

EDISON Phonograph Monthly

EXACT REPRODUCTION

By
Wendell Moore

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Wendell Moore

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Preface

(Late summer 1989)

This is a bittersweet time in my life - by that I mean that in my 29 years of collecting I have had all the highs and lows that collectors experience, but none of the highs approach the one I experienced the day that I uncovered the full set of the Edison Phonograph monthly bulletins.

Now, after 3 years of planning and 13 years of printing, E.P.M. is a completed set. It has not been easy, quite exasperating—and most of you, I'm sure, at one time or another, have given up on ever seeing it finished—but here it is!

In retrospect, conditions did deteriorate so badly at times that completion was in doubt—but problems kept being solved and books kept being printed and now we are seeing the end of the tunnel. It was once described by another publisher as being an “Ambitious project”—well, he was quite right—more so than I knew at the time. There was one life saving element in my favor though—all you guys that were willing to stand up and be counted with me. Your support made all this possible!

I have had much help in producing the books also—this Volume is greatly enhanced by Dave Heitz in his allowing us to use the issue of the Edison Works.

In this final book, I must stress again the great service rendered us by a man that none of you had the pleasure of knowing—M.A. “Mac” McMillion. I truly hope Mac is in a position to realize what a service he performed in caring for the E.P.M. for those 62 years.

Thank you “Mac” - where ever you are.

Wendell Moore

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

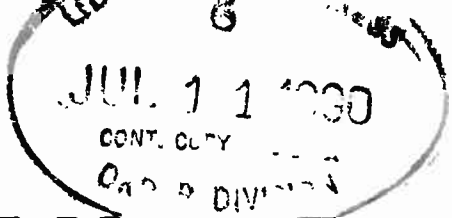
JANUARY, 1916

NO. 1



"WITHIN THE EDISON GATE"—See page 8

Gate to the Edison Laboratory through which Mr. Edison passes daily. Beyond is Llewellyn Park



THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON AMBEROLA PHONOGRAPHS AND BLUE AMBEROL RECORDS

By THOMAS A. EDISON, Inc.

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

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND
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COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIV

JANUARY, 1916

Number 1

“HIGH WATER” MARK REACHED IN TONAL QUALITY IN THE JANUARY BLUE AMBEROLS

“SOMEbody has been at work,” I said to myself, as I listened to record after record in the January list of Blue Amberols. Good as the Blue Amberol was, the recording and reproduction have both taken a decided forward step. You cannot listen to these superb records and fail to be impressed that they mark “High Water” in Edison Blue Amberol results. The surface noises are so largely eliminated as to amount to nothing. The voices are clear, distinct and resonant, and wonderfully free from metallic qualities.

Take Van Brunt’s “My Wild Irish Rose” and you have a record that closely vies with any disc record made; I prefer it to the Edison disc of the same song. It is a wonderful product, so even, so melodious, so clear and so human-like in its quality of voice. I would not want to listen to a better record; I doubt if any could be as perfect. Mr. Cylinder Dealer, if your prospective customers are not charmed with that kind of a record, they certainly have no ear for music. And to think that they can get it for 50 cents!

And so I might go down the January list. The Concert Numbers—just two—are very, very fine. Every record in the list, in fact, makes a strong claim to fine recording and

reproduction. One may not like every selection; that’s a matter of individual taste in music; but you can’t get away from the fact that the whole list marks a great advance in tonal quality.

And then the list itself is a varied one, bound to please every taste. It will pay you, Mr. Cylinder Dealer, to take time to play every record. To observe the improved tonal quality so that you can enthuse over it.

“Somebody has been at work”—*is* at work to-day, and the Blue Amberol is receiving a degree of care and attention that warrants still more perfect results. Every step in its manufacture is being minutely studied, and critical ears—far more critical than yours or mine—are insisting on “results”; these results are now becoming more and more apparent.

The Blue Amberol will put every talking machine on the run for real musical qualities; for naturalness; for clear and resonant enunciation. Just watch the Blue Amberol improve and improve! It’s very much alive to-day, but it has not yet got its gait. Those who are studying it believe they have a good foundation on which to build up a record that will far surpass any talking machine disc on the market. It’s got the lead already; now

**WATCH THE BLUE AMBEROL
FORGE AHEAD!**

From Factory to Jobber and Dealer

SOME OF THE GOOD THINGS WE
WISH YOU THIS NEW YEAR



WE wish you
A *Happy* New Year.
A *Prosperous* New Year.

We wish you
Many new prospects
for both instruments and records.

We wish you
Many fraternal friendships—a closer acquaint-
ance with other Edison cylinder dealers.

We wish you
abundant success in your "International Edison
Dealers' Association."

We wish you
the most cordial and satisfactory relations with
the Factory and your Jobber. (We will do our
part to make it so.)

We wish you
the enthusiasm and industry of our illustrious
head—Mr. Edison. Acquire his habit—the
work habit.

We wish you
a closer acquaintance with your prospects—
that acquaintance which ripens into valued
business friendships.

We wish you
financial success in building up a strong and
permanent Edison business.

Above all we wish you
a successful, happy business life in the com-
munity where you are engaged in selling Edison
goods.

—————

HAVE YOU RESPONDED TO THE
CALL FOR LOYAL CYLINDER
DEALERS?

WE printed in the December issue a page of
questions for cylinder dealers to fill out and
mail to us. Have *you* done so? If not
please send the page today, properly filled out.
It will not take you long to answer the questions
raised there. This is *important!*

HAVE YOU MADE THE TEST OF
TALKING MACHINE vs. DIAMOND
AMBEROLA OUTLINED IN THE
DECEMBER ISSUE?

IN no other way can you so conclusively realize
the superiority of the Blue Amberols. It is
worth a little extra trouble to feel the glow of
satisfaction which will come to you as you listen to
the Blue Amberol records included in the test.
Try it out!

—————

THE WORD "EDISON" A BUSINESS
ASSET ALMOST BEYOND
ESTIMATE

EDISON jobbers and dealers," remarks a
metropolitan publication, "should fully
appreciate their position and what their
association with this distinguished American means
in a business-building sense."

If "Edison Day," on October 21st, proved anything
at all, it proved the drawing power of the name
"Edison." Out at the Panama Pacific Exposition it
drew a greater attendance than any day in the
entire history of the Fair. We are told that the
turn-stiles clicked off 98,492, while the next biggest
day's attendance was when Theodore Roosevelt was
there. The attendance that greeted him was
95,290, while William H. Taft drew 65,444 and
Colonel Goethals 55,468. This was a remarkable
red-letter day in Edison history, for it proved
beyond a doubt that the name "Edison" has a tre-
mendous drawing power.

But when to this attendance at the Fair is added
the prodigious amount of publicity given Mr. Edison
while in San Francisco, not only by the press of
that city but throughout the entire country from
Maine to California, there is no overlooking the
fact that the public generally are intensely inter-
ested in Mr. Edison.

"The personality of Edison," remarks a metro-
politan daily, "is always of interest to the American
people, because he is one of them—plain, demo-
cratic, intensely human, always a worker. He has
won it fairly and honorably, by years of toil, by
inventive genius, and by marvelous skill in varied
lines."

Here is a business asset of almost incalculable
value. To be associated with such a man of
international reputation is to have a share in the
general confidence and esteem which is his.
"Edison" stands for "*worth while*."

But while there are many concerns bearing the
name of "Edison"—such as the numerous electric
light companies—the Edison Phonograph jobber and
dealer enjoys the unique distinction of being asso-
ciated directly with Mr. Edison at his laboratory
to-day. As has been pointed out by one metro-

From Factory to Jobber and Dealer—*Continued*

politan newspaper reporter, "the source of information most closely watched next to the White House is the Mr. Edison's Private Laboratory."

It is a great thing to take hold of a business proposition that has the public eye upon it; it is a profitable venture to handle a product that has an Edison reputation, because Edison has "made good" so many, many times.

TO THE EDISON DEALER WHO HAS RECENTLY TAKEN ON THE CYLINDER LINE

WE desire to extend you a helping hand. Feel free to write us on any point about which you are in doubt. Tell us of your difficulties; tell us of your successes; send us photos of your place of business—exterior and interior.

We give below, for your guidance, a list of one hundred Blue Amberols that are among those a new dealer should carry in stock from the very start. These are not all by any means, but they are a selected list that will enable you to stock up with some of the most popular Blue Amberols issued. We propose next month to give another list of one hundred. Study these lists and order a supply of each number at once:

DOMESTIC.

1503	1812	2339	2466	2606
1514	1821	2353	2475	2608
1517	1863	2368	2487	2609
1525	1889	2373	2489	2610
1528	1899	2393	2507	2617
1532	1917	2404	2524	2626
1547	1925	2405	2527	2632
1557	1989	2411	2535	2640
1583	2081	2439	2536	2657
1600	2099	2442	2547	2658
1606	2103	2443	2548	2678
1626	2104	2444	2553	2693
1651	2128	2447	2556	2695
1755	2138	2448	2581	2707
1798	2213	2453	2596	2718
1807	2217	2457	2598	2738

BRITISH

23001	23017	23107	23134	23280
23003	23048	23117	23150	23363

CONCERT AND GRAND OPERA

28101	28133	28165	28172	28196
28102	28161	28166	28186	28197

INTRODUCING THE EDISON TO OFFICIALS AND EMPLOYEES OF GREAT MILLS

OPPORTUNITIES for bringing the Edison to large groups of individuals arise in every community. The *energetic* Edison dealer gets word of these happenings in advance. Right there

is the advantage of being on intimate terms with influential members of all kinds of local organizations. The Edison dealer must *make himself popular* and so get inside information in advance of social and other coming events. For instance he may not be a baseball enthusiast; yet, for business ends he ought to be so much in touch with the sport as to know of what is going to happen.

Such was the case with one of our dealers in a large mill-town in New England. Here was a local organization known as the "Industrial League" composed almost exclusively of mill operators and mill officials and largely centering around baseball.

Our enterprising dealer there was alive to the importance of this organization and watched his opportunity to utilize it for exploiting the Edison. At last it came, and he heard of the proposed banquet long in advance and secured the privilege of demonstrating the Edison.

EVERY EDISON DEALER SHOULD START A SCRAP-BOOK— SEVERAL OF THEM

TOO often things are pigeon-holed and when wanted are hard to find. The successful Cylinder dealer cannot afford to spend time hunting for helpful data. We suggest that he start at once an Edison scrap-book; perhaps two or three. Let one be a scrap-book of "*Edison Hints*"—that is, items that will be serviceable in helping him to advertise effectively, or to send out result-fetching letters. He will be surprised how soon it will become a great time-and-labor-saver; not that he ever expects to copy others' work, but that he gets suggestions that help him write new advertisements, new letters, new circulars. As the plan develops he will find he needs more than one scrap-book for Edison business.

A PLEASING COMPLIMENT

I CERTAINLY wish to offer congratulations upon the last two issues (October and November) of the PHONOGRAPH MONTHLY. It certainly comes right up to the scratch. It is an issue in our work, capable of firing the energy of all of us to the possibilities contained in the new Edison. I want to be one of the first people to acknowledge this new and admirable force which we have added to our business.

"Anyone who would not read these numbers entire and profit by them immensely is not in the Edison business but is conducting an eleemosynary institutions for a class of sub-normals."—*M. M. Blackman, Manager of the Phonograph Company of Kansas City.*

When you have an encouraging item of news pass it on to us so we can tell it to thousands in these pages.

Out Among Our Enterprising Dealers

IF we don't get around as often as you think we should, don't forget that we are always glad to hear from you and know of any good stunts you have pulled off. Don't wait for us to ask for these; send accounts of them while they are fresh in your mind. Send us photos of your store, your window, or of any event that you feel we should be interested in. We will be glad to get it; and, if possible, use it.



THE PHONOGRAPH STORE OF MEADVILLE, PENNA.

LEWIS G. DUVALL, proprietor of this attractive store, devotes almost the entire space to Edison Phonographs, although he carries other lines of goods, such as sewing machines, etc. He devotes the *front* part of the store to the Edison Cylinder line, and one feature quite prominent is a Blue Amberol Record rack fifteen feet long, which holds twenty-two hundred and eighty-eight (2288) records.

Right in front of this he keeps a table full of surplus stock records all the time. On this table he keeps also a good many records that are *not* good sellers. He says one would be surprised at the amount of records he sells from this case to customers who look them over and pick out those they think they will like. This strikes us as an excellent method to work off a surplus stock.

When a recital is to begin, folding chairs are called into use, and the sewing machines are moved to one side. By economical use of space some seventy-five or eighty persons can be accommodated.

EDISON DEALERS' ASSOCIATION

ALL of you have heard about the Dealers' Conference that was held at the Edison Laboratories on August 9th and 10th, 1915.

Officers were elected as follows:

President, Ralph B. Smith, Columbus, Ohio; Vice-President, Harry M. Meyer, Pittsfield, Mass.; Secretary, Gust. Holmquist, Erie, Pa.; Treasurer, D. J. Crowley, Baltimore, Md.

Honorary members were elected as follows: Thomas A. Edison, C. H. Wilson, Vice-President and General Manager Thomas A. Edison, Inc.; William Maxwell, Second Vice-President Thomas A. Edison, Inc.; E. J. Berggren, Secretary and Treasurer Thomas A. Edison, Inc.; A. C. Ireton, General Sales Manager Thomas A. Edison, Inc.

Thomas A. Edison, Inc., is in no sense sponsor for the International Edison Phonograph Dealers' Association, but it believes that much good can be accomplished by this Association, and, as evidenced by the fact that its officials have become honorary members, the Company is disposed to work with the Association.

Gust. Holmquist, of Erie, Pa., the hustling Secretary of the International Edison Phonograph Dealers' Association, has already obtained a large number of applications for membership.

If you wish a copy of the Association's constitution, write the secretary. If you have any suggestions to offer, write him, but be sure above all things to mail your application with your check for \$1, the membership fee.

Getting and Holding Prospects

WE want to make this one of the most helpful features of the MONTHLY. It is a broad subject, yet it is specific. Every dealer is vitally interested, for it is the heart of the business. One suggestion prompts another; one experience related calls out another. So we cordially invite every Cylinder dealer to contribute his views and his experiences. It will be a sort of Get-together Round Table.

SELL EDISONS TO THE FOREIGN ELEMENT IN YOUR NEIGHBORHOOD

THERE is scarcely one of the larger cities and towns in the United States that does not contain quite a foreign population. Take the little town of Meadville, Pa., for example. There the Edison dealer, Lewis G. Du Vall, has found quite a trade in Edison Phonographs with the better class of Italians. At first one would say he must have Italian records to reach and hold this class of people. Mr. Du Vall has contrary experience, and says they don't care much for Italian records, but buy mostly the American records; they seem to like these the best.

He recently gave a recital for his Italian constituency and had a fine turn-out of the best class of Italians. The invitation was in Italian.

It is a perfectly feasible plan. Perhaps the best way to go about it is to work through the minister of the Italian—or other foreign—church in the neighborhood. In this way the minister can furnish a number of addresses of persons likely to be interested and can probably be induced to attend the recital in person and make a brief address, besides act as interpreter.

The same plan could be worked in regard to the German settlements in our cities and towns, or the French in certain cities like New Orleans, Montreal, Quebec, etc., while the Scandinavian people in the Northwest are another class equally approachable.

AN EXCELLENT IDEA

THE Phonograph Co. of Chicago makes good use of small cards about the size of a No. 6 envelope containing these words:

PLEASE ANSWER (One answer sufficient)

- Did you become interested in the New Edison through our advertising?
What paper?
Through a friend who owns an Edison?
By hearing it demonstrated at a Church?
Club?
Lodge?
Or special gathering?
Or did you just happen to drop in the Shop one day?
How, if in none of the above ways?

THAT FORD CHECK FOR \$50 AND THE EDISON DEALERS WHO WENT AFTER IT.

EVERY one knows that Henry Ford, of automobile fame, agreed to refund \$50 on the price of every automobile of his make if a certain number were sold up to August, 1915. Harger & Blish, of Des Moines, knew it, too, and planned to get after every Ford automobilist in Iowa. They supplied their dealers with copies of the following letter giving each dealer the names of all Ford owners for miles around:

"Who ever heard of Santa Claus making a call in August!

Many a time when you were little, you've wished to have Christmas come twice a year and now for the first time in your life your wish has actually come true—Uncle Henry Ford, of Ford Automobile fame, in the role of Santa Claus is going to give you a mid-summer pleasure of finding a Fifty-Dollar Check in your stocking, some morning between now and August 15th.

Why not give yourself some added pleasure—with that money.

There are rainy days, chilly evenings, and soon will be long evenings when the time drags—what would be more enjoyable then, than to have in your home one of Mr. Edison's Wonderful Musical Instruments.

That Fifty-Dollar 'Ford' Check would be a splendid starter."

Among others, one dealer received the following reply:

"Yours at hand with suggestion as to a proper disposition of \$50 Ford rebate. Kindly accept our thanks for same.

We have, however, the following uses for this \$50 which may be prior claims upon this fund:

- 1. Finish paying for car.
2. Pay back grocery bills.
3. Pay bank overdraft.
4. Lay in winter's coal.
5. Pay doctor's bill.
6. Pay interest on our notes.
7. Buy new carpet for dining-room.
8. Buy winter wrap for wife.
9. Buy overcoat (self).
10. Have piano tuned and kitchen papered.
And 990 others.

We have put your suggestion on our list but its number in point of priority is 1001."

