Co., Albany; A. W. Toennies, Jr., of The Eclipse Phonograph Co., Hoboken, N. J.; F. E. Bolway, Sr. and Jr., of Syracuse, N. Y.; Albert Buehn of The Buehn Phonograph Co., Pittsburg; H. L. Ellenberger and W. O. Pardee of Pardee-Ellenberger Co., New Haven.

The committee who had charge of arrangements were W. O. Pardee, L. N. Bloom, N. D. Griffin and C. B. Haynes.



HOMER RODEHEAVER
Tenor



KITTY BERGER
Harp-Zither



ELIAS BRESKIN
Violin

SPLENDID, NEW EDISON TALENT ON

HOMER RODEHEAVER was born in Ohio, but when a very small boy his father moved to East Tennessee, where he was engaged in the lumber business. Mr. Rodeheaver has spent a greater part of his life among the people of the south-land. He worked in the mines and in the saw-mill camps of the southern mountains, and finally became head sawyer and later manager of some of the big saw-mills of the South.

Early in life he began to play in the local bands, and became quite a proficient performer on the different band instruments, especially on the trombone. During the Spanish-American War he served with the Fourth Tennessee regiment in the South and in Cuba. As a boy he had a contralto voice, and when his voice changed, it developed into a splendid robust baritone.

He was for four years in the Ohio Wesleyan University at Delaware, Ohio, where he worked his way through, paying part of his expenses with his playing and singing. He has studied considerably in the East, and had been urged by some of his teachers to take up an operatic career. About ten years ago Mr. Rodeheaver felt the call to evangelistic work, but refused to enter the work at that time as he wanted to finish his college course and go to law school. However, these plans were spoiled, for he accepted what he thought would be a brief engagement as a musical director with Dr. W. E. Biederwolf. He stayed with Dr. Biederwolf for five years and then accepted the same position with Rev. W. A. Sunday. He has been with Mr. Sunday for four years.

In his work with Mr. Sunday he has charge of the music in all of the meetings, and directs the largest choruses in the whole country. They num-

ber from twelve hundred to two thousand in the different cities. He possibly sings to more people night after night than any other man in the whole world today. Mr. Sunday's Tabernacles seat from ten to fifteen thousand people, and they are filled nearly every night in the week.

Mr. Rodeheaver is considered by many people to be the very best musical director in this kind of work today, and also to be one of the very best interpreters and singers of Gospel songs. The six July records by him listed, will be found most enjoyable, not only because he sings them well, but also because they are all fine specimens of modern Revival Hymns. In addition to his trombone playing and singing, he has achieved quite a reputation as a reader; especially the presentation of some of our Southern dialect poems.

ELIAS BRESKIN, the violinist, coming from a musical family, first showed genius at the age of four, singing songs at that time which were difficult for an accomplished singer to execute. A professor of music heard him and predicted a great future, but stated that Breeskin was not to start any studying until he was seven years old. When he reached that age he started studying on the violin with his brother, and at the age of nine entered the Imperial Conservatory at Ekaterinoslav. At eleven having already studied the violin for some years he made a tour of Austria and was considered there a wonderful prodigy. He then came to America in 1907 and went to Washington, D. C., where some wealthy people, hearing him play, were very enthusiastic over his playing and arranged a series of concerts for him to provide an educational fund.



IRVING KAUFMAN
Tenor



EUGENE EMMETT
Tenor



EMORY B. RANDOLPH
Tenor

BLUE AMBEROL RECORDS—JULY LIST

While playing one night at a concert in Baltimore, Franz Kneisel one of the world's greatest masters, heard him play and offered to teach him, previously to sending him abroad. Breeskin then entered the Damrosch Institute from which he graduated. Although very young he has attained reputation which classes him among the foremost violinists of to-day. He has attained wonderful technique which he employs in embodying his equally musical temperament.

KITTY BERGER, the celebrated harp-zither player of England, has won her way to the heart of music-loving people by her wonderful skill and rare technique. During President Roosevelt's incumbency she was more than once the attraction at White House festivities and has also figured in diplomatic functions at the National Capitol. Ex-President Roosevelt expressed great pleasure not only in her skillful handling of the harp-zither, but was especially proud to own her as an accomplished American citizen.

The harp-zither is one of the most beautiful and complete stringed instruments, particularly adapted for the refined home. It is also one of the oldest musical instruments known, its origin being traceable far back to the times of the Roman Empire. Mme. Berger has given it infinite study and the instrument she uses is a highly developed one, quite unlike that used in primitive times. The music is a rich treat.

IRVING KAUFMAN, born in Syracuse, N. Y., comes from a very musical family, being the brother of the famous "Kaufman Bros." known in vaudeville throughout the United States and Europe. He possesses a beautiful, rich tenor voice which has received much careful training under Professor Samoiloff of Carnegie Hall, New York. His first stage appearance was at the tender age of seven, when

with the "Jennie Eddie Trio" he appeared in vaudeville. He has been the leading soloist with Merrick's Band for the past two seasons, has been an attractive member of the Forepaugh & Sells Bros. circus. He makes his debut before Edison audiences with one of the most popular selections, "I Love the Ladies" (Record 2328).

EUGENE EMMETT, Irish tenor, was born December 14th, 1880, at Suncook, New Hampshire. He received his early musical education in St. Joseph's Roman Catholic Church of Fall River, Mass., and started his professional and theatrical career under the famous Ed. Harrigan. Toured the country with the Irish production "The Ivy Leaf," "Sweet Molly O," "Wicklow Lass," and others. Toured for three consecutive seasons as the Choir boy in "The Angelus." He is now en route on the Sullivan-Considine circuit, at the conclusion of which he will appear in a big Irish production under the management of Charles E. Blaney.

EMORY B. RANDOLPH, made his debut in the December, 1913, list. He now favors us with another fine tenor solo, "A Farewell" (Record 2341) in which he is accompanied with a chorus. He also sings a duet with Helen Clark in "On the Banks of Lovelight Bay" (Record 2332) In both of these his fine tenor voice is heard to advantage. He is one of the finest church and oratorio singers and has, for the past ten years, been identified with the best known artists in concert, oratorio and church work. His success at every appearance is assured, because of the unusually beautiful quality of his voice, and the sound musicianship which he brings to his work.

Mr. Randolph's voice is eminently suitable for recording purposes. It is rich, warm and powerful, and possesses that even, steadiness of tone, so desirable.

DEALERS' QUESTIONS ANSWERED

A NICELY finished Edison Phonograph Cabinet is not only "a thing of beauty and a joy forever" but an object that is entitled to and should certainly receive considerable forethought if it is to remain in its finest condition. Most every one is careful about knocks and scratches and few cabinets are carelessly ignored in that way. But there is a woeful want of forethought about the conditions of heat and cold, dryness and moisture which a cabinet will stand. Pretty much all the average lay mind seems to have learned is that "water will spot the varnish." If one could also just bear in mind that all varnish is more or less *inelastic*, while all wood is elastic, they would realize the importance of keeping their Edison Cabinets in a part of the drawing-room where extremes of heat cannot readily get in their destructive work.

The following series of questions and answers cover a few points touching the proper care of a cabinet. Jobbers and dealers will do well to post their patrons accordingly.

1. Can a phonograph cabinet be guaranteed not to "check?"

All our cabinets receive expert inspection before leaving the factory, and, as far as it is humanly possible, every one in any way defective is withheld from shipment. But no manufacturer, not even the most reputable piano and furniture house, can guarantee against "checking" for the simple reason that they cannot control conditions after the product leaves the factories. We cannot either.

2. What do you mean by "conditions after leaving the factory?"

We mean extremes of heat and cold, moisture and dryness. The very best varnish made and used on the highest grade of pianos and furniture as well as on Edison phonograph cabinets, will "check" in sudden changes of heat and cold and moisture and dryness. It makes no difference how carefully and expertly the varnish is applied, the "check" is inevitable if the conditions above indicated are extreme. If, for instance, a phonograph cabinet is placed near a window or stove it will "check;" so will a piano or other highly finished piece of furniture.

3. What are the best precautions against checking?

The best precautions are to have the instrument in a room where the temperature is kept as far as practical at an even degree, away from windows, steam or hot-water radiators. It is just as essential in summer time to protect a cabinet from dampness coming in a window or door as it is to protect it from a steam radiator in winter. Find a part of the room, if possible, sheltered from sudden changes of heat, cold or moisture.

4. Are all cabinets equally susceptible to this injury?

No, the surface of the semi-gloss and dull-finish cabinets is more durable than the glossy or "piano" finish.

5. Are any climates in particular especially hard on phonograph cabinets?

Yes, the moist hot climate of the South and the super-dry climate of certain sections of the West and Southwest during the summertime. Excessive dampness or dryness will certainly affect all cabinet work and cabinet finish.

6. Besides "checking" what other injury is liable to happen to a cabinet not properly protected from extremes of heat and moisture?

The humid air of summer swells the wood and felt parts, such as the turn-table felts, and softens glued joints. The dry air of a steam heated house in winter (if the cabinet stands too close to a radiator) is liable to shrink these parts, split the panels, loosen the joints and otherwise get the woodwork into bad shape. The sudden change in these conditions is what works havoc.

MANY persons who operate an Edison Cylinder phonograph seem to think that *any way at all* will do to take off a Blue Amberol Record.

What is the proper way to remove a Blue Amberol Record?

The proper way to remove a Blue Amberol Record from the mandrel is to take hold of it by stretching the fingers from end to end over it and then gently drawing it off without any twisting motion. Care should be taken to see that the Diamond Point in the reproducer is raised off the record before beginning to remove it. By stretching the hand from thumb to third finger you can grasp the Blue Amberol Record sufficiently firm enough to remove it literally, or in a straight line, parallel with the cylinder.

When a Blue Amberol Record sticks so tight that it will not readily give to the above-described action of the hand, *do not try to twist it*. Instead, let it get the warmth of the palm of your hand for a few seconds and then try again. In most instances one such application of warmth will sufficiently expand the Blue Amberol Record substance to permit of easy removal. If not, give it a little longer application of the warmth of your hand.

The reasons why a Blue Amberol Record sticks too tight on the mandrel are one of these: (1) *forced on too tight* when first placed on cylinder; (2) *a difference in temperature*. If the room has grown colder since the Blue Amberol was put on, it will cling tighter than ever—so tight as to be irremovable until warmth is applied.

BLUE AMBEROLS FOR JULY

THIS July list will be ready June 25th, just in time to enable you to supply your customers before they go on their summer vacations. Urge them meanwhile to take along their Edison Phonograph (if portable model). Arrange to ship it for them. You can secure a good order for July Records if you will push this feature of summer use of the phonograph.

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | | |
|------|---|----------------------------------|--|
| 2325 | Fourth of July Patrol New York Military Band <i>With chorus</i> | 2340 | Sans Souci—Maxixe Breslienne (<i>Arthur N. Green</i>) National Promenade Band <i>For dancing</i> |
| 2326 | Fourth of July at Punkin Center (<i>Stewart</i>) Cal Stewart <i>Talking</i> | 2341 | A Farewell (<i>Samuel Liddle</i>) Emory B. Randolph and Chorus <i>Tenor</i> |
| 2327 | Favorite Airs from Ernani (<i>Giuseppe Verdi</i>) Edison Light Opera Co. <i>Orchestra accompaniment</i> | 2342 | Believe Me if All Those Endearing Young Charms (<i>Thomas Moore</i>) Kitty Berger <i>Zither</i> |
| 2328 | I Love the Ladies (<i>Jean Schwartz</i>) Irving Kaufman <i>Tenor, orchestra accompaniment</i> | 2343 | Passing of Salome—Waltz Hesitation (<i>Archibald Joyce</i>) National Promenade Band <i>For dancing</i> |
| 2329 | Gippsland March (<i>Alex. F. Lithgow</i>) New York Military Band | 2344 | On the Shores of Italy (<i>Jack Glogau</i>) Albert H. Campbell and Irving Gillette <i>Tenors, orchestra accompaniment</i> |
| 2330 | Love's Hesitation—The Beauty Shop (<i>Chas. J. Gebest</i>) Elizabeth Spencer and Vernon Archibald <i>Soprano and baritone, orchestra accompaniment</i> | 2345 | Dream Girl O' Mine—Chauncey Olcott's "Shameen Dhu" (<i>Cass Freeborn</i>) Reed Miller <i>Tenor, orchestra accompaniment</i> |
| 2331 | Sing Rock-a-bye Baby to Me (<i>Webb Long</i>) Will Oakland <i>Counter-tenor, orchestra accompaniment</i> | 2346 | He'd Have to Get Under—Get Out and Get Under Medley—Turkey Trot National Promenade Band <i>For dancing</i> |
| 2332 | On the Banks of Lovelight Bay (<i>W. R. Williams</i>) Helen Clark and Emory B. Randolph <i>Contralto and tenor, orchestra accompaniment</i> | 2347 | Chicken Reel (<i>Jos. M. Daly</i>) Edward Meeker <i>Coon song, orchestra accompaniment</i> |
| 2333 | Off with the Old Love, on with the New (<i>Harry Carroll</i>) Walter Van Brunt <i>Tenor, orchestra accompaniment</i> | 2348 | Pepper Pot One-Step (<i>Harold Ivers</i>) National Promenade Band <i>For dancing</i> |
| 2334 | Hesitate Me Around, Bill (<i>Malvin Franklin</i>) Arthur Collins and Byron G. Harlan <i>Comic duet, orchestra accompaniment</i> | SIX REVIVAL MEETING HYMNS | |
| 2335 | He's Working in the Movies Now (<i>Henry Lodge</i>) Billy Murray <i>Comic song, orchestra accompaniment</i> | BY HOMER RODEHEAVER (Baritone) | |
| 2336 | In the Heart of the City that has no Heart (<i>Joseph M. Daly</i>) Irving Gillette and Ada Jones <i>Tenor and contralto, orchestra accompaniment</i> | 2349 | If Your Heart Keeps Right (<i>B. D. Ackley</i>) <i>Organ accompaniment</i> |
| 2337 | The Wedding of the Rose—Intermezzo (<i>Leon Jessel</i>) American Standard Orchestra | 2350 | I Walk with the King (<i>B. D. Ackley</i>) <i>Organ accompaniment</i> |
| 2338 | Norah McNamara (<i>Fiske O'Hara</i>) Eugene Emmett <i>Tenor, orchestra accompaniment</i> | 2351 | Mother's Prayers Have Followed Me (<i>B. D. Ackley</i>) <i>Organ accompaniment</i> |
| 2339 | (a) Träumerei (<i>Schumann</i>); (b) Romance (<i>Schumann</i>) Elias Breeskin | 2352 | My Father Watches Over Me (<i>Chas. M. Gabriel</i>) <i>Organ accompaniment</i> |
| | | 2353 | Old Fashioned Faith (<i>B. D. Ackley</i>) <i>Organ accompaniment</i> |
| | | 2354 | Somebody Cares (<i>Homer Rodeheaver</i>) <i>Organ accompaniment</i> |

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MARYLAND

BALTIMORE—McKee Surgical Instrument Co.

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MAINE

BANGOR—Chandler & Co.

MISSOURI

KANSAS CITY—Phonograph Co. of Kansas City

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

ALBANY—American Phonograph Co.

SYRACUSE—F. E. Bolway.

NEW YORK—The Phonograph Corporation of Manhattan.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

TOLEDO—Hayes Music Co.

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.

PITTSBURGH—Buehn Phonograph Co.

WILLIAMSPORT—W. A. MYERS.

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

DALLAS—Southern Talking Machine Co.

FORT WORTH—Texas-Oklahoma Phonograph Co.

HOUSTON—Houston Phonograph Co.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SPOKANE—Graves Music Co.

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

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—Kent Piano Co., Ltd.

WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.

CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

BIRMINGHAM—Talking Machine Co.

MOBILE—W. H. Reynolds.

COLORADO

DENVER—Hext Music Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.

James I. Lyons.

PEORIA—Peoria Phonograph Co.

Putnam-Page Co., Inc.

QUINCY—Quincy Phonograph Co.

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Eastern Talking Machine Co.

Iver Johnson Sporting Goods Co.

LOWELL—Thomas Wardell.

MINNESOTA

ST. PAUL—W. J. Dyer & Bro.

Koehler & Hinrichs.

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—Finch & Hahn.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

NEW YORK CITY—Blackman Talking Machine Co.

J. F. Blackman & Son.

I. Davega, Jr., Inc.

S. B. Davega Co.

Greenhut-Siegel-Cooper Co.

ROCHESTER—Talking Machine Co.

SYRACUSE—W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

PENNSYLVANIA

PHILADELPHIA—Louis Buehn.

Penn Phonograph Co.

H. A. Weymann & Son.

SCRANTON—Ackerman & Co.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

J. Samuels & Bro.

TEXAS

EL PASO—W. G. Walz Co.

SAN ANTONIO—H. C. Rees Optical Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

June, 1914

No. 6



WALTER VAN BRUNT, TENOR

Now under exclusive Edison Contract. See page 80.

The EDISON PHONOGRAPH MONTHLY

SOME ITEMS OF INTEREST

The Blue Amberols are better than ever. Take time to listen critically to some recent ones!

"The tonal quality of the latest records from the factory has been termed by our customers *superb*" writes Dana F. Parkhurst, manager of the Edison Department of the Tower Manufacturing Co., New York.

The eighth annual convention of the National Association of Talking Machine Jobbers will be held at Atlantic City, July 6th, 7th and 8th.

The Loud Piano Co., which is handling the Edison line in Buffalo, N. Y., report a prosperous spring. They are elated over their Edison sales.

All our dealers should do well this summer. The Blue Amberol Records and Diamond Amberolas are great for out-door playing!

Get busy with your mailing list *right now*. Find out who's going away this summer. Then urge the taking of the Edison Phonograph with a lot of new records. Splendid tip for the alert dealer!

Read the Edison literature—the *Supplements*, the *Phonogram*, the *MONTHLY*. Make it a practice to do this each month. You will get many timely hints besides a lot of useful information about the Edison product.

The Graham Furniture Co., one of the largest and finest furniture houses in Southern California, located at Anaheim, has just taken on the agency for the Edison. Albert Graham, who owns and conducts the enterprise, will take a strong personal interest in the new department.

So large has the Boston business of the Pardee-Ellenberger Co. become, that Manager Silliman was forced to look about for larger Edison Quarters. These were found at 26 Oliver St., not a great way from the former location. The new quarters comprise two floors of 10,000 square feet of space.

"Sales of machines during the past few weeks have been very steady" reports Mr. H. N. Purdy, in charge of the Edison Department of Hardman Peck & Co., New York. "We have been shipping many machines to well-known summer resorts, together with substantial supplies of dance records, and judging from all indications this phase of our business will assume imposing proportions during June. Our clientele is still showing preference for the higher priced Edisons."

"Before I do another thing I want to congratulate the Edison PHONOGRAPH MONTHLY on its May issue. With all due respect to the many good previous numbers that have come through, I think that this one stands head and shoulders above them all."—*H. H. Blish of Harger & Blish.*

A new phonograph store, (which will handle the Edison exclusively), has been opened at 218 West Forsyth St., Jacksonville, Florida, by Mr. Hoffman, who has had fifteen years' experience in the phonograph business, (the larger part of this time being in the Recording Department).

The store is nicely fitted up and a full stock of records and machines carried in stock. This is the first time the Edison machine and the Diamond Reproducer have been permanently represented in Jacksonville.

Andrew T. Webster, Director of the Philharmonic Chorus, Buffalo, N. Y., introduced the phonograph as an aid at the rehearsals of the music for the May Music Festival recently held in Buffalo. Metropolitan soloists were engaged for some of the more important work, such as Samson and Delilah. The voices of these grand opera stars were heard at all the rehearsals from specially prepared phonograph records and the help thus afforded to the chorus was very favorably commented upon.

Many churches are only waiting to be called upon by some Edison representative. Trinity Church, New Haven, the largest and most influential in the Episcopal denomination in that city, says in its Parish Monthly: "In parish work, music has a part to play. Many an evening can be passed pleasantly at the Parish House with just music; but it is not always possible to secure musical artists to come to us and give their services. With an Edison we could always have at our command the well-known artists of the world, and think what this would mean to many of us who can hear them in no other way! On two successive evenings in April, Mr. Osgood of the A. B. Clinton Co., this city, kindly brought one of these new machines and gave us a great treat. We could not help feeling at the time what a help it would be in our work could we own one. Does anyone feel disposed to make the parish a present? One of these Edisons would help much right now in the Cottage season. It would save us taking the piano to the shore every year. Moreover it would give the children great pleasure."

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS
By THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

JUNE, 1914

Number 6

BLUE AMBEROLS BETTER THAN EVER

ANY dealer who has given a moment's consideration to the matter will realize that the quality of the Blue Amberol of late has shown a marked advance in clearness, in tone and in the absence of imperfections that might creep into its manufacture. We make this statement not on our own initiative but as a re-echo of the many kind words, written and spoken, that have come unsolicited from those who have heard the latest records.

In the first place the Recording Department is doing most excellent work, both in the selection of voices, (particularly in chorus effects), and in the instrumentals. The Department has shown unusual skill in every detail, and a watchful carefulness that means so much in superior record production. We might go into particulars and cite one record after another of those recently put out, to show conclusively that record-making has reached a very high degree of perfection in this Department, owing to the vigilance and artistic devotion to details. Of course, there are some records one individually may not like. It is not to be presumed that every record will be a favorite with any one person; but however much one may differ in the choice of a song, or an instrumental, there can

be no question that the Blue Amberols are reflecting, even more than ever before, painstaking care.

Then too, the Manufacturing Department has got everything working pretty smoothly and expertly. The product is of a higher quality than ever before. They are bringing out the finer recording in a way that merits much praise.

Now, we have said these things not to throw bouquets at these two Departments, but because the records really show a higher plain of manufacture. There is no lowering of the Blue Amberol quality; there is no slighting the choice of subjects, the selection of artists, or the artistic recording; *there is no let-up in the manufacturing standard.*

In fact, both Departments have reached a degree of excellence that must give great satisfaction to every jobber and dealer who puts his confidence in the Blue Amberol. He can back up that confidence by calling attention to the wonderfully good quality of the Blue Amberol records.

If, as a dealer, you have not thought much about this matter, just take some of the recent Blue Amberols and play them over for yourself. You will be surprised at their quality.

THE PHONOGRAPH COMPANY

Cleveland and Cincinnati, Ohio

A. O. PETERSON
Vice-President

B. W. SMITH
Treasurer

L. N. BLOOM
Secretary

M. G. KREUSH
Salesman Cleveland Office

H. D. BERNER
President

FRANCIS R. MORRISON
Advertising Manager

JOHN P. EICH
Salesman Cleveland Office

J. B. SIMS
Salesman Cincinnati Office

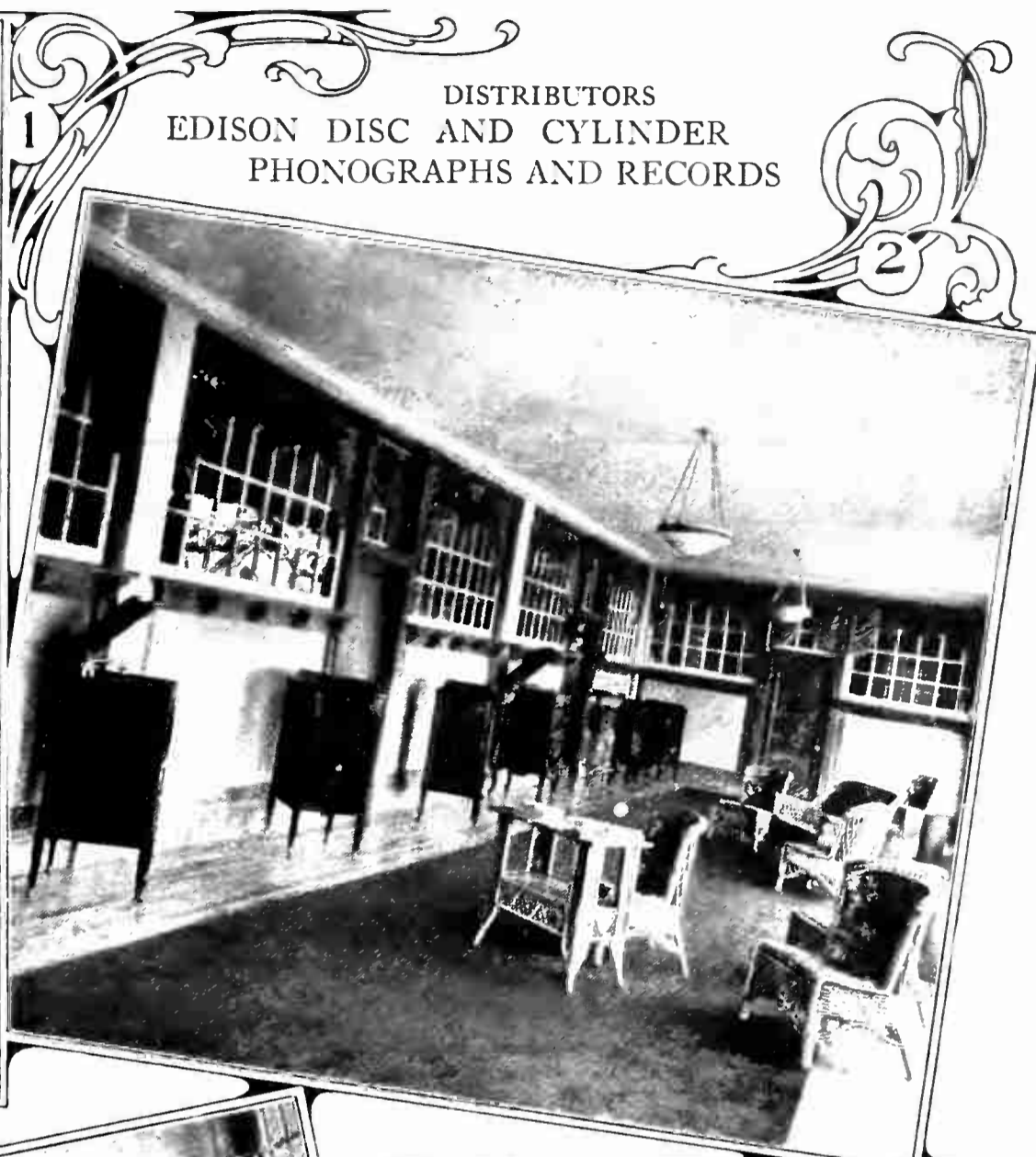
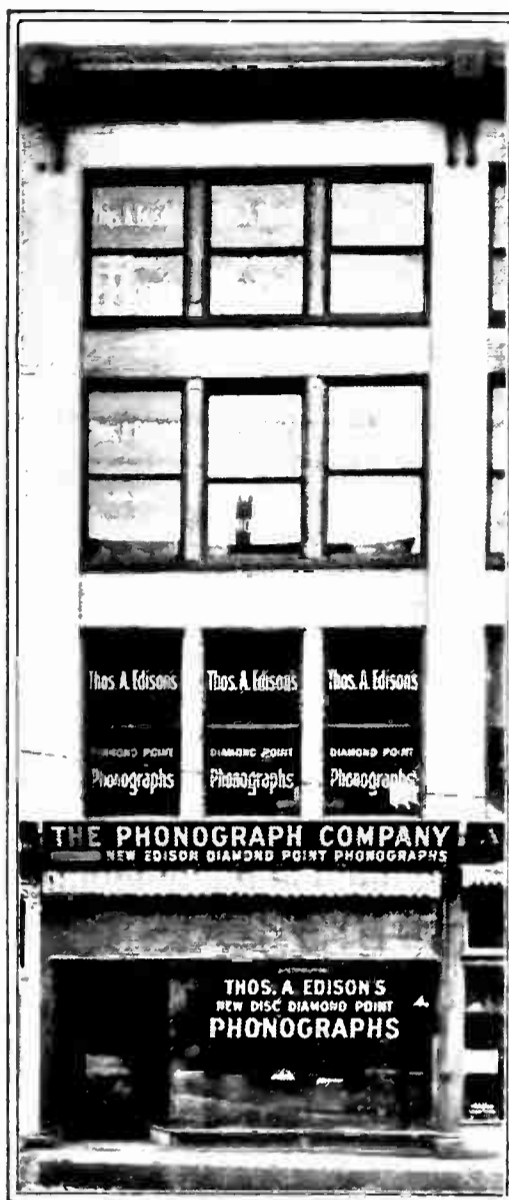
PAUL BASSETT
Salesman Cincinnati Office

“EDISON EXCLUSIVELY”

The Phonograph Company

Cleveland and Cincinnati

DISTRIBUTORS
EDISON DISC AND CYLINDER
PHONOGRAPHS AND RECORDS



EXTERIOR AND INTERIOR VIEWS

- 1. Cincinnati Display Rooms and Warehouse, 418 Main Street.
- 2. One of the Demonstration Parlors, Cleveland Office, 1240 Huron Road.
- 3. Cylinder Record Room, Cleveland.
- 4. Private Office, Cleveland.

WHO'S WHO AMONG EDISON JOBBERS

SIXTH ARTICLE

THE PHONOGRAPH COMPANY

Distributors of the Edison Disc and Cylinder Phonographs

1240 Huron Road
CLEVELAND, OHIO

36 Taylor Arcade
CLEVELAND, OHIO

418 Main Street
CINCINNATI, OHIO

THE wonderful success that a business can achieve and the remarkable rapidity with which it can grow when it has the finest article of its kind to sell is very well demonstrated in the case of the Phonograph Company of Cleveland.

Just about a year ago, on April 1, 1913, H. D. Berner, the originator of the Company, purchased the stock and good will of the Edison Phonograph business from Laurence H. Lucker, who was at that time the Cleveland jobber. On the first of August, last year, the Phonograph Company was incorporated at Columbus by H. D. Berner, L. N. Bloom, A. O. Peterson and B. W. Smith. The Company became the owner of the business of Mr. Berner and shortly after incorporation the following officers were elected: President, H. D. Berner; Vice-President, A. O. Peterson; Secretary, L. N. Bloom; Treasurer, B. W. Smith.

The Company maintains two warehouses, one in Cleveland and one in Cincinnati, this latter being in charge of Vice-President Peterson, assisted by J. Sims and P. Bassett. The retail force at Cleveland is in charge of Secretary L. N. Bloom, assisted by the following selling force: H. Moore, H. Ball, E. Rainey, B. Miklish, E. Hershberger. A branch office and demonstrating room is also maintained by the Company in the Taylor Arcade, the center of Cleveland's retail business district, in charge of R. A. Alpers, assisted by G. Johnson. M. G. Kreuzsch and John P. Eich travel out of Cleveland.

The Company also has an active, aggressive and thoroughly up-to-date Advertising Department in charge of Francis R. Morison, and besides using newspaper space freely, conducts a systematic campaign of publicity.

The home of the Phonograph Company has, without exaggeration of any kind, been named the most beautiful phonograph demonstrating rooms in the world.

The Company occupies the entire third floor of the thoroughly modern, fireproof Euclid-Square Building at the junction of Euclid Avenue and Huron Road, and this floor has been fitted out and furnished in most elegant style. Everything is complete and every convenience has been provided for

the comfort of customers and visitors. The furniture, fixtures, draperies and other details have been selected with the greatest care and are in perfect taste, as is well evidenced by the endless succession of compliments which the management receives from visitors, both ladies and gentlemen.

A prominent feature of the activities of the Company, and one to which a good share of its success is attributed, is the practice which it maintains of featuring Edison recitals as an attraction for the general public. In addition to having a recital every day there is also a more elaborate program arranged and a concert given at regular intervals, the admission to this recital being by ticket and the tickets are mailed to a carefully selected list of high grade people in Cleveland and vicinity. A most satisfactory proportion of the people to whom these tickets are sent attend the concerts, and the sales results have been very gratifying.

In addition to its competent, systematic and strenuous publicity work and its regular recitals, the Phonograph Company also attributes its success to its strong, aggressive management, which has selected the highest class of salesmen obtainable. These salesmen are given every possible cooperation as is every dealer with whom the Company comes into contact.

Another important feature in assisting success is the fact that the Company keeps on hand a large stock of machines and records and devotes the most careful attention to its Shipping Department, in which none but the most competent men are employed, thus ensuring satisfactory deliveries and no disappointments, which, it is almost needless to add, is the backbone of any successful jobbing business.

It was with the idea in mind of serving customers in the quickest and most satisfactory manner that the Company opened its permanent branch distributing store at Cincinnati to supply the needs of the Southern Ohio territory and to provide the trade with stock in the quickest possible manner. Similarly, prior to the Christmas rush the Company realized that a store located in the heart of the retail section was necessary to display and demon-

strate the Edison Phonograph to best advantage and therefore the branch at 36 Taylor Arcade was opened. The success of this branch was immediate and overwhelming and the Company very soon realized that instead of a temporary branch they had a permanent location, as the public continued to come in increasing numbers to listen to the Edison and to acquaint themselves with its many superior qualities. Therefore the idea of closing the store after Christmas was abandoned and it has become a permanent and active part of the Phonograph Company's organization.

Taken altogether the Phonograph Company, in the short time it has been in business, has made a striking success. Some of the main features contributing to this success have been outlined above and with a continuance and development of its present policy, the Company looks forward with the greatest optimism to the future because there is only one best phonograph on the market and that is the Edison.

SHOULD A JOBBER ADVERTISE?

By B. W. Smith
of The Phonograph Company
Cleveland and Cincinnati

THE question at the head of this article belongs to the same class as the classic "Is water wet?" The answer is so obvious that one wonders why it should be asked at all. As a matter of fact, however, it is asked for the main purpose of bringing out how and when the jobber should advertise in order to stimulate trade in his territory.

In the first place it needs no argument to prove that the most complete co-operation between the dealer and the jobber is necessary in order to produce the best results, and as a step in this direction a systematic advertising campaign on the part of the jobber is one of the most useful and profitable undertakings that can be entered upon.

The dealer, especially the small dealer, has neither the ability nor the knowledge to advertise in a business-building manner, with the result that whatever money he may spend in this direction is largely wasted and quite likely to have the adverse effect of making him think that because his advertising did not sell phonographs there is something wrong with the machine, for he will certainly never admit to himself that the trouble is with his own inefficient advertising.

The jobber, however, with his greater experience, wider knowledge and general grasp of the entire field and the problems in it, is in a position to secure the knowledge of just when and how to advertise. He is able to appreciate the fact that there is very little to be gained by haphazard methods, and everything by planning and carrying through a

systematic, carefully worked up campaign. In certain cases he will find it to his advantage to furnish copy and advice for the publicity work of the dealer, but entirely apart from this he should maintain a distinct plan of his own, carefully worked out on a proved scientific basis such as will inevitably produce results in due time.

The old days of hit and miss guesswork in advertising have gone never to return, and in their place has come a scientific knowledge of the principles of publicity, as well as the appreciation of the fact that no one medium is sufficient in itself to answer all the requirements of any given campaign. In other words, the advertiser must study his field and make use of every possible means of securing legitimate publicity.

When a jobber does this he cannot fail, in the course of a reasonable time, to impress upon the minds of the public at large the fact that the Edison Phonograph is something to be reckoned with, that it has features superior to all other phonographs, that its merits do not have to be taken for granted, because the public is invited to compare it rigidly with any other machine and to note its superiority. There is no cause for evasion of any kind because the Edison is actually the best and, as such, invites rather than wishes to avoid competition.

Should a jobber advertise? Most certainly and decidedly, yes. But let him not go blindly into the wide field of publicity and stray around without fixed ideas. Let him carefully plan his line of action with the advice and assistance of some one who knows, and then he is able to go ahead with the absolute knowledge that every dollar he spends is an actual investment that will bear fruit in due season.

CANADIAN SPECIALS MUCH APPRECIATED

"I am just in receipt of the May selections for the Blue Amberol Records and I can assure you that the Canadian selections, especially those by Harold Jarvis, will be much appreciated here. Although the Patriotic Songs of the United States are much appreciated, yet in view of the 100 years of peace I am sure some of our well-known National Airs—"Rule Britannia;" "Red, White and Blue," and "God Save the King"—would be largely sought after by those who like myself claim Great Britain as their birth-place. In conclusion I would like to repeat what I said before that for sweetness of tone, clear enunciation and choice of selections, the ——— and ——— are not to be compared to your latest invention and I have had considerable experience with all makes of graphophones."—*Harry D. Ashmead, Toronto, Ont.*

WALTER VAN BRUNT

Now under Exclusive Edison Contract

MR. VAN BRUNT hails from Brooklyn, N. Y., where he was born April, 1892. He was boy soprano at Trinity and St. John's Churches, New York, when thirteen years of age, and was induced by his success to devote all his time to music. He has appeared in many musical entertainments in and around New York, always carrying off more than his share of the honors. Touring in vaudeville with Halsey Moore he has popularized a number of "hits," his clear and delightful personality making him a great favorite.

It is unnecessary to tell those who have heard his records how great a favorite he has become with Edison audiences. He handles his fine tenor voice with such ease and sings so artistically that he cannot help be the admiration of all who like a versatile and gifted singer.

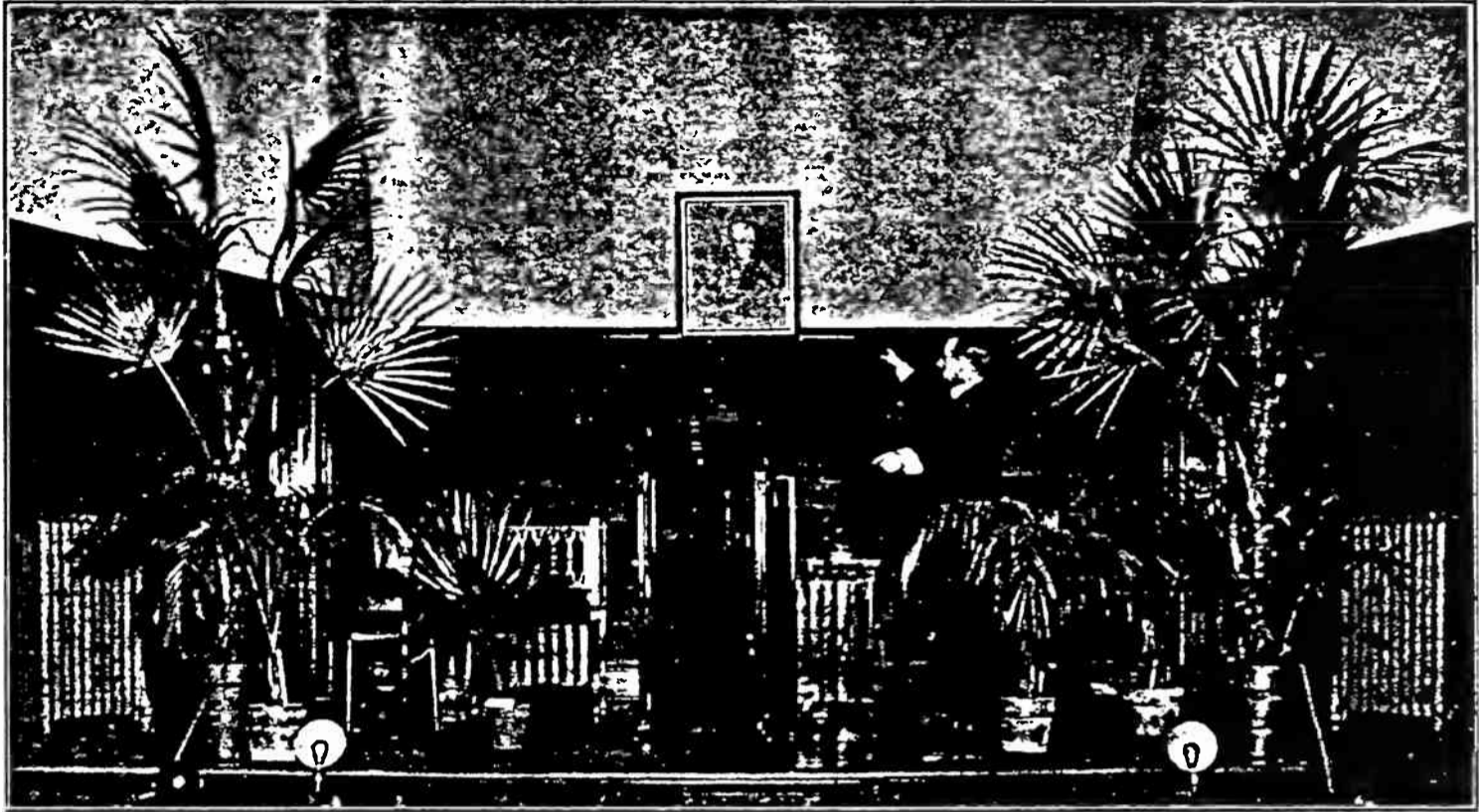
By special arrangement he will now be recorded exclusively by the Edison Laboratory.

VAN BRUNT'S EDISON RECORDS:

- | BLUE AMBEROL RECORDS | |
|--|---|
| 1777 Any Girl Looks Good in Summer (<i>Schwartz</i>) | 80089 Baby Rose (<i>Weslyn-Christie</i>) with Chorus Reverse: We Have No One to Care for Us Now (<i>Herny</i>) Tenor With Chorus |
| 2140 Be My Little Baby Bumble Bee—A Winsome Widow (<i>Marshall</i>) with Elizabeth Spencer, Soprano | 50083 I Love the Name of Mary (<i>Olcott and Ball</i>) with Chorus; Reverse: Trail of the Lonesome Pine (<i>Carroll</i>) Tenor With Chorus |
| 1967 By the Light of the Jungle Moon (<i>Atkinson</i>) | 50094 I Wished That You Belonged to Me (<i>Browne</i>) with Chorus; Reverse: There is No Love Like Mine (<i>Hirsch</i>) Soprano and Tenor Marie Kaiser and Royal Fish |
| 1609 Don't Turn My Picture to the Wall—The Girl from Montmartre (<i>Kern</i>) with Elizabeth Spencer, Soprano | 80118 Just Before the Battle, Mother (<i>Root</i>) With Chorus; Reverse: Won't You Write a Letter, Papa? (<i>Miller</i>) Tenor With Chorus |
| 1621 Everything's at Home Except Your Wife— Oh! Oh! Delphine | 50055 Ma Lady Lu (<i>Brill</i>) With Chorus; Reverse: Some Day (<i>Wellings</i>) Soprano Elizabeth Spencer and Chorus |
| 1797 Famous Songs in Irish Plays | 80082 Mocking Bird (<i>Winner</i>) with Elizabeth Spencer, Soprano; Reverse: Afterwards (<i>Mullen</i>) Tenor Reed Miller and Chorus |
| 1735 Georgia Land (<i>Carroll</i>) with Chorus | 80085 Only to See Her Face Again (<i>Stewart</i>) with Chorus; Reverse: 'Tis But a Little Faded Flower (<i>Thomas</i>) Tenor and baritone John Young and Frederick J. Wheeler |
| 1910 Good Bye, Rose (<i>Ingraham</i>) | 50101 Sleepy Rose (<i>Andino</i>); Reverse: With Joy My Heart—Chimes of Normandy (<i>Planquette</i>) Baritone Marcus Kellermann |
| 1902 Hear the Pickaninny Band (<i>Furth</i>) with Chorus | 80093 Sweet Old Rose (<i>Dempsey and Schmid</i>) With Chorus; Reverse: There'll Come a Day (<i>Snyder</i>) Soprano and Tenor Elizabeth Spencer and John Young |
| 1741 I'll Get You (<i>Edwards</i>) | 80104 Sympathy—The Firefly (<i>Friml</i>) with Elizabeth Spencer, Soprano; Reverse: Dream of Home (<i>Herbert</i>) Elizabeth Spencer |
| 1824 It Takes a Little Rain with the Sunshine (<i>Carroll</i>) | 80081 Wait Till the Clouds Roll By (<i>Fulmer</i>) with Chorus; Reverse: Whisper and I Shall Hear (<i>Piccolomini</i>) Soprano, violin and violoncello obligato Elizabeth Spencer |
| 1513 Just That You are You—The Merry Coun- tess (<i>Strauss</i>) | 50114 We Have Much to be Thankful For (<i>Berlin</i>); Reverse: When It's Apple Blossom Time in Normandy (<i>Mellor</i> , <i>Gifford and Trevor</i>) Baritone Vernon Archibald and Chorus |
| 1536 Ma Lady Lu (<i>Brill</i>) with Chorus | 80129 Something—Firefly (<i>Rudolph-Friml</i>) With Elizabeth Spencer, soprano; Reverse: Sweet Thoughts of Home (<i>Edwards</i>) Contralto Christine Miller |
| 1788 Mary and John (The Lovers' Quarrel) (<i>Forest</i>) | |
| 1718 Oh! What a Beautiful Dream (<i>Cooper</i>) with Chorus | |
| 1568 On a Beautiful Night with a Beautiful Girl (<i>Edwards</i>) with Chorus | |
| 2036 Peg o' My Heart (<i>Fischer</i>) | |
| 1941 Somebody's Coming to My House (<i>Berlin</i>) | |
| 2118 Take Me Back (<i>Berlin</i>) | |
| 1526 Teasing Moon (<i>Marshall</i>) | |
| 1943 There's a Girl in the Heart of Maryland (<i>Carroll</i>) | |
| 1846 There's One in a Million Like You (<i>Schwartz</i>) | |
| 1566 Village Band (<i>Morse</i>) with Chorus | |
| 1921 Where the Red, Red Roses Grow (<i>Schwartz</i>) with Helen Clark, Mezzo-soprano | |
| 2033 You're My Girl (<i>Heath</i>) | |
| 2020 You're the Same Old Girl (<i>Grant</i>) | |
| 2182 You've Got Your Mother's Big Blue Eye: (<i>Berlin</i>) | |
| 2266 My Hidden Treasure | |
| 2333 Off with the Old Love, On with the New (<i>Carroll</i>) | |
| 2356 A Real Moving Picture from Life (<i>Von Tilzer</i>) | |
| DISC RECORDS | |
| 80077 And a Little Child Shall Lead Them (<i>Harris</i>) with Chorus; Reverse: For You (<i>Sydney Smith</i>) Soprano Elizabeth Spencer and Chorus | |

THE DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers



DEMONSTRATING THE DISC A FINE ART

THE Edison Disc is a musical instrument of high order. It appeals to a cultured taste, and should therefore, be presented in a dignified, refined and exclusive manner.

Those who have handled the higher grades of pianos and piano players, together with harps and other musical instruments, need no argument to convince them that the setting an instrument receives has much to do with its favorable consideration. All the largest and most successful of the high grade piano manufacturers try, as far as practical, to individualize each piano, giving it plenty of space, luxurious surroundings and rooms specially adapted to good acoustics.

The Edison disc should be similarly considered, and experience shows that where so treated, it meets with deserved appreciation by those whose artistic sensibilities are favorably influenced by surroundings.

All things being equal that dealer will effect most sales who individualizes each Disc machine, so that the prospective purchaser's mind is not diverted by even

the presence of other models. Where a number of Disc machines are lined up and one is set in operation, there arises at once in the listener's mind, the wonder how the other models compare with the one operating. *That thought is a detriment to any prospective sale. It would be far better if only one model were in sight.*

Many of our most successful Disc dealers have realized the truth of these remarks and have provided separate recital rooms where only one model (or at most two) are in evidence. The practice cannot be too highly commended. The dealer's chance of selling a higher priced Disc, by individualizing in this way, is greatly increased and facilitated.

When it comes to demonstrating to an audience rather than a single prospect, the need for artistic setting is even more pronounced. It partakes of a more formal, concert-like, character, and should be regarded in the light of a public reception. Attention to details, at such a recital, is as needful as it would be if were a reception in a drawing-room. Floors should be scrupulously clean, curtains at the windows adjusted, and

an air of tidiness and neatness presented everywhere. But above all the Disc itself should be well set off.

Perhaps we cannot better emphasize our point of view in this matter than to reproduce herewith the stage setting of a Disc reception given recently at Hamilton, Ont., by our Mr. L. D. Hatfield. (See illustration on the previous page.) The appearance of palms produces a festive effect, and lends dignity and grace to the occasion. As music is an appeal to the esthetic, the more esthetic the surroundings, the deeper and more lasting the effect. Notice also, that while there are two disc models in sight, the one playing is given the prominence and the other is kept in the background.

A little expense for artistic decoration like this goes a long way toward taking the event out of the commonplace. It is not *necessary* that palms be employed, but in some way the setting should bear a fresh, festive aspect.

In the selection of records to be played much good judgment and discrimination can be exercised by forethought. It is worth quite a little study to determine just what selections are to form the backbone of a recital. It is worth getting the sales-force or the office-force together, as an audience, before the formal recital, to determine this matter, and not leave it to the choice of anyone party, however musical. Get in *variety*; get in records that show *expert recording*, (like violin selections), etc.; get in some *popular* selection of the day.

One of our demonstrators, who gives his entire time to demonstrating, (being entirely free to go from place to place), after wide experience, says:—"I always render the program I believe the audience is capable of appreciating. Where possible to reproduce it, the 'Eclat de Rire' from Manon Lescaut (soprano solo), proves the best advertising record we have. It is seldom given where a murmur of approval and delight does not go over the entire audience as Korsoff strikes the high note at the end of the first section, while, at the end of the piece, it generally brings great applause."

Bringing into a recital outside talent greatly adds to its attractiveness. W. G. Fawcett our enterprising representa-

tive at Salem, Ohio, utilized this feature in a recent demonstration. He says:—"We have an Edison disc record (50104) on one side of which is a Fluegelhorn solo of the song 'Oh Promise Me,' by Anton Weiss. I bought the words and music for this, and Mr. Fischer, a local singer, sang the song to the Fluegelhorn solo, which was beautiful, inasmuch as he has a fine baritone voice. Two months before this concert I had a local musician play a piano accompaniment to two of the songs which I played on the Disc. I feel that these stunts break the monotony, interest the musician, and his friends."

There are many music-loving people who are not musically posted, and yet don't like to display their ignorance by asking questions. It is well to remember this fact, and in a tactful and brief manner give the information as if it were already well known. In some such way one avoids offending both classes—those posted and those not posted. How many people hear a piece again and again but do not know the opera from which it is taken or the scene in particular where the aria occurs. They *mean* to go to the theatre and hear that opera, but as yet have not done so. The remark applies, only with greater force, to instrumental selections. Just a brief introduction to a record greatly promotes an enjoyment of it, and this can be done without a parade of learning on the part of the demonstrator.

The explanatory talk or "appreciation" on the back of the single faced disc records well illustrates our point. Perhaps a demonstrator personally would not be quite justified in giving off-hand so studied a presentation of the record to be played, but some graceful, informative remarks would certainly be appreciated by all audiences.

In church recitals, or recitals at private homes, the one thing which those responsible for the appearance of the Disc most fear is that the demonstrator will indulge in some commercialism. It makes a pastor hesitate to give his consent to a recital in the church parlors; it causes a hostess to be uneasy, lest her hospitality be turned into a sort of commercial opportunity for some local dealer. There are many churches where

a recital is hard to get just because of this feature. In spite of assurances to the contrary, they believe a shop will be open on the platform before the recital is over. They cannot understand how it can be otherwise. Here is an occasion for good judgment and tact on the part of the proposed demonstrator. It is a fine art to conceal art; it is a fine demonstrator who can gracefully keep out of sight commercialism. The reliance for sale results should be entirely upon the advantage of an artistic demonstration.

There are, however, a number of side-lights that interest every well informed man or woman who listens to the Edison Disc: *Its indestructibility, its maintenance of pitch, and the freedom of the reproducing point from carrying the tone arm.* People want to know these important facts; they are glad to have their attention called to them without solicitation to purchase. The time Mr. Edison has worked on the instrument can, most always, be casually brought in, and very often the reproducer itself shown and explained to the audience in advance of the program.

But apart from churches and drawing-rooms, the conclusion of a program is the business end. Then it is that the audience should be invited to come forward and inspect the instrument and ask questions. Then it is that the difference between the Edison disc and others can be explained. Then it is that personal addresses can be secured, and appointments made.

The *printed program* is not to be overlooked. Where it is possible, **BE SURE TO HAVE ONE**, even if it is only a typewritten one. It gives a better impression and assures an understanding of a selection whenever its title and artist are not distinctly heard. It enables a late comer to understand at once the piece being played. Number each selection "1, 2, 3, 4" and display a card with these figures on the rostrum as is done in concert halls.

The purpose of this article is not to *instruct* in the art of demonstrating, but rather to suggest how the art may be promoted.

THE EDISON DISC IN EDUCATIONAL LINES

STEADILY and surely the Edison Disc is gaining in favor among school teachers and principals. In many instances it is supplanting another well-known make of Disc. The following incidents bear out this statement.

In Des Moines, Iowa, in addition to having made a deal with "West High School," whereby Harger & Blish sold them a \$250 Edison Disc and took back their \$200 ———, they have just concluded the same kind of a transaction with "Lucas School" of the same city. This latter school also had a \$200 Weathered Oak ——— which they traded in part payment toward a \$250 Edison Disc Phonograph.

An amusing incident is related in connection with the introduction of the Edison Disc in the "North High School," Des Moines. The Principal reports that they are simply delighted with it; that they purchased also an attachment to enable them to play ——— Records because the faculty at different times desired to play certain ——— Records. The pupils, however, simply would not stand for the reproduction of the ——— Records and every time that any attempt was made to play a ——— record the entire assembly room commenced to hiss.

The Mozart Department Store, Greenville, Ohio, writes:—

"We gave a demonstration in competition with the ——— in the music room of the Memorial Building before the entire school faculty, and after due consideration the Edison machine was selected in preference to the ———.

We consider this a very nice sale, as the ——— people had a salesman present when the demonstration took place and even with all this pressure brought to bear, the Edison machine was selected simply on merit alone.

The money for these machines was raised by the school children giving entertainments. The faculty of the buildings decided on the machines and each building voted separately."

WHEN YOU RETURN DISCS TO THE FACTORY

IN future DISC RECORDS when being returned to the factory must be placed in envelopes, and carefully packed so that no damage can occur on shipment, otherwise they will not be accepted in exchange or for credit, and will be held subject to instructions of the shipper. In many instances in the past DISC RECORDS have been shipped less envelopes, resulting in the surfaces becoming so badly scratched and damaged that inspection has been impossible. Care should be used to see that the Records are tightly packed.

KRAKAUER BROS., NEW YORK



1

EDISON
DIAMOND
DISC
RETAILERS



2



3



4

EXTERIOR AND INTERIOR VIEWS

1. Exterior of Office Building, 17 East 14th Street;
2. One of the Edison Disc Recital-Parlors;
3. Entrance to Edison Recital-Parlors;
4. Edison Sales-Room.



SIMON KRAKAUER

Founder of the Piano House of Krakauer Bros.

KRAKAUER BROTHERS WHERE TONE IS SUPREME

WHEN Simon Krakauer, founder of the well-known firm of Krakauer Brothers, piano manufacturers, New York, gave his personal touch to the construction of the instruments bearing his name, he insisted that the highest standard of *TONE* should be maintained. Coming from a German musical family (being born at Kissengen, Germany, in 1816) he was thoroughly educated to be a musician, and, in time became a violinist and orchestral conductor of note in his native land. Being such a thorough musician it was but natural that when he decided to produce an artistic piano he should make *tone* the dominant feature. That his high ideals were realized, and his efforts crowned with conspicuous success is evidenced by the eminent position attained by the Krakauer piano in most exclusive musical circles today. He practically ignored the commercial side in his determination to produce an instrument that should not only win a foremost place in the piano world, but should be able to hold this reputation year after year for very nearly a century. His ambition to excel in tone reproduction, was similar to that of Mr. Edison

himself, who said "If music is worth anything—it is worth reproducing perfectly."

The impress that the elder Krakauer put upon his instruments has been jealously guarded by his sons, and others, who succeeded to the business. It is a singular and noteworthy fact that in the long list of pianos frequently offered for second hand sale or exchange, the Krakauer is seldom found, simply because the original purchasers prefer to keep their Krakauer, once they acquire it.

The Krakauer tone is remarkable for its purity, its richness and its lasting singing quality. The touch is described as velvety and inviting to the performer; a touch and a tone that fascinates as well as satisfies the critical musician.

With such a standard of operation, no wonder the choice of an Edison Disc seemed a matter of good business. A clientele so accustomed to fine tone, would be quick to appreciate the fine tone in an Edison Diamond Disc. Both inventors, Krakauer and Edison, labored for the same ideal tone, and both put tone quality above commercialism. It is most gratifying to Messrs. Krakauer as well as to ourselves that this tone alliance, so to speak, came about, and that it has resulted in an output of Edison Discs through this old established piano house, that is eminently satisfactory.

Krakauer Brothers say: "We find the Edison instrument a worthy adjunct as to quality of tone, with the Krakauer pianos. The Disc has given entire satisfaction and has caused many surprises to musicians and critical minds." And the sales of records prove the correctness of this deduction.

As will be observed from the accompanying illustrations the Edison Disc instruments are well displayed in the Krakauer ware-rooms. They occupy honored places beside the very best that Krakauer put his name to.

On three occasions, when Mr. Andrew H. Mangold, manager of the Krakauer establishment has demonstrated the Edison instrument by rendering an entire program at an evening *Musical* in halls of large capacity, the consensus of opinion was expressed by the listeners as "Marvelous," and here we wish to quote from a bulletin issued after one of the concerts: "The *Musical* which was rendered on the new Edison Diamond Point Phonograph gave an opportunity to music lovers to hear and see this, the newest invention and improvement of Edison. The rendition of John McCormack's songs were indeed perfect, so much so, that it was difficult to persuade oneself that he was not personally with us."

Messrs. Krakauer Brothers in 1905 erected on 136th Street, New York, an immense piano factory covering an entire block seven stories high. Here under the best possible manufacturing conditions the Krakauer pianos and piano players are built.

ANSWERING CRITICS OF THE DISC

ONE of the claims advanced by non-Edison dealers is that the Edison Disc will soon deteriorate under the use of a diamond point. They may admit some Edison claims but wind up their plausible argument with the assertion: "*But the Diamond cuts the Record.*"

Never was there a more specious assertion. They jump at the conclusion that since a diamond is so hard as to cut glass, or even another diamond, it must inevitably cut any disc record no matter of what substance it is made. The lay mind is readily frightened by such a statement; and some Edison dealers, also, seem quite perturbed.

To a dealer who knows his Edison instrument, however, it is of no serious concern and readily answered. For the benefit of the timid ones we desire to reply to the objection fully and conclusively at this time.

A diamond is the hardest substance known, and certainly will cut or scratch almost any substance if its sharp edges are properly brought in contact with it. *The diamond also will stand hard wear longer than almost any substance known.* For that reason it was chosen for the Edison Reproducer-point.

But a polished diamond, perfectly ground to a fit, is an entirely different proposition from a diamond used for cutting or scratching. The Edison diamond is ground under a microscope to fit perfectly the groove in the disc. It is not only ground to fit, but is *highly polished*—both of these delicate operations being done by diamond-cutting experts.

When the diamond, thus cut and polished, travels along the groove of the Edison record it follows the sound indentations with the ease and precision of a finely adjusted chronometer. Friction is reduced to a minimum and the cutting power of the diamond is eliminated by its exact fit; by its freedom from carrying the tone arm, and by its highly polished surface.

Moreover, the Edison disc record itself is exceedingly hard and offers another defense to any cutting or wear. Its hardness insures the stability of the minutest sound-indentations made upon it.

But there is another and very important reason why the Edison Diamond Reproducer does not cut the record i. e. it is relieved, of the strain of carrying the tone arm across the record from circumference toward the center. In other disc records this lateral motion is obtained by the needle tracking the groove in the record. As a consequence the walls of the record are soon broken down and the needle worn out. The Edison Diamond Point is carried across the record from circumference toward center *by the tone arm*

itself. This tone arm is not stationary but moves by its own nicely adjusted mechanism exactly in conformity to the record grooves.

Before putting the Disc on the market, Mr. Edison made an exhaustive study of the diamond point and the disc. Having adopted the diamond as the substance that would show the least wear, two other problems had to be met: (1) a suitable substance for the record itself, and (2) a mechanism to move the tone arm from circumference to center of a record.

All these have been accomplished and the result is that the record is not worn or cut by the diamond, the walls of the record are not subjected to a side strain in carrying the reproducer point toward the center of the record and the diamond itself is not worn.

Never let the assertion "*But it cuts the Record*" trouble you in the least; it is utterly false and misleading. The unimpaired surface of a disc record after being played many times is the irrefutable answer to such an assertion.

ADVERTISING THE DISC IN HOTELS

OUR enterprising representative in Detroit, Frank J. Bayley, has sent us a printed card, ordinary envelope size, which we reproduce below, that, to our way of thinking, contains a valuable suggestion to other dealers, who want to secure disc publicity among the guests of the better class of hotels. We have no doubt the arrangement which Mr. Bayley has evidently made with Hotel Griswold, Detroit, can be duplicated in other cities where dealers are alert and enterprising enough to suggest it to the hotel management. As the card is self-explanatory we need not make further comment.

FRIENDSHIP NOONDAY LUNCH

HURRAH BOYS—SOMETHING VERY SPECIAL
TUESDAY, APRIL 14TH.

12 O'CLOCK. HOTEL GRISWOLD.

Last Tuesday 55 turned out to hear Frank T. Lodge and Judge Aldrich. We have something most unusual in Political Oratory besides some MUSIC AND COMEDY. Melody and mirth will prevail. One hour of continuous enjoyment. 50 cents covers all.

PUBLICITY COMMITTEE,
C. W. Peterson, *Chairman.*

This invitation is the compliments of
FRANK J. BAYLEY

He wishes you to also accept an invitation to call and hear the new Edison Diamond Disc Phonographs, something new.
10 East Grand Circus Park (Witherell St.)



THE HOMER S. WILLIAMS COMPANY'S BEAUTIFUL EDISON CONCERT HALL

THE Homer S. Williams Company is a furniture store doing the largest business between Pittsburg and Cleveland. They very recently added the Edison Disc. The new Edison Department was deemed so important that the Secretary and Treasurer of the Company, Mr. E. W. Ritchie, who has had a wide musical education, has taken entire charge of it. Undoubtedly his knowledge of music coupled with his acquaintance among the music-loving people, is the reason that this Department has met with such great approval in so short a time. The furnishing of the Edison Concert Hall has been a matter of much careful planning. The floor is richly carpeted in green. All wood and the ceiling are in old ivory and the hangings in old rose. From their very finest stock, pieces of comfort and beauty have been selected to equip this concert hall in the most modern and artistic manner.

In fact the room has been so very tastily decorated and furnished that they always refer to it in their advertisements as "Our Beautiful Edison Concert Hall."

This firm are doing some very effective advertis-

ing in their local paper, *The Indicator*. The copy is expertly prepared and displayed while the space occupied is large and attractive. We cannot see how, with all the advantages of a fine Concert Hall, good advertising and prestige in business lines, they can fail to secure a profitable Edison Disc trade. We bespeak for them the success they deservedly merit.

THE EDISON JOBBERS' DISC ASSOCIATION

MR. H. G. STANTON of the R. S. Williams & Sons Co., Ltd., Toronto is very enthusiastic over the way new members are joining the Association, and says that the matter of Articles of Agreement, under which the organization will be conducted and which so delayed earlier progress, have been finally adopted and are now off the press and ready for distribution. Mr. Stanton says the enthusiasm with which replies to his letter in writing Jobbers to join the Ass'n indicates clearly that practically every Edison Disc Jobber will not only become a member, but will give the Association his hearty co-operation, so as to make the the conditions under which the members of the Association are working as profitable and free from trouble as possible.

Nine New Edison Diamond Disc Records

Third Supplemental List June, 1914

TWO FINE VIOLIN SOLOS, TWO POPULAR SONGS,
FOUR NEW DANCE SELECTIONS

Price \$1.00 each in the United States; \$1.25 in Canada

- | | | | |
|-------|---|---|------------------------------------|
| 50139 | { | Sicilienne (<i>Francoeur</i>); and Rigaudon (<i>Kreisler</i>) Violin..... | Samuel Gardner |
| | | Mignonette (<i>Rudolf Friml</i>) Violin | Samuel Gardner |
| 50140 | { | The Bells—Burlesque (<i>Frank Stillwell</i>) Male voices, orchestra acc. | Peerless Quartet |
| | | Ragtime Dream, The (<i>Goodwin and Brown</i>) Negro duet | Arthur Collins and Byron G. Harlan |
| 50141 | { | Isle d'Amour—Waltz Hesitation. For dancing..... | Band |
| | | Nao Faça Isso! (<i>Duque-Sarrablo</i>) For dancing..... | Band |
| 50142 | { | Amapa—Maxixe (<i>J. Storoni</i>) For dancing | Band |
| | | Maori—Tango (<i>Wm. H. Tyers</i>) For dancing | Band |

TWO BEAUTIFUL INSTRUMENTAL QUARTETS, EIGHT
CHARMING VOCAL SELECTIONS.

Price \$1.50 each in the United States; \$2.00 in Canada.

- | | | | |
|-------|---|---|--|
| 80130 | { | Serenade (<i>Franz Schubert</i>) Violin, violoncello, flute and harp..... | Instrumental Quartet |
| | | Summer Dreams (<i>E. S. Phelps</i>) Violin, violoncello, flute and harp..... | Instrumental Quartet |
| 80131 | { | The Bubble—High Jinks (<i>Rudolf Friml</i>) Tenor..... | Emory B. Randolph and Chorus |
| | | Just Because It's You—The Little Café (<i>Ivan Caryll</i>) Soprano | Elizabeth Spencer and Chorus |
| 80132 | { | Sing Me the Rosary (<i>F. Henri Klickmann</i>) Tenor..... | Irving Gillette and Mixed Chorus |
| | | I'll Change the Shadow to Sunshine (<i>Ernest R. Ball</i>) Soprano and Tenor | Mary Carson and Emory B. Randolph |
| 80133 | { | Macushla (<i>Dermot MacMurrough</i>) Tenor..... | Emory B. Randolph |
| | | The Land of Golden Dreams (<i>E. E. Dusenberry</i>) Soprano and baritone | Elizabeth Spencer and Vernon Archibald |
| 80134 | { | When the Roses Bloom (<i>Louise Reichardt</i>) Soprano and tenor | Elizabeth Spencer and Emory B. Randolph and Chorus |
| | | The Boat With My True Love's Name (<i>Collins Coe</i>) Contralto and baritone | Helen Clark and Vernon Archibald |

FOUND THE EDISON DISC BETTER THAN DOCTORS

I PURCHASED one of your Diamond Disc musical instruments nearly three months ago.

Am more than delighted with it. After a thorough demonstration by dealers in other makes I decided the Edison was the only musical instrument that produced our favorite selections as they were originally played, in sweet and mellow tones. The volume of sound and the overtones are perfect.

All other makes in my judgment are noisy, tin-horn entertainers. I have read articles saying that music of the proper kind was being effectually used in the treatment of nervous troubles. Through a nervous breakdown I was unable to sleep nights and forced to resign a lucrative position. Since purchasing an Edison Diamond Disc and playing it at night before retiring, I find my sleep much benefitted. My health is much improved. This is something all physicians had failed to accomplish for me.

I feel that a treatment of a similar nature would undoubtedly benefit many others. It seems to me

that the Edison Disc could be used in hospitals with good results."—HARRY B. THATCHER MILLBOURNE, Philadelphia.

TOO BUSY TO READ

He is a familiar type—the fussy, fretful man who imagines that he is about the busiest fellow in town. He often dumps in the waste basket, unwrapped copies of business or technical magazines that contain valuable articles bearing directly on his problems. He fondly believes that he is too busy practicing to bother with what others are “preaching.”

The trouble with this type of man is that he has not learned that the real executive is the man who so plans his work as to leave a reasonable amount of time for reading and planning. There are shoals and breakers ahead when the accumulation of new ideas ceases. The man who declares he has no time to read is unconsciously advertising his small caliber, his slavery to detail, his arrested development.—*Printers Ink.*



AN EDISON RECITAL IN THE HEART OF AFRICA

REV. GEORGE GREEN, a missionary located at Ogbomoso, via Logos, Southern Nigeria, West Africa, has sent us the photograph from which the above picture is reproduced. This particular scene occurred at a little town known as "Ire," located several miles from Ogbomoso and visited by the missionary during the year. It represents the first time these dusky natives have ever heard a phonograph, and the particular song played during the taking of the photograph was Pete Hampton's song "I Can't Keep from Laughing."

The little town of "Ire" is a bush settlement in the very heart of Africa. It is one of several settlements visited each year by Rev. Mr. Green when on his missionary circuit.

Ogbomoso is a town of some 90,000 and there is not a white face in it save that of the missionary, his wife and little baby. It is populated with the blackest of the blackest negroes Africa produces.

The Edison Phonograph is carried by the Rev. Mr. Green on his missionary trips just to draw and entertain the natives. There is much that is interesting in his experiences and this Edison machine does good work wherever he goes.

Edison Phonographs are used in all parts of the world. Peary took one with him on his first trip to the arctic. We have supplied them to British Borneo, to the Falkland Islands, to the Samoan

Islands, to India, to China, to Japan and to some of the remotest parts of the world. The American Board of Foreign Missions sends many of them to its various mission stations every year. Only a short time ago a missionary in Corea wrote us how popular the *Lauder* records were in drawing crowds to his Gospel Tent.

Besides furnishing entertainment to these natives the Edison has also another important mission in cheering up the missionary himself with the songs and hymns of homeland. Rev. Mr. Green, for instance, is a native of Norfolk, Va.

AN EDISON DEALER "ALL AT SEA"

SANTA CATALINI Island—"The Magic Island"—is located in the Pacific Ocean sixty miles from Los Angeles. It had a most romantic history and Avalon, the only town, is world famous for game fishing and its wonderful submarine gardens, viewed through glass-bottomed boats. N. M. LeFavor, Edison dealer there, carries both disc and cylinder lines and is a "booster" all right. During the summer months a fine marine band gives public concerts daily, stimulating a love of music, and the Edison man is there with the goods. During the long winter months Edison entertainment just fills the bill.

Mr. LeFavor carries, beside the Edison goods, an attractive line of high-class jewelry, art curios and bric-a-brac. He enjoys a high-tone trade and many concert patrons are on his list.



PAUL ALTHOUSE
Tenor



MILDRED HOWSON HARTLEY
Contralto



ARTHUR BLIGHT
Baritone

MORE NEW EDISON TALENT ON

PAUL ALTHOUSE.—Edison audiences are to be congratulated in having the opportunity to hear on the Blue Amberol Records this inspiring tenor singer. Mr. Althouse is an American having been born in Reading, Pennsylvania, in 1889; he is, therefore, in his 25th year. Although he started out to be a chemist, he soon discovered that his voice indicated a very hopeful and bright future as a singer, and he wisely decided to bend all his energies in that direction. For seven years, he sang with a boys' choir; then studied music for two years in Philadelphia. Three years ago he placed himself under the able tutelage of Percy Stevens and Oscar Saenger, New York, where his progress was rapid and increasingly encouraging both to himself and his instructors. He has, meanwhile appeared with several orchestras and with many of the largest choral and singing societies in the country, and been enthusiastically received. At present he is a member of the Metropolitan Opera Company, New York, where his voice is recognized as one of exceptional strength, clarity and beauty.

The selection chosen to make his *début* before Edison Audiences appears in the August list of Blue Amberols, announced in this number of the MONTHLY. It is from Faust—"All Hail, Thou Dwelling Lowly" by Gounod, and affords ample scope to show what can be done with this difficult, but beautiful part of the opera by a fresh, young voice that has native ability and much careful training.

"ALL HAIL, THOU DWELLING LOWLY"

What new emotion penetrates my soul!
Love, a pure and holy love, pervades my being.
O Marguerite, behold me at thy feet!
All hail, thou dwelling pure and lowly,
Home of an angel fair and holy,

All mortal beauty excelling!
What wealth is here, a wealth outbidding gold,
Of peace, and love, and innocence untold!
Bounteous Nature! 'twas here by day thy love
was taught her,
Thou here with kindly care didst o'er-shadow thy
daughter
Through hours of night!
Here waving tree and flower
Made her an Eden bower
Of beauty and delight,
For one whose very birth
Brought down heaven to our earth.
All hail, thou dwelling pure and lowly,
Home of an angel fair and holy.

MILDRED HOWSON HARTLEY, comes of a long line of musical celebrities. Her great aunt Mme. Albertazzi, was a favorite of Rossini and the original mezzo in the "Stabat Mater" in Paris. Mrs Hartley's grandfather, Frank Howson, was the pioneer of grand opera in Australia, and her father Frank A. Howson was a grand opera director at the early age of twenty. Mrs. Hartley was born in Brooklyn, N. Y. Emma Thursby was her first teacher. Her latest teacher Mr. Alexander McGuirk, of Carnegie Hall, has done much to further her career and enrich her voice. When only eighteen years of age, without previous stage experience and on few hours' notice, she sang "Mercedes" in Carmen with the Aborn English Opera Company. She also sang other roles such as "Lola" in "Cavalleria Rusticana." She is now solo contralto at the Nostrand Ave. Methodist Episcopal Church in Brooklyn. Her voice, as one can judge from the Edison record, is a rich contralto of a peculiar robust quality.



EDWIN SWAIN
Tenor



HENDRIKA TROOSTWYK
Violinist



FRED DUPREZ
Monologue

BLUE AMBEROL RECORDS, AUGUST LIST

ARTHUR BLIGHT, baritone, was born in Keokuk, Iowa, but when very young, his parents moved to Canada. After a careful training abroad, under such well-known teachers as the late Mme. Julie Wyman, Signor Tesseman, Isidore Luckstone and William Shakespeare, he returned to Toronto, Canada, where he has since established an enviable reputation as a teacher as well as a concert artist. His beautiful voice, admirable diction and magnetic personality are all evident in this rendition of "Beauty's Eyes."

HENDRIKA TROOSTWYK. In Amsterdam, Holland, one of the most musical cities in the world, possessing a great orchestra, and many gifted solo artists, there was born some years ago Hendrika Troostwyk, the gifted artist who makes her début before Edison owners with this record, not only as a violinist but as a composer of the selection also. At an early age Miss Troostwyk began the study of violin playing, exhibiting marked musical talent, which was inherited from her parents, both of whom are well known to the musical world.

Miss Troostwyk graduated with honors from the musical department of Yale University, and during the season of 1908-9 was violin soloist of the Brick Presbyterian Church, New York, and of the Church of the Ascension of the same city in 1909-10. She is concertmaster of the New Haven String Orchestra, is also well known as a concert soloist, and is gaining a considerable reputation as a teacher. Her playing is characterized by remarkable technical skill, and a clear, sweet and sonorous tone, and pure intonation.

Her rendition of "Springtime"—her own composition—is, of course authentic and well shows the talent she possesses both as a violinist and as a composer.

EDWIN SWAIN, the well-known concert singer was born in Florida where he spent his early youth. Then removing to Indiana he began the serious training of his voice, which at an early age had shown great promise. Completing his University education he came to New York where he studied under Victor Harris, the director of the Metropolitan Opera House, of the De Reszke and Sembrich period. He rapidly established a splendid reputation and was tendered a position as baritone soloist of the Lafayette Avenue Presbyterian Church, New York. His work as an oratorio and concert singer has been truly enviable and his remarkable voice, with its flawless training and perfect diction has placed him in the front ranks of the best singers today.

FRED DUPREZ, who makes his début before Edison owners with this record, was born in Detroit, Michigan. He inherited his histrionic ability for both his father and mother were on the stage for many years. Mr. Duprez started in the theatrical world when only five years of age. Since then he has had a varied experience in Stock Companies, musical comedies and as a headliner in vaudeville. His specialty is monologues of course. The one he gives on this record is original with him—an old theme, but sufficiently new to be amusing by the new twist he gives it.

This same monologue has been given by him in theatres all over the world, and has been heard and laughed at by millions.

One of the reasons for Mr. Duprez's success is his perfectly serious manner of speaking; even while he is saying the most ridiculous things, by his intonation you would think it the wisdom of Soloman.

His initial Edison selection, "How to be Happy Tho' Married," is Record 2373, August list.



Oh, we're a band of jobbers
Native to the trade.
And we'll rally around the bonny good disc
That bears the standard name.

(With apologies to Polk Miller)

JOBGING FOR EDISON BRINGS HAPPY FACES

EVERY Edison jobber, every Edison dealer ought to be happy, from the mere fact that he is engaged in the business of making others happy. The world is full of people whose cares and trials, great or small, "Need chasing away with a song;" nothing can do this so well as an Edison Phonograph.

"But there's a reason" why these four Edison Jobbers are particularly happy:—

Mr. Silliman is smiling because he has been compelled—really *compelled*—to move into larger quarters on account of the increase of Edison business in Boston. Moving isn't pleasant in itself, but moving to much larger and finer quarters brings a smile to most men. Then again Mr. Silliman is happy because there are more Disc records coming out right now—*nine exceptionally fine ones, too!* Who wouldn't smile if he were in such a jobber's position?

Mr. Stanton is particularly happy over the way all the Edison jobbers are "rallying around" the

new Edison Disc Jobbers' Association. "Everything is coming along fine" he says, "and we're going to have a strong, active, and united organization." Then, too, sales in Canada have been brisker than usual and Edison products are booming there. Another happy Edison jobber!

Mr. Kipp is usually jolly anyway, but some things have happened recently that bring a broader smile. For one thing he is happy over the results of his efforts to bring the Lennox Piano Co., Indianapolis, into the Edison fold. This was a big feather in his cap and shows that he has a right to his nom-de-plume, "CAN'T BE BEAT EDISON JOBBER." Still another happy, successful Edison jobber!

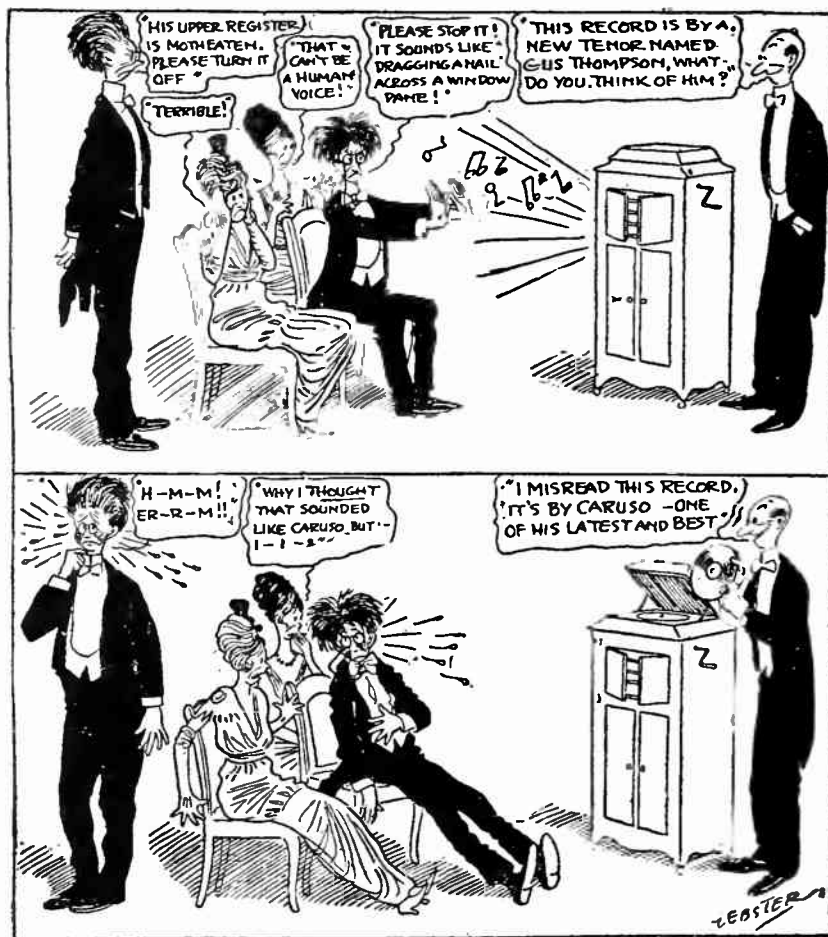
Mr. Lucker, of Minneapolis, has kept an eye on St. Paul (as most Minneapolis do.) Over there business looked promising for a long time past. Now he is happy because he is about to establish a branch store there and thus *more than double* his Edison output. That's the fourth happy Edison jobber, and there are others, who have equal cause for rejoicing over a prosperous Edison business.

"JOBGING FOR EDISON BRINGS HAPPY FACES!" Let that be your watchword! Then go ahead and WORK, WORK, WORK!

A lot of dealers are doing a good business with Blue Amberols while other dealers in territory that is just as good (according to our crop and financial reports) are doing comparatively little. Why is this? Is it not simply the difference in the effort put forth?

IT'S DANGEROUS TO HAVE OPINIONS ON MUSIC

Webster, in the Globe, New York





A SOUTHERN CALIFORNIA WINDOW

THE Southern California Music Co., Los Angeles, Cal., devoted both their large windows to an exclusive Edison display during the week preceding Mr. Edison's birthday, February 9th to 16th. In one window they gracefully arranged an office scene, with fine desk, filing cabinets, etc., and one of their Edison Dictating Machine salesmen demonstrated a real business man's office. They had a dictator and a transcriber operate from 11:30 A.M. until 1:30 P.M., and it attracted much attention and resulted in several orders. We have not space in the MONTHLY to show this window.

The other window they arranged tastefully as a home scene, in which the Edison Disc Phonograph, the Edison Cylinder Phonograph, the records, both Cylinder and Disc were displayed. The Home Kinetoscope was also featured. The furniture was high class and an air of home comfort pervaded the scene. This window, also, attracted much attention, particularly from the ladies, and was very favorably commented upon.

In each window, in well arranged piles, were Edison Birthday Buttons, for pinning on the lapel. These were made in Los Angeles and given away to anyone stepping inside and asking for one. About 4000 were thus given away.

Right inside the front door an Edison Phonograph dispensed music so that in calling for an Edison button everyone heard the disc. The results were satisfactory, as some sales were traceable to this advertising.

THE STORY OF FAUST

SUPPLEMENTAL TO RECORD 28195 IN
THE AUGUST LIST

A German student named *Faust* after a long life of meditation desires to be young again. Through a supernatural power of *Mephistopheles*, the Spirit of Evil, *Faust* is restored to youth, with all its passions and illusions, and is endowed with personal beauty. *Mephistopheles*, (anxious to destroy another soul) contrives that *Faust* meet *Marguerite*, a peasant girl noted for her beauty and virtue. The maiden at first rejects the stranger's advances, but *Faust*, urged on by the tempter woos her so ardently that her resistance is overcome. It is during this portion of the story that *Faust* sings this aria "All hail, thou dwelling lowly." With *Mephistopheles*, he is standing in the garden of *Marguerite's* home and in this melody he rhapsodizes on her modest dwelling, while *Mephistopheles* stands by, grinning at the apparent success of his plans.

Through the death of *Valentine*, *Marguerite's* brother, who is later killed by *Faust*, *Marguerite* loses her reason, and kills her newly born child. She is thrown into prison. Even there she is followed by *Mephistopheles* and *Faust*. Overcome by remorse, the unhappy girl expires, *Mephistopheles* triumphs at the tragedy, but a chorus of heavenly voices is heard, proclaiming a pardon for the repentant sinner; the Evil One, foiled and overcome, crouches at the accents of diving love and forgiveness, while the spirit of *Marguerite* is wafted upwards to eternal life.

DEALER'S QUESTIONS ANSWERED

What is the cause of A 80 sometimes not playing a full record and how can the matter be adjusted.

If the phonograph should slow down after being fully wound up so that it will not play a full record through at the same speed, the following is usually the cause, which can be ascertained by, removing the front grille by slightly raising and pulling out from bottom. Next remove top grille by removing all screws holding same, raise both halves of grille together, to clear edge of cabinet, and then pull the halves apart.

1—See that all packing material, such as blockings, tie string, padding, etc., has been removed.

2—Should packing material have gotten into mechanism, carefully remove same, in fact, it would be advisable to remove motor from cabinet and clean with benzine or gasoline.

After washing the movement, apply oil sparingly, but thoroughly. This is covered under "Oiling."

To re-assemble motor to cabinet, see "Location of Motor."

3—Examine all set screws to see if screws which should be tight are tight. Sometimes the screws work loose from the shock of travel.

4—The motor has moved backwards, making the belt too tight thereby putting an extra load on motor, or

5—The motor has moved forward making belt too loose thereby causing fluctuation of speed.

To remedy, replace motor in its proper location as mentioned in "Location of Motor."

6—The idler pulley, which is placed on every phonograph to take up the slackness of the belt and which should ride on the outside face has slipped under and between the inside of belt.

Replace on outside of belt.

7—The arm, which carries the idler pulley, has been bent. This arm should be so that the faces of the idler pulley and drive pulley are parallel, also the flanges must be in one line.

8—The tension spring has either been bent or has slipped off the idler arm.

Bend back so that the tension of spring is just strong enough to keep belt from slipping. If tension spring has slipped off arm, replace it.

9—Turn table shaft bearings needing oil.

10—Pulley on turn table shaft or pulley on motor drive shaft having moved and rubbing against bearings.

The pulleys should be positioned so that there is about $\frac{1}{32}$ " clearance between upper bearing and top side of pulley. The belt should ride in the middle of faces, that is, belt must not touch flanges of pulleys, or idler, and pulleys must not touch any part of castings.

11—The sheet steel support on which turn table shaft bracket is fastened has been sprung.

To see if support has sprung, lay a straight edge or straight bar across the top of both sides of cabinet, then observe if distance from bottom side of straight to top of turn table is the same on both sides.

Repeat the above operation only place straight edge on the tops of back and front of cabinet.

Should these distances not be the same all around, spring support until they are.

12—Sometimes if a phonograph is kept in a damp room the bottom of cabinet will warp, thereby bending the motor frame, and consequently not allowing motor to work freely.

13—Phonograph needing oil.

14—Main spring needing lubrication.

15—Main spring having weakened.

Replace with new main spring.

COMPLETE ALPHABETICAL BLUE AMBEROL LIST

BEGINNING with the August *Advance List* we shall issue every month a complete alphabetical list of all Blue Amberols issued since the last catalog (April, 1914). This practice will be continued every month, so that with the latest catalog and the current *Advance List* (beginning with August, 1914) the dealer will have an up-to-date list of *all* Blue Amberols issued. It's a change every dealer, we feel sure, will appreciate.

THE NEW-SIZE PHONOGRAM

AS already announced *The Phonogram*, beginning with April, was made envelope size, $3\frac{1}{2} \times 6\frac{1}{4}$ inches, sixteen pages. It contains the full list of records for each month with appropriate comments under each title. The jobbers already have these and the dealers who have subscribed for a quantity will receive theirs shortly. This size ought to stimulate their distribution by dealers. No better medium for keeping the customer and prospective customer in touch could be desired. We have made it more interesting than ever. Let your increased orders show your appreciation of the change in size.

There are nearly 8,000 people in the United States actually engaged in the manufacture of phonographs and records. The men engaged in the jobbing and selling of machines and records number at least another 8,000, making an army of 16,000 exclusively engaged in the making and distribution of phonographs and records.

BLUE AMBEROLS FOR AUGUST

THIS August list will be on sale Saturday morning, July 25th. Six new Edison artists make their first appearance at this time. The two concert selections are exceptionally fine. Record 2377, a trio of banjo, piano and drum, is worthy of special attention, as it is the first time these three instruments have been successfully recorded in combination by us. The piccolo duet (2359) is a novelty, and beautiful it is.

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | |
|---|---|
| 28195 Faust—All Hail, Thou Dwelling Lowly! (Gounod) Paul Althouse <i>Tenor Orchestra accompaniment</i> | 28196 Tannhauser—The Evening Star (Wagner) Thomas Chalmers <i>Baritone, orchestra accompaniment</i> |
|---|---|

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | |
|--|--|
| 2355 Favorite Airs from Olivette (Audran) Edison Light Opera Co. | 2370 Looking This Way (Van De Venter) Elizabeth Spencer and E. Eleanor Patterson <i>Soprano and contralto, orchestra accompaniment</i> |
| 2356 A Real Moving Picture from Life—Von Tilzer Walter Van Brunt <i>Tenor, orchestra accompaniment</i> | 2371 Kathlyn—Waltz Hesitation (Smith) National Promenade Band <i>For dancing</i> |
| 2357 On the Banks of the Brandywine Eugene Emmett <i>Tenor, orchestra accompaniment</i> | 2372 Harmony Bay (Sherman) Albert H. Campbell and Irving Gillette <i>Tenors, orchestra accompaniment</i> |
| 2358 Beauty's Eyes (Tosti) Arthur Blight <i>Baritone, orchestra accompaniment</i> | 2373 Happy Tho' Married (Duprez) Fred Duprez <i>Monologue</i> |
| 2359 Will o' the Wisp—Polka (Cox) Henry Heidelberg and Eugene C. Rose <i>Piccolo, orchestra accompaniment</i> | 2374 Amapa Maxixe—Tango Brazilian (Storoni) National Promenade Band <i>For dancing</i> |
| 2360 While They were Dancing Around (Monaco) Irving Kaufman <i>Tenor, orchestra accompaniment</i> | 2375 This is the Life (Berlin) Billy Murray and Chorus <i>Tenor and chorus, orchestra accompaniment</i> |
| 2361 The Whistling Coquette (Joe Belmont) Ada Jones and Billy Murray <i>Whistling and singing, orchestra accompaniment</i> | 2376 Three for Jack (Squire) Edwin Swain <i>Baritone orchestra accompaniment</i> |
| 2362 Sunshine and Rain (Blumenthal) Mildred Howson Hartley <i>Contralto, orchestra accompaniment</i> | 2377 Down Home Rag One-Step (Sweatman) Van Eps Trio <i>Banjo, piano and drum</i> |
| 2363 Springtime (Erna Troostwyk) Hendrika Troostwyk <i>Violin, piano accompaniment</i> | 2378 Me and Mandy Lee (Mills) Arthur Collins and Byron G. Harlan <i>Coon duet, orchestra accompaniment</i> |
| 2364 Do You Remember? ("Z") Irving Gillette <i>Tenor, orchestra accompaniment</i> | 2379 Who Paid the Rent for Mrs. Rip Van Winkle Medley—Turkey Trot National Promenade Band <i>For dancing</i> |
| 2365 Hark! Hark, My Soul (Dykes) Edison Mixed Quartet <i>Sacred, organ accompaniment</i> | 2380 Stick to Your Mother, Tom Will Oakland <i>Counter-tenor, orchestra accompaniment</i> |
| 2366 You Broke My Heart to Pass the Time Away (Goodwin) Manuel Romain <i>Tenor, orchestra accompaniment</i> | 2381 Ballet Music from William Tell (Rossini) Edison Concert Band |
| 2367 On the High Alps (Andre) Venetian Instrumental Quartet <i>Violin, violoncello, flute and harp</i> | 2382 Whistling Pete Billy Golden and Joe Hughes <i>Vaudeville sketch</i> |
| 2368 A Perfect Day (Jacobs-Bond) Metropolitan Quartet <i>Mixed voices, orchestra accompaniment</i> | 2383 Baby Mine (Johnston) Elizabeth Spencer <i>Soprano, orchestra accompaniment</i> |
| 2369 That Reuben Tango Husk'n' Bee (Grant) Byron G. Harlan <i>Rube song, orchestra accompaniment</i> | 2384 Buck Dance Medley (Kimmble) John Kimmble <i>Accordion, piano accompaniment</i> |

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA
LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS
CHICAGO—The Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
DES MOINES—Harger & Blish.

MAINE
BANGOR—Chandler & Co.

MARYLAND
BALTIMORE—McKee Surgical Instrument Co.

MASSACHUSETTS
BOSTON—Pardee-Ellenberger Co.

MICHIGAN
DETROIT—American Phonograph Co.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.

MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TENNESSEE
MEMPHIS—Atwood Phonograph Co.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc., (Disc only)
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

IOWA
SIOUX CITY—Harger & Blish.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE
MANCHESTER—John B. Varick Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.
ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA
PHILADELPHIA—Louis Buehn.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS
EL PASO—W. G. Walz Co.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

July, 1914

No. 7



ANNA CASE, SOPRANO

Under Exclusive Edison Contract. See page 104.

World Radio History

TIMELY ITEMS OF INTEREST

Have the goods *in stock*.

An Amberola in stock is worth two in the catalog.

"Thank you," costs little effort, but means much.

Resolve to secure at least three Edison prospects each week.

An Edison circular of some kind, should be enclosed in every package leaving the store.

"Good Morning *Mr. Brown*," (or whatever his name) is worth a hundred just, "Good Morning."

In life insurance many a "prospect" dies before the policy is delivered; in the Phonograph line interest dies if you are slow to fill an order.

Watch new customers and cultivate their acquaintance, for they frequently turn out the best customers in the end.

The Flammer-Hofsoos Piano House, Milwaukee, recently opened very handsome Edison quarters at 417 Broadway. Already they report a fine trade.

Louis Buehn, Philadelphia, reports May sales most satisfactory and ahead of May, 1913. He carries at present the largest stock of Edisons in the history of his house.

The Thiebes Piano Co., St. Louis, make a feature of playing the same records on three makes of machines and allowing the *prospect* to note the difference. The Edison is pretty nearly always the winner in the end.

Mark Silverstone, St. Louis, says he did not anticipate the record-breaking jobbing business he is now doing in his large, new location. More room is planned this summer—so that at least sixty persons can be accommodated at one time in store recitals.

The marriage of Miss Madeleine Edison, daughter of Mr. and Mrs. Thomas A. Edison, and John Eyre Sloane, son of Dr. and Mrs. T. O'Connor Sloane, of South Orange, N. J., took place on Wednesday afternoon, June 17th, at the Edison home in Llewellyn Park, Orange, N. J.

"Children's Concert," at your store, would be a paying advertisement. Children would carry the news into the homes!

A. J. Sanderson, manager of the big Edison department of Hayden Bros. Department Store, Omaha, reports an excellent Edison year thus far. The sales for June more than doubled those for same month last year.

Blake & Burkart, Philadelphia, were favored by a call from Gregor Skolnik, the eminent violinist, who has made several Edison records. His "*Romanza Andaluza*" is one of their most popular sellers. A view of their quarters appears elsewhere in this issue.

Hardman, Peck & Co., New York, have been holding many informal Edison recitals which are proving very successful. Sales of the higher priced Edisons are in the great majority, patrons desiring the more expensive cabinets to harmonize with their interior furnishings.

Crop indications point to the largest wheat harvest ever gathered in the U. S., and conditions in Northwestern Canada are likewise most encouraging. Selling Edison phonographs in the great wheat-growing country is interesting reading. Be sure to read Mr. Wagner's article in this issue.

Pardee-Ellenberger Co., Boston, are now located in their new quarters, 26 Oliver St. The whole interior presents a most attractive appearance. The main quarters on the ground floor are furnished in Circassian Walnut. The furniture is entirely new. We wish them great success in their new home.

Laurence H. Lucker is just about to open at St. Paul, Minn., his new "Edison Shop" located in the center of the best business district. Mr. Lucker declares he will make this the handsomest retail phonograph store in the Northwest. It will have no connection with the Minnesota Phonograph Co., St. Paul, which is controlled by Mr. Lucker's brother.

M. L. Reynolds, traveling salesman for the Silverstone Music Co., St. Louis, is signing up many new Edison dealers in Southern Missouri and Arkansas. Among the new Edison dealers recently enrolled are the Hollenberg Music Co., Little Rock, Ark.; A. B. Carne, Pierce City, Mo.; the Benedict-Boyce Music Co., Galesburg, Ill.; McQueen Bros., Carrollton, Mo.; C. W. Hess, Butler, Mo.; Bush & Carne, Dyersburg, Tenn.; T. J. Evans, Pittsburg, Kans.; W. H. Moreland, Jr., Metropolis, Ill.; Holbrook, Carthage, Mo.; H. L. Hoover, Springfield, Mo.; J. W. Guisinger, Fayetteville, Ark.

THE EDISON PHONOGRAPH MONTHLY

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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

JULY, 1914

Number 7

THE BLUE AMBEROL OUT-OF-DOORS

The Great Record for Summer-time

HOW gracious and how true was the compliment unconsciously paid to the Blue Amberol the other evening when a neighbor, after being introduced to an Edison enthusiast on the same street, remarked: "Oh, I think you have the loveliest phonograph; it's the *clearest* one I have ever heard; and it's so sweet and true. We just enjoy it from our veranda."

The Blue Amberol *has remarkable carrying power*. In this respect it resembles the quality of a public speaker's or singer's voice—every word or every note can be distinctly heard with ease, even at considerable distance. There is a comfortable satisfaction in listening to such a speaker or singer; and there is correspondingly as great a pleasure, even when out of doors, in listening to a Blue Amberol. It is not so much that it possesses great *volume* (although it has this), as that it possesses *clear voice projection*,—a quality that even a good conversationalist realizes is indispensable in the open.

It would be comparatively easy to produce a record for out-door use if only *loudness* should be its chief characteristic; for nothing is so simple as to magnify sound. You find that in the hurdy-gurdies and other blatant instruments.

But to preserve the *quality* of the music while intensifying its *carrying power* is not so easy. The sound must be *born right*, which, in phonograph parlance is only another way of saying it must be *recorded* right. Then again none of the sound must be *lost* in the process of reproducing and amplifying it, so that when it leaves the horn it is not harsh nor blatant, but *concentrated and forceful*.

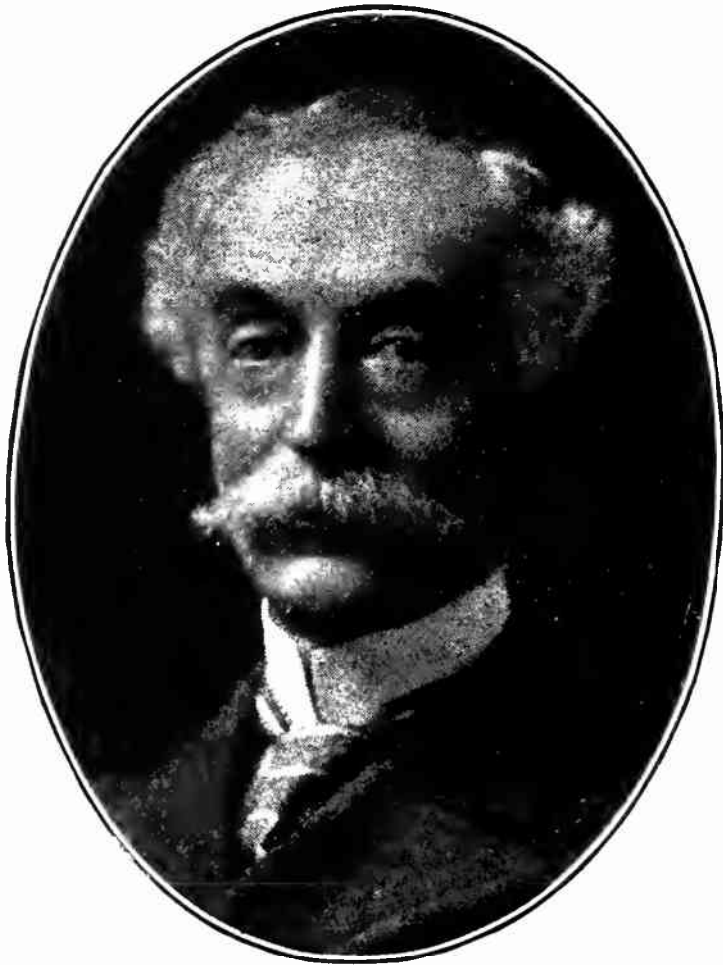
That the Blue Amberols possess this power is only another testimony to the faithful work employed in every step of its recording and reproduction. *It is a splendid record*, outdoors or indoors, because it is made with scrupulous care.

Whether one listens to Uncle Josh's contagious laugh, or Marie Narelle's high notes as she sings "*Wearing of the Green*," there is no harshness in one instance nor *screech* in the other—both are beautiful examples of *clear voice projection*. That's what makes it a great summer record, outdoors or indoors.

With the summer-time fully here, the Blue Amberol ought to prove more popular than ever before. The demand *exists* and the opportunity is now given to satisfactorily supply a good outdoor record. Every veranda, lawn, camp or cottage is fair *selling ground*. See to it that the occasion don't pass unimproved.

HARGER & BLSH

Des Moines and Sioux City, Iowa



B. M. HARGER
President



H. H. BLSH
Secretary



GEO. C. SILZER
Vice President



HERMAN F. SILZER
Traveling Salesman
Western Iowa, North and
South Dakota



H. HARGER BLSH
Assistant Secretary



GUS. U. SILZER
Manager Sioux City House

“EDISON EXCLUSIVELY”

WHO'S WHO AMONG EDISON JOBBERS

SEVENTH ARTICLE

HARGER & BLISH

Western Edison Distributors Cylinder and Disc Phonographs
Des Moines and Sioux City, Iowa

ESTABLISHED 1887. INCORPORATED 1904.



"Six years ago we started our Des Moines institution with one man and one stenographer. Mr. George C. Silzer, our representative there, did his own order filling and packing for the first three or four months. In six years' time, we have grown to twenty-four employes (as you will note by counting the picture and adding four more whose faces it was impossible for us to get into this group picture by reason of absence from the city and illness). And, we're not going to stop growing. *Harger & Blish.*"

IT was early in the year of 1894 when word reached us concerning the commercial possibilities of what we then looked at as a toy, and well do I recall the first demonstration made that secured our order. Little did I realize the import of that demonstration that was later on to dominate my life work.

Our first purchase was five Columbia machines, \$10.00 ones I think, and the first merchandise of any kind that I ever bought that I had to put up the cash before the goods were shipped; "not that we question your credit," the salesman said, but that's the rule of the Company and we have to treat everybody alike. I have thought a great many times since, what a pity that such a rule was ever modified.

The business was a success from the start. It was just at the beginning of the premium craze and

we thought we saw untold possibilities working the phonograph in that field. We worked along that line for several years when the opportunity came to us to broaden out and take up the sale of another well-known make, that fairly launched us in the talking machine game. We started a wide campaign to exploit the talking machine and very soon, were shipping machines by the dozen and hundred, from Maine to California.

It was widely commented on at the time how it was possible to develop the business we were doing in so seemingly an out of the way place, as Dubuque appeared to our customers at that time. It was only that our story was different and we had something that the public wanted. The business kept on expanding and we shortly began to order machines in carload lots—something in those days, quite unusual.

But unfortunately, our balloon was soon to receive a puncture, for one day we received notice that after a certain date the manufacture of these machines would be discontinued. We could not conceive of such a thing happening, for our business by that time had assumed quite formidable proportions. We staved off the inevitable, however, for one more year by contracting for the entire stock on hand at the factory as well as stock in the course of construction; a little over 10,000 machines. The largest single purchase up to that time ever placed.

These, however, did not last long—eight months, I think, to be exact, and we came face to face with a condition that meant getting out of the business or reorganizing our work on entirely different lines. While we did not realize it for some time, our inability to renew our contract for these machines proved the turning point in our talking machine career. The public was being educated to the musical value of the phonograph and the demand was increasing with leaps and bounds.

We secured a Jobber's Contract having by this time become a thorough convert to the great commercial possibilities of the talking machine and devoted practically our whole time to its further exploitation.

Two years later we entered the Edison ranks, and by that time had well developed all Eastern Iowa with our enthusiasm. We readily saw still greater possibilities with increased shipping facilities, and in 1908 opened a branch in Des Moines, putting in charge, our Mr. George C. Silzer, who had grown up with the house from boyhood.

Competition by this time was very keen and we were obliged to contend with four very active Iowa Jobbing Houses to say nothing of the inroads that were being made in the Iowa field by the large Jobbing houses in Chicago, Minneapolis, Omaha and Kansas City. So keen was this rivalry for business, that I have seen six different phonograph salesmen in the same town on the same day with their monthly samples of records, waiting to play them over for the lone dealer, who could not possibly have bought more than \$5.00 or \$10.00 worth at most.

It was this condition, we realized, that must be overcome if we were ever to make any money and we started overtures which resulted in our taking over the four Jobbing Stocks, which finally placed us firmly and we felt profitably fixed in the Iowa field, we being then the only Combination Disc and Cylinder Jobbers in Iowa.

Realizing that the fullest measure of our success would depend on the efficiency of the service we rendered, we decided to maintain one of these stocks at Sioux City, the gateway of the Dakotas, that the demands of the trade in North and South Dakota, Southern Minn., Northern Nebraska and

Western Iowa, might be the more quickly and economically handled. The success of this has proven the wisdom of our judgment, for our gateway city is fast setting a lively pace for the parent house for first honors.

At the Jobbers' Convention in Milwaukee two years ago we heard for the first time the masterpiece of Mr. Edison, the Diamond Disc, and for the second time we felt and saw the approach of another turning point. What we saw and heard was nothing compared with the product of today, but enough was heard for us to realize a new dawn was at hand, and realizing this, shortly started laying the foundation for building anew the business along lines of our ideal, which, during 1913 became a living reality.

We have been especially blessed with as loyal a lot of Dealers as ever fell to a Jobber's lot to serve, and I feel that I would be missing my duty, were I to fail to accord at this time, my sincere appreciation for the loyal support through many a stormy year, accorded us by them.

In closing, I will only add a foreword to those in the trade, whose ears are close to the ground; unless the unforeseen happens, 1914 will have some wonderful surprises in store. We are swinging into such a stride as we have never known. It's an Edison atmosphere in an Edison day. Your opportunity if you will but make it so. What are you going to do with it?

H. H. BLISH

TERRITORIAL LINES FOR JOBBER AND DEALER

BY H. H. BLISH OF HARGER AND BLISH

ONE of the greatest handicaps that the Jobber has been working under in the past, in the mind of the writer, has been the difficulty in engaging the attention of firms of recognized standing as to the permanency of the proposition and the stability of the line. They point out, and with justice too, that anybody who can scrape up enough to buy three machines and 100 records can get into the game, only to find later on that the same degree of salesmanship must be used to dispose of them as is required of any other line of merchandise. The dealer by reason of his incompetency, loses interest and wants his money, which, more times than otherwise leads to price cutting on the side, and in doing so, completely discourages the good dealer who has spent freely of his time and money in placing the proposition on a safe and sane basis. In arguing the question recently with a large dealer who was spending in advertising, a large percentage of his earnings from that department, said "what inducement is there in it for me

to carry the amount of money that I have in these goods and to continue doing so, working by day in demonstration at the store, and by night in the Lodge, School Room or Home, only to find that by my activity, later on, I have excited the envy and cupidity of some competitor, who finds the field that I have been engaged in tilling, looking so good that when I should be harvesting the results of my labor, he steps in with an inconsequential purchase of three machines and shares with me the results of my effort." There is no question but that there is little incentive to first-class dealers carrying complete stocks unless this protection is afforded them.

I have, for a long time, advocated definite and positive territorial lines for both Jobber and Dealer as the best solution of this question. While this need not involve necessarily an exclusive sale proposition in the literal sense, he can be given to understand that no solicitation for business will be tolerated in his prescribed field. I would go even further than this and require that any dealer receiving an order from outside the territory allotted to him, should be required to split with the dealer from whose territory the order came. The Vose Piano Company of Boston, has been working this plan for years, to the entire satisfaction of all concerned. The Automobile industry absolutely prohibits a sale in outside territory under penalty of forfeiture of contract. While right in the family we have a precedent in the Dictating Machine Machine Department requiring all work done strictly within territorial lines. The carrying out of such a proposition would tend greatly to lessen the number of dealers and Jobbers but would get men into the business who would feel justified in carrying large stocks and would stand ready and willing to spend whatever sum in reason, was necessary to get results. They want to feel that their investment is stable and that the risks now being run by reason of the kind of competition with which they have to contend, is done away with.

The Jobbers territory should be prescribed in the same way, by placing a Jobber in complete control of all the business within a prescribed field. He being on the ground, is in a far better position than anyone else, as to the desirability of an applicant. By holding the Jobber to a strict account of his territory for development, it is up to that Jobber to either improve it or relinquish the field. Most important of all is the question of credits which would be entirely solved were territorial lines placed around the Jobber, and, in this, the factory is as much a beneficiary as is the Jobber.

We all know of the kind of trade that gets in to the limit with one Jobber, then tries Jobber number two and three, until each have credit tied up exceeding many times the dealer's ability to pay—then a settlement of 30 or 40 cents on the dollar.

A dealer knowing that he must pay his local Jobber or get out of the business, will see to it that his standing on the books is all that the credit man desires. The Jobber, when he lines up the right sort of representation in his field, can afford to extend every bit of help financially within the range of his ability, as well as with the help that his salesmen can render, without feeling that just as soon as he has developed a customer worth while, he loses him to some other Jobber through the personality, possibly, of some first-class salesman, and all of his days and nights spent in developing that dealer is lost.

If a Jobber in automobiles wants to buy Ford Cars, there is only one place to go. Same way for the Jobber in buying Edison Machines. Why not the same condition for the dealer. You may argue that it doesn't seem fair or good business to ask a dealer to buy of a Jobber if the service rendered is inadequate or if possibly the Jobber may, at the time be temporarily out of the goods desired. In this regard, I would put it up to the next nearest Jobber to fill the order immediately, charging the Jobber from whose territory the order came, the dealer's discount. He thereby secures the profit that he is entitled to by reason of his having the goods and the Jobber who first secured the order is penalized the profit by reason of his failure to supply the order promptly, and in addition carries the account. This, he should prefer doing, for it prevents a good customer from getting on another Jobber's books and keeps the credit standing of the dealer wholly within his hands.

To sum up, I would say that there are altogether too many small stocks in the field and we can never interest capital to the extent that we should, until they can be given a definite and defined territory to work in, and he made to feel that in due time all the results of their efforts will revert to them and to them alone.

CIGARETTES NOT TOLERATED!

The many employes of the Edison laboratory have had their attention called to the following sign posted conspicuously throughout the extensive shop:—"Cigarettes NOT TOLERATED. They dull the brain." As a result of correspondence with Henry Ford, the Detroit automobile manufacturer, Mr. Edison decided to be a crusader against the cigarette. At the request of Mr. Ford, Mr. Edison made an analysis of at least twenty brands of cigarettes. While he found the tobacco contained in them was of all qualities, he found poisonous matter in all the papers in which they were rolled. Mr. Edison said: "That poison attacks the brain and works havoc with a man's mental activity. His mind becomes clouded."

ANNA CASE

The Brilliant American Lyric-Soprano of the Metropolitan Opera House, New York

Now Under Exclusive Edison Contract

THOSE who follow with interest the important events of the musical world are familiar with the fact that Andreas Dippel in the Spring of 1909, upon hearing Anna Case sing at a Philadelphia musicale was so impressed by her voice that he engaged her at once as a member of the Metropolitan Opera Company of New York. At this time Miss Case was but twenty-one years of age, and received none of the backing which is frequently afforded young singers. She had completed her entire musical education in New York. It was, therefore, no small triumph for this comparatively unknown girl to sing her way into one of the most famous musical organizations in the world.

But to realize that the honor was richly deserved, one need but hear her wonderful soprano voice, soaring to the lofty heights of F, flowing smoothly, sweetly, with never an effort. Blessed with rare personal charm and beauty, Miss Case embodies in her work a boundless and unusual appreciation of musical values. Her voice, always completely under control, shows the unmistakable effect of intellectual development on the part of the singer; one feels not only the appeal to the senses but is conscious also of a mental stimulus.

Much has been written about this really remarkable young artist; how she came from a humble home in a small village in New Jersey, where her father is a blacksmith; and how she decided to become a singer.

The absolute and undisputable fact remains,

that in this young girl has come forward an artist and a singer out of the ordinary; one who has impressed herself in the most emphatic manner upon all who have heard her, and who has been re-engaged from one to half a dozen times in every place she has sung.

In a Sunday night concert at the Metropolitan Opera House last February, together with some of the company's famous artists, before an immense audience, she won a most unusual success, being recalled again and again. More recently in the big Swedish music festival at Carnegie Hall, New York, May 28th, before an audience of nearly four thousand people her success partook of a real ovation.

The qualities that have made all this possible, are first of all a beautiful warm lyric soprano voice, of very wide range (reaching F in alt), ample power, an extremely musical nature, which have all been carefully and artistically developed.

Back of this is a very powerful personality, that shows through her singing, which is intense and vivacious, and brings the message of her song home to her hearers, plus a lovely face, a sylph-like figure, and the charm and enthusiasm of youth.

Miss Case's repertoire is extensive, including among other opera roles: Michaela in "Carmen," Nedda in "Pagliacci," Gilda in "Rigoletto," Mimi in "La Bohème," and lesser roles in "Tannhäuser," "Lohengrin," "Werther," "Walkyrie," "Parsifal," and a large list of arias, songs, ballads and a number of the standard oratorios.

SOME OPINIONS OF THE PRESS

The freshest and most delightful of voices is that of Miss Anna Case, who made her first appearance in Pittsburg at last night's concert. Besides having a lovely voice, Miss Case is a beautiful woman, both in appearance and manners, and she was enthusiastically received.—*Pittsburg Dispatch*.

Miss Case possesses an unusual range. Her low tones are beautifully developed and the writer had the pleasure and astonishment of hearing her privately sing the scale from high C upwards. Her voice is perfectly placed, she possesses unusually fine diction, and a natural temperamental delivery, which at once thrills and captivates her audience. Singing of such quality has rarely been heard in Pittsburg concert halls.—*Spectator, Pittsburg*.

Miss Case was the first to appear, and she immediately won the hearts of every one, for not only has this young singer a most

remarkable voice, but she has the gifts of youth, beauty and a most fascinating personality. Miss Case received prolonged applause after every number, and several times she graciously rendered a second number. In her first group of songs the range and quality of her voice were well displayed, and in all her work her dramatic interpretation was especially delightful. In the aria, Caro Nome, from "Rigoletto," and in the final group of songs the richness and resonance of the beautifully trained voice were again manifested.—*Press, Utica, N. Y.*

"She has a pure soprano voice of great range and sweetness and her artistic singing is supplemented by a most pleasing and attractive personality. Her tone shading was delicate and effective. Clear, true and without apparent effort her voice rose note by note until, with a wonderful volume and sweetness of tone she touched and held the E above high C—the note that Tetrazini is so proud of."—*The Utica (N. Y.) Observer*.

THE DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers

THE EDISON DIAMOND DISC Its Difference—Its Superiority

Why it Welcomes Comparison

THAT the Edison Diamond Disc bears the impress of a master-mind in acoustics is evident to everyone who hears it. It represents the mature results of Mr. Edison's wonderful inventive genius in perfectly recording and reproducing sound.

It is different from all other discs; IT IS SUPERIOR. There's a reason for every difference and ample ground on which to sustain the claim to superiority.

The disc itself, for instance, is thicker and harder than any other; the reproducer is heavier; the tone arm is carried across the face of the record not by the tracking of the reproducer point in the groove of the record (as other discs do) but by its own mechanism; the tone arm is also stoutly reinforced at certain points.

All these, and many more differences, are not mere "peculiarities" but the ultimate results of exhaustive experiments which have demonstrated their desirability, as well as their superiority, in achieving the end sought—*perfect reproduction of music*.

When the reason for these exclusive features is pointed out, even the lay mind readily admits their significance and importance. *Their reason seems transparent.*

When one sits down and ponders the matter, a feeling of satisfaction comes over him; for not only is the reason itself clear, but the marvelous ingenuity of its inventor comes into the lime-light. We marvel, not so much at the intricacy of the point to which attention is called, as at its *simplicity*. "Why of course,"

one exclaims; and that seems the only conclusion a fair-minded person can come to when a superior point is called to the attention. And yet the evolution of that perfected point involved prodigious toil and almost endless experiment.

It is our purpose shortly to take up the various points of difference and superiority in the Edison disc and explain each fully and clearly.

But while we are discussing mechanical and technical excellencies in the disc, it is not to be overlooked that the *public* is the final judge of the quality of music. That was the inventor's final word when the Disc first made its appearance. He said "*Let the public hear and decide.*"

On the following pages we give a few of many hundred occasions on which the public *have* heard and decided. We might fill books with such experiences, for they are of daily occurrence from Maine to California. It is notable that in some instances where a competitive disc machine had been *practically bought* or decided upon, the decision was reversed and the sale not consummated on hearing the *Edison* disc. And yet in every instance this was wholly the work of a discriminating public. In one of the cases cited a curtain hid the respective machines and their operators from the audience so that the decision rested *wholly on the quality of the music produced*.

Too much emphasis cannot be placed upon the statement that the Edison Disc excels *because it is the product of a master-mind in acoustics*.

WHEN THE EDISON DISC IS HEARD IN COMPETITION

A Few of Many Actual Experiences



W. D. WILMOT, Fall River, Mass.

No. 1. AS HEARD IN MASSACHUSETTS

MR. W. D. WILMOT, our enterprising representative at Fall River, Mass., writes:—

I am sure you will be interested to know that I won out again with the Edison Diamond Disc Phonograph in an unusually fair and friendly competitive demonstration contest with one of the local representatives of a well-known talking machine.

This time the prospective buyer was one of the largest and most prominent of the Fall River public schools.

The school in question has been considering the matter for a long time and had practically decided to buy the other machine of me, more than a year ago, when I carried and sold all makes, and having finally appropriated \$60 to the purchase of a talking machine, the principal of the school came to my store to buy a ———, and was much disappointed to find that I now carry Edisons exclusively and could not supply the other make.

He wanted me to have the business, but he said that a number of the other teachers in his school own the other machine, and he was sure they would vote to buy that well-known make, and that two local representatives of that machine were doing all in their power to have it adopted.

However, with no hope of changing the minds of his teachers, or of persuading them to spend more than the \$60 appropriated, I prevailed upon him to let me bring an \$80 Edison, and to have one of the dealers in the other well-known make bring his machine, so that both might be heard side by side.

So the principal talked with one of the dealers in the other make and it was arranged that one of us dealers should demonstrate both makes on one day, and the other dealer demonstrate both makes on the next day, and then the teachers all meet again and decide by vote.

It fell to my lot to give the first demonstration, and I began by telling the fourteen teachers present of my delicate position in demonstrating a competitor's goods with my own, and that I would try not only to be fair, but to be more than fair to my friend, and competitor.

I asked them not to decide for my sake, or for my competitor's sake, and not to be influenced by the names of the instruments; the names of the singers or players, or the selections to be played, but only by the tone and true musical quality, and by a certain feeling and expression peculiar to Mr. Edison's new records, which no other maker of records has ever succeeded in delivering to the buyer of records; a certain something which is more than voice, or tone, and which transcends description.

I told them that by means of many new and secret methods Mr. Edison has put the phonograph far in advance of all other efforts in this line, and that he can now catch and record and deliver to the buyer of Edison records every finest detail of tone and overtone—details which the unaided human ear could not hear in any concert hall or opera house.

That by means of the Edison Phonograph he can bring otherwise inaudible sounds to the ear, just as a good telescope can bring otherwise unseen things to the eye.

I suggest to these school teachers that as the instrument to be chosen by them was for the musical education of their pupils, it was as important that they provide the latest and truest and best from a musical standpoint, as that they provide and use

only the latest and the truest and most reliable text books, encyclopedias, etc., and that they should remember this responsibility, now before them.

Asking which record and machine they would listen to first, one said Edison. So for my first record I played 80118, "Just Before the Battle Mother," and all smiled at the suggestiveness of the title, but this record shows up many varieties of sound recording.

Then I began playing the choicest of the grand opera records, sent by the other dealer; first on his machine, and then on my Edison, explaining to the teachers that while other records can be played at their best on the Edison, only the Edison Diamond Reproducer can play or begin to do justice to the Edison disc records.

And as the best possible way to compare the two machines was to play the same records on both machines, I played more of the other make than of my own.

Occasionally I would play one of the Edison's—just enough to make them want more—but each time I played one of my competitor's high-priced records on his machine, and then repeated it on my Edison, I could either hear remarks and expressions of approval, or read in the faces of the teachers that they considered the Edison reproduction fully as good, if not better than the other reproduction, and yet my competitor's machine was fitted with a large oak horn while the Edison \$80 has only a small, enclosed horn.

From this standpoint, everything was in favor of the other machine, in so far as being the best of its kind is concerned.

For nearly two hours these fourteen teachers listened carefully to all I had to say, and to all the records I could play, and they asked a good many searching questions, and I closed my demonstration by playing 82049, "The Skylark" after calling their attention to its unapproachable reproduction of the highest soprano voice known.

But my trump card was the playing of the other make of records on both instruments, and the fact that only the Edison can do this.

And I closed my demonstration with a suggestion to the teachers that while they had limited their appropriation to \$60 surely they could not fail to see that it would be wise, and a good investment to add \$20 to their appropriation and secure the instrument of the future, the Edison Phonograph, which can play all makes of records, from all the catalogues and better than any other instrument can play them, or as I put it, ALL THE BEST IN ONE.

A couple days later sixteen of the teachers met and listened to a demonstration given with the same machines and the same records, by my competitor and they all give him credit for having been as fair

and considerate of my side as I had been of his side. And feeling friendly toward both my competitor and myself, it was more difficult for them to decide.

I don't know much about what he said or did, but things began to look encouraging to me, after his demonstration, and after waiting a couple of days I got real, official notification that the teachers and almost unanimously decided upon the Edison, and a check for \$80 was handed me.

Perhaps the vote, and the method of voting will interest you.

Upon a sheet of paper the names of the eighteen teachers, in that school were written, with a space after the names in which to write the name of the instrument chosen.

The following vote was then recorded:

Edison 12 votes.

——— 2 votes.

2 teachers (2) did not vote because absent at first meeting.

2 teachers non-committal.

I shall not do any crowing about this in my advertisements, because of the nature of the competition, and respect for the feelings of my competitor and the teachers of that school.

Another large local school has been influenced by this investigation, and the principal of this other school has called and told me that in the fall season his school will probably buy a \$150 Edison, and that it will be "Edison or none."

No. 2. AS HEARD IN IOWA

The Masons at Red Oak, Iowa, were recently in the market for a talking machine to be used in connection with their Lodge. The committee appointed to investigate the merits of different machines decided on a novel test. They requested the dealer who handled the —— and the Edison machines in Red Oak to each bring the two machines up to their hall, place their respective machines on the stage, draw a curtain in front of both and let the members of the Lodge vote on the merits of the music they heard rather than on the machines themselves. The Edison was chosen unanimously.

The Hawley Music Company of Red Oak handled this demonstration and sold the Masons a \$250 Edison Disc.

No. 3. AS HEARD IN OHIO

Out in Greenville, Ohio, the senior class in the High School decided to make a memorial gift to the school, and a phonograph was decided to be the choice of the entire class. As to the make of phonograph they were very much undecided but after a couple of demonstrations given before the class, in the Mozart Department Store (The Eikenberry & Christopher Co.) of that city, in competition with the —— machine, the Edison Disc (A 200) was

decided upon by a vote of 38 for the Edison and 5 for the other make of machine.

The incident has become generally known among school people in that vicinity and the prestige of the Edison sale is such that Messrs. Eikenberry & Christopher do not believe much, if anything, will be heard of in school and domestic circles about the other make of machine in the future. It has done more than any other one thing to boom Edison sales and Edison popularity.

"DIAMONDS IS DIAMONDS"

OUR competitors, like ourselves, have a license to make capital of their opportunities. We never grudge them that privilege. Whenever and wherever they can find something of solace among our depositions, whether such be in the form of trade literature or trade confidences, they have our permission, if they want it, to help themselves to a generous slice. In the language of the vernacular they may "go to it."

In the April Edison PHONOGRAPH MONTHLY we cautioned the Edison Trade that (to use the expression) "DIAMONDS IS DIAMONDS," and pointed out the necessity of their urging upon customers ordinary care in the handling of Diamond Pointed Reproducers. We did *not* attempt to draw any invidious comparisons between the Diamond Pointed Reproducer and its venerable forbear; which, if we did, would be the "Unkindest cut of all"—and the most unnecessary.

What we *did* say was intended for dissemination by the Edison Trade among our friends, the public—with the idea, however, that a slightly (?) different construction was to be taken from it than competitors have seen fit to ordain.

The article, we note, has been lifted bodily and, preceded by an explanatory (?) preamble, has been heralded far and wide among competitive trade.

Well, it wont be necessary, perhaps, because of the gratuitous advertising it has received, to emphasize the fact that we are interested in preserving the poise of an instrument that has been popularly accepted as a *real* factor in the *reincarnation* of the phonographic art.

When a *Big Man* gets his "wheels working" and puts something into an art that belongs there—but *wasn't there before*—it's to be expected that the impossibility of imitation would beget consternation and attempted depreciation; but tons of perfectly good paper and lashings of printers' ink wont conceal the fact that *it's there—and the public recognizes the fact*.

We freely and frankly admit that you can't safely use an Edison Diamond Pointed Reproducer upon an Edison Diamond Disc Record with the

No. 4. AS HEARD IN INDIANA

Our dealer in Lebanon, Ind., W. W. Stevens, recently placed an Edison disc phonograph in a school in his city, in competition to a ———. The ——— had had first call, and after he gave his demonstration, the teachers decided to put it to a vote as to which machine they would purchase. The vote came out 238 for the Edison and 36 for the ———. Needless to say, Mr. Stevens got the order immediately.

same reckless disregard for what is going to happen that you would in the operation of a horse fiddle or a bassoon—you can't play it backward, forward or sideways, a la Tango, Hesitation or One-Step, and still expect it to *remain* a musical instrument. As a matter of fact, some care has to be exercised in the ordinary use of a diamond. You wouldn't think for instance, of violently smashing a valuable diamond ring against a stone wall or an iron fence or of using it to cut fancy figures on window panes.

THE EDISON DISC FURNISHES THE MUSIC AT A FUNERAL

AS often happens arrangements for music at a funeral cannot readily be made, especially in small towns, where local talent is not available, or of very inferior quality. Some times the musical parts of the services are not provided for owing to a misunderstanding as to the one on whom such duty devolves. Such was the case at Newton, Iowa, at the funeral of Mrs. Melinda R. Clements. Owing to the fact that her son was enroute from Helena, Montana, the funeral was not held until Sunday. It was at the last moment learned that no provision had been made for the singing. An immediate request was made upon a neighbor, who owned an Edison Disc Phonograph, for the loan of the instrument, an A250 Model. This was readily granted. Three selections were rendered: "Lead Kindly Light;" "In the Sweet Bye and Bye," and "One Sweetly Solemn Thought." Everyone commented upon the clear, even, refined tone of the music and the natural quality of the voices heard. All were unanimous in declaring how much prettier and more acceptable this Disc rendering of these appropriate hymns were than they could possibly have been sung by any talent that would have been available in a town of the size of Newton.

Here is another reason why churches in smaller towns (as well as in cities) should own an Edison Disc. It would readily furnish music for all such occasions, as well as be available for social events held in the church parlors.



BLAKE & BURKART OPEN A MOST ATTRACTIVE SALES ROOM IN PHILADELPHIA

AFTER a combined experience of over twenty years with one of the best known specialty companies in the world—The National Cash Register Company—Messrs. Blake and Burkart severed their connection with that firm and opened one of the most attractive salesrooms in Philadelphia at 1100 Walnut Street, where they handle the Edison Diamond Disc exclusively.

Since their opening, April 15th, this firm has done a great amount of newspaper advertising and catalogue distribution. They also hold recitals each Monday afternoon from three to four-thirty which has attracted the better class of music lovers in Philadelphia. The entire program of these recitals is published in the Philadelphia Sunday papers regularly. The results have been very satisfactory to the new firm who are enthusiastic about the future of the Edison Diamond Disc.