The Dealer's Window from the Inside and Outside

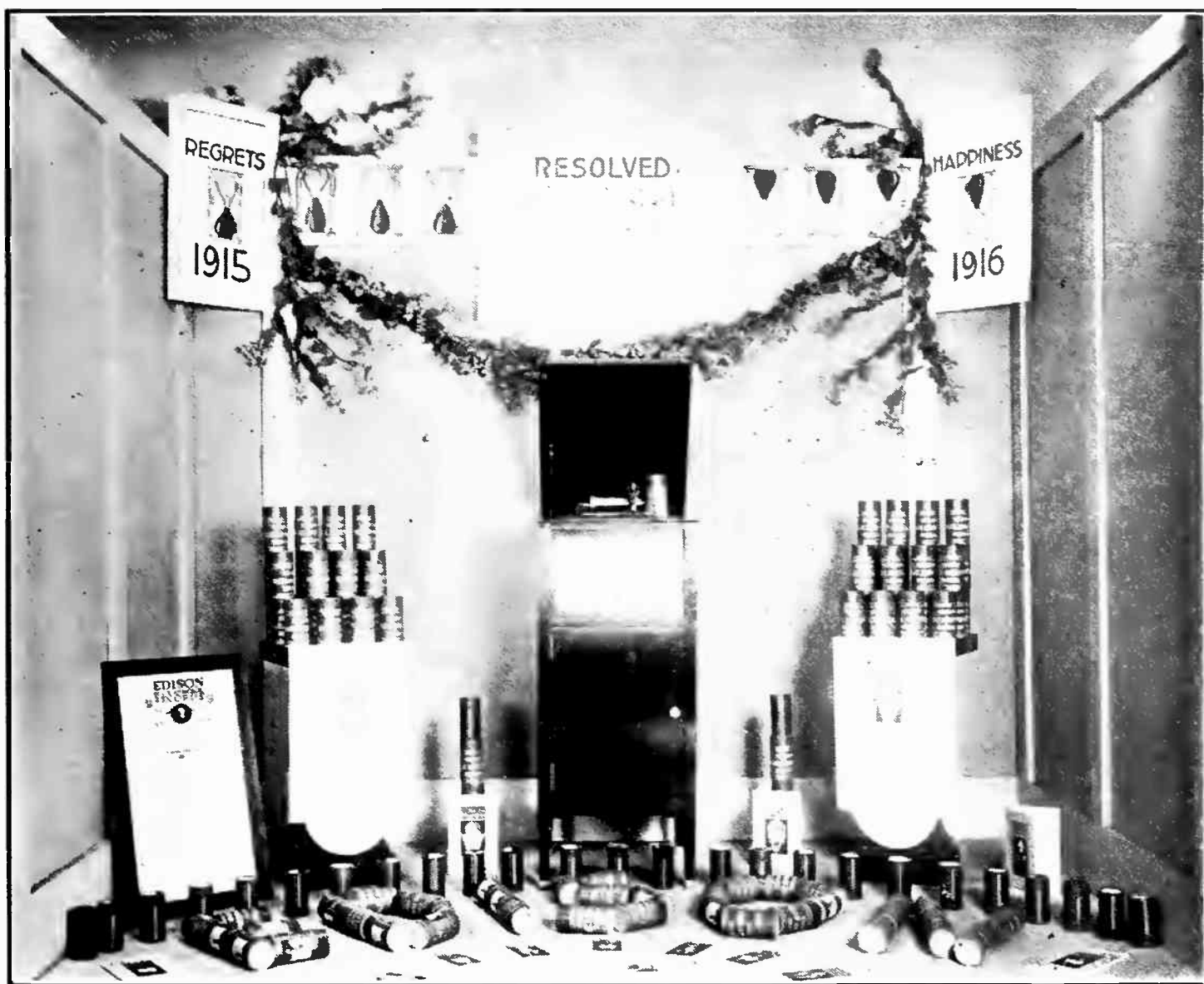
JANUARY DIAMOND AMBEROLA WINDOW DISPLAY

NOW that the Christmas and New Year rush is over, let every Cylinder dealer bestir himself and change his window display. We submit herewith a New Year's design, very easy to make, and effective.

The window we have planned for measures four feet deep by seven feet wide, but these dimensions are not arbitrary; you can fit the design to *any* size window.

Amberola 75 is set squarely in the center of the window, well towards the back. A pedestal on each side, 24 inches in height, is used. A piece of colored cardboard is suspended from the front of the pedestal, on which is fastened a Diamond Amberola catalog. Blue Amberol cartons are then piled on top of the pedestal as shown.

Right in the foreground notice that the word "Edison" is spelled out on the floor by using Blue Amberol cartons. Twenty-five records are then arranged in a semicircle immediately to the rear of this. Appropriate literature is distributed throughout the display.



A NEW YEAR EDISON WINDOW DESIGN FOR DEALERS TO COPY

Here's the way to go about it: Get a sheet of cardboard 22 x 28 inches. On this letter nicely the New Year Resolution: "Resolved, That I will start the New Year right by installing an Edison Diamond Amberola in my home this year." Place it in the background in the center of the width of the window. A half sheet, as shown in the photograph, is for each corner. Between each of these, in the center, is attached another strip of cardboard twelve inches wide. On this strip fasten the hour-glasses, cut out of some contrastive colored paper.

The dainty lilac foliage is readily obtained from your stationer. It is used to give a touch of color and liven up the window effect. The Diamond



THE WINDOW IN OUTLINE

Within the Edison Gate

UNDER this caption we purpose each month to give some interesting items concerning the life "within the gate." Mention will be made of those jobbers, dealers and others who have visited us during the previous month, as far as the editor is able to get their names. And then we want to tell the far-away dealer—the one who seldom, if ever, gets to the Edison Gate—some of the things that he will be much interested to know. From what is said below the thoughtful man will realize that "the new and greater Edison plant" predicted by Mr. Edison the day after the great fire (December 9th, 1914) is a reality today; that the lessons learned by that fire have resulted in a solidarity of reconstruction that makes for permanency and efficiency.

OUR FRONT COVER PICTURE

THIS was taken from a point inside the main Edison entrance, directly in front of the Laboratory entrance. We consider it especially artistic, largely due to nature's own handiwork. The way the snow has brought out the vine that trails about the arch is exceptionally beautiful; no artist could have done as well. It reminds one of the embossed work on a handsome silver vase. Through this gate Mr. Edison passes daily on his way to the Laboratory.

THE PAST MONTH'S CALLERS

THE factory has been favored with calls during the past month from:

- A. R. Pommer of the Pacific Phonograph Co.
- W. O. Pardee of Pardee, Ellenberger & Co.
- B. W. Smith of The Phonograph Company of Cincinnati, Ohio.
- R. B. Cope of the Girard Phonograph Co.
- C. B. Haynes of C. B. Haynes & Co.
- F. K. Babson of the Phonograph Co. of Chicago
- and G. L. Babson of the Phonograph Corporation of Manhattan, New York.

THE FACTORY IN WINTER ATTIRE

WINTER in all its old-time glory descended suddenly upon the factory on the afternoon of December 13th. As the night came on the storm of snow and hail and sleet increased in fury.

The scene was an impressive one, as the brilliant lights from the huge buildings stood out in strong contrast with the howling storm. Within thousands of employees went about their work unmindful of the storm. What a contrast to December, 1914!

When the morning came every structure "within the Edison gate" was wrapped in a mantle of white; yet little, if any, hindrance was occasioned to the trend of factory life. There were no buildings "too cold to work in"; there were no frozen pipes; no evidence at all within that a furious storm all night had howled about them. On the contrary everything was as ready for the working force as if it were mid-summer. The heating system of these huge buildings has been so perfected that the most severe storm occasions no inconvenience, no delay.

MR. EDISON'S OLDEST EMPLOYEE 47 YEARS WITH EDISON

JOHAN OTT, still in the Edison Laboratory, has the unique distinction of being the oldest employee of Mr. Edison. He has been with him since 1869—47 years. It was in the little cramped quarters in Newark, N. J., in the neighborhood of Market Street Depot, that Mr. Ott first became an Edison man. He has been a continuous employee all through Mr. Edison's wonderful career, and is still today one of his active draftsmen.



If you want to be entertained with many reminiscences that sound like a strange and fascinating novel told in a plain and direct manner, you have only to find Mr. Ott when he is not busy (which is seldom).

Mr. Ott was born in Jersey City, N. J., in 1850, and therefore in his 65th year. He is quite an invalid, being obliged to use two crutches when walking; and yet he is at his drawing-board day after day.

We extend to Mr. Ott this New Year season our most cordial greeting, and wish him many additional years in the employ of his illustrious and faithful chief. It is Mr. Ott's idea that a man is never incapacitated for work.

TWO STRUCTURES AWAKEN CURIOSITY

ONE, no, *two* buildings "within the Edison gate" always look cold and cheerless. They have no windows; they have no chimneys; they have no flag poles; they have no ornamentation. Like two solid huge rocks, they are silent, dark and cold. And yet within they are two of the brightest-lighted, cleanest, best ventilated, evenly warmed buildings in the whole Edison

Within the Edison Gate—*Continued*



THE EDISON BLUE AMBEROL VAULT

group. They are the Disc Vault and the Blue Amberol Vault, where the master-moulds are kept.

In each building there is just one man—the custodian. His work is to see that the interior is kept as nearly as possible, summer and winter, at a temperature of 60 degrees; that not a particle of dust is allowed to collect; that the ventilation is attended to by means of an electric fan exhaust; but above all, he is to handle most carefully the master records and to see that they are stored away systematically; that a transcript is kept of their number, date of entry, and such other items as are desirable.

To this custodian is entrusted the careful keeping of the original master-moulds and to him are returned the sub-master-moulds when the process of manufacture has released them. It takes a man of intelligence, system and reliability to care for these precious moulds. Evidently the two men chosen for this work are well fitted for their tasks. The storage capacity of the Disc Record Vault is 40,000 master-moulds; the capacity of the Blue Amberol Vault is 60,000 moulds. Both structures are the result of lessons learned by the fire, for while no original records were lost at that time, it was found prudent to have all master records separately housed.

Our "Holy of Holies," shall we call these vaults? Here are enshrined the immortal voices of Edison artists; here are kept the imperishable records of instrumental skill on violin, on harp, on piano—on all musical instruments. If the names of these illustrious artists are considered, we might style these vaults our "Westminster Abbeys," except that instead of holding the mortal remains of the illustrious dead they hold the imperishable songs and art of illustrious immortals.

THE DEAR OLD "LAB" MADE MORE FIRE-PROOF

MR. EDISON'S private Laboratory—the old brick building that the fire did not touch—has now been fitted with all steel wire-glass windows and (outside) doors. Every wooden casement has been banished. From the exterior at least it is fireproof, or nearly so. The large boiler room at the east end of the structure, heretofore used to generate power, is now unused, the heat and power being brought from the central power house on Alden Street. This arrangement not only works for economy in operation, but lessens the danger from fire.

EDISON FACTORY NOW A GIGANTIC LABORATORY

ONE of the first things Thomas A. Edison did when he went to Washington recently to act as chairman of the Naval Advisory Board was to recommend that the Government establish a \$5,000,000 laboratory and appropriate \$2,500,000 a year to run it. The suggestion was heartily approved.

That was Mr. Edison's first step toward providing the nation with an invincible defense. It shows the trend of Mr. Edison's mind. It shows why Edison products are superior. Invariably the design, material and process of manufacture of Edison products are based on deep scientific research.

Do you, Mr. Dealer, realize the significance of this? Do you properly distinguish in your own mind this wonderful scientific product from the numerous devices for the mechanical reproduction of musical sounds known individually by their various trade names but collectively as talking machines? There can be no comparison of the Edison products with talking machines, because the Edison is incomparably superior.



THE EDISON DISC VAULT

Everybody is Praising the Blue Amberol



THOMAS P. WESTENDORF AND DAUGHTER

ITS NATURALNESS OF TONE

WE want to go on record as enthusiastic believers in whatever Mr. Edison declares to be his best. We have had two of the "Needle Scratching" whirligigs in our possession and we would not hesitate to declare that there is no comparison between them and the "Little Old Cylinder" that has provided this institution with entertainment, enjoyment and instruction for the past two years, and is still as necessary to our comfort and happiness as—well, as is the sunlight.

"If we were to say what is Edison Amberola's chief advantage, we would have to declare that we have a whole lot of fun, and no little satisfaction, in making our own records. Just think what we get out of it in this line. We have about two hundred of the home recording records that have been in use for the past two years. We would like to play some of these against the best of the "Scratch Needle" contraptions. Of course, so much depends on the quality of tone to be recorded—resonance, timbre, etc.—that some are better than others, but we have quite a number that we are satisfied can not be surpassed either for tone or real heart-reaching naturalness.

"The Blue Amberol has the advantage of durability without sacrificing the naturalness of the tone recorded. It does not require such careful handling, as other records, for it is indestructible. This is its chief advantage. The diamond point makes one feel that nothing is wearing out.

"Yes, Mr. Edison came pretty near striking it the first time he tried."

THOMAS P. WESTENDORF AND DAUGHTER,
Bartlett, Tenn.

ITS WIDE RANGE OF SELECTIONS

THE following letter, written personally to Mr. Edison, is of interest at this time:

"You cannot know how much I appreciate the beautiful selections you are making on the Blue Amberol Records, both in the Concert and the Regular lists. There have been times when I felt

awfully blue and lonesome, but these Blue Amberol Records cheered me up wonderfully. I have a \$125.00 Amberola.

"I watch very patiently from month to month and I am happy to say that there is a great uplift in the Blue Amberol Records. The recording is fine! The records run smoothly and seem to be of a uniform excellence.

"I notice I can get about the same music (and sometimes better) on the Blue Amberol as is put out on the Disc. This I appreciate ever so much. It is the fair thing to do toward owners of Cylinder machines and thereby you are giving us a square deal. Many thanks!

"I feel so happy over the Amberola situation that I just had to express myself.

"W. H. SURBER, Wabash, Ind."

AN EDISON AMBEROLA ON THE FRONTIER

LAST December in company with a banker of wide influence from Chicago and a number of other persons interested in various lines of work," writes W. C. Olin of Denver, Colo., "I took a trip by auto from Winnemucca several hundred miles into the cattle country. One hundred and seventy miles from Winnemucca we came to a postoffice that has the reputation of being the most remote from a railroad of any postoffice in the United States. The name of this postoffice is 'Andrews, Ark.'

"Fifteen miles beyond the postoffice we were entertained for the night at the headquarters of a very large stock ranch, the property of a Mr. Clerf.

"After a sumptuous supper we were invited into the sitting room. Here, before big back-logs snapping merrily and flaming brightly in the fireplace, we enjoyed a concert that was most delightful. It was given to us by Mrs. Clerf on her new Edison machine, which her husband had recently made her a present of.

"This was the first time I had ever heard an Edison. It had been my rare privilege to hear in person many of the musicians whose scores I heard repeated. The music as it came from this machine was so clear, so natural, that I was startled, for the moment thinking that the musician was in our very presence.

"You may be able to imagine what a source of pleasure and delight this concert was to us in the environment of the wild call of the coyote, the lowing of the herd of cattle and the wide waste of seemingly limitless prairie stretching as far as eye could see all around us.

"At the close of the entertainment our friend the Chicago banker thanked Mrs. Clerf for the pleasure of the evening and stated that it was one of the most pleasant concerts that he had ever attended, and that he could not remember when he had more thoroughly enjoyed an evening than he had this one.

Getting Street Publicity for the Edison

WHEREVER an opportunity offers, it will pay the local Edison dealer to "get in the parade." The advertising thus secured more than offsets the trouble and expense. In no other way can one get so much publicity for so little outlay.

THE EDISON PHONOGRAPH IN LOCAL PARADES

A NOVEL Labor Day Parade was held this year at Newark, Ohio. Many unique features were shown, but none more so than the Edison Phonograph, the work of our enterprising dealers there, The Stewart Bros. & Alward Co. They conceived the idea of a huge Edison Phonograph. It stood sixteen feet high (with the lid raised) by four feet eight inches wide and six feet four inches deep—amply large enough to take in four chairs with a four-piece orchestra, playing the entire length of the march.

This huge Edison cabinet was mounted on a float with a platform 8x16 feet. In the construction of the cabinet heavy muslin was used, and the woodwork was gilded. They used an air brush to get this on even, which made the machine show up in very good shape. For a handle a two-inch pipe, 24 inches long, with an 8-inch knob was used.

From an advertising point of view it was easily the most attractive feature in all that very novel parade and many favorable comments were heard on all sides.



STEWART BROS. & ALWARD Co.'s
EDISON PHONOGRAPH FLOAT, NEWARK, O.

Another very attractive float was that of J. R. Klingensmith & Co. of Greensburg, Pa., during Edison week, October 18 to 23. On this occasion four horses were attached to a dray of considerable proportions. It attracted a great deal of attention and was most favorably commented upon.



J. R. KLINGENSMITH & Co.'s FLOAT DURING EDISON WEEK
GREENSBURG, PA.

Edison Salesmanship

LITTLE SERMONS IN FEW WORDS TO EDISON CYLINDER DEALERS

THE way to make a success of your Edison Cylinder store is to make people feel they can't get along without it. You accomplish this by giving them such service as they can't get elsewhere.

The successful Edison salesman talks *to* his prospect. The unsuccessful salesman talks *at* his prospect. See the point?

Then again the successful salesman talks about what he *knows* he knows. The unsuccessful salesman talks about what he *thinks* he knows.

Make the inquirer feel at ease and welcome to your store. There are a thousand-and-one ways to do it, but the easiest is a smile and a "good morning."

THE SALESMAN THAT SUR- MOUNTS MOUNTAINS TO SELL EDISONS BY THE TELEPHONE CENTRAL OFFICE

A NEW kink in phonograph selling was developed by Bert Bailey of the Eureka Phonograph Company while on a trip in the Willow Creek district, Colorado, from which he recently returned.



Owing to the impossibility of reaching the widely separated homes of the residents of that section Mr. Bailey hit upon the idea of giving a concert demonstrating the perfection of the Edison Phonograph, which he represented. Instead of renting a hall and giving the exhibition in the usual

manner, he went to the hotel at Willow Creek, where the telephone exchange is located, and by connecting all the subscribers with the main office gave a concert that was heard by telephone by all the people in the neighborhood in their own homes. Several sales resulted and the machines were delivered satisfactorily, but with some inconvenience to the salesman, since several large cabinet machines had to be carried by pack horse over the mountain trails that could not be traveled even by his faithful Ford.

The Ditzell Music Company, Oklahoma City, Okla., writes—"Our advertising is having its effect. We have just one Edison left on the floor. So in a day or two we will have our first stock all sold out and ready for another."

NO SALESMAN AT ALL

NOT long ago a certain salesman, who is of the high collar type, accustomed to deal with ladies of the fashionable world, greeted with disdain a poorly dressed man of past middle age who entered the shop near closing time.

"Thought I'd look at a phonograph," said the older man in a rather hesitating voice.

The salesman took a good look at the "prospect" and decided in his own mind that what the customer really wanted was the lowest priced Edison in the shop, if he wanted any.

"I doubt if we have anything that would interest you," he said, hoping to discourage his prospect and close up shop and go home.

"Yes, I saw an instrument in the window that looked pretty nice," he replied. "How much is it?"

That "something" proved to be a \$75.00 Diamond Amberola.

The salesman said in a hopeless sort of way, "Oh, that's our best machine; it's \$75." And then, still further sizing up his prospect the salesman added, "You know our terms are strictly cash."

"That's all right; I'll take it," said the purchaser, and reaching into his hip pocket, withdrew a great roll of Christmas money and pulled out a crisp \$100 bill, that made the salesman's eyes stick out like saucers. Then the salesman jotted down the address and promised to have the instrument delivered that day.

When the purchaser had gone the salesman remarked to a fellow salesman, "If the old boy had been a farmer I would not have been surprised, because with wheat at \$1.00 or more a bushel every farmer must have money to burn out here. But that chap looked like a run down clerk on a small salary and where he got that wad I don't know."

From any point of view he was a poor salesman. He didn't sell the Edison; it sold itself; the window advertised it! All of which leads us to remark, what is the use of throwing out advertising lines, baiting the hook, dressing the window and keeping the store open and warm and comfortable, when you have a salesman that is not a salesman? We need *experienced* salesmen—at least those willing to learn and eager to sell, not merely to wear good clothes and stand around.

WHEN YOU SELL, GIVE PREFER- ENCE TO THE HIGHER PRICED EDISONS

IT is a fact that it takes little if any more effort to sell a prospect one of the higher priced Edisons in preference to the lower priced models. Right here we want to quote one successful dealer's experience along these lines. The Quincy Phonograph Co., Quincy, Ill., say: "We know from experience it is to our interest to sell the best instruments possible. We have found that the higher priced machine we can land, the better satisfied customer we have thereafter."