The salesroom itself is equipped with every convenience and comfort that the most exacting customer could desire and the acoustics are wonderfully good.

The sound-proof demonstrating rooms and fixtures are mahogany throughout and the color scheme is brown and green with semi-indirect lighting.

Messrs. Blake and Burkart are firm believers in up-to-date methods and are giving their window displays considerable attention. They realize that the calibre of their business place is judged by a large percentage of people through what they see from the outside.

If clean business methods, good salesmanship, and hard work count, these young men are bound to do a big business in the Edison Diamond Disc.

Blake & Burkart can justly claim a fully up-to-date Edison phonograph establishment—a place where customers can come and hear the disc under the same quiet, refined surroundings as their own home.

PROFESSOR DE CHAUVENET PRAISES THE DISC

“Having recently heard the Overture from Mignon on the new Edison Disc Phonograph, I became so enthusiastic over the perfection of the music, that I cannot refrain from writing the actual fact that the record was clearer and more vividly realistic to me than an actual rendition which I chanced to hear at the Opera Comique at Paris last September. I wish the Edison Disc continued appreciation for its grand work.—*Paul de Chauvenet Dean of the De Chauvenet Conservatory of Music, Los Angeles, Cal.*”

To Edison Disc Jobbers and Dealers:

Our attention has been called to a circular issued by the Victor Talking Machine Co., under date of May 20th, 1914, and addressed "To the Trade." It contains a statement to the effect that the disc phonographs and attachments for playing lateral cut records put out by this Company are infringements of three United States Patents upon which suit has been brought against this Company in the United States District Court for the Southern District of New York.

We wish to assure the trade that a careful examination of these three patents has been made by our Patent Counsel and that in his opinion there is no basis whatever for any charge of infringement by reason of the use or sale of our apparatus. Jobbers and Dealers should not be alarmed or misled by any circularized statements of this character and in case of any suit being brought against them or of any threats being made they should immediately communicate with us. We stand ready to assume the defense of any patent suit brought against any jobber, dealer or user based upon the sale or use of any of our disc phonograph apparatus.

Yours very truly,

THOMAS A. EDISON, INCORPORATED,
C. H. WILSON, Vice President

Orange, N. J., May 26th, 1914.

AN ORCHESTRA LEADER AND VIOLIN TEACHER PRAISES THE DISC

Leo B. Shoob, the leading violin teacher at Fall River, Mass., and conductor of the Savoy Theatre Orchestra in that city, thus writes enthusiastically about the Edison disc to Mr. W. D. Wilmot, the exclusive Edison dealer there:—

"As you will remember, I have listened to the new Edison Diamond Disc Records in your store, a number of times, and have told you over and over that I consider it far ahead of all others.

"Each time I hear one of the new Edison Disc Records I more fully realize how fully and truly it reproduces all the overtones, or tone-colors; how rich it is in shading, sentiment and expression, and how true to time and tone, or pitch.

"As a teacher of real, true music in the home, to children or others, there is no single instrument, and there is no individual music teacher who can bring so much of all that is best, to the ear that is hungry to learn.

"The piano teacher can bring piano music; the vocal teacher can bring song; the violin teacher can bring violin music, etc., but the the new Edison Diamond Disc Phonograph can bring all the best music any teacher can bring; all the disc records any

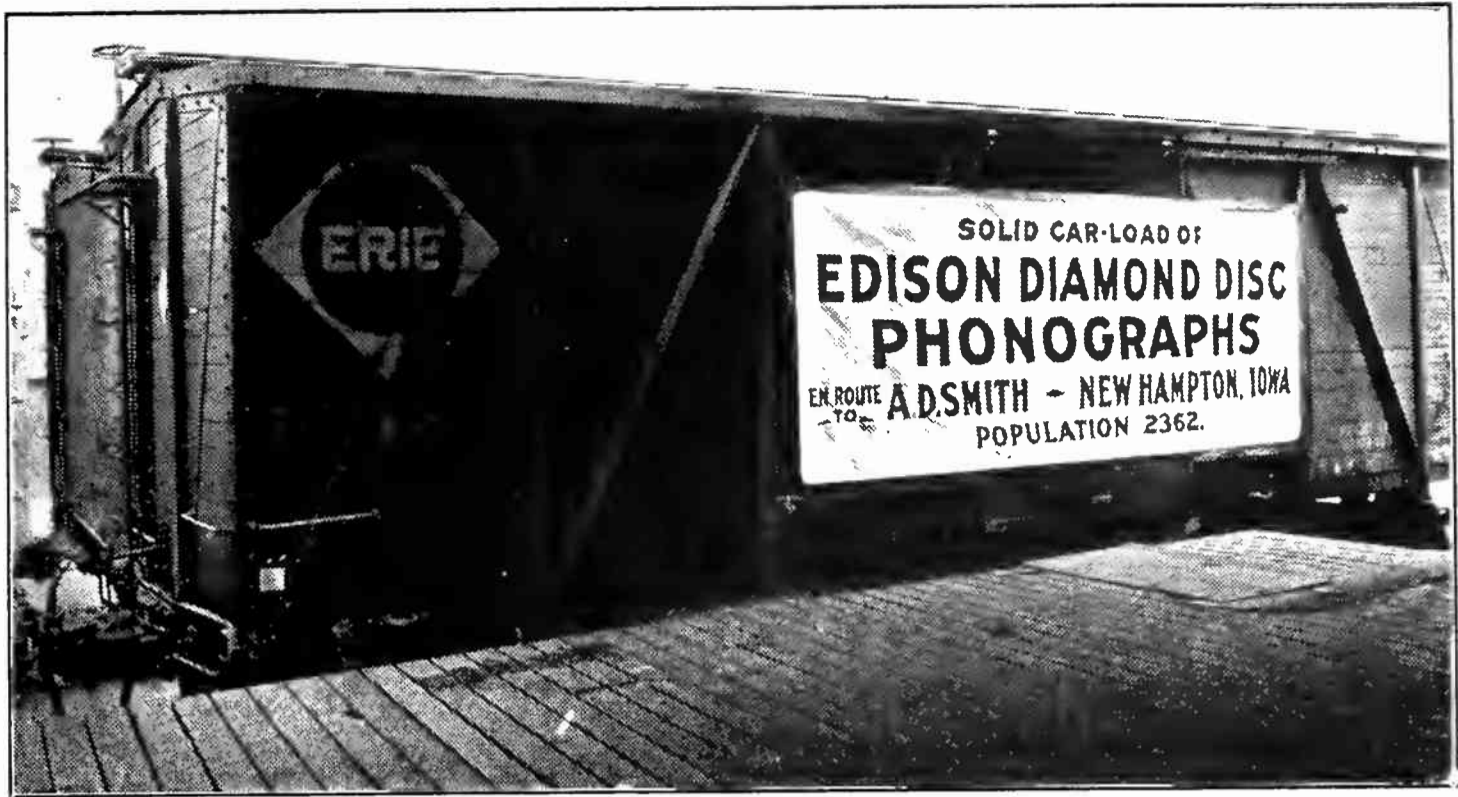
other instrument can bring, to any home, at any time, and it can even teach the teachers of music if they are willing to listen and to learn.

"I am glad to give you this written testimony regarding its excellence, and I congratulate you upon having the sale of a musical instrument so surpassingly superior to any in its class.

"Rest assured that you will have a large and increasing demand for them when the discriminating public once learns and knows how far it is in the lead."

THE EDISON DISC AND A HIGH- GRADE PIANO GO HAND IN HAND

In Detroit, Frank J. Bayley, President of the Detroit Music Trades Association and a well-known retailer of pianos, recently took on the Edison Disc. He makes this statement, which is indicative of the sentiments of all Piano Houses taking up the Edison Disc: "This does not mean that we shall do any less piano business. It means only that we intend to sell Edison phonographs to people who think that pianos cost a little too much for them. The relative prices of pianos and phonographs are such that there is no competition between the two lines, and they go hand in hand as music trade assets. I think we have made a good move in expanding."



Full Car of Edison Discs Leaving the Factory Enroute to Iowa

IOWA GROWING CAR-LOT ORDERS

“*IOWA does things.*” Out there they get the right kind of corn, wheat, oats; then they plant and cultivate them on an extensive scale. The important point with Iowa is to be convinced that the seed is genuine and well worth planting; *car-load orders follow.*

This is true not only in agricultural products and implements, but in merchandise as well. The average Iowa farmer or citizen takes time to consider carefully; but once convinced, he orders *liberally.*

Harger & Blish, our enterprising jobbers in “*Des Moines—Does Things.*” understand this peculiarity of their location perfectly. They have been willing to work quietly and persistently, sowing the good seed, and biding their time for a harvest. They have adopted a campaign of information and demonstration and have gone about this in a large-hearted, noble-minded manner; not nervous over *immediate* results, but confident in the ultimate intelligent appreciation of the people they serve. As a consequence of this policy they are believers in large *general* publicity.

We mention this particularly at this time as a partial explanation of how they “grow” these car-lot orders. They have scattered the good seed with liberal hand far and wide; they have “done things” on a generous but a carefully planned “*big harvest*” idea. And now they are reaping in the same manner as they have sown. It takes nerve and it takes money to do this, but the calibre of a House is clearly shown by such a course and *its growth is correspondingly steady and certain.*

New Hampton, Iowa, where the present car load of Edison Diamond Discs have gone, is a small town of 2362 population. In this respect it is about

the same size as Elkader, Iowa, where a car load was shipped last Fall to our dealer there, George J. Lenth, by order of Harger & Blish.

The present order from A. D. Smith at New Hampton, consists *entirely* of the larger Disc instruments. This reflects much credit upon the salesman’s ability, Mr. H. Harger Blish, Jr., who secured the order. It also reflects good judgment on the part of the consignee who has interpreted the needs of his clientele for the better, or higher priced, Disc models.

There is much in these car-load shipments to an individual dealer that ought to awaken the interest of jobbers and dealers everywhere. If one dealer in a small Iowa town of 2000 has nerve enough to order *all high-priced discs by the car-load*, why cannot the dealers more favorably located in our larger cities do the same? Is it not a matter largely of organization and of liberal advertising? Is it not, too, a matter of convincing a single dealer that he can do better to order in *car-loads.* The expense of securing the order, the expense of shipping it, and the consequent satisfaction of being able to make *immediate deliveries* to individual purchasers right from a dealer’s own place of business, are important considerations. Many a sale is *lost* because a dealer cannot make shipment the day the prospect decides on a machine. “Strike while the iron is hot;” deliver the same day a prospect decides. Then you will have no regrets. To be able to do so, carry a complete line; order in car-load lots.

Iowa is still growing more car-lot disc orders. We are assured of several that are almost ripe enough to pluck, and these will arrive in due time. “*The more the merrier.*”

EXPLANATORY LECTURE FOR
DISC RECORD

No. 82017

Mein Leiber Schwan (*Lohengrin*)

Jacques Urlus

THE opening scene of "Lohengrin" is in Brabant, on the banks of the Scheldt—that same river which today flows through the city of Antwerp. *Elsa*, an orphan under the care of *Count Frederic* of Telramund, has been falsely accused of the murder of her brother. *Elsa* dreams of a knight, clad in shining armour, leaning on his sword, come to her from heaven, promising help. According to the custom of the time, her guilt can be decided only by a trial by combat. *Elsa* believes the Knight of her vision will champion her if he is summoned. The challenge is blared forth by the trumpeters, and behold, from up the River there comes a boat drawn by a swan, and in that boat, a Knight in sparkling silver armour, leaning on his sword—the very Knight of *Elsa's* vision. In the ensuing combat, the stranger is victorious, and *Elsa's* hand is bestowed upon him. But there is one essential condition, and upon that the entire drama turns. *Elsa* must never ask his name to whom he owes his birth, nor the country from whence he came. She becomes his bride. Now comes the crisis of the drama. *Elsa's* womanly curiosity and doubts cannot be subdued. "How am I to know," she cries, "that the swan will not come some day as mysteriously as before, and take my beloved from my arms?" *Lohengrin* vainly tries to calm her, but, in her frenzied excitement she puts the fatal question; "Speak! who then art thou? Tell me what is thy name? Whence then, hast thou come? What is thy rank?" *Elsa* has broken her vow; the spell has vanished; the evil is irreparable. *Lohengrin* publicly answers her questions. "In reward of her mistrust's wild request, let now the answer no longer be kept back; my name and being I must now declare." He then tells of the Sanctuary of Montsalvat and its Brotherhood of Knights; how on their missions the power of the Grail is with them, but should their names be revealed they must either lose that power or else return to the Temple. "Now hear how I reward forbidden questions," he goes on. "The Grail it was that sent me here to you. My father *Parsifal* wears its crown. Its Knight am I, and Lohengrin my name." The secret is out, *Elsa* has erred, and Lohengrin must leave her. The swan appears once more with the boat, and the Knight, bidding farewell to his bride, sadly takes his departure.

The record starts at the arrival of Lohengrin in answer to the trumpet call of challenge. As he steps out of the boat, before the wondering assemblage of nobles, and the trembling *Elsa*, he

calmly turns to caress the swan, and sings this melody—"I give thee thanks my faithful swan! Turn thee again and breast the tide; return unto that land of dawn, where joyous we did long abide." The swan slowly disappears, and Lohengrin proceeds with his defense of *Elsa*.

The story of "Lohengrin" is as old as the thirteenth century, and exists in many forms. The old Celtic legend of King Arthur and his Knights of the Holy Grail are mixed up with the purely German myth of the knight who arrives in a boat drawn by a swan.

The Holy Grail is the vessel in which Joseph of Arimathea caught the last drops of Christ's blood upon the cross. It is in the keeping of *Parsifal*, the Lord of the sacred palace of Montsalvat, whose son *Lohengrin* is. To illustrate the symbolism of the tradition we may consider the Holy Grail as the fountain of divine love. Its Knights are sent to shed some of that love on earth by redressing wrongs and fostering righteousness. But they may dwell only where there is purity of heart and perfect faith in their power. *Elsa*, at first trustful, becomes suspicious and doubtful of *Lohengrin*, and therefore loses him. It is the lesson of salvation through faith which has been the foundation of every religion through the ages.

A word regarding Jacques Urlus, the great German tenor, will not be out of place. He is chiefly noted for his portrayals of the tenor parts of Wagner's operas. He has sung Lohengrin in many notable productions, and his interpretation of the part is accepted as being a masterful one in every way.

SPALDING'S RECORDS
BLUE AMBEROL RECORDS

Albert Spalding the noted violinist is now under *exclusive* Edison contract. The Blue Amberol Disc Records are certainly superb.

28102 Meditation—Thaïs (*Massenet*) Piano accompaniment by Benoist

28106 Ave Maria (*Bach-Gounod*) with solo in Latin by Marie Rappold

DISC RECORDS

80071 Souvenir of Moscow—Russian Airs (*Wieniawski*); Träumerei (*Schumann*)

82043 (a) Meditation—Thaïs (*Massenet*)
(b) Rondo Capriccioso (*Saint-Saëns*)

82046 (a) Hungarian Dance No. 7 (*Brahms-Joachim*)

(b) Schön Rosmarin (*Kreisler*)

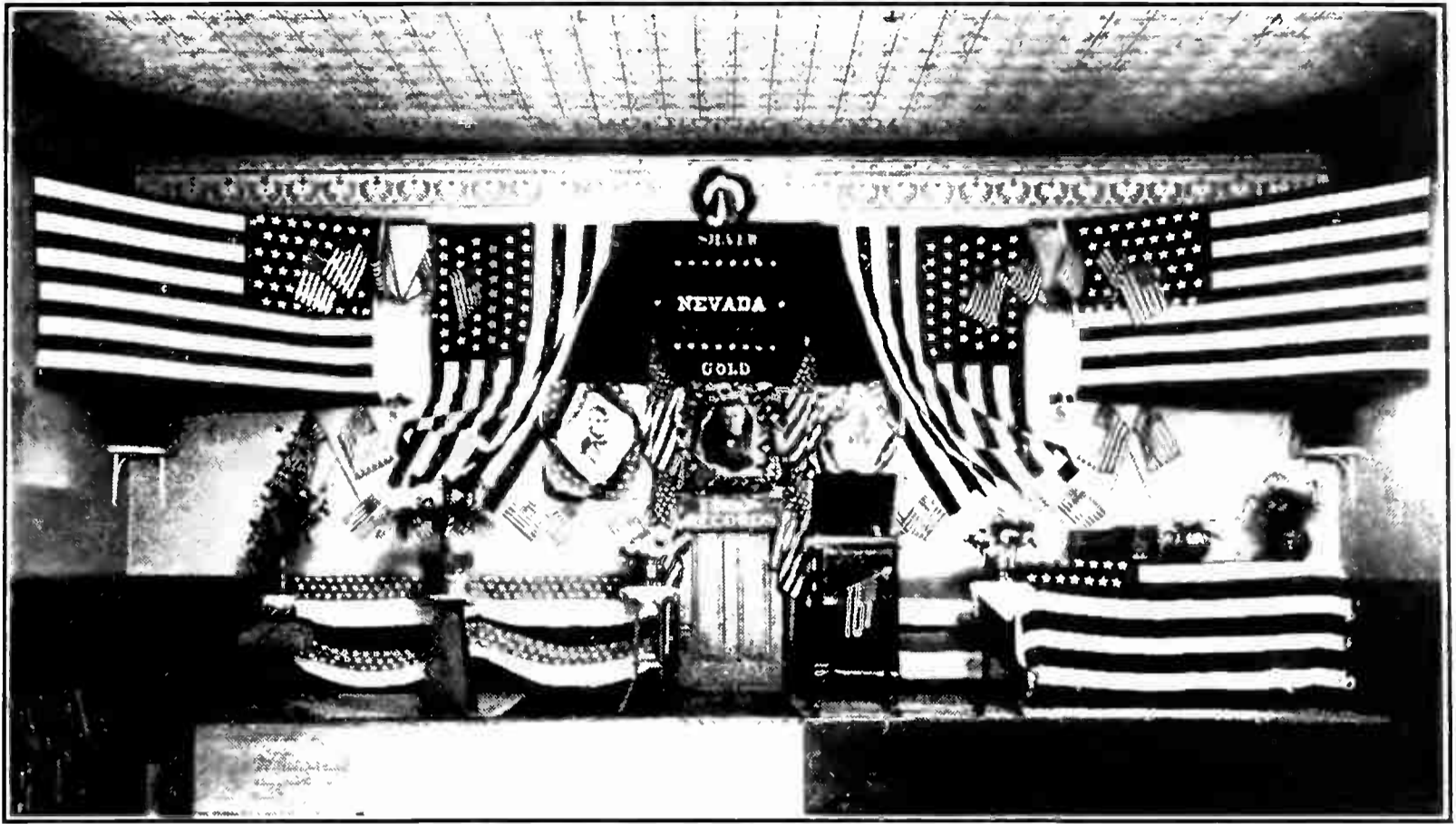
(c) L'Arlesienne—Suite—Intermezzo (*Bizet*)

82047 (a) Cavatina (*Raff*)

(b) Humoresque (*Dvořák*)

82048 (a) Hungarian Dance No. 5 (*Brahms-Joachim*)

(b) Polonaise in A (*Wieniawski*)



AN EDISON'S PART ON PATRIOTIC OCCASIONS

FOURTH of July and in fact *all* patriotic occasions afford the enterprising Edison dealer a grand opportunity to push the Edison. His store, and particularly his window, should show a patriotic aspect, which can readily be done at small expense, using the American flag freely.

The above illustration shows how one Edison representative, Mrs. C. W. Friend, of Carson City, Nevada, utilized the stage at a Concert and Dance held in the State Armory of her city. In this instance the Edison Phonograph was loaned for the purpose, and the program both concert and dance, was furnished with music by the Edison.

It was a swell affair throughout and the publicity thus secured has redounded to Mrs. Friend's financial advantage, for several sales have been effected and an number of choice prospects secured.

It takes very little time or effort to secure these advantages and they well repay the effort made.

BLUE AMBEROLS ARE NEVER "SNOW BOUND" IN COLORADO

Park County, Colorado, boasts of an energetic Edison salesman whom the snow three to five feet deep does not prevent from reaching the farmers far out on the mountains. So anxious are the farmers to have the "Phonograph Wagon" come that they patronize it liberally. J. D. Williams has operated all winter and brought good cheer to the lonely farmers, snow bound, who play Blue Amberols while the winter winds howl and the snow drifts over their chimney tops. The Williams Phonograph Co. of Pueblo are certainly energetic.

A NOVELTY IN RECORD MAKING

ONE record in the list of those for September, given in this issue, calls for particular mention because it marks a rather new departure in record making, for seldom, if ever before, has a vocal obligato been made a feature of a record.

"The Rose of the Mountain Trail" is the composition of James A. Brennan; the words are by Jack Caddigan. Both of these writers are well known in the field of popular songs.

This charming obligato, as sung by Clementine de Vere, is the work of a member of the staff of the Edison Recording Laboratory. It is especially pretty and gives very novel effects of harmony.

Clementine de Vere was, a few years ago, a very well-known concert and oratorio singer in the United States. Recently she sang the soprano part of the famous Beethoven Mass with the New York Oratorio Society. This music is so difficult to sing that only two or three sopranos in America have ever been able to achieve it. Miss de Vere's singing was so notable that it attracted the attention of many of the musical authorities and she was highly praised for her performance. On this record her voice blends with that of Vernon Archibald beautifully, making "The Rose of the Mountain Trail" a selection that is bound to become a favorite with Edison owners. Record 2388.

A CORRECTION

In form 2612, a six-page folder in red and black of "Edison Diamond Amberolas," in describing Amberolas VI, VIII and X we said each had "automatic stop." This was a mistake; only Amberolas I, III and V are so equipped.

SELLING EDISON PHONOGRAPHS IN THE GREAT WHEAT-FIELDS OF NORTHWESTERN CANADA

By O. Wagner, Manager of R. S. Williams Sons & Co.
Winnipeg Branch, Winnipeg, Manitoba

THE successful marketing of Edison products in Manitoba and Saskatchewan, offers some very perplexing problems, and the peculiar



conditions under which we are operating possibly place your Western Canadian representative in a position unique among Edison jobbers.

As is probably known, we handle Edison goods as

jobbers in connection with our well-known line of Musical Instruments and Sundries, and sell to the trade by mail and through our travellers.

Picture to one's self a tract of undulating country extending approximately six hundred miles west of Winnipeg and averaging three hundred miles north from the International boundary, which might almost be described as one vast grain-field, and you have an idea of the size of your territory. In this vast territory the cities of 30,000 or more can be counted on the fingers of one hand, while towns of 5,000 and over may number ten, and from these facts it will readily be seen that our travellers' work is nearly all confined to small towns of from 25 to 1,000 inhabitants. This might give the impression that business would be poor, but very often quite the contrary is the result, and we will give two cases in point taken from many instances of the same kind.

Some time ago an Edison representative was driving across country to make connections, in northern Manitoba, when for some reason, he was compelled to stay over night at a small village consisting of a grain warehouse, general store, blacksmith's shop and four or five houses with a total population of about twenty souls. While preparing to make the best of it for the night, he was asked by the proprietor of the store to set up and operate his sample machine for the amusement of a few customers who had come in from the surrounding farms. This he did, and, as a result, secured a most unexpected initial order, and that merchant developed into a most successful phonograph dealer,

selling over twenty machines and hundreds of records during his first year's business.

Last June a young druggist chose a location on the line of survey of a new branch railway in Saskatchewan, nearly one hundred miles ahead of steel and thirty miles from the nearest railway town. All goods and building material had to be hauled thirty miles by team, but in spite of that a town sprang up there as if by magic. This young man secured the Edison dealership and in the first three months, bought and sold Edison goods to the value of over six hundred dollars at wholesale prices, and his business is still increasing by leaps and bounds.

These are instances of the courage, foresight and good judgment of the men who are building up business in this territory.

One dealer, who handles enormous quantities of Edison goods, keeps his town store as his base of supplies and leaves it in his wife's charge. He loads up a big wagon with Phonographs and Records and goes on selling trips among settlers remote from the railway and, when sold out, makes for the nearest railway point and wires his wife for another load to come down to him by train, and on its arrival he is off again and returns in a few weeks, completely sold out, and with a handsome net profit for the trip.

A dealer at "Le pas," "the farthest north" by rail at present, makes a specialty of selling to trappers who go into the far north fur-hunting, and, feeling the need of music in the wilderness, pack their phonograph with their supplies in their frail canoes, and, though it occupies valuable space, they cannot be induced to leave it behind.

Through one of the large fur-trading Companies we sell Edison goods which go to their stations through the great north country of the Peace River and on the shores of Hudson Bay, and the Edison Phonographs may justly be called the pioneer of music in this territory.

From the foregoing it will be seen that our organization is reaching the remotest parts of our territory, while live dealers are on the alert at all times in the more central parts. Many dealers keep mailing lists of owners and prospects which are circularized regularly, and have autos or rigs in which they bring their prospects in or take machines out to the homes for demonstration purposes.

Western dealers, as a rule, are very aggressive and we try to give them efficient service and second their efforts in every way, so as to encourage them to make even greater advances, and, by their success, encourage any who may become fainthearted.

By far our most perplexing problem is the matter of credit. The enormous railway development of the last few years has caused the appearance of hundreds of new towns and villages each season. In each of these towns new businesses are commenced. A great many of them want our goods in connection with their other lines. Possibly 50% of them will be successful and develop into good dealers. The balance will be failures, at least in their first location. Our problem is to judge the conditions surrounding each of these towns as it springs up like a mushroom, and to separate the wheat from the chaff, as it were. It is a mighty problem, and only external vigilance can solve it.

The credit problem connects itself with the older localities also, for the reason that this is essentially a wheat-producing country and business is bad or good according to the success or otherwise of the grain crop. Conditions may seem excellent up till the beginning of harvest late in August, and then a severe hail-storm, or one night's frost may cut down the value of the crop by 50%.

These conditions are, of course, more or less local but all have their effect on the general volume of business and form part of the risks under which retailers and wholesalers are operating. Losses from this source are aggravated by the fact that mixed

farming is not practiced to a great extent and nothing else is produced largely enough to make up for the loss of revenue caused by a failure of the grain crop.

It is a most inspiring sight, at harvest time, to travel hundreds and hundreds of miles through field after field, and to see the enormous tractors drawing strings of self builders harvesting the grain crop, and countless numbers of threshing outfits, operated by steam or gasoline engines, from which a golden stream of grain comes forth ready to be shipped to the great milling centers, in return for which millions of dollars find their way into the purses of the western farmers, and by them are put into circulation for the up-building of business enterprises in their midst.

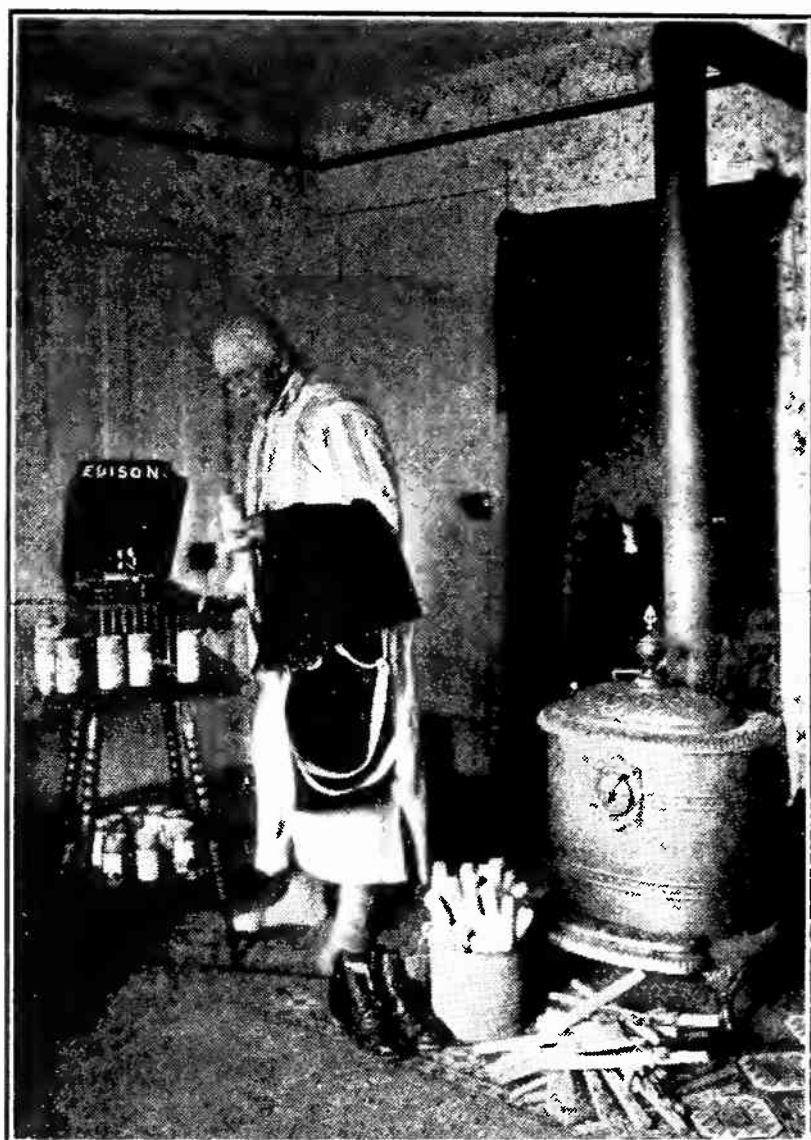
Three great railway systems traverse the territory from West to East, and it taxes their resources to the utmost to transport the grain which is produced from a good crop in the limited time in which it is necessary this should be done, if best results are to be obtained.

The development of Western Canada is still in its infancy, and the time is not far distant, when its present enormous production of grain, which is synonymous of business, will drop into insignificance by comparison, and we may rest assured that the Edison line is so well and favorably known that it will develop with the territory, until this will be looked upon as one of the most important districts for the exploitation of Edison products.

BUMPER WHEAT CROP IN SIGHT IN THE UNITED STATES

THE man who cannot find good business cheer in the June crop report of the United States department of agriculture must indeed be a pessimist. Nine hundred million bushels of wheat will be harvested in the United States within the next sixty days if the government forecast is fulfilled. This is a hundred and thirty-seven million bushels more than has ever been harvested in this country before, and it is one-half of the world's average wheat crop. The possibilities of the marketing of such a crop are sufficient to overshadow the disturbing elements in the business situation and to give rise to anticipation, even by the most conservative, that this fall will bring better times. Such a crop again puts the United States in the position of furnishing bread to a large part of the civilized world. That means the bringing of more money into this country to be distributed through the activities of agricultural, commercial, industrial, transportation and financial concerns through all the channels of business. The foundation of all prosperity in this country is the abundant yielding of the soil to man's industry. This year, by awakening activities now dormant, and renewing the confidence that is needed to restore business to its normal condition, a bumper wheat crop is a godsend whose beneficent effects cannot be overestimated by those who give proper thought to such matters in their relation to business."—*The Indicator*.





“CLOSER THAN CLOTHES, EVEN BEFORE THEY ARE DONNED”

MMUSIC during dinner, supper or breakfast has become so customary both in the home and at the hotel, that one is not in the least surprised to hear the Edison furnishing it. But music during dressing time, before the clothes are donned or the fire started or the morning ablutions performed, is somewhat of an innovation. Down in Oceana, Va., lives an Edison enthusiast who sends us, or rather direct to Mr. Edison, personally, the above photograph of how near and how dear his Edison has become to him. The letter which accompanied it is so full of sentiment, that we have concluded to print it entire:—

My Dear Mr. Edison:

I trust that you will excuse me for intruding briefly upon your time.

Briefly stated, the world owes you much, for the uplift you have given it, through your most wonderful work. You have not only reached the “Homes” but the “Hearts” of the people of the world.

I am enclosing, under separate wrapper, a photo to show you how closely you have secured a foothold in one family. It is an actual fact, as shown in the photo, that you have invaded the home, until you occupy a position “closer than clothes,” and, that even before the “daily duds are donned;” or the fire is started in the stove, the Edison is put in commission.

The warmth and genial pleasant influences of

sweet music appeal more powerfully than fire and raiment.

The facts in connection with the photo are these. Twice during the life of this old man, the daughters of the old home have gone out to homes of their own, taking with them the musical literature, their musical instruments and their sweet voices, leaving the old occupants sad, desolate and musicless.

Now, in their old age, in their declining years, when the shadows begin to lengthen, and life’s forces are ebbing swiftly away, this aged couple would be compelled to sit many an hour in the old home, sad and lonely, if it were not for the Edison.

Through a sacrifice of some of the comforts of life, the phonograph was secured. It filled a long-felt want and filled it so well, so satisfactorily, so completely, that the old man found himself, on several occasions, enacting the scene as photographed.

After a while it occurred to the old man to have a photo made to illustrate the powerful influence of music, and there is not a feature in the photo that was added to the actual. It occurred, not only once, but many times.

If we had only the instrument and one record, it would pay the first cost. I refer to the record “Abide With Me, Fast Falls the Eventide.” How closely it fits our condition, in the “Evening of Life.” How it appeals to our better nature; how it stimulates our better nature; and promotes our spiritual growth and development.

EDISON AMBEROLA X MODEL D

IN accordance with Phonograph Sales Bulletin 98, Jobbers are now prepared to furnish dealers with Amberola X with certain improvements and changes. It will be designated as model D. Its chief features:

1. Can be wound while running.
2. Stronger spring.
3. Most parts standard and interchangeable with Amberolas VIII and VI; thereby decreasing the number of mechanisms for which repair parts be carried in stock by the trade.
4. Motor is suspended from top plate by means of spiral springs, which minimizes noise of motor.
5. Improved cabinet finish.
6. Movement differs from previous model in that it has an additional train of gears which aid in regulation and eliminate trouble.

Jobbers are now making shipments of this new model.

LIST PRICE, \$30.00—as before—subject to regular Phonograph discount to authorized dealers.

We shall no longer be able to supply any more of the present model Amberol X, but should you require any of the present model, it is possible that you can obtain them by correspondence with some of the jobbers. If unsuccessful in this we shall see whether we can locate any for you.



ALESSANDRO LIBERATI
Orchestra Leader
Cornetist



SAMUEL GARDNER
Violinist



FREDERIC MARTIN
Basso

MORE NEW BLUE AMBEROL TALENT IN THE SEPTEMBER LIST

ALESSANDRO LIBERATI is an Italian Bandmaster and composer, who for thirty-six years has been touring the United States. He was born in Frascati, Italy. His early career was adventurous in the extreme, for he started as a private in the Italian Volunteer Army, serving under the great Garibaldi in 1866. He then became cornetist in the first regiment King's Brigade. In 1873 he became bandmaster of Artillery and cornet soloist to His Excellency, Earl Dufferin, Governor-General of Canada.

In the September list of Blue Amberols we give three of his own compositions. As they are played by his own band they are authoritatively interpreted. "March of the Inland Tribes" (2412) was written by him specially for the great Pow Wow Carnival, held in Spokane, Washington, in the summer of 1913. During this carnival there was given a joint concert by forty bands from different parts of the country and the training of these bands was a portion of the work laid out for Liberati. The Concert was held June 7th at which there were over eight hundred musicians assembled, and the "March of the Inland Tribes" received its first public performance. So far as is known this was the largest concert band ever organized in the United States.

"La Mia Speranza Valse" (2414) is one of his typical waltzes, meaning "My Hope" named in honor of his accomplished daughter who also is a talented musician.

"Suffragettes March" has proven the most popular of all Liberati's pieces. It has been featured in

vocal arrangement with band accompaniment at several of the composer's concerts.

Liberati is to be congratulated on the excellent musicians gathered about him. The tone of the instrument is always full, rich and mellow, and the playing is spirited and inspiring.

FREDERIC MARTIN, a native of Rhode Island, has pursued his artistic attainments with the foremost of American and European instructors. He has appeared many times with the leading musical organizations of the larger cities throughout the United States and Canada, has also made several tours with the Boston Festival, Pittsburg and Chicago Symphony Orchestras, and is recognized as one of America's leading Oratorio and Concert artists. His voice is a noble one, sonorous in quality, of ample power, and of uncommonly wide range. He is basso of the Fifth Avenue Presbyterian Church Quartet, of New York City.

SAMUEL GARDNER, violinist, a pupil of Franz Kneisel, made his first appearance before a New York audience late last winter. He was born in a little village of Russia. When two years old his parents came to America and here his entire musical education has been received. He is an American product and his wonderful playing is an evidence that European training is not necessary for a successful career. His playing shows a sense of proportion and taste that few young violin players possess. His tone is pure and well produced.

INCREASING POPULARITY OF CIRCASSIAN WALNUT

COMMENTING on the demand for woods for phonograph cabinet ware, an authority points out the increasing popularity of Circassian walnut in the new art styles of pianos, piano-players, and phonograph cabinets:—

“The ordering has been attended with an unprecedented demand for cases of this handsome, rare wood. Conclusive evidence of its gain in favor may be found in the large number of Circassian models, which are included in the many carload shipments that leave piano factories daily.

“There is no denying the claim that the desirability of Circassian walnut, from an artistic standpoint, is unsurpassed; and the extensive use of it in the making of cabinets proves that it appeals strongly to discriminating buyers of quality instruments, who aim to please the eye and charm the ear at the same time.

“The rapid strides that have been made by the artisans in matching up this exceptional wood explains the particularly beautiful and charming appearance of the case work productions and their unusual popularity. An artist will do wonders with ordinary canvas and paint; and likewise, the man who possesses a genius for matching rare woods will carry out the ideals of art in enhancing the design of a cabinet with a superb beauty and enrichment of wood that beggars description. In the Edison factory this work of matching is given the closest attention—and only the finest, most carefully selected Circassian walnut is used.

“Much of the Circassian walnut is obtained from the Black Sea and remote parts of Asia, although it has been planted extensively in Europe and in this country under the name of English walnut. That which is grown in this country, however, has not the qualities required by the cabinet maker. The Circassian walnut tree is native to the Eastern slopes of the Caucasus and ranges eastward to the foothills of the Himalaya Mountains, from which it extends southward to northern India and the mountains of upper Burma.

“It is said that the reason this Circassian is so expensive is due to the scarcity of the beautifully figured variety demanded for the finest cabinets and furniture and the interior embellishment of homes of wealth.

“However the tree itself is more widely distributed than almost any other of commercial importance. It is known that single trees containing fine bird’s-eye figures or choice burls have sold for more than \$3,000. The demand for Circassian has always exceeded the supply. When wars were numerous in Europe—in the eighteenth century—the supply was greatly depleted, because the Circassian walnut was used for the making of gun

stocks. The wood of 12,000 trees was used for this purpose alone at one time in the early part of the nineteenth century. The United States is the largest consumer of this most beautiful and most expensive cabinet wood.”

MR. EDISON OPTIMISTIC

A Workingman’s Point of View

“THOMAS A. EDISON is certainly an optimistic man. Events in which only a baleful of significance can be seen by some, are to him harbingers of better things to come.

To a reporter, who recently interviewed him, every subject touched upon was made to show *helpful possibilities*, instead of conceivable evils. In other words Mr. Edison refused to be persuaded that the world was not progressing toward better things.

For instance, the reporter made the statement that *the supply of rubber* will not meet the demand within the next few years. Mr. Edison replied that thousands of new trees have been planted in tropical countries and that within the few years specified, their products would more than meet the increasing demand.

Taking another tack, the reporter ventured the opinion that *the supply of spruce trees*, from which certain kinds of paper is made, has so dwindled that it began to look as though the printer and the publisher would have to find a substitute for paper.

‘If the paper supply gives out,’ said Mr. Edison, ‘*we shall use carbonized inks*—inks that will bleach out and enable us to use the paper over again a couple of times.’

Edison is the type of man this country needs. To him nothing dreadful is going to happen. Everything that needs to be done will be accomplished. There will always be a man for every emergency—for every task. So long as man has brains he will meet the problems that nature, change and developing bring. **NOTHING HAS GONE WRONG AND NOTHING WILL GO WRONG.**

Such healthy optimism as expressed by Mr. Edison makes life worth living. Cut out the gloom!”—R. C. Trowbridge’s Editorial in *Dodge’s Idea*.

WANTED

A HIGH-GRADE piano house of the middle West wants a man as manager for the

EDISON DISC DEPARTMENT

An excellent opportunity for a good man.

Write to “Piano House,” care of the EDISON PHONOGRAPH MONTHLY.

We will forward the replies.

BLUE AMBEROLS FOR SEPTEMBER

On Sale Tuesday, August 25th

THE three Concert pieces this month deserve more than passing notice because they not only are favorite selections with a very large number of music lovers, but are charmingly rendered by artists of the first rank—Anna Case, Paul Althouse and Aristodemo Giorgini. Liberati's Band contributes three of this celebrated orchestra leader's own selections. Fred. Martin, a new Edison artist, has a splendid bass voice while Samuel Gardner, another new artist, plays the violin with exceptional technique. The quartet pieces this month reveal some skilful recording as well as artistic blending of voices. The Recessional (2337) by the Edison Mixed Quartet, Kentucky Babe (2399) by the Manhattan Quartet, and Lorena (2400) by the Metropolitan Quartet are notable examples of perfect blending.

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | | |
|-------|--|-------|---|
| 28197 | Trovatore—Miserere (<i>Verdi</i>) Anna Case, Paul Althouse and Male Chorus <i>Soprano, tenor and chorus, orchestra accompaniment</i> | 28198 | Martha—None so Rare (m'appari) (<i>von Flotow</i>) Paul Althouse <i>Tenor, orchestra accompaniment</i> |
| | 28199 | | Pescatori di Perle—Mi par d'udir ancora (<i>Bizet</i>) Aristodemo Giorgini <i>Tenor, in Italian</i> |

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

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|------|---|------|---|
| 2385 | Aeroplane Dip—Waltz Hesitation (<i>Pryor</i>) National Promenade Band <i>For dancing</i> | 2398 | In the Palace of Dreams (<i>Friedman</i>) Helen Clark and Emory B. Randolph <i>Contralto and tenor, orchestra accompaniment</i> |
| 2386 | Mary, You're a Little Bit Old Fashioned (<i>Mar hall</i>) Walter Van Brunt <i>Tenor, orchestra accompaniment</i> | 2399 | Kentucky Babe (<i>Geibel</i>) Manhattan Quartet <i>Male voices</i> |
| 2387 | Recessional (<i>Kipling-de Koven</i>) Edison Mixed Quartet <i>Sacred, orchestra accompaniment</i> | 2400 | Lorena (<i>Webster</i>) Metropolitan Quartet <i>Mixed voices, orchestra accompaniment</i> |
| 2388 | Rose of the Mountain Trail (<i>Brennan</i>) (Vocal obligato by Clementine de Vere) Vernon Archibald <i>Baritone, orchestra accompaniment</i> | 2401 | Dorothy Three-Step (<i>Lampe</i>) National Promenade Band <i>For dancing</i> |
| 2389 | Grande Valse Concert (<i>Mattei</i>) Edison Concert Band <i>Reed only</i> | 2402 | Over the Alpine Mountains (<i>Fisher</i>) Albert H. Campbell and Irving Gillette <i>Tenors, orchestra accompaniment</i> |
| 2390 | Everybody Loves My Girl (<i>Ayer</i>) Irving Kaufman <i>Tenor</i> | 2403 | The Wanderer (<i>Schubert</i>) Frederic Martin <i>Basso, orchestra accompaniment</i> |
| 2391 | If They'd Only Move Old Ireland Over Here—When Claudia Smiles (<i>Gillen</i>) Edward M. Favor and Chorus <i>Tenor, orchestra accompaniment</i> | 2404 | Something Seems Tingle-ingleing—High Jinks (<i>Friml</i>) Walter Van Brunt <i>Tenor, orchestra accompaniment</i> |
| 2392 | All on Account of You (<i>Solman</i>) Irving Gillette <i>Tenor, orchestra accompaniment</i> | 2405 | Humoreske (<i>Dvorák</i>) Samuel Gardner <i>Violin, piano accompaniment</i> |
| 2393 | Hearts and Flowers (<i>Tobani</i>) Venetian Instrumental Quartet | 2406 | He'd Push It Along (<i>Abrahams</i>) Edward Meeker <i>Orchestra accompaniment</i> |
| 2394 | 'Twas in September—The Beauty Shop (<i>Hein</i>) Ada Jones and Billy Murray <i>Orchestra accompaniment</i> | 2407 | Castle House Rag One-Step (<i>Europe</i>) National Promenade Band <i>For dancing</i> |
| 2395 | When You Play in the Game of Love (<i>Piantadosi</i>) Manuel Romain <i>Tenor, orchestra accompaniment</i> | 2408 | Mootching Along (<i>Muir</i>) Arthur Collins and Byron G. Harlan <i>Orchestra accompaniment</i> |
| 2396 | Blue Jay and the Thrush (<i>Belmont</i>) Byron G. Harlan and Joe Belmont <i>Singing and Whistling, orchestra accompaniment</i> | 2409 | Bedtime at the Zoo (<i>Monckton</i>) Ada Jones <i>Orchestra accompaniment</i> |
| 2397 | This is the Life Medley—Turkey Trot National Promenade Band <i>For dancing</i> | 2410 | By the Dear Old River Rhine (<i>Morse</i>) Albert H. Campbell and Irving Gillette <i>Tenors, orchestra accompaniment</i> |
| | | 2411 | Patrol Comique (<i>Hindley</i>) American Standard Orchestra |
| | | 2412 | March of the Inland Tribes (<i>Liberati</i>) Liberati's Band |
| | | 2413 | Suffragettes March (<i>Liberati</i>) Liberati's Band |
| | | 2414 | La Mia Speranza Valse (<i>Liberati</i>) Liberati's Band |

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA
LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS
CHICAGO—The Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE
BANGOR—Chandler & Co.

MARYLAND
BALTIMORE—McKee Surgical Instrument Co.

MASSACHUSETTS
BOSTON—Pardee-Ellenberger Co.

MICHIGAN
DETROIT—American Phonograph Co.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.

MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. MYERS.

TENNESSEE
MEMPHIS—Atwood Phonograph Co.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc., (Disc only)
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee.

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynolds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE
MANCHESTER—John B. Varick Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA
PHILADELPHIA—Louis Buehn.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS
EL PASO—W. G. Walz Co.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

August, 1914

No. 8



THOMAS CHALMERS, Baritone

(See pages 133 and 142.)

The EDISON PHONOGRAPH MONTHLY

TIMELY ITEMS OF INTEREST

The annual Edison Field Day this year was by far the most enthusiastic and successful ever held. An account of it will be found on page 137.

Eiler's Talking Machine Company of Seattle, Wash., recently incorporated, is doing an excellent business. They are located in spacious and newly equipped quarters in the Eiler's Building.

Two Edison distributors at Salem, Mass., escaped loss from the \$12,000,000 fire: the Salem Talking Machine Co. and W. W. Ballard. Both were out of the fire zone, but had several machines out on sale in the burned district.

Pardee-Ellenberger & Co. have now become settled in their new Boston office. They have sent us photographs of their new quarters, but too late for this issue of THE MONTHLY. They will appear in the September issue.

The Phonograph Co. of the Oranges, with headquarters at East Orange, N. J., filed a certificate of incorporation recently with the Secretary of State of New Jersey. The capital is given as \$10,000, and the incorporators are W. L. Eckert, R. J. Bolan and W. A. Hardy.

Joseph Lutey and L. V. Williams, of Butte, Mont., recently opened a new talking machine store under the name of the "Butte Phonograph Co.," and will handle nothing but talking machines and records. The new quarters are fitted up in first-class style, there being three large sound-proof demonstration rooms, with attractive furnishings and decorations. A complete line of Edison products will be carried in the new store, and George A. Renner, Northwestern representative of Thomas A. Edison, Inc., directed the arrangement of the store and the selection of stock. He will also assist the company in staging demonstrations for the next few months.

"During the past few weeks," says A. N. Struck, Manager of the Edison Department of the Tower Novelty Manufacturing Co., New York, "we have sold four \$250 Edison machines to owners of private yachts who are planning to leave on extended summer cruises. These purchasers, who include prominent business men and financiers, are enthusiastic regarding the tonal qualities of the Edison machines and records, and I expect to close several other sales to yacht owners within a few days. The \$250 machine is the most popular seller with all the trade, and we consider it the ideal machine from all standpoints."

"Our daily demonstrations have proven very successful," says H. N. Purdy, Manager of the Edison Department of Hardman, Peck & Co., New York. "The Edison Records and machines are meeting with a ready sale and winning the admiration of all our clients."

William Ide, who has been assisting Mr. Schmidt, manager of the Phonograph Company of Milwaukee, has been made traveling wholesale representative of Thomas A. Edison, Incorporated, in Wisconsin and upper Michigan, succeeding William P. Hope, who is now Edison jobber at Kansas City.

Eiler's Music House, San Francisco, which has paid comparatively little attention to phonographs, will now enlarge its talking machine department and carry a large stock of Edisons. The new department is being fitted up on the main floor. Four large sound-proof demonstration rooms will be equipped and the general salesroom will be spacious and elegantly furnished. H. P. Rothermel has been chosen manager of the department.

M. L. Reynolds, traveling salesman for The Silverstone Music Company, St. Louis, is signing up many new Edison dealers in Southern Missouri and Arkansas. Among the recent ones are Hollenberg Music Co., Little Rock, Ark.; A. B. Carne, Pierce City, Mo.; The Benedict-Boyce Music Co., Galesburg, Ill.; McQueen Bros., Carrollton, Mo.; C. W. Hess, Butler, Mo.; Bush & Carne, Dyersburg, Tenn.; T. J. Evans, Pittsburg, Kan.; W. H. Moreland, Jr., Metropolis, Ill.; Holbrook, Carthage, Mo.; H. L. Hoover, Springfield, Mo.; J. W. Guisinger, Fayetteville, Ark.

Frank J. Bayley, the well-known, aggressive piano retailer of Detroit, who recently added the Edison line of talking machines to his piano business, is rapidly becoming proficient in his new line of salesmanship. "It's easier than selling pianos," he remarked. "While there isn't as much profit in a single deal, we make more deals, and in proportion to the amount involved we get much better terms. Consequently it does not require so large an investment to make a given profit. Then, it adds variety to the business. Every piano house ought to have the talkers on hand. Often we find that people who come in for the purpose of buying a piano cannot find exactly what they want, either in price or instrument, and we interest them in the talking machines and make a sale. It is business we would have lost entirely without the phonographs. I sometimes wonder why I failed to consider this long ago, and did business so many years without them."

THE EDISON PHONOGRAPH MONTHLY

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EDISON PHONOGRAPHS AND RECORDS
By THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

AUGUST, 1914

Number 8

A NEW FIELD FOR BLUE AMBEROLS

Their Value Recognized by Retail Merchants

THE subtle power of music to loosen the purse-strings has become more and more a well recognized fact among retail merchants. Sentiment plays an important part to-day in modern retailing. Good cheer, courtesy, kindness and liberal hospitality have become indispensable qualifications for success on a large scale.

Of all arts, music perhaps best expands and arouses the emotions and puts the prospective purchaser in a happy frame of mind. It transmutes the sordid *necessity* of buying into an idealistic state of mind, in which the purchaser lets his emotions and his longing for more comfort, ease and refinement, have a voice in shaping his wants. If you doubt this, just try the experiment on yourself. Which would you prefer—a dinner *without* music or one *with* music? In nine cases out of ten you will patronize the restaurant *with* music.

The same choice is exercised almost unconsciously in *shopping*, and some enterprising merchants have learned to value the Blue Amberol as a profit-paying investment because of its ability

to hold and entertain the prospective purchaser.

Take, for instance, such a matter-of-fact purchase as that of envelopes, ink and writing-paper — things everyone must have. Strange as it may seem, an Edison Phonograph will prove in such an instance a potent sales-influence.

Here is the true story of a retail stationery dealer out in Ouray, Colorado, who cashed in on his Edison Phonograph as a sales-force. Like most western towns, Ouray is subject to sudden booms and equally unexpected relapses. The demand for stationery fluctuates with the prosperity of the town.

Charles Reynolds, who vouches for the story, runs this retail stationery store in Ouray, but carries other lines also. The weather, the new tariff, the currency bill, and even the coal strike, all came in for the blame for the dull times in business. But the pressing question was not one of *causes* but of *remedy*, and here is where brains and imagination hitched up together.

Being a philosopher he set himself to reasoning out some way of brightening

up business. He owned an Edison Phonograph, with quite a number of "rattling good records." One day after disposing of a good-sized order for stationery, Mr. Reynolds had his inspiration. Half a dozen prospective buyers were waiting to be served. Before attending to them, however, he slipped on a lively *march* and released the lever.

Then, as the music started, he hurried to wait on the customers. The rest of the story can best be told in Mr. Reynolds' own words.

"These next few sales were the easiest I had made in weeks. People laughed and joked about the music, but it livened up their spirits and loosened their purse-strings all the same. Several bought stationery. All stayed an extra fifteen minutes to hear more music. That, too, meant more sales.

"That was the beginning of my experience with the Edison Phonograph as a stationery salesman. The next day I featured stationery, both in my advertising and the show window. I didn't advertise the phonograph specially; it was advertising itself.

"Off and on, we have played it steadily every day since. It was a great study in psychology for a time to fit the proper tune to the proper buyer. The ordinary grouch, of course, had to be loosened up, so we played for him the sort of lively march or comic song to make the man forget his troubles. Now and then someone would come in suffering from a slight over-pressure of enthusiasm—"the altitude," Coloradans charitably call it. He was simply too bursting full of his own affairs to give the proper attention to buying. So we calmed him into the purchasing mood with Grand Opera or "*Rocked in the Cradle of the Deep*."

"Allowing for people who didn't care at all for music—and we soon learned to distinguish them in time—the plan worked very well. Even though busi-

ness in all lines grew better, we still employed it.

"THE EDISON PHONOGRAPH IS TO-DAY THE BEST SALESMAN IN MY STORE, for it not only sells itself and its records, but it helps sell everything else in sight."

Mr. Reynolds' discovery of a new field for the Blue Amberols is paralleled by A. J. Severson, in the *drug* business at Story City, Iowa. He says:

"The Edison phonograph has more than paid for itself as a drawing card. I am confident that it has been directly responsible for the sudden increase in my general drug line, and *I would not think of being without it.*"

In the jewelry business Mr. LeFavor, of Santa Catalina, California, finds his Edison a trade-getter among a high-class clientele. He plans "store concerts," and then makes an unusually attractive showing in his jewelry department which is liberally patronized at such times.

"Soda water and music" go finely. Eugene Pfefferle, of New Ulm, Minn., finds his Edison a strong attraction, and his facilities for dispensing soda and music at the same time has brought his drug store into great prominence during the summer months.

Here is certainly a *new field* for the Edison dealer to canvass. Selling an Edison to a retail merchant who will operate it, is a profitable business, for besides the sale itself, it gives the best kind of advertising to the Edison instrument, and eventually brings the Edison dealer more patronage.

For the benefit of the dealer who is looking for new fields in which to canvass for the Edison, we suggest the following:

- General retail stores
- Drug stores,
- Dentists' waiting rooms,
- Physicians' waiting rooms,
- Music stores,
- Steamship lines,
- Barber shops.



A MOST SUCCESSFUL DEMONSTRATION

One of the most successful demonstrations of the Edison was given before the Topeka Cooking School under the auspices of the Santa Fe Watch Co. of that city. The attendance was good and the auditorium where it was held enabled every one to hear every note distinctly. After the formal program was over many came forward and more selections were played. Explanations of the disc and the instrument were given and everyone was more than pleased.

CASH OR CREDIT, WHICH?

FINDING OUT HOW THE PROSPECTIVE CUSTOMER IS INCLINED ONE OF THE MOST DELICATE, YET IMPORTANT QUESTIONS FOR THE SALESMAN

ONE of the most delicate yet important questions for the salesman to solve is whether his customer is going to pay cash or ask for credit. Most firms make some difference for cash, especially if the goods on the floor are marked with the credit or installment price. Guessing at it won't do. Unless you find out, and early, too, in the conversation with your customer, you are less likely to make a sale.

There are many people whom you either know personally or by previous dealings to be cash. Quite a few more will tell you voluntarily that they wish to buy cash or credit, as the case may be. For example, someone asks you the best cash price on an article. Generally, though not always, this implies that they are cash buyers. The real prob-

lem arises, then, with those whom you do not know. You must get this information without offending your customer. Many people would be highly indignant if asked point blank if they wish to pay cash for an article. They may be chagrined if approached in even a less blunt way.

The purpose in getting the information should be kept concealed. If possible, make the cash customer feel that he is entitled to a substantial discount if he is buying for cash, and the credit customer feel as if he is buying at the same price as the cash customer. This is another hard proposition, but it can be done if you use tact.

Now, with these two things in mind, I will tell you my favorite method of solving this problem. Suppose a lady customer, whom I know nothing about, comes in to look at an article. There is no clue in her dress or manner, hence I must find out in conversation. I would take her to a medium-priced machine, which in all probability she would not like. I make a few remarks about it and point out a few good features. After a short explanation of this kind, I quote her the price which is the credit price. I follow the quoting of the price with a statement like this: "Now, we advance credit on this or any other machines in the house, if you wish it." In almost every case, if she is cash, she will reply quickly that she wishes to pay cash, or when she buys she always pays cash, etc. If she is a credit customer she will, in all probability, either say she can't pay all cash to-day or she will ask about the credit plan. If she ignores it altogether and asks to see another machine, it will usually turn out a credit customer.—*Talking Machine World*.

SOUTHERN CALIFORNIA MUSIC COMPANY

Los Angeles, San Diego and
Riverside, California



O. A. LOVEJOY
Manager of Phonograph Department
Los Angeles Store



Entrance to Phonograph Department. Cashier's Desk, Los Angeles Store



One of the Edison Salesrooms, Los Angeles Store

EDISON CYLINDER AND DISC PHONOGRAPHS

WHO'S WHO AMONG EDISON JOBBERS

EIGHTH ARTICLE

SOUTHERN CALIFORNIA MUSIC CO.

"THE HOUSE OF MUSICAL QUALITY"

Distributors of Edison Disc and Cylinder Phonographs and
Edison Dictating Machines

332-334 South Broadway, Los Angeles, Cal.

1530 C Street
San Diego, Cal.

924 Main Street
Riverside, Cal.

FRANK J. HART, President; G. S. MARYGOLD, Vice President; J. A. STITT, Treasurer; F. E. PETERSON, Secretary

EARLY in September 1906, according to authentic records, The Southern California Music Company branched out into the talking-machine business. Two years later, September 1908, it added the Edison Dictating Machine to its varied lines. In the intervening years the House has grown steadily with the development of southern California, until today it is recognized as the largest in its line in Los Angeles as well as in all southern California. It is frankly admitted that the success of its Phonograph Department is due very largely, to the entire satisfaction which Edison goods have given.

One who has not lived in California, particularly the southern part, during the past ten years, can form no adequate conception of the tremendous upward trend of all kinds of business enterprises and particularly of phonograph interests. Out there they have a responsive, highly intelligent, appreciative people to cater to, and the spirit of large and broad outlook upon the affairs of life seems to have pervaded the realm of things musical also. The Southern California Music Company does not have to exploit the Edison Phonograph as a *musical novelty*; it endeavors rather to show that an Edison appeals to a *refined and keenly appreciative musical taste*. Business building on such a basis is both a pleasure and an art.

The Edison Phonograph Department of this Company is under the personal management of O. A. Lovejoy, who is assisted in the management of the retail department by W. H. Richardson. The House employs eighteen salesmen at the Home Office alone and these are kept busy all day long in looking after the voluminous trade. This force is ably assisted by eight different parties working in the Stock Room, Shipping Department, etc.

In San Diego the House keeps six skilful salesmen busy, and utilizes eight sales or demonstration rooms to accommodate its retail trade. San Diego is a fine center for phonograph sales and the growth that may be expected there in a few years is second only to that of Los Angeles itself.

The Riverside branch of the House is still another store and here are kept busy three good salesmen and three demonstrating rooms. This section of California also is showing a remarkable development. The people are prosperous, happy and musical.

The parent House occupies a five-story building at 332 and 334 South Broadway, Los Angeles. The Talking-Machine Department occupies the entire third floor for retail purposes. There are eighteen sound-proof salesrooms, and they are kept busy all day long. The fourth floor is occupied by the wholesale end of the business and by the Edison Dictating Machine. The three houses—Los Angeles, San Diego, Riverside, cover the southern portion of the State thoroughly and the business is over-leaping State boundaries in several instances. A more conservatively managed, enterprising House in the Edison line it would be hard to find, and its output of Edison goods is very large.

The House conducts a carefully planned, systematic campaign of publicity. It is not only a large user of newspaper space, but its methods of reaching the public directly and through the medium of recitals, matinees and special dance receptions is certainly unique and interesting. Their Tuesday and Friday afternoon matinees, 2 till 4 P. M., have gained for them an enviable popularity and it is not an uncommon sight to see from three to five hundred persons thronging the spacious parlors on these occasions.

WAYS OF WORKING TO INFLUENCE EDISON SALES

By O. A. LOVEJOY.

Manager of the Phonograph Department of the
Southern California Music Co.

ONE of the first things a dealer should do, I think, is to learn all he can about the people in whose locality he is situated. We expect the successful farmer to study his soil, his seed and his rotation of crops. We expect him to conduct his farming on some kind of scientific basis—that is, if he is going to make more than a hit-and-miss success out of his efforts.

So it seems to me an Edison dealer should study thoroughly his territory—"his Edison farm," if I may apply the farming idea to the phonograph sales possibilities of a location.

For instance, out here in Los Angeles I made some discoveries that were quite a surprise to me. In the first place I learned that *seventy per cent.* of the music teachers own their own homes, or are paying for them in installments. Still another significant fact came to my attention, that right here in Los Angeles *2,200 instrumental teachers are getting not less than a dollar a lesson.* Just stop a minute and figure that out. \$22,000 a week or nearly a million and a quarter a year paid for music instruction in Los Angeles alone!

Well, that wasn't all. I learned on good authority that there are twenty-four dealers running piano establishments here, and average a sale of some *600 pianos or more a month.* They are collecting on the installment basis over \$2,000,000 a year!

Well, what has all this to do with the phonograph business? Very much! It emphasizes the *love of music* in Los Angeles, and also indicates that people not only want to *hear* music, but be able to *play* it. There I have my key to the situation; I find immense encouragement in that fact when I think of how the Edison Disc is to meet their craving for the better class of music and provide a means of hearing the best long before, as students of music, they can learn to play it. Aren't those valuable facts? Don't they seem to indicate how a well-informed dealer is to aim to get his trade?

Basing now our knowledge of the situation on what we have discovered, how should a real, live, energetic Edison dealer go to work? That brings me directly to my subject: "Ways of Working to Influence Edison Trade."

In the first place I would aim to secure as large a representative list of music-loving people as I possibly could. *They exist right here;* the above facts show that indisputably. How is a dealer to get in touch with them? There occurs to me *four* methods, but they are by no means all the avenues of approach open to a live dealer.

The Daily Papers suggest one way. *Advertise* in these so as to reach music lovers. Scan the papers daily and systematically for names of those who are mentioned in cultured circles in connection with any event of importance. Just how to word the advertisement should be a study, but the appeal should always be made to the cultured. I once knew a successful publisher who had the habit of marking his daily paper and then passing it on to a clerk to find the full address of the names checked, and enter them in a book for a choice mailing list. Some such method soon puts one on the track of an invaluable list. In our business we use a *select list* which we get from the daily papers. These names we follow up with a circular-letter and good Edison advertising material, and very good results are produced.

The Dance Craze suggests another lead. You can't dance without music, and dancers are all (more or less) *music lovers.* So bait your hook that you get hold of the dancers, and you will probably get a lot of music-loving people right at the same time. We have lately inaugurated a scheme to popularize the use of the phonograph as a means of furnishing music for dancing. We have engaged two of the leading exponents of the modern dancing here in Los Angeles, to give matinee parties in our parlors on Tuesday and Friday afternoons. It is nothing unusual for us to have crowds of from three to four hundred present. This becomes a social affair and is given considerable publicity in the daily papers, thus drawing still others.