The Artist Behind the Record



ORPEE LANGEVIN
"Canadian Baritone"



GLADYS RICE
Soprano



BURTON LENIHAN
Tenor

THREE MORE NEW ARTISTS ON BLUE AMBEROLS FOR JANUARY

Orphee Langevin, the "Canadian Baritone," is a former pupil of Dubulle, Emanuel Lafarge and Leon Melchisedec, three of the most eminent instructors of the Paris Conservatoire. Mr. Langevin is gifted with a clear, resonant baritone voice of exceptional quality and uses it with intelligent feeling and a thorough mastery of vocal technique. His six years' continuous work abroad found much appreciation throughout France, particularly in Paris, where he sang in "La Vivandiere," "L'Attage du Moulin" and several other difficult rôles. In a number of concerts his performance has aroused unbounded admiration. He has been well received by the critical music public of New York and other cities.

In the January list his magnificent voice is heard to fine effect in "Recitatif et Arioso" from the opera "Benvenuto." As this recitation is unusually dramatic, Langevin's voice is called upon for some wonderful vocal effects, which his careful training enables him easily to accomplish.

Gladys Rice is a Philadelphian, educated at "Ivy Hall," Bridgeton, N. J., from which institution she recently graduated. She early became a pupil of Karl Breneman, who studied in Paris under the famous Sibugla. Miss Rice made her début in vaudeville at the Palace Theatre in New York City and later appeared in dramatic and musical stock companies under the direction of her father, the late John C. Rice.

Miss Rice is heard, with Burton Lenihan, in two of the January list of Blue Amberols—"Auf Wiedersehn—The Blue Paradise" (Record 2775), and "Chin-Chin—Hip-Hip Hooray" (Record 2788).

Burton Lenihan is an American, born in Saginaw, Michigan, a graduate of Oberlin College, Oberlin, Ohio. His musical education was begun under Mr. and Mrs. Charles A. White, of Boston, well known in musical circles there. After four years study in Boston he came to New York and played several minor parts in Broadway productions and at last was featured with Emma Frentini in "The Fire-Fly," where he sang the leading tenor rôle.

His voice is a very rich tenor, clear, sweet and powerful. In singing "Auf Wiedersehn—The Blue Paradise," "Chin-Chin—Hip-Hip Hooray"—these qualities are very much in evidence.

Reed Miller, so well known to Edison artists as possessing an unusually clear voice, splendidly adapted for recording, was born in Anderson, S. C. He is one of the leading tenors in America. He sings "Love's Garden of Roses" (Record 2778) in such a smooth, flowing, sympathetic manner as to win instant attention and to evoke applause when he has finished.

Then there's his "Soft Southern Breeze," equally adapted to his fine melodious voice; it's wonderfully beautiful and grows more beautiful as one hears it again and again.

Talking Points for January Blue Amberols

SELLING records is an art in itself; one that will well repay preparation and study. Every Blue Amberol salesman should be familiar with the new list of records before he attempts to sell them. He should play each one over several times and note for himself its good talking points, making memoranda of qualities that seem to him striking.

CONCERT SELECTIONS

28222 Recitatif et Arioso "De l'art splendeur immortelle"—Benvenuto Orphee Langevin

A beautiful recitation and aria from the opera "Benvenuto." Sung by Orphee Langevin, a new Edison artist with a rich baritone voice. The recitation is an extraordinarily dramatic declamation; the aria a remarkably beautiful theme. A splendid record.

28223 Gloria—Twelfth Mass Gregorian Choir

Most every one of any musical taste has heard, or heard of, Mozart's Twelfth Mass. It is one of the most magnificently concerted vocal pieces ever composed. As here rendered it is one of the most impressive and beautiful selections ever recorded (and the recording in this instance is well nigh perfect).

REGULAR SELECTIONS

2775 Auf Wiederseh'n—The Blue Paradise Burton Lenihan, Gladys Rice and Chorus

Here is one of the big song hits from "The Blue Paradise"—one of this season's most successful comic operas. Burton Lenihan and Gladys Rice, two new Edison artists, certainly make a lively record of it, their fine voices harmonizing well with the chorus.

2776 When Old Bill Bailey Plays the Ukalele Billy Murray and Chorus

An amusing ragtime song that is quite popular with comic opera goers. Billy Murray as "Old Bill Bailey" gets off the laughable words in a most rollicking manner. The Hawaiian music adds a novel and unusual charm.

2777 Daybreak at Calamity Farm Gilbert Girard and Company

Here's a record that will captivate your rural patrons. Every barn-yard noise is faithfully reproduced, and an amusing rube dialogue completes the early morning's experience on the farm.

2778 Love's Garden of Roses Reed Miller

Reed Miller's voice gives this fine ballad a melody and a charm that puts it far above the average selection. Here is the record to sell to those who like a song full of pathos and sentiment.

2779 Dancing With Ma Honey Charles Daab

Here is a rattling good, lively xylophone selection by the prince of xylophone players, Charles Daab. The recording is clear as a bell, and the accuracy both as to time and note make a record that is especially pleasing.

2780 With Sword and Lance March New York Military Band

Military marches are all the go now. Here is one of the best, and you can't mistake its martial air and measure step. Seems like "Going to War" just to play it.

2781 My Fox Trot Wedding Day "Hip-Hip Hooray"—New York Hippodrome Irving Kaufman

A clever ragtime-song that was one of the big hits of "Hip-Hip Hooray" at the New York Hippodrome. The main interest lies in the words that are sung by Irving Kaufman to an original tune.

2782 Omena—Intermezzo Fred Van Eps

A spirited banjo selection, remarkably catchy and full of life. Fred Van Eps is reputed to have the cleanest execution and most musical tone of any banjoist.

2783 Kaiser Friedrich March New York Military Band

Here is a fine sturdy march played by one of the best bands in the country. As a record it is clear, sharp, decisive, just as a military march should be.

2784 Good-Bye, Virginia George Wilton Ballard and Chorus

A dainty song-ballad of exceptional charm both in the melody and the lyric. Snatches of familiar Southern melodies are heard in its refrain.

2785 Ballymooney and Biddy McGee Billy Murray and Chorus

This Irish comic song was introduced in Montgomery and Stone's comic opera "Chin Chin" during its second year at the Globe Theatre, New York. Billy Murray has caught the Irish accent and gives a lively rendition.

2786 Blue-White March New York Military Band

Another very popular march, particularly notable for its fine swing and its several original melodies. Notice in one part the bugle and drum effects.

2787 My Wild Irish Rose Walter Van Brunt

One of the most perfectly recorded and reproduced records in the whole January list; one of Walter Van Brunt's biggest song successes. His voice is particularly adapted to just such a lyric song.

2788 Chin-Chin—"Hip-Hip Hooray"—New York Hippodrome

Burton Lenihan, Gladys Rice and Chorus
A dainty duet that was one of the features of "Hip-Hip Hooray" at the New York Hippodrome. The refrain introduces several unique effects of chorus and singing that are unusually beautiful.

2789 Lauterbach and Hi-le Hi-lo (With Yodels) George P. Watson

One has only to hear this record to realize that George P. Watson is a most accomplished adept at yodle songs. Hi-le Hi-lo has become immortal like "Where, Oh Where, Has My Little Dog Gone."

2790 Amina—Egyptian Serenade Sodero's Band

A "characteristic" selection, with an unusual and curious melody that is extraordinarily catchy.

2891 Cohen Owes Me Ninety-Seven Dollars Maurice Burkhart

A comic Hebrew character-song that is extremely amusing—one of the best character-songs Irving Berlin ever wrote.

2792 In the Land of Lorraine—"Two is Company" Frederick Wheeler

This is the big baritone song hit from the musical play "Two Is Company." Frederick Wheeler's beautiful voice is displayed to the best possible advantage as he sings this appealing melody.

2793 Battle of the Nations—Descriptive New York Military Band

A timely composition that everyone will find enjoyable. Bugle calls and drums are first heard; then follow snatches of the National Anthems. A stirring melody.

2794 On the Bark of an Old Cherry Tree George Wilton Ballard and Chorus

A sentimental ballad of unusual interest and charm. The lyric is written around a pretty sentiment, and the melody is exceptionally catchy.

2795 Song of Hybrias and Cretian T. Foster Why

A vigorous bass melody that carries you away with its sturdy swing. T. Foster Why has an ideal voice for this style of song. The purity of his low notes is a feature of the record.

2796 Soft Southern Breeze Reed Miller

Reed Miller has seldom given a finer rendition than this. It is a song of unusual artistic merit, with a refrain whose melody is wonderfully beautiful.

2797 Molly Dear, It's You I'm After Walter Van Brunt and Chorus

A typical Irish sentimental ballad. The melody has a lilting rhythm. The chorus assisting Mr. Van Brunt hum softly as he gives the first refrain; in the second they sing with him. Helen Clark sings a portion of the song as a solo.

As Our Legal Department Sees It

FEDERAL JUDGE GEIGER UPHOLDS PATENTEE'S RIGHT TO MAINTAIN PRICES

IN OUR September issue we printed an article entitled "The Right of a Manufacturer to Control the Retail Price at Which His Product Shall be Sold," this being a synopsis of an address which was given by Mr. Holden, our general counsel, at the recent Edison Dealers' Convention at Orange. Mr. Holden pointed out that the decision in the *Sanatogen Case, Bauer vs. O'Donnell*, 229 U. S. 1, has been so greatly misrepresented in newspaper articles that many persons had been led to believe that under this decision a patent owner could not fix the price at which the patented article should be sold; but that the Court in reality merely held that where the patented articles were marketed with no agreement from the purchaser in respect to the resale price, the purchaser would not be bound simply because there was a label upon the articles which provided that they should not be sold for less than a given price, and he also pointed out that the most recent decision at that time, to wit, *United States vs. Keystone Watch Case Co.*, 218 Fed., 502, held that the owner of a patent did have the right to make an agreement with his jobbers whereby a minimum price was fixed at which the jobbers might sell.

The soundness of our position is made evident by a decision which has just been rendered by Judge Geiger in the United States District Court for the Northern District of Illinois, Eastern Division. This is a suit brought by the American Graphophone Co. and Columbia Graphophone Co. against the Boston Store of Chicago. In this case the defendant had signed the regular Columbia dealer's license agreement and had purchased goods thereunder from the Columbia Graphophone Co. and then disposed of the same at cut prices. A suit was thereupon brought by the Columbia Co. and a motion made for an injunction to prohibit sales at cut prices. The defendant endeavored to justify its conduct under the decision in the *Sanatogen Case*, but the Court, after carefully considering all the decisions upon this subject, came to the conclusion that the contract between the defendant and plaintiff was valid and enforceable, the Court using the following language:

"To state it again, in different form: If the patentee may say to the world, 'I will confer upon any one, by license, the right to manufacture and sell my patented article, provided he will observe a price, fixed by me, at which the article is sold to another,' he can say, 'I will manufacture the patented articles myself and I will sell to no one except on condition that he observe a resale price to be fixed by me.' And, he can do so, for the reason that the article, because of its embodiment of

the invention, has been made a subject of lawfully restrictive price bargaining; and the *Wall Paper* and *Dr. Miles Medical* cases, 212 U. S. 233, 220 U. S. 393, are most persuasive in supporting such view. The language of the Supreme Court in the *Miles* case (see p. 401) could give no clearer recognition to the full right of the patentee to bargain for price restriction. The statement is almost made in plain words that if the proprietary medicine were a patented article, the contract there in question would, as *between the parties*, receive the protection of the patent laws as construed in the *Bement* case.

"In view of the language in *Bauer vs. O'Donnell*, which discloses so clear a purpose to limit it to the precise facts, it is my judgment that it does not and was not intended to overrule the other cases, which seem so firmly to have established the general proposition upon which the sufficiency of the complaint in the present case depends. In other words, the complaint shows a contract which, against the defendant, as a purchaser from the patentee, is valid and enforceable.

* * * * *

"The conclusions are:

"1. That, *Dick vs. Henry* and *Bement vs. Harrow Co.*, *Victor vs. The Fair*, and the other cases *supra*, so far as they permit a patentee, while exercising any of his three coordinate monopoly rights, by proper amendment to reserve such portion thereof as he sees fit, have not been overruled by *Bauer vs. O'Donnell*; but that, after he has once allowed the patented article to pass out of the monopoly without committing, by proper agreement, the one to whom the article comes to the observance of an obligation on his part, he cannot then recall it or claim that, by a notice, he burdened the article with such reservation.

"2. That an agent or vendee of a patentee may, by direct covenant or agreement, be bound to the observance of price restriction, imposed as a condition upon which exclusive right of sale by the patentee is being exercised. Whether a violation of such agreement be dealt with as for infringement or breach of a contract enforceable in equity, is immaterial as between the patentee and his contractee, save only as it may affect the jurisdiction to be invoked.

"3. That the complainant states a good cause of action against the defendant. If the contract is to be taken as the measure of the defendant's right, it seems to me that a failure to observe its explicit stipulation constitutes infringement, certainly the breach of the agreement, if valid, should entitle plaintiffs to relief in equity."

The opinion of the Court is unusually lucid and indicates a very careful study of the entire situation, including all of the decisions of the Supreme Court which have any bearing upon this question. The decision is certainly in accordance with the rulings of the Supreme Court on this subject and is logical and convincing. We feel, therefore, that in case of an appeal Judge Geiger should be sustained.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

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

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
W. F. L. Rosenblatt
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

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

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son.
S. B. Davega Co.
The Phonograph Corporation of
Manhattan.
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

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

The EDISON PHONOGRAPH MONTHLY

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NO. 2



MR. EDISON AT HIS DESK—See page 9

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON AMBEROLA PHONOGRAPHS AND BLUE AMBEROL RECORDS

By THOMAS A. EDISON, Inc.

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

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES
EDISON GESELLSCHAFT, M. B. H. 3 YORKSTRASSE, BERLIN
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIV

FEBRUARY, 1916

Number 2

When a Competitor Says it, it's Probably Untrue

What an interesting thing a competitor sometimes is. What a variety of things he can put into the mouths of his representatives to pass on to dealers who do not carry his line. The ingenuity he shows in "framing" is worthy of a better cause. He can "knock" with all the tools that make noises. The mean things he can write and say are a caution. And he is never exempt from the habit, no matter how great a measure of prosperity he enjoys. He just simply can't help hating to see the other fellow get business.

The gentleman in the back row wants to say something. Certainly you may talk. You don't think their knocking is due to meanness, eh, but because they recognize the inferiority of their product, and are fearful for its ultimate fate.

Perhaps that is it. We really don't know. After all it doesn't matter much. Then, too, all of this is beside the question. We wanted particularly to refer to one of the newest things being said about the Edison Cylinder product. Mr. Competitor is now having his people say that we are going to give up the Cylinder line.

As a rule it isn't worth while paying attention to statements of this kind, particularly when they are put out with questionable motives, but one of these statements made recently "smoked" us out and caused the issuance of the following trade letter, signed by Mr. Edison. Here is the letter:

To all Edison Cylinder Dealers:

By this time you know that the PHONOGRAPH MONTHLY hereafter is to be devoted exclusively to the cylinder line—the Diamond Amberola and the Blue Amberol records.

We have spent a large sum of money since the fire in perfecting the Diamond Amberola instruments. Still more recently we have taken steps further to improve the Blue Amberol record.

The foregoing seems to me a complete answer to the malicious rumors that it is our intention to abandon the cylinder product. If we had had any intention of doing so we should certainly have done it after the fire last December, instead of spending enormous sums of money to resume its manufacture.

Those among our dealers who are pushing the Diamond Amberola as it deserves to be pushed will find in their sales a complete refutation of the baseless rumor that we are planning to discontinue its manufacture.

I wish to call the attention of every dealer to the fact that our cylinder sales in November, 1915, were 29% greater than our cylinder sales in November, 1914. Does it seem probable that in the face of these conditions we would now contemplate quitting, when last year, after the fire, we spent large sums of money to restore our cylinder phonograph and cylinder record manufacturing facilities?

I wish every cylinder Dealer a happy and prosperous New Year and urge upon him renewed confidence and renewed effort.

Yours truly,

THOMAS A. EDISON.

December 29, 1915.

From Factory to Jobber and Dealer

A WORD TO COMBINATION DEALERS

HOW many dealers who handle the Edison Diamond Amberola and also the Edison Diamond Disc share the feeling expressed by the combination dealer who said:

"Naturally I like to sell a Diamond Disc better than a Diamond Amberola, because the sale runs into more money and I make a larger profit than I would make on the sale of several Amberolas; consequently, I am not pushing the Amberola line."

Is this the right attitude to take? We freely concede that an Edison Diamond Disc Phonograph can be sold to anyone if the right salesman is on the job; but thousands of cheap "talking machines" are being sold because the right salesman is not on the job or doesn't get hold of the customer before he buys.

Now there is no comparison as to musical quality between the Diamond Amberola and ordinary talking machines. The Diamond Amberola is incomparably superior. If you have made the curtain test suggested in the December number of the PHONOGRAPH MONTHLY you know this is true, and the people who heard the curtain test know it is true.

There is a field for a moderate-priced sound-reproducing instrument. It is impossible for you to get in personal contact with every person in your locality who is going to buy some kind of sound-reproducing instrument during the present year. There are a lot of people who are planning to buy talking machines without a great deal of investigation. Many of them will have their minds made up to pay less than \$100. If you actually get in personal contact with these people you can demonstrate the Diamond Disc Phonograph and get them to make a larger expenditure than they had planned, but, if left to their own devices, some will go where a low price is advertised. Therefore it behooves the combination dealer to keep the Diamond Amberola and its moderate price before the public by advertising and circularizing.

Don't run your Diamond Amberola ads as a post-script to your Diamond Disc ads. Run them separately; always advertise the prices; emphasize that the Diamond Amberola by actual curtain test is a better musical instrument than any talking machine at double the price. Do some good circularizing along similar lines. Try this and see if it doesn't work out.

If you think that there is no demand for Amberola phonographs in your locality, just put one of the \$75 Diamond Amberolas in some store that is not handling phonographs and have it played for two or three days. Have someone present to see what the comments are and see how many names he can obtain of persons who manifest an interest that could be turned into an intention to buy.

This experiment can be worked better in some other store than your own, because the novelty of

having a phonograph in a store where none has ever been before will cause visitors to be more free in their comment than would be the case if they were in a store where phonographs are sold.

ASSISTANT EDITORS A REAL NEED

We want some assistant editors. Now that the PHONOGRAPH MONTHLY is printed solely in the interest of the Amberola line, we do not have the same amount of material to draw upon as when it covered the Diamond Disc line as well. For the March issue of the PHONOGRAPH MONTHLY we want upwards of twelve interesting letters about the Amberola line, that will be helpful to other dealers. If you cannot write one of these letters, write us one telling us what you think we ought to do to make the PHONOGRAPH MONTHLY more interesting to you and other dealers. Or it *might* do us some good if you now tell us some of our shortcomings. Possibly you have nursed a grouch for some time; if so, get it off your chest right now. If some one else is responsible for the trouble we will see that he gets your letter. Come now, be a good fellow. Be an assistant editor of this publication.

APPEARANCES COUNT

How much thought have you given to the real beauty of Amberola cabinets? For neatness and design, proportion and finish we think they far surpass the cabinets of all talking machines. The idea back of these designs is to make them so universally tasteful that they will please everyone and fit in with the furnishings of most any room, as nearly as that is possible. While no one would buy an instrument solely for its cabinet, at the same time an attractive housing of the mechanism goes a long way toward making it easier to close a sale.