Working with Organizations is still another scheme that brings one in touch with music-loving people. It is a good plan to favor every social organization as much as possible, with all the help in your power. I recall an instance where a literary and musical entertainment was to be given by a local church. Our Company gladly furnished the music on an Edison Disc and thereby secured much publicity for the Disc. There are Lodges, Women's Meetings and a hundred other societies that would be glad to have just such co-operation. Let the dealer go out after them. No better advertising can be desired!

And, finally (for my space is getting short), let me mention just one more way. *The Private Drawing Room Recital.* Undoubtedly this is by far the hardest to secure, but yet the most valuable, if the influential home is open. In carrying out this plan to reach music-loving people, every tinge of commercialism should be eliminated, else it will be scorned by the very people whose silent endorsement is most valuable. Where this form of introduction of the Edison Disc is once properly conducted, there results an appreciable *entree* into the most exclusive music circles, that means good sales among a very desirable class of people.

I might go on and mention one plan after another to a dealer who is willing to work and sow the good seed, waiting for the harvest sure to come.

THE DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers

THE NEW PLAN OF DISC RECORD DISTRIBUTION

A SHORT time ago the Executive Committee of the Edison Disc Jobbers Association came to us with a new plan for listing and distributing Edison Diamond-Disc Records. The plan is a novel one, but with the full co-operation of all the jobbers and dealers it can be made a great success. The Executive Committee gave us every assurance of the jobbers' and dealers' co-operation, and we have decided to adopt the recommendations of the committee.

The chief advantage will be that we shall be able to utilize in the fullest degree the new and perfected manufacturing technique that Mr. Edison has developed, and give a continuous supply of new records that will stimulate the interest of both dealer and consumer.

SALIENT FEATURES OF THE PLAN.

1. We discontinue at once the present method of infrequently listing records in supplements.

2. Instead, we shall begin to manufacture and ship WEEKLY supplements of SIX records. The records will be numbered in the usual way.

3. Under the new plan there will be no constant and universal date on which the records are to go on sale. Instead, an entirely new arrangement has been adopted by which the supplements are to be released for sale by States. This is the way of it; when each jobber receives his shipment he immediately wires to the factory a notice of the fact. When all jobbers doing substantial business in any one State have been heard from, the date for mailing supplements and placing the records on sale in that

State will be wired by factory to each of such jobbers. In this way the factory, as far as possible, will endeavor to prevent encroachments upon territory and unfair advantage being taken by one jobber of another. When the jobber fills the dealer's weekly supplement order for new Disc records he will invariably accompany the same with a communication containing the following: "The date on which Thomas A. Edison, Inc., authorized these records to go on sale in the State of is (here date will be inserted). They must not be displayed, demonstrated, offered for sale or sold before 8 A. M. of that day."

Dealers will be required to observe this strictly.

4. It is understood that the factory is not to be held to a hard and fast obligation to continue to supply six new records each week. It may sometimes be necessary to run over say *ten* days or more in getting out a particular supplement of six records, but the weekly schedule will be resumed in such instances as soon as possible.

ADVANTAGES OF THE NEW PLAN

Obviously so radical a change of method must possess immediate and very definite advantages, and we submit the following as the principal reasons why we have adopted the new plan and presented it to our jobbers for their co-operation in working it out to a successful operation:

1. It insures an immediate and continuous flow of absolutely new records and in satisfactory quantities with which to attract the interest of the prospective customer and retain the good will and invaluable "boost" of the old. The listing of a new record practically every day is a strong talking point. The weekly lists of new records give the

dealers a great opening for newspaper advertising and show window placarding.

2. It contributes to the rapid building of a representative catalog.

3. It enables the factory to list timely, popular selections and place them in the hands of the trade when the wave of their popularity is on the rise. Fully two months time will be gained in this way and no jobber will receive an advantage over another, as is the case under the present scheme where a selection may have lost its popularity in some sections of the country by the time it is listed—although still popular in other sections.

4. It does not confine the factory to an announced, cataloged supplement, in manufacturing which unforeseen delays may present themselves to the common disadvantage of all concerned.

5. It makes it possible for the factory to re-incorporate in a weekly supplement selections that have taken on a new spurt of popularity or on which the demand has greatly exceeded the original orders; as also any selections that we have been unable to supply and that are now temporarily withdrawn from the catalog.

A BIRD'S EYE VIEW OF THE PHONOGRAPH BUSINESS

\$50,000 per Month Expended in Minneapolis Alone for Phonographs

VERY few people, even those directly engaged in retailing phonographs and records, have any just conception of magnitude of the business as a whole in the United States alone. The above statement that \$50,000 is expended each month in Minneapolis alone, is vouched for by the leading phonograph jobbers and retailers in that city. One sales manager connected with one of the largest phonograph manufacturers says that he thinks the estimate a very conservative one for Minneapolis. If so, it means over half a million dollars annually is expended there for phonographs and records. And what is true of Minneapolis is doubtless true in large degree of other cities of equal or even larger population. One dealer in Minneapolis showed receipts which indicated that his own sales average nearly \$20,000 a month, and he confessed to handling perhaps a third of the business done there. "It is my opinion," he said, "that the phonograph business is running the piano business a close race. In

1910 phonographs sold in the United States were valued at \$68,000,000. And, today, the volume of our business is greater by far than what we did in 1910, although the number of machines sold is not so large.

STOCK UP ON DIAMOND DISC RECORDS

RECENTLY we have received inventories of the Edison Diamond Disc record stocks of a considerable number of dealers, and we are surprised to observe that some of them are out of Diamond Disc records which we have in stock and, subject to prior sale, can ship to jobbers immediately. We have prepared a list (by number and title) of records, some of which certain dealers did not have in stock when their inventories were made. This, of course, does not mean that any dealer was without all of these records. It is simply a list including various records which—here and there—were found "out of stock" when the above inventories were checked up. This list may be had on application if not already received. A similar list is being sent to all Edison Diamond Disc jobbers. These records are available for shipment to jobbers, subject to prior sale.

Will Edison Disc dealers kindly go over their stock of Diamond Disc records and see if they are short on any of the selections. If so, will they please place an order for such selections with their jobber immediately. The smallest stock of Diamond Disc records should contain at least one of every record available, and no dealer who does not carry at least one of every record is giving the line the representation contemplated by his license agreement. We have received complaints from users in this connection, and it is necessary that we insist that all dealers carry complete stock of all available records.

SOLD IN FOUR MINUTES TO A PASSERBY

CHARMED with the quality of the music emanating from an open store door, Mr. Range, the local manager for the National Cash Register Co. at Washington, D. C., stopped and listened. He stepped inside the door and when the record was finished said, "That's mine." Then he left his address and walked away, giving just a parting injunction, "Send it up to my house to-day, sure!" It was an Edison Disc Phonograph. Since then he has stopped again at the open door to thank the McKee Instrument Co., who negotiated the sale, for their courtesy and promptness.

If one is looking for a reason for keeping "open shop" these warm days, here is a pretty good and conclusive one. Let the Disc be HEARD—that's all!



EX-SENATOR J. C. BURROWS OF MICHIGAN ENJOYS HIS EDISON DIAMOND DISC

ONE of the newest Edison enthusiasts is ex-Senator Burrows of Kalamazoo, Mich., who recently purchased a \$250 Disc through "Fischer's Music Shop" of his home town. The Senator is considerable of a music-lover and has made quite a little study of sound-reproducing instruments. The Edison Disc happened to be the last of such instruments brought to his attention, and he was at once charmed with the quality of the tone and the clear and sweet reproduction. Selection after selection was played for him and he grew enthusiastic. Now that he has an Edison Disc in his own drawing-room he spends many delightful evenings listening to it. The above photograph shows the Senator on one of these occasions. His Edison repertoire is rapidly growing, as each new selection seems to give him great pleasure and satisfaction. The Senator has become one of the best Edison enthusiasts in the whole State of Michigan.

SECRETARY OF STATE BRYAN AN EDISON DISC ENTHUSIAST

BUSY as the Secretary of State has been these days, he yet found time to stop at the store of the McKee Instrument Company in Washington and was so charmed with the two selections he heard on the Edison Diamond Disc at that time, that he requested one of the cabinet machines sent to his residence, pending his final decision as to purchase. The affairs of State pressed heavily upon his time, so he used to have the disc played while dressing. He became an enthusiast: As a result he bought one of the \$450 models with a generous supply of Records. He has expressed his satisfaction and pleasure in a letter to the McKee Instrument Co.:

"I have been enjoying the Edison Disc Phonograph long enough to be sure that I shall like it, and from your list of records we have selected a number that please us very much. I am not surprised that there is an ever-increasing demand for these instruments. They give to families, at small cost, the best there is in music and are a real and permanent addition to the amusements of the masses."

EDISON DISC BOOMING EVERYWHERE

Our Illinois traveling representative, C. S. Gardner, recently started off on a vacation, but stopped *en route* at Canton, Ohio, where he landed a \$10,000 order from Klein & Heffelmann there. Pretty good vacation stunt!

Six *car loads* of Disc instruments recently left the factory, all consigned to Pardee-Ellenberger Co., New Haven and Boston. Summer dullness is not worrying these enterprising jobbers.

One of the largest and finest Department stores in the South, Foreman, Joseph & Loeb, Birmingham, Ala., have recently taken on the Edison Disc and have sent in a substantial first order. The credit for bringing this firm into the Edison fold belongs to Mr. Reynolds of the Silverstone Music Co., St. Louis, Mo.

Blake & Burhart, Philadelphia, only recently took hold of the disc. We had the pleasure of receiving an order for over \$12,000 the other day from them, and this wasn't the first order either. They are getting in good work by fine recitals at their beautiful store.

If you have ever been in the White Mountains and spent an evening at "The Wentworth," Jefferson, N. H., you do not need to be told what a royal host the proprietor, J. C. Wentworth, is. His popularity now is greater than ever because of a new Edison Disc which is much admired and enjoyed by his many patrons. Pardee-Ellenberger of Boston placed the order and now hold an enthusiastic autographed letter of commendation, which they are using with telling effect on other summer resort proprietors.

Among the new California dealers signing up recently for the Edison disc line are: The Wilson Music Co., Pasadena; Merle & Son, Escondido; Wm. Torkington & Son, San Andreas, and the John Breuner Co., of Sacramento.

At the testimonial dinner to E. Furman Hooper, Postmaster-elect of Trenton, N. J., given April 16th, 1914, by the Democratic League of Trenton, N. J., the Edison Disc Phonograph dispensed the music. The instrument was loaned by the Stoll Stationery Company of Trenton, for the occasion and was most favorably commented upon.

Our Disc dealers at Chatham, Ontario, Canada, recently loaned St. Andrews Church of their town

a \$250 Edison Disc for rendering a solo at one of their Sunday services. The Pastor, Rev. J. Roy Van Wyck says, "It did more for us than I expected. The audience was delighted. I feel that for many small churches the Edison Disc is the solution of the problem of procuring satisfactory solos at their services."

The Elks of Ottumwa, Iowa, have installed a \$250 Edison Disc in their lodge and are delighted with it. The G. B. Baker Piano Company, of that city, secured the order.

The new Edison Disc Department in the Cunningham Piano Store at the corner of Eleventh and Chestnut Streets is one of the busiest places of its kind in Philadelphia, demonstrations of the Edison machines being given under the supervision of Mrs. M. L. May. The new department, which has been handsomely fitted up, occupies the larger part of the space on the ground floor of the Cunningham store, all of the pianos, except those in the show window, having been removed to the second and third floors.

The Frazier-LoBello Music Co., Kansas City, Mo., has taken the agency for the Edison disc phonograph and will push it vigorously in conjunction with its piano and piano-player trade. Five Edison machines were sold during the first week, a very fair record, according to J. F. Ware, sales manager of the company. Two of those sold were at \$200, while one was a \$250 instrument.

Very handsome quarters have been opened at 213 Second Street, Milwaukee, Wis., by the Milwaukee Phonograph Company for the exclusive sale of Edison products. And the concern is meeting with great success in their sales and in securing new dealers.

There is bound to be a big demand for the Edison Disc goods, for the public are rapidly finding out what a wonderful instrument the new Edison Disc really is. I know of no proposition that holds a brighter future than that of an Edison Disc agency says Louis Bellaire, Le Mars, Iowa.

The Girard Phonograph Company, Tenth and Berks Sts., Philadelphia, have elaborately fitted up their quarters and are handling both disc and cylinder lines of Edison goods. The company will do both a jobbing and a retail business.

THOMAS CHALMERS, Baritone

THOUGH a comparatively young man, Thomas Chalmers has already gained considerable prominence in the musical world. He has studied singing under several well-known New York vocal teachers, and while pursuing a business career sang successfully in concert and church work in and about New York; his last church position being with the Church of the Ascension, Fifth Avenue.

He studied under Vincenzo Lombardi of Florence, singing instructor of Caruso, the Lucia, Riccardo Martin and many other prominent singers, and made his *début* as *Marcello* in Puccini's "Bohème" with a marked success. He was then engaged by

Henry W. Savage in Milan for his tour of Puccini's "Girl of the Golden West," with which he sang during the season of 1911-12, in a coast to coast tour in which he won unstinted praise in the role of *Jack Rance, the Sheriff*.

Mr. Chalmers' voice is a rich baritone which several years of careful training by expert masters has rounded into a most pleasing instrument. Though powerful, it is well modulated and under perfect control.

Mr. Chalmers is now (1913-14) one of the leading baritones and most popular members of the Century Grand Opera Company, New York City.

CHALMERS, ON DIAMOND DISC RECORDS

- | | | | |
|-------|--|-------|--|
| 50057 | Beauty's Eyes, <i>Tosti</i> ; Reverse: Love Me and the World is Mine, <i>Ball</i> , Tenor Charles W. Harrison | 80064 | Kathleen Mavourneen, <i>Crouch</i> , with Chorus; Reverse: Beautiful Isle of Somewhere, <i>Fearis</i> , Tenor and Baritone John Young, Frederick J. Wheeler and Edison Mixed Quartet |
| 82041 | Because You're You—Red Mill, <i>Herbert</i> , with Elizabeth Spencer, Soprano; Reverse: The Bird's Reply, <i>West</i> Mixed Quartet | 82020 | My Old Kentucky Home, <i>Foster</i> , with Chorus; Reverse: Believe Me if All Those Endearing Young Charms, <i>Moore</i> , Contralto Eleonora de Cisneros |
| 80055 | Carry Me Back to Old Virginny, <i>Bland</i> , with Chorus; Reverse: O Promise Me—Robin Hood, <i>de Koven</i> , Soprano Elizabeth Spencer and Chorus | 80074 | Nearer, My God, to Thee, <i>Mason</i> , with Chorus; Reverse: Dreams of Galilee, <i>Morrison</i> , Soprano, Tenor and Basso Elizabeth Spencer, John Young and William F. Hooley |
| 82031 | Evening Star—Tannhäuser <i>Wagner</i> , in English; Reverse: Vesta la giubba (Put on thy smock)—I Pagliacci, <i>Leoncavallo</i> , Tenor, in English Reed Miller | 50067 | On the Road to Mandalay, <i>Kipling-Prince</i> , with Chorus; Reverse: Danny Deever, <i>Kipling-Damrosch</i> , Baritone Marcus Kellermann and Chorus |
| 80047 | Flee as a Bird, <i>Dana</i> , with Chorus; Reverse: In the Sweet Bye and Bye, <i>Webster</i> , Baritone Thomas Chalmers and Chorus | 82510 | O, That We Two Were Maying, <i>Alice Mary Smith</i> , with Elizabeth Spencer, Soprano; Reverse: In the Evening by the Moonlight, Dear Louise, <i>H. von Tilzer</i> , Tenor Harvey Hindermeyer and Chorus |
| 80010 | Ever of Thee I'm Fondly Dreaming, <i>Hall</i> , with Elizabeth Spencer, Soprano; Reverse: Darling Nellie Gray, <i>Hanby</i> Mixed Quartet | 82040 | Silent Night—Christmas Carol, <i>Gruber</i> , with Elizabeth Spencer and Royal Fish, Soprano and Tenor; Reverse: Bird on the Wing, <i>Mey</i> Mixed Quartet |
| 50069 | Forgotten, <i>Cowles</i> ; Reverse: Bonnie Sweet Bessie, <i>Gilbert</i> , Soprano Marie Narelle and Chorus | 80067 | Vivra! Contende il giubilo (Oh, joy! he's saved)—Il Trovatore, <i>Verdi</i> , in English, with Agnes Kimball, Soprano; Reverse: Ah! So Pure—Martha, <i>von Flotow</i> , Tenor, in English Orville Harrold |
| 80117 | Heart Bow'd Down—Bohemian Girl, <i>Balfe</i> ; Reverse: Bonnie Doon (Ye Banks and Braes), <i>Burns</i> , Contralto Christine Miller and Chorus | | |
| 80114 | In Happy Moments—Maritana, <i>Wallace</i> ; Reverse: Lover and the Bird, <i>Guglielmo</i> Mixed Quartet | | |
| 80047 | In the Sweet Bye and Bye, <i>Webster</i> , with Chorus; Reverse: Flee as a Bird, <i>Dana</i> , Baritone Thomas Chalmers and Chorus | | |

For List of Thomas Chalmers' Blue Amberol Records see page 142.

"Stage Fright Before the Phonograph," by Thomas Chalmers, see page 142.

CREATING STATE-WIDE EDISON-DISC SENTIMENT

Iowa Realizes the Beauty and Utility of the Edison Disc

CREATING "an Edison sentiment" is the desideratum which every Edison jobber or dealer earnestly desires and tries to plan for. It is like a little leaven, which, in time will leaven the whole lump. It must begin in the personal interview, perhaps in the dealer's own store, or in the private drawing-room. It must be fostered like a tender plant and brought to grow and spread out. Such a sentiment can be killed by indiscreet methods or too hasty pressure to expand its influence, and so become an adverse influence. Nowhere is this more likely to happen than in the misuse of privileges for demonstrating the Disc in private homes or under special concessions.

When this favorable Edison sentiment is carefully developed it grows and multiplies till it expands beyond city limits and becomes State-wide. Just such a condition is happening in several States, and we have taken as an example the State of Iowa. Under fostering care the whole State now is beginning to "realize the beauty and the utility of the Edison Disc." Not only *individuals*, but schools, churches, lodges, as well as other organizations, are becoming thoroughly awakened to the possibili-

ties of an instrument so marvelously adapted to bring culture, refinement and musical enjoyment to every home. The following are only a few of the many testimonials which show how widespread the Edison sentiment has become in one State—Iowa.

Our object in thus presenting these testimonials is to show two things. (1) That it pays to sow the seed broadcast and to sow it intelligently on institutional as well as domestic soil. (2) That these testimonials (and others of like character, anywhere) can be used as a powerful factor in getting still more publicity of the most valuable kind.

Have you, Mr. Dealer, neglected to get testimonials from your patrons? If so, you are losing a valuable aid to greater success right in your neighborhood.

"Creating an Edison sentiment" is delightful work when once started and it grows more enjoyable and profitable as the testimonials pour in. Let every Edison dealer seek to create in his own territory a sentiment so broad-spread that it will be easier and easier to influence sales. Look to your honors, gentlemen—the honors of some good testimonials from those you have served!

A Few of Many Delighted Edison Disc Owners in Iowa

THE TONE IS SO WONDERFUL, IT IS CONSTANTLY LISTENED TO

"I think the Edison Disc by far the greatest and most wonderful tone-reproducing instrument that has ever been invented. We have this instrument in our Club Room, and there is not an hour in the day when it is not playing."—*T. J. Nolan, Grand Knight of the Knights of Columbus, Des Moines, Iowa.*

THE MOST WONDERFUL TONE REPRODUCER IN THE WORLD

"I have in my home a New Edison Disc machine. I think it the most wonderful tone reproducer in the world, and if Mr. Edison knew the pleasure that this machine has brought into our home, or into any home it may be placed in, he would be repaid to some extent for the result of his wonderful efforts."—*J. Ragatz, Cashier, Potosi State Bank, Potosi, Wis.*

THE EDISON DISC A WELCOME CHANGE

"We think the Edison Disc far superior to the ——— which we formerly owned. The wonderful tones in orchestra and band music especially appeals to us. We find the violin numbers simply wonderful. We cannot explain just why the Edison is so wonderful, but we do know that practically every friend who hears it marvels at the clearness of tone and the smoothness of its music. We became so tired of our ———; but we apparently never will tire of the music from the Edison. To state it mildly: We are more than pleased with the Edison Disc."—*W. A. Kaynor, Dubuque, Iowa.*

THE EDISON NOW SUPREME IN THIS HOME

"Really it is the only good disc phonograph on the market. I had two others in my house at the time I purchased the Edison; but they are gone now."—*L. H. Metzger, Council Bluffs, Iowa.*

SURELY IN A CLASS BY ITSELF

"I want to express my appreciation of Mr. Edison's wonderful Disc Phonograph. I am more than pleased with it. It surely is in a class by itself. The tones are reproduced so naturally that I often notice people, when passing my house, stop and listen to the songs and then look about and try to locate the singer."—*A. E. McCallum, Dentist, Story City, Iowa.*

INDISPENSABLE NOW

"I have played one of the Edison Diamond Disc Phonographs for several months now, and I think it is the finest tone-reproducing instrument I have ever listened to. I would not be without it in my home for any amount of money."—*Thos. J. Davies, Des Moines, Iowa.*

AFTER HEARING THE EDISON NO OTHER WILL DO

"It is the most natural toned instrument I have ever had the pleasure of hearing. After hearing the Edison I do not care to hear any other machine."—*W. C. Kirchheck, Delaware, Iowa.*

ITS TONES SO LIFE-LIKE

"The Edison Disc Phonograph is a pleasure and delight to us and to all talking machine owners who hear it. Our friends who have heard our instrument (many of them good musicians) have been strong in their praise of the quality of its tones, its life-like resemblance and strength."—*Chas. E. Hall, Omaha, Neb.*

THE REPRODUCTION PERFECT

"As a tone-reproducing instrument I think it is wonderful. The tones to my way of thinking are exact reproductions of the original."—*John Nelson, Vail, Iowa.*

BROUGHT COMFORT, SATISFACTION AND PLEASURE

"Should I be obliged to part with the several musical instruments I have at home, I most certainly would hold on to my Edison Disc. It has brought to our home more comfort, satisfaction and pleasure than anything I have ever had. Several of my friends have been most readily convinced to purchase one just like it after hearing mine. It would be impossible for me to offer a word in any way detrimental to this wonderful musical instrument."—*Frank Kestl, Des Moines, Iowa.*

MIGHTY WELL PLEASED

"I bought an Edison Disc Phonograph some months ago and am mighty well pleased with it. I have used other popular instruments and am familiar with their tone reproduction, and am convinced that the Edison is far superior. In my judgment it is beyond comparison. It is a marvelous achievement. And then there is the unbreakable and the wearproof record and the permanent diamond point Reproducer. These two features alone are sufficient reasons for preferring the Edison."—*E. S. Tesdell, Des Moines, Iowa.*

HAS GIVEN ABSOLUTE SATISFACTION

"We are greatly pleased with our Edison Disc Phonograph. It has given absolute satisfaction, more than meeting the representations of the manufacturers. The judgment of many of our friends, who have the —, has strengthened us in our belief that we were fortunate enough to secure the very best type of music machine which modern science has thus far devised."—*F. C. Ensign, Registrar and Dean of the State University of Iowa, Iowa City.*

INCOMPARABLE

"I am very much pleased with my Edison Disc Phonograph, and I do not believe there is anything that will compare with it for tone, especially when it comes to orchestra or band music and the reproduction of the male voices."—*W. H. Pattee, Cashier, First National Bank, Perry, Iowa.*

ULTIMATE CHOICE OF A CONNOISSEUR

"We like it far better than any other make of disc and we have owned several of them. The Edison Disc is a grand machine and cannot be beat."—*F. A. Becket, Shannan City, Iowa.*

SUPERIOR IN TONE AND REPRODUCING QUALITIES

"I am very much pleased with the tone and the reproducing qualities of my Edison Disc Phonograph. I think it is superior to anything I have heard in the line of Disc Phonographs."—*F. L. Bush, Cashier First National Bank, Kanawha, Iowa.*

THE FAMILY "UNABRIDGED" MUSICAL INSTRUMENT

"I love my 'Edison' next to my family (if you could see my wife and three boys you could then appreciate my opinion of the phonograph). It is certainly the UNABRIDGED musical instrument. As a boy I had the pleasure of hearing the first tinfoil Edison."—*J. F. Simpson, Waterloo, Iowa.*

WILL IMMORTALIZE MR. EDISON

"In my judgment it is one of the greatest instruments ever produced. I have listened to it critically a great many times and believe that Mr. Edison has attained a masterpiece which will make him more famous perhaps than anything else he has ever done."—*A. D. Schiek, Advertising Manager Dubuque Advertising Co., Dubuque, Iowa.*

THE FARMERS' FRIEND AT A REASONABLE PRICE

"I think the Edison Disc fills a long-felt want, for a high class instrument, at a reasonable price. And, again, I think it more clearly reproduces the human voice than any instrument I have ever heard. We have had our Edison now since Christmas, and I think I may safely say there has not been ten days of that time I have not played it. Really it is the Farmers' Friend."—*Mrs. Emory Orris, Edgewood Farm, Winterset, Iowa.*

Only lack of space prevents us from giving hundreds more like the above

CONVENIENT TABLES FOR RECKONING INTEREST ON INSTALLMENT SALES OF EDISON DISC PHONOGRAPHS

In the following tables interest is calculated at 6 per cent. by the usual partial payment method of calculation, and is added to each monthly installment, showing the amount due each month under the various terms of sale enumerated. The average payment, that is to say, the monthly installment plus the total interest divided equally, is also shown. In some states where conditional sales are not valid against third parties unless recorded, it is customary to use so-called lease forms. In an instrument which purports to be a lease and wherein the payments are in the form of rentals, it is scarcely consistent to make any reference to interest, and where it is desired to charge interest, the most obvious method is to make the rental charge equal to the rental installment plus the average interest.

| \$250 Instrument | | | |
|-------------------------|------------------------------------|------------------------------------|---------------------------------------|
| Installments | \$25 down and \$25 per month | \$50 down and \$25 per month | \$50 down and \$12.50 per month |
| 1st..... | \$26.13 | \$26.00 | \$13.50 |
| 2d..... | 26.00 | 25.87 | 13.44 |
| 3d..... | 25.87 | 25.75 | 13.37 |
| 4th..... | 25.75 | 25.63 | 13.31 |
| 5th..... | 25.63 | 25.50 | 13.25 |
| 6th..... | 25.50 | 25.37 | 13.19 |
| 7th..... | 25.37 | 25.25 | 13.13 |
| 8th..... | 25.25 | 25.13 | 13.06 |
| 9th..... | 25.13 | | 13.00 |
| 10th..... | | | 12.94 |
| 11th..... | | | 12.87 |
| 12th..... | | | 12.81 |
| 13th..... | | | 12.75 |
| 14th..... | | | 12.69 |
| 15th..... | | | 12.63 |
| 16th..... | | | 12.56 |
| Average payment..... | \$25.63 | \$25.56 | \$13.03 |

| \$200 Instrument | | | |
|-------------------------|------------------------------------|------------------------------------|------------------------------------|
| Installments | \$20 down and \$20 per month | \$40 down and \$20 per month | \$40 down and \$10 per month |
| 1st..... | \$20.90 | \$20.80 | \$10.80 |
| 2d..... | 20.80 | 20.70 | 10.75 |
| 3d..... | 20.70 | 20.60 | 10.70 |
| 4th..... | 20.60 | 20.50 | 10.65 |
| 5th..... | 20.50 | 20.40 | 10.60 |
| 6th..... | 20.40 | 20.30 | 10.55 |
| 7th..... | 20.30 | 20.20 | 10.50 |
| 8th..... | 20.20 | 20.10 | 10.45 |
| 9th..... | 20.10 | | 10.40 |
| 10th..... | | | 10.35 |
| 11th..... | | | 10.30 |
| 12th..... | | | 10.25 |
| 13th..... | | | 10.20 |
| 14th..... | | | 10.15 |
| 15th..... | | | 10.10 |
| 16th..... | | | 10.05 |
| Average payment..... | \$20.50 | \$20.45 | \$10.43 |

| \$150 Instrument | | | |
|-------------------------|------------------------------------|------------------------------------|--------------------------------------|
| Installments | \$15 down and \$15 per month | \$30 down and \$15 per month | \$30 down and \$7.50 per month |
| 1st..... | \$15.68 | \$15.60 | \$8.10 |
| 2d..... | 15.60 | 15.52 | 8.06 |
| 3d..... | 15.52 | 15.45 | 8.03 |
| 4th..... | 15.45 | 15.38 | 7.99 |
| 5th..... | 15.38 | 15.30 | 7.95 |
| 6th..... | 15.30 | 15.22 | 7.91 |
| 7th..... | 15.22 | 15.15 | 7.88 |
| 8th..... | 15.15 | 15.08 | 7.84 |
| 9th..... | 15.08 | | 7.80 |
| 10th..... | | | 7.76 |
| 11th..... | | | 7.72 |
| 12th..... | | | 7.69 |
| 13th..... | | | 7.65 |
| 14th..... | | | 7.61 |
| 15th..... | | | 7.57 |
| 16th..... | | | 7.54 |
| Average payment..... | \$15.38 | \$15.34 | \$7.82 |

| \$80 Instrument | | | |
|------------------------|----------------------------------|-----------------------------------|-----------------------------------|
| Installments | \$8 down and \$8 per month | \$16 down and \$8 per month | \$16 down and \$4 per month |
| 1st..... | \$8.36 | \$ 8.32 | \$4.32 |
| 2d..... | 8.32 | 8.28 | 4.30 |
| 3d..... | 8.28 | 8.24 | 4.28 |
| 4th..... | 8.24 | 8.20 | 4.26 |
| 5th..... | 8.20 | 8.16 | 4.24 |
| 6th..... | 8.16 | 8.12 | 4.22 |
| 7th..... | 8.12 | 8.08 | 4.20 |
| 8th..... | 8.08 | 8.04 | 4.18 |
| 9th..... | 8.04 | | 4.16 |
| 10th..... | | | 4.14 |
| 11th..... | | | 4.12 |
| 12th..... | | | 4.10 |
| 13th..... | | | 4.08 |
| 14th..... | | | 4.06 |
| 15th..... | | | 4.04 |
| 16th..... | | | 4.02 |
| Average payment..... | \$8.20 | \$8.18 | \$4.17 |

| \$60 Instrument | | | |
|------------------------|----------------------------------|-----------------------------------|-----------------------------------|
| Installments | \$6 down and \$6 per month | \$12 down and \$6 per month | \$12 down and \$3 per month |
| 1st..... | \$6.27 | \$6.24 | \$3.24 |
| 2d..... | 6.24 | 6.21 | 3.22 |
| 3d..... | 6.21 | 6.18 | 3.21 |
| 4th..... | 6.18 | 6.15 | 3.19 |
| 5th..... | 6.15 | 6.12 | 3.18 |
| 6th..... | 6.12 | 6.09 | 3.17 |
| 7th..... | 6.09 | 6.06 | 3.15 |
| 8th..... | 6.06 | 6.03 | 3.13 |
| 9th..... | 6.03 | | 3.12 |
| 10th..... | | | 3.11 |
| 11th..... | | | 3.09 |
| 12th..... | | | 3.07 |
| 13th..... | | | 3.06 |
| 14th..... | | | 3.05 |
| 15th..... | | | 3.03 |
| 16th..... | | | 3.02 |
| Average payment..... | \$6.15 | \$6.14 | \$3.13 |

THE FOLLOWING DISC RECORDS WILL BE RE-MADE LATER

WE have decided to re-make later the following Disc Records and will, therefore, be unable to furnish them until further advised:

| | | | |
|-----------|-----------|-----------|-----------|
| No. 50071 | No. 80078 | No. 82020 | No. 82513 |
| No. 50107 | No. 80079 | No. 82035 | No. 82523 |
| No. 80075 | No. 80097 | No. 82512 | |

NO AMOUNT OF MONEY WOULD TEMPT
HIM TO PART WITH IT

"I am more than pleased with the Edison Disc, and I wouldn't be without it in my home for any amount of money."—*J. J. Nagle, Commission Merchant, Dubuque, Iowa.*

EDISON FIELD-DAY

MARKED BY CLEVER ATHLETIC STUNTS

Mr. Edison Pitches the First Ball in the Edison League Game

The entire day, on Thursday, June 25th, was given over to athletic sports under the auspices of Mr. Edison and the officials of his several manufacturing interests. This year the event assumed larger proportions than ever, for it embraced, beside employees of the plants at Orange, N. J., and at Silver Lake, N. J., those of the Edison Bronx Studio, New York City, and of the Edison Portland Cement Works located at Stewartsville, N. J., in the northern part of the state. All these concerns were closed for the day, and an invitation extended to every employe to be present and to bring his family and friends. The affair was held at "Olympic Park," located in Irvington, N. J., a suburb of Newark and about four miles from the main Edison works at Orange.

Over 2,500 persons were in attendance, including Mr. and Mrs. Edison, Mr. Wilson, General Manager of the Orange Edison Works, Mr. Maxwell, Second Vice-President, Mr. Berggren, Secretary, and several other officials of the Edison interests. It was the third annual event and everyone considered it far the most successful ever held.

Mr. Edison acted as honorary referee at the games, and was present most all of the afternoon. The welcome that greeted his arrival and the cheering and applause that came his way when he threw the first ball over the plate which started the Edison Baseball League under way was rousing and enthusiastic. That he, too, enjoyed it was evident by the smiles on his face as he made his way to the box to witness, with Mrs. Edison and others, the game.

A series of events had been arranged for by the committee in charge, most of which were open to prizes of various kinds, the most important being a solid silver loving cup of superior workmanship and design, won by the main office, for the 880-yard dash. They included a 220-yard dash (junior), won in 25 seconds by R. A. Coe; a standing broad jump, won by J. S. Brown, distance 9 feet 5 inches; 120-yard hurdle race, won by R. G. Canfield in 15 seconds; a 100-yard dash, won by H. J. Hector in 11 seconds; throwing the hammer, won by G. J. Wachter, distance thrown being 85 feet 6 inches; a 220-yard dash (senior), won by L. A. Schwoebel in

25 3-5 seconds; a 65-yard dash (ladies'), won by Anna Weiss in 10 3-5 seconds. And in this race was Elsie MacLeod, second, and Julia Kothe, third, both of the Bronx Studio; running high jump, won by J. S. Brown, height scored being 5 feet 4 inches; a 440-yard run, won by J. Kearney in 1 minute and 2 seconds; a 1-mile run, won by W. Shorter in 5 minutes 12 2-5 seconds; a 12-pound shot-put, won by J. Flanagan, distance 35 feet 6½ inches.

"The Grand Prix Edison," 800-yard relay run (senior), was the event of the day, and was won by the Main Office at Orange by E. Hill, H. Spaeth, L. Schwoebel, E. Riker, time 1 minute 45 3-5 seconds.

The 880-yard relay run (junior) was also won by the Main Office in 1 minute 49 seconds (R. D. M. Canfield, F. Kitchell, E. Fairchild and G. Deary).

The hop, skip and jump was won by L. A. Schwoebel, distance 39 feet 4 inches; the baseball throw was won by W. Finan in 319 feet 1 inch.

It was a strenuous day to perform in for all athletes, for it required severe exertion in very warm weather conditions. One or two succumbed to the heat, but the entire day passed very pleasantly, being wound up by dancing and refreshments.

One of the added attractions to the meet was a trotting race between horses driven by C. H. Wilson, Vice-President and General Manager of the Edison interests, and William Maxwell, Second Vice-President. Mr. Wilson won the last two heats in an easy manner. An electric car race was won by a car containing H. L. Davidson and C. A. Poyer of the Edison Storage Battery Co.

Unusual interest was shown by the spectators in the baseball game played between representatives from the Bronx and a team consisting of Orange office employees. Augustus Phillips acted as umpire, and "Andy Clark" of motion picture fame was official mascot and "fly chaser." It was a close game, the Bronx nine finally winning with a score of 10 to 7.

Marc MacDermott and Miriam Nesbitt, the well-known Edison Photo-players, were entertained by Mr. and Mrs. Edison in their private box during part of the afternoon.

BE PARTICULAR IN ORDERING MAIN SPRINGS

The following complete list of main springs in use June 1, 1914, is given for the convenience of the trade, so as to facilitate the filling of orders. For instance, it is not enough to say, "Send me main spring for Amberola X." There are three different springs for Amberola X, as will be seen by reference to the list below. Be explicit and say *which* particular one you wish. So with all the rest of the list. This care in ordering will greatly facilitate shipping, for if you order correctly the *first time* we can ship at once and you will get the spring needed. Otherwise correspondence will ensue and time will be lost.

| Part No. | | Long | Wide | Thick | Hole |
|-----------------|----------------------------------|-----------------|-----------------|------------------|-----------------|
| | | Ft. | In. | | |
| 1062 | Gem B-C | 11 | $\frac{5}{8}$ | .020 | $\frac{3}{8}$ |
| 941 | Gem D | 10 | $\frac{5}{8}$ | .021 | $\frac{3}{8}$ |
| 1417 | Fireside A-B | 10 | $\frac{7}{8}$ | .030 | $\frac{7}{16}$ |
| 1417 | Standard A | 10 | $\frac{7}{8}$ | .030 | $\frac{7}{16}$ |
| 1573 | Standard B-C-D-E-F-G | 11 | 1 | .032 | $\frac{7}{16}$ |
| 1573 | Home A | 11 | 1 | .032 | $\frac{7}{16}$ |
| 2065 | Home B-C-D-E-F | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{7}{16}$ |
| 2762 | Triumph A-B-C-D-E | 14 | 2 | .022 | $\frac{7}{8}$ |
| 9169 | Triumph F-G | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{5}{8}$ |
| 2762 | Idelia B-C-D-E-F | 14 | 2 | .022 | $\frac{7}{8}$ |
| 10704 | Amberola A | 16 | 2 | .024 | $\frac{7}{8}$ |
| 9169 | Amberola B-1, B-111 | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{5}{8}$ |
| 2065 | Amberola IV | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{7}{16}$ |
| 2065 | Amberola V | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{7}{16}$ |
| 23214 | Amberola VI | 15 | 1 | .025 | $\frac{7}{16}$ |
| 1573 | Amberola B-VI | 11 | 1 | .032 | $\frac{7}{16}$ |
| 1573 | Amberola VIII | 11 | 1 | .032 | $\frac{7}{16}$ |
| 22511 | Amberola X (with small frame) | 10 | $\frac{11}{16}$ | .021 | $\frac{3}{8}$ |
| 22587 | Amberola X (with large frame) | 12 | $\frac{7}{8}$ | .021 | $\frac{3}{8}$ |
| 1573 | Amberola D-X | 11 | 1 | .032 | $\frac{7}{16}$ |
| 13259 | Disc A-60 | 21 | $1\frac{1}{16}$ | .031 | $\frac{11}{16}$ |
| 13259 | Disc B-60 | 21 | $1\frac{1}{16}$ | .031 | $\frac{11}{16}$ |
| 13389 | Disc C-60 | 20 | $1\frac{1}{16}$ | .038 | $\frac{13}{16}$ |
| 13259 | Disc A-80 | 21 | $1\frac{1}{16}$ | .031 | $\frac{11}{16}$ |
| 13389 | Disc B-80 | 20 | $1\frac{1}{16}$ | .038 | $\frac{13}{16}$ |
| 14085 | Disc A-150-200-250 | 18 | $1\frac{5}{16}$ | .035 | $\frac{7}{8}$ |
| 9169 | Bus. S. M. | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{5}{8}$ |
| 9169 | Opera or Concert | $13\frac{1}{2}$ | $1\frac{5}{16}$ | .030 | $\frac{5}{8}$ |
| 4112 (use 2762) | Concert (old style) | 14 | 2 | .022 | $\frac{13}{16}$ |
| 22618 | Amberola D-X | 12 | 1 | .025 | $\frac{7}{16}$ |
| 14776 | Disc 200-150 | 21 | $1\frac{9}{16}$ | (.027) (.028) | $\frac{7}{8}$ |

ELECTRIC MEN HONOR MR. EDISON AT THEIR PHILA- DELPHIA CONVENTION

MR. EDISON attended the National Electric Light Association Convention held last month at Philadelphia, as guest of honor. His arrival at the Convention was the sensation of the entire week's doings. Men representing millions crowded each other to throw their arms about his shoulders or to shake hands with him. He addressed the Convention, and from what he said we quote a few remarks"—*National Electrical Contractor* for July:

"I am a tenderfoot outside the Laboratory," said Mr. Edison, "but I have come down to Philadelphia to have a talk with some of these cubs of commerce.

Thirty-two years ago I had Frank Thompson, President of the Pennsylvania Railroad, come up to Menlo Park, and I took him over an electric line three miles long. I prophesied that some day the Pennsylvania Railroad would send trains to and from Philadelphia and New York by the force of an electric current. He laughed at me. You know what is in sight.

"In 1885 about six engineers and a division superintendent of the Northern Pacific Railroad saw a demonstration of an electric car that would take up its power by a friction-shoe from a charged rail. I told them that they would some day run electric trains on their mountain division in just that manner. Their engineers reported on my prophecy. What they reported was an awful knock for my faith in the third-rail system, and the report those engineers made, gentlemen, would make good, funny reading.

"No, no," he said. "I've—we've—done very little. Why, man," waving a hand upward toward the sky, "four times as much power as is used in all industries, in all lighting, is being wasted—going to waste all the time because we haven't found out how to save it after it's generated. It's enough to give light and heat and comfort, and even luxury, to all the poor people in the country. We only use 20 per cent. Eighty per cent. is wasted. That's what worries me. We've failed—so far, anyway. I can't sleep at night sometimes for thinking of it."

"They make too much of me. I'm just an old man who has made some inventions and helped along the work a little. When I think of what really should be possible it stuns me—makes me sort of ashamed. When we get electric light and heat into every little house in the land and get all the population running around in the open country in electric motors, and apply electricity to farming to triple crops, then we shall have done something worth while. We're just at the beginning, just at the beginning. It's all very crude still, this electrical art," Edison said. "Electricity must be got out of coal direct.

"A new principle of aerial navigation must be discovered before airships are ever to be of much use. The insects of the fields—especially the bumble bees—are twenty centuries ahead of us in this respect. For the real principle of aerial navigation you've got to go to the bumble bee. You see the air is really as firm as granite when your vibrations are too fast for it. You put a stick of dynamite on a stone and explode it. The concussion is so sudden that the air hasn't time to give. So the stone is shattered. The bumble bee is built on the same principle. He uses his wings at the rate of about two thousand vibrations to the second. It's the same as if he were walking on a hard pavement. Duplicate him and you'll have a real air-machine!"



THE HUGHES STUDIO, BOONE, IOWA

J. B. Hughes, the proprietor of the "Hughes Studio" has fitted up a very neat and attractive store at 805 Eighth Street, Boone, Iowa, where he handles both cylinder and disc Edison phonographs. He has been giving recitals on both instruments as a regular weekly feature and reports the attendance very good and sales satisfactory. *He is* a liberal local advertiser and maintains a mailing list of live Edison prospects. Besides Edison phonographs he does a fine trade in photographic work, enlarging and framing.

THE PHONOGRAPH AS AN EDUCATIVE POWER

THE importance of the phonograph as an educational factor in the domain of music is being exemplified in a most impressive way as time goes on. Great artists, internationally famous in both vocal and instrumental fields, are now being heard through the aid of the phonograph in the homes of the people. The best in music has been carried from the concert platform to the parlor and a stimulus given to musical appreciation that might be termed inconceivable a few years ago. And not only great singers and instrumentalists but our great orchestral organizations are now heard in the home.

For a considerable time there were those who looked upon the phonograph either as a toy or a medium for the dissemination of popular music

rather than the compositions of the masters, but to-day the very leaders in the world of music are recognizing the important part which the phonograph is playing in disseminating and musical knowledge and in a wider and keener appreciation of the best in music. Hence it is that the great orchestral leaders are desirous of having the organizations which they conduct heard through the medium of the talking machine.

In this connection the Philharmonic Orchestra, the foremost musical organization in Berlin, Germany, has consented to allow the reproductions of its tonal wonders through the phonograph. The necessary arrangements were effected through Alfred Hertz, the conductor of the Metropolitan Opera House, New York, and he was the conductor of the orchestra when it played a number of selections for reproducing purposes in Berlin a couple of weeks ago.

Among the numbers given were selections from "Parsifal," the only auditors being a row of talking machine horns, through which millions of people will be reached who have never heard the Berlin Philharmonic, and who otherwise would be unable to enjoy the beauty of tone and superb playing of this internationally famous organization.

"I am more than pleased with the Edison Diamond Disc. Its purity of tone has given it a very great mark of distinction over the _____ in our neighborhood. I am certainly glad to be numbered among the Diamond Disc owners."—*C. W. Brock of C. W. Brock & Co., Newton, Iowa.*

CONVENIENT TABLES FOR RECKONING INTEREST ON INSTALLMENT SALES OF EDISON CYLINDER PHONOGRAPHS

IN the following tables interest is calculated at 6 per cent. by the usual partial payment method of calculation, and is added to each monthly installment, showing the amount due each month under the various terms of sale enumerated. The average payment, that is to say, the monthly installment plus the total interest divided equally, is also shown. In some states where conditional sales are not valid against third parties unless recorded, it is customary to use so-called lease forms. In an instrument which purports to be a lease and wherein the payments are in the form of rentals, it is scarcely consistent to make any reference to interest, and where it is desired to charge interest, the most obvious method is to make the rental charge equal to the rental installment plus the average interest.

\$200 Instrument

| Installments | \$20 down and \$20 per month | \$40 down and \$20 per month | \$40 down and \$10 per month |
|----------------------|------------------------------------|------------------------------------|------------------------------------|
| 1st..... | \$20.90 | \$20.80 | \$10.80 |
| 2d..... | 20.80 | 20.70 | 10.75 |
| 3d..... | 20.70 | 20.60 | 10.70 |
| 4th..... | 20.60 | 20.50 | 10.65 |
| 5th..... | 20.50 | 20.40 | 10.60 |
| 6th..... | 20.40 | 20.30 | 10.55 |
| 7th..... | 20.30 | 20.20 | 10.50 |
| 8th..... | 20.20 | 20.10 | 10.45 |
| 9th..... | 20.10 | | 10.40 |
| 10th..... | | | 10.35 |
| 11th..... | | | 10.30 |
| 12th..... | | | 10.25 |
| 13th..... | | | 10.20 |
| 14th..... | | | 10.15 |
| 15th..... | | | 10.10 |
| 16th..... | | | 10.05 |
| Average payment..... | \$20.50 | \$20.45 | \$10.43 |

\$60 Instrument

| Installments | \$6 down and \$6 per month | \$12 down and \$6 per month | \$12 down and \$3 per month |
|----------------------|----------------------------------|-----------------------------------|-----------------------------------|
| 1st..... | \$6.27 | \$6.24 | \$3.24 |
| 2d..... | 6.24 | 6.21 | 3.22 |
| 3d..... | 6.21 | 6.18 | 3.21 |
| 4th..... | 6.18 | 6.15 | 3.19 |
| 5th..... | 6.15 | 6.12 | 3.18 |
| 6th..... | 6.12 | 6.09 | 3.17 |
| 7th..... | 6.09 | 6.06 | 3.15 |
| 8th..... | 6.06 | 6.03 | 3.13 |
| 9th..... | 6.03 | | 3.12 |
| 10th..... | | | 3.11 |
| 11th..... | | | 3.09 |
| 12th..... | | | 3.07 |
| 13th..... | | | 3.06 |
| 14th..... | | | 3.05 |
| 15th..... | | | 3.03 |
| 16th..... | | | 3.02 |
| Average payment..... | \$6.15 | \$6.14 | \$3.13 |

\$125 Instrument

| Installments | \$12.50 down and \$12.50 per month | \$25 down and \$12.50 per month | \$25 down and \$6.25 per month |
|----------------------|--|---------------------------------------|--------------------------------------|
| 1st..... | \$13.06 | \$13.00 | \$6.75 |
| 2d..... | 13.00 | 12.94 | 6.72 |
| 3d..... | 12.94 | 12.88 | 6.69 |
| 4th..... | 12.88 | 12.81 | 6.66 |
| 5th..... | 12.81 | 12.75 | 6.63 |
| 6th..... | 12.75 | 12.69 | 6.59 |
| 7th..... | 12.69 | 12.62 | 6.56 |
| 8th..... | 12.62 | 12.56 | 6.53 |
| 9th..... | 12.56 | | 6.50 |
| 10th..... | | | 6.47 |
| 11th..... | | | 6.44 |
| 12th..... | | | 6.41 |
| 13th..... | | | 6.37 |
| 14th..... | | | 6.34 |
| 15th..... | | | 6.31 |
| 16th..... | | | 6.28 |
| Average payment..... | \$12.81 | \$12.78 | \$6.52 |

\$45 Instrument

| Installments | \$4.50 down and \$4.50 per month | \$9 down and \$4.50 per month | \$9 down and \$2.25 per month |
|----------------------|--|-------------------------------------|-------------------------------------|
| 1st..... | \$4.70 | \$4.68 | \$2.43 |
| 2d..... | 4.68 | 4.66 | 2.42 |
| 3d..... | 4.66 | 4.63 | 2.41 |
| 4th..... | 4.63 | 4.61 | 2.39 |
| 5th..... | 4.61 | 4.59 | 2.38 |
| 6th..... | 4.59 | 4.57 | 2.37 |
| 7th..... | 4.57 | 4.55 | 2.36 |
| 8th..... | 4.55 | 4.52 | 2.35 |
| 9th..... | 4.52 | | 2.34 |
| 10th..... | | | 2.33 |
| 11th..... | | | 2.32 |
| 12th..... | | | 2.31 |
| 13th..... | | | 2.30 |
| 14th..... | | | 2.29 |
| 15th..... | | | 2.27 |
| 16th..... | | | 2.26 |
| Average payment..... | \$4.61 | \$4.60 | \$2.35 |

\$80 Instrument

| Installments | \$8 down and \$8 per month | \$16 down and \$8 per month | \$16 down and \$4 per month |
|----------------------|----------------------------------|-----------------------------------|-----------------------------------|
| 1st..... | \$8.36 | \$8.32 | \$4.32 |
| 2d..... | 8.32 | 8.28 | 4.30 |
| 3d..... | 8.28 | 8.24 | 4.28 |
| 4th..... | 8.24 | 8.20 | 4.26 |
| 5th..... | 8.20 | 8.16 | 4.24 |
| 6th..... | 8.16 | 8.12 | 4.22 |
| 7th..... | 8.12 | 8.08 | 4.20 |
| 8th..... | 8.08 | 8.04 | 4.18 |
| 9th..... | 8.04 | | 4.16 |
| 10th..... | | | 4.14 |
| 11th..... | | | 4.12 |
| 12th..... | | | 4.10 |
| 13th..... | | | 4.08 |
| 14th..... | | | 4.06 |
| 15th..... | | | 4.04 |
| 16th..... | | | 4.02 |
| Average payment..... | \$8.20 | \$8.18 | \$4.17 |

\$30 Instrument

| Installments | \$3 down and \$3 per month | \$6 down and \$3 per month | \$6 down and \$1.50 per month |
|----------------------|----------------------------------|----------------------------------|-------------------------------------|
| 1st..... | \$3.14 | \$3.12 | \$1.62 |
| 2d..... | 3.12 | 3.11 | 1.61 |
| 3d..... | 3.11 | 3.09 | 1.61 |
| 4th..... | 3.09 | 3.07 | 1.60 |
| 5th..... | 3.07 | 3.06 | 1.59 |
| 6th..... | 3.06 | 3.04 | 1.58 |
| 7th..... | 3.04 | 3.03 | 1.58 |
| 8th..... | 3.03 | 3.02 | 1.57 |
| 9th..... | 3.02 | | 1.56 |
| 10th..... | | | 1.55 |
| 11th..... | | | 1.54 |
| 12th..... | | | 1.54 |
| 13th..... | | | 1.53 |
| 14th..... | | | 1.52 |
| 15th..... | | | 1.51 |
| 16th..... | | | 1.51 |
| Average payment..... | \$3.08 | \$3.07 | \$1.57 |

MAKING COLLECTIONS ON INSTALLMENT ACCOUNTS.

As previously stated, it should not be necessary to incur any expense other than stationery and postage in collecting the bulk of the accounts. I find too many dealers neglecting their stores in order to call on accounts ninety per cent. of which could be handled from the office. Others, again, employ irresponsible collectors, placing themselves at the mercy of poor devils whom they cannot afford to pay liberally because it eats too deeply into the margin of profit.

Many a time I have heard the remark, "It's no use, you've got to go after it." True, the man who does not look after collections aggressively has no right to do instalment business, for he cannot get good results. On the other hand, a man cannot devote most of his time and energy to collecting alone. He must find time to look after the selling. I have known dealers to go out collecting while leaving a boy or girl of about fourteen or fifteen years in charge of the store. These may serve as monitors, but they cannot sell.

The time for you or your clerk to call on the delinquent payer is after Uncle Sam has failed to bring you results. Nor do I favor unnecessary letter writing. When a monthly payment falls due, or a weekly payment is past due, send a statement. The name of the weekly payer should be entered on your memorandum pad so that your attention will be called three or four days later. The monthly payer should be allowed a week or ten days, and entered on the pad accordingly. (Some dealers use a card system, advancing the card from one space to another; but often the cards are accidentally misplaced and confusion results.)

If the remittance has not arrived within the time allowed, mail another statement showing the amount of payments due. On the statement write: "Second request. Please remit." Allow from three to five days. If even then you have received no remittance, mail another statement, on which you write: "*Final request.* Unless remittance is received by return mail we shall be obliged to take action." This third statement should be sent by registered mail. Mark your envelope so that the postoffice will send you a card showing the signature of the addressee.

Fifty per cent. of the delinquents yield to the "second request" statement. Of those cases requiring registered "final request" statements I have found that positively nine out of ten respond with a remittance. The receipt of a registered letter, also the fact that they are required to sign the return card, impresses them with the seriousness of the whole matter. You will find some of them waiting for you when you open the store the following morning.

So far it has cost you either two, four or sixteen cents to obtain the remittance. In the last case it is still cheaper than spending time and carfare.

Handling collections by mail I have found to be better in many cases than through collectors. Personal contact with the debtor makes it hard for the collector to deal sternly with some cases, and gives an unscrupulous customer a chance to jolly or impose on him.

While I do not advocate harshness or heartlessness in handling installment collections, nevertheless, in view of many experiences, I think it well that you emulate the proverbial landlord in the matter of exacting prompt payment. It is no uncommon occurrence for a collector to make fifteen calls and find only five "at home."

Once we lost track of a customer. Statements were returned by the postoffice marked "removed—address unknown." After diligent search we located her. She had changed addresses twice in the interval and now lived on the outskirts of Brooklyn. Of course she was glad to see us. She claimed to have worried greatly because we did not call, although she overlooked notifying us of change in address. She admitted that her husband was working as a motorman, but she could not pay anything that day (Friday). However, she very generously explained that if we would call every Thursday afternoon between one and three o'clock, when her husband came with his pay, she would give a dollar regularly every week hereafter. To quote the lady herself:

"Me Moike, he gits paid ivry Thorsdy; an' thim as calls on Thorsdy afternoon between one and three o'clock gits ther money."

As it was impossible to make a special trip every Thursday, I suggested to the lady that I would send her a quantity of self-addressed stamped envelopes with her name written on the back, and requested that she put a dollar in an envelope every week and have Mike mail it between one and three p. m. Thursday. I also instructed her to wait for a receipt for each dollar before sending the next one.

It is a good idea to inclose a self-addressed stamped envelope for the next payment when mailing receipts. This will often facilitate prompt remittance.

Just a final word about professional pullers and collection agencies. Most of them are either crooked or incompetent, and some of them are both.—*Benj. Switky in the Talking Machine World.*

MONEY COULD NOT BUY IT IF IT COULD NOT BE REPLACED

"I am very much pleased with my Edison Disc Phonograph and money could not buy it if I could not replace it."—*Mrs. J. C. Langneville, Dubuque, Iowa.*

“STAGE FRIGHT” BEFORE THE PHONOGRAPH

By *Thomas Chalmers*

MANY singers, if not all, have felt the particular variety of “stage fright” that attacks one when making phonograph records. Although it diminishes as one continues to record successfully, it never wholly disappears. There is something about a recording-room—with the devouring horns that face a singer, and the feeling that the sins of commission and omission are never to be forgiven nor even forgotten—that is more demoralizing than the ordinary “stage fright” of the theatre.

The unforgivable sin in a record is a “frog” (a slight break or huskiness), a thing which, in the theatre, is almost imperceptible, but which, on the record, is a blemish that is fatal. It may be easily understood that hearing a singer sing the same song hundreds of times, and always hearing him break on the same spot, is enough to cause the average listener after a few hearings to hear only that one blemish and finish by hurling the record out of the window and vow solemnly never to buy another record made by that singer.

It is this very fear of “frog” and determination to avoid them that very often are their cause—given a few bad starts, and it seems almost impossible to get away from them; although a singer may leave the recording room after such an experience and when the nervous strain is over find his voice as clear as a bell. A similar nervousness that I feel in the theatre is caused by the dread of forgetting the words; and in that case also your fear is your worst enemy.

A very real and considerable difficulty in the making of records is that the singer does not hear his own voice in the same way that he hears it when singing in a large auditorium. You hear it—but differently. It is gathered into a horn and never comes back to you as it does under other conditions, a fact which is very disconcerting at first and always makes it difficult. You have to sing by “feeling” alone and are denied the aid of your ears, which aid is very great, as every singer knows. I have sung in many acoustically bad auditoriums, but never in one as bad (from the singer’s standpoint) as the recording-room.

However, in spite of, or an account of, these difficulties (probably the latter), it is extremely interesting work. In these days when there seems to be a general understanding of the educational and moral influence of music, when financiers and governments are spending large sums of money to provide music for all, and are being lauded for their philanthropy, let us give Mr. Edison the credit and

thanks for the greatest work of all—the phonograph. In the last few years it has done more to make music a part of every man’s life than all the opera houses, symphony orchestras, and musical organizations in the world. It has made the success of the Century Opera House in New York a possibility.

The experiment had been tried many times of giving New York popular-priced opera, and always disastrously, but in the last few years, thanks to the phonograph, a sufficient musical taste among the public has been created to support such an institution. A small but surprisingly illuminating example of the power of the phonograph is found in the fact that one of the big publishing houses, quite a number of years ago, published an English translation of the great tenor-baritone duet from *Forza del Destino*. They did so probably from the knowledge of its great musical worth and trusted to that to secure a sale for it. It was practically unknown and the sales were so small that the plates were destroyed. Thanks to a very well-known record of that number made by two great singers, it is to-day almost universally known. It is one of the most popular of concert numbers; has been retranslated and extensively sold.

Recording is one of the greatest aids to a singer’s diction. If more singers recorded in English there would be less talk of bad diction, for the primary requirement for a good record is that the text be understood, and unless a singer is able to sing the words distinctly he is useless from a phonograph standpoint. The sooner the general public are as critical as the phonograph public in this matter of diction, the better it will be for opera in English, for half of the value of opera or music drama lies in the audience understanding the dramatic value of the text.

Without that comprehension it is not complete. When it is sung in a foreign tongue, or in the vernacular indistinctly delivered, it ceases to be music-drama and becomes music and pantomime.

CHALMERS ON BLUE AMBEROL RECORDS

- 28101 Barcarole—Oh, Lovely Night—The Tales of Hoffman, *Offenbach*, with Marie Rappold, Soprano
28186 Heart Bowed Down, The—The Bohemian Girl, *Balfe*
28164 Kathleen Mavourneen, *Crouch*
28155 Lost, Proscribed—Martha, *Flotow*, with Charles Hackett, Tenor
28184 Maritana—In Happy Moments, *Wallace*
28144 My Dreams, *Tosti*
28104 One Sweetly Solemn Thought, *Ambrose*
28174 Prologue from Pagliacci, *Leoncavallo*
2068 When Dreams Come True, *Hein and Webb*

BLUE AMBEROLS FOR OCTOBER

IN this October list will be found many a favorite selection by music-loving people. The entire list reflects in a high degree superior recording and manufacturing, for each Record is clear, distinct and unusually free from extraneous noise. We take particular pride in this October list, both subjects and reproduction.

CONCERT LIST

75 cents each in the United States; \$1.00 each in Canada

- | | | | |
|-------|--|-------|---|
| 28200 | Lolita—Spanish Serenade (<i>Peccia</i>) Redferne Hollinshead <i>Tenor solo</i> | 28201 | Jusr for To-day (<i>Abbott</i>) Christine Miller <i>Contralto solo</i> |
| 28202 | Parted (<i>Tosti</i>) Redferne Hollinshead <i>Tenor solo</i> | 28203 | Trovatore—Home to Our Mountains (<i>Verdi</i>) Margaret Keyes and Dan Beddoe |

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | | |
|------|--|------|--|
| 2415 | Royal Australian Navy March (<i>Lithgow</i>) New York Military Band | 2428 | When the Angelus is Ringing (<i>Grant</i>) Irving Gillette and Chorus <i>Tenor solo</i> |
| 2416 | Ma Pickaninny Babe (<i>Johnson</i>) Will Oakland <i>Counter-tenor</i> | 2429 | Jimmy Trigger's Return from Mexico Billy Golden and Joe Hughes <i>Vaudeville sketch</i> |
| 2417 | Favorite Airs from The Beggar Student (<i>Millöcker</i>) Edison Light Opera Co. | 2430 | The Robin and the Wren (<i>Banta</i>) Byron G. Harlan and Joe Belmont <i>Vaudeville sketch</i> |
| 2418 | The Lover and the Bird (<i>Guglielmo</i>) Mary Carson <i>Bird imitation by Joe Belmont</i> | 2431 | Castle's Half and Half (<i>Europe-Dabney</i>) National Promenade Band <i>For dancing</i> |
| 2419 | Mother Machree (<i>Olcott-Hall</i>) Charles D'Almaine <i>Violin solo, harp accompaniment</i> | 2432 | Tramp! Tramp! Tramp! (<i>Root</i>) Knickerbocker Quartet <i>Male voices</i> |
| 2420 | Trust and Obey (<i>Towner</i>) Edison Mixed Quartet <i>Sacred, organ accompaniment</i> | 2433 | Romance from "L'Eclair" (<i>Halévy</i>) Kitty Berger <i>Zither solo</i> |
| 2421 | Scene de Ballet (<i>Czibulka</i>) Edison Concert Band <i>Reed only</i> | 2434 | Mignon—Polonaise (<i>Thomas</i>) Guido Gialdini <i>Whistling solo</i> |
| 2422 | When It's Moonlight on the Alamo (<i>Fischer</i>) Albert H. Campbell and Irving Gillette <i>Tenor duet</i> | 2435 | Too Much Ginger—One-Step (<i>Daly</i>) National Promenade Band <i>For dancing</i> |
| 2423 | Valse June, Hesitation or Boston (<i>Baxter</i>) National Promenade Band <i>For dancing</i> | 2436 | Basket of Roses (<i>Albers</i>) Charles Daab <i>Bells solo</i> |
| 2424 | Christ My All (<i>Main</i>) John Young and Fredk. J. Wheeler <i>Sacred</i> | 2440 | Beyond the Smiling and the Weeping (<i>Stebbins</i>) Peerless Quartet <i>Sacred</i> |
| 2425 | You're More than the World to Me (<i>Solman</i>) Manuel Romaine <i>Tenor solo</i> | 2441 | Kamenoi Ostrow (<i>Rubenstein</i>) American Standard Orchestra |
| 2426 | Beautiful Robes (<i>Kirkpatrick</i>) John Young and Fredk. J. Wheeler <i>Sacred</i> | 2442 | Zampa Overture (<i>Herold</i>) Edison Concert Band |
| 2427 | Wedding of the Winds Waltzes (<i>Hall</i>) American Standard Orchestra | 2444 | The Post in the Forest (<i>Schäffer</i>) Waldhorn Quartet <i>Cornet and French horns</i> |

Nos. 2437, 2438, 2439 and 2443 will be issued later

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA
LOS ANGELES—Southern California Music Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS
CHICAGO—The Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

MAINE
BANGOR—Chandler & Co.

MARYLAND
BALTIMORE—McKee Surgical Instrument Co.

MASSACHUSETTS
BOSTON—Pardee-Ellenberger Co.

MICHIGAN
DETROIT—American Phonograph Co.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.

MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TENNESSEE
MEMPHIS—Atwood Phonograph Co.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc., (Disc only)
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee.

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.
Koehler & Hinrichs.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE
MANCHESTER—John B. Varick Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—Blackman Talking Maching Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

PENNSYLVANIA
PHILADELPHIA—Louis Buehn.
Penn Phonograph Co.
H. A. Weymann & Son.
SCRANTON—Ackerman & Co.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS
EL PASO—W. G. Walz Co.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

September, 1914

No. 9



MARY CARSON, SOPRANO
(See page 163)

The EDISON PHONOGRAPH MONTHLY

TIMELY ITEMS OF INTEREST

It is none too early to think now of Fall supplies, both of machines and records. Take an optimistic view. This country was never in better position financially. Crops are record-breakers. Conditions are sound. Let us have your orders early.

We have suspended publication of THE PHONOGRAM with the issue of the September number now in the Jobbers' hands. The list of Blue Amberol Records contained in each issue will be found in the usual monthly Blue Amberol Supplements.

The quality of the Blue Amberol record was never better than to-day. Each month the quality is rigidly held up to standard both in the selections presented in the recording process and in the manufacture. Play a few recent ones and be convinced of the excellent value of the Blue Amberol to-day.

W. E. Dewell, who established the phonograph department of Martin & Co., Sioux City, Iowa, and worked it up to a successful and paying branch of this department store, has recently entered upon a new field as manager of the phonograph sales of the Huse Publishing Co., Norfolk, Nebraska, where a still greater opportunity awaits his efforts. Mr. Dewell recently paid a visit to the factory and became still more familiar with the Edison output. We wish him unqualified success in his new field.

The A. Gressett Music House, Meridian, Miss., has just secured what is known as the Wagner property, adjoining the Citizens' Bank building, that city, and at the expiration of present leases will remodel and occupy the entire building. The consideration was \$21,000. The Gressett Music House owns the property on Fifth Street it occupies at present, and which it will occupy until the new store is ready.

M. L. Reynolds, traveling salesman for the Silverstone Music Co., St. Louis, is signing up many new Edison dealers in southern Missouri and Arkansas. Among the new Edison dealers recently enrolled are the Hollenberg Music Co., Little Rock, Ark.; A. B. Carne, Pierce City, Mo.; the Benedict-Boyce Music Co., Galesburg, Ill.; McQueen Bros., Carrollton, Mo.; C. W. Hess, Butler, Mo.; Bush & Carne, Dyersburg, Tenn.; T. J. Evans, Pittsburg, Kan.; W. H. Moreland, Jr., Metropolis, Ill.; Holbrook, Carthage, Mo.; H. L. Hoover, Springfield, Mo.; J. W. Guisinger, Fayetteville, Ark.

The list of November Blue Amberols will appear in the October issue of the MONTHLY. The early date of closing the present issue for the press prevented our getting the complete list ready at this time.

"Our daily demonstrations have proven very successful," said H. N. Purdy, manager of the Edison department of Hardman, Peck & Co., New York, "and we believe they have contributed materially to the excellent business which we closed in both Edison machines and records. As a matter of fact, our sales totals last month exceeded our expectations, and for a summer month were really fine. The Edison records are meeting with a ready sale and winning the admiration of all our clients."

A. N. Struck, manager of the Edison department of the Tower Manufacturing & Novelty Co., New York, has been making energetic efforts to develop his trade in specialized fields. Discussing this phase of the Edison business, Mr. Struck remarked as follows: "During the past few weeks we have sold four \$250 Edison machines to owners of private yachts who are planning to leave on extended summer cruises. These purchasers, who include prominent business men and financiers, are enthusiastic regarding the tonal qualities of the Edison machines and records, and I expect to close several other machine sales to yacht owners within the next few days. The \$250 machine is the most popular seller with all our trade, who consider it the ideal machine from all standpoints."

W. O. Pardee, of the Pardee-Ellenberger Co., of New Haven, Conn., reports that business is very fair and more activity noticed than in some time. Several of the concerns in his city are canvassing among the hotels, and with considerable success, and this has led to looking into the shore resort proposition, which promises to be a fruitful field. Mr. Pardee instanced several cases where small orchestras were being supplanted by Edison machines, the managers having become convinced that these equipments could furnish greater variety than the players because of the vocal as well as instrumental concerts they were able to provide. In such cases where the hotel managers have had any trouble with their musicians there has been prompt decision to resort to these Edison machines, and everywhere that they are in use they are giving much satisfaction, besides furnishing a splendid medium of advertising among the guests.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

SEPTEMBER, 1914

Number 9

THE CHILDREN'S PART IN THE BLUE AMBEROL

HOW TO PROMOTE SALES THROUGH CHILDREN'S INTEREST

PROGRESSIVE educators everywhere recognize the value of the phonograph in the school-room, and our School Phonograph admirably fulfills the needs of schools, both large and small. When the dealer wishes to promote these sales he addresses himself to the school faculty and unquestionably has the active interest of every school boy and girl. It is not our purpose at this time to draw attention to the educational field for the Edison cylinder machine.

There is another field in which the

healthy, romping boy and girl hails the Blue Amberol as one of the finest kinds of aids to a jolly time, especially out of doors, and it is of the dealer's opportunity right here that we wish to speak at this time.

In the first place there isn't a record of any kind on the field to-day that compares with the Blue Amberol for children's uses. It's clear, it's unbreakable, not easily injured, rapidly changeable, and, best of all, requires no needles. The operation is so simple, so safe, so expe-



ditionous that a little child of five can handle it with success. There's nothing more fascinating than to see groups of children playing the Edison Blue Amberol on the open lawn. We reproduce two such scenes herewith, one showing the children in control, the other an operator, and the children under the guidance of an instructor.

The dealer's interest in these is purely commercial; can he get any business out of it, and if so, how is he to proceed? That's the question.

We will suggest a plan and leave the energetic dealer to work it out to a success which we feel sure will follow.

PLAN. Get the children on your side as aides. Enlist their interest, then turn that interest to account. We suggest a "Children's Recital" on the lawn. Take a small Edison cylinder model and several records with you to a neighbor's lawn and ask permission to demonstrate it. Get the boys and girls together on a certain afternoon by handing out "Invitations to a Free Edison Recital"—just small cards, which can be placed in the hands of boys or girls for distribution.

Choose a clear, bright day (or wait till one comes), by announcing "On Saturday afternoon at 3 P. M.; or, if stormy, the next clear day."

Make the children sit down on the grass in groups. If possible secure the help of some ladies from your own home or from the homes of the children, to maintain discipline and order.

Then and there form a club, to be known as "The Edison Junior Phonograph Club."

Have one of the ladies assume control as President. After the recital is over, announce the plan which will be to include every boy and girl who wants to enjoy the phonograph in future meetings of the club. Then plan an initiation fee of twenty-five cents or fifty cents, and weekly dues of five or ten cents. Put a price on the phonograph with a number of records—say ten or twenty, then divide up the amount into shares, and have the President collect dues regularly. The phonograph to be sold on installment plan, and the President to be responsible for its payment. In a very short time it will have been paid for.



UNION PARK PLAY GROUNDS, DES MOINES, IOWA



DALLAS PHONOGRAPH COMPANY DALLAS, TEXAS

SINCE the opening of their new store, 909 Elm Street, Nov. 1, 1913, this enterprising concern has made rapid strides in the southwest. They carry a full line of both cylinder and disc Edison Machines and records, and have always given them a fine showing in their beautiful store. Mr. J. N. Swanson, the President, is also President of the Houston Phonograph Co., Houston, Texas, and a hustler. S. J. Brennan is Vice-President and Manager. They employ exceptionally good salesmen, and do a fine retail business. They make a specialty of store demonstrations, and give personal attention to all details.

A BEAUTIFUL NEW EDISON STORE FORMALLY OPENED

DANCING of the maxixe, the hesitation, the one-step and the tango by scores of patrons signalized the opening of the Southwestern Talking Machine Company's new store on Elm Street, between Poydras and Griffin, Dallas, Texas, on June 15th. A novel feature of the opening was the fact that instruction in these modern dances was given by records specially prepared.

Another feature of the opening was the rendering of a number of new vocal solo records.

The new home of the Southwestern Talking Machine Company is one of the largest and most

modern exclusive talking-machine stores in the world. It is said to be the largest in Texas. The lower floor contains a large reception room in front. Directly beyond that is a mahogany room, where instruments in that wood only are shown and sold. Beyond that is an Early English room, while in the next, instruments in various woods are displayed.

A good portion of the ground floor is devoted to a recital-hall. This room is at the disposal of any Dallas club or organization that possesses no home, without charge. It can be used freely by any such institution at any time. The entire rear of the ground floor is occupied by the record room, where 40,000 to 100,000 records will be kept on hand at all times.

On the second floor are the business offices of the Company. In connection with these is a section where a dictaphone class is maintained. This class is conducted free by the company for the purpose of instructing girls in taking dictation from the dictaphone.

Hundreds of visitors viewed the new quarters of the company recently and scores of these were instructed in the new dances. All afternoon, on the lower floor of the building, scores were dancing, or trying to dance, the new steps.

Roses, carnations and gladioluses were distributed among the visitors by the store management and grapefruit punch was served throughout the afternoon. The officials of the company on hand to greet the visitors were: Ralph Cabanas, President; R. R. Souders, Manager; Alvin B. Giles, Advertising Manager; Harry Bibb, Retail Manager, and Miss May Richards, Assistant Retail Manager.

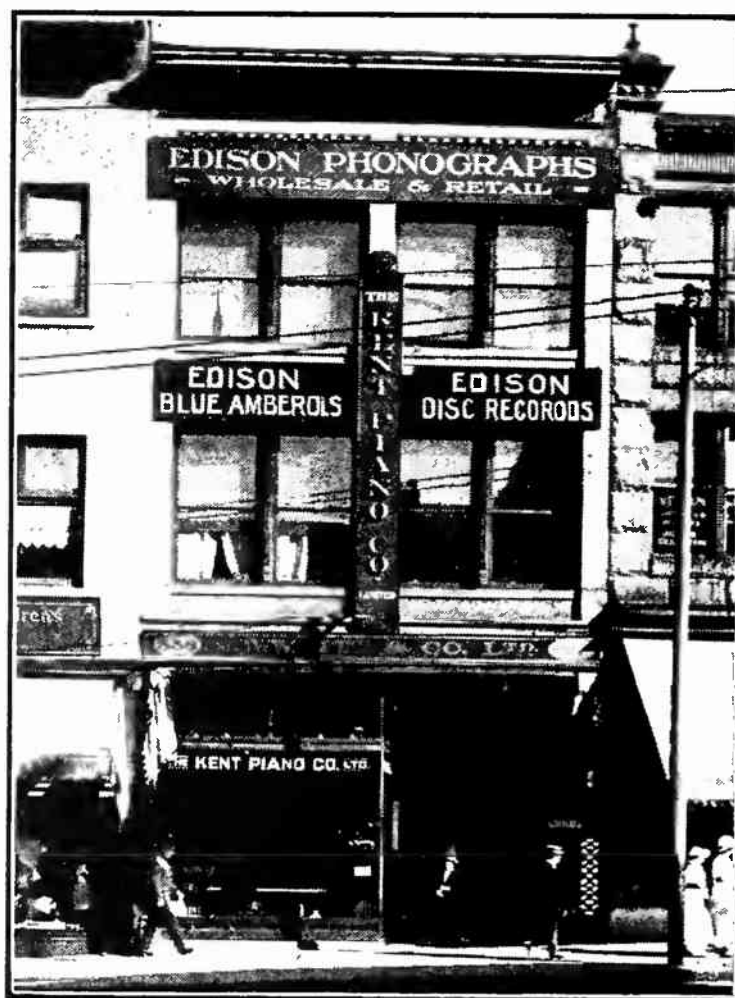


HERBERT KENT
President and Managing Director

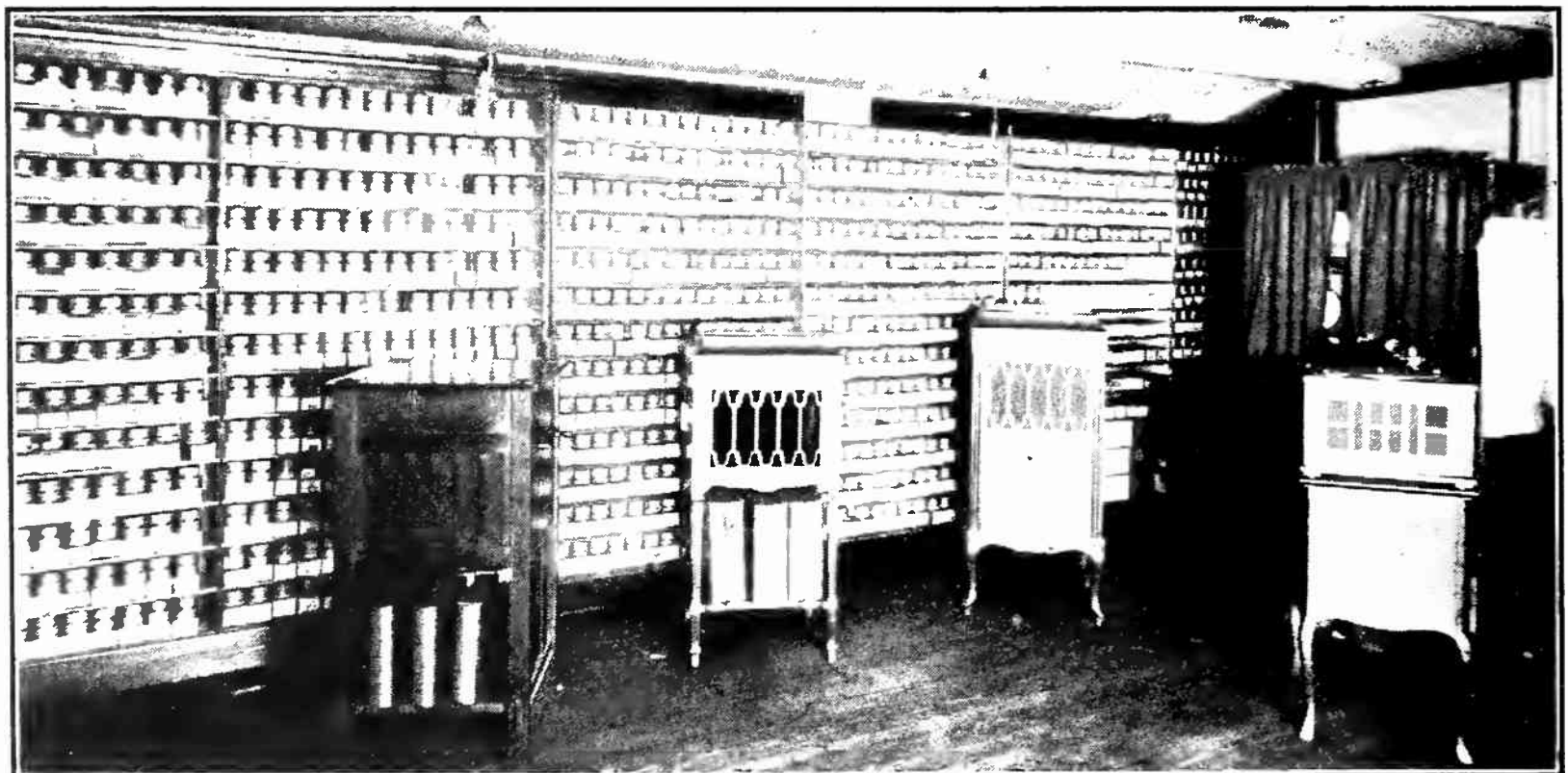
KENT MUSIC CO., LTD.



DARYL H. KENT
Assistant Manager and Secretary



558 GRANVILLE STREET, VANCOUVER, B. C.



THE RECORD ROOM

WHO'S WHO AMONG EDISON JOBBERS

NINTH ARTICLE

THE KENT PIANO CO., LIMITED

Successors to M. W. WAITT & CO., LIMITED

558 Granville Street, Vancouver, B. C.

Established 1862

Wholesale and Retail

Edison New Tone Cylinder and Disc Phonographs

HERBERT KENT, President and Managing Director

DARYL H. KENT, Assist. Manager and Secretary

IT was Horace Greeley who said "Go West, young man, and grow up with the country."

And this sentiment came forcibly to the mind of a young man in Gardiner, Maine.

It is hard to quit one's native town, the place of his birth, the home surroundings and all one's friends. But this was done by Marshall Wilder Waitt in 1859. He left the stationery store of his father and plunged into the unknown. There were no Pullman cars in those days; in fact, no railways at all. The young man must trek across the country wilds and slowly make his tedious way.

He finally arrived at a Hudson Bay Post known then as "Fort Camosun," but now known to all the world as "Victoria," the capital of British Columbia, Canada.

In 1862 he opened a music and stationery store under the name of M. W. Waitt & Co. Success waits upon earnestness and industry, and in a few years Waitt & Co. had dropped stationery and were busy selling musical instruments and musical merchandise. A larger store was taken and the goods soon crept upstairs and downstairs, so a branch store was decided upon. Mr. Waitt sailed to Granville, afterward Vancouver, B. C., with a few organs and other musical goods. He was ready to disembark and intended to open a store there on June 14th, 1886. But "the best laid plans of mice and men gang aft agley." On Sunday, June 13th, 1886, the town of Granville was completely wiped out by fire. So Mr. Waitt returned somewhat disappointed to Victoria.

Eighteen years afterward, in the spring of 1904, was opened the present Vancouver store, which has since become the main operating centre for many agencies throughout the Province.

Mr. Waitt was called by death in 1892, but his son-in-law, Mr. Herbert Kent, assumed active, efficient control. Mr. Kent had already had six years' experience in the various departments of the store.

It was just about this time that the world was talking of Mr. Edison's new invention, "Canned Music." Naturally being in the music business, we tested out a few different styles, although at that time they were looked upon as toys.

The writer well remembers the Cylinder and Disc stock on hand at the time he entered the business in 1903. It is no exaggeration to say that the Phonographs presented a rather crude-looking bunch, being English, German and Edison's, and the total stock of records consisted of about 300. We advanced gradually and finally had a complete stock of every Edison number, then to a complete stock in the Vancouver Branch, which was now opened, and finally to the year 1913, when we took the jobbing agency at Vancouver.

While on the subject of the Vancouver Branch, we opened with 1,200 feet of floor space. After a couple of years we had to move to other premises with 3,000 feet of space, finally having a building erected for us, altered, etc., until we are now occupying 15,000 feet of space.

In June, 1913, it was deemed advisable to change the name of the Company to that of The Kent Piano Co., Limited, as there were no Waitt's actively connected with the business.

Our success has been principally due to our Mr. H. Kent steadfastly following the business principles of honesty, uprightness, straight dealing and a general observance of the Golden Rule, so ably laid down and followed by Mr. Waitt.

HOW CAN THE JOBBER ASSIST THE DEALER

BY DARYL H. KENT

Secretary of The Kent Piano Co., Ltd.

WE have been asked to express our views on the above phase of the business.

At the outset we would have it understood what we say will apply mostly to the small dealers in sparsely settled parts of the country, where communication is not of the best, and where distances are somewhat of a drawback.

In British Columbia, for instance, owing to its vast area, the population is very much scattered, the great majority of the entire population of the Province living in the few large cities.

The small dealer, therefore, is somewhat handicapped by reason of distance from the larger centers, poor means of transportation, and in many cases by reason of lack of enthusiasm in the goods that he may be unsystematically handling.

To work up such enthusiasm, one of the best means is to send a representative to visit the people at stated times, but this is not always, in a country such as British Columbia, a paying investment for the jobber, as the time and money expended do not reap anything like a reasonable return.

In certain sections we think it a good plan to ascertain what the dealer is doing to advertise the Edison goods, and to offer suggestions to him the jobber will write a series of ads based on his knowledge and experience in such matters, with the request that he have them inserted in the local or close-locality papers. A dealer, who in a great majority of cases in this Province handles all sorts of commodities, very often does very little advertising, and if he does it is in a general way, so he has to be enlightened on the good results to be obtained by specific ads. This is where the jobber can be of use and mutually helpful, providing, of course, he has the co-operation of the dealer.

Another dealer's help is to circularize him from time to time with other than the regular notices and literature sent him from the Edison company, as we are of the opinion that a great deal of this "from Edison to dealer" printed matter goes to waste, and we are wondering whether if this same matter, mailed by the jobber in their own envelopes, and in some cases on their own stationery, would not accomplish more good. However the jobber can circularize the dealer, often recommending certain machines or records just to hand, and touching on other points that from time to time turn up, with good results, mutually beneficial.

The jobber can, where possible, secure mailing lists from the small dealers, and scatter literature

among them, by mail direct, at the same time mentioning the dealer in the locality where the goods can be had, and thus be the means of securing added business for both himself and the local dealer.

The jobber might also take it upon himself to educate the smaller dealers into the value of canvassing, but this means up-hill work for some time, as in most of the small towns one man and a boy run a general store, and to make this one man realize the advantages of extra help, while he or his extra help could get out and sell phonographs, is somewhat of a large undertaking.

TRIBUTE TO THE PHONOGRAPH

IN the course of an interesting tribute to the phonograph and its influence, one London music critic says:

"The phonograph is not only the greatest invention of the age so far as concerns the music trades and the wide musical public, but it is impossible to define its future potentialities.

The early phonograph was clever but grotesque. Now it is not only clever but stupendous in its powers. It seems to have hardly any limitations, and yet it is being constantly improved upon, not only in its sound-producing qualities, but in those aspects which make it the companion of the home. The questions of disc or cylinder records, type of machine, etc., are for individual preference, but we recognize in the variety of types the immense opportunities for fair and lively competition which that diversity affords. It is doubtful whether any musical instrument was ever the subject of competition so keen as the talking machine, or whether it paid the dealer so well to study everything in regard to it.

The phonograph has now obtained a status in the eyes of genuinely musical folk far higher than before. Only the other day one of London's most important publishers said to us: 'I think the phonograph is the best friend the publishing trade ever had.' Despite pessimism in certain quarters, the collection of royalties seems to work quite smoothly and to be dissipating a prejudice not unnaturally felt previously at the indiscriminate use of valuable copyright property. The music dealer who is not blind to the trend of the times perceives in the phonograph a "side line"—as some prefer to term it—of invaluable possibilities. We should call it by a more important name—AN INDISPENSABLE DEPARTMENT OF ANY MUSIC BUSINESS."

TONE IS PERFECT

"We are more than delighted with our Edison. The tone reproduction is perfect. We have received many compliments on our selection."—*J. F. Kane, Des Moines, Iowa.*

THE DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers



HOW MR. WILMOT ADVERTISES AND SELLS CAR-LOT SHIPMENTS OF EDISON DISC PHONOGRAPHS

THREE years ago or more, W. D. Wilmot, of Fall River, Mass., was handling all makes of talking machines. Late in 1912 he visited the Boston Electrical Show, and there heard for the first time the new Edison Disc Phonograph. Although he had been several years in the talking machine



line, the experience was a revelation to him, and he went back to Fall River with a troubled mind, wondering how he could conscientiously handle anything by what now he was enthusiastically convinced was by far the best. Of course he could

carry the Edison Disc along with the other talking machines with which he was so well stocked-up; but a difficulty arose right here in his mind; what should he say to those patrons who asked his advice as to the best machine? His attitude was summed up in a remark he made one day within our hearing:

“I want the good-will and confidence of all who trade with me. To my way of thinking a customer has good reason to be suspicious of any dealer that beats around the bush when candidly asked for his advice as to the best instrument, and adroitly defers an answer until he has sounded that customer’s predilections, and then, to effect a quick, easy sale, naively agrees with him.”

That kind of business policy did not appeal to Mr. Wilmot; yet, obviously, if he continued to carry all makes he must evade discrimination. There was but one course open—to dispose of all other talking machines and come out squarely and conscientiously for the Edison. This he did at considerable sacrifice, and from that day he has been “Edison Exclusively.”

The step then taken was so characteristic of the man that it explains in a great measure the remarkable success that has built up a business that now enables him to order by the car-lot. The key-note to it all is sincerity and enthusiasm. Mr. Wilmot became so much of an enthusiastic himself, that the prospective purchaser caught the Edison spirit. To him it was a joy to demonstrate the Edison disc; to answer off-hand every question about it and to awaken in his listener some of the thrill of real music that made his face radiant with smiles. He had the prospect “half sold,” long before the price was mentioned.

We are glad to pay this tribute to Mr. Wilmot’s sales-ability, for, in a measure, it is fundamental to his success thus far achieved, and the harbinger of a future standing, not only in Fall River, but among Edison dealers everywhere, that must rank him very high.

Let us now turn to Mr. Wilmot’s methods of handling car-lot shipments—the preparations he makes before the car arrives; the publicity given it in a street parade and in the newspapers. Then let us go with him on a few characteristic sales and see how he disposes of the instruments *one by one* till another car-load is needed.

MR. WILMOT'S PLANS FOR CAR-LOT PUBLICITY

We reproduce above a picture of the full car-load of Edison Disc Phonographs consigned to Mr. Wilmot as it appeared on its arrival at Fall River. It represented a value of \$8,675 and was made up as follows: One \$275 machine; sixteen \$250 machines;

lin banner for the car was all ready; the car was switched alongside the dock in a position advantageous for a good photograph.

THE STREET PARADE

The street parade was carefully thought out; trucks and stages engaged; route of parade decided

MY DEAR FALL RIVER:

We all like to show off occasionally, and have our friends see our progress. You have seen the Merchants' Carnival Parade, and the Big White Way Parade, and the Fourth of July Parade, and you will probably see another big parade on Labor Day.

Did you see Wilmot's Edison Diamond Disc Phonograph Parade, on Saturday?

I have received several other large shipments of this phonograph of the future, but the present shipment was so large that it required James Brazeil's big auto-truck and five big moving vans to move this \$8,675.00 shipment from the freight house.

So just to let my Fall River friends know what the Wilmot Store is doing, I paraded them through the principal streets, and then had Gay photograph the parade while it stopped at the Wilmot Store, opposite the Fall River Library. Look for the photograph in our window.

These six big vans, with signs on them, made an impressing demonstration of the business we have had, and shall have in supplying the demand for the phonograph which reproduces music and the human voice more truly than it has ever been reproduced before.

The Edison Diamond Disc Phonograph is the instrument of the future, and it has been called "ALL IN ONE," because it plays all makes of records and all records of all singers, better than any other instrument can.

To begin with, it is supplied with a polished diamond point, which is never changed, and which never wears out, consequently there are no needles to buy or change. It is "REAL MUSIC AT LAST."

If you have not already listened to this charming revelation in musical reproduction, kindly accept this advertisement as a personal invitation, to visit the Wilmot Store, and hear music surpassing any you have ever heard, anywhere—better than you can hear in concert hall, or at the opera.

We can accept a limited number of the older styles in exchange, or extend credit to the good payers.

Now won't you kindly accept this invitation, and let me have the pleasure of playing a few records for you?

Cordially yours,

W. D. WILMOT

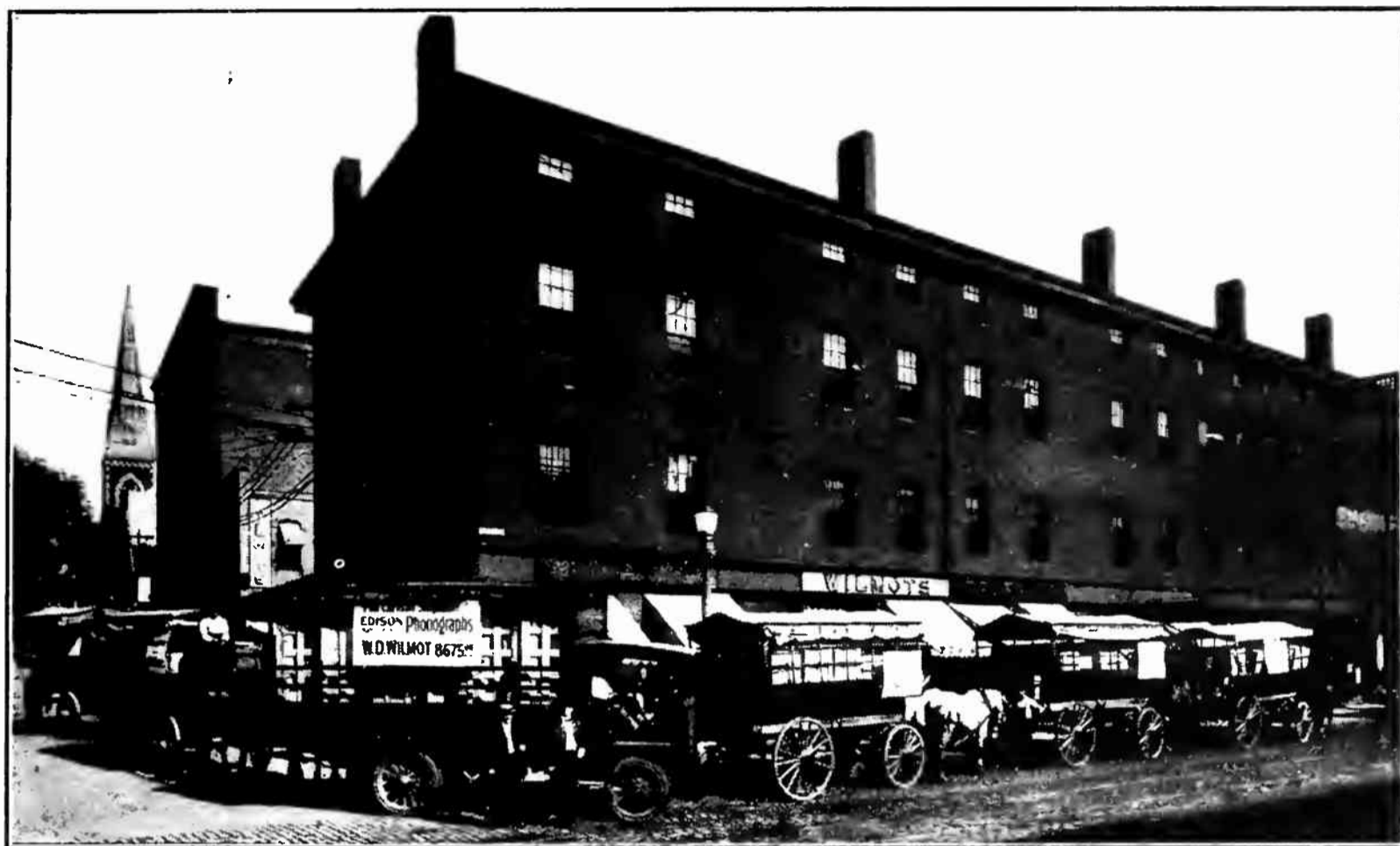
FAC-SIMILE OF WILMOT'S NEWSPAPER ADVT.

three \$200 machines; twenty \$150 machines and ten \$80 machines. These together with the stock Mr. Wilmot had on hand at the time the car-lot was received, represented an entire stock-in-trade of \$10,695. The advertising, therefore, was to be in the interests of moving his entire supply.

Three features were decided upon to give publicity at this time: (1) A City-Street Parade; (2) Special Newspaper Advertising; (3) Effective Store and Window Display. All the details were carefully planned long before the car arrived. The large mus-

on; and special banners (one on either side of each truck or stage) prepared. Each banner contained one of the following slogans:

"THE FUTURE LEADER"
 "REAL MUSIC AT LAST"
 "IT SOUNDS HUMAN"
 "THE LATEST AND BEST"
 "FAR IN THE LEAD"
 "NO NEEDLES TO CHANGE"
 "WHY BUY ANY BUT THE BEST"
 "THEY HAVE A TONE THAT'S ALL THEIR OWN"
 "BRINGS HARMONY INTO EVERY HOME"
 "A CHARMING PASTIME, FOR A LIFE TIME"
 "MARVELOUSLY NEAR PERFECTION"
 "THE BEST YOU EVER HEARD"



MR. WILMOT'S CAR-LOT SHIPMENT READY FOR THE PARADE

"ALL THAT'S BEST IN ONE"
 "PLAYS ALL MAKES OF RECORDS"
 "THE MUSICAL STORE HOUSE"
 "AN ENCYCLOPEDIA OF MUSIC"

These signs were in addition to a general one on each truck reading:

"FULL CAR-LOAD SHIPMENT OF EDISON DIAMOND DISC PHONOGRAPHS FOR W. D. WILMOT. VALUE, \$8,675"

The parade lasted three hours and covered all the principal business and residential streets of Fall River. The only regret Mr. Wilmot has is that he could not secure all auto-trucks, but had to impress into service some stages. Another time he will obviate this and use only auto-trucks and thus be strictly up-to-date.

THE DAILY PAPER ADVERTISING

The preparation of special copy for the newspapers (to appear the day after the parade) took much time and forethought. The following advertisement was inserted in all four of the daily papers of Fall River. We reproduce it exactly as set up, in type and size:

The heading of this copy, "My Dear Fall River," seemed to have made a very happy hit with Fall River people; many spoke of it as a good stroke of business. This advertisement, to our way of thinking, is effectively and cleverly written.

The parade was very opportune; as will be noticed in the advertisement it was the *fourth* parade Fall River had been privileged to witness, and it was 'Wilmot's' exclusively.

THE STORE'S APPEARANCE

The store at 101 Main Street put on a holiday appearance. The show windows were attractively arranged and contained two large photos of the loaded freight car alongside the dock and of the vans filled jam full of disc phonographs. Most any moment one could find several persons looking in at the store window. A policy of "watchful waiting" was adopted to entertain anyone who showed the least inclination to come in and hear the disc. Mr. Wilmot kept "open house" those few days and made sure that every inquirer or purchaser for anything in the store got an invitation to hear the Edison disc, and many availed themselves of the courtesy thus extended.

THE AFTERMATH

Mr. Wilmot sums up the experience with these characteristic remarks:

"I have spent a good deal of money at one time and another for advertising, but nothing I have ever done has been so big and so impressive as the receipt of this full car-lot and the parading of the instruments about town, combined with my advertisement in four local dailies next day.

"My seed is sown and all now depends upon how I cultivate the minds of my Fall River people. By having a car-lot shipment it cost less per phonograph for transportation, and, while it cost me \$50 for the hire of the six big vans for five hours, it would have cost a part of this even if I had not used them for parading—merely to cart the goods to my store and storehouse.

"Then there was the expense of car writing, sign

on the car, photographs and newspaper advertising, which can be made as large or as small as any dealer cares to make it. I spent in all for freight, haulage, parade, photographs, newspaper advertisements, tips, etc., about \$150, but as I have said, it was by far the most convincing and impressive advertising stunt I have ever pulled off. All Fall River is talking about it and will remember it when reading my regular advertisements, letters or circulars. I am better known now as 'The Edison Disc Phonograph man of Fall River' than ever before."

PLACING CAR-LOT ORDERS

"Laying in stock is like laying the foundation for a big business, or sowing seed for a big harvest. I have as much faith in the future of the Diamond Disc Phonograph as the farmer has in the future of seed sown in good soil and properly cultivated. In placing so large an order I was greatly influenced by three very encouraging factors:—First, was the growing preference of the public here for the Edison Diamond Disc Phonograph—a fact that becomes more and more obvious to me; Second, to the fact that I could handle a car-lot shipment effectively from an advertising point of view; it would give me something to make a noise over, and then, Third, equally important, I would have the instruments

right here where I could put my fingers on them when needed and thus make instant deliveries—the very day the sale is effected. That meant better service, for I have learned that when a man gets enthusiastic over the Edison disc he can't get it into his home quick enough. Service is an important factor in successful handling of the Disc."

MR. WILMOT'S SALES POLICY

"If there is any one reason stronger than another," says Mr. Wilmot, "why I have been very successful in selling Edison Diamond Disc Phonographs, it is because I fully believe that it is far beyond comparison with anything else yet heard. From the first day I had a sample in my store I have never allowed any discriminating customer who happened in for other merchandise to get away without an invitation to hear it. A number of persons come in for toys, sporting goods or some trifle, perhaps. I make it a point to ask them if they would not like to hear Mr. Edison's wonderful New Musical Instrument and invariably they are glad to do so. This is sowing 'musical seed' and the harvest will come some day. I lose no opportunity to give concerts and demonstrations in churches, lodges or other gatherings; nor to place the disc free in homes on trial."

SOME CHARACTERISTIC WILMOT SALES

The following are not offered as showing in any way remarkable sales ability, but rather that the sales have been effected through diligent attention to details; to a careful following up of any clue; to a wholesome geniality and willingness to meet people in a way most acceptable to themselves. Versatility in changing one's selling tactics to fit individual buyers is what is most needed. This, backed up with sincerity and enthusiasm, is perhaps the lesson these experiences convey. They are qualifications every dealer can cultivate and put into effective use.

SALE No. 1 "One of the first sales I ever made was to one of Fall River's leading merchants. He had heard about the Edison disc, but he wanted to hear it alongside of other talking machines. He was a little incredulous as to my characterizations of it. So, as soon as I could unpack one, I phoned to him for an appointment. He came promptly and listened to my full stock of disc records, which at that time consisted of only two. If I had had a hundred he would have listened to them all. But after hearing just two, without a word, he sat down and wrote his check for \$250 and then exacted a promise from me to store the machine till Christmas morning. I never made a more delightful sale."

SALE No. 2. "So delighted did my No. 1 customer become after he had the Disc in his own home, that he soon visited me again and bought another \$250 machine, this time for his aged mother (88), who had found such great comfort and pleasure in listening to her favorite hymns and songs on her son's Edison Disc. The joy these two people had found in the Edison nerved me up to attempt other sales."

SALE No. 3. "My next sale was to another leading citizen of Fall River who was the owner of a \$200 — machine and about \$600 worth of records. He finally heard the Edison Disc at my earnest solicitation. That settled it. He offered me his whole stock of—records and his machine in part payment. He fairly begged me to make him an offer. But I had to refuse; and, finally he sold his outfit at a great sacrifice, and then bought a beautiful Edison Disc model with a good supply of records. Now I have a warm friend in him."

SALE No. 4. "Soon after these three sales, a farmer from a suburban town came in my store to buy a '\$50 Talking Machine—just like the one I had sold his friend.' That was in the days when I had other machines still in stock. I sold him a — and had his order to deliver it, when, on leaving, he said, 'I hate the bother of changing those needles every time.' I jumped at my chance. I showed him a \$150 Edison and played a couple of records for him and his wife. This completely changed their minds. He instructed me to deliver the \$150 Edison Disc. In thirty days I had his check in full."

These are all store sales and Mr. Wilmot could give any number like them. Outside the store, sales spring up in a number of ways, for, to the man who has the Edison Disc always in mind, there are endless opportunities. We give just three of Mr. Wilmot's experiences:

SALE No. 5. "I was on a train going to Boston when a retired business man urged me to make the fourth man in a game of whist. I pleaded ignorance of the game, but he would not take 'No' for an answer. During the game he began joking me about



MASONIC LODGE ROOMS, WATERLOO, IOWA

the number of 'talking machines' I had sold to members of his family. I got back at him by telling him of the new Edison Disc, and I further informed him that I was going to send one of the Edison machines right up to his house the very moment I got back, and leave it there over Sunday (or as long as he would tolerate it). His only reply was that he would not be so uncivil as to 'store it' a few days for me, implying that he had no intention of purchasing or even becoming seriously interested in it. To make a long story short he promptly sent me his check for \$250 and bought nearly every record I had left on trial. This retired business man is past seventy years of age and wealthy. His family inform me that he never had so much pleasure and satisfaction in anything he bought, even though it may have cost many times more."

SALE No. 6. "Frequently an order comes in as a result (or harvesting) of seed sown in the form of Demonstration, given six months or even a year back. A good illustration of this is a recent delivery. At Christmas, 1912, I took an Edison Disc Phonograph and a few records to the home of a Fall River business man. His family were highly delighted with it, but did not buy because at that time I had so few records. Since then they have moved to a town 80 miles away, but remembering the demonstration and their promise, a letter was written to me that I might send a \$150 Disc phonograph. So I packed the machine on one of my automobiles and motored to their home. That sale was consummated and I had had a pleasant and profitable ride. What better proof is needed that demonstrations pay?"

THE EDISON DISC ASSISTS IN CONFERRING MASONIC DEGREES

OVER eight hundred Masons witnessed a novel installation at the Masonic Grand Lodge in Des Moines, Iowa, recently. It was the Annual Convention of that fraternal organization in the Southwest. An Edison Disc Phonograph was used in conferring one of the principal degrees by the Grand Lodge Officers themselves, and it fitted beautifully into the ceremony. So true to life was the tone of the instrument that there were some people in the room who didn't realize that it was a phonograph, but thought there was a quartet singing these selections, which were so beautifully rendered in one corner of the Lodge room.

The Masters in charge of the work, were decidedly pleased, and if one, at least forty or fifty persons commented on how beautifully this music fitted into the work. Some went so far as to say that the disc rendition was more satisfactory and pleasing, by far, than by any local vocal quartet.

This suggests wonderful possibilities for selling the Edison Disc to Masonic Lodges in all cities and towns; incidently to other organizations as well.

Besides the Masonic order, there are the Knights of Columbus, the Knights of Pythias and a score

of other organizations. One of the greatest difficulties in lodge work is that of securing singers when they want them.

ANOTHER LODGE

The idea that occurred to me was that Capital Lodge had solved one of the greatest problems of the floor work i. e. GOOD MUSIC. The Edison Disc Phonograph used that evening made a lasting impression on my mind and I came home determined that Waterloo Lodge should benefit by what I had learned. Accordingly we had an Edison installed in the east. It was a great success from the start and you could not remove that beautiful instrument from our Lodge-room now.

"The Edison instrument fills a long felt want in our Lodge and I know I voice the opinion of all masters who are anxious to put on good work when I say that the Music has been our chief problem. Few, if any, of the Craft have the ability and time to furnish it for the Lodge and when wanted are generally absent. The Edison Diamond Phonograph fills the bill completely and in a way that only a fine orchestra and a trained quartet could. Every Lodge in the State should have one."—*M. C. Coburn, Waterloo Lodge No. 105, Waterloo, Iowa.*

STILL ANOTHER

The Read-Paiste Hardware Co., of Ocean City, N. J. advise us that on August 1st, the visitors Masonic Club, with a membership of between five and six hundred, visiting Masons and summer cottage owners of Ocean City, gave a house-warming, at which the Read-Paiste Hardware Co. gave an Edison Diamond Disc Recital, both afternoon and evening, issuing a special program for the occasion.

The Masons were so pleased with the Recital that at their request, another recital was given using sacred music, on Sunday August 2nd.

Our dealers report that during the week ending August 1st, they sold approximately \$700.00 worth of Edison Disc machines and records.

The above dealers made application August 1st, and are a good specimen of live wires.

JUDGE HENDERSON NOW A DISC ENTHUSIAST

ONE of the best sales ever made by any Edison Disc dealer was effected recently by Lewis G. Du Vall, our representative in Meadville, Pa., to Judge John J. Henderson of the Superior Court. The Judge has listened a good deal to musical instruments. He has heard about every make of talking machine. In his travels he has had unlimited opportunity to hear the Edison Disc and others in New York, Philadelphia and elsewhere, and while he could have placed his order for an Edison with

one of the large dealers in these cities, was loyal to his own town dealer, to whose many phonograph courtesies he owed the favor of such an order if possible. The Judge gave such an order to Mr. DuVall, for a \$250 Edison Disc with a good supply of records. Mr. DuVall deserves much credit for finally landing the order.

DID YOU MAKE USE OF THOSE INVITATION LETTERS WE SENT YOU?

WE recently sent to all Disc Dealers a draft of some seven letters worded so as to draw people to hear the Disc. Did you make use of yours? Here is one who did; note the result.

"We want to thank you for the letters of invitations that you sent us. They are the best yet. We have sent out over thirty-five of them personally and I have gotten good results from several of them; one or two are very good prospects that we have never been able to get into our store. They called one afternoon and spent two very delightful hours listening to an Edison Disc. There will be a sale with one of them shortly. The prospect said the No. 2 letter or invitation was what got her to come in, for she thought there must be sure something to this new Disc of Mr. Edison's, else we wouldn't have sent her invitations every week. She said she was glad she came and heard for herself; and, furthermore, she frankly admitted the Disc was the best she had ever heard. She is to let me know her decision within a few days; but, if she don't I'll be right there after her."—*G. H. Spencer Music Co., Mitchell, S. D.*

THE NEW EDISON A WONDER

"We must say that the NEW EDISON IS A WONDER. The reproduction of tone is so life-like and true there seems no room for further improvement. It is always a pleasure to listen to this marvelous instrument."—*A. E. Cramer, Shoe Merchant, Seymour, Iowa.*

"Mrs. Woodward bids me tell you she is delighted with her 'Edison.' It has given her satisfaction beyond words to express it. It is a wonderful instrument."—*M. R. Speresley, Dubuque, Iowa.*

"In my opinion the Edison Disc Phonograph stands supreme above all other phonographs on the market. The first time I heard the Edison was when my wife and I went to purchase some ——— records. I was enraptured by the glorious reproduction of 'Beautiful Isle of Somewhere,' and the ——— never interested me after that night. In the reproduction of the female voice, of the violin and the harmonious blending of the orchestra instruments, the Edison has no competitor. I never cease heralding its beauties whenever I meet a phonograph lover. Here's to Mr. Edison. May he live long and continue his activities."—*U. A. Rice, Jr., Des Moines, Iowa.*



BLAKE AND BURKART'S ATTRACTIVE WINDOW DISPLAY

IN the July issue we showed an interior view of the new store opened by Blake & Burkart at 1100 Walnut Street, Philadelphia.

The above picture shows the exterior view of the store and gives a good idea of the attractive way in which this firm dresses their window.

The draperies used are dark green to harmonize with the interior decorations. The window has a paneled back, finished in pure white to offset the bad effect of any shadow which might otherwise blur the window displays. The window is lighted from above by a ten-foot lino-light.

The hanging sign projecting from the angle of the building is mahogany with gold letters and shows plainly that Blake & Burkart are not afraid to let the public know that they handle Edison goods.

The small signs in the window are changed daily, as this firm believes in having something new in their window at all times to catch the eye of the passer-by.

THE GRANDFATHER MAN IN THE EDISON LINE

WHO is the Grandfather Man in our line? He is the man who sees things the way his grandfather saw them, and does things the way his grandfather did them, and he thinks

that's a good enough way for him. When we call such a man *conservative* we flatter him; he is *behind the times*—'way behind.

Let us describe, not his looks—for he may be quite youthful in appearance—but his ways. One characteristic is that he is always "going to do" the thing he ought to do. Yes, he's going to order more stock, but not yet awhile; yes, he's going to advertise, but not right away. He has a mailing-list, but it needs revising and he will do that sometime, but not *this* summer. His list of records is an uncertain quantity to him; he has a system but it's all in *his head*, and nobody knows how it works, except that the record that is most wanted is never in stock.

He seldom if ever attends conventions or rubs up against other dealers or jobbers. He probably has not yet been to the Edison factory, so that he has never seen the home office.

In other words, the Grandfather Man is a grandfather because in his methods and in his outlook he is not ambitious and enterprising.

The Edison contract, which is made with every dealer, is so designed that the Grandfather sort of a man won't get into the business. We expect every dealer to carry a representative stock, and to do a certain amount of advertising and publicity work. We believe no man is a grandfather when he enters the Edison fold, but we are afraid that "gray hairs" are apt to come if any dealer lays down.

SUMMER WORK WITH THE CHURCHES

AUGUST, among most churches, is a time for absent pastors, absent choirs and absent musical directors. The *music* particularly suffers at such times, and this condition is keenly felt by all who attend. Of course, the pastor, the choir and the musical director *must* have a vacation, and August is a good time to take it!

But August is the phonograph dealer's opportunity to get in some effective work with the churches. Out in Des Moines, Iowa, our representatives, Harger & Blish, are canvassing pretty strenuously all the churches to get them to instal Edison Disc Phonographs as a part of their equipment. Almost every Sunday for the past eight weeks they have been conducting religious services in different churches, the Disc taking the place of the choir, which is generally off duty in the summer months. And they are getting results.

The Central Church of Christ (Christian Scientist) was so much pleased with the Edison Disc after hearing it at one of these special recitals that they decided they must own one. They bought a \$250 instrument.

At Trinity Methodist Church, Des Moines, Iowa, a sacred concert was given upon the Edison Diamond Disc, consisting of these nine selections:

1. "Prelude—Evening Star—Tannhäuser" Wagner
2. "Nearer, My God, to Thee" Thomas Chalmers
3. "Dreams of Galilee" Elizabeth Spencer
John Young and Frederick Wheeler
4. "Offertory"—Träumerei
5. "Rescue the Perishing" John Young and Frederick Wheeler
6. "Crucifix" John Young and Frederick Wheeler
7. "Home, Sweet Home" Edison Mixed Quartet
8. "The Rosary" Christine Miller
9. "Sweet Bye and Bye" Thomas Chalmers

At this service the program was *printed* and a line at the bottom read:

"Edison Diamond Disc and Records, supplied through the courtesy of Harger & Blish."

At the close of this service about twenty persons remained to hear more Edison Disc selections as well as to have played any numbers they did not hear at the regular service, because of arriving late. It was a common remark at this time that every note could be distinctly heard even at the farthest distance from the Edison instrument.

This church is now seriously considering owning an Edison Diamond Disc, and the order is a matter of a few more interviews by those who have the authority to order it.

Trinity Methodist Church is the largest congregation in the City of Des Moines. It has a Sunday School of over 1,000 enrollment. The pastor was so pleased that he has requested the Disc music repeated on a later date with more new selections.

It is a simple matter to circularize every pastor in a city and we believe it would result in considerable business. There is nothing like trying it in your own locality; if it works in Iowa, as it certainly has from the above accounts, it will work in your city.

This work with the churches is now being extended with even more success to the Sunday Schools. The scholars are being taught not only to sing to Disc music, but to listen to selections both instrumental and vocal.

There is a wide field of timely help in all this work. The Edison disc will fill the need in churches for summer music, and will prove at all times of the year a most efficient aid in meetings of a religious and semi-religious order.

SENATOR MARTINE OF NEW JERSEY ALSO AN EDISON DISC ENTHUSIAST

SENATOR MARTINE certainly knows a good thing when he hears it played. It took just about five minutes to make the Senator a convert to the Edison Disc music and to secure his check for a \$250 instrument. The happy salesman who interviewed the Senator said he never secured an order so quickly. Just one selection was played, and the Senator was enthusiastic and wrote his check at once. He bought it "on sight." The McKee Instrument Co. of Washington, D. C., put through the deal and now they have the Senator as a regular customer for Edison Disc records.

Some other sales to Congressmen will be reported shortly by this enterprising Washington concern, which only recently took up the Edison Disc.

M. C. WENTWORTH OF NEW HAMPSHIRE ENJOYS HIS EDISON DISC

"I HAVE been so greatly pleased with our Edison Diamond Disc Phonograph that I wish to write you a few words concerning our experience with it. It is, of course, the finest thing of the kind in the world. There is no question about that, and my family, friends and guests are entertained by it in a most charming manner. I do not see how we could get on without it now, it is so important to our happiness. I cannot speak too highly of it, and as a means of entertainment I know of nothing so perfectly splendid. I am very glad to say this in favor of your wonderful Edison Diamond Disc Phonograph."—M. C. Wentworth, *Wentworth Hall and Cottages, Jackson, White Mountains, N. H.*

— TONE BEYOND CRITICISM

"It is with pleasure I can say that the Edison Disc is all that is claimed for it."—H. C. Hull, *Oskaloosa, Iowa.*



THE STILLER PHOTO SUPPLY CO., GREEN BAY, WISC.

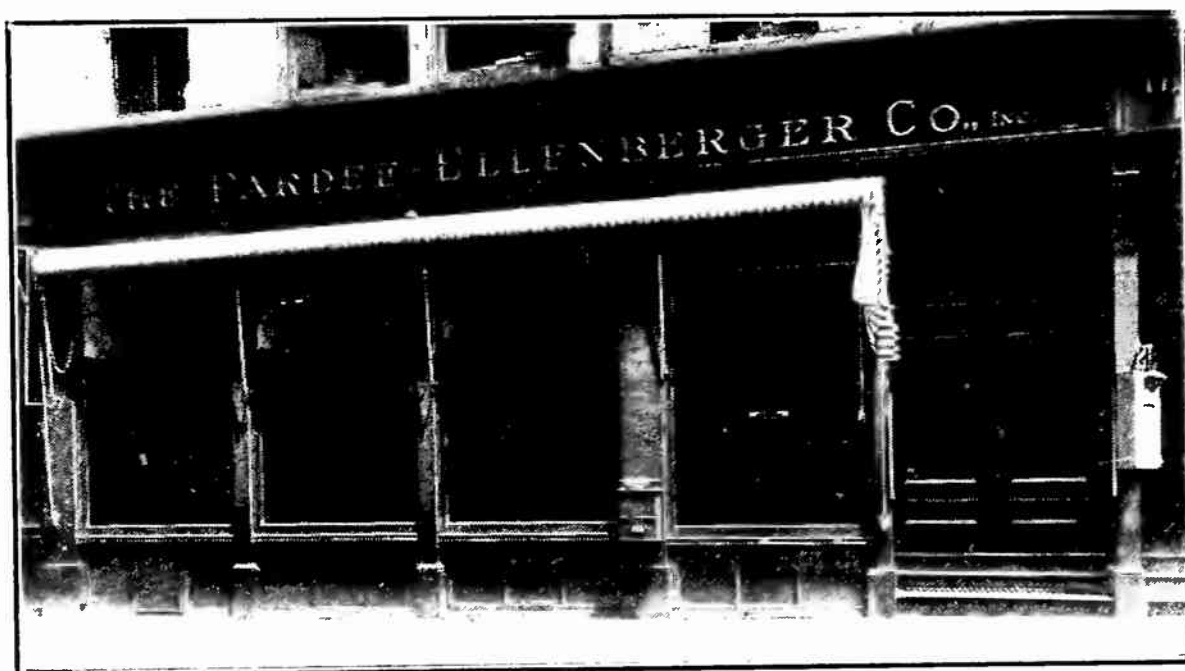
Perhaps next to Milwaukee, Green Bay, claims the most varied and extensive stock of Edison Phonographs in the whole state, and to the Stiller Photo Supply Co. belongs this distinction. Modern facilities are in use throughout their store and as both cylinder and disc Edisons are displayed, the trade is very brisk and satisfactory. The able salesforce is simply backed by some clever effective local advertising. They have done some effective canvassing also, particularly among the clubs and lodges.

EDISON CABINETS WELL MADE TO STAND SUCH TESTS AS THESE

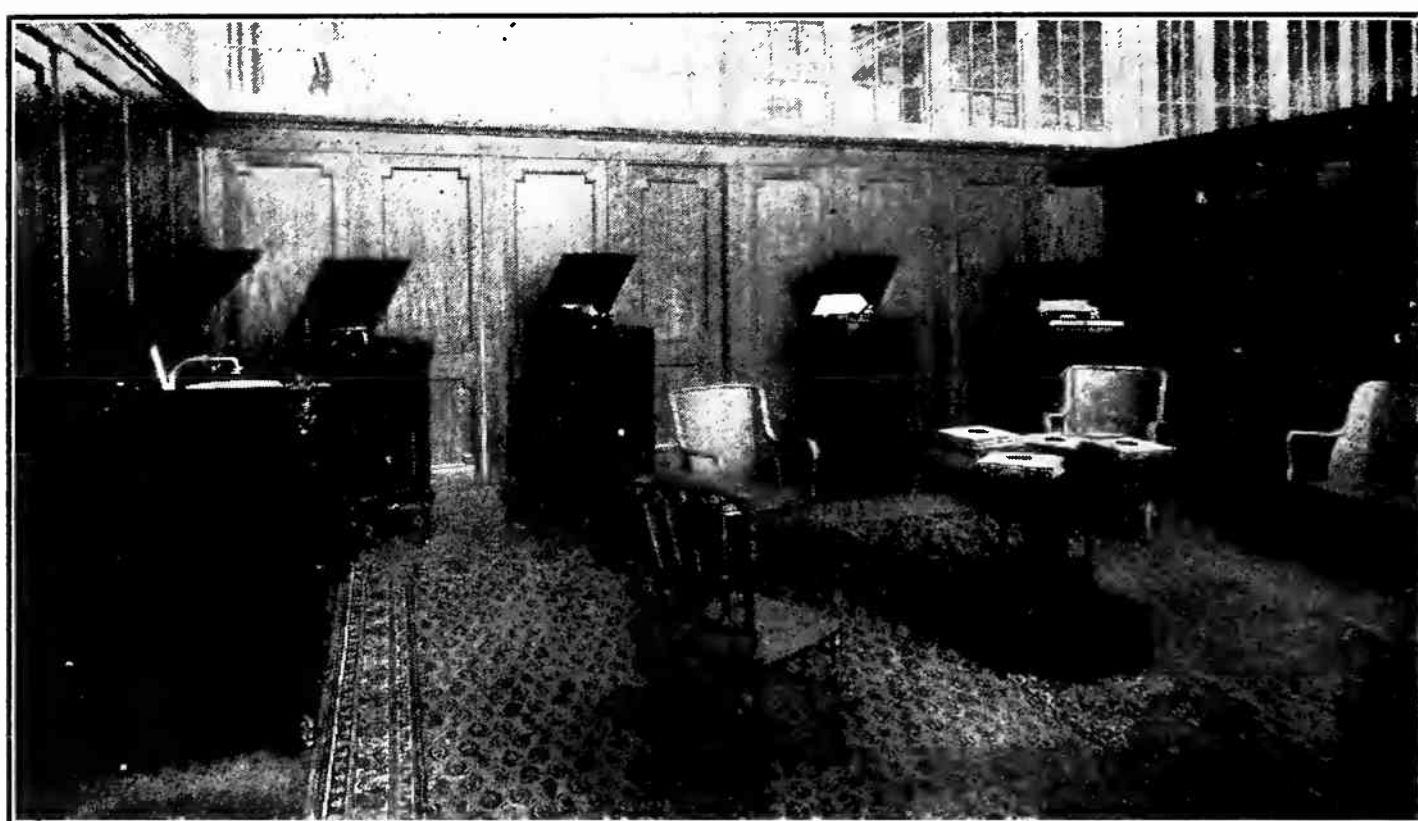
OUR representative, Robert C. Peak writes:—"My train from Boston to Burlington Sunday night went into the ditch at Randolph, Vt., and delayed me all day Monday. My sleeper stayed on the rail, so all I got was a scare and a chance to see some excitement. My A250 machine was in the express car which went end over end into the White River, thirty feet below. This machine was delivered to me next day *in perfect condition*. The traveling case got some knocks but the machine itself was unhurt. How is that for careful packing? I think this speaks well for both motor and cabinet."

The Texas-Oklahoma Phonograph Co., Inc., Fort Worth, Texas, write us:—"In compliment to the rigidity and strength of the Edison cabinet, we would like to offer the following: A transfer company of this city were transporting a Model A250 from a dealer's place of business to a customer's home, when a runaway coming down a cross street, collided with the transfer company's vehicle, and the Edison instrument was thrown therefrom, alighting squarely on its top and bouncing from that position to the back, it is remarkable that but slight damage was done, the corners of the top or lid to the instrument were spread and one perpendicular seam in the back was also spread a matter of a half inch, which constituted practically the entire damage. This accident occurred on a paved street. The motor of the instrument was thrown quite some distance into the street from its natural position in the instrument, and was not damaged in the least, as a matter of fact the motor was quietly running when picked up. It has been decided that the necessary repairs could be accomplished by a cabinetmaker in this town, and we do not believe that it will be necessary to secure a new cabinet as at first was thought desirable."

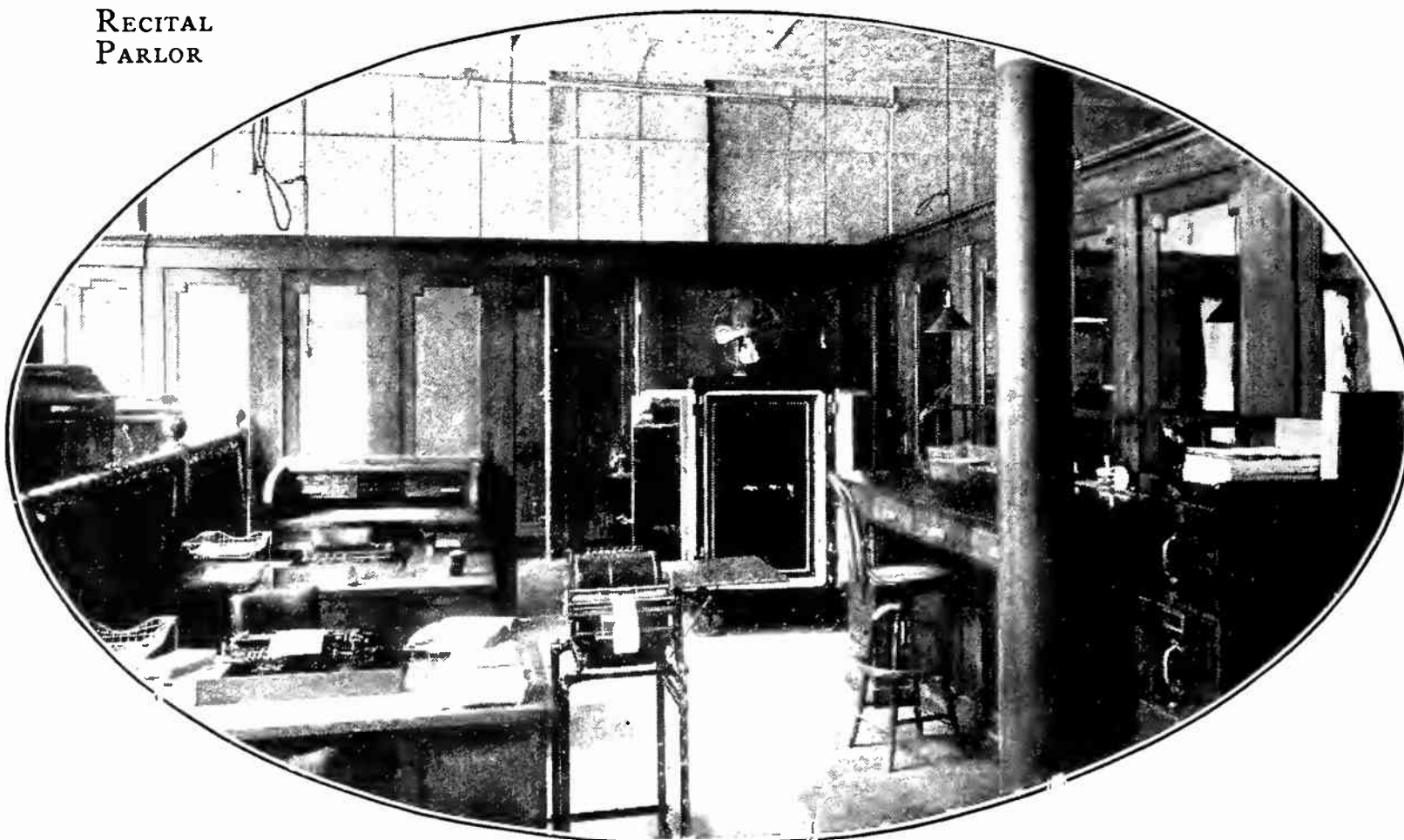
Says a merchant of wide experience: The successful selling forces of to-day are made up of men who can think and who do think, and men who can be relied upon to do the right things at the right time; men who are always capable of taking advantage of any situation that may arise.