MR. RAPKE TO CONTINUE TRAY LABELS

Some months ago Victor H. Rapke, of New York City, who for several years has been furnishing tray labels for Edison Blue Amberol Records, announced his intention of discontinuing the service. Feeling that there was a real need for these labels we sent out a circular to Amberola dealers telling them of Mr. Rapke's decision, and asking the opinion of dealers as to the advisability of our taking it up. A very large number of cards were received, most of which urged the continuance of the service. While these replies were coming in Mr. Rapke reconsidered his decision, and announced that he would continue the label service as before.

From Factory to Jobber and Dealer—*Continued*

ARE THESE RECORDS IN YOUR STOCK?

As announced in our January issue, we are giving below another list of one hundred interesting, popular and varied selections on Amberol records. While these are selected for the special guidance of dealers who have recently taken on the Amberola line, they are records that should be in the stock of every dealer.

Of course, the list we show here is only a small part of what dealers should carry. They are representative and an excellent foundation for a popular and quick-selling stock.

DOMESTIC

1509	1817	2006	2327	2584
1533	1828	2046	2342	2602
1545	1829	2048	2349	2628
1561	1845	2106	2361	2630
1584	1876	2108	2397	2631
1601	1881	2160	2399	2635
1614	1886	2169	2430	2652
1633	1900	2185	2440	2655
1654	1908	2195	2467	2667
1716	1923	2236	2478	2670
1745	1924	2239	2486	2674
1758	1933	2279	2512	2677
1759	1940	2280	2529	2701
1769	1964	2296	2533	2710
1779	1986	2309	2545	2732
1801	2000	2326	2563	2747

BRITISH

23022	23079	23096	23136	23175
23023	23087	23127	23139	23382

CONCERT AND GRAND OPERA

28106	28151	28158	28193	28212
28142	28157	28178	28203	28216

IS YOUR JOBBER SERVICE O. K.?

A surprising number of Amberola dealers filled in and sent us the blank that appeared in the December issue of the PHONOGRAPH MONTHLY. The information that they gave us on these blanks is exceedingly interesting and useful, and we are planning to do some work in connection with many of the dealers that will work out to our mutual advantage. One of the regrettable features of this information, however, was several statements that jobbers could not be induced to fill their orders for phonographs and records. This is a very serious complaint. It is a complaint for which there ought to be little excuse, provided, of course, that the dealer's credit is in proper shape. It isn't always possible for a jobber to fill every order complete, as there are times, particularly in the fall of the year, when it is difficult for us to keep pace with jobbers' orders. But to have dealers write about poor service as if it were a normal condition is a very different matter. We are going to follow

up all such complaints, and we will appreciate it if dealers generally will tell us about the failure of jobbers to fill orders, giving us details as to time, quantities ordered, etc., etc. If the jobbers can show that we are to blame here, then those of us who are responsible for sales and advertising will make the factory end unhappy until the trouble is remedied.

FRAMES FOR WINDOW DISPLAYS

Hereafter every window hanger to be sent out by our Advertising Department will be either 11 x 14, 14 x 22, or 13 x 36 inches in size. The Blue Amberola Record Hanger is already being printed on the 13 x 36 size. In order to enable dealers to display these hangers to the best advantage we have purchased a large quantity of three different sized frames, made of imitation mahogany, with a removable back for easily changing the hangers, and are placing these at the command of the trade, at \$1.14 for the set of three. The frames are exceedingly attractive, and very low in cost considering their quality. They do not contain glass, because glass is too easily broken in transit. Then, too, it can be readily purchased in each dealer's town. We think that every enterprising Amberola dealer ought to have a set of these frames. Orders must be placed with jobbers. Write your jobber about them.

THE AGGRESSIVE DO NOT COMPLAIN

Once in a while an Amberola dealer writes in, saying "I can't sell Edison Phonographs because of the competition of the mail order houses." This is invariably the complaint of the dealer who is not alive to his opportunities. A dealer who is really on the job welcomes this kind of competition, for it makes the line better known to the people in his territory, and he has but to go after the prospects in his field with the right sort of sales talk in order to make sales. Most dealers appreciate that.

THE HAWAIIAN GUITAR

THE Hawaiian Guitar is one of the most characteristic of all Hawaiian instruments, and is a great favorite with this music-loving people. In appearance this guitar does not greatly differ from the familiar Spanish type. It is made of Koa, a wood that grows on the Islands and is considered sacred. The guitar is played, not by pressing down the strings, but by sliding a steel crosspiece along them. This produces the curious tone quality, that make the crying, pleading music of this instrument unlike anything else on earth. Several Edison Records have been very successfully made.

Out Among Our Dealers

WHAT THREE MAINE DEALERS SAY

Following are extracts from letters written by three Maine Amberola dealers and sent in by Chandler & Co., Bangor:

In regard to keeping records; we keep about 500 on hand all the time, picking out what is best suited to our locality each month. These records are kept in a wall case, each slot just the depth of the length of a record, and each slot containing fifteen records; these are arranged and classified according to the artists, which makes it very easy to locate them quickly, and also keeps the records clean and fresh looking. We sell machines mostly on the installment plan; one very similar to the one laid down in last month's bulletin from the Edison factory.—*A. J. Fulton, Prop. Corner Drug Store, Blaine, Me.*

With reference to my method of pushing the sale of Edison Phonographs, we have no local paper here, so I have to resort to circular letters and personal solicitation. For keeping my records I had a case built at the back end of my store, which holds 1,453 records, and I stamp every kind of phonograph advertising matter that leaves my store with this imprint, "We carry every Edison Record."—*E. J. Farnham, Patten, Me.*

We have no special method of pushing sales. We mail advertising wherever we think it will be of any benefit, and interview personally whenever we see any possibility of being able to interest them. As soon as they appear to be interested enough to warrant it we try to get them to let us put in a machine on trial. We expect to be in position soon to do some slide advertising in the moving picture shows in this vicinity. We use the Rapke tray system for keeping records.—*Caswell & Chapman, Harrison, Me.*

An Amberola dealer in a small town in South Dakota shows an increase of \$335 in his instrument and record business for eleven months of 1915 over the entire year of 1914. Another dealer in a small town in Ohio shows an increase of \$200 for the same period. Just shows how some dealers are alive to the possibilities of the Amberola.

BEST HE EVER HAD

I am enclosing sheet out of PHONOGRAPH MONTHLY about cylinder business. I am a little late with this but I have been too busy to attend to it sooner. I am also enclosing copy of some of the advertising that I did during the holidays.

My trade for the holidays has been fine; the best I ever had. I sold eight Edisons during December. I also had a fine sale of records.

My prospects for 1916 look as though I would do twice the business that I did in 1915. I am going after it harder than ever and expect to make good.—*Lewis G. DuVall, Meadville, Pa.*

A CLEVER WINDOW ATTRACTION

Manager M. M. Blackman, of the Kansas City Edison Shop, headquarters for Edison Phonographs, devised a novel window attraction for the recent holiday crowds. He secured a telautograph and mounted it on an Edison phonograph, the wires running down into the body of the machine and through the window-floor out of sight. An operator, hidden from view, watched the crowds passing and wrote pertinent messages to them on the machine, so that a man with a brilliant necktie or a lady shopper with her arms full of bundles would stop in front of the window and suddenly see a message addressed to them personally appear on the roll of paper in the machine. So completely was the illusion carried out that some spectators seemed to have the idea that the machine was actually a part of a new phonograph that could transcribe whatever was on a record! While this idea may seem fantastic, still it is not without the range of possibility that some day a machine may be perfected which will put into written or printed notes whatever may be spoken into it.

When making a demonstration, do you ever invite your prospective customer to play the Amberola himself? Wouldn't this give him a more personal interest and bring him into more intimate contact with the instrument and yourself? We think it would help some. Try it.

ALWAYS INTERESTED

"You might be interested in a window display that we have at present on view," recently wrote A. C. Mandy, manager of the Phonograph Shop, Ltd., Ottawa, Can.

"We have in the center of our window a background representing a wall of a room and a fireplace and mantel with pictures, etc., on. In front of this we have a rug spread out and drawn up alongside the fireplace, in which we have the effect of glowing coals. We have an easy chair with a figure of an elderly lady with grey hair, dressed in black, sitting knitting. We have a few little touches of a home around and our whole idea is to feature Edison Blue Amberol Record No. 2762, 'Little Grey Mother.' We have a card in the window reading 'Little Grey Mother,' the newest War Song. Come in and hear it.' This has resulted in creating a good demand for this record, and also of getting people into the store who we have a chance of selling other records to."

It is gratifying to note that a California Amberola dealer who also handles a well known make of disc talking machine says the Amberola is his favorite.

Out Among Our Dealers—*Continued*

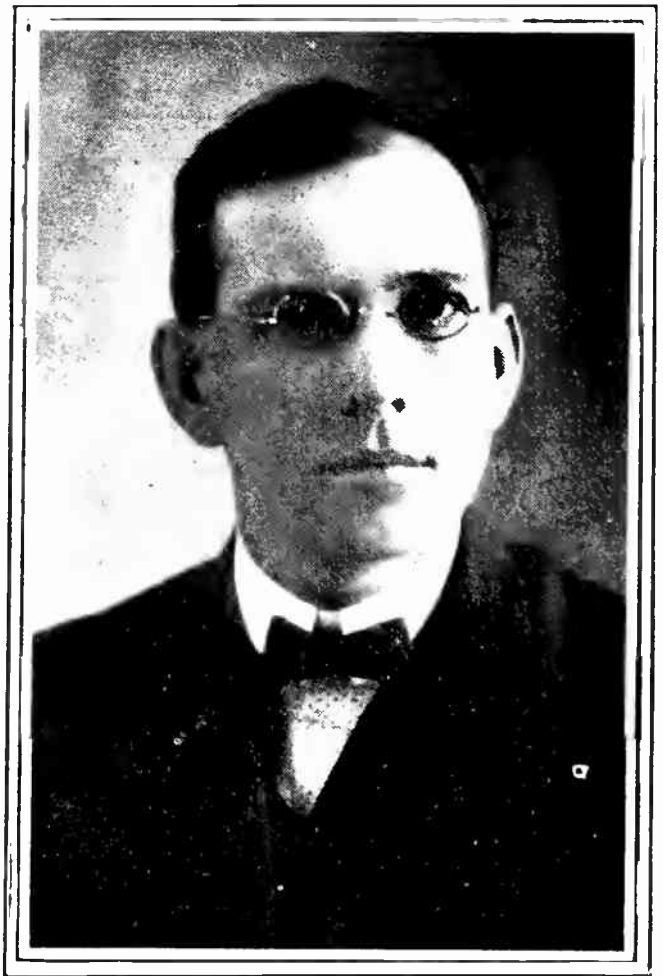
EXPECTS 100% INCREASE IN 1916

"In connection with the music end of this firm's business we will tell you the following interesting details, having to do with a new idea in selling musical instruments in a small town the size of this, which has less than four thousand population, and the entire county having less than sixteen thousand people," writes W. C. Brewer, manager of the Music Department of the Lair Furniture Company, Charleston, Mo.

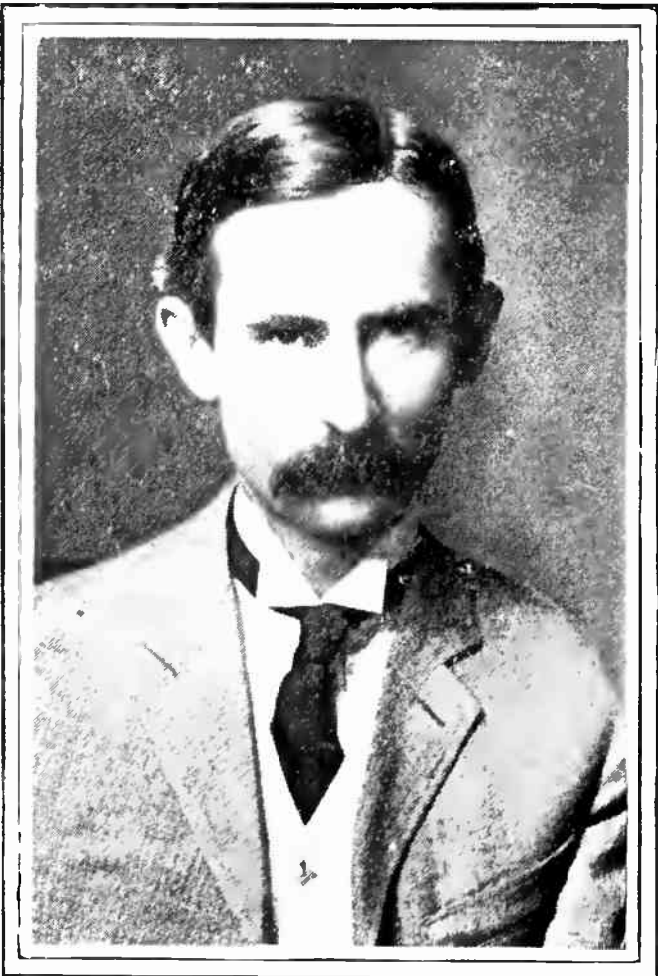
"The writer began with this firm, taking charge of their music department a little over a year ago. Of course it took several months to get things to going at all, but for the last twelve months to date, we have had ample opportunity to try out our idea, and the results speak for themselves. In the past twelve months we have sold in phonographs and records alone over forty-five hundred dollars; in pianos, players and player rolls we have sold over six thousand dollars. Both the piano and the phonograph business has been built up here in the twelve months past. But the most interesting feature of this development is this: we do not send out canvassers, we have no 'doorbell ringers,' we do not go out after the business by personal calls; we make the business come to us, and the way we do it is this: This firm takes a full page ad. in the one newspaper in the county that has a good circu-

lation; the music department gets about one-fourth of this space weekly. We do not offer any 'special' talk, we simply preach quality and store service. We do not feature terms, other than to mention that payments may be had if desired. The word 'bargain' does not appear either in our ads. or in our letters to buyers.

"After a prospect is once located we bombard him with personal letters, written by the writer. Not the 'cut-and-dried' sort of dead copy stuff that pro-



W. C. BREWER, MANAGER



F. D. LAIR, PRESIDENT

fessional copy writers put out by the bale, but genuine 'personal' heart-to-heart talks to prospective buyers.

"When the writer came with this firm the town had three so-called newspapers, none of which really reached the buying public. Mr. Lair had long sought for an advertising medium that would produce results, but in vain; so, about a year ago, he bought two of the so-called newspapers, combined them into one (*The Enterprise-Courier*), got out and hustled up a big bona fide, live circulation; a circulation that reaches every corner of this county. Then we began to run our full page store ads. All the business of this store, musical or other lines, is confined practically to this county. The same general plan of reaching prospects that is employed in the music department is employed in the other departments, with some slight exceptions, made necessary by the nature of the various lines.

"In the music department each prospect is reached by a personal letter at least once each month, and sometimes oftener. This is also true, in the main,

Out Among Our Dealers—*Continued*

of some other lines in our place. We have used the Edison in selective gatherings, by invitation, in our store for over a year; have made special efforts to give entertainments in private and public social gatherings in all parts of the county. On one occasion we supplanted the choir in one of our leading churches in the Sunday evening services. In fact, we talk Edison every time and in every place we get the chance, and the results show that we have made good on our plan of selling. We think that we can increase our music business nearly, if not quite, a hundred per cent. in the next year without going out of the county."

EDISON JOBBERS GET TOGETHER

The Edison Jobbers' Association will hold its annual meeting at the Knickerbocker Hotel, New York City, February 14, 15 and 16.

Two days of the convention will be devoted to executive business, when the annual election of officers will take place and the matter of a definite date for the dealers' convention will come up for discussion. The present indications are that this meeting will be held some time in May. Wednesday, the 16th, will be taken up by lectures on sales promotion work. After the close of the meetings in New York, the Association will journey out to the Edison works at Orange, where they will be accorded an informal reception.

Another example of a live Amberola dealer is one in Michigan, who publishes an advertisement extolling the merits of the Amberola and its music. This representative is also agent for a well known talking machine, but all he shows in his advertisement regarding this machine is a one-inch cut of their trade mark and a small cut of a machine. He has cuts of three Edison Diamond Amberolas and every bit of reading matter refers to them.

Some folks are always "fixin'" to do something that is never done. Some Amberola dealers are always fixin' to do a good business next year or next season or some other time in the hazy future. They might take after a certain dealer in Ohio who, to quote him personally, is "not preparing, but *doing* it."

In one of the largest Eastern cities, where disc machines are as popular as anywhere in the country, one of our dealers reports that his Blue Amberol record business is as good as any time for the past five years.

Good photographs are always acceptable. Though we may not be able to use every one sent, we will at least give them every consideration.

EDISON BOOSTERS AT CLINTON, ILL.

Here are the portraits of two very loyal Edison men of Clinton, Ill., J. H. Schmith and his son H. B. Schmith.



J. H. SCHMITH, THE FATHER



H. B. SCHMITH, THE SON

Out Among Our Dealers—*Continued*

NEW DEALERS, WE BID YOU WELCOME

HERE is the best kind of evidence that many merchants are alive to the possibilities of the Amberola line. Below we give lists of those who have become Edison Amberola dealers since the first of the year. Pretty encouraging outlook for 1916, isn't it?

NEW AMBEROLA DEALERS

F. Widmer, Alliance, O.
 E. E. Sandoz, Verdigre, Neb.
 H. J. Partridge Plumbing Co., Greensburg, Kans.
 Blaine Drug & Book Co., Bow Island, Alta., Can.
 W. J. Jenkins, Madrid, Ia.
 Sam Bonner, Seymour, Ia.
 W. A. Bickford, Earlham, Ia.
 Haddorff Piano Co., Rockford, Ill.
 J. E. Harris, Quasqueton, Ia.
 F. L. McCurnin, Perry, Ia.
 E. A. Grimwood, Oxford Junction, Ia.
 Menahga Hardware Co., Menahga, Minn.
 C. M. Klein, Millerville, Minn.
 F. M. Sowle, New Bedford, Mass.
 T. H. Porter, Cadillac, Sask., Can.
 Grenfell Milling & Elevator Co., Glenavon, Sask., Can.
 Grenfell Milling & Elevator Co., Kipling, Sask., Can.
 A. D. Badgely & Son, Palmer, Sask., Can.
 Daniel C. McMillan, Consul, Sask., Can.
 The Limerick Drug Co., Limerick, Sask., Can.
 J. W. Decker & Co., Bromhead, Sask., Can.
 Peter D. Sweeney, Hazenmore, Sask., Can.
 Burton E. Brintnell, Brighton, Ont., Can.
 Joseph Charles Levesque, Cochrane, Ont., Can.
 Ray Grimley, St. Charles, Mich.
 Wexler & Kubacki, Cayuga, N. D.
 Grenfell Milling & Elevator Co., Windthorst, Sask., Can.
 Grenfell Milling & Elevator Co., Neudorf, Sask., Can.
 W. M. Roberts & Co., Forgan, Sask., Can.
 A. M. Smith, Mazonod, Sask., Can.
 L. A. Murphy, Killam, Alta., Can.
 LeRoy & Co., Morrin, Alta., Can.
 J. C. Calder, Coronation, Alta., Can.

The following are dealers who began their connection with the Edison organization by taking on the Disc line only, but have now become full-fledged Edison dealers by adding the Amberola line:

George W. Williams, Hollidayburg, Pa.
 Stapleton's Pharmacy, Watertown, Wis.
 The Walton Music Co., Walton, N. Y.
 Louis Luxenburg, Barnesboro, Pa.
 G. L. Hale, Bridgeport, Ill.
 Legitimate Drug Co., Chanute, Kans.
 J. A. Russnell, Niagara Falls, Ont., Can.

BUILDING A \$7000-A-MONTH EDISON BUSINESS FROM A SINGLE EDISON

WE ATTRIBUTE the success of the Ellas Marx Music Co. to the Edison Phonograph." So writes Mr. Marx, of the Marx Music Co., Sacramento, Cal.

The story of their success is very interesting and amusing. Mr. Marx says: "I was prompted to order an Edison Phonograph for one of our violin string customers. The selling price at that time of the Edison 'Gem' Phonograph was \$12.50. Our fixtures at the time consisted of a table (valued at \$1.50); this was partly occupied with our stock of musical merchandise, which consisted of two zithers, seven sheets of music, thirteen fiddle strings, one fiddle bridge, two chin-rests and one mandolin.

"However, we found room for the Edison Phonograph and six wax Edison records on one corner of the table, there to await the arrival of our first prospect. While we were waiting, an old cat, which had been chased into the store by a dog, jumped onto the table to escape the dog, and knocked off five of the six records, breaking four of them—a great loss to us at the time, since our entire stock (including cash on hand) would invoice about \$17.50. This loss was a great blow; imagine the sleep the writer lost over same! We had to pay at that time 40 cents wholesale for the wax records.

"Nevertheless, we succeeded in selling the Edison Gem Phonograph with the two remaining records, left from the disaster! This sale led to another order the following day for another 'Gem' and six more records. Our former customer came into the store bringing a friend with him, who also placed an order for an Edison 'Standard' Phonograph and *six dozen* records. Then we awakened to the fact that the Edison Phonograph business required more attention! The writer says 'we,' because he and his wife were the 'we.'

"It was through the encouragement of my wife that I plucked up courage to go ahead with the business after the great catastrophe caused by the old cat.

"Following Mrs. Marx's suggestion, we gave the Edison Phonograph all due attention, with the result of elevating the monthly sales from \$48 to the magnificent total of \$7,000 a month, with good chances of raising the total to \$10,000 a month for next year."

Let us hear from you when you have anything you think we could use in these columns.

Within the Edison Gate

OUR FRONT COVER

This picture was taken during what is lunch time for employees of the Edison works, when they lay off for an hour's respite from their labors. This is the hour Mr. Edison puts in at his desk, solving the problems that come up in the morning's mail. It is characteristic of him that he should be at work while others rest. In this picture you see part of the famed library of the equally famed private laboratory, where achievements that have time and again startled the world have been thought out and wrought out. You also see a desk that is as hallowed for the material progress it has witnessed as the table on which the Declaration of Independence was signed is for the political progress in which it played a part. Where one saw the shackles of tyranny struck off, the other sees the binding cords of nature and custom torn asunder.

The many "Down East" friends of J. W. Scott, who has been a member of the Edison demonstrating force for the past year, will be glad to learn that he has been made a special Edison sales representative and assigned to the Maine district. Mr. Scott "came in" for the holidays.

SIXTY-NINE FEBRUARY 11th AND THE YOUNGEST OF US ALL

If a man is only as old as he thinks, Thomas A. Edison is entering the prime of super-manhood, constantly developing in keenness of insight and foresight, brilliancy of intellect and vigor of thought.

While we could pay no tribute that would extend beyond the innumerable honors bestowed upon him during his unmatched career, we will say that we still look up to him as the first son of Mother Necessity and the right hand of Progress.

An interesting and unique feature planned for Mr. Edison's birthday is the wearing by every employee of the big Orange plant of a button inscribed "EDISON 69."

What may not be news to you may be news to me. What may be news to you is likely to be news to others. Let us hear from you with anything you think printable.

AN IMPROMPTU CONFERENCE



Unlike the Presidents of most large corporations, Mr. Edison does not sit at a desk and direct the affairs of his varied interests by means of messenger boys, call bells, telephones, etc. His work takes him to all parts of the Edison Laboratories, and wherever he happens to be is the President's headquarters. The day when the accompanying photograph was taken on December 30, 1915 (and not summer, as Mr. Wilson's straw hat would seem to indicate), and it shows Mr. Edison in consultation with C. H. Wilson, Vice-President and General Manager, and William Maxwell, Second Vice-President and Manager of the Musical Phonograph Division, outside of the entrance to the Laboratory.

Within the Edison Gate—Continued

WHEN THE BOYS RELAX

Just about three hundred days out of the year the several thousand employees of Thomas A. Edison, Inc., bend over their tasks with energy and enthusiasm perhaps greater than in most organizations because the atmosphere in office and factory seems charged with the industrious spirit of Mr. Edison himself. He is *the* great worker. But there is one day, or evening rather, when everyone lets down and that is the event of the annual banquet of the Edison Club, an organization of Edison employees.

February 5th is the date on which loyal Edison workers journey to Newark for a general exchange of good fellowship and incidentally the consumption of food prepared by the chef of the Washington. Mr. Edison's part on the program is the holding of an informal reception, after which Edison vocal and instrumental artists entertain with favorite phonograph selection, and the motion picture division features some of its screen favorites in brief skits. The menu is gotten out in the same size and form as the PHONOGRAPH MONTHLY and is a veritable "riot of roasts" (edible and otherwise) in which no one is spared, from the chiefs down to Finnegan who puts the ice in the water coolers.

Every department takes a hand in making the evening one to be remembered throughout the year.

THE EDISON SPIRIT

"Within the Edison Gate" on the top floor of the big concrete office building there has been fitted up a lunch room for the benefit of employees who live a considerable distance from their work. Tables have been set up where those who bring their lunch may order a la carte in addition to what they bring, while others have the regular table d'hote served from 12 to 1 o'clock.

An interesting feature of lunch time is the phonographic concerts. In addition there is a grand piano which employees have the privilege of playing, and of which they frequently take advantage. At times singing is indulged in.

The point is this—if the great busy Edison organization has time to look after the personal welfare of their employees, isn't it a pretty good sign that we keep *you* in mind with the thought of helping you all we can to increase your business? That's the Edison spirit.

OUR VISITORS

During the past month we had the pleasure of extending the hand of good-fellowship to several jobbers and dealers who came within the Edison Gate. Jobbers and other representatives who fraternized with us were Messrs. H. A. Mosher, R. S. Williams & Sons Co., Ltd., Toronto; C. B. Haynes, Richmond, Va.; N. G. Griffin and P. R. Hawley, American Phonograph Company, Albany, N. Y.;

Albert A. Buehn, Buehn Phonograph Co., Pittsburgh, Pa.; W. O. Pardee and F. H. Silliman, Pardee-Allenberger Co., New Haven and Boston; A. J. Pommer, Pacific Phonograph Co., San Francisco. The dealers were represented by Richard Nelson, Diamond Disc Studio, Albany, N. Y., and W. F. L. Rosenblat, Simmons Talking Machine Co., Bristol, Va.-Tenn., regarding whose business change we have another item.

SUPERVISORS AND THEIR WORK

Supervisors H. L. Marshall, C. S. Gardner, J. E. Curtis, H. R. Skelton and C. W. Burgess visited the factory during the holiday season. They brought in glowing reports from their respective fields and went out more enthusiastic than ever over the outlook for 1916. Supervisor Curtis, formerly covering the Chicago, Des Moines, Sioux City, Minneapolis and Milwaukee zones, has been transferred to the New York City, Philadelphia, Williamsport, Pa., and Richmond, Va., zones. The territories of the other supervisors are now as follows:

H. L. Marshall—San Francisco, Los Angeles, Spokane, Seattle and Portland zones.

C. W. Burgess—St. Louis, Kansas City, Omaha, Denver, Ogden and Helena zones.

A. P. Burns—New Orleans, Dallas and El Paso zones.

C. S. Gardner—Pittsburg, Cleveland, Cincinnati, Indianapolis and Detroit zones.

H. R. Skelton—Bangor, Boston, New Haven, Albany and Syracuse zones.

EDISON HONORED

To be referred to as the most famous man in the world was the honor accorded Thomas A. Edison when, on the evening of January 15th, at the Waldorf-Astoria hotel in New York City, Mr. Edison appeared as guest of honor at the annual dinner of the Ohio Society of New York. Mr. Edison is a native of Ohio. Charles P. Bruch, President of the Society, made the reference noted above when a toast was drunk to "the Wizard of Menlo Park."

Among the speakers was Josephus Daniels, Secretary of the Navy, who paid tribute to the patriotic devotion with which Mr. Edison, Chairman, and his associates on the Naval Construction Board had toiled for weeks for their country, dealing with the great problems before them.

One of the features of the evening was the presence at one table of a group of former telegraph operators who had been associated with Mr. Edison, who is himself a veteran master of the key. A wire had been laid from this table to the place of Mr. Edison on the dais, and over it was sent the message to him, "73 to the Wizard of Menlo Park," to which he tapped out the answer, "Gentlemen, I thank you all. 73." The numerals in the telegraph code mean "Best wishes."

The Dealer's Window

VALUE OF WINDOW DISPLAY

YOUR window display should receive as much thought, care and attention as any part of your advertising and selling work. It is truly a vital part, else why should the big department and specialty stores of our great cities pay such princely salaries to experts who spend their entire time planning, laying out and executing window displays?

An attractive window display will give your business message to the public in a language everyone readily understands—namely, pictures, for is not a window display either a good or bad “picture”? It is the best kind of a picture because it shows the goods themselves.

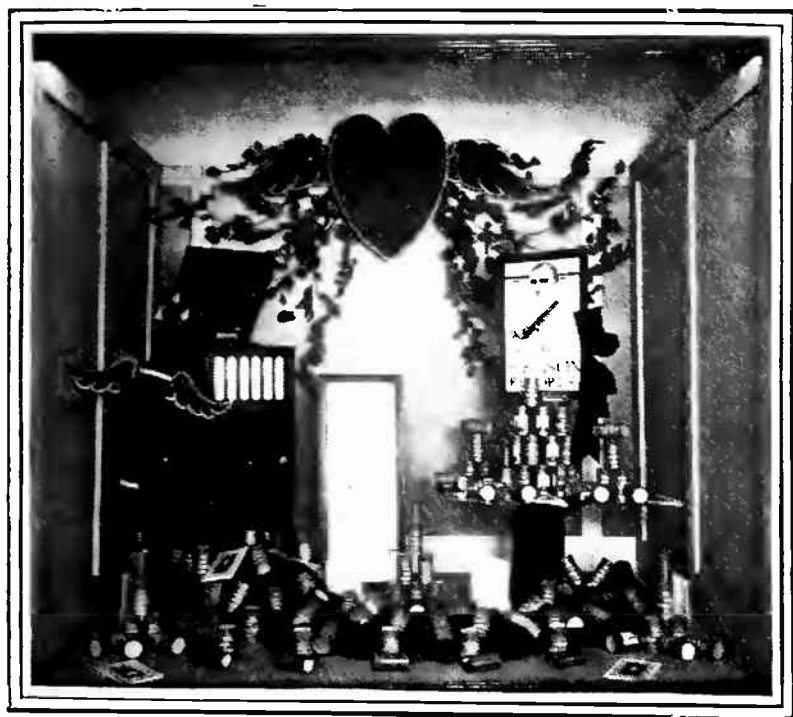
The merchant who fails to make his windows as attractive as possible is losing just so much of a valuable asset. The writer has in mind a gift shop which, only by accident, he discovered carried a line of holiday goods superior to any in town, yet considerably lower in price. Had this merchant made an attractive display of these goods in his window with prices attached he most surely would have sold out on them. Instead, he kept them in the back of his store and, as a consequence, had a lot

left on his hands, while another store sold out a higher-priced, inferior line mainly because the proprietor made an attractive window display of his goods.

It would be well to remember, when planning a window display, to have a fixed purpose in mind as to just what you wish to accomplish. It is better to display one line at a time, or at least emphasize one line and make the rest distinctly subordinate rather than attempt an equal display of half a dozen lines at one time, resulting in nothing more than confusion in the mind of the passer-by. Remembering that there are other windows to be seen, you will realize the advantage of some predominating feature to catch the public eye.

Among the points to keep in mind when planning and dressing your window are balance (relation of the various objects, display cards, hangers, drapery, etc., to each other); proportion (for instance, setting smaller objects forward and larger objects back); appropriateness of property (draperies, festoonings, etc.) as regards the character of the line displayed, seasons, holidays, etc.; underdress rather than overdress; few colors at one time and these conservative and, above all, in harmony with each other and the surroundings.

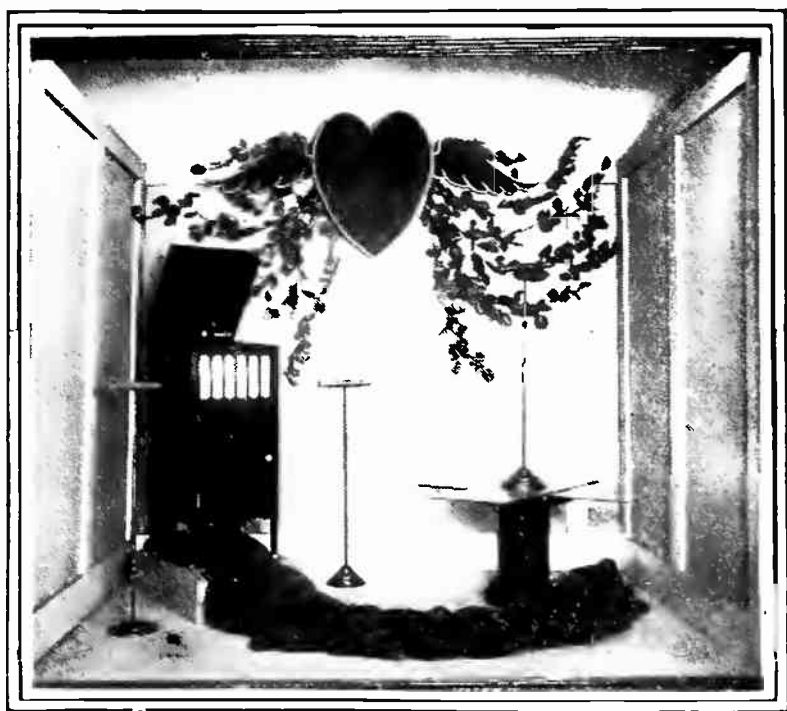
A VALENTINE DISPLAY



THE WINDOW COMPLETE

The display illustrated herewith can be set up with very little expense, time and work. The display window shown is seven feet wide and six feet deep, and while the display looks best with these dimensions it is well adapted to a window of any reasonable size and shape.

Here's all you have to do: From a sheet of red cardboard, 22x28 inches, cut a large red heart. Then cut the attached wings, also from red cardboard, and fasten them to the back of the heart and set it about 3 inches from the background. Appropriate Spring foliage is arranged as shown in the cut. Baby ribbon or strips of crepe paper can be used instead if desired. A quiver with three arrows and two small wings are cut from gold



THE WINDOW IN OUTLINE

cardboard and embellished with a large bow of red ribbon. This is fastened to a stand set to the left of the display.

The Amberola is set on a platform 5 inches high. A length of velour is puffed on the floor over this platform and across the front of the window. An 18-inch pedestal, with two glass slabs crossing each other, is placed to the right, above the center of which sets a “Van Brunt” illustration. A generous bow of red ribbon is attached to the right side of the frame. One hundred Amberol Records are then placed throughout the display, as shown in the photograph, the arrangement as a whole making a most attractive window.

Artists Behind Edison Blue Amberol Records for February

GEORGE WILTON BALLARD

A native of Syracuse, N. Y., Mr. Ballard has for many years been among the leading concert and church tenors in the East. He started his musical career as soloist in church choirs in Syracuse, where he remained upwards of ten years, participating in important concerts in his home town and throughout the state of New York. His enunciation and phrasing, those two qualities so necessary for phonograph work, are specially commendable.



MARY CARSON

Miss Carson is a native of Houston, Texas. She has been singing since she was six years old and is one of the favorites among Edison artists, as well as on the concert and operatic stage. Her debut in opera was made in Italy, when she sang *Amina* in "La Sonnambula." Her repertoire consists of about twenty-five operas, in French, Italian and German, together with almost innumerable English songs. Her voice records perfectly, and all her many records have become popular.



THOMAS CHALMERS

The New York public heard Thomas Chalmers with the Century Opera Company, during its two seasons, and voted him one of the most promising, if not the very best baritone before the public now singing grand opera in English. His enunciation is unusually distinct, which is a big factor in making Phonograph records. He is extremely versatile, and does everything well, so that his records are uniformly excellent. His voice is of beautiful quality and he handles it perfectly.



HELEN CLARK

This charming and artistic young contralto was born in Rochester, N. Y., of a well-known and musical family. Miss Clark's talent developed early in life, for even as a child she was known for her phenomenal voice, and at the tender age of nine she began singing in church choirs. The contralto timbre of her voice soon became very pronounced, and when about seventeen years of age she was brought to New York and placed under Madame Jaeger, of the Metropolitan Opera House.



BILLY GOLDEN

Black-face comedy, Billy Golden and James Marlowe have been inseparable companions for many years. Golden was born in Cincinnati, but grew up in St. Louis, where he originated the "Cane pat," now so universally used by buck dancers. He and his partner, James Marlowe, have won fame and applause in all the big vaudeville houses in the country, where they are always known as the "Phonograph Boys."



IRVING KAUFMAN

Mr. Kaufman 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 he appeared in vaudeville. He is a clever singer, and his records are always thoroughly enjoyable. Mr. Kaufman is also one of the Kaufman Brothers, who make their phonograph debut with the February list.



KAUFMAN BROTHERS

A favorite vaudeville team known throughout the United States who, in the words of one critic, "Make a thousand people laugh every day." And if you include their Phonograph work, the number is probably nearer ten thousand.

BURTON LENIHAN

A native of Saginaw, Michigan, Burton Lenihan studied music for some years in Boston. Then he went to New York, where he obtained several minor parts in Broadway musical productions. His opportunity for fame came with his engagement to sing the leading tenor rôle in "The Firefly" with Emma Trentini, which he did most successfully during the run of this popular operetta. Mr. Lenihan's voice records well and he promises to become a favorite with Edison owners.

ARTHUR MIDDLETON

Mr. Middleton is one of the leading bass-baritones of the Metropolitan Opera Company of New York. He has been there since 1914, and is constantly forging to the front in press and public opinion alike. Still a young man, his career is most promising, and many believe he will shortly be the greatest of all operatic artists of his kind.

ISIDORE MOSKOWITZ

Mr. Moskowitz, an American violinist, was for years associated with many of the leading symphony orchestras and also appeared as soloist, after which he left this country to complete his studies abroad. He later appeared in Berlin in public with such success that the eminent composer, Max Bruch, sent him the manuscript of his latest concert-piece for violin and orchestra, to be played in a public concert at which the Kaiser and his family attended. Moskowitz subsequently returned to America, where he is now fulfilling the predictions of a very successful career.

BILLY MURRAY

Mr. Murray's voice is so familiar to the public that it is like introducing an old friend to attempt to say anything about him. He was born in Philadelphia, though he spent his boyhood in Denver, and now lives in New York. It was while living in Denver that he first became interested in theatricals and started his successful career. Mr. Murray's popularity among phonograph owners dates from his first records, for his clear, strong voice made an instantaneous "hit." He is now one of the cleverest singers of comic songs before the public.