BOSTON STORE FRONT OF PARDEE-ELLENBERGER CO., INC.



RECITAL
PARLOR



NEW BOSTON OFFICE

PARDEE-ELLENBERGER CO., INC.

THE NEW BOSTON OFFICE OF PARDEE-ELLENBERGER CO.

ON June 1st The Pardee-Ellenberger Co. moved into their new quarters at 26 Oliver Street, Boston. This is but a short distance from the old store at 66 Battery-march Street, and embodies all the advantages of the old location as to convenience as a shipping point, but is many times larger and much better adapted in every way for conducting their business, which has greatly increased since their Boston office was opened three years ago.

The casual observer is impressed by the spaciousness of the place and the facilities, both in the office and the showroom, for handling a large amount of business under the best conditions, and particularly by a refinement of detail in the decorations and furnishings. The office and show-room, as well as the show windows, are finished in Circassian walnut, very handsomely panelled, and the rugs and draperies in a color scheme to harmonize with the wood, add to the effect. The clerical office, with entire new desks and equipment, occupy a large part of the Oliver Street front and adjoining is Mr. Silliman's private office. Directly in the rear is a large demonstration room in which all types of Edison machines are shown. This room is furnished in a simple but rich manner and the easy chairs and lighting, which is of the indirect type, give it a most attractive appearance. Leading from this is the salesman's office, furnished along the same lines.

The entire rear of the building is utilized for stock room and shipping purposes. Several rear entrances facilitate the handling of goods under the best possible conditions. In the extreme rear is the office of the shipping clerk and also a good sized repair shop, fully equipped to meet all emergencies. The basement is of large dimensions and capable of holding hundreds of machines of the larger type.

With this equipment, together with the Company's large building in New Haven, they have ample facilities for handling almost any amount of business, and they are in a better position than ever to meet the requirements of their growing trade which now covers entire New England.

THE PHONOGRAPH RANKS SIXTH

THE *Scientific American* last July offered substantial prizes for the best essays on "What are the Greatest Ten Inventions of the Past Twenty-five Years?" They were flooded with MSS. "Wireless Telegraph," by vote received 97%; Aeroplanes 75%, X-Ray Machines 74%, Automobiles 66%, Motion Pictures 63%, the Phonograph 37%. Other inventions were all under 37%. This makes the Phonograph sixth on the list of great inventions, according to this method.

MARY CARSON

Soprano

MISS CARSON was born in Houston, Texas, and made her first public performance as a song-bird when but six years of age. She has been singing ever since, though her serious operatic work has been accomplished only in the last few years after a vigorous course of study under some of Italy's greatest masters. Her professional début was made in Italy in the opera "La Sonnambula," in which she appeared as *Amina*. The Italian papers with one accord proclaimed her fascinating and highly artistic in her every endeavor, and the public greeted her performance with tremendous applause. Her extensive repertoire consists of about twenty-five operas in Italian, French and German, together with almost innumerable English songs.

Miss Carson has participated in many notable musical events, but perhaps one of her greatest achievements was the singing of "Barbiere di Siviglia" twice in one day and again on the following night—a feat which the average opera singer would scarcely dare attempt.

Those who were fortunate enough to hear her first Edison Record—"O Dry Those Tears" (No. 1593) will realize that the young soprano possesses much more than a wonderfully sweet voice, and that she is capable of deep emotional expression.

Upon the occasion of one of her American recitals the press had this to say:

"Mary Carson is superb, and no one who heard her in her recent debut can justly deny her rank among the famous singers of the day. A brilliant career will be hers, for the gifts of the gods have been showered upon her in generosity. Artistic, dramatic, temperamentally gifted to the highest degree, she sways her listeners at will. With an intellectual development of the greatest capacity she interprets, losing no opportunity of technical import to secure the very finest effects. While listening to her there is but one thought—that of the absolute delight she gives through the sweet sounds, which were as free and unconstrained as from a bird. But when one recalls the experience from a critical viewpoint the foremost thought is of the marked intelligence and judgment displayed by the singer. Naive, graceful, with the charming simplicity of a child, she seems like a fragile bit of exquisite, rare china, or perhaps even more like a lovely flower; but as she sings the glorious womanhood finds expression. The years of patient, faithful determination to develop to the fullest the gifts God has placed at her disposal seems to have come to the fullest fruition, for she has even yet in her youth more than realized the outcome of the unyielding ambition which has ever been hers and has justified the faith of the hundreds

of friends who have believed that a world-wide fame would crown her efforts."

In speaking of how it feels to sing to children, Miss Carson said: "I find that all 'kiddies' who are brought to hear Grand Opera by their parents love to hear the story first. They seem to be more thorough in what they want in the way of enjoyment than 'grown-ups.' They do not seem to be particularly interested whether your singing is that of an angel or not. I am speaking, of course, only of the child under ten years of age. I have always envied the European children, their delight in going to hear Grand Opera. It is part of the family training in Europe, and it is surprising to the American when in various European countries to hear the little children singing arias from operas with the same ease that you hear American children whistling or singing ragtime. This is of great assistance to the child who may later develop her voice, because he or she has become so thoroughly satiated with the great arias of operas that when they come to study them it is like acquiring a dormant second nature. I think it would be ideal if the American parents, now that Popular Grand Opera in English seems to have become an institution within the reach of all, would take their children to hear and see the productions of the masters, thereby making it part of their education.

MISS CARSON'S BLUE AMBEROL RECORDS

- 1751 La Paloma (The Dove), *Yradier*
- 2181 Love is a Story That's Old, *Herbert*
- 1593 O Dry Those Tears. *Del Reigo*

MISS CARSON'S EDISON DISC RECORDS

- 80132 I'll Change the Shadows to Sunshine, *Ball*
Duet with Emory B. Randolph
Reverse: Sing Me the Rosary, *Klickman*
- 82052 Villanelle—Oft Have I Seen the Swift Swallows, *Acqua*
Reverse: Manola—La Véritable Manola,
Bourgeois

Those who have not yet heard Miss Carson's records have a fine treat in store, and we believe, once they are heard, will prove treasures in a musical repertoire.

A REPORT OF NORTH LONDON ENGLAND PHONOGRAPH AND GRAMOPHONE SOCIETY

MR. Henry Seymour, President, occupied the chair, and in a few well-chosen phrases introduced the lecturer, John Lewis Young, B. Sc., of the Institute of Technical Engineers, as one of the oldest workers in this branch of acoustical research in England, and one who had been intimately associated with Mr. Thomas A. Edison

from the pioneer days of the phonograph. He said:

"Doubtless Edison, on his own account, was the first to make a practical phonograph. He began by making a machine with a revolving cylinder, having a transverse movement, upon which was fastened a sheet or roll of tinfoil. Then with a steel point affixed to a vibrating diaphragm he indented in the foil the undulations or motions which were given by the diaphragm when sounds were impelled against the reverse side of it. He then found that by traversing this self-same point over the record so made, at the same rate of speed, the same diaphragm, actuated by the point, gave back the same sounds; but, of course, with feebler intensity. This was the actual beginning of the talking machine of to-day, and the model of this early machine made by Edison was presented to the South Kensington Museum by himself and Colonel Gourand on behalf of Mr. Edison many years ago. The use of the talking machine for entertainment purposes was never thought of at the outset. It was designed as a mechanical stenographer for office use. Various pictures were shown of editors dictating "copy" on the record cylinder. Wax cylinders had then been introduced, and were a great improvement on tinfoil. Other views, representing composers setting type from the records, and how these records could be reproduced as slowly as necessary. Improvised pianoforte and organ compositions were similarly recorded on these cylinders. Several interesting views of the Edison works, with Edison in his laboratory, were shown, also the huge library which Edison has at his command. Edison had invented a great number of epoch-making things—the electric light was one of the most important—and his ingenious improvements in the telephone and microphone were remarkable evidences of his creative spirit. He likened him to the great Napoleon, with this difference, that Napoleon concentrated all his energies upon destruction, whereas Edison centered his on construction. His latest battery was an accomplished fact which would soon revolutionize motor vehicles. His real hobby was the phonograph, as he always found time in the midst of his other occupations to make experiments with a view to bringing it nearer to nature. In this respect his latest disc record was really a masterpiece of detail, and he doubted not that when it came to be marketed in England it would disturb the existing order of things and 'catch on.'

The Chairman announced that the next meeting, on July 11, at Highbury Hall, would be devoted to a demonstration of a considerable number of selected Edison discs, which the society were getting over from America, and as these records would not be available to the general public before next season at the earliest, he hoped members would embrace the opportunity of hearing them in advance."

SAFEGUARDING DEFERRED PAYMENT CONTRACTS

THE attention of the Chicago Association of Credit Men has been called to the necessity of some legal action to safeguard merchandise sold on deferred payment contracts. The party pushing the move is the Moneyweight Scale Co. It sells its scales on deferred monthly payments and finds that the only protection it has against the attaching creditor or a court action is the filing of a chattel mortgage. Of course, when a chattel mortgage is given it must be the owner of the article, so that it becomes necessary, to have complete protection, to pass the ownership with the first payment and then take back a chattel mortgage for the deferred payments. The making and recording of the mortgage is expensive, unnecessarily so, the makers of the scale contend. They believe that the same end would be attained and even greater security afforded the seller if a law were placed on the statute books by which the contract of sale could be made a matter of record.

This matter is one that deeply interests the music trade of Illinois, where a majority of the instruments are sold on contracts of sale providing for payments extending through a term of many months, during which almost anything is likely to happen. The piano dealers have tried to secure such a law several times, and have also tried to secure a modification of the chattel mortgage act which would permit of their being acknowledged before a notary instead of going before the municipal court. In both cases the attempt was futile.

A law similar to that asked for in Illinois is in force in New York State, and there seems no good reason why the same rule should not prevail in this State. As it is, the seller of a piano or talking machine, unless he goes to the trouble and expense of taking a chattel mortgage and recording it, is at the mercy of an insolvent buyer. The bankruptcy courts positively refuse to recognize these sales, and the contract has been declared of no effect as against an innocent purchaser of the instrument so that some such action as urged by the Moneyweight Scale Co. would be very welcome; and now that the music dealers are reinforced by lines other than their own they may be able to secure some action. The Credit Men's Association has the matter before the legislative committee, of which Mr. Whitlock, of Belding Bros. Co., is the chairman.

At the W. W. Kimball Co. Mr. Blanchard said: "You can put this company down as heartily in favor of any legitimate effort to accomplish the above reform in relation to the recording of contracts of sale. I, personally, worked for this object in previous attempts and am aware of the obstacles that the measure had to pass in the Legislature. —*Talking Machine World.*

BUYING A RECORD

HE rushed into the talking machine department of the store about 5 o'clock in the afternoon and said to the young woman in charge:

"My wife told me to run in here and get a 12-inch record of—let me see; oh, what is it? Well, I can't remember it. I've got it written down somewhere. Just let me find it."

But a five-minute search through his multitudinous pockets failed to find a trace of his memorandum, and he was much perturbed.

"She's got to have it to-night, too," he continued. "Lot of people coming to spend the evening. Very musical, too. They'll all want to hear this."

"Is it a song or an instrumental number?" helpfully asked the young woman.

"Blamed if I can tell you," rasped the customer, "and I've only ten minutes to get my car, too. Have to wait twenty minutes if I miss that one. Let's see. As near as I can remember it's something about pegs. I think I'd know it if I heard it. Pegs, I think it is. Yes, pegs. What have you got got in fresh pegs, I mean just pegs?"

The nonplussed saleswoman thought a moment and suggested "Peg o' My Heart."

"No, that isn't it," fumed the little man, "nothin' as sensible as that. I'd 'a' remembered that."

"Well, perhaps it's a violin solo of Paganini's."

"Nope. You're nearer, though. It's about as crazy as that. Try again."

"Well, we have a comic number called 'Peg Along'; could that be it?"

"Oh, no, no, no! That isn't it. It's something highfalutin."

"Well, it may not be peg at all. Might it not be nail, tack, screw or tie? How about 'Thais'?"

"Nothin' doin'. It's peg, as near as I could get it on the paper wife wrote out for me."

After another five minutes had been wasted the young woman had an inspiration. She handed him a catalog and said:

"Suppose you look over this; you may see it."

He grabbed it out of her extended hand, clapped a pair of eyeglasses upon his eyes, opened his mouth and was soon going down the list with an index finger. In a minute more he was pointing to the Prologue from "Pagliacci," as sung by Thomas Chalmers (Blue Amberol Record 28174), and exclaiming:

"Here it is! Here it is! Didn't I tell you it looked something like peg? Get me one and wrap it up, quick. How much? Here you are, even change. Now give it to me and let me run. I'll make that car yet. And next time wife wants some of that dago canned stuff she can get it herself!"—*The Sun.*

A SATISFIED CUSTOMER A VALUABLE ASSET

IN the hurry to attend to many customers it is sometimes a little annoying to a dealer to meet one who is exceedingly particular about details. He is apt to style such a one "fussy" or "cranky." Yet that very customer, fully satisfied, may, and probably will, prove a more valuable asset than one who is not disposed to be particular. The shrewd business man is he who can handle each customer, whatever his or her peculiarities, with the utmost ease, deliberation and respect. A little study of human nature will show that the "fussy" individual is usually the most talkative one when fully satisfied, and that talk is more than likely to be in praise of the House that gave her most careful consideration.

One very prosperous business man in New York instructed all his clerks to call *him* whenever they got a hold of a "fussy" individual. No matter how busy he was, he kept himself open to wait on the "particular" customer, and so skilfully did he handle them and eventually turn them, one by one, over to "Mr. Smith" or some other patient salesman (who realized the difficult yet responsible task of being very considerate), that his House grew to large proportions because of the entire satisfaction everyone received who dealt with it.

One of the great steamship lines plying between New York and Liverpool, has issued a series of printed instructions to all its employees aboard ship, and the dominant note is summed up in these significant words, "The patron pays your salary and mine; there could be no ——— steamship line without patrons; therefore, it behooves every employee from the lowest to the highest, to treat every patron with the utmost respect and attention and never enter into any dispute; if a difference arises, immediately seek a superior officer and introduce the patron to him and let no word or look show anything but courtesy and respect."

In the phonograph line, it is equally true that a satisfied patron is a valuable asset. *It pays to satisfy every customer*; if you have sold an Edison machine, follow it up and see that it is giving satisfaction; if you get a hurry-up request by telephone or otherwise, be sure to follow it up *yourself* later in the day and see that it has been filled. If the party has a telephone, call her (or him) on 'phone and see that satisfactory service has been given. If certain Records are wanted on a particular day or hour, follow them up and see that there is no slip-up in the service. Particular requests should never be lost sight of till satisfaction is guaranteed and carried out to the letter.

Sometimes it seems as if these little matters were not worth the care and attention of those who occupy responsible positions in a House, particularly, when the busy season is on. But, that's a

mistake; they are highly important, a personal touch, a personal message from some one responsible in the House, makes a customer satisfied. It creates a confidence in the House that nothing else can do.

Another feature that a satisfied customer appreciates is to have some forethought given his or her needs. If you know of some reason why a certain Record will be acceptable on a specified occasion, let your forethought be brought to the patron's attention and ask if it may not be included in the order, or sent by special order.

There are a hundred and one ways of studying how to make satisfied customers and it is just as profitable as to study how to keep a good balance in the bank.

ENTHUSIASM

NO one factor in the retail sales domain is of more importance than enthusiasm. A salesman may possess honesty, wealth, ability and initiative, knowledge of the business, tact, sincerity, industry, and open mindedness—in fact, all the virtues, but without *enthusiasm* he would be a statue.

Contrast the enthusiastic, magnetic man with the one of every day attributes, and you will know the reason why one succeeds and the other drags along. Hugh Chalmers recently put this very clearly when he emphasized that enthusiasm is the white heat that fuses all the qualities above referred to into one effective mass. He thus illustrated his point: "I can take a sapphire and a piece of plain blue glass, and I can rub the plain glass until it has a surface as hard as the sapphire. But when I put the two together and look down at them, I find that the sapphire has a thousand little lights glittering out of it that you cannot get out of the blue glass if you rub it a thousand years. What those little lights are to the sapphire, enthusiasm is to the man."

The man who works merely for his salary without interest or enthusiasm in his business is not a great producer, nor is he a great success. For the man who doesn't get some comfort and enthusiasm out of his daily work is in a bad way.

Some men are almost irresistible, and it is because enthusiasm radiates through their expression, beams from their eyes, and is evident in their actions. In brief, enthusiasm is one of the great assets of value to a man, no matter what his mission in life may be.

In salesmanship enthusiasm is of primary importance, and in no business is it more essential than in selling talking machines. The man who can convert the prospective purchaser of a low-priced machine into buying the highest priced machine is the fellow who employs well considered arguments, backed by enthusiasm and conviction.—*Talking Machine World.*

THE IMMACULATE SHOP AS A TRADE BOOSTER

I DO not mean to insinuate, Mr. Talker Man, that you are not careful as to the general appearance of your place of business; I am very sure you are. The point is this: Are you careful to the point of being what your employes may term finical? If not, I would suggest that you acquire the habit at once, for by so doing you will attract a class of trade which now passes you by on its way to the immaculate shop up the avenue.

The immaculate shop makes a specialty of cleanliness. From its show window to the most inconspicuous corner of its record racks you may search all day, if you like, and no fleck of dust or plague-spreading fly will reward your efforts. This place is clean!

The word "record" brings to mind an experience of the writer along the proper channels for narration at this time, so please bear with him as kindly as you can. He had occasion once, during his brief career as a talking machine salesman, to purchase fifty records for a finical woman. Her house, I will have you know, was famous for its antagonism toward dirt. The most bescrubbed cottage in Spotlestown had nothing on her abode, I assure you.

Well, to resume, he bought the records for her at a long-established and highly successful talking machine store in his home town, never glimpsing the storm clouds lifting themselves above his trade horizon. He delivered the order in due course, and was very much surprised to find in his morning mail a few days afterward, instead of the check he expected, a letter from Mrs. S. asking him to call and get his goods. Upon his arrival at her home, she informed him in very strenuous terms that she would not accept the filthy things, and, with more force than diplomacy, accused him of selling her a second-hand product. This accusation naturally made the writer rather sore, for he had spent the greater part of a day picking out the selections he thought would most tickle her fancy. Having done so, he felt that to be treated in this absurd fashion was unpardonable, and he told the lady so. By way of answer, she raised a record carton from among its fellows and blew sharply upon it. Like unto a sandstorm upon the Sahara was the result.

"Now, young man," exclaimed the outraged customer between coughs, "take these records back and bring me some that are clean!"

This experience was made possible simply through neglect on the part of the jobber in keeping his stock free from dust. It put the writer in bad with a good patron also, but at the same time it proved beneficial, viz., thereafter when he had an order to deliver he saw to it that the goods were clean. They

had to pass the high standard set by Mrs. S., and that was going some.

Let us gaze into the show window a moment, Mr. Dealer. The general effect is very good. The display is well executed and correctly set up, but there prevails a certain lack of freshness. The snap and ginger which the window gave out to the passer-by when newly dressed has disappeared, and in its place has come an air of dowdiness. Milady is impressed with pretty things, but she demands them freshly and daintily served. When she goes tripping into the Cafe Dansant and orders her lettuce sandwich and pot of tea, the lettuce must be crisp and the napery well laundered, or Louie is soundly scolded and made to try again. Thus it is with your show window, Mr. Dealer, for she will pass by your store on her way downtown some day, and if you would have her pause and admire, you must bedeck it in the style that will most attract her, which means that it must be immaculate as well as artistic.

Another thing that goes far toward making a good impression along the line of cleanliness is the careful dressing of employees. It is really rather disgusting to do business with a talker shop where the clerks are slovenly apparelled; where soiled collars, rusty footgear and dark finger-nails are the rule. I am very glad to be able to vouch for the fact that this lack of attention to dress among talking machine employes is greatly in the minority, but it does exist, and therefore is a menace to trade.

Even though this condition of inelegance may not be noticeable in your place of business, Mr. Dealer, why not look the boys over when they come in to-morrow, and, if there is room for improvement, suggest, in a fatherly manner, that they take a few moments' more time each morning in the preparation of their toilets. There is absolutely no reason why they should take offense at this request when they understand what it will mean to you mutually to have the establishment immaculate.

Are you sure, Mr. Dealer, that your literature is going out to your customers as clean and bright as it comes to you from the printer or the factory? I would look this matter up if I were you and satisfy yourself that your advertising is as clean as your shelves, your window, and the collars of your clerks. —Howard Taylor Middleton in the *Talking Machine World*.

Mr. G. H. Spencer, of the Spencer Music Co., Mitchell, S. D., writes:

"I had the A250 at an open-air meeting of all the churches at the Court-House Square last Sunday evening and played their sacred music for them. I played selections to about 1,200 or 1,400 people and, believe me, I got some good out-door advertising there without costing me a cent."

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

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LOS ANGELES—Southern California Music Co.
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COLORADO
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WASHINGTON—McKee Instrument Co.

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CHICAGO—The Phonograph Co.

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INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA
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SIOUX CITY—Harger & Blish.

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MICHIGAN
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MINNESOTA
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MISSOURI
KANSAS CITY—Phonograph Co. of Kansas City.
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
HOBOKEN—Eclipse Phonograph Co.

NEW YORK
ALBANY—American Phonograph Co.
SYRACUSE—Frank E. Bolway & Son
NEW YORK—The Phonograph Corporation of Manhattan.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.
TOLEDO—Hayes Music Co.

OREGON
PORTLAND—Graves Music Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
WILLIAMSPORT—W. A. Myers.

TENNESSEE
MEMPHIS—Atwood Phonograph Co.

TEXAS
DALLAS—Southern Talking Machine Co.
EL PASO—El Paso Phonograph Co., Inc., (Disc only)
FORT WORTH—Texas-Oklahoma Phonograph Co.
HOUSTON—Houston Phonograph Co.

UTAH
OGDEN—Proudfit Sporting Goods Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Graves Music Co.

WISCONSIN
MILWAUKEE—The Phonograph Co., of Milwaukee.

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—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA
BIRMINGHAM—Talking Machine Co.
MOBILE—W. H. Reynalds.

COLORADO
DENVER—Hext Music Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
PEORIA—Peoria Phonograph Co.
Putnam-Page Co., Inc.
QUINCY—Quincy Phonograph Co.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
LOWELL—Thomas Wardell.

MINNESOTA
ST. PAUL—W. J. Dyer & Bro.

MISSOURI
KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE
MANCHESTER—John B. Varick Co.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—Finch & Hahn.
BUFFALO—W. D. Andrews.
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NEW YORK CITY—Blackman Talking Maching Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
J. B. Greenhut Co.

ROCHESTER—Talking Machine Co.
SYRACUSE—W. D. Andrews Co.
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H. A. Weymann & Son.
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RHODE ISLAND
PROVIDENCE—J. A. Foster Co.
J. Samuels & Bro.

TEXAS
EL PASO—W. G. Walz Co.

UTAH
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

The EDISON PHONOGRAPH MONTHLY

VOL. XII

October, 1914

No. 10



ELIZABETH SPENCER, SOPRANO

(See page 176)

World Radio History

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

OCTOBER, 1914

Number 10

A NOVELTY IN BLUE AMBEROLS Real American Indian Songs—Harmonized

By GEOFFREY O'HARA

WHEN Mr. O'Hara was appointed by the Secretary of the Interior at Washington, Instructor of Native American Music, that act constituted a change in the attitude of the United States Government towards the red man. After long centuries have rolled up on the scroll of our national life, we are discovering that our original attitude toward the Indian was a mistaken one.



Secretary Lane has appointed Mr. O'Hara ambassador of music, so to say, to the native inhabitants of North America. Anyone can see at a glance that this is a revolutionary move, for while it was thought necessary to dispatch brigades and regiments to put the poor Indian to rout, now a single man is dispatched armed, not with cannon

nor bayonet, but merely with an Edison phonograph. Song is appointed to supersede steel.

The Navajo Indians are located in Arizona and are rich in thousands of songs that have been composed with skill and handed down for centuries from father to son, from teacher to pupil. They have a number of ceremonies, each one lasting nine days and nights, each containing more than six hundred songs.

Several of the best of these Indian songs were selected from a large number taken on the Edison recording phonograph. The accompanying picture shows several Indian boys making such a record.

All these songs have been made a matter of special study by Mr. O'Hara. He himself has learned several,

and having harmonized them, is enabled to reproduce them with novel and interesting effect.

In the November list of Blue Amberol Records No. 2451 contains parts of several Indian songs sung by Mr. O'Hara and prefaced by an explanatory descriptive talk that adds greatly to their interest.

The record is certainly a very novel and interesting one.

Col. Theodore Roosevelt, speaking of Mr. O'Hara's work, says:

"Among the visitors at the Snake Dance was Geoffrey O'Hara, whom Secretary of the Interior Lane has so wisely appointed Instructor of Native Indian Music. Mr. O'Hara's purpose is to perpetuate and develop the wealth of Indian music and poetry—and ultimately the rhythmical dancing that goes with the music and poetry. Many well-informed and well-meaning people are apt to protest against the effort to keep and develop what is best in the Indian's own historic life as incompatible with making him an American citizen, and speak of those of opposite views as wishing to preserve the Indian's only as national bric-a-brac. This is not so. We believe in fitting him for citizenship as rapidly as possible. But where he cannot be pushed ahead rapidly we believe in making progress slowly, and in a cases where it is possible we hope to keep for him and for us what was best in his old culture."

Foreman, Joseph & Loeb, Birmingham, Ala., one of the largest department stores of the South, has an attractive display of Edison products and has already closed a number of good sales. Their account is under the careful oversight of the Silverstone Music Company, St. Louis.

Flanner-Hofsoos Music House, Milwaukee, have been making some excellent sales of the Edison Phonograph right through the summer months. This firm is enthusiastic regarding the Edison proposition, and are encouraging their salesmen to push the Edison in connection with their high-tone piano trade.



Navajo Indian Schoolboys, Fort Defiance, Arizona, belonging to the Government Indian School, singing their native Indian songs into the Edison Recording Phonograph, for Geoffrey O'Hara, Instructor of Indian Music. (See previous page.)

439 "EDISON ATTACHMENTS" EFFECT AN OUTPUT OF 450 BLUE AMBEROLS IN ONE MONTH— JUNE, 1914

THE splendid opportunity that lies right at the Edison Cylinder dealer's door to increase his sales of Blue Amberols was never better illustrated than in the case of one such dealer, Moser, of the little town of Hamden, N. J., with a population of just twenty-five.

Mr. Moser is a hustler and carries a representative line of both Edison Cylinder and Disc machines and records in his warerooms adjoining his residence. Hamden is a mere village $2\frac{1}{2}$ miles southwest of Clinton, N. J., and its nearest railway station is Lansdown on the Lehigh Valley Railroad.

Despite the seeming handicap Mr. Moser reports that during the last two years he has applied 439 four-minute attachments to old style Edison Cylinder Machines, and during the month of June his sale of Blue Amberol records numbered upward of 450. Mr. Moser is a firm believer in recitals, giving them throughout the county, which he canvasses thoroughly, both by wagon and auto, day by day. Each month he leaves with every customer a box with from twenty-four to thirty new records, collecting those not sold on his return trip, and reports for the class of trade he is catering to that the Blue Amberol records are the best selling proposition. Incidentally it is worthy of note that Mr. Moser arranged for a fine display at the Flemington Fair, August 4th to 8th, where he had a demonstrating booth.

CAUSE FOR CHEER A Thanksgiving Sermon in Brief

Is it difficult to be cheerful and optimistic at the present time?

Why—the very fact that you are in God's own country is in itself sufficient to fill you with joy.

Look abroad—and contrast the situation!

Abroad all is devastation—ruin—death—and a dismal future, no matter which way the scales turn.

Here—the very worst is a season of somewhat depressed business conditions—that of necessity must prove very short.

We are not at war—the country is safe in every way—we are not interfered with—we are not torn from our families and offered up as human sacrifice.

We suffer—if we suffer at all—only from a commercial standpoint.

Think it over.

Contrast your condition with the condition of the millions in the old world.

And then admit that your cause for thankfulness is large.

Thanksgiving Day in the United States ought to be universally observed.—*Chicago Musical Times.*

5000 RECORDS A-BLAZE

A SPECTACULAR fire occurred in upper Birch Street Bangor, Me., shortly after 8 o'clock, September 3d, when a wooden storehouse belonging to the S. L. Crosby Company was destroyed. Five thousand phonograph records were burnt. It is estimated that the loss is about \$1,500, fully covered by insurance.

MERLE TILLOTSON TO TOUR WITH WALTER DAMROSCH

EDISON audiences will remember with pleasure Merle Tillotson's (Mrs. Bechtel Alcock) exceptionally good contralto voice—one that records splendidly. Her tones are even and true; her interpretations carefully planned and delivered with great skill. Her enunciation also is very clear. The exceptional rendering of "Let Me Dream Again" (Record 2273), revealing the power and beauty of her voice, will be readily recalled.

During the 1915 Spring Tour of the Damrosch Orchestra she will be the contralto soloist, an honor that is certainly a compliment to her and a position which she can fill with much credit to herself and delight to her audiences. We wish her much success.

THE PHONOGRAPH BUSINESS IS PRETTY BIG!

FEW people have any adequate idea of the popularity of the phonograph today. In Minneapolis alone, we have it on excellent authority, the sale of phonographs outside of records, averages \$50,000 *per month*. That this is a conservative estimate is shown by the receipts of one dealer alone whose sales average \$20,000 a month, and he acknowledged he did less than a third of the business in Minneapolis. In 1910 phonographs sold in the United States were valued at \$68,000,000. They have increased greatly since then. The people employed in manufacturing and retailing phonographs number more than 40,000—quite an army.—*Talking Machine World*.

Blake and Burkhart, Philadelphia, report very good business all summer. They have in addition been preparing for a lively fall campaign.

FIFTY NEW BRITISH BLUE AMBEROL RECORDS

YOUR attention is drawn to the fact that this list embraces eight special Christmas numbers. These should be included in your preparation for Holiday business. There are also well-known selections of standard quality and universal appeal, as well as popular English, Irish and Scotch melodies that are equally as salable as the records in our domestic Supplements.

SEPTEMBER, 1914

Price 50 cents each in the United States
65 cents each in Canada

- | | | | |
|-------|---|-------|---|
| 23141 | Christmas Time, <i>Wright, Long and Pelham</i> Jack Charman and Chorus | 23148 | The Street Watchman's Christmas, <i>Winter, Talking</i> Bransby Williams |
| 23142 | Yuletide Memories National Military Band | 23149 | While Shepherds Watch'd, Tenor Ernest Pike |
| 23143 | Sweet Christmas Bells, <i>Shattuck</i> , Tenor and Bass Ernest Pike and Peter Dawson | 23150 | Christmas at Sea National Military Band and Male Quartet |
| 23144 | The Mistletoe Bough, <i>Bishop and Bayly</i> British Male Quartet | 23208 | Star of My Soul, <i>Sidney Jones</i> , Baritone David Brazell |
| 23145 | The Star of Bethlehem, <i>Adams and Weatherly</i> , Tenor Hardy Williamson | 23210 | Overture Fest, <i>Leutner</i> H. M. Irish Guards Band |
| 23146 | Why Don't Santa Claus Bring Something to Me? <i>Godfrey and Williams</i> Billy Williams | 23212 | When Love Creeps in Your Heart, <i>Mills and Scott</i> , Tenor Hughes Macklin |
| 23147 | Nazareth, <i>Gounod</i> , Baritone Peter Dawson | 23213 | Hey, Ho, Can't You Hear the Steamer, <i>Godfrey and Gifford</i> Daisy Taylor |
| | | 23215 | Oh, La, La, That Angel Music Man, <i>Mills and Scott</i> , Baritone Stanley Kirkby |
| | | 23216 | Her Bright Smile Haunts Me Still, <i>Carpenter and Wrightson</i> , Tenor and Baritone Hughes Macklin and David Brazell |
| | | 23217 | Clap Hands, <i>Lukos</i> , Baritone Alix Lukos |
| | | 23218 | The Children's Home, <i>Cowen</i> , Cornet Sergt. C. Leggett |
| | | 23219 | Giving a Donkey a Strawberry, <i>Godfrey and Williams</i> Billy Williams |
| | | 23220 | Beyond the Dawn, <i>Weatherly and Sanderson</i> , Tenor Hardy Williamson |
| | | 23222 | Bantry Bay, <i>Molloy</i> , Bass-Baritone T. F. Kinniburgh |
| | | 23223 | Take Me in a Taxi, <i>Joe, Mills and Scott</i> Jack Charman |
| | | 23224 | Time Will Always Bring Forgiveness, <i>Mills and Scott</i> , Tenor Charles Compton |
| | | 23225 | Whitehall March, <i>C. Kottaun</i> National Military Band |
| | | 23226 | Father of Victory March, <i>Ganne</i> National Military Band |
| | | 23227 | Somewhere a Voice is Calling, <i>Tate and Newton</i> , Tenor Hughes Macklin |
| | | 23228 | What a Game It Is, Wow! Wow! <i>Godfrey and Gifford</i> Jack Charman |
| | | 23229 | Play a Hieland Melody, <i>Rule and Castling</i> Daisy Taylor |
| | | 23230 | The Dear Little Shamrock, <i>Cherry and Jackson</i> , Tenor and Baritone Hughes Macklin and David Brazell |
| | | 23232 | Oft in the Stilly Night, Tenor Patrick Hughes |
| | | 23233 | Heroines of History, <i>Lukos</i> , Baritone Alix Lukos |
| | | 23234 | The Way the Wind Blows We'll Go, <i>Judge and Williams</i> , Baritone Stanley Kirkby |
| | | 23235 | The Picture in My Heart, <i>Teschmacher and Lane-Wilson</i> , Tenor Charles Compton |
| | | 23236 | I'm Out for the Day Today, <i>Godfrey and Williams</i> Billy Williams |
| | | 23237 | Ballet Egyptien No. 1, <i>Luigini</i> National Military Band |
| | | 23238 | Bonjour Chichinettes March, <i>Borel-Clerc</i> National Military Band |
| | | 23239 | A Loved Voice, <i>Rutherford and Lane-Wilson</i> , Tenor Hughes Macklin |
| | | 23240 | We Are Going to Have a Nice Afternoon, <i>Leo</i> , Baritone Frank Leo |
| | | 23241 | The Somerset Farmer, <i>Brandon and Lane-Wilson</i> , Baritone H. Lane-Wilson |
| | | 23243 | Our Hands Have Met But Not Our Hearts, <i>Hood and Wallace</i> , Tenor and Baritone Hughes Macklin and David Brazell |
| | | 23244 | My Southern Maid, <i>Barrett and Darewski</i> , Baritone Stanley Kirkby |
| | | 23246 | Whoops! Let's Do It Again, <i>Hargreaves and Neat</i> Jack Charman |
| | | 23247 | Thoughts and Tears, <i>Bingham and Temple</i> , Tenor Hardy Williamson |
| | | 23249 | Ballet Egyptien No. 2, <i>Luigini</i> National Military Band |
| | | 23250 | I Do Kind of Feel I'm in Love, <i>Christine</i> National Military Band |
| | | 23251 | Dearest and Best, <i>O'Reilly and Squire</i> , Tenor Hughes Macklin |
| | | 23253 | I Had Such a Beautiful Dream, <i>Barrett and Lyle</i> , Baritone Stanley Kirkby |
| | | 23254 | Whisper and I Shall Hear, <i>Hubi-Newcombe and Piccolomini</i> , Tenor and Baritone Hughes Macklin and David Brazell |
| | | 23256 | Hello There! Little Tommy Atkins, <i>Barrett and Darewski</i> Jack Charman |
| | | 23257 | Since Last We Met, <i>Clark and Marchbank</i> , Tenor Charles Compton |

When entering order for these records, please accompany it with a request for as many printed Supplements (Form 2704) as you can use to good advantage.

THE DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers



A GOOD TIME ON THE LAWN WITH AN EDISON DISC, HANOVER, PA.

HOW EDISON DISC MUSIC IMPRESSES CHILDREN

THE appeal has been made—and rightly, too—in exploiting the Edison disc, to music-loving, music-discriminating people. The music critic, the soloist, the music teacher and the orchestra leader are the ones whose endorsement would seem to carry most weight.

But children are critics, too. and their little ears, while not so acute as those of their teachers, realize sweet music when they hear it. Apropos of this fact are the experiences of certain English school teachers, as reported by one of their number in *The Musical Student*, a periodical having extensive circulation abroad:

“Of all the various types of pupils that pass through our hands hardly any is so dreaded by keen teacher as the dull, irresponsible boys or girls who never brighten into interest, who never produce an independent idea. We all long for pupils who show some spark of originality or imagination, and sometimes we know not by what means to strike that spark. Well, might not music furnish such means? A dull class in

my own school was asked the other day to write a melody to ‘Hush-a-bye, baby.’ No hints of any kind were given, but every child in it was pledged to make an attempt. All brought their melody and all had chosen 6-8 time, the reason given being that you could rock better to it. One child brought a charming melody written in the minor key, and when asked why she chose the minor rather than the major, said, ‘Oh, because it is so sad and dreamy—the major is bright and jolly and would wake the baby up.’ A teacher played to the same class, which had never heard it, Mendelssohn’s ‘In a Gondola,’ and asked if it suggested anything to them. Instantly came the reply, ‘Yes, something floating.’

“Again, I claim that music wisely taught does much to awaken and develop the aesthetic side of the child’s mind. I speak from personal experience in the classes which I teach myself when I say that I have noticed in girls who have had this aural musical training a keener perception

of the beauty of great poetry, a quicker response to its melody, its rhythm, its cadences, in short, a greater sensitiveness to beauty of sound and form.

"You will smile, perhaps, when I tell you that we encourage our children to write words and set them to music, yet it is curious to notice how soon they become critical of their own and each other's productions, and how by degrees there emerges a perception limited of course, by their youth and inexperience, yet genuine so far as it goes, of the *word-music* of literature."

Right in line with this experience is a similar one in Wisconsin, where an Edison Disc Phonograph was made a gift by a wealthy citizen to the Public Library and placed in the children's department. Here it became the delight of the pupils of the public schools and daily recitals were given to children. The librarian, Miss McCarthy, suggested that pupils of the fifth grade in the local Public Schools come to the library and hear some Edison Disc selections and then express their appreciation in writing. The result was surprising and from a large number of unusually good compositions we select the following by Carene Sulig, a pupil of the fifth grade, Lincoln Public School, Marinette, Wis.:

"A PLEASANT AFTERNOON"

"We have spent a very pleasant afternoon. The music was grand. The first selection was a march played by a brass orchestra, a lullaby by Elizabeth Spencer and 'My Old Kentucky Home.' Miss McCarthy told us how the writer of the last song was ruined by liquor. The selection I liked best was 'Come Back to Erin.'

We heard 'The Anvil Chorus,' and the prison scene from 'Il Trovatore.'

"The Phonograph that Mr. Edison invented has a diamond point and it never needs to be changed. It took him a long time to study how to make this phonograph perfect and he spoiled many records. At last he succeeded and he said, 'Real Music at Last.'

"Mr. Edison is a great man to invent such a wonderful machine. If we wanted to hear any good opera we would have to pay a dollar and a half to hear this beautiful music. It sounded just as if they were singing or playing before us.

"We children of Marinette enjoy the phonograph very much and would like to hear many other pieces."

Going a step further than this, the Supervisor of Music of Public Schools, Pasadena, California, uses with an Edison Disc Phonograph, the kinetoscope to illustrate his lectures to the children on music and musical appreciation, among the grammar grades.

The study of opera is made especially interesting. All the component parts of the libretto and score are first explained: the prologue, the aria, duet, recitative and chorus, while under instrumental, is given overture, intermezzo and ballet. Often simple choruses from opera are sung by the students, and sometimes a local singer helps to illustrate. When the story of an opera like Lohengrin is suitably arranged to relate to children, it is told act by act just as it occurs in the opera, while the records are played and the kinetoscope throws the scenes on the screen.

Outdoors the Edison Disc is becoming a means of entering into children's songs and games, as evidenced in the two illustrations given herewith.



EDISON DISC SCENE AT HANOVER, PA., THIS SUMMER. "RING AROUND A ROSY."



THE EDISON DISC IN NOON-TIME CONCERTS

THE Prudential Insurance Company of America, with head offices in Newark, N. J., has instituted a very commendable feature in the interests of their many hundreds of employees. Every Tuesday and Thursday, from 12:15 to 12:50 noon, their handsome large auditorium is thrown open to the free entertainment of such of their employees as desire to avail themselves of the privilege. It is a most inspiring sight to see this hall filled at this hour with from 1,000 to 1,200 people, all eager to enjoy the program so generously provided. We are informed by the management that there is always enough local talent among the employees to provide a first-class program upon short notice if necessary. But the Committee in charge leave little to chance and arrange long in advance.

Among other attractions the Edison Disc selections have become a favorite. The Prudential Insurance Company, after an expression of choice on the part of the Committee, decided on an Edison Disc in preference to any other phonograph, "because the tone was more mellow."

An A250 Disc Phonograph with a large number of choice records was chosen and paid for by the Company, and thereon turned over to the Noontime Committee to use as they thought best at these entertainments. Officers as well as employees frequent these noontime gatherings, which are promptly begun and as promptly closed, that there may be no interference with office duties. On stormy days especially the hall is crowded.

The Prudential certainly sets an admirable example to other insurance companies in the liberal provision for the welfare of employees. Edison Dealers would do well to canvas insurance companies at their head-

quarters. Once installed, an Edison Disc Phonograph becomes a permanent source of entertainment and the addition of records from time to time is not burdensome.

ARE YOU MAKING USE OF THOSE DEALERS' INVITATION LETTERS?

"We hereby take this opportunity of thanking you for 'Dealer's Plan for Circularizing,' which has for its object to induce prospective customers of Edison Diamond Disc Phonographs to purchase. We are using these circular letters and we believe that if the present plan is carried out, it will result in several sales in the near future. We like this plan of advertising better than any other we have ever tried, and the letters could not be gotten up to suit us any better, therefore we appreciate your sending us these letters, which we trust will increase Edison Disc sales, to our mutual benefit."—*L. Shepherd & Co., Fort Worth, Tex.*

THE NEW PLAN OF DISC DISTRIBUTION A SUCCESS

"With the coming of weekly releases of six popular Disc records for the New Edison Disc machine, you have more than fulfilled our expectations.

"We ordered three sets of the new records and before noon of Monday were sold out and telegraphed for two sets more. I mailed list to every Disc machine owner here and above shows a hearty response. We now have something to talk about when our competitors cry—Edison has no records. The New Edison Disc machine—no needles to change, nothing but music—has revolutionized talking machine business."—*Mandel & Schwarzman, Bloomington, Ill.*



W. G. WOODMANSEE

THE W. G. WOODMANSEE PIANO CO. ENTHUSIASTIC OVER EDISON DISC SALES

THIS old-established piano house has a record of over twenty-five years of uninterrupted growth and success. Located at 105 and 107 West Fourth Street, Cincinnati, Ohio, they have established a reputation that is based upon the one price system to all, and they handle only such grades of pianos as can be confidently recommended. Every instrument is fully tested before it is allowed to leave the House.

In taking hold of the Edison Diamond Disc Phonograph they at once pushed it along with their highest grade pianos. The result of their efforts in the comparatively short while they have had the Disc has convinced them that there is a very profitable field there for an instrument of the true musical character of the Edison Disc.

The popular Disc instruments in their experience seems to be the A250.

The fall business looms up large and a vigorous campaign is about ready to be launched. Their location is ideal for handling high grade musical instruments and every facility is at hand to realize a most encouraging Holiday business.



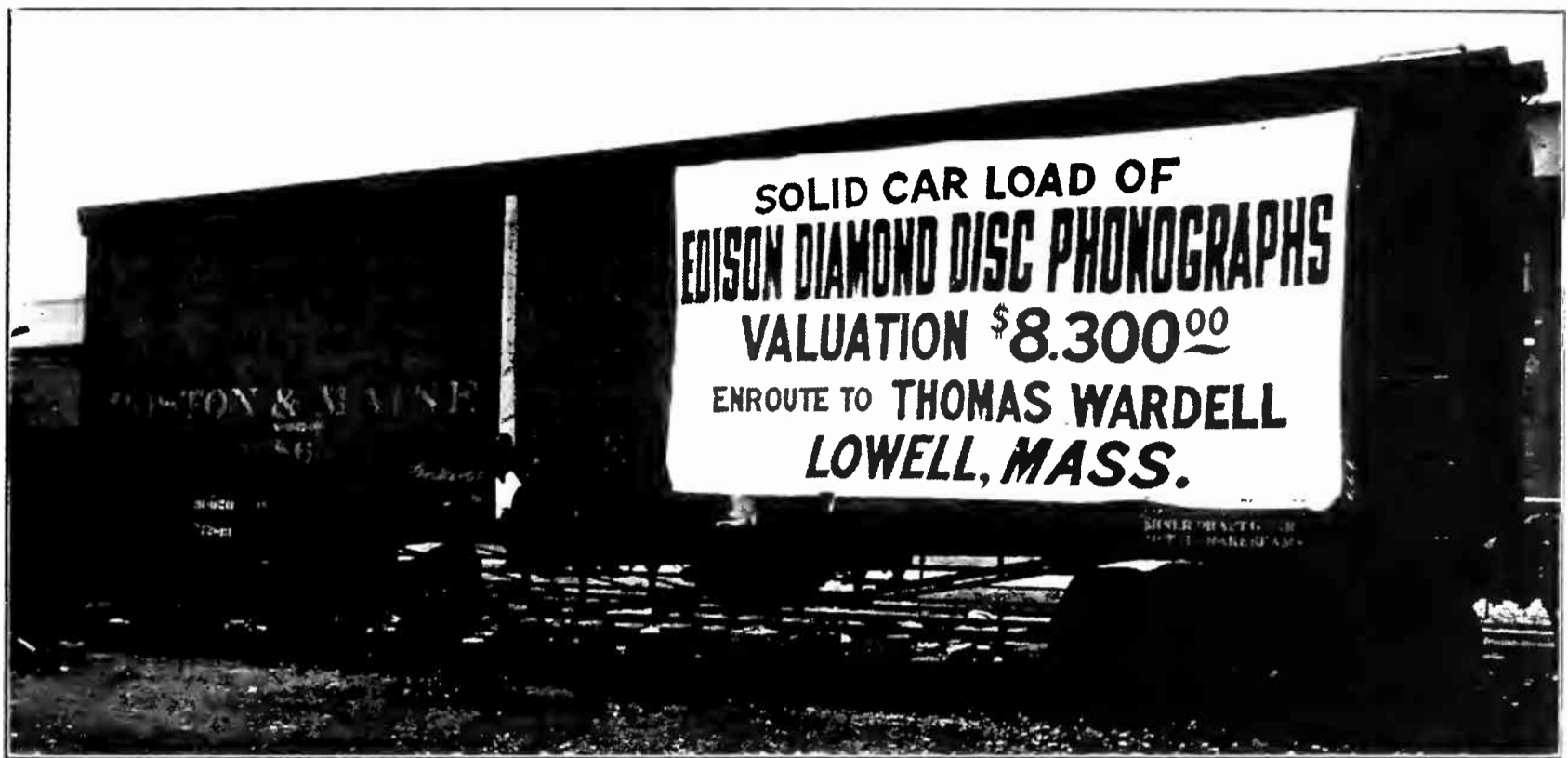
ELIZABETH SPENCER

ALTHOUGH Elizabeth Spencer's voice is known and admired by thousands of Edison enthusiasts there are probably very few who know that she is the daughter of William Gilpin, who was Governor of Colorado and a prominent man in that State. Miss Spencer was born in St. Louis, but has spent the greater part of her time in Denver. After studying under Bouhy in Paris, Miss Spencer embarked upon the professional career which has proven such a success. She has toured the country in musical comedies, has played at the Majestic and Keith and Proctor's in New York, has also appeared in stock companies at San Francisco and has toured the Orpheum circuit. She also has two sisters upon the stage—a fact which indicates that she comes of an artistic family.

Miss Spencer's greatest interest for us lies in her superb voice, which is unquestionably one of the purest and sweetest sopranos which the phonograph has recorded. To the rare quality of her voice Miss Spencer adds a wonderful technique, singing with perfect poise and ease under all conditions. Never does she seem to be making the slightest effort, but the superb tones glide easily forth in rich and mellow harmony.

RECORDS BY ELIZABETH SPENCER

- 2070 Adele
- 1552 Are You Going to Dance? (with Irving Gillette)
- 2383 Baby Mine
- 2140 Be My Little Baby Bumble Bee (with Walter Van Brunt)
- 2062 Calm as the Night (with Fredk. J. Wheeler)
- 1825 Ciribiribin
- 2066 Come on Over Here (with Billy Murray)
- 1609 Don't Turn My Picture to the Wall (with Walter Van Brunt)
- 1850 Dream Faces (with Chorus)
- 1779 Happy Days
- 1734 Here's to Love
- 1838 I Love You, California (with Knickerbocker Quartet)
- 1831 I Would That My Love (with E. Eleanor Patterson)
- 2164 Just Because It's You
- 2146 Kerry Dance
- 2085 Lieber Augustin
- 1757 Little Boy Blue
- 1530 Little Girl at Home (with Harvey Hindermeier)
- 2370 Looking this Way (with E. Eleanor Patterson)
- 1992 My Beautiful Lady
- 1781 My Hero (with Chorus)
- 1567 One Heart Divine (with Irving Gillette)
- 1525 Rosary, The (with Knickerbocker Quartet)
- 1610 Say Not Love is a Dream
- 1606 Silent Night (with John Young and Fredk. J. Wheeler)
- 2459 Since I Am Your Auntie-to-Be (with Walter Van Brunt)
- 2453 Somewhere a Voice is Calling (with Vernon Archibald)
- 2454 Love's Dream After the Ball
- 2261 Song of the Mill—The Girl on the Film
- 1713 Vacant Chair (with Chorus)
- 1586 Weeping, Sad and Lonely (with Chorus)
- 1599 Where the Edelweiss is Blooming (with Irving Gillette)



ANOTHER CAR-LOT DEALER IN MASSACHUSETTS HEARD FROM

THOMAS WARDELL, 171 Central Street, Lowell, Mass., has already disposed of over \$13,000 worth of Edison Disc Phonographs, so that the ordering of another car-lot is nothing new with Mr. Wardell. The above photograph represents a recent shipment to him. As soon as he was notified the car had arrived in Lowell a picture was taken of it and then loaded onto auto-trucks and two-horse drays, with the following sign prominently displayed on each truck:

"EDISON DISCPHONOGRAPHS.
FOR WARDELL, LOWELL, MASS."

The parade was made through the principal streets, and the face of receiving the shipment liberally advertised. The car-lot included Nos. 80, 150 and 250 Edison Disc machines.

Mr. Wardell has on hand a liberal supply of disc records, so that he is now well equipped for Holiday trade. He is confident the entire stock will be sold out, however, long before that time and another car-lot needed.

In all his methods Mr. Wardell is forehanded and he rarely overestimates the selling capacity of his establishment. Mr. A. L. Hiser, who has been with Steinhart & Sons for the past eight years, has now become identified with Mr. Wardell and a lively campaign is already mapped out for Fall.

THE DISC AT A FUNERAL

THE following incident which occurred in Fall River, Mass., shows how acceptable Edison disc music is at funerals.

Mr. W. D. Wilmot, our enterprising dealer there, writes: "On Wednesday, Sept. 16th, a gentleman telephoned to ask if I rented phonographs for funerals. I asked for particulars. He told me that he had been unable to secure a quartet for his wife's funeral to be

held at the Brownell St. Baptist Church on that afternoon, and would like to hire an Edison Disc Phonograph.

"I told him that I would be glad to do him this kindness without charge, and that I myself would come to the church and operate the instrument.

"We placed the Edison Disc Phonograph in the gallery, at the rear of the church, where no one could see either it or myself. I played No. 80064, 'Beautiful Isle of Somewhere,' and both sides of No. 80127, 'Lead, Kindly Light,' and 'One Sweetly Solemn Thought.'

"The officiating clergyman has since called twice at my store to emphasize his approval of the innovation, while the husband, Mr. Brown, has also called twice to thank me, and to say how many expressions of appreciation of the music he has heard.

"Today he published 'Card of Thanks' in the *Fall River Daily News*. Two leading local clergymen spoke to me approvingly today concerning it."

A SEVERE TEST FOR EDISON DISC RECORD

THE Butler Music Company, Marion, Indiana, writes:—"Smoke and water damaged our stock, fixtures and current business recently to the extent of \$4,000. This was completely covered by insurance. Of course, the insurance adjustment cut this amount considerably. All of the pianos and phonographs were removed before they were reached by water, but many were scratched and marred in the hurried removal from the building. Especially was the damage great in the talking-machine department. A large part of our record stock was badly damaged. *It is a significant fact, however, that even throwing of Edison disc records did not damage them greatly if at all.* So much cannot be said of our other records. We had an Edison disc in the \$250 size and one in the \$150 model which were a little scratched.

MORE EDISON DISC ENTHUSIASTS

THE Rev. Dr. Fields Hermance, Pastor of a Methodist Church at Irvington-on-the-Hudson, after hearing the new Edison Disc play at the house of a friend, was so impressed with the life-like tone and so amazed that a machine could reproduce the tone of voice and instrument in such natural quality, that he made it the subject of a sermon to his congregation, and advised them to take the first opportunity to hear it. To Quackenbush & Co., Edison dealers at Paterson, N. J., is due this information.

INDISPENSABLE

"I have in my home a New Edison Disc machine. I think it the most wonderful tone reproducer in the world, and if Mr. Edison knew the pleasure that this machine has brought into our home, or into any home it may be placed in, he would be repaid to some extent for the result of his wonderful efforts."—*C. J. Ragatz, Cashier, Potosi State Bank, Potosi, Wis.*

FAR SUPERIOR; ITS TONE VERY FINE

"We are very much pleased with the Edison Disc in every way. It is superior to any other disc. Its tone-reproducing features are very fine, distinct and clear."—*E. H. Addison, Attorney-at-Law, Nevada, Iowa.*

TONES WITH NO TRACE OF HARSHNESS

"The tones are pure, full, mellow tones, with no trace of harshness, and the records are reproduced with especially pleasing effect."—*C. D. Busby, M.D., Brooklyn, Iowa.*

SPLENDID SATISFACTION

"The Edison Disc is giving splendid satisfaction. The children all like it. I consider it a very good investment."—*W. G. Bradstetter, Supt. Dexter Public Schools, Dexter, Iowa.*

REAL MUSIC

"We consider the Edison Disc the nearest approach to real music of any thing we have ever heard."—*Mr. and Mrs. J. M. Galusha, Des Moines, Iowa.*

MORE THAN PLEASED WITH THE BEAUTIFUL TONE

"I am more than pleased with the instrument and especially with the beautiful tone."—*W. W. Lavelly, Corning, Iowa.*

AS A TONE REPRODUCER IT HAS NO COMPETITOR

"I have listened to all the other instruments, some of which are wonderful tone producers; I have compared them side by side, and know that I am justified in saying the Edison Disc Phonograph as a tone reproducer has no competitor; there is no other instrument in the same class."—*T. J. Foster, Vice-President of the First National Bank, Guthrie Center, Iowa.*

INCOMPARABLE

"As a tone-reproducing instrument the Edison Disc is incomparable. I own one and do not want anything better."—*Mrs. M. L. Walker, Des Moines, Iowa.*

EXCELS ALL OTHERS; TONE PERFECT

"The Edison Disc is giving me most complete satisfaction. I consider the tone reproduction perfect and that this particular instrument excels that of any other in the world."—*L. E. Francis of Francis and Owen, Attorneys and Counselors-at-Law, Spirit Lake, Iowa.*

REPRODUCES THE HUMAN VOICE SO PERFECTLY

"I am glad to say I have *never* heard any other instrument which reproduces the human voice or tones of musical instruments so perfectly."—*Mrs. Angie Volieau, Grinnell, Iowa.*

A REMARKABLE INSTRUMENT

"We are very much pleased with the Edison Disc. It is a remarkable reproducing instrument, the best ever invented."—*J. H. Sellers, Cherokee, Iowa.*

UNEQUALED FOR EXACT REPRODUCTION OF THE ORIGINAL

"In its exactness of reproducing the tone of the original it can not be equaled. It is surely the best instrument on the market to-day. Surely it is one of the luxuries of life, to have the pleasure of hearing such fine music and talent right in the home."—*Ralph C. Seager, Marion, Iowa.*

PERFECT AND WONDERFUL THINGS EXPECTED FROM EDISON:

"It seems to me that the New Edison Disc could not be improved upon. As a tone-producing instrument it is perfection itself. We are not surprised, for we have learned to expect wonderful things from Mr. Edison."—*A. S. Gilbert, Des Moines, Iowa.*

UNEQUALED

"It is certainly a great privilege given me to express our appreciation of the Edison Disc Phonograph we have had the pleasure of using for the past few months. It affords us entertainment in our home unequaled by any other musical instrument, for it reproduces voices and tones that we would never be able to hear otherwise."—*F. R. McClellan, Des Moines, Iowa.*

A GREAT MEDIUM FOR MUSICAL EDUCATION

"We found by comparison the Edison Disc machine far superior as a tone reproducer, and want you to know we are greatly pleased with it as it brings into our home the highest quality of talent obtainable. We consider this instrument one of the greatest mediums in the development of musical education, for it places the proper rendition of a piece before many who would not otherwise have an opportunity to hear these most talented singers, thereby giving them a higher ideal."—*Mrs. Charles F. Smith, Des Moines, Iowa.*



STEPHENSON PUBLIC LIBRARY

THE EDISON DISC IN CHILDREN'S EDUCATION

THE Stephenson Public Library, Marinette, Wisconsin, (of which we give a photograph), has instituted a commendable course of *Children's Concerts*. The object is to cultivate a taste for the better class of music, and the avidity with which the children listen and call for more records is most assuring to the enterprising Librarian, Miss Ada J. McCarthy, and others, who have undertaken this special feature of library work.

The Children's Room is downstairs in this beautiful modern building, so that there is no disturbance to those who patronize the library for reading or research. The Edison machine in use is an A-80 and in connection with it a special record cabinet is available both the gift of the Dickens Club of Marinette. Not only the children but the adults have found the disc a most enjoyable means of acquainting themselves with some of the latest and best music.

The Librarian writes:—"Of course we haven't many records as yet—only 20—so the children haven't a wide range to choose from. But of these, we think that they like "Anvil Chorus" from *Il Trovatore*, and the "Lullaby" from *Erminie*, best. They also like "Officer of Day" because the local band plays it and, of course, children like band pieces. But our object is to cultivate a taste for better music as our children here never hear anything that is really good. By fall we hope to have many more records and begin regular concerts."

"We had our choice between an Edison disc and a ——— and are glad every day that we chose the Edison disc. I think its superiority is shown particularly in the piano selections. I do hope you will have some more piano records very soon. I want to thank Mr. Edison on behalf of the children for his wonderful invention. It is giving so much pleasure to our people here, and the children especially find it a drawing card."

Here is a profitable field for jobbers and dealers to work. The advertising advantages of an Edison disc when placed in a Public Library is great.

MULTUM IN PARVO DISC STATEMENT

WITH a view to suggesting either for correspondence or for advertising purposes, short pithy statements about the Disc, we append the following: As a part of a letter urging the purchase of an Edison Disc some of these statements will work in effectively and express in few words what one would not be apt to explain in a lengthy letter. The verse-like arrangement—"line upon line" invites reading and would prove attractive in a letter or an advertisement.

WHEN YOU BUY EDISON DIAMOND DISC PHONOGRAPHS
You buy—Real musical tone, not metallic half-sounds.

The means to enjoy every kind of music.
Relief from needle troubles.

You buy—records enriched by over-tones never before registered.

Records that are never worn by playing.
Records in which the music is never distorted.

Records that cannot be broken.

You buy—A reproducer that is never changed.

A reproducer that never wears the record.

A reproducer that is never worn, as a needle.

A reproducer that brings out all the rich, warm beauty of the music.

You buy—A new motor of constant speed and pitch.

Longest playing record.

Greatest volume of sweet sound.

Mechanical perfection in every detail.

You buy—Wide variety in design and woods.

Wide variety in price.

THE High School of Iowa City, Iowa, recently acquired an Edison Diamond Disc (\$250 model). J. H. Sunier, our enterprising dealer there put through the deal. They are delighted!

The average church choir says: "It's too hot to sing"—consequently most churches have to dispense with music on warm Sunday evenings. Here's a tip that puts one over on Billy Sunday. Go to the local ministers and suggest for next Sunday night, this service!

1. An Opening Prayer
2. Short Scripture Reading
3. "Lead Kindly Light"—Edison Disc
4. One Sweetly Solemn Thought—Edison Disc
5. "Nearer My God to Thee"—Edison Disc
6. "Close to Thee"—Edison Disc, and a few other sacred selections. It will make a big hit.

EXPLANATORY TALK DESCRIPTIVE OF SINGLE FACED DISC RECORD No. 83014

After having given to the world his wonderful opera "Aïda," Verdi rested on his laurels for over sixteen years, and then, at the age of seventy-four, when most men would have considered their life work finished—he suddenly astonished the public with the magnificent opera of "Othello," a music drama which alone would have made him immortal.

Verdi's style was constantly changing during his lifetime, and much of the simple tunefulness of his earlier operas, such as "Il Trovatore," "La Traviata" and "Rigoletto" was sacrificed in his later works for the deeper dramatic meanings that he strove to express. Vincent Blackburn, the noted musical writer and critic, says of "Othello,"—The step from 'Il Trovatore' to 'Othello' has no parallel in the history of music. It is a development outside all law, all anticipation, all likelihood. For not as he sowed did Verdi reap; rather some of the fruit of the seed that Wagner scattered Verdi harvested and gathered into beautiful garners." Even "Aïda" shows something of the influence of Wagner and "Othello" certainly does.

The story of "Othello" follows quite closely the famous play of the same name by Shakespeare. It tells the tragic story of *Othello*, the Moor of Venice, who smothers his beautiful bride *Desdemona* in her bed with a pillow, because of unfounded jealousy.

The scene given on this record is exceptionally dramatic. It is the opening of act four. We see the unhappy *Desdemona's* bedroom, containing a bed, a large mirror, an image of the Madonna, before which hangs a lamp and a table with a lighted candle. It is the night *Desdemona* is murdered. She is retiring to bed attended by her maid *Emilia*. Full of vague, shadowy fears, she says to her maid sadly, "Emilia, let me ask you before you go. Lay on my bed the same sheets that were there on my wedding night. If haply, I should die before thee, *Emilia*, let me be shrouded in one of those sheets—I'm sad tonight and weary." (She sits down mechanically before the mirror, arranging her hair and continues): "My mother, long, long ago, had a maid—like you *Emilia*, as fair as she was faithful and her name was *Barbara*. She was in love and he whom she loved proved mad and lastly did forsake her. She had a little song of the 'Willow Tree.' Loose my hair, *Emilia*—that song this evening will not leave me. Like that poor maiden, I e'en must sing it."