GLADYS RICE

Miss Rice was born in Philadelphia, daughter of John Rice and Salley Cohen, who were prominent in the theatrical world. She made her debut in vaudeville at the Palace Theatre, New York, and has since appeared in dramatic and musical stock companies. Her personality is very winning, and through the medium of her records she is extremely charming.

ELIZABETH SPENCER

Although Miss 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. Miss Spencer was born in St. Louis, Missouri. After studying in Paris, she embarked upon her professional career that has been such a success. Her voice is unquestionably one of the purest and sweetest sopranos that the Phonograph has ever recorded.



GEORGE L. THOMPSON

Mr. Thompson was born in New York City in 1875. He made his first appearance in 1893 and has been on the stage ever since. The American vaudeville public knows him well as one of the cleverest performers of his kind.

WALTER VAN BRUNT

Mr. Van Brunt, whose name is a household word in thousands of American families, comes from Brooklyn, New York, where he was born in 1892. 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 being the admiration of all who like a versatile and gifted singer.



ALICE VERLET

Critics have called Miss Verlet's voice "The finest coloratura soprano in the world." She is a native of Belgium, and is best known in the opera houses of Paris, Brussels, and London. Her records are really marvelous. You would hardly believe such perfect tones could be produced by the human voice. As a singer of brilliant coloratura arias she is supreme.

GEORGE P. WATSON

One of the old veterans among Phonograph singers, Mr. Watson has a world-wide fame. His style is unchanging, and his many amusing records have brought mirth into thousands upon thousands of homes of every land.

FREDERICK WHEELER

For several years Mr. Wheeler has sung for Edison records under the assumed name of James F. Harrison. More recently, however, he has been known under his true name. Mr. Wheeler is a native of Boonville, N. Y. He made his greatest success in oratorio and concert work after a course of study under Theodore Toedt and other prominent teachers. His exceptional ability as a singer, coupled with his natural gifts—for his baritone voice is superb in tone and quality—has won him a host of friends.



EDWARD LYMAN BILL

It is with sincere sorrow and regret that we note the passing of Col. Edward Lyman Bill, editor and publisher of *The Talking Machine World* and *The Musical Trade Review*, which occurred suddenly from a cerebral hemorrhage at his home in New Rochelle, New York, January 1.

In 1905, Col. Bill established *The Talking Machine World*, which he developed from a department in *The Musical Trade Review*. He religiously stood for everything that made for a higher standing in the trade. While his death is a great loss and will be felt by everyone who knew his lofty principles, we are confident the best interests of the industry will be ably championed by the efficient staff which for so long has had charge of *The Talking Machine World*.

NEW JOBBING HOUSE

After the first of February, W. F. L. Rosenblatt becomes the head of Phonographs, Inc., Atlanta, Ga., a new jobbing organization that will cover a zone including the states of Georgia and Florida, a large part of Alabama and a portion of Tennessee.

Until his move to Atlanta, Mr. Rosenblatt was associated with the Simmons Talking Machine Co., Bristol, Va.-Tenn. He will not entirely sever connections with that organization, for O. Simmons will have an interest in the new company, the present plans of which are to begin business solely as jobbers, then after a suitable location is found, open a retail department.

THE ADVANTAGE

"Hearing those high-priced opera singers on the phonograph is almost as good as hearing them on the stage."

"Better. You can shut them off whenever you like on the phonograph."—*New York World*.

HAWAIIAN MUSIC ON BLUE AMBEROL RECORDS

For years tourists have made delightful trips to Hawaii, and have come home enthusiastic about the scenic wonders of the islands. Waters of beautiful deep blue that fascinate are seen through the swaying palms, and beyond rolling hills; and through that atmosphere of joyous laziness, peculiar to the far East, comes plaintive music, sometimes sad, sometimes bright and cheery, that seems to move untouched depths in one's soul.

Is it any wonder that returning visitors recount these charms again and again; that they generously wish that they might bring just a small part back to you, for you to enjoy and talk about as they do?

Impossible though it is to transport the land, the water, or the climate of this garden spot, it is now possible to hear on the Blue Amberol right at your fireside some of this charming Hawaiian music—the music of the "Ukalele."

Record 2776, listed in January, "When Old Bill Bailey Plays the Ukalele," is a most amusing ragtime popular song. The music is novel and quite bewitching, and altogether this record is a lively one.

WE'LL APPRECIATE IT

Have you done it? Have you filled in the blank printed in the December issue of the PHONOGRAPH MONTHLY, and sent it to us?

If you haven't, won't you look up the December issue, answer the questions as asked, and send in the blank?

We have received a lot of these blanks, but we want a lot more. It is difficult for us to keep in touch with all Edison Amberola dealers; consequently, when we get these blanks properly filled in, we get a very good idea concerning the success of Amberola dealers and their methods of pushing the business.

We really want to get a filled-in blank from every good Amberola dealer. Please send yours in if you have not already done so.

Important Legal Decisions

ENJOINED FROM USING NAME "EDISON"

SHORTLY before Christmas, 1915, the Timke Distributing Corporation of New York was quite active in attempting to create interest in and obtain orders for a small, low-priced phonograph called the Best-Phone, by sending out letters with reference thereto to many Edison jobbers and dealers, both in Canada and the United States. These letters were written upon the letterhead of the Timke Distributing Corporation and were signed by John J. Brophy, who will be remembered as a former Edison demonstrator. In the letters, use was made of our trade mark and trade name "Edison" in a manner designed to injure our business and reputation, namely, by representing that the Best-Phone was equipped with a genuine Edison reproducer or had a genuine jewel Edison reproducer. As a matter of fact, the reproducer of the Best-Phone is not "a genuine Edison reproducer" or "a genuine jewel Edison reproducer," and is not manufactured or marketed by or for Mr. Edison or Thomas A. Edison, Inc. Accordingly, on December 17, 1915, we brought suit against the Timke Distributing Corporation and John J. Brophy in the United States District Court for the Southern District of New York, on the grounds of unfair competition and the infringement of our exclusive rights in the trade mark and trade name "Edison." On December 30, 1915, less than two weeks after the filing of the suit, a decree was entered in our favor as to all points in issue, and on January 8, 1916, an injunction was issued perpetually enjoining the Timke Distributing Corporation and John J. Brophy, and each of them, from in any way using the word "Edison" as a designation for any phonographic apparatus or any phonograph reproducers not manufactured by or for Thomas A. Edison, Incorporated.

A copy of the injunction in full follows herewith:

UNITED STATES DISTRICT COURT.
SOUTHERN DISTRICT OF NEW YORK.

THOMAS A. EDISON, INCORPORATED,

Plaintiff,

vs.

TIMKE DISTRIBUTING CORPORATION AND JOHN J. BROPHY,

Defendants.

In Equity.

THE PRESIDENT OF THE UNITED STATES OF AMERICA TO TIMKE DISTRIBUTING CORPORATION AND JOHN J. BROPHY, AND EACH OF THEM, AND THEIR AND EACH OF THEIR OFFICERS, AGENTS, ATTORNEYS AND EMPLOYEES, GREETING:

Whereas, it has been represented to us in our District Court of the United States, for the Second Circuit and the Southern District of New York, in Chancery sitting, on the part of Thomas A. Edison, Incorporated, plaintiff, in a certain bill of complaint exhibited in our said District Court before the judges thereof, against you, the said Timke Distributing Corporation and John J. Brophy, to be relieved touching the matters complained of, and in which said bill of complaint is stated, among other things, that your actings and doings in the premises have infringed upon the rights of the plaintiff and are contrary to equity and good conscience.

And it being ordered that a writ of perpetual injunction issue out of such court upon said bill, enjoining and restraining you and each of you, as prayed for in said bill, we, therefore, in consideration thereof, and of matters in said bill set forth, do strictly command and enjoin you, said Timke Distributing Corporation and John J. Brophy, and each of you, and your and each of your officers, agents, attorneys and employees, that you do absolutely and perpetually desist and refrain from using the word "EDISON" in any circulars, advertisements, announcements, placards, or in any other way as a designation for any phonographic apparatus, other than that of the plaintiff, Thomas A. Edison, Incorporated, and from in any way representing, circularizing, or advertising, or soliciting orders for or selling, or in any manner disposing of, as Edison reproducers or genuine Edison reproducers, any phonograph reproducers not manufactured by or for the plaintiff, Thomas A. Edison, Incorporated, and from infringing upon or violating the rights of plaintiff, Thomas A. Edison, Incorporated, in the premises in any manner whatsoever. Hereof fail not under the penalty of what the law directs.

WITNESS the Honorable Charles M. Hough, Judge of the District Court of the United States for the Southern District of New York, at New York, in said District, this 8th day of January, in the year of Our Lord One Thousand Nine Hundred and Sixteen, and of our Independence, the 140th year.

(Signed) ALEX. GILCHRIST, JR.,
Clerk.

(SEAL)

A TRUE COPY of a writ issued January 8, 1916.

ALEX. GILCHRIST, JR.,
Clerk.

THE DECISION OF THE CIRCUIT COURT OF APPEALS IN THE "MACY CASE"

A DECISION of considerable interest and importance as bearing on the question of the right of the manufacturer to control the price at which his product shall be sold is that rendered on January 11, 1916, by the United States Circuit Court of Appeals for the Second Circuit, in the case of Victor Talking Machine Company vs. Straus and others (conducting a well-known New York department store, under the name of R. H. Macy & Co.), and generally referred to by the trade as the "Macy Case."

The Macy Company had acquired a large quantity of Victor machines and records and offered the same for sale at prices less than those prescribed by the Victor Company as royalty fees for the license given to use the machines and records. The Victor

Important Legal Decisions—*Continued*

Company thereupon went before the United States District Court for the Southern District of New York and sought an injunction to prevent the Macy Company from selling or offering for sale or attempting to transfer the title to and right of possession of any of plaintiff's goods, on the ground that any sale whatever by the defendants would be an infringement of the Victor patents, since the Victor Company had not granted to any one the right to sell or transfer the title to the goods. The District Court refused to grant an injunction on the ground that the Victor Company could not control the acts of the Macy Company.

The United States Circuit Court of Appeals, reversing the decision of the lower Court, now rules that the injunction should have been issued. Judge Lacombe, who delivered the opinion, with Judges Coxe and Rogers concurring, went exhaustively into the license agreement under which the Victor products are marketed.

The effect of this decision is to uphold the Victor Company's license agreement system, under which fixed and uniform prices for the patented products of this Company are maintained.

A LITTLE OIL, PLEASE

PERHAPS the commonest neglect of household mechanical devices is the failure to oil occasionally. This is just as true of the Amberola as of the sewing machine, the vacuum cleaner or carpet sweeper.

In most cases the outside of the instrument will be taken care of religiously, carefully wiped and dusted. While this is most desirable, surely more important is the keeping of the accurate mechanism in perfect running order. As you know, this cannot be done without an occasional drop of oil.

Just how to get the owners to see that their instruments are kept properly oiled has always been more or less of a problem, for the average person, especially a woman, little realizes the vital importance of lubrication.

We feel that if the dollars and cents side of the matter were properly impressed on their minds they would pay more attention to lubrication. It is cheaper to use up cents worth of oil than to wear out a dollars worth of mechanism.

Perhaps the following suggestion will help you keep your customers reminded of the lubrication matter:

When you sell an instrument you of course keep some record of the sale. When you make your record suppose you jot down a date, perhaps in red ink, when you figure the instrument should need oiling (this would work best if you keep a card record) and on that date call on the customer and clean up and oil the instrument, not forgetting to have with you several of the latest records to play, for in this way many record sales can be made and names of prospective customers picked up. Service is a much overworked word, but this is *real* service, to your customer and to yourself. While doing

VICTOR TALKING MACHINE COMPANY LOSES ON APPEAL TO UNITED STATES CIRCUIT COURT OF APPEALS

Our July, 1915, issue contained an announcement to the effect that on June 4, 1915, a decision in our favor was rendered by Judge Hand, in the patent infringement suit brought in the United States District Court for the Southern District of New York, by the Victor Talking Machine Company against this Company in April, 1914. We now take pleasure in notifying Edison Phonograph Jobbers and Dealers that on appeal from this decision by the Victor Talking Machine Company, the United States Circuit Court of Appeals affirmed the finding of the lower Court. In view of the fact that the Circuit Court of Appeals handed down no written opinion, this Court apparently considered the reasons set forth in the opinion of Judge Hand to be correct and all sufficient for its own conclusions.

your customer a good turn you are taking advantage of an excellent opportunity to increase your sales. From your standpoint this is not merely mechanical service, it is selling service of the best kind.

Another way to handle this question, though not as effective from your standpoint, would be to mail, on the date recorded, a post card neatly type or hand written, saying something like this: "Time to oil your Amberola if you have not already done so. If you have, did you remember to (mention all parts to oil)? Remember, cents worth of oil means dollars worth of mechanism saved. But be sure you use the right kind of oil and just a few drops of that. Too much is almost as bad as not enough, for it is apt to gum and collect dust."

WANTED: SOME REQUESTS FOR INFORMATION

A valuable department in the PHONOGRAPH MONTHLY would be one that treated the mechanical troubles that worry dealers. The Edison products are about as near right as they can be, but things will happen. We want an opportunity to straighten them out when they do occur, and we would like to get from six to ten letters within the next two weeks, concerning mechanical troubles. If we get them we will make our mechanical experts work. It will serve them right if they have to. They should have made things right in the first place, and not cause the Sales and Advertising Departments to sell goods that may get out of order. Address all such letters to the Editor of the PHONOGRAPH MONTHLY. Otherwise the mechanical people might get them, and if we didn't know they were written we couldn't make them come through with the necessary information.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

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

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

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

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

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

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arm Co.
NEW YORK CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son.
S. B. Davega Co.
The Phonograph Corporation of
Manhattan.
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

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

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

MARCH, 1916

NO. 3



JULIA HEINRICH, NEW AMBEROL ARTIST (See page 16)

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of

EDISON AMBEROLA PHONOGRAPHS AND BLUE AMBEROL RECORDS

By THOMAS A. EDISON, Inc.

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

THOMAS A. EDISON, LTD., 164 WARDOUR ST., LONDON, W. ENGLAND
THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, FLORIDA 635, BUENOS AIRES
EDISON GESELLSCHAFT, M. B. H. 3 YORKSTRASSE, BERLIN
COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS

Volume XIV

MARCH, 1916

Number 3

JACKING UP RECORD SERVICE

Those information blanks inserted in our December number were the means of bringing to our attention some interesting facts, not the least among which was that quite a number of our Amberol dealers have recently been unable to have their record orders completely and promptly filled by their jobbers.

Some of the jobbers have come back at the factory and said the reason they could not fill dealers orders 100% was that they could not get *their* orders filled 100%.

At this writing we have not completely determined where the fault lies. It may be entirely with the jobber or it may be entirely with the factory, or both may be to blame.

Then, again, dealers should keep in mind the fact that in many sections of the country prosperity reigns as it has not before in years. The people in these sections are putting some of their surplus earnings into phonographs and records. This unusual demand may be partly responsible for the shortage of certain records in other parts of the country.

However, what you are interested in is what is going to be done about it.

We want every Edison Amberola dealer to know that whoever or whatever is responsible we are sifting the matter to the bottom and promise that the fault will be found and remedied without delay.

By the way, speaking of prosperity, are you getting all the business you could from people in your community who are spending more money now for what they consider luxuries than ever before? It would require very little trouble for you to find out who these families are and suggest to them that one of the most desirable investments they could make would be a Diamond Amberola, an investment that would pay dividends in making a brighter home and a happier family.

Then, there are most likely many owners of Amberolas who are in a position to make generous additions to their collection of Amberol records, owners who may have been sluggish in their buying for some time past and who are now ready to respond to a little coaxing.

Try a few letters to get after this trade, but don't stop at one or two. Try three at least on the same principle that you would not drop an Amberola prospect after only one or two attempts to get him to the point of purchasing.

You get after all the record business you can. Work every sales possibility to the limit and we will see that you are supplied with all the records you need to meet the demand a vigorous record campaign would stir up. Then, you know how Blue Amberol records have improved.

Here you have a combination to stimulate your selling efforts—improved records, better service and increased buying capacity of the general public.

Within the Edison Gate

THE VOICE BEHIND THE PARTITION

SCARCELY a day passes at the Orange laboratories but witnesses an unconscious, but nevertheless a true, compliment to the faithfulness of tone in the Edison Diamond Amberolas and records.

With the name of Mr. Edison and his inventive exploits broadcast, there are naturally many visitors to the different buildings. Practically all of the visitors think that the actual recording is done at Orange, while, of course, it is carried on in the recording rooms in New York City.

The office of Manager Leeming is just within the door of the Administration building. The partition separating it from the hall does not go to the ceiling, and a voice loud enough could be quite plainly heard in the hall.

It is the custom of Mr. Leeming to try out the new Amberolas and new records in his office. Time and time again the poor guide has a hard time convincing the visitors that they are not listening to the voice of a person singing and making a record. Not many callers believe the guide's statement. They think it a ruse to "cheat" them out of seeing the most interesting phase of the place.

One aggressive feminine visitor recently got so worked up over the guide's "refusal and flimsy excuse" for not letting her go in and hear the "singer" that she tried to have the guide dismissed. She just *knew* there was a woman singing in there. She guessed she knew music well enough not to be fooled by being told that it was only a record playing. So there!

None may be so blind as those who will not see. But next to this is the actual closing of the eyes, when any kind of a test is going on. Only that method can make the hearer realize, when a singer is alternating with the record, the wonder of tone faithfulness in the Edison.

BIG JUMP IN BLUE AMBEROL SALES

Here's the kind of news that makes the live wire chuckle with glee and puts the dead one to shame. It came to the Editor from the Sales Department and it said:

"We want you to know that Blue Amberol Record Sales for the last 6 months of 1915 were over 25% greater than the last 6 months of 1914."

Now, how about the croaker that thinks more of disc competition than he does of getting out and hustling for business that's just waiting to succumb to a little persuasion.

THE JOBBERS' CONVENTION VISITORS OF THE MONTH

We think the jobbers learned a few things at the 1916 Convention in New York and at the factory that will enthruse them to make this year the most productive in the history of the entire Edison organization.

Tuesday, February 15th, was taken up with executive business at the Hotel Knickerbocker, New York, when President W. O. Pardee, of Pardee-Ellenberger Co., New Haven, Conn.; Vice President B. W. Smith, of The Phonograph Company, Cleveland, O.; Secretary H. G. Stanton, of the R. S. Williams & Sons Co., Toronto, Canada; Treasurer L. H. Lucker, of Minneapolis, Minn., were all re-elected. Tuesday afternoon C. H. Wilson, Vice-President of Thomas A. Edison, Inc., made an address, and William Maxwell, Second Vice-President and Manager of the Musical Phonograph Division, read a paper outlining the policies of the company for the ensuing year.

Tuesday evening the attending jobbers met a party of representatives from the factory at Sherry's, New York, where a splendid banquet was enjoyed. After the banquet all hands adjourned to the Hippodrome.