It is at this point the record starts. We hear the short orchestral prelude and then follows the famous "Willow Song," that plaintive melody of hopeless love the little maid *Barbara* sang for her mad lover. *Desdemona* sings with a premonition of

her own hapless fate, while *Emilia* listens admiringly. The song over, *Desdemona* dismisses her maid and is left alone. After a moment she kneels before the Madonna and sings her "Ave Maria," ending with a pathetic prayer for herself, that her God may watch over her and keep her from harm. The words of little *Barbara* in her "Willow Song," "To love him and to die," still fill her mind, as she lies down upon the bed from which she is destined never to rise, and falls asleep.

THE EDISON DISC "SPEAKS FOR ITSELF"

WE have prepared to exploit the new Edison Disc Phonograph, a special disc record, which, when placed on the machine says in a deep, powerful voice:—

If you are a close observer you have already noticed that the Edison Disc Phonograph requires no change of needles.

The reproducer point is a genuine diamond, carefully selected, polished and fitted. It is never changed.

In 1878, Mr. Edison invented and patented the first disc Phonograph ever made, but this instrument before you is the finest disc Phonograph he has ever permitted to be offered to the public in his name. It represents thirty-four years of personal investigation and experimentation by Mr. Edison, and probably marks the limit in human achievement in recording and reproducing sound.

In designing the reproducer for this instrument, Mr. Edison constructed and tested over two thousand *different* models.

The material used in the record was selected with equal care. It is entirely new material possessing properties which have a very great part in the excellence of the reproduction.

The motor is many times stronger and more costly than any other motor, with the result that the beautiful tone qualities of the instrument are perfectly sustained at all times.

Mr. Edison has conducted a series of exhaustive acoustical experiments which have resulted in new methods of sound recording entirely unknown to other manufacturers and very much superior to their methods.

As you listen to the reproduction of music by this instrument you will notice that all of the overtones of tone colors are recorded and faithfully reproduced. Other sound reproducing instruments are not capable of this, with the result that their reproduction consists of the fundamental tone and a more or less distorted and intermittent reproduction of merely one or two of the overtones. Other records compared with the Edison record is like an outline drawing without color, shading or detail compared to a finish painting with all the planes, tones, and perspective. For the first time there is a sound reproducing instrument which truly reproduces music and does not distort it.

The musical volume of this instrument is very much greater than that of any other. The so-called volume of other talking machines is a series of loud, false vibrations produced by improper methods of recording and reproducing.

Inasmuch as this instrument is capable of a real interpretation of music, Mr. Edison intends to make it the means of offering all of the world's finest music to the American people. From month to month he will present purposeful programs of music including the works of the great composers, a revival of English and ballad opera, historic lyrics, a review of the music of the nations, gems of grand opera, the fine old songs so aptly called "heart songs," the best musical numbers from modern light opera successes, and all of the contemporary popular music. The artists who make records for the Edison Disc Phonographs are chosen with the greatest care. They are judged by the standards which prevail in the musical centres of Europe and include the finest voices in the world. In selecting artists we disregard the bombastic claims of hired press agents, the illusions of stage settings and trappery, or the charm of stage presence. We select only those singers whose art is so great that the full measure of their power is felt without seeing them—artists whose voices abound with a wealth of color, feeling and expression.

Realizing that the Edison Disc Phonograph is an instrument that will appeal to the most highly cultured people, we offer in the design of our instrument pure types of the following schools, of furniture, ADAM, JACOBAN, SHERATON, LOUIS XV, and LOUIS XVI., in addition to a well considered type of MODERN RENAISSANCE suited to a mixed scheme of furnishings.

Now, if you will permit this instrument to play a record selected by you, it will more than prove all of the statements I have made.

THE DEALER AND THE JOBBER'S TRAVELING REPRESENTATIVES: HOW THEY CAN CO-OPERATE

BY W. P. HOPE

Manager Phonograph Co. of Kansas City, Mo.

WE have been given three subjects to pick from for this article, and as it happened we feel just like "home folks" with the first:—"How the Dealer and Jobber's traveling representative can co-operate."

It has always been the belief of the writer that a talking machine representative on the road, whether he be from Jobber or Manufacturer, should consider it his duty to help a dealer in every possible way—of course the house wants to see results in the way of orders coming in from their men, and the Dealer should bear this in mind and anticipate his demands far enough ahead to be able to give the traveling man a nice order:—if he is a good live dealer he no doubt has stock enough for the day the salesman is there, and of course he can say, "Well, you can see I'm well stocked," but why not make the salesman happy by continuing with the words, "however, I'm going to give you an order," the writer believes this sentence as sweet as "Enclosed please find check,"—he can then make up an order for machines and records that it is a "cinch" he will be ordering within the next few weeks—after the salesman has gone on his way, and is working hard to sell Victor Shadle at Goblers Knob

and a half dozen rubber connections and 2 Home Feed Nuts.

You can just imagine what a pleasant feeling creeps over a poor lost soul when he comes in after a month's trip or more and happens to notice an order lying on the boss's desk from the above-mentioned dealer for an each Amberola V and VI, and one each A150 and A250 Mahogany together with 85 Cylinder and 54 Disc Records—and he was just there two weeks ago. Do you think this "Knight of the Grip" will feel much like going out to the edge of town and helping Mr. Dealer land the sale of a Fumed Oak A200 the next time he drops off No. 105 at "The Knob"?—*Not Much.*

On the other hand, when a dealer "listens to reason" and hands out an order, the salesman should then say, "Now, how 'bout some prospects for you; have you got some bank president who is stalling you off on the purchase of an A250? Can't I go down there with you? Maybe there are some questions he overlooked and I may be able to hand him a 'line of lingo' that will cause him to loosen."

Also, if he has a machine in stock that "don't work just right," take a look at it and shed your coat, roll up your sleeves if necessary and do a little adjusting, if you take the tremble out or soak the belt in gasoline and get the old oil out of it so it won't slip or something of that kind—you'll make an awful hit with old boy Dealer—he may save up two or three for you next trip, but he'll have an order too and that's the main chance.

BLUE AMBEROL LIST FOR NOVEMBER

REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | |
|------|---|---|
| 2437 | When It's Night Time Down in Burgundy, <i>Paley, Contralto and tenor</i> | Helen Clark and Walter Van Brunt |
| 2438 | God Save the King, <i>Band and baritone</i> | National Military Band and Peter Dawson |
| 2439 | La Marseillaise | New York Military Band |
| 2443 | Die Wacht am Rhein | Edison Concert Band |
| 2445 | Tickle Toes One-Step, <i>Penn. For dancing</i> | National Promenade Band |
| 2446 | First Love—Waltz Hesitation, <i>Holzmann, For dancing</i> | National Promenade Band |
| 2447 | Massa's in de Cold, Cold Ground, <i>Foster, Mixed voices</i> | Metropolitan Quartet |
| 2448 | Roll Them Cotton Bales, <i>Johnson, Male voices</i> | Premier Quartet |
| 2449 | Let's Grow Old Together, Honey, <i>McDonald, McKeon and Walker, Tenor</i> | Manuel Romain |
| 2450 | Sweet Spirit, Hear My Prayer—Lurlinc, <i>Wallace, Soprano</i> | Marie Narelle and Chorus |
| 2451 | Navajo Indian Songs, <i>Baritone</i> | Geoffrey O'Hara |
| 2452 | Love's Sorrow, <i>Shelley, Tenor</i> | Emory B. Randolph |
| 2453 | Somewhere a Voice is Calling, <i>Tate, Soprano and baritone</i> | Elizabeth Spencer and Vernon Archibald |
| 2454 | Love's Dream After the Ball, <i>Czibulka, Soprano</i> | Elizabeth Spencer |
| 2455 | Meet Me 'Neath the Persian Moon, <i>Friedland, Tenor</i> | Walter Van Brunt |
| 2456 | My Croony Melody, <i>Goetz and Goodwin</i> | Arthur Collins and Byron G. Harlan |
| 2457 | In the Evening by the Moonlight, Dear Louise, <i>H. von Tilzer, Tenor</i> | Harvey Hindermeyer and Chorus |
| 2458 | Humpty Dumpty Rag, <i>Straight</i> | New York Military Band |
| 2459 | Since I Am Your Auntie to Be—The Midnight Girl, <i>Briquet and Philipp, Soprano and tenor</i> | Elizabeth Spencer and Walter Van Brunt |
| 2460 | Dreams of the Prisoner, <i>Jungmann</i> | American Standard Orchestra |



PHONOGRAPH CO., MISSOURI, 1012 GRAND AVENUE, KANSAS CITY



THE EDISON CONCERT ROOM—PHONOGRAPH CO. OF MISSOURI

WHO'S WHO AMONG EDISON JOBBERS

TENTH ARTICLE

THE PHONOGRAPH CO. OF KANSAS
CITY, MISSOURI

Exclusive Edison Distributors—Disc and Cylinder

Salesrooms and Offices—1012 Grand Avenue

W. P. HOPE, *Manager*

IN many respects the Phonograph Company of Kansas City is without a peer in the southwest.

The spacious quarters at 1012 Grand Avenue have been fitted up with unusual care and taste in every detail. They will serve both the wholesale and retail interests and are unquestionably the most attractive establishment of the kind west of Chicago. Cost in fitting out the headquarters were of secondary consideration and the result has been a happy mixture of luxuriousness, comfort and good taste, that has won the admiration of all who have had occasion to call there.

With the help of expert architects, Mr. Hope, the able manager, has arranged not only ample space for office quarters, but also a miniature concert hall on the ground floor; in fact, this is a complete theatre with proper lighting facilities, stage and other adjuncts. Concerts are given daily, an attractive young lady operating the Edison Disc Phonograph.

As will be seen by the accompanying illustration this Concert Hall is beautifully fitted out with wicker chairs, where the audience may listen to the disc away from the noise of the street. Double plate glass was used in all doors and windows and everything done to make the Hall practically sound-proof. Seven other demonstration rooms are available. They are constructed along the same principles as the concert hall, all sound-proof and handsomely furnished. Desks for women patrons, free telephone service, complete lines of both disc and cylinder instruments and a full assortment of the latest music are features of the new store.

A color scheme of silver-gray was closely followed. All woodwork is of fine quartered white oak. Desks, chairs and fixtures are of the same silver gray, while the rugs also continue the color scheme. The decorations on the wall are chaste and harmonious, the work of the best decorators.

Exteriorly the store presents a very handsome appearance. The plate glass window measures 12 x 17 feet, and is the largest in town. The walls on the right

of the entrance way are of verde antique marble, with gold bronze tablet, "The Edison Shop." The view through this large plate glass window shows the entrance to the Concert Hall in the background, the aisleway running back to the office and the seven demonstration booths in the rear.

A lease of the building was obtained the middle of January this year, and plans were immediately started for the new store. The Wholesale Department was gotten ready first and the stock began to arrive early in March. By the middle of March business had started with the dealers—there was some delay in furnishing the retail store, and business did not start here till May 2d. A very successful opening was held on that date, the first machine sale was for cash—an A200, and was made by Miss Jeanette Poynter.

The wholesale end of the business occupies the basement, which is light and airy, and has a rear shipping entrance on another avenue. The territory covered comprises western Missouri, Kansas, Oklahoma, Arkansas and west to Colorado. In this territory a limited number of dealers will be placed to prevent overcrowding.

The Manager, W. P. Hope, has been in the employ of the Edison Company for the past ten years, the surrounding territory being the first field assigned to him. Missouri, Kansas, Arkansas, Oklahoma and the Indian Territory also were under his care. Another two years was spent by Mr. Hope for the Edison Company in Wisconsin, North and South Dakota and northern Michigan. Then, still later, Manitoba, Saskatchewan, Alberta, British Columbia and Ontario were traversed by him. So that Mr. Hope comes to his new undertaking with years of valuable experience in the Edison line and knows just what the dealers expect.

Already great success has attended the undertaking the past months and the outlook for fall promises to eclipse anything ever realized in the Southwest.

EDISON ARTISTS

IN the ranks of Edison artists may be found distinguished representatives of every branch of music. Prominent among the grand opera sopranos of international reputation are Marguerita Sylva whose portrayal of the character of *Carmen* has been considered equal to that of Calve; Carmen Melis, one of the brightest luminaries in the operatic constellation of today; Lucrezia Bori, a Spanish singer who has recently made a great success with the Metropolitan Opera Company, New York City; Edyth Walker, a dramatic soprano who has made especially notable her rendition of the Wagnerian roles; Adelina Agostinelli, for two seasons sang of Hammerstein's Manhattan Opera House, New York; and Maria Labia, one of the leading members of the same company.

Among the sopranos with a wide European reputation may be named, Aino Ackte, credited with having one of the finest voices of her kind in the world; Celestina Boninsegna, who has sung in nearly all the important cities of Europe in leading operatic roles; Paola Koralek, a Hungarian dramatic soprano of note; Lucette Korsoff, well known in France of which she is a native; and lastly Marie Narelle, who gave up an operatic career of great promise to become one of the greatest concert ballad singers of today.

Native to America we find among the Sopranos, Anna Case, Marie Kaiser, Elizabeth Spencer and Agnes Kimball, famous concert singers of wide reputation, and so well known to Edison owners as to need little introduction.

Among the contraltos of note are Eleonora De Cisneros now of the Chicago-Philadelphia Opera Company, whose voice is known and loved in every musical centre of the world; Marie Delna, a favorite Parisian artist of the Opera Comique; Luisa Garibaldi, a young Italian singer who has triumphed at the famous La Scala Theatre in Milan; and Christine Miller, considered one of the best contraltos in the Oratorio field in America.

Foremost among the world's great tenors stand Alessandro Bonci upon whom the public has showered adulation and applause for many years; Heinrich Knote, one of the few great interpreters of the Wagnerian tenor roles; Heinrich Hensel, who shares honors with Knote in the German operas; Giuseppi Anselmi, Umberto Macnez, Giovanni Martinelli, and Jacques Urlus, all of whom have achieved fame in Europe.

American tenors are represented by Orville Harrold, who after singing in comic opera productions, was engaged for Oscar Hammerstein's famous London Opera House, where he sang leading tenor roles with remarkable success; Reed Miller, who has sung with the New York Symphony Orchestra, the Theodore Thomas Orchestra, and

numerous other prominent organizations; Charles W. Harrison, a church and concert soloist of note; John Young, who has appeared with the leading choral and oratorio societies of the United States and Canada; Walter Van Brunt, a popular vaudeville star; Charles Hackett; Royal Fish, Alfred D. Shaw, Albert Quesnel, Harvey Hindermeier, Byron G. Harlan; and Benjamin E. Berry, all successful and favorites in the several departments, concert, church, dramatic and phonographic work.

Among the baritones are such artists as Thomas Chalmers, whose portrayal of *Jack Rance* in Puccini's opera "The Girl of the Golden West," had made him famous; Giovanni Polesi, who has sung in all the principal theatres of Europe, South America, and at both the Manhattan and Metropolitan Opera Houses of New York City; Marcus Kellermann, an American who for several seasons sang leading roles at the Berlin Royal Opera; Frank Croxton, of the Frank Croxton Quartet, one of the most famous organizations of its kind in the world; Frederick J. Wheeler and Donald Chalmers, both well known on the concert stage; Vernon Archibald and Arthur Collins, one of the old favorites among Edison owners, and a steady contributor to Edison Record lists.

Leading the instrumental virtuosos in fame are Kathleen Parlow, acknowledged by the entire American and European press as the greatest woman violinist of all time; Albert Spalding, whose playing eminent critics have favorably compared to the world's best virtuosos and who is the most famous as well as the youngest of America's violinists; Charles Daab, whose playing of the violin, jigs, reels, etc., and the Xylophone and Bells, has for many years delighted Edison owners, also deserves prominent mention.

The violoncellists are Hans Kronold, Paulo Gruppe and Leo Taussig, three of the most distinguished players of the instrument in the world.

Last but not least must be mentioned Armand Vecsey, whose leading of his own Hungarian orchestra has been a feature of many concerts for a number of years, and Billy Golden and Joe Hughes, a team of black-face, rapid-fire talking comedians, who are unique of their kind.

There's a big share of the world's business and goods coming your way, if you are in readiness to get them.

Don't fail to recognize opportunity when she comes knocking at your private door. Be ready with the cordial welcome. Bid her stay and keep you company.

The Edison is by far the best phonograph yet made and the disc records are practically indestructible."

The EDISON PHONOGRAPH MONTHLY

VOL. XII

November, 1914

No. 11



REED MILLER, Tenor
(See page 199)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON PHONOGRAPHS AND RECORDS

By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

NOVEMBER, 1914

Number 11

THE BLUE AMBEROL COMPARED WITH "TALKING MACHINE" DISCS

WE take occasion to quote from Arthur J. Wood, quite an authority in England, on the advantage of Blue Amberols over other than Edison discs, as appeared recently in "Sound Wave:"

"I am, unfortunately, very hard of hearing, so that unless a song is reproduced with adequate volume, plus exceptional clearness and faultless enunciation, half of my pleasure is lost in listening to it.

"Some two or three years ago I owned some 300 disc selections, and fully one-half of them were vocals, and out of the whole lot there were not more than half a dozen in which I could distinguish every word. If I caught 25 per cent. of the words on first hearing I thought I had done well, but since I gave up the gramophone for the phonograph, this serious drawback to my enjoyment of vocal records is practically eliminated.

"However new a song may be to me, I have little or no difficulty in catching the words the first time, the exception being so few as to be quite negligible.

"Moreover, I have heard the same selections on a disc, and still experienced the same difficulty in distinguishing the words. This, I think must be admitted as indubitable evidence of the superiority of the cylinder type in vocal selections. Not only are the words clearer, but the voices seem more natural.

"Take Peter Dawson's voice, for example, which can be readily compared on both types of records. On a disc the tone quality is decidedly more baritone than bass, while on the cylinder his true quality is basso. There is a depth of voice that is entirely lacking on all the discs I have heard of this popular singer. What, then, is the reason of this remarkable difference?

"The Edison Blue Amberol machine has proved victorious in a great many contests. It has been victorious, not only in *many* contests, but in the majority

of contests. This may well seem a startling statement, but I will furnish proof of the same.

"In spite of the overwhelming vogue of the disc machine it cannot even hold its own in open competition with the modern phonograph. Quality, you see, is bound to tell in the long run. When one considers the enormous number of records that the discites have from which to choose, compared with the comparatively few Blue Amberols at the disposal of the Cylinderists, the results of the contests seem almost incredible.

"The outstanding feature of the last mentioned contest was the fact that only three Blue Amberols were entered, against 14 discs of all makes. Out-numbered by nearly five to one, yet they emerge triumphant from the contest. Joking apart, the facts above tabulated go very far, I think, to support my contention that the modern cylinder record is to-day unequalled for its reproduction of vocal selection, and is by no means to be despised in other respects, compared with the ubiquitous disc. Indeed, the results of the contests prove this more than any words of mine can. There is little or no ground for disputing it in the face of such evidence.

"Although preferring the gramophone to the phonograph, I am forced to admit that vocal reproductions on the latter appear to be plainer than on the gramophone, the extra volume of sound on the latter seeming to muffle and make indistinct the words." In his interesting reply, Mr. Seymour says: "Our correspondent hits the nail on the head when he says he has come to the conclusion that the clearer vocal reproduction on the phonograph is brought about by that instrument lending itself better to the recording process than the gramophone. The cylinder undoubtedly has it for being nearer nature in the smaller details, and, one thing is certain, if means could be devised to augment the volume of the Blue Amberol to something like that of the average disc . . . it would take a new lead in talking machine fashion."



THOMAS CHALMERS MAKING AN EDISON RECORD

IN the picture above, taken recently in one of the special recording rooms of the Edison Recording Laboratory, 79 Fifth Avenue, New York, Thomas Chalmers stands before the recording horn, in the act of singing one of his selections.

Grouped about him are members of the Edison Orchestra so placed as to secure the best effect. It will be noticed that the first violins are directly in front of the horn, while the second violins are to one side, in foreground of the picture. Back of the first violins are the wood-wind instruments, the oboe, clarinet, piccolo, etc. The brass instruments are placed next, while the harp is directly opposite the horn, but at a little distance. It has been a matter of common remark what beautiful harp effects are secured in Edison Disc records—a fact that emphasizes the delicacy of the recording process.

It will be further observed that all the players are not seated on chairs of equal height. Those playing the wood-wind instruments for instance are seated on higher, longer legged chairs than the rest, in order that music from their instruments may be heard clearly above the heads of those playing the first violins.

The recording instrument itself is not visible, being

behind a curtain, attended by the operator. The recording horn passes through this curtain. The height of the recording horn is easily adjusted to the singer's height by a cord with weight attached that allows it to be raised or lowered exactly opposite the singer's mouth.

The record on which the recording is done is similar in size only to ordinary records that are used by Edison patrons. It is white in appearance, being specially prepared white wax, and about $\frac{1}{2}$ inch thick.

An ingenious device, shown in the picture, is a tube reaching from the recording stylus up and out of the window. The purpose of this tube is to instantly remove by strong suction any parings from the wax cylinder as the recording process goes on.

The strings shown back of the conductor have no bearings upon the music; they are simply there to hold the curtain, horn, etc., in place.

It will also be observed that in this particular instance, Mr. Chalmers has the music he is singing directly in front of him. Sometimes the music is dispensed with and the singer sings from memory only, according as he chooses.

It must not be supposed that one recording like this results in a perfect record. After such a recording has taken place, the master record, as the disc is here called, is taken to another room, where it is placed

upon an Edison Phonograph and played. If it is discovered—as it frequently is—that the record can be improved upon, a second, third, or even fourth recording is undertaken till the faults noticed are entirely eliminated.

The submaster thus secured is handled with extreme care, carefully placed in a special carrying case and sent to the Edison Works at Orange, N. J., to be used in the manufacture of Edison Records.

In every step of this delicate process extreme care and precision is necessary, for every deflection from the standard of perfection is recorded on the disc. This applies with equal force to the perfect blending and harmonious mingling of the music of the various instruments as well as to the technique of the singer's voice.

Mr. Chalmers, elsewhere, has told his experiences before the recording horn, and how difficult it is to meet all the exact requirements necessary for a perfect record. In his opinion "Stage Fright" has no parallel to the personal feeling of a singer when he comes for the first time before the vigilant sensitiveness of the recording horn and its unseen secretary, the master disc. But the beauty and clearness of the Chalmers' records show how completely he has won out as an exceptionally good singer in the sanctity of the recording chamber.

ALLIES' SOLDIERS SING "TIPPERARY"

(Blue Amberol Record 2487)

NOT always is it the national song that comes to the soldiers' lips as they lie in the trenches while the bullets sweep over them, not always is it the national air that the military bands boom forth to put heart into the warring hosts as they rally for a desperate charge, and seldom are the national songs sung around the campfires when the soldiers gather after a hard fought day or hummed by the sentry on his lonely beat as he thinks fondly of the home and homefolk he left behind him.

In most wars there is some song—a popular song or a sentimental one—that spurs the soldiers on to desperate deeds and cheers them in their loneliness. In our war with Spain the ragtime song of "A Hot Time in the Old Town To-night" was considered the national air, and the Filipinos, when they wished to show their friendliness to the American soldiers, attempted to sing it.

In the present war in Europe an Irish song has caught the fancy of the English soldiers, and is spreading to the ranks of the other armies. It is called "It's a Long, Long Way to Tipperary," and was written and composed by Jack Judge and Harry Williams. The words are being sung with a French accent to show the fraternizing spirit existing between the French and English, and even with a German accent by the soldiers of the Kaiser's army that have become the captives of the English.

The air to the popular song of the British army is a catchy one, and the words in the minds of the soldiers as they sing them bring back the thought of the girls they have left behind them.

Poets writing of this war and the tellers of tales will say what the song meant to the soldiers. In another war—the Crimean—the British soldiers on the Continent sang the song of "Annie Laurie" and were heartened or made homesick by it, and when they sang of "Annie" in the song conjured to their vision the image of the "Annie" whose name might have been Jane or Maud—or any other—they hoped to return to when the war was over. The soldiers singing the present-day popular song substitute in their minds the words "London" or "Edinburgh" or many another English, Scotch or Irish town for the "Tipperary" of the song, and for the Irish "Molly O" the name of sweetheart or wife who waits for them.

The soldiers are singing parodies on it, which have been made up by would-be songwriters in the ranks, and the humor of some of them tickle the French. One of these is supposed to be sung by a German soldier and has a set of words that goes to the sentiment "It's a Long, Long Way to Paree O" and substitutes for "Irish Molly O" the "German Kaiser O."—*New York Press*.

A TRAVELLING SALESMAN AWHEEL

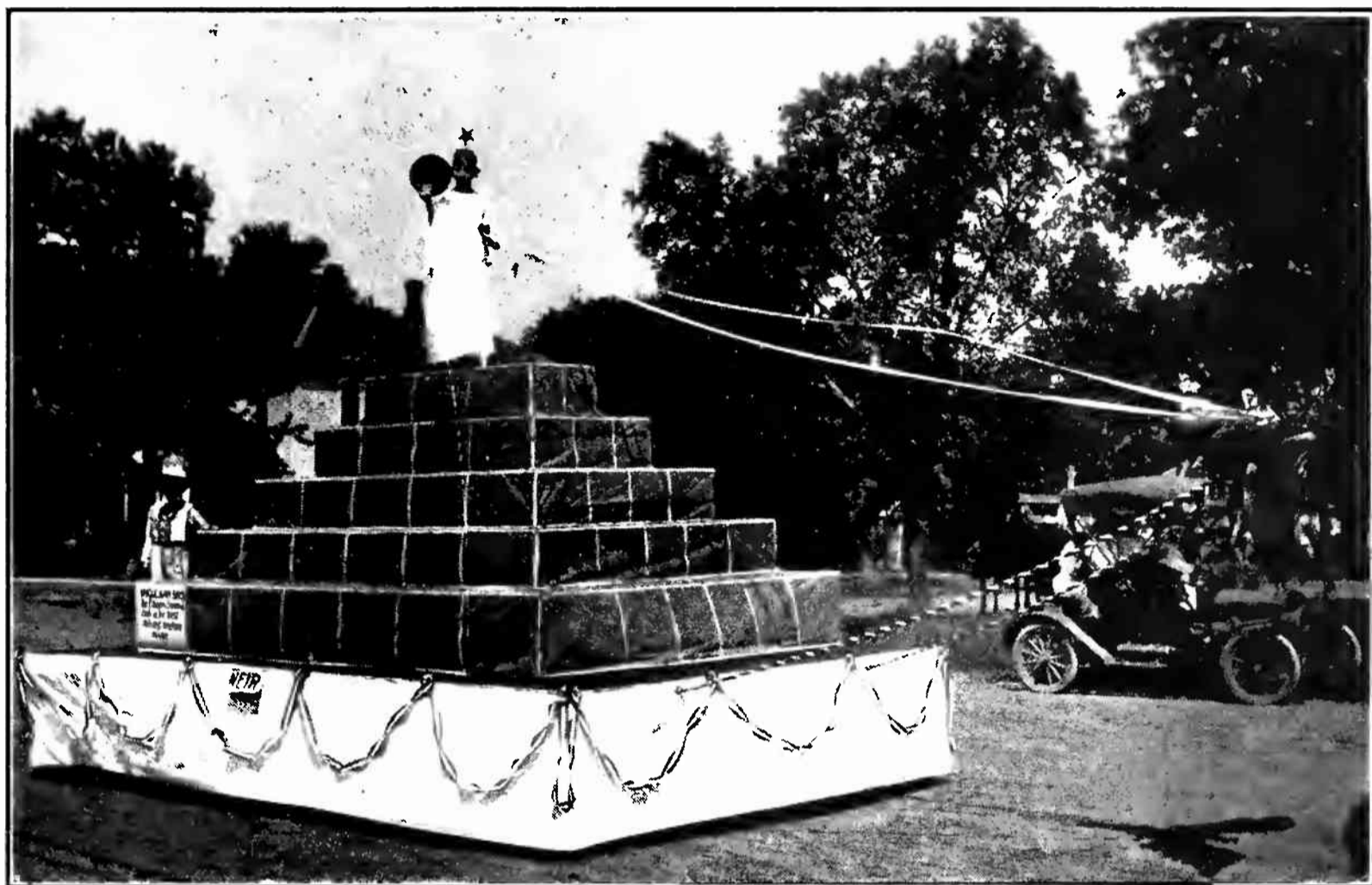
CHARLES W. Bawden, Lake City, Iowa, has adopted a rather novel idea of selling Edison Phonographs. The illustration below shows his outfit, which consists of an arrangement whereby a cylinder phonograph can be drawn out beyond the tail-board of his two-horse wagon and played while the team stands. From house to house he goes, stopping only long enough to give a good recital and effect a sale. The horses are covered with a light blanket so as to protect them from the flies and thus keep them in condition to stand still as long as needed. He also has arranged to carry in a case, a select list of Blue Amberols. His method is to leave an Edison machine with a number of records and then call for them in a day or two.



CHARLES W. BAWDEN, LAKE CITY, IOWA

THE EDISON DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers



EDISON FLOAT THAT TOOK FIRST PRIZE AT THE HARVEST FESTIVAL, AURORA, IOWA

THE EDISON AT "HARVEST HOMES," AND COUNTY FAIRS

ONE of the most important means of advertising Edison Phonographs, both disc and cylinder, has been taken advantage of by Edison dealers located in the central and middle west as well as in California. It is impossible to reproduce all the photos sent us by these enterprising dealers, but we give a few herewith.

The Edison Float that took first prize at the Harvest Festival, Aurora, Neb., was quite an elaborate affair, yet simple in design. Unfortunately the picture does not do it justice. The platform was built on an automobile. The young lady standing on the top holding in her right hand an Edison Disc Record represented the "Goddess of Liberty." The mammoth Eagle in the automobile ahead, was supported by iron rods. Silk ribbons of gay colors were held in the Goddess's left hand and reached to the eagle's bill, to indicate that the Goddess was being led by the eagle and thus the float moved imaginary in its flight. On the inside of the float was an A200 Disc Machine operated by a third person unseen. The selections chosen were such as to arouse much favorable comment and the disc was kept playing throughout the entire parade—something quite novel at Aurora. On the rear of the float was a small boy dressed up as Uncle Sam

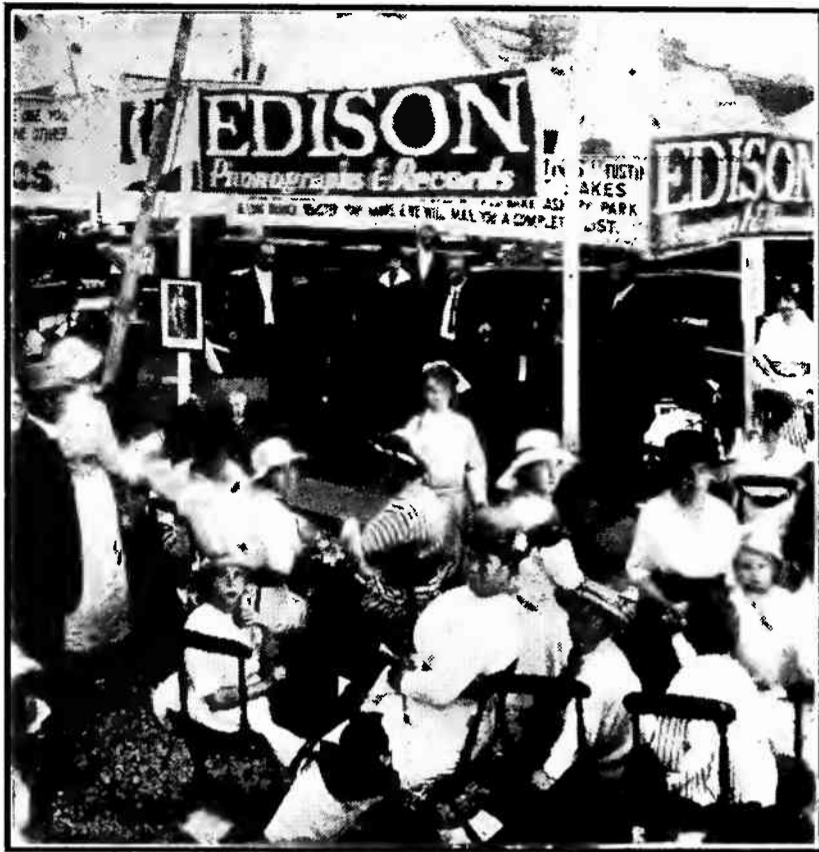
and a placard beside him with the words "Uncle Sam says the Edison Disc is the best Talking Machine made."

To our enterprising dealer C. E. Nair at Aurora was due the credit of originating and carrying out this novel exhibition of the Edison Disc. It received *first prize* in the whole line of displays and was most favorably commented on for its design and its music. As an advertising stunt it certainly did secure much attention.

To John R. Bolz, Edison dealer at Kiel, Wis., belongs the credit of a very attractive Edison float at the "Home Coming Harvest Week" parade last September. Mr. Bolz rigged up an attractive affair, drawn by two horses.

One of the most successful affairs ever heard or seen in Hanover, Pa., was the County Fair that drew great crowds from all the surrounding territory. Ivan White, our enterprising dealer there, was alive to the occasion. He designed a very attractive Edison float, and as will be seen from the illustration on the next page, drew great crowds. Edison Disc music was dispensed along the entire route of the parade and the feature seemed to be the most popular in all the parade.

Out in Paso Robles, California, an attractive booth was equipped with Edison goods at the County Fair. Much amusement was afforded by the playing of many comic records.



An Edison Disc Recital at Monmouth County Fair, Red Bank, N. J.

The Monmouth County Fair is always an event of considerable importance to Southern New Jersey. This year it was larger and more popular than ever. The Trusting Piano Co.'s booth assumed on Labor Day (September 7th) a gala appearance and was the center of a large crowd of eager listeners. It was in charge of F. A. Richie, the well-known representative of the Phonograph Corporation of Manhattan. An A250 Disc was used and it bore the blue ribbon awarded to it as the highest type of musical instrument exhibited. Some representatives of talking machines were present and noted with envious eye the popularity of the Edison Disc.

Another splendid display was that of Coeey-Bentz Company at the West Virginia Fair held at Wheeling, W. Va., September 9th to 11th. Notwithstanding the location was most disadvantageous, the affair was a great success. The unfavorable conditions were: to the left hand, a commercial school with six typewriters going almost continuously; to the right, a linotype machine that was in constant operation day and night setting up a State Fair Edition of the Wheeling News; then just diagonally across the



Edison Display at West Virginia State Fair, Wheeling, West Va.

Hall was a music dealer demonstrating pianos, piano-players and loud talking machines seventy-five per cent of the time. Nevertheless the demonstration of the Edison was a success.

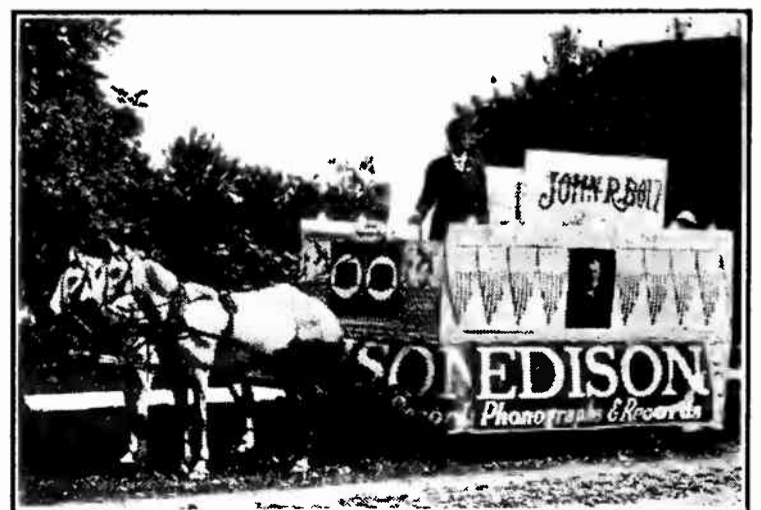
Coeey-Bentz Company used on this occasion two A250 Disc (mahogany) models, one to attract the crowd by its continual playing and the other for private demonstration purposes. They were very successful in attracting large crowds, from which they secured many prospects and closed some orders.

Following Fair week they put a man in charge of the phonograph department, turned over the list of prospects to him with instructions to call on every one, and if possible get permission to set an Edison in their home on trial.

One remarkable and unexpected result of the fair was that they learned the addresses of a number of people who had other than Edison instruments and realized after hearing the Edison that they were not as fortunate as those who had an Edison. In many instances they were anxious to trade in their machines for an Edison.



Edison Display at County Fair, Paso Robles, Cal.



The Edison Float at "Home Coming Week," Kiel, Wisc.



CROWD AT EDISON DISC OPEN-AIR RECITAL, HANOVER FAIR, HANOVER, PA. (See previous page).

C. E. GOODWIN ON QUALITY MACHINES

C E. GOODWIN, head of the Phonograph Co., Chicago, returned from Europe recently, and in a little talk with a representative of *The Talking Machine World* outlined a few of the noticeable characteristics of the talking machine trade of Europe.

Mr. Goodwin said: "I left the old country just one or two days before the declaration of hostilities, and the ship on which I sailed, the 'Vaterland,' was in midocean before we received a wireless apprising us of the awful calamity that had been precipitated.

"I had very little opportunity while in Europe to study the phonograph business as I should like, but I did notice one thing which struck me most forcibly. That was the prevalence of the cheap machines and the awful results that follow an attempt to give the public what are apparently bargains, but which in the end cause the most unfortunate conditions. Over there the result of the introduction of the inferior machine has cheapened the whole talking machine proposition, and the result has been that there is a distinct lack of the pride of ownership which exists in this country and which only follows the marketing of the better grade of instruments and encouraging the purchase of instruments that are really worth while. The popularizing of the phonograph in this country from the standpoint of good furniture resulted in its being taken up by the wealthier classes and being installed in a really permanent way. In reply to these arguments I was told that 'you don't know our people,' but I deny that my theory is any more at fault in their case than in our own, and I certainly maintain that the American success in the talking machine business has been the result of the placing of high-grade instruments in

high-grade homes, and in the fact that it has been made fashionable with the cultured classes to own a machine of the more expensive type. With the instalment plan so prevalent in this country, everyone can afford to place one of the better instruments in his home, and once it is there the pride of ownership will insure its staying there."

Mr. Goodwin was in France primarily to visit his mother and sister, who have been at the Calot Institute at Birck Plage, France, which is fifty miles south of Boulogne. Mr. Goodwin's people are still at this point despite the fact that the greatest war in history is raging only a few miles to the east. Mr. Goodwin says, however, that he fears little danger of either of the armies making trouble in that neighborhood. "I motored considerably in England and France," said Mr. Goodwin, "and it seems hardly possible that the peaceful agricultural countries and the beautiful farm lands that I traveled through are now the scene of mobilization and strife.

"The month of August has been surprisingly good, with a decided demand running for the most expensive instruments. The sales of the \$250 Edisons are by far in the preponderance. The weekly issue of Edison records has been a pronounced success as well as the system of releasing records State by State."

The Edison headquarters have been greatly improved by removing the offices that were on the second floor to the floor above, giving increased space for the reception of retail record customers. Tables have been placed by the offices and decorated in excellent fashion, so altogether the change is most commendable.

Nothing can inspire your mind and pen in describing the Edison Diamond Disc Phonograph, like hearing it speak for itself.

McKEE SURGICAL INSTRUMENT CO.



C. L. SHAFER
Demonstrator and Salesman
Washington Office



WILLIAM GIBSON
President and General Manager



FRANK L. WINANT
Edison Rooter
Washington Office



WILLIAM WILSON GIBSON
Manager Baltimore Office



J. S. CARPENTER
Salesman
Washington Office



WALTER DEBRING
Salesman
Baltimore Office



MISS E. A. ZIMMERMAN
Edison Demonstrator
Washington Office

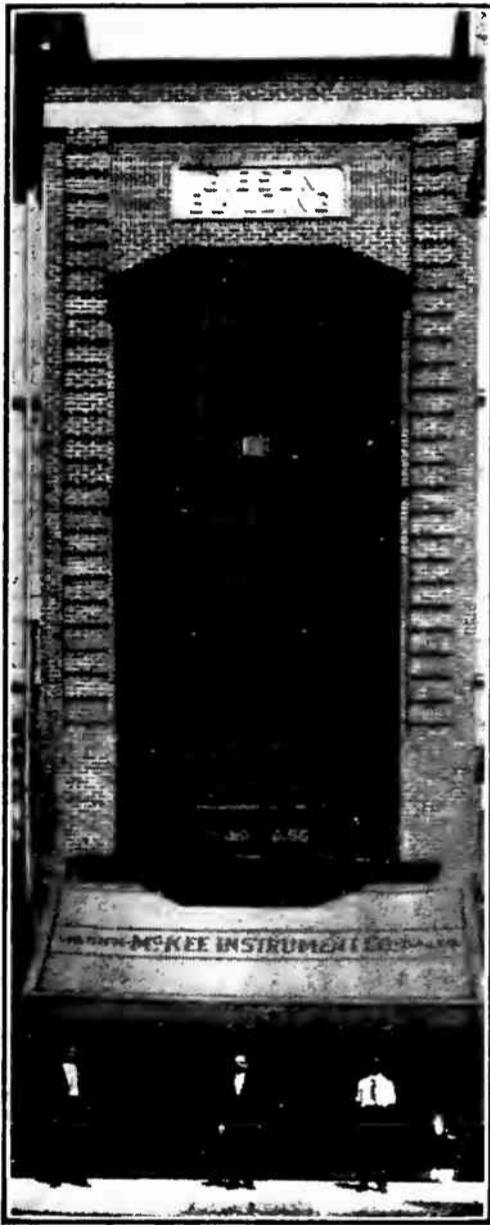
WASHINGTON, D. C.
917 Ninth St., N. W.

BALTIMORE, MD.
310 North Eutaw Street

McKEE SURGICAL INSTRUMENT CO.

Jobbers and Dealers in Edison Diamond Disc Phonographs

WASHINGTON AND BALTIMORE



"THE GIBSON BUILDING"

HOME OFFICE
917 Ninth Street, N. W.
Washington, D. C.

"The window on the West side of our 'Gibson Building' is used exclusively for displaying Edison instruments and records, and an Edison electric sign burns brightly every evening."



BALTIMORE OFFICE
310 North Eutaw Street
Decorated for "Star Spangled Banner Week"

WHO'S WHO AMONG EDISON JOBBERS

ELEVENTH ARTICLE

McKEE SURGICAL INSTRUMENT CO.

Jobbers and Dealers in Edison Diamond Disc and Cylinder Phonographs

WILLIAM GIBSON, President and General Manager

917 NINTH STREET, N. W., WASHINGTON, D. C.

310 N. EUTAW STREET, BALTIMORE, MD.

THE McKee Instrument Co., Washington, D. C., and Baltimore, Md., is a corporation incorporated under the laws of Virginia. They conduce two stores occupying two entire three-story buildings in each city. The Washington store is located at 917 9th St., N.W., within half a block of the Palais Royal and Woodward & Lothrop, both of which are on G St. and are located in the very heart of the retail business section.

They own and occupy a new building called the Gibson Building, which is 106 ft. in depth, and 20 ft. wide, running back to a 15 ft. paved alley. The entrance is paved with mosaic tiling, and on either side are windows 14 x 6 ft. The window on the west side is used exclusively for displaying Edison instruments and records. In this window is displayed an "Edison" sign which burns nightly with electric lamps. The building being nearly opposite one of the largest transfer points in the city, the sign attracts very much attention and is a splendid advertisement.

Entering the building and passing to the left, may be found an Otis passenger elevator which carries the public to Edison Hall which occupies the entire second floor. In the front of this floor is a platform surrounded by bow windows, and from this platform demonstrations are given daily. The room seats 150 people. Acoustics are of the best. Large instruments can be played to advantage as those in the rear can hear equally as well as others in the front row. On this floor in the rear are provided booths, record shelves, lavatories, wash room, and every modern convenience for employees and the public. The system of ventilation has also been thoroughly regulated so that there is a continual change of air in the room. Potted plants, comfortable chairs, and good music make this Hall one of the attractive places of the capital city.

The McKee Company are dealers and jobbers in Washington, and push both locally. Baltimore, however, is their jobbing headquarters. This is in charge of William Wilson Gibson, son of the President, who is the Edison enthusiast of the firm. It was he

who persuaded his father to take on the Edison line in Washington. Later he asked him to apply to the Edison Company to become jobbers, and shortly before coming of age was appointed manager of the Baltimore store. He keeps in close touch with the dealers and serves them first, last, and all the time, not considering the retailing at all in the City of Baltimore.

His own article here follows:

It has been said that a real successful man is one who has learned his trade or profession from the ground up. This is equally true of any firm that takes on a new line of merchandise, especially a line entirely foreign to their usual one. The McKee Instrument Co., a firm selling nothing but doctors', nurses', and invalid supplies, was the last one that any sane man could have even dreamed of putting on a musical line, yet such an unheard of thing has happened with us.

We started in as dealers and plodded the long, hard road of experience for many a weary day. We knew absolutely nothing about phonographs, much less selling them. We truly learned this business from the very root up. Our experience has taught us many lessons and it has enabled us to appreciate more fully the hardships of dealers.

If a jobber is to be successful, he must learn to cooperate with every dealer who buys from him. After all is said and done, if the spirit of helpfulness does not exist between jobber and dealer, there is no hope of real success on either side.

First of all a jobber must be thoroughly familiar with his line. He must be able to answer any question that a dealer may ask. If the jobber can truly be an "information bureau," he will not only help his dealers but also himself, as the dealers will want to patronize the one who can render them the best service.

Again, a jobber must be up-to-the-minute in every particular as regards new records, new equipment, advertising, literature, etc.; must keep his dealers supplied with all available helps that he can. In order

that this may work satisfactorily, dealers must make their wants known from time to time.

In the third place, a jobber must carry a complete stock of everything pertaining to his line. There must not be any delays in filling orders, if the jobber would hold his customers' trade. If a dealer wants a certain record or part, he wants it bad, and if his jobber cannot send it out the day he receives his dealer's order, that jobber cannot hope to retain the dealer's good will.

Again, a jobber must be full of original ideas for increasing the trade of his dealers. He must give suggestions for increased retail sales if he wants his own wholesale business to grow.

The jobber is the connecting link between the manufacturer and the dealer. He is a very necessary adjunct to the success of the business, as no manufacturers could begin to keep in touch with every dealer located in all corners of this vast country. As long as our line of business lasts there must be jobbers, and as long as these jobbers act honorably with their dealers, so long will they remain in business.

There is one way in which a dealer must help his jobber, and that is by paying all of his debts promptly. It costs a great deal for a jobber to carry a large and complete stock, and if the dealers wont pay, either one or the other will have to suffer.

We are handling a wonderful machine, made by a wonderful man. We must get the real Edison spirit if we, as jobbers or dealers, are to be truly successful. There never was a greater instrument than the Edison Diamond Disc, and if we truly believe this and cooperate with each other, we will have the phonograph business of this country within the palm of our hand.

THE EDISON DISC IN HOTEL DINING ROOMS

TO the Alexander-Kay Piano Co., 235 Eighth Avenue, West, Calgary, we are indebted to a very practical idea which they have carried out at The Carleton Hotel in their city. On the back of the Bill of Fare they have placed the following advertisement:

*The Edison
Diamond Disc
Phonograph's Artists*

furnish entertainment for patrons
of "The Carlton Cafe." Why not
arrange with the representatives and
have one placed in your home?

*Alexander-Kay
Piano Co.*

235 EIGHTH AVE. W.

Enough is said to insure attention. The idea is a good one that many a dealer can carry out if he will interview the Management of the best Hotel in his city.

THE PHONOGRAPH CORPORATION OF MANHATTAN OPENS ITS PALATIAL FIFTH AVE. ESTABLISHMENT

FOR many months active preparations have been in progress for the completion of the handsome new building on Fifth Avenue of the Phonograph Corporation of Manhattan, and its formal opening. It is unquestionably the most elaborately finished and furnished retail store in the phonograph line in the United States.

The entire building has been specially constructed for this purpose, being the work of one of the foremost architects in the country. It presents, from the outside, a very handsome, rich imposing appearance, being of a light brown stone, finished and carved in an ornate and chaste manner. Its location at Fortieth Street, directly opposite the new Public Library, in the heart of the most exclusive retail shopping district of New York, gives every advantage to cater to the class of trade desired.

The formal opening took place on Wednesday, Thursday, and Friday, October 21st, 22nd and 23rd, preceded by a three-day private reception to specially invited friends, the trade and the press.

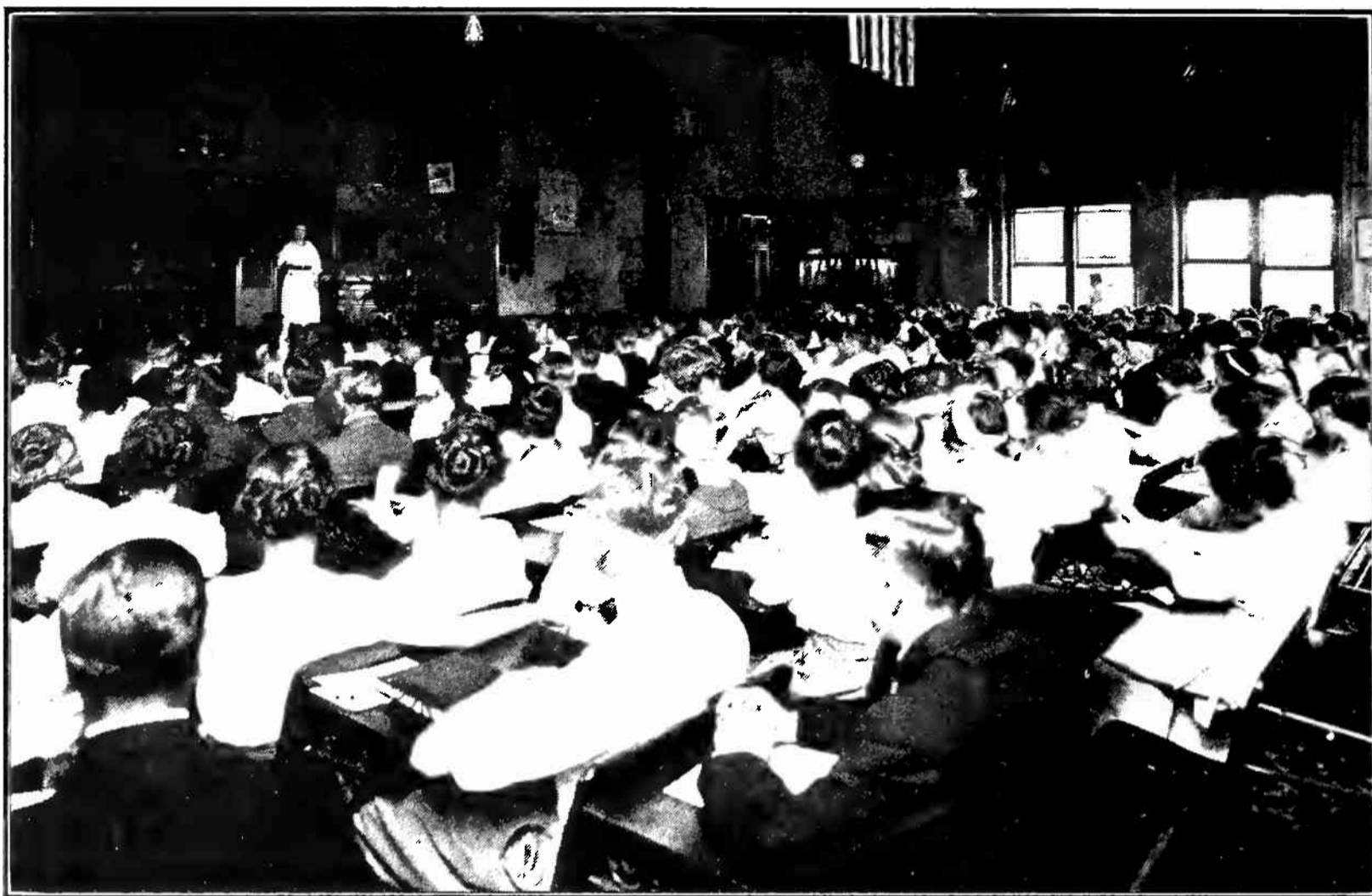
The interior arrangements are excellent in every detail. The appearance throughout is that of a very rich, exclusive drawing room, where every detail of the portiers, rugs, walls and lighting effects are unique and of special design, made solely for this purpose. Black walnut is used throughout for all interior woodwork and presents a rich, warm and highly artistic appearance.

Three floors are given over entirely to the retailing of Edison Diamond Disc Phonographs and each floor is so admirably planned that not an inch of space is misapplied. The demonstration rooms, the auditorium, the record-salesroom are models of very high class equipment and all details for the customers' convenience and comfort are studied out and supplied with a lavishness that makes whatever room one visits, a genuine de luxe sales-reception-room.

Next month, when photographs are available, we propose to give our readers a still better description of this most beautiful and elaborate of all Edison retail stores.

THE EDISON DISC JOBBERS ASSOCIATION

"Nearly every Edison Jobber is now a member of this Association—the few yet remaining out of the Association hope soon to count in. The new Disc Supplement plan was a decided boom to both jobbers and dealers. The consensus of opinion is that the new arrangement is a big improvement over anything heretofore in force and the enthusiastic manner in which it was received warrants disc dealers in sincerely hoping that it will be permanent."—*H. G. Stanton, Secretary.*



EDISON DISC RECITAL AT THE HIGH SCHOOL, DES MOINES, IOWA

EDISON DISC RECITAL AT THE HIGH SCHOOL, DES MOINES

One of the most enjoyable recitals ever held in Des Moines was at the High School last Spring. The large school hall was filled with the students who were favored with many choice selections. The acoustic properties of the hall were fine so that every note was heard in all parts of the hall. To many who heard the Edison Disc for the first time, this was a revelation in tone quality, and everyone present expressed the greatest pleasure in the recital. Other concerts will be held from time to time.

399 EDISON VOTES OUT OF A POSSIBLE 400

"The Edison Disc is elected by an overwhelming majority." Such was the word passed along by members of the Knights of Pythias Lodge, Coshocton, Ohio, recently. There had arisen a discussion of what kind of talking machine the Lodge should acquire. Some members were partial to the make they happened to know most about. Then Stevenson Bros., our dealers there, appeared on the scene and offered to play the Edison Disc at the next Lodge meeting, and leave the decision to a vote. Out of the 400 members of the Lodge the Edison received 399 actual votes. Why the dissenting one did not also vote "Edison" we have yet to hear. But the Edison Disc was purchased and is now a much admired acquisition, being in constant use by some member of the Lodge every evening.

EDISON ADVER-GRAPHS

THESE advertising paragraphs are suggestions that contain helpful thought for sales-talk and for advertising themes.

1. "What a difference."
2. "Best I ever heard."
3. "Isn't it natural?"
4. "No metallic sound."
5. "This is real music."
6. "How plain the words are."
7. "Sweeter and clearer."
8. "Simply perfect, and perfectly simple."
9. "Marvelous music; almost a miracle."
10. "Cheerful rest for weary minds."
11. "Teaches the children true music."
12. "Delightful to old and young."
13. "Clear, distinct, entertaining."
14. "Dispels loneliness; a joy forever."
15. "A congenial companion."
16. "Inspiring, instructive, incomparable."
17. "The music you wish and when you wish."
18. "All the show except the scenery."
19. "Makes music plainer and clearer."
20. "Speaks all tongues; plays all parts."
21. "Makes home joyful in city or country."
22. "A thousand and one nights pleasure."
23. "For your pleasure at your leisure."
24. "No needles to change, to scratch and grind,
No scrape, no blur, no blasting,
But a diamond point of the finest kind
Unchanged and everlasting".

TWO MORE NEW EDISON ARTISTS IN THE DECEMBER BLUE AMBEROL LIST



RICHARD CZERWONKY

RICHARD CZERWONKY, VIOLINIST was born May 23rd, 1886, at Birnbaum, in the province of Posen, Germany. Through the influence of Mr. Burmester, who heard him as a boy of ten years play at Frankfort, Czerwonky chose the career of an artist, and commenced his musical education at the Klindworth Scharwenka Conservatory in Berlin under the personal direction of Prof. Florian Zajic. After a two years' stay he attended the famous Royal Conservatory of Music, Berlin, where he studied under the special instruction of Andreas Moser, and then spent three years with Prof. Joseph Joachim, graduating from the same school in October, 1906.

Mr. Czerwonky was awarded many first prizes, among others those known to musicians as Mendelssohn, Jos. Joachim, Carl Haase and Beethoven. He played in Berlin with the famous Philharmonic Orchestra, and had eminent success wherever he appeared.

It is of special interest to state that Mr. Czerwonky played the Scottish Fantasy of Bruch and Joachim's Hungarian Concerto during which the composers conducted the orchestra.

In 1907 Dr. Muck, the famous conductor of the Royal Opera House in Berlin and the Boston Symphony Orchestra, called him to Boston to be one of his Concert masters in the Boston Symphony Orchestra.

After a two years' stay in Boston, Mr. Czerwonky joined Mr. Oberhoffer and the Minneapolis Symphony Orchestra as Concertmaster, a position he still holds.

Mr. Czerwonky is not only known all over America but also in Europe as one of the foremost of living violinists.

"Adoration," the Blue Amberol Record played by him in the December list (No. 2475) is by Felix Borowski. The purity of tone he draws from his violin is remarkable. Master of this most human of instruments, alive to all its possibilities, he holds you spell-bound and ever eager for more.



ALBERT FARRINGTON

ALBERT FARRINGTON, BARITONE

Albert Farrington contributes to the Blue Amberol list for December by singing baritone in two records, "Rule Britannia" (2486) and "It's a Long, Long Way to Tipperary." He has a fine baritone voice and it is splendidly trained. He was born in London, England, studied at the Royal Academy and under Prof. Randeger and Thompson. He has also starred with several opera troupes in this country. At present he is baritone soloist at St. Ignatius Church, New York City, where he has personally trained the well-known boy choir of that church.

HARRY E. HUMPHREY

While Mr. Humphrey is not a new Edison artist this month, having made other Blue Amberol Records, his appearance in the timely Christmas Carol is so exceptionally good that we are pleased to add a few lines of his biography.

Born in San Francisco, Cal., in the late 70's, Mr. Humphrey began his stage career at the old Grand Opera House in that city. He came east in 1901 and has since been associated with many noted players, among them Dorothy Donnelly, Frances Starr, Laura Hope Crewes, Daniel Bandman, William H. Crane and Wright Lorimer. He spent the season of 1911-12 touring the Orpheum Circuit managing and playing the principal part in "Scrooge," an adaptation from Dickens' "Christmas Carol."

As a native of California and an actor schooled in character delineation, Mr. Humphrey imparts true reality to his clever reading, and his perfect diction enables one to follow him with ease. On this record he gives three of James Whitcomb Riley's short poems. The first is called "The Raggedy Man." (A "Raggedy Man" is a sort of handy man about the farm.) The second poem is "The Bumblebee," a "Cautionary tale" for children. Last of all he gives the short lines "An Impetuous Resolve."

MR. EDISON INSPECTS A BATTLESHIP AND A SUBMARINE

SECRETARY of the Navy Josephus Daniels and Mrs. Daniels recently visited Mr. Edison at his laboratory. The Secretary's flag was run up, followed by the Stars and Stripes, as the party entered the factory. After being shown through the laboratory they were taken by Mr. Hutchison, chief engineer through the Edison factories. Later the guests were treated to an exhibition of the talking "movies," the ordinary "movies" and a concert on the new Diamond Disc Phonograph.

Following the inspection luncheon was served at the Edison home in Llewellyn Park. In the party, besides the guests and Mr. and Mrs. Edison, were Mr. and Mrs. John Eyre Sloan, the latter formerly Miss Madeleine Edison; Theodore and Charles Edison and Mr. and Mrs. Hutchison.

The party then left in automobiles for the Brooklyn Navy Yard, where Mr. Edison for the first time in his life went aboard a battleship. He inspected the new dreadnought "New York" and then went aboard a submarine, a craft in which he has recently manifested much interest, owing to the part it is playing in the present European war.

EDISON CABINETS SUPERIOR IN WORKMANSHIP AND DESIGN

Much thought and care has been expended in securing designs for cabinets of the highest artistic excellence. There are no better examples of refined, chaste and well proportioned cabinets on the market today than those of the Edison, both disc and cylinder. It is very gratifying to have this fact "discovered" at times by those accustomed to handling fine furniture. We take pleasure in quoting a letter from the Homer S. Williams Company, a furniture concern doing the largest business between Pittsburg and Cleveland. They very recently added the Edison Disc. They say:

"In reference to your cabinets we wish to say that in competition, frequently, the customer expresses his preference for the design of some other manufacturer. But it is a very easy matter to convince such of the superior workmanship in Edison cabinets. Here is a point that dealers may not appreciate, but when one puts the cabinets side by side with other makes, the designs and workmanship of the Edison are far superior to any possible competitor in the talking machine line. We do not believe this point is appreciated as much by exclusive phonograph dealers as it is by we furniture people."

BLUE AMBEROL LIST FOR DECEMBER REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | |
|------|---|------------------------------------|
| 2461 | Soldiers of the King, <i>Stuart, Baritone</i> | Joseph A. Phillips and Chorus |
| 2462 | Love's Last Word, <i>Cremieux, Tenor</i> | Walter Van Brunt and Chorus |
| 2463 | A Little More Pepper One-Step, <i>Lincoln, For dancing</i> | National Promenade Band |
| 2464 | The Night Before Christmas, <i>Moore, Recitation</i> | Harry E. Humphrey |
| 2465 | L'Elegante Polka, <i>Damare, Xylophone</i> | Charles Daab |
| 2466 | Jocelyn—Lullaby, <i>Godard, Soprano</i> | Elizabeth Spencer |
| 2467 | L'Estudiantina—Waltz Hesitation, <i>Waldteufel, For dancing</i> | National Promenade Band |
| 2468 | Aba Daba Honeymoon, <i>Fields and Donovan, Monkey Song</i> | Arthur Collins and Byron G. Harlan |
| 2469 | (a) Die Wacht am Rhein. (b) Deutschland uber alles, <i>Male voices</i> | Manhattan Quartet |
| 2470 | Reuben Fox Trot, <i>Claypoole, For dancing</i> | National Promenade Band |
| 2471 | I Want to Go Back to Michigan—Fox Trot, <i>Berlin, For dancing</i> | National Promenade Band |
| 2472 | Come to Me, <i>Heltman, Contralto and Baritone</i> | Helen Clark and Vernon Archibald |
| 2473 | Spring of Love, <i>Ehrich, Violin, violincello, flute and harp</i> | Venetial Instrumental Quartet |
| 2474 | Una noche de garufa Tango, <i>Arolas</i> | New York Military Band |
| 2475 | Adoration, <i>Borowski, Violin</i> | Richard Czerwonky |
| 2476 | Birthday of a King—Christmas Song, <i>Neidlinger, Baritone</i> | Thomas Chalmers and Chorus |
| 2477 | Girl from Utah—The Music of Love, <i>Rubens, Soprano and tenor</i> | Marie Kaiser and Reed Miller |
| 2478 | O Come, All Ye Faithful—Christmas Song, <i>Reading</i> | Edison Mixed Quartet |
| 2479 | Do the Funny Fox Trot, <i>Carroll and Carroll, For dancing</i> | National Promenade Band |
| 2480 | Ballin' the Jack—Fox Trot, <i>Smith and Europe, For dancing</i> | National Promenade Band |
| 2481 | Roses Remind Me of Someone, <i>Schmid, Tenor</i> | Arthur C. Clough and Chorus |
| 2482 | Hark! The Herald Angels Sing—Christmas Song, <i>Mendelssohn</i> | Edison Mixed Quartet |
| 2483 | (a) Russian National Air (Lord God, protect the Czar), <i>von Luoff</i> | |
| | (b) Belgium National Air (La Brabanconne), <i>Campenhout</i> | New York Military Band |
| 2486 | Rule Britannia, <i>Arne, Band, Baritone and chorus</i> | Albert Farrington and Chorus |
| 2487 | It's a Long, Long Way to Tipperary, <i>Judge and Williams, Baritone</i> | Albert Farrington and Chorus |

REED MILLER

Reed Miller, born in Anderson, S. C., was not satisfied with merely possessing an unusually clear tenor voice, but was determined to become a true artist. To that end he has studied under F. Powers, A. Mees, and Walter Damrosch. His field of endeavor is a vast one, including opera, oratorio, and concert work, and he has appeared in the best houses all over the United States, singing with the New York Symphony Orchestra, and with the Theodore Thomas Orchestra. He has also sung at The Worcester and Evanston Festivals, and with the New York Oratorical Society, and other organizations of similar character.

His repertory is necessarily very extensive, and includes much that it would be impossible for the average tenor to present creditably. But, with his conscientious, untiring study, and his remarkable natural endowments, Mr. Miller has been able to gratify his ambition to become one of the foremost tenors of the country. His voice is clear, perfectly rounded, tremendously powerful, and holds expression through the most trying selections.

REED MILLER'S BLUE AMBEROL RECORDS:

- 1977 Ah, Moon of My Delight
- 2004 Crucifix, with Frank Croxton
- 1862 God is Love, His Mercy Brightens, with Agnes Kimball and Frank Croxton
- 2214 A Little Love, a Little Kiss
- 2106 Lost Chord
- 1579 My Song Shall be Alway Thy Mercy, with Agnes Kimball
- 1520 Nita Gitana
- 1991 Praise Ye—Attila
- 1502 Trio from Faust, with Agnes Kimball and Frank Croxton

REED MILLER'S DISC RECORDS:

- 80082 Afterwards, with Chorus
Reverse—The Mocking Bird. Elizabeth Spencer and Walter Van Brunt
- 82034 Ah, Moon of My Delight
Reverse—Where the Silvery Colorado Wends its Way. Walter Van Brunt
- 80083 Bright Star of Love
Reverse—Norine Maureen, John Young and Frederick J. Wheeler
- 80111 Farewell to Naples
Reverse—Poor Wand'ring One—Marie Kaiser
- 80099 In Old Madrid
Reverse—Good Bye, Sweet Day
- 82042 Siciliana—Cavalleria Rusticana (In English)
Reverse—La Voce Di Donna
- 82031 Vesti La Giubba—Pagliacci (In English)
Reverse—Evening Star
- 80140 Toreador Hola
Reverse—The Moon Drops Low, Elizabeth Spencer.

SANTA FE SYSTEM TEACH
"SAFETY FIRST" BY EDISON
PHONOGRAPHS

THE Santa Fe Railway System "safety first" logic will be spread among Mexican section men by a railroad motor car and an Edison Phonograph started recently in a seven-passenger touring car over the Santa Fe divisions to teach Mexican workmen the "safety first" habit.

Mr. Hale's method of obviating the difficulty of the Mexican's ignorance of the English language is the talking machine. He has prepared a nine-minute "safety first" speech in Spanish which has been recorded for use on an Edison Phonograph. When the safety first car reaches the Mexican settlement he will be able to talk to the men in their language.

Many Mexicans own Edison Phonographs. Mr. Hale will take a long and liberal supply of Mexican Blue Amberol records, and when the Mexicans tire of his "safety first" talk he will visit the bunk houses with this extra music. Several records of his Mexican "safety first" address have been made and these will be left for Mexicans to use on their own machines until they get the importance of the message.

Mr. Hale's speech asks the Mexicans to be more particular about their own safety. They are very reckless and many are injured while at work. The Santa Fe Railroad believes this instruction will eventually lessen the accidents due to carelessness.

MR EDISON A MODERN
"ROBINSON CRUSOE"

MR. Edison is said to be the largest user of carbolic acid in the country in connection with his disc phonograph. He has hitherto imported it from England, as it is not found to an appreciable extent in American coal tar.

As it is used in the manufacture of high explosives, the British Government has put an embargo upon its exportation. But a little thing like that does not faze the 'Wizard of Menlo Park.' He has produced carbolic acid or its equivalent by a synthetic process which he claims answers just as well.

There is hardly anything that cannot be made in America when necessity compels. We have depended upon other countries for many things because it was easier and perhaps cheaper to get them from abroad than to produce them. But the situation into which we have been forced may be a revelation to ourselves and a stimulus to new industries that would have come to us in no other way.

Mr. Edison is a very convenient person to have in the country at a time like this, but he is not the only Robinson Crusoe when we have to depend upon the discovery or the development of our own resources."

(*Editorial in Boston Transcript, Sept. 30, 1914.*)

MY FIRST ATTEMPT AT VOICE RECORDING BEFORE AN EDISON PHONOGRAPH

BY PERCY REDFERNE HOLLINSHEAD

A SINGER'S life is replete with thrills, triumphs and disappointments; but I greatly doubt if there is any mental or physical thrill equal to that which comes to a singer who hears his first successful record—the immortalization of his voice on the tablets of time. Very few singers really “hear” themselves sing; and very often the timbre, color, and tessitura of a voice sound much different to a singer than to his auditors. It is therefore wonderful to realize that through the medium of the phonograph an artist may hear himself as others hear him.

Two years ago I sang my first trial record and that event is inscribed indelibly on my mind. I cannot describe the uncanny feeling which pervaded my whole being when, after finishing the song required, I listened to the record in the “rough” (as it is technically termed). The very first note sent a chill down my spine, not unlike an electric shock—the sound of my own voice seems eerie to me, so much so that the Recording Manager remarked on my sudden pallor, thinking I was going to faint.

Having received notice that Mr. Edison desired to have a trial master record of my voice, I went to New York, and was introduced to the suavest and most courteous of managers, Mr. W. H. Miller. He escorted me into the “trial” room, which seems to be so designed that the novice's voice shall be heard to the greatest disadvantage. It is a bare, barnlike room, devoid of furniture, almost forbidding in aspect, and not conducive to assurance in the singer. The recording machine was ensconced behind a wooden partition in one corner, the horn, or funnel, projecting into the room, so as to absorb every sound. An assistant gave me a few instructive remarks about refraining from coughing or clearing the throat during the singing, since every sound is irreparably reproduced on the wax. With far less assurance and far more trepidation than I should have faced a large audience, I approached this ominous-looking funnel; and the pianist having played the introduction with what at first seemed to be much too loud and staccato manipulation of the keyboard, I started Kingsley's “A Farewell,” and managed to finish the songs without undue trouble.

But terrible suspense gripped my heart as I followed the unsympathetic assistant into the next room to hear my new record. It did not please me, for I had cleared my throat nervously during the interlude between two verses. The record was condemned; and I had twice to sing it over before it was considered a perfect record. Then I left the smiling manager, whose reassurance failed to satisfy my fears. The trial was successful, however, for I received a commission to return to New

York and sing master records of two favorite songs of mine. This time I had the assistance of the Edison Concert Orchestra, a splendid aggregation of some fifteen first-class musicians, whose inspiration to the singer is incalculable. And this time I went into the chief recording room; in which conditions seemed much more favorable from an acoustic point of view. The orchestra was grouped about the recording machine on raised platforms, forming a crescent round me. The conductor, who stood on a raised dais, was very exact in his instructions to his men as to rhythm, light and shade, and attack. We commenced the song selected, a Spanish serenade, in which violin, flute and castenets are orchestrally featured. This time it was much easier, and I experienced genuine pleasure in the beautiful accompaniment of musicians who were really *en rapport* with me. We were stopped several times by the conductor, who wished to correct faults or improve effects; but in an hour's time I had the satisfaction of knowing that I had had two master records passed by the formidable array of critics employed by the company. One had criticized articulation, another phrasing, another voice production and tone, while another watched the score very closely. I experienced a thrill of joy when the committee announced that my records had found favor, that the company desired to retain my services for several years and offered me an exclusive contract.

I have found that several essentials are imperative to the singing of perfect records. In the first place, the production of tone of the singer must be free and open, absolutely devoid of throatiness. The forward nasal resonance, diaphragmatic breathing, flawless diction—all these are absolutely necessary. A flaw that will pass unnoticed in concert becomes intolerable after its *n*th repetition in the same place in the machine. The successful singer of records must also remember that personality, or stage presence, which is so often such a big factor in the success of concert singers, is here not at all in evidence. The singer must depend on artistry of the very highest type. He must be sure his tone is brilliant, resonant and withal sympathetic.

To insure this his breathing must be well sustained and diaphragmatic. He must, in a word, use intelligence and expression far more faithfully, if possible, than when he appears in public. With all these essentials, I see no reason why our concert singers should not find record making as pleasant and satisfying work as concert singing.

In conclusion, I might say that if there is one vowel which should be avoided by the singer who would make a successful record, it is the “e” vowel, sung tightly on the teeth so as to produce a hard, piercing tone. If the singer will use the French “e” or “eh” instead, he will gain invariable success, provided, of course, he follows the dictates of “Bel Canto.”—*The Canadian Journal of Music*.

The EDISON PHONOGRAPH MONTHLY

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December, 1914

No. 12



MARIE KAISER, Soprano
(See page 21)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

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By THOMAS A. EDISON, Inc.

ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume XII

DECEMBER, 1914

Number 12

SOME "BEFORE THE HOLIDAYS" SUGGESTIONS TO EDISON DEALERS

IT'S human nature to defer, to put off, with the best of intentions of doing a thing thoroughly when one actually gets down to it. But "time and tide wait for no man," and so, to start things going, right now, before the Holiday rush comes, we are going to venture some suggestions and reminders to Edison dealers.

The Holiday Time in mind is from now until New Year's—the Edison dealer's busiest season. The purpose of this article is to assist him, as far as possible to map out a series of recitals, so that the matter, to a large extent, automatically takes care of itself, especially when it must be left to subordinates.

There's no question about the value of recitals; they are of the utmost importance, particularly just now. We want to urge the busy dealer to systematize the matter and take it out of the haphazard list of doing things.

HOW ABOUT YOUR STOCK?—Have you placed your Holiday order with your jobber? Have you taken him into your confidence as to the size of order you should place? If not, better get together and talk things over at once. "Two heads are better than one," and your jobber can certainly give you a point of view about ordering ahead now, that you, as an individual dealer, cannot get. Your jobber can give you the concensus of opinions from all his dealers. That's worth having. When will you arrange to talk with your jobber? Call him up at once and arrange a conference. Let it be this week.

START SOMETHING.—Perhaps you have been "thinking" of advertising in your local papers. Perhaps you have been "thinking" of circularizing your best class of residents. Perhaps you have been going to improve your recital facilities. Whatever it is, let your thinking now crystallize into action. Get about it. START SOMETHING. There will always be a sphinx right in front of any move you make. Don't

wait for the sphinx to speak or move; move yourself and take a chance. Better move than find later on it's too late. Here's another topic to discuss with your jobber.

BREAK THEM IN EARLY.—Every Holiday Season brings its trials to the busy Edison dealer and perhaps the one thorn in the flesh is the inexperienced help. They don't know how to demonstrate, how to find a record, how to clinch an order. This year start your extra holiday help earlier. Get them broken in. You can do it, even if you do not regularly employ by the week, as yet. Pick out your help now and let the young lady or young man you select, get familiar with the business of demonstrating your stock, etc. One or two days a week training, even at night, will be an advantage to you. Here's another topic to talk over with your jobber.

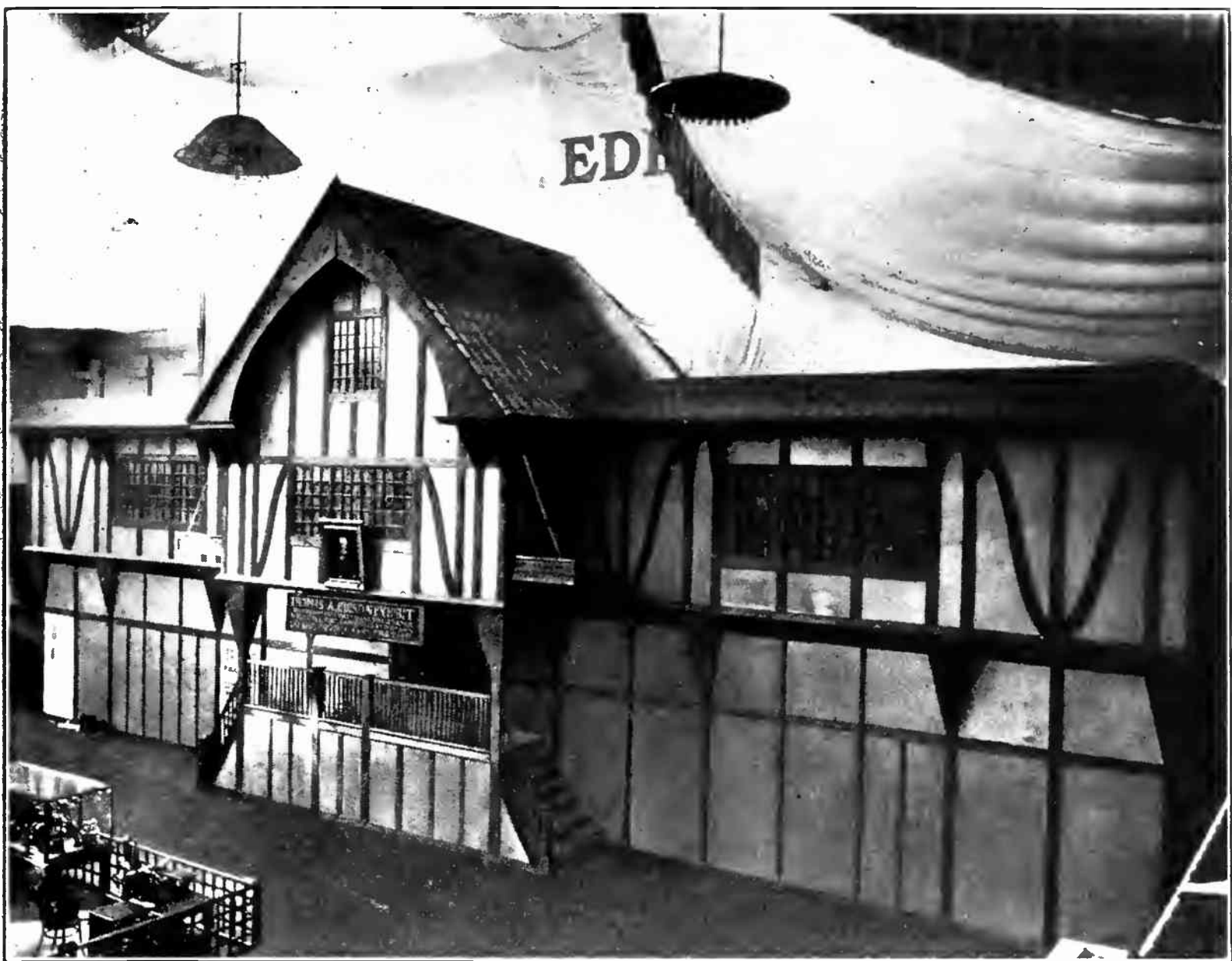
EDISON AT THE BOSTON PURE FOOD SHOW

IT would be no exaggeration to say that at least five hundred thousand persons visited the unique and interesting Edison Building (shown on next page) at the Boston Pure Food Show, held in the great Mechanic's Building, Boston, from October 5th to 31st.

This great show draws its attractions not only from Boston and its surroundings, or even from New England, alone, but from many of the States, particularly those in the south and west where several food products have their origin and are prepared in palatable form by manufacturing concerns located South and West.

The purpose of the show is educational in the broadest sense, so that while at first hand Edison products might seem to have invaded a field not wholly congenial, on second thought they fill a very important and valuable niche in the educational features which characterized the Fair.

The Fair drew its patrons not only from localities adjacent to Boston but from all New England, New



THE EDISON BUILDING AT THE BOSTON PURE FOOD SHOW

York State and elsewhere, and the popularity of the affair was evidenced in the enormous crowds that surged through the great building day and night for nearly the entire month of October.

The Edison Building was easily the magnet of the curious, once they were inside the hall. It became known as the "Edison House of Mystery" and well deserved the epithet since several of Edison's latest inventions were on exhibition. There was the Edison Diamond Disc Phonograph, with its interesting and mysterious "diamond point;" there were the Edison Talking Moving Pictures, that particularly fascinated the children and the school teachers, as well as theatre-goers; there was "the telephone with a memory," or Edison's Telescribe, by which the voice of one on the telephone can be automatically recorded at the receiving end of the line—an invention that will have a wide and valuable field among business men where business must be done on the phone and a record made of the conversation; there was the Edison Transophone, a device that enables a typewriter copyist to control the dictating machine she is listening to in transcribing, by a push button or key board. By a slight touch she can repeat the dictation, without interruption to her work on the typewriter.

But readers of the *PHONOGRAPH MONTHLY* are most interested in the exhibit at this Fair of the Cylinder and Disc types of phonographs.

The unique little building specially constructed by the Edison interests for this exhibit, had a seating capacity of three hundred and fifty, and by actual demonstration, a further capacity of giving standing room to three hundred more. Nine sessions, or separate "recitals" we held from morning till midnight and at each one the building was taxed to its utmost capacity, so that some 5480 persons heard the Edison Disc and saw some of the other wonders including the "talking" movies as well as the "ordinary" movies. During the whole Fair over 140,400 persons were thus favored and the resulting advertising was valuable and effective.

Many important sales were effected. Space was found just in the rear of the Edison building for four Edison dealers. Those who exhibited were the F. H. Thomas Co., Boston; George Lincoln Parker, Boston; Chickering & Sons, Boston; Shepard, Norwall & Co., Boston, and the Sheppard Store, Providence, R. I.

Altogether the Edison Building became a well-known landmark to all who attended the Fair and a pleasant memory as well.

Mme. Maleta Bonconi, the noted violin virtuoso, while in Sioux City Iowa recently, heard the Edison Diamond Disc for the first time. She commented very highly on its marvelous reproducing powers, and the perfect blending of its colors and overtones. Her praise of the Edison violin selections was especially flattering.

TWO MORE NEW EDISON ARTISTS IN THE JANUARY BLUE AMBEROL LIST



MARIE MORRISEY
Contralto



CHARLES N. GRANVILLE
Baritone

MARIE MORRISEY.—To win metropolitan recognition over night was literally the experience of Madame Marie Morrisey. Previous to her appearance in Aeolian Hall, New York, on October 30th, 1913, the brilliant young contralto had been heard occasionally around New York, while her church singing in Brooklyn had brought her a certain degree of prominence.

Madame Morrisey is a pupil of Dudley Buck, under whom she studied for years. She proves in a convincing fashion that a singer can reach a high degree of development under American tutelage. She sings with equal facility in Italian, German, French and English, while her repertoire, considering the comparatively short time she has been before the public, is a surprisingly extended one.

For five years Madame Morrisey has been leading contralto of the St. Mark's Methodist Episcopal Church of Brooklyn. She has sung with the Rubinstein Club and the Euterpe Club, of New York, the Arion Society of Brooklyn, and the Brooklyn Apollo Club. In Concert, Recital and Oratorio she is rapidly proving herself a singer of very unusual attainments.

Madame Morrisey makes her début before Edison audiences on Blue Amberol Record 2484 entitled "Dost Thou Know That Sweet Land." This is probably the most familiar aria in the opera of "Mignon" and is certainly one of the finest melodies the composer ever wrote. It has been a favorite for many years, on the operatic stage and in concert. Her voice and manner of singing are altogether charming, and Edison owners will be pleased to welcome her among their favorites through her beautiful rendition of this selection.

Her recent song recital in New York elicited the following in the New York American:

"Contrast and variety were the keynotes of Miss Morrisey's second annual song recital which took place recently in New York. She began her programme with three old Italian airs, suave in their melodious outlines and full of simplicity and charm. Miss Morrisey's interpretation was delightful both from a musical standpoint and in the matter of diction.

"It is a far reach from the method and manner of ancient Latin to modern Teuton, but the contralto bridged the distance artistically when she next presented Lieder by Strauss, Greig, Schubert and others. Her well-trained and mellow contralto was admirably illustrated."

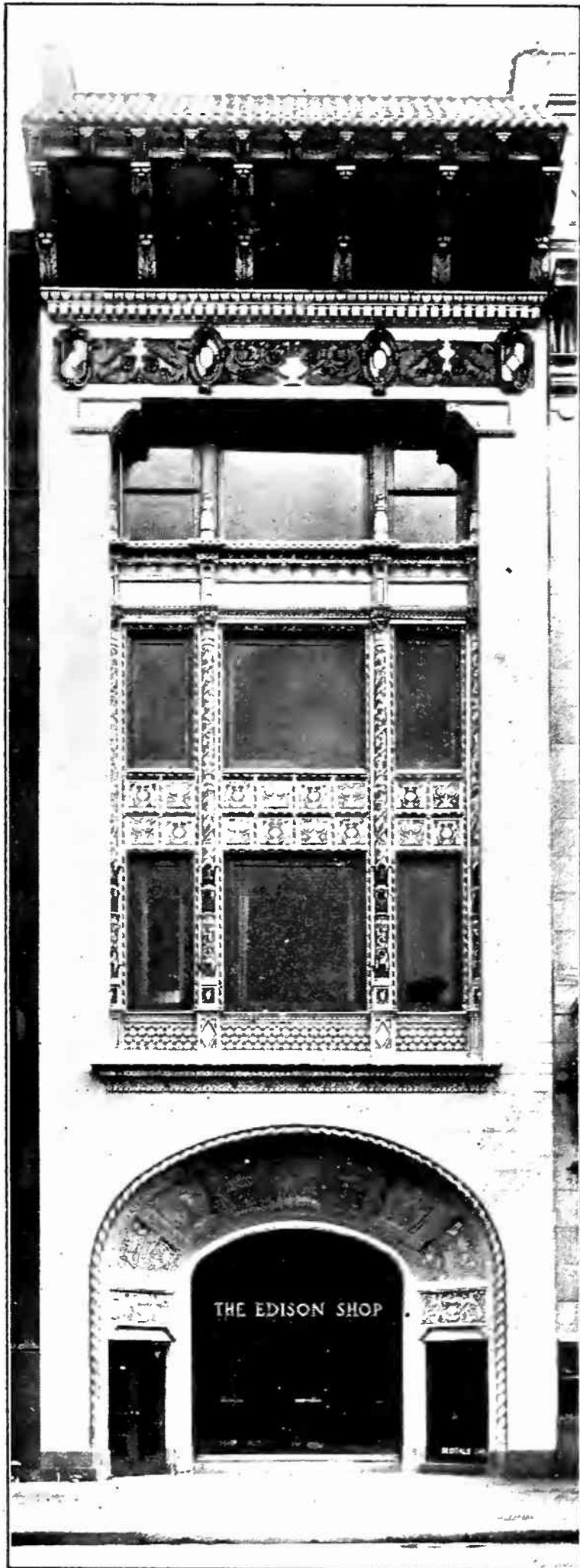
The audience, which was large, fashionable and friendly, also applauded liberally the singer's interpretations of French and English songs."

CHARLES GRANVILLE is an American trained artist having received his entire musical education in this country. Among the eminent masters with whom he studied may be mentioned the world renowned baritone, Victor Maurel whose pupil he was for five years. Mr. Granville came into prominence two years ago (1912) when he appeared in Recital at Aeolian Hall and was unanimously praised by the critics for his beautiful voice, remarkable diction and highly artistic interpretations. Since that time he has appeared with many leading musical societies and colleges in concert and recital with unflinching success and is now recognized as one of America's ablest baritones. (Blue Amberol Record No. 2508.)

THE EDISON DIAMOND DISC

Matters of Special Interest to Disc Jobbers and Dealers

DEMONSTRATING THE EDISON DISC UNDER DE LUXE CONDITIONS



THE EDISON SHOP

Fifth Ave., between 40th and 41st Sts., New York
PHONOGRAPH CORPORATION OF MANHATTAN, Proprietors

ENVIRONMENT has much to do with an appreciation of all the fine arts. No one of artistic sensibilities, for instance, would think of hanging a fine canvas where the light could not so strike it as to enable the beholder to view it to the best advantage; neither would he group it indiscriminately with other paintings that might detract from its favorable consideration.

Music, as every one knows, belongs to the fine arts; it appeals to the esthetic in our natures; its presentation deserves as much consideration as a fine canvas. Most retail piano houses, especially those of the progressive kind, have recognized the value and sales-force of a proper setting for their high grade instruments, and now provide more or less sumptuous quarters in which to demonstrate them.

The Edison Diamond Disc is in the same class as the highest-grade piano manufactured; its selling is a proposition that calls for a high grade of salesmanship, and in this salesmanship not only musical but *esthetic* sensibilities must predominate. It is not enough to call attention to its matchless tone, and stop there, expecting to make a sale regardless of surroundings; the *eye* as well as the ear is open to a strong esthetic appeal.

Take the Edison instrument away from other merchandise; take it away even from its fellow instruments (so often lined up in a row like a regiment for inspection) individualize it; idealize its surroundings, so that the drawing room as it would appear with an Edison disc, is all the while in the prospect's eye, and you have gained a tremendous advantage from a salespoint of view.

Looked at from a commercial standpoint "the demonstration of the Edison Disc under de luxe conditions" is a sound and safe business proposition. How far one can bank on this "esthetic factor" in its sale, seems to be a question that can only be answered according to the faith, experience, and sales-ability of those who contemplate such a move. To the salesman of very limited experience, "ethical surroundings" seem like a far-cry; to the more experienced salesman, particularly one who has had a piano sales-experience, it greatly enhances his chances of reaching the well-to-do; but, to the tried business man, whose actual sales-experience has proven its value, this esthetic element is a foundation stone in a successful business career.

Something like these considerations inspired the incorporators of "The Phonograph Corporation of Manahattan" when they decided to enter the retail field of New York City with the Edison Disc. Con-



MAIN RECEPTION ROOM
FIRST FLOOR, LOOKING TOWARD THE CONCERT CHAMBER

siderable previous experience along these lines by some of the incorporators had already demonstrated the soundness of the proposition. They decided to carry out in the Metropolis a carefully conceived and admirably wrought-out plan, in which the chief factors would be: (1) abundant faith in the esthetic (or de luxe) presentation of the Edison Disc; (2) equally great faith in the Edison Disc *alone* as a superior musical instrument to justify the large outlay involved and to effect a fair return; and, finally (3) a still greater faith in their own sales ability to interest and hold the elite class they decided to reach. Their enterprise, it may be affirmed, rested on these three fundamental propositions. Let us look at the way they went about to execute it:

The selection of a location was of prime importance. Failing to find a building as favorably located as they desired, they decided to build and to make the structure a notable one in both its exterior and interior aspects. A site opposite the new, imposing New York Public Library on Fifth Avenue, between 40th and 41st Streets was finally decided upon. It is in the very heart of the fashionable retail sales-district today.

In the selection of an architect they were also especially fortunate, having secured the services of Shape & Bready, New York. The result speaks for itself and redounds both to the credit of the architects and to the liberality of the incorporators in carrying out their plans.

The building from its exterior is a notable addition to the many beautiful structures which have recently been erected in upper Fifth Avenue. It is so rich and striking that the passer-by hesitates involuntarily and takes a second glance, for its store front is unusual. As will be seen from the illustration, its carvings seem to have a suggestion of the Moorish, so familiar to us in the Alhambra. There is one great arch of granite terra-cotta, with insert or panel of cream or gold, finished in strong color in relief. At night the main show window, which is of very large proportions, is brilliantly illuminated with an electric sign displaying the words: "Edison Diamond Disc."

Entering the door at the left, one is ushered into a very artistic, imposing Reception Room, with high groined ceiling, elaborate furnishings and artistic



CONCERT CHAMBER, FIRST FLOOR!

decorations. The finishing is in American walnut, a beautiful wood, which, when polished, presents a very rich appearance. Every detail in the furnishing has been studied with infinite care and the harmonious effect is very pleasing to the eye. It conveys the impression of a sumptuous drawing-room. The prevailing tone is Byzantine. A beautiful large plate glass window

extending the entire width of the room looks out on Fifth Avenue, showing the classic Public Library in the background—a picture in itself that is in keeping with the imposing interior. A number of the finest Edison cabinets are on exhibition here.

Leading directly from this room in the rear, through an extra wide doorway, is the "Concert Chamber,"

or Music Room, (shown in the illustration herewith). Here daily recitals are given from 10 a.m. to 5.30 p.m. and it is a matter of surprise to many that this room is nearly always well filled with a delighted audience, and in the later part of the afternoon is so popular a feature that even standing room is at a premium. (An overflow Concert Room has been provided on the fourth floor). The walls of the Music Room are of Travatine stone, embellished with four sculptured panels representing classical musical groups, surmounted by a domed Byzantine ceiling. The woodwork is all American walnut and the chairs and other furnishings are of the same.

In this room (as throughout the building), special attention has been paid to acoustics, sound proof walls, special lighting, ventilating features and every contrivance for the production of perfect harmony under ideal conditions.

The Record Sales Room is located on the second floor, directly at the exit from the elevator, and is fully equipped, with an elaborate counter of black walnut and spacious filing tiers for records, capable of holding several hundred Diamond Discs.

To the right of this room, facing on Fifth Avenue is the Guests' Parlor, sumptuously fitted up with comfortable divans, rugs and easy chairs and finished in a pale olive color with white trim. The window looking out on the Public Library is very large and affords a fine view.

To the left of the Sales Room is a large foyer leading to the seven Record Demonstration Booths, or more properly "Rooms," since each is of generous dimensions and enclosed on all sides. Each room is unique and entirely different in its wood finish, furnishings and electric lighting arrangements. The sound proof qualities of each have been given especial attention. Only one Edison instrument is placed in a room, and on this records are played for intending purchasers. This gives a prospect an individual room to hear as many records as desired.

On the third floor are the Executive Offices, facing on Fifth Avenue. There is also, on this floor, a spacious foyer, a General Sales-Room and three Demonstration Rooms, each one the creation of the artist's happiest moods. There is an "Ivory Room," where the prevailing tone is white and light cream color; there is a "Black Walnut Room," where the entire room, including the furniture, bears a rich, dark brown appearance; and there is a "Mahogany Room," equally rich and exclusive. Every detail of these rooms, including the lighting fixtures, are exclusive in design and especially made for each room. The effect is rich, chaste and restful.

The General Sales-Room is of good size, from which entrance to the above three rooms is reached. Here it is intended to present the Edison Disc Phonograph to purchasers, and, needless to say, every style of Edison is represented and ready for instant demonstration.

The fourth floor is for an "Over-flow Concert Hall" when the attendance becomes too large, (as it is expected it will, at holiday times) for the Concert Chamber on the first floor.

Such in brief is the "Edison Shop" in New York City—the sumptuous home devoted entirely to the Edison Disc.

The decorations throughout are the skilful creations of Niedecken-Walbridge Co., Milwaukee, Wis., one of the ablest in their line, and it is easy to see with what rare taste and judgment they have carried out their part of the work.

All draperies and hangings are specially woven by masters of their craft. All panels and decorations are of a character to blend and harmonize. There is not a single false note in this new temple of music. Even the fresh air facilities in the auditorium and elsewhere have been fully provided for by a special arrangement in the basement that acts automatically and forces the air where needed.

The floor coverings are all from Austria and carry out the color scheme complete.

The throngs attending the concerts every day tend to prove the popularity of the new phonograph in its new home.

The Phonograph Corporation of Manhattan also maintains a wholesale department at 443 Broadway from whence all shipments are made.

A COMPLIMENT

"I stopped at the 'Edison Shop' at 3.30 one afternoon to select records and open an account. Every booth on the Record Floor was occupied and the Auditorium overflowing. A crowd was waiting at the doors to enter. I wished again to listen to the recital so as to judge of the effect of the tones when the room was filled.

"I did not dream of seeing such an audience at a "phonograph" recital and to my mind it is ample proof of the confidence and love the public have for Mr. Edison as 'the father of recording and reproducing sound.' He is as much the father of light (the incandescent light) and of advancement ('perfect music at last') as Washington was the 'Father of his Country.'"

J. Grant Pease, D.D.S., New York.

"Last Fall we invited the representatives of the Edison and——machines to give a demonstration. This was done and the Elk's Club Lodge selected the Edison We had had a——in the house something like three months, but it was not used very much. Since replacing it with the Edison machine, it has been used almost continuously from four o'clock in the afternoon until twelve o'clock at night on week days and about ten o'clock Sunday morning until ten o'clock at night. Everybody plays and enjoys it. We would not exchange it for any other machine that we know of, and could not get along without it."

Frank R. Weeks, Exalted Ruler, Green Bay Wis.



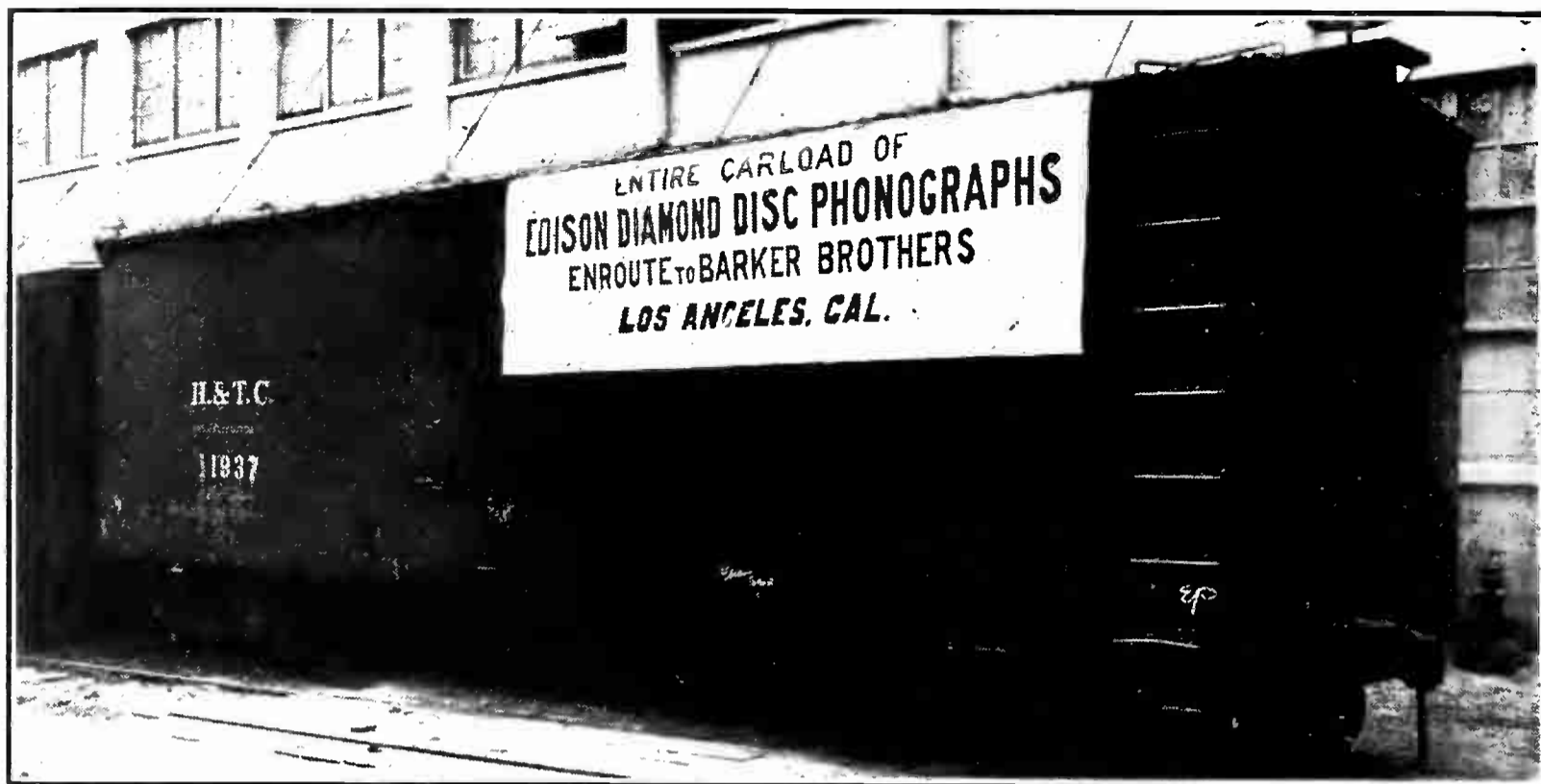
ANNA CASE LISTENING TO HER OWN VOICE FROM AN EDISON DIAMOND DISC

PROVING EDISON TONE BY THE ARTIST'S VOICE

CONSIDERABLE has been published about the fidelity with which the Edison Diamond Disc reproduces a singer's voice. This was never better exemplified than in an incident that happened while Anna Case, one of the well-known Edison artists, was in Des Moines, Iowa, on a concert tour engagement recently. Her reception there was most enthusiastic. We quote from a letter from Harger & Blish, our jobbers at Des Moines:

"You have no doubt been informed of the visit of Anna Case in Concert Recital at Des Moines on Monday last, and of her most enthusiastic reception—in fact, it was repeatedly told us, that she pleased her audience even more than Alma Gluck, who is a great favorite here.

"She sang in concert before one of the largest audiences ever assembled for a similar purpose. Des Moines went wild over her—applause after applause. One time she responded by sitting down to the piano and playing her own accompaniment to a dainty little song. Her



pleasing personality and wonderful voice captured everybody. She sang without an effort—high F above C—the marvel of her audience. The clear, bell-like qualities of her voice were simply beautiful.

“She was with us about an hour. We had previously invited her over, which invitation she accepted. It was when she asked to hear her records, that we received our greatest surprise.

“We put on her record from “Louise.” (80119). She listened a moment, then started to sing the aria with the machine. It was truly wonderful; the pitch, quality and tone of the reproduction were perfect, not a shade was lost. She would alternately start and stop the voice, picking up the aria here and there, to show its perfect true reproduction. When she approached the high passages, its effect was as though some one was operating the grand swell of an organ, and muting it when she stopped.

“It was the first time that such a demonstration had been made here, and gave those who heard her a fine example of an “absolutely true to life” reproduction. Except for its volume, it was impossible to tell the voice from the machine.”

EDISON ADVER-GRAPHS

1. “Stormy nights are now delights.”
2. “Makes ‘Home Sweet Home’ a sweeter home.”
3. “Always pleasing, it never tires.”
4. “The nearest to human voice.”
5. “An unfailing source of delight.”
6. “Makes dreary days, cheery days.”
7. “In every tongue, its song is sung.”
8. “An owner’s pride, that’s world wide.”
9. “An investment that pays when it plays.”
10. “City or farm, its music will charm.”
11. “Maximum pleasure, minimum cost.”
12. “Mirth and song, the whole day long.”
13. “Proves perfection possible.”

BARKER BROS. STOCK UP FOR CHRISTMAS TRADE

WE give above a photo of a full car of Edison instruments and records which left the factory October 7th, destined to Barker Bros., Los Angeles, Cal. In this car lot were twenty-five of Model A-250, twenty-five of A-200, thirty-five of A-150, ten of B-80, four of C-60 and 1 each of A-290 and A-300. The shipment was ordered in ample time for holiday trade and shows the confidence of one dealer to handle a car load and to order early.

THE EDISON DISC THE ULTIMATE CHOICE OF THE HUMBOLT NORMAL SCHOOL, EUREKA, CAL.

AFTER a competitive trial lasting over two weeks, the musical classes under Miss Rachael Lathrop at the Humbolt Normal School, Eureka, Cal., have unanimously decided upon an Edison Disc over all competitors. It was a great victory for the Edison. Three popular makes of talking machines were put on trial, including the Edison Disc. One make was not given serious consideration after being fairly heard. The other machine was a——and this stood a chance, but that chance was soon dissipated when the Edison Disc was heard. To give an idea of how the vote went, the music class of eighty pupils voted one day seventy-seven for the Edison Disc, three for the——. Then last week the *whole* school voted, about one hundred and forty in all. When the ballot was counted it stood one hundred and twenty-two for Edison, seventeen for——. This was an average of eight to one in favor of the Edison. When the final vote was taken the whole school stood up and shouted, “Hurrah for Edison.” The Eureka Phonograph Company of Eureka conducted the experiments and sold the Edison Disc.



EICKENBERRY AND CHRISTOPHER CO.'S WINDOW DISPLAY, GREENVILLE, OHIO

EDISON NOTES

V. E. B. Fuller has recently been added to the sales force of Thomas A. Edison, Inc., to push the sales of the Edison phonographs. Mr. Fuller has had considerable experience in musical lines and is well qualified to present the Edison Diamond Disc to music discriminating people.

George Chittenden Turner, formerly associated with the Talking Machine World, has recently joined the Edison sales-force to represent the Edison phonograph products. For the present Mr. Turner will devote himself to Edison interests in New York and Brooklyn.

A letter from Kathleen Parlow, one of the Edison artists, states that the European war has completely upset her plans for the coming season, for she had been engaged for a number of English and European appearances under the most important auspices. It is more than possible she will return to America this winter.

E. P. Huyler Allen has recently been added to the sales force of the Thomas A. Edison, Inc. Mr. Allen's association in the musical business has been of such an extensive nature, that he is well qualified to fill the position he now holds. He is the former general sales manager of the Keen-O-Phone Company of Philadelphia. Mr. Allen has also been associated in the piano

business for a number of years—namely, the Asolian Company, Lauter Piano Company and Schubert Piano Company. Mr. Allen's success with the new Edison Diamond Disc has already been very marked, and he is greatly encouraged with the reception that the Edison Disc is given by trade.

The Riggins Piano Company, well known throughout southern New Jersey as a representative piano house, with headquarters at Bridgeton, have recently entered the Edison fold.

A HANDSOME EDISON WINDOW

One of the most enterprising department stores in the middle west is that of the Eickenberry & Christopher Co., 126 to 132 West 4th St., Greenville, Ohio. The Edison department is well represented and vigorously handled. Recently a window display of Edison goods was decided upon. The illustration shown above does not fully cover its extent, as the window was too large to be wholly included in the space available here, but it reveals good display—one that attracted considerable attention. Greenville is proud of its "Mozart Department Store," and the management reflects the estimation the store is held in by giving the citizens a thoroughly up-to-date establishment always on the alert for what is enterprising. Their success with the Edison product has been unusual for a department store.

AGAIN THE EDISON DISC WINS IN A COMPETITIVE SALE

LOUIS G. DU VALL, our enterprising dealer at Meadville, Pa., writes: "I am mighty pleased to inform you this morning that I just closed a sale yesterday for a Style 250 Edison Diamond Disc Phonograph in competition with the representatives of two well-known talking machine companies.

I made this sale to R. W. Mason who came to my store on Thursday, October 8th, and wanted to know if I would put an A-250 in his home in competition with a ———. I told him I certainly would, and I did so at once. When I arrived at his home I found not only a \$150 ——— there, but a ——— the same priced machine of another make. "Well" I said, "you have a lot of talking machines here and this one I have brought will make a crowd." I said nothing more about the other machines but proceeded to instruct about the Edison Disc and left him to decide for himself.

The two talking machines (of course you could not call them anything else) and my Edison Disc, the only musical instrument in the crowd, were all left there for eleven days. You may think this is a long time for any one to decide, and it is, but it did not take this long, they made their decision inside of twenty-four hours and made it in favor of the Edison. Yet they did not fancy the cabinet of the A-150 and still did not want to pay over \$150. However I went after them for a higher priced one and finally sold them an A-250.

The representatives of the two talking machines knocked the Edison Disc for all they were worth, but their knocking did no good. I did no knocking at all but I know more about the ——— and the ——— than they did and I only explained the difference and gave them nothing but cold facts. I won out with hands up (you know I am a ——— dealer) and the Masons told me that even if they had decided on a ——— they would have bought it of me as my salesmanship was far superior to the other two dealers' methods of doing business. How important it is to know something about other machines also.

MARIE KAISER

A WESTERN girl, being born in the State of Kansas of Holland Dutch parentage, she is well known throughout the west having sung in concert in all the states clear to the coast. She first studied with Mrs. Jennie Schultz of Kansas City, the best known singing teacher in the west. She is prominent also as an oratorio singer, having worked in this branch with Charles Baker of New York and Emil Mollenhauer, the eminent and well-known conductor and coach of Boston, Mass. In addition, Miss Kaiser is a soloist in the choir of Temple Bethel of New York, and of the Calvary Methodist Church of East Orange, New Jersey, a fashionable suburb of New York City. A brilliant future has been predicted for this young artist.

BLUE AMBEROL RECORDS BY MARIE KAISER:

- 2185—Beautiful Birds, Sing On, with bird imitations by Joe Belmont.
- 2226—Love Divine, All Love Excelling, with Royal Fish, tenor.
- 1829—See Down by the Old Mill Stream.
- 2116—Sunlight—Waltz Song.
- 2015—Villanelle—Oft Have I Seen the Swift Swallow.
- 2477—The Music of Love—The Girl from Utah, with Reed Miller tenor.

EDISON DISC RECORDS BY MARIE KAISER:

- 80124—In Turn What Sayest You? (Maritana) with Vernon Archibald, tenor.
- 80105—Italian Street Song—Naughty Marietta, with chorus.
- 80103—Juliet's Waltz Song, Romeo and Juliette.
- 80121—On Yonder Rock Reclining, with Royal Fish, tenor.
- 80111—Poor Wand'ring One—Pirates of Penzance, with chorus.
- 80088—Roses Everywhere, with Royal Fish, tenor.
- 50094—There is no Love Like Mine, with Royal Fish, tenor.
- 82044—Your Pardon, Darling, Forgive Me, with Vernon Archibald, baritone.

A WELL-KNOWN NEW YORK LAWYER CONSIDERS THE EDISON DISC "ABSOLUTELY PERFECT IN EVERY DETAIL"

AMONG the many very flattering letters recently received, we would like to quote the following written by A. J. Dittenhoefer, of the firm of "Dittenhoefer, Gerber & James," well-known lawyers in New York:

"I am taking the liberty to tell you that I witnessed the private exhibition and listened with interest and pleasure to the wonderful new Edison Disc. To me, it seems absolutely perfect in every detail—and the crowning achievement in Mr. Edison's wonderful work."

The Pearson Piano House, known all over the country as the leading piano concern of Indiana, with headquarters at Indianapolis, has joined the Edison Disc phonograph ranks the past month. They have constructed one of the finest demonstration departments anywhere in the West, especially to exploit the Edison Disc, as "an instrument de luxe." They also carry other lines of talking machines, but have concentrated this fall on the Edison, with which they are very much in love. To the Kipp-Link Phonograph Co., Indianapolis, belong the honor of bringing the house into the Edison household.

CONCERT WORK BY THE DEALER ALL IMPORTANT

BY FRANK E. BOLWAY, JR.
OF FRANK BOLWAY & SON

CONCERT work, in our estimation, is the key note to success in selling the Edison instrument and records. Perhaps many dealers do not fully appreciate its importance. To our way of thinking it is the "meat in the kernel" so far as results are concerned, and where faithfully followed with diligent attention to the comfort and enjoyment of those who attend, it must produce big results; in fact we *know it has produced* big results for us. In many ways we look upon concert work as the *cream* of all kinds of advertising—newspaper, circulars and calls upon prospects—for it demonstrates and satisfies where all other forms only awaken an interest.

Not only are we ourselves enthusiastic believers in concert-work, but we preach it and teach it to every dealer we serve. We are willing to go out of our way to facilitate this kind of demonstration.

Many people—many dealers, in fact—seem to think the month of July too hot for concert work, yet one of the most successful openings ever held, was held right here in our rooms last July. But we *planned* for it, and gave those who came a *real treat*—one worth hearing.

Just here, we believe, is where so many dealers fall

down—they don't make adequate preparation—they don't go far enough; they fail to get enthusiastic over it, and therefore fail to enthuse those who attend. The way is to get at it with a vim and determination.

Secure some outside talent; decorate the room; wear other than shop clothes, and put an air of distinction and success into it. Remember one thing—a concert well given will be talked about by every one present, and your attendance at the next one will increase and the following one after that will be crowded. It's the inevitable experience of those who go at Concert Work in a generous whole-hearted spirit.

After a recent concert we received a note that read like this: "I never dreamed of seeing such a crowd at a *phonograph* concert, and yet, after listening, I could not help but feel that I had enjoyed a genuine treat." Those are the kind of testimonials that nerve us on to greater things in Concert Work.

In conclusion, let me urge every Edison dealer right now before the Holidays to go strong on Concert Work. It's the best form of advertising—it's the *cream*.

Story & Clark Piano Company, 1107 Olive Street, St. Louis, Mo., is the latest of the Story & Clark chain of stores to add the Edison Disc to their line of pianos. At this store they will make a special feature of the Edison Department, which has proven so great a success at their warerooms in other cities.

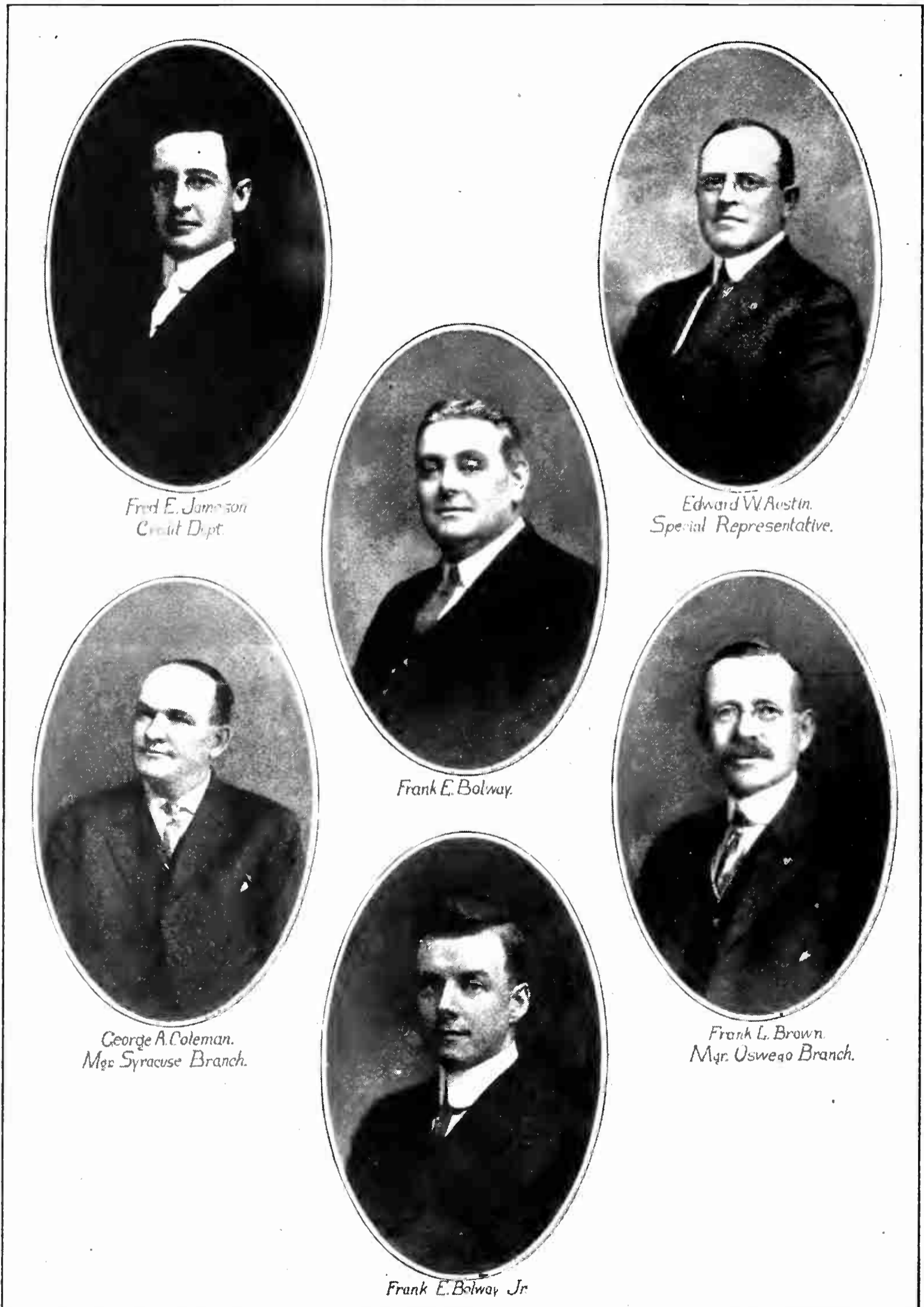
BLUE AMBEROL LIST FOR JANUARY REGULAR LIST

50 cents each in the United States; 65 cents each in Canada

- | | | |
|------|--|---|
| 2484 | Dost Thou Know That Sweet Land? (Connais tu le pays)—Mignon, <i>Thomas</i> , Contralto | Marie Morrisey |
| 2485 | The Boat with My True Love's Name, <i>Coe</i> , Contralto and baritone | Helen Clark and Vernon Archibald |
| 2488 | By the Setting of the Sun, <i>Gear</i> , Tenor | Walter Van Brunt |
| 2489 | Meadowbrook Fox Trot, <i>Kraus</i> , For dancing | National Promenade Band |
| 2490 | I'm Goin' Back to Louisiana, <i>Keithley</i> , Tenor | Billy Murray and Chorus |
| 2491 | When the Green Leaves Turn to Gold, <i>White</i> , Soprano and Tenor | Elizabeth Spencer and Walter Van Brunt |
| 2492 | Lu Lu-Fado, <i>Milano</i> , For dancing | National Promenade Band |
| 2493 | My Dream of Dreams—Pretty Mrs. Smith, <i>Carroll and Robyn</i> , Soprano | Marie Kaiser |
| 2494 | Fairest Rose Waltz, <i>Engelmann</i> , Xylophone | Charles Daab |
| 2495 | Mrs. Sippi, You're a Grand Old Girl—Pretty Mrs. Smith, <i>Ashlyn</i> , Contralto and Tenor | Helen Clark and Billy Murray |
| 2496 | Girl from Utah—One-step, <i>Kern</i> , For dancing | National Promenade Band |
| 2497 | When the Roses Bloom, <i>Reichardt</i> , Tenor and soprano | Emory B. Randolph, Elizabeth Spencer and Chorus |
| 2498 | Comfort Ye, My People—Messiah, <i>Händel</i> , Tenor | Reed Miller |
| 2499 | Ev'ry Valley Shall Be Exalted—Messiah, <i>Händel</i> , Tenor | Reed Miller |
| 2500 | Leave Me to Languish—Recitative and Aria from Rinaldo, <i>Händel</i> , Soprano | Adelaide Fischer |
| 2501 | California and You, <i>Puck</i> , Tenor | Billy Murray and Chorus |
| 2502 | Love's Melody, <i>Daniderff</i> , Soprano and tenor | Elizabeth Spencer and Emory B. Randolph |
| 2503 | Ta-Tao—One-Step (Chinese Dance), <i>Penn</i> , For dancing | National Promenade Band |
| 2504 | La Bohême Waltz Song, <i>Puccini</i> , Whistling | Guido Gialdini |
| 2505 | Vulcan's Song, <i>Gounod</i> , Basso | T. Foster Why |
| 2506 | Weber's Last Thought—Fantasia for Cornet, <i>Weber</i> , Cornet | Gustav F. Heim |
| 2507 | I Want to Go Back to Michigan—Fox Trot, <i>Berlin</i> , Tenor | Billy Murray and Chorus |
| 2508 | (a) Yesterday and Today, <i>Spross</i> ; (b) Because, <i>d'Hardelot</i> , Baritone | Charles N. Granville |
| 2509 | Come Back to Me, <i>Hayward</i> , Contralto | Mary Jordan and Chorus |
| 2510 | When the Ebb-Tide Flows, <i>Gordon</i> , Male voices | Knickerbocker Quartet |

FRANK E. BOLWAY & SON

Edison Distributors, Syracuse, N. Y., Oswego, N. Y.



EDISON CYLINDER AND DISC PHONOGRAPHS

WHO'S WHO AMONG EDISON JOBBERS

TWELFTH ARTICLE

FRANK E. BOLWAY & SON

Jobbers in Edison Disc and Cylinder Instruments and Records

SYRACUSE, N. Y.

325 West Fayette St.

ESTABLISHED 1889.

OSWEGO, N. Y.

32-34 West Bridge St.

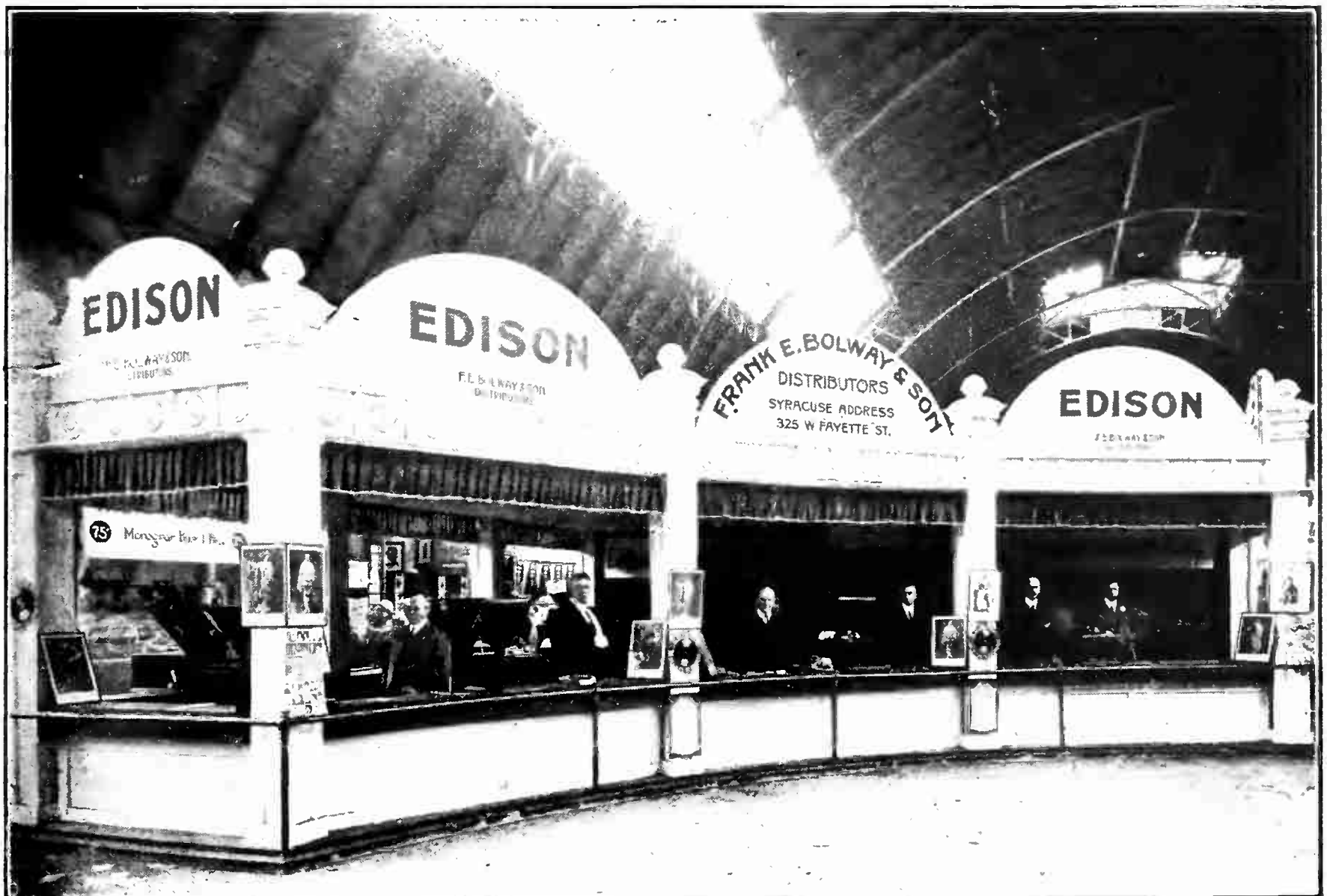
PURCHASING one small brass-horn phonograph and twenty records marked the beginning of the present firm of Bolway & Sons in 1896. This machine was the first Edison retailed in Oswego. They had a table in the rear of their grocery store, at that time, and there they "demonstrated" what the Edison could do. They worked along this way gradually increasing their retail department until they gave up half of their entire floor space to the Edison line.

All this was accomplished while the old wax records were on the market, and, at that time, they were not in cartons, but done up in cotton cloth. The reproducer then in use was the old model "B" with a glass diaphragm with sapphire point.

In 1904 the firm became Edison Jobbers and this was while the two-minute Edison wax record was all the go. Constantly enlarging their floor space devoted to Edison products, they kept growing and growing until the amount of room needed by the phonograph interests was over four times as great as the combined floor space devoted to all other lines.

In 1913 the firm qualified as Edison Disc Jobbers, being the only appointed Disc Jobbers in the entire State of New York. In this same year the jobbing end of the business was moved to Syracuse, and from that point they now conduct the whole end of the business.

It has always been the policy of the firm of Frank E. Bolway & Son to carry a large and complete line; in



THE BOLWAY BOOTH, HELD AT NEW YORK STATE FAIR, SYRACUSE, N. Y., SEPTEMBER, 1914.

fact they carry today one of the largest stocks of Edison goods in the Eastern States, and employ a force of twenty-one persons.

It is another distinctive policy of the house to give both the dealer and the purchaser an accurate, prompt and efficient service. To this end they constantly seek to improve their methods of doing business and of expediting shipments. The reward for these efforts seems to have been, "more business" and still more business, so that the house today is a most important factor in the wholesaling and retailing of Edison products in Central and Northern New York.

When the firm took up the handling of the Edison Disc last year, they planned what proved to be a most successful "Opening." Their Concert Demonstration Room was crowded to the door, many not being able to gain admittance. This was certainly a record breaking attendance for July. A quartette was specially engaged and brought to Syracuse for the purpose; the singers were all professional, and they were heard alternately with Edison Disc selections.

The occasion advertised them, and the Edison Disc very effectively resulted in several sales. These concerts were continuous afternoons and evenings, for an entire week and to the cumulative effect of them, they owed much. This method was not a new one with them, for they have always been strong converts to the idea of Edison Concerts.

TWO MONKEYS MAKE LOVE AND THEIR VOICES ARE RECORDED (OR, ARE SUPPOSED TO)

"THE Aba Daba Honeymoon" is a record that for real novelty has hardly ever been equalled. The tune is irresistible; the words of the chorus as you will notice, consist mostly of "Aba Daba" and kindred syllables—monkey talk which alternate lines translate into English. After the second verse comes a "monkey dance." Every known adjunct to the modern orchestra for making sounds is employed, and every freak noise the human voice is capable of is made by the enthusiastic singers. Considerable uproar was occasioned in the Recording Laboratory when this record was made, for everybody in the place wanted to get in it. And judging by the sound of this finished product, nearly everybody did! By Arthur Collins and Byron G. Harlan. (Edison Disc Record 50192—Edison Blue Amberol Record 2468.)

WANTED

Position with an Edison jobbing house as Manager of their Phonograph Department, by a reliable man having several years practical knowledge of the business and if necessary can also repair all types of Edison machines. The best of references can be supplied. Address, Manager, care of Edison Phonograph Monthly, Orange, N. J.

Lansing Khaki Moving Cover



is the only safe protection that a dealer can use for wrapping machines for local shipment. It gives protection against DUST, FINGER PRINTS, BRUISES, SCRATCHES and HEAT and COLD.

It is the same as packing each machine or record cabinet in four thicknesses of heavy felt, with cotton flannel on the inside to keep the varnish surfaces right, and government Khaki on the outside to insure wearing durability of the cover.

You are saved the bother and expense of refinishing each cabinet, so that cost of cover is soon earned.

Edison Dealers can order of their Jobbers, most of whom carry it, or write to

E. H. LANSING,
Manufacturer

*Our No. 6 Booklet
Gives Full Details.*

611 Washington St.,
BOSTON, MASS.