Practically all day Wednesday was spent in a session at Charles Edison's Little Thimble Theatre, 10 Fifth avenue, in New York, where addresses were made by the heads of various departments on subjects vital to the interests of all members of the phonograph fraternity. Among the subjects were: Factory Fallacies, by A. C. Ireton, General Sales Manager; Probationary Zones for Dealers, by T. J. Leonard, Assistant General Sales Manager; Cruelty to Motors, by John Constable, Assistant Chief Engineer; Artists, by W. H. Miller, Manager of Recording Department; Infringements, Delos Holden, General Counsel; Advertising, by L. C. McChesney, Advertising Manager; Traffic, by J. R. Rogers, General Traffic Manager.

The program at the Little Thimble Theatre also included a tone test recital and a sales demonstration.

Thursday, February 17th, the jobbers made a trip out to the factory, where they spent an all around enjoyable and instructive day.

In addition to the convention representatives we had the pleasure of playing host to the following visitors the past month: P. H. Seewald, Edison dealer at Amarillo, Texas; A. C. Moore, Manager of the Phonograph Department of The Pelletier Company, Sioux City, Iowa; Wallace E. Brown, Detroit; H. T. Veith and John Dorn, of West New York, N. J.; John Albertshardt, of Tipton, Ind.

Doings of the Dealers

DEALERS DOUBLE AMBEROLA BUSINESS IN COURSE OF SINGLE YEAR

IS the Edison Amberola and Blue Amberol record business decreasing, just holding its own, or increasing?

Here is a question that is very pertinent to Edison Amberol dealers the country over and in order to answer it we made a careful canvass of the information blanks that were returned to us by our dealers who complied with the request that we made in the December issue of *THE PHONOGRAPH MONTHLY*.

It must be considered that only a very few of those who made returns were able to give us any estimate of their sales and receipts for the years of 1914 and 1915. The great majority of the dealers had not kept their phonograph and record sales statistics separate from their other departments and were unable to give even an approximate comparison of the amount of Edison business that they transacted in the two years. So there were only a comparatively few blanks that we could use in attempting to determine the trend of the cylinder business in the past year. We found, however, that there were many instances in which the business of our dealers had increased and in some instances the blanks showed that the business in this line was double, or more than double, the business done during the previous year. This seems to prove that it is possible not only to maintain the cylinder business up to any standard it may have reached in the past, but to increase it largely.

HOW ABOUT MAIL ORDER COMPETITION?

Don't be afraid of mail order house competition offering other makes of machines than Edison, no matter at what price, or what size town you do business in. This little inside story of how some of the talking machine deals go through, with mail order houses, should be read and digested by every Edison Amberola dealer, especially if they ever feel half-hearted at the thought of such competition.

The skeleton of the story is in the current trade papers, but not what it may mean to you. A large mail order house approached a rather new talking machine company, offering them a most tempting order. It meant a great deal to a new house to get it. But the price! Ten dollars apiece! What were the mail house people going to sell them for? Well, that really did not, should not, enter into this end of the business deal, you know, but they were to sell

for thirty-seven dollars apiece what they paid ten dollars for. The deal failed in this particular instance.

Looking at it from the customer-buying end of the horn how much of thirty-seven dollars' worth of value could a manufacturer put into a machine selling for ten dollars, not to speak of the squeak of a tone all its own? And yet some talk mail order "competition."

The real salesman, when he has a proposition so readily apparent and provable as Edison superiority, just delights in competition. It adds zest to the race and makes the sale the more quickly. The actual tone of the Amberola has more salesmanship than any salesman. Once heard—especially in competition—it proves itself, speaks volumes for itself in its own unanswerable way.

A CONTEST TO PROFIT BY

MR. W. D. WILMOT, who has the Edison agency in Fall River, Mass., realizes what it is worth to him to get an Edison Phonograph into the public schools, and conducted an interesting contest in connection with it that can be followed with profit by other dealers.

He arranged with a local newspaper to carry a coupon, which was to be clipped and used for a vote. Each school strove to secure the most votes. The one who did come out on top of the vote pile was to get an Edison Phonograph.

Naturally the newspaper was glad to enter into this, as it meant the selling of more newspapers.

Mr. Wilmot gave a \$250 Diamond Disc to the winning school. This plan can be applied, however, to the Edison Diamond Amberola. In fact, it is capable of more general application, because but few dealers likely would feel that they could give away so expensive a machine as a Diamond Disc for advertising purposes.

Great interest was stirred up among Fall River children over the contest. As parents do, they took as much interest in their children's interest as the children themselves. Everybody in town was talking about Wilmot's generosity. Where could so fine advertising be secured for any price?

The day of the contest's close came. Also came a surprise that put "punch" into a fine idea and showed what a far-seeing merchant is Mr. Wilmot. He had announced but one prize. But he thought that he had profited so much by the publicity he could afford to be extra generous. To the public he stated that they had taken so spirited an interest that he wished to show his appreciation. He gave

Doings of the Dealers—*Continued*

the second highest school a \$100 instrument and the third in the contest fifty dollars' worth of records. This school already had an Edison instrument. This announcement made Wilmot the biggest man in town—the man of the hour—not so much because of the amounts given, which were generous indeed, but from the very unexpectedness of the gifts.

It is the idea behind this contest that is of value to other dealers. The price, or the number of instruments, is another matter which can be considered later.

You can hold a contest and give whatever price of instrument that you think the effort and the results are worth to you, although it is a difficult and delicate task to judge, before a contest is started, the benefits to accrue to you in sales.

You could hold, say, a contest for the most popular teacher if there is but one good sized school in town. But if there are a sufficient number of schools to hold the contest between them, the teacher idea would likely not cause so much interest as a school contest, for a teacher would not be known to so large a number nor have so many interested in her winning as to work as a vote getter. Every pupil attending a school, when schools are matched against one another, is a loyal worker. Then, again, a contest could be held for the most popular principal, but, unless all principals are unusually popular, they likely, too, would not stir the interest like the school idea, for the same reasons applying to the teacher scheme.

Consider the several applications of this contest idea and the greatest possible number who might get behind the different contests, to work for each, and you will have a better realization of how splendid a plan Wilmot's school contest idea is.

THEY HAVE THEIR TROUBLES— BUT THEY'RE SELLING

Those dealers who make as an excuse for their not making sales that "It is hard times," should find food for thought in the recent trade report from England. There, in a country which is racked with war, its consequent drain upon the public moneys and its stringency, where the terrible seriousness of their lives at present is every day before them, more musical instruments are being sold than in music history. They find that the British workmen are investing their savings in pianos and phonographs. Music in the home has made their homes more attractive, they have found. Life contains more for them, is brighter. It refreshes them so that they return in better spirits for their next day's labor. If phonographs can be sold so readily and in such number in a country so afflicted, how about this fortunate country?

NEW USES FOR PHONOGRAPHS— SOME SALES HINTS

The many applications of the Edison phonograph are interestingly shown in the recent installation of Edison Phonographs in the Edison Motion Picture studio at Belford Park, New York City, as an aid to acting.

The direct and immediate effect of music on the emotions, especially "emotional" music, has long been known to psychologists. The directors, as the stage directors are known in motion pictures, are just waking up to the power of music. The director's task is to see that the actor's feelings and thoughts are so expressed that, without words, the audience will "get" them vividly. The exactions of the picture screen call for the highest form of realistic acting. This search for the real feeling has brought forth, in the Edison studio, this reliance upon the Edison phonograph as an emotional excitant.

This incident suggests several things to the thoughtful dealer. Inasmuch as all sales are made by our producing a certain effect in the prospect, the choice of the selections to be played to a prospect is an all important thing. Just because your prospect may profess a liking for dance music only, do not hesitate to play at least one record which is deeper in feeling, for it is quite likely that the prospect can be more deeply stirred by playing one of such records than many dance records or light popular records which appeal only to a passing fancy. Remember, too, that many who are sensitively fine in feeling are seemingly so afraid of showing it for fear of showing too much that they assume a mask of no sentiment at all. This type can be influenced to a sale more often by the choice of music of feeling than you could ever guess. Watching your prospect while you play such a record will often tell you much, in the more absorbed attention and the expression of the face.

If there is one or more of the smaller motion picture theatres in your town you could approach the manager with the proposition to put a Diamond Amberola in his theatre to bring out the full dramatic value of his pictures. If music from an Edison phonograph can produce the thrill and emotional feeling in the player who acts the part, then it certainly can produce the desired effect in the more susceptible persons constituting the audience. Then, again, a proper selection of records, with an Amberola, is much less expensive than the salary-every-week piano player. Anybody could operate the phonograph while the pictures are being run.

Doings of the Dealers—*Continued*

MORE NEW DEALERS

In our February issue we gave a list of dealers who had taken on the Amberol line since the first of the year. To that list we now add the following:

NEW DEALERS—AMBEROL ONLY

Austin's Pharmacy, Main Street, Tupper Lake, New York.

Grenfell Milling & Elevator Co., Summerberry, Sask., Canada.

W. F. Rea, Watson, Sask., Canada.

W. M. Thomas, Bowden, North Dakota.

E. T. Hardham, Oak River, Man., Canada.

H. B. Wiebe, Altoona, Man., Canada.

W. J. Van Doren, Goodwater, Sask., Canada.

NEW DEALERS—AMBEROL AND DISC

Kingsport Stores, Inc., Kingsport, Tenn.

E. B. Pohle, Dexter, Iowa.

Stephen's Art Store, Quaker City, Ohio.

Veith & Dorn, 630 Bergenline Avenue, West New York, New Jersey.

Smith's Music Store, 702 Market Street, Parkersburg, W. Va.

The Edison Shop, Pardee-Ellenberger, New Haven, Conn.; 964 Chapel Street, New Haven, Conn.

Elmer Johnston, 120 Third Street, Baraboo, Wisconsin.

PREVIOUS DISC DEALERS TAKING ON AMBEROL

J. H. Ward, 28 West Fifth Avenue, Cary, Ind.

Merton J. Coats, 516 Main Street, Little Falls, New York.

Blood & Cook, 147 No. James Street, Rome, New York.

George E. Conant, Gladbrook, Iowa.

Stephens Art Store, 235 E. Main Street, Barnesville, Ohio.

Nye-Ritchie Dept. Store, 24 Market Street, Potsdam, New York.

Keir & Cass, Hood River, Oregon.

George J. Koberstein, Baldwin, Wisconsin.

TRAVELING AMBEROLA SHOP DOES GOOD BUSINESS

ISN'T there a saying that "To Start Things Coming Your Way, Go After Them?" How true this is, all who have tried know. We have in mind right now our Lake City, Ia., dealer, Charles Bawden, who does not wait for people to come into his store, but loads up his wagon with six or seven machines and a complete stock of records, then goes out into the highways and byways and *creates* business.

In the first place his unique outfit attracts attention wherever he goes, and instead of waiting until someone requests him to send up a phonograph for

trial, he goes right to house after house with his machines. This, of course, makes it much easier for him to secure a trial, for it is only a matter of a few minutes to take a phonograph from his wagon and carry it into the house. The housewife feels under less obligation, for she knows he hasn't made a special trip just to bring out her phonograph. Another advantage is that, after talking the prospect into a trial, she hasn't a chance to cool off and change her mind. Having the machine right there brings her to a point of decision more quickly than at a store.

Another feature Mr. Bawden finds an advantage is that those with whom he leaves machines frequently give him the names of neighbors on whom he may call and make a demonstration at once, thus saving valuable time. Then the lady of the house where he is making the demonstration will frequently call in friends to hear the records with her.

It's human nature to procrastinate, to put off from day to day. You know how hard it is to get anyone to come in for a demonstration even after they have promised. But if you take the demonstration to them you don't have to wait, and the prospect will feel better pleased once she permits you to put the instrument in and hear it right in the very room where she would use it.

Now, we don't want to give you the impression that Dealer Bawden gets only trials when he goes out. Not at all. He gets real business and plenty of it, especially in new records. The best evidence of this is the fact that he has been at this work nine years, has enjoyed a comfortable business in that time and is still going strong.

If a dealer in a city of 100,000 places an initial order for 12 Amberolas, shortly follows this with a second order for 20 Amberolas, and then places a standing order with his jobber for deliveries of 10 Amberola 30's weekly, what is the sign? It means a successful combination. An energetic dealer and the Amberola line.

A set of old style Concert Phonograph spring barrels was recently returned to the factory by A. M. Neill, Hatboro, Pa., after 16 years of service because the springs had become relaxed. How is this for an example of the mechanical excellence of the Edison Phonograph? Furthermore, Mr. Neill did not send the springs back as a curiosity, but because he wanted them renewed.

Doings of the Dealers—*Continued*

FEATURING THE CYLINDER LINE IN LONDON, ONTARIO

WE give above the interior view of Edison Cylinder demonstration and salesroom of W. McPhillips, 189 Dundas Street, London, Ontario. Special attention is called to the Blue Amberol rack on the left, and the series of large



drawers on the right. Mr. McPhillips is an enthusiastic Edison Cylinder man and enjoys a lucrative trade in instruments and records. He carries a large stock of Blue Amberol records and has these so systematically available in the rack as well as the drawers that a customer is never kept waiting. One of Mr. McPhillips' strong points (which other Cylinder dealers would do well to copy) is his intimate knowledge of the Blue Amberol records. He makes it his important duty to *know* the records thoroughly and to have ready their chief talking points. That's the secret of his Diamond Amberola business.

IS YOUR SHOW WINDOW LIFELESS?

DON'T forget that your show window is a "silent salesman" that can be mighty eloquent if the talking points are properly pictured, so to speak. Don't forget that this silent salesman is working almost all the time on a greater number of prospects than your best salesman could get into a store. Therefore, spend your best thought on the show window, for many judge the inner store, like the inner man, by the outward show.

Remember that one of the greatest—if not *the* greatest—talking points for the Edison Diamond

Amberola is what it adds to the home life, in better and brighter cheer, untiring pleasure and recreation. Take this feature and make the most of it in your window display.

Above all, don't let your window display of Amberolas be a "lifeless" window. Even with experienced window trimmers this fault can be found. They make their displays too stiff, too lifeless—holding too little of the suggestion of the ease of home life. To set a machine at just such a square angle, so many records there at such an angle and so many records here, is to suggest that a carpenter with a square had laid it all out.

Even if you have a small window space, try to get into it something of the atmosphere of a "homey" home. Of course, you might say that you have seen homes where everything was set about just so. But have you ever felt at home, or at ease, in such a home? If you have a store where you feel you must give over part of the window to other merchandise than Amberolas, try to place in the window only those things which might be found in a home near the machine. A chair with a cushion in it, a newspaper thrown carelessly in it, with the machine open and a record on it, gives you immediately a sense of the person having just left—of a home where music is enjoyed, where people of superior tastes live. This "life" impression can be heightened if a table is set close by and on it a table lamp—lighted at night—with a book open and thrown down carelessly, or perhaps a partially smoked cigar and a record, taken out of the carton, resting on the table, as if it were to be played next. These are only a few such ideas as will suggest themselves readily to the man who thinks and observes.

If you doubt the wonderful suggestive power of home in such arrangements, just remember the famous ad of a well known glove house. On a table is *thrown* a pair of gloves as they would look when just taken off the hands—not set stiffly in a box, or otherwise stiffly displayed. Nearby these gloves is a lighted cigarette from which, in a most natural way, a curl of smoke ascends. Who can look at that simple picture without the imagination immediately supplying the missing parts—the well-dressed man, just in from the street, with its strong suggestion of use. There's *life* in that ad, and because there's life in it there have been sales—silent sales—made through it. The fact that, though it is the custom to change such ads very frequently, this glove house has used this ad for a long time is a tribute to its power of suggestion—its selling power. And it has selling power for the same reasons that shape our suggestions above, it is natural, true to life.

Doings of the Dealers—*Continued*

EDISON PHONOGRAPHS AND THE PIANO

THOSE who are half-hearted or doubt that the golden era of the phonograph is here need but watch the trend of popular preference and how it affects music houses that have been a long while in business.

E. E. Taylor & Co., of Olympia, Washington, for twenty-five years engaged in a substantial piano business, recently sold out his entire stock of pianos at a special sale and went whole-heartedly and exclusively into the sale of Edison Phonographs and Records, convinced that in them lay the kind of a future that a business going quarter of a century could be satisfied with.

And if there is any business in which salesmanship has been developed into an art, in the best sense, it is the piano business. They profited by the popular idea that no home could be complete without a piano, no matter how humble. All the conveniences of the deferred payment had been masterly developed and used in that line. They were strongly entrenched when the phonograph began to loom on the horizon. The piano dealers did not take it seriously for a long time. Then some of them began to take some phonographs into their stores. Even at this period the phonograph did not threaten the stability of the piano business in the sense of being a worthy rival.

But then Mr. Edison brought out his perfection of the phonograph which made it a real musical instrument instead of a more or less feeble mechanical reproducer. This was the beginning of the Edison Phonograph taking its place side by side with one of the most perfect solo instruments ever perfected—the piano. But the Edison Phonograph had the evident and distinct advantage of furnishing at will, irrespective of the listener's performing ability or musical knowledge, the finest music of the world's music masters. The piano needed a performer, needed years of patient practice, needed the mood. It still stands high, and should so stand, as a wonderful instrument, but the Edison Phonograph has grown into deserved popular appreciation of its marvelous musical powers. If such an instrument has the power to rise to a position beside the piano, time-honored and crowned by compositions of brilliant composers for several hundred years, then the Diamond Amberola is worthy of the best efforts you can put into its promotion and sale. Not to do so is to discredit yourself, lose money-full opportunities, and the missing of a future that belongs to you.

LONG DISTANCE SALESMaking

BEING hidden away nearly a hundred miles from the nearest railroad station—ninety miles to be exact—cannot dim W. A. Work's interest in, and enthusiasm for, the Edison Diamond Amberola. Far away out in Lovington, New Mexico, comes the query for the latest records, all the news about the artists, their photographs. Is Miss so-and-so dead? We haven't heard enough of her lately. My customers are interested in all these things.

Mr. Work, perhaps living up to his name, finds time to run a thriving drug store and still keep up his interest in Amberolas to sales heat. Isn't there a world of suggestive force, for dealers more favorably situated in larger towns, in the example of this doer of a dealer?

FROM ONE WHO KNOWS

The Reverend J. J. O'Keefe, of Dalton, Mass., is the proud possessor of a Diamond Amberola, a \$450 Edison Diamond Disc, and two other expensive sound-reproducing instruments. He also has a splendid library of records.

Rev. O'Keefe is a gentleman of culture, especially in music, and with his array of sound reproducers he certainly is in a position to "judge for himself." In a recent letter to his dealer, The Meyer Store, Inc., of Dalton, he stated he had been consulted in regard to the purchase of instruments for the public schools of Dalton and advised the purchase of Edison Diamond Amberolas on account of tone, indestructible records and needing no change of needles.

What do you think of that?

AMBEROLA AND ENERGY—A WINNING COMBINATION

D. Hogeboom, of Pittsburg, Kan., is an Edison dealer to whom we point with pride. Mr. Hogeboom has handled the Edison Diamond Disc since September, 1915. After familiarizing himself with the Diamond Disc Mr. Hogeboom was in an excellent position to judge the merits of the Amberol. It didn't take him long to realize that he was missing an opportunity for some mighty profitable business, and as a result he has taken on the Amberol line, which makes him an exclusive Edison dealer in the full sense of the term. The energetic methods of Mr. Hogeboom, coupled with the all-around excellence of the Amberola and Blue Amberol records, are sure to make him a success.

A CONTINUOUS INCOME

WHEN an insurance agent sells a policy he not only receives in remuneration a percentage of the first premium, but he also receives an annual payment on each policy that is renewed. The income of the average successful insurance agent from renewals is substantial and it often reaches a figure, in long-established concerns, in excess of the profits on the active business of the year. This is one of the features that makes the insurance business so highly attractive to so many capable salesmen. The opportunity to build up a business that will net them a substantial income even after they have ceased active work is one that must appeal to every person.

But the insurance agent has nothing on the phonograph dealer, providing the latter keeps in close touch with every person to whom he has sold a machine. As the insurance agent has to be constantly alert to prevent policy holders from canceling their contracts, so the phonograph dealer must make every effort to prevent phonograph owners from losing interest in their machines. If this is done the first profit on the sale of a phonograph is only a small part of the profit-making possibilities of the transaction. The returns that may be secured from the follow-up business in records may easily total more than the immediate profit attached to the sale of the machine. In this way the phonograph agency presents all of the alluring possibilities of the insurance business.

Every policy that the insurance agent sells insures an income for him as long as the policy is being renewed.

And every Amberola that the dealer sells insures him a future income as long as he keeps in touch with the owner of the machine and keeps him interested in renewing his records.

So every Amberola that you sell is a sort of an income insurance policy that guarantees you substantial returns as long as it is in use.

"THE DRUG STORE, THE MOST LOGICAL PLACE TO SELL PHONOGRAPHS"

By *Burton L. Bennett, Bristol, Conn.*

(Prize winning article on "What Chance Does a Druggist Have Against Other Dealers in the Handling of Phonographs." The prize was offered by the *Bulletin of Pharmacy*, Detroit, Mich.)

It was along in the late nineties that I first became interested in phonographs. I was the first dealer in my city to offer them for sale.

But at that time the talking machine industry was in its infancy; the instruments were not the perfected devices that they are to-day. The motors

were small in comparison to those now in use; the records were made of wax and easily broken or destroyed by handling.

After a time I became discouraged and ceased to handle the line, as I did not think it would ever become a commercial success. That's where I made a big mistake. Instead of sticking and allowing my business to grow with the development of the phonograph, I quit, and thereby lost the prestige that rightfully should have been mine.

About 1910, when the hornless disc graphophone appeared on the market, came my second opportunity to handle talking machines. I grasped it. So much so that I now figure 20 per cent. of my gross receipts comes from phonographs and supplies.

The beauty of the business is that every time I sell a machine I make a customer for innumerable records and supplies. I am creating future sales and laying a foundation for a constantly increasing trade. The line is one that is always in demand and allows a good margin of profit.

To my mind the talking machine business is fully as desirable and as easily conducted as is the selling of cameras. And hundreds of druggists know from experience what a large volume of business it is possible to derive from the latter.

The camera and supply trade is at its height in summer, the phonograph trade swells to its largest proportion in winter. The two serve to balance each other and keep the volume of business on an even keel.

WHY HANDLING THE LINE PAYS

Phonographs do not require much space in which to display them. Just room enough for a few small machines on the counters, and a cabinet or two on the floor suffices. Considering the amount of space required, no other department of the store pays larger returns.

From my experience I am led to believe that there are at least six good reasons why the druggist has an equal, if not a better, chance against other stores in the sale of phonographs. Here they are:

1. Drug store locations are usually such that they lend themselves most favorably to the display of any line of merchandise that has merit.

2. Drug store hours of doing business are longer than those of most other stores, hence the owners have greater opportunities to make sales.

3. No special technical knowledge is required to sell phonographs or records.

4. Drug stores cater to a wide class of trade; the high and low, the rich and the poor. Phonographs range in price from \$10 to \$500. There is a style to suit every taste and a price to fit every pocketbook.

5. The public looks to the modern drug store for many different articles, and can be educated quite easily to purchase there phonographs and supplies.

6. And most important of all—phonographs, like cameras, are sold to the dealer at a restricted resale price and on an exclusive agency plan. There is no price-cutting and no competitor next door has the same line.



Fifth Annual Banquet of the

The above photograph was taken at the
any importance in the Edison m

A WONDERFUL demonstration of esteem was the greeting accorded Mr. Edison when he entered the dining hall on the occasion of the annual banquet of the Edison Club, February 5th, at Newark, N. J. Nearly five hundred employees, representatives from various departments of Thomas A. Edison, Inc., stood on their chairs, vigorously waved handkerchiefs and napkins and nearly five hundred throats told in cheers what could not be expressed in words. Truly, a welcome to moisten the eye of an emperor.

Among the numerous entertainers secured for the occasion were our own Billy Murray and Walter Van Brunt, who met with a resounding reception and well they deserved it, for they were in fine trim and displayed the talent which makes them such Amberol favorites.

One of the closest friends of Mr. Edison, Hudson Maxim, scientist and author of "Defenseless America," was speaker of the evening. His subject was "Genius," the personification of which he declared was Thomas A. Edison. In conclusion Mr. Maxim



Edison Club, February 5, 1916

Mr. Edison arrived. Everyone of organizations attended this banquet.

recited a poem of his own composition dedicated to Mr. Edison on the occasion of his 69th birthday, which reads:

Since God broke chaos into light
 And flung the stars upon the night
 And set the wonder of the day
 Upon its high celestial way,
 A myriad million human eyes
 Have seen by the illumined skies;
 Yet but one man of all the train
 Possessed the Edisonian brain—
 But one could strike the magic spark

To smite the night—turn off the dark.
 In all of time since entered Man
 Upon the macrocosmic plan—
 In all the heaven-drift and flight
 Of stars that constellate the night
 And join the world-reel with our sun,
 The Edisons are numbered one.
 Upon the way where morning goes,
 And dewdrops diadem the rose
 And pave the pathway of the clod,
 Where genius walks alone with God—
 One man with God possessed the might
 To call and bring the answer—Light.



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But one could strike the magic spark

To smite the night—turn off the dark.
In all of time since entered Man
Upon the inaeconomic plan—
In all the heaven-drift and flight
Of stars that constellate the night
And join the world-reel with our sun,
The Edisons are numbered one.
Upon the way where morning goes,
And dewdrops diadem the rose
And pave the pathway of the clod,
Where genius walks alone with God—
One man with God possessed the might
To call and bring the answer—Light

Sales Suggestions

A NEW SALES FIELD

THE enterprising dealer is always looking for new angles for selling. Following are some ideas on working a field which has been overlooked.

Most factories have some sort of a room which is, or can be, used for recreation purposes. There is always a good portion of the workers who take their dinners with them, eating about the factory. The noon hour usually hangs heavily upon them for entertainment. Most employers are now broadminded enough, or believers in real efficiency enough, to realize that any entertainment their men would get during their noon hours would benefit them also. With this idea for a central argument, it should be found no task to get permission from the heads of the firm to give a noon concert to the men.

If you cannot spare the time from the store or have not sufficient help to send a man, we would suggest that you can find a man, musically inclined, working in the factory, if it is large enough to warrant assigning a man for that one place. He can be easily taught your methods and ideas. But we are much in favor, and recommend strongly, that you yourself, or a trained salesman, go along and handle the affair, instead.

You could take with you an Amberola 30. Be sure to take along literature describing the different models so that the men can take it home, for they surely will. Also, be prepared with agreements for possible sales. Often a man will take a sudden notion, then get over it. Catch him while he is "warm."

Take along some funny records as well as popular airs. Have at least one classical record on tap but don't play it unless the class of work or factory is one employing men that would appreciate it; or, of course, unless a classical record is asked for.

Be sure to invite the men to your shop, telling them they needn't "dress up," and to bring the family along to hear some more. Remember, also, in thus going after the men in the family that a man, who will hold his wife down on the purchase of anything like a phonograph, will buy one himself without turning a hair or making an excuse. If you don't think this is true, ask the women folk.

In talking to men at the factory noon hour, you can put more stress upon the remarkable mechanical finish of the finer parts of the machine, the diamond point feature, etc. These will appeal more to a man. To a woman, alone, these features would

mean little and would not persuade her as a talk on the influence and refinement of life, pleasure, etc., of a phonograph in the home.

It's getting a prospect when attention is easy to arouse that lands many a sale. During noon hour, the men have to stay around the shop and have nothing to interest them. Don't give one concert and give it up if you don't make a sale from it. Also, don't give them too frequently or the men will consider that they might as well listen and enjoy it there without expense as at home. At the first concert, if you haven't what some would like to hear, encourage them to name selections they like. Remember that, despite the popularity of current "hits," you are sure of pleasing them by having some of the old-time favorites, such as "Annie Laurie," "Dixie," "The Last Rose of Summer," "Believe Me if All Those Endearing Young Charms," "Old Black Joe," etc. Songs of these sort awaken in any man sentiments of his earlier life when sentiment was stronger in him, and his impressions were deeper.

If the factory employ more women than men, then the situation is little altered. It is the same field of possibilities for sales. Only, and better yet, you have a much more impressionable lot of prospects, which fact prepares the way for sales to a marked degree.

SALES INFLUENCE OF PHONO- GRAPHS IN SCHOOLS

DON'T neglect the opportunity of placing an Edison Diamond Amberola in a school, when it is possible to do it.

The influence on the child of what is seen and heard in the school room has been proven to be of most permanent effect. Therefore, bear in mind, that if a child thinks of an Edison Diamond Amberola when it thinks of a "phonograph," your sales are bound to show the effect sooner or later. This sounds broad, but let us see. Their hearing a phonograph at school first of all creates in the children a desire they otherwise likely would not experience, except by chance. They become an auxiliary sales force for you. Home, to them, would be a better place if it had a "phonograph." They tell their parents so. Parents, with few exceptions, are more susceptible to their children's desires than to any influence outside the home. If you doubt this, recall what influences prompted many a home purchase—if you are intimately enough acquainted with the cases. Once the children have become used to

Sales Suggestions—*Continued*

the purity of tone of an Edison Amberola, the naturalness and fidelity, there is little danger that they could be persuaded to be satisfied with a "talking machine."

Then, again, what dealer looks but six months or a year or two ahead? The man who looms large is the man who is continually looking into the future, for the business increase it should bring. The school boy and school girl of to-day is the young groom or the young bride of the to-morrow. So, even if they did not have a phonograph in their parents' home, they present a field already well fertilized for the sale of the machine they are most familiar with—the Edison Diamond Amberola. Or, again, if they had one in their parents' home, the young people will be all the less content until they secure one for their own home.

John Wanamaker, the prince of merchants, was thought visionary when he first proposed his ideas on building for future business. To-day his critics are far behind, still small shopkeepers, while those who are nearest in size accept as business religion the principles which John Wanamaker pioneered and was laughed at for.

HOW A NOON CONCERT IDEA NEARLY FAILED IN SALES

ONE of the most potent factors in building up what is perhaps the largest phonograph business in New York City in their noon-hour concerts, to which, of course, all are invited by a neat artistic card invitation placed in the window and a similar invitation placarded on a stand at the edge of the sidewalk.

When the plan was first started it met with instant response. There were always a great many who felt they should get out of the office, but who had no place to go. A concert, with its double attraction, was most inviting.

But although everything was done to make one easy and comfortable as soon as one entered the door, it was noted that the sales did not show the responsive effect that such an event should show. At first there was a disposition to criticise the salesmanship of the clerks. A watch was kept and it was noticed that while many came in to listen, surprisingly few approached the clerks.

Then someone with a good supply of horse sense suggested that there was a faint possibility that the demonstrator was playing music "over their heads" or playing too much popular music. She was approached to see by what method she determined,

if she had any method at all, what records should be played. She said she had tried to gauge her audience's taste by judging their general appearance, but it was so mixed that it mixed her up. One day it was this kind of an audience and on another day it was that kind of an audience. "Why didn't somebody think of putting up a box in which those attending could state what they would like played," said the party of the horse sense. The perfect saneness of this remark caused a box to be placed next day. It worked like that proverbial charm. They found that, where persons attending had been timid about approaching the attendant, they gladly put in their suggestions on small pieces of paper. The attendants increased in numbers. They grew more interested and, after hearing their favorites, approached the salespeople. The result naturally was that the sales showed a healthy increase that put noon concerts at the top as the star salesman. Like many a sales idea, it was the lack of an absurdly simple thing that made it come dangerously near to a failure.

These noon concerts can be adapted to your own business, no matter how small. The larger the town, the better for its success. You can mention it in your regular advertisement if you do not wish to give a whole "ad" to it. Do not expect it to be a whirlwind success the first day or the first week that you operate it. The event has to become well known to assure its greatest success. If you do not have enough callers to warrant the use of a "suggestion box," be sure to ask the visitors what their favorite selections are. Make it plain, though, that the expression of their desires places no obligation upon them whatever. The playing of favorite records is a great help in selling an instrument.

And, lastly, show no undue haste to sell a machine to an inquirer. For obvious haste here will defeat the very spirit and success of these noon-hour recitals.

Remember, too, that these occasions get people into your store who probably never would otherwise visit it; that because of this they have to be handled more carefully and more skilfully; that it gives the always much-to-be-desired opportunity to hear the purity of tone of the Amberola and its re-creation of music, as against talking machine "music" with which they may be familiar.

Remember, after you drop a 75c. Blue Amberol record it is still worth 75c.

Sometimes Called Humor

A PIERCING RETORT

"Isn't it funny," said Gladys curiously to her chum, Phyllis. "Father has promised to give me a pair of diamond earrings if I will stop having music lessons. I wonder why?"

"That's strange!" agreed Phyllis. "But you've never worn earrings, have you?"

"No. I shall have to get my ears pierced."

"That explains it," said Phyllis, an innocent smile curving her ruby lips. "He wants to pay you back in your own coin."

COULDN'T BE DONE

He was a member of a regimental band and he did not forget to brag about it.

"Why, man, we can play the most intricate airs at sight," he was saying.

"Indeed," said the unbelieving listener, "I should like to hear you play the airs the drum-major puts on."

ETERNITY

Son—Paw, what's the longest period of time?

Pa—From one pay-day to the next.

LEAP YEAR?

A woman who was entertaining a musically inclined man asked him to sing. He complied and, after singing several popular songs of the day, began on sacred music. Turning to her, he said:

"Now I am going to sing something directly to you; guess what it is."

She gayly replied: "I Need Thee Every Hour."

"Oh, no," he returned: "'Abide With Me.'"

Whereupon, she quickly retorted: "I thought possibly it might be, 'Lead Thou Me On.'"

THE CULINARY NOCTURNE

Wife—Waldo, I wish you would put that fifth nocturne on the pianola.

Hubby—Eight in the morning is a trifle early for music, my dear.

Wife—I know; but the length of time it takes to play is just right for boiling an egg.

ON RECORD

Sam—My wife made me recite my New Year's resolutions into the phonograph.

Abe—What was the idea?

Sam—She said she wanted to put them on record.

NO JOKE

"Just a word, young man," said the owner of the music store. "If a customer knows what he wants, sell it to him. I know that a star salesman can always sell him something else, but I have a theory that it will pay just as well to sell him what he wants."

THE WILL AND THE WAY

A story is told of a certain well-known theatrical manager, who has a habit of, by hook or crook, getting his own way.

"That's too loud," he called out one day, as the orchestra started at a rehearsal.

"I can't help it, sir," replied the conductor. "It's marked 'forte.'"

"Well," went on the man of power imperturbably, "just make it thirty-five, please."

PLAY TO SELL THEM, TOO

Father—My son, the time has come for you to give up play and go to work.

Son—You're wrong, father. I know of a way to combine work and play. I'll get a job demonstrating phonographs.

And he did.

NO USE TRYING

Mother—If you can't keep the children quiet send them up to me for a while and I'll sing to them.

Nurse—Oh, that won't do any good. I've threatened them with that already.

A GOOD IDEA, NEVERTHELESS

Man (in car, to man sitting in corner)—I firmly believe that it is a man's duty to share any good luck he may have with his wife. For instance, when he makes a little extra profit he ought to buy her a phonograph or a piano.

Man in Corner—A good idea! Er—are you a social philosopher, sir?

The Other—No; I'm a retail dealer in talking-machines and pianos.

"IN THE SWEET BYE AND BYE"

"I don't care much for that piece the orchestra is playing now."

"Why, that's futurist music."

"Oh, is that it? Why don't they play it some time in the future, then?"

Dealers' Questions Answered

W. E. H., Philmont, N. Y.—1. Why don't you call it "Edison Diamond Amberola Monthly"? 2. I have an Edison Amberola 50 that repeats on some records. Same records play perfectly on other machines. Does not always repeat on same record nor always in the same place. Record tight. Feed nut in perfect mesh. Reproducer let down quickly. 3. An Amberola 75 plays false when a certain note is played on a band piece. Something seems loose but I can't find it. 4. Some cabinets have scratches or other defects in the varnish. Packing is in good shape and wrapping paper intact, but when I expose the machine I find scratches, etc. Looks like careless handling before packing.

[1. This is probably a better name and we may later adopt it.

2. The reproducer swivel stud may bind, thus preventing the weight from working freely. The remedy is to apply one drop of Edison Diamond Oil and to see that reproducer sets snugly and firmly in arm and horn stem.

3. The false notes usually indicate that the reproducer is in need of adjustment. The proper procedure is to send it to your jobber for replacement.

4. Our cabinets are in perfect condition when packed for shipment and no expense is spared in packing them so that they will reach destination safely, but, regardless of the care exercised, these highly finished cabinets, like any other piece of furniture, may need retouching before they can be placed on sale. The Edison cabinet retouching outfit will enable you to easily remove these blemishes. If you do not know what this retouching outfit is ask us to send you Form 2876.]

SELLING DANCE RECORDS

A GOOD suggestion and sales help is to have part of your store, if you have the room, in such shape so that, should a couple care to dance when listening to dance records, they may do so.

The floor can be prepared at small cost and kept in fairly good shape for dancing with very little trouble. This does not mean that you need to have any space like even a small dance hall. Good dancers can try out steps, etc., in a very small space. If you have rugs or furniture try to arrange them so that they can be pushed back with an appearance of being but little bother. No one would care to dance if they thought you were being put to such trouble as to obligate them.

This may seem like a trifling suggestion to some, but underlying it is one of the first and fundamental principles of salesmanship—the instinct of possession, in us all. If, in your sales methods, you can in any way excite this primeval but ever present instinct, your sales are three-quarters made. If you have ever danced yourself—to the extent of real enjoyment—you will realize that *listening* to and *dancing* to music are things far apart. The extra enjoyment a dancer would secure through dancing to a certain record—even for a short space of time—would strengthen that instinct of possession, or, more commonly called, the desire for possession. The rest is easy, when that feeling is roused.

Enthusiasm is contagious. See that every prospective customer who steps into your store is properly and completely infected.

THE WAY OF THE WISE

"I didn't sell it to you. Let the man who did fix it up for you," is a sentiment often expressed by dealers, although perhaps in not these words. The words are usually aimed at some individual who has bought an Edison Phonograph in some other way or in some other place than from the dealer in whose town he now lives, but who is asking that a little attention be given his phonograph, and who is expecting to pay the usual price for the service.

The dealer who gives voice to this sentiment is lacking in ability to appreciate a sales possibility when he sees it. Probably the purchaser now regrets quite as much as the dealer that he bought the phonograph elsewhere, and how differently he would feel if, instead of the dealer going back at him in the foregoing manner, he would express his prompt willingness to give the purchaser service and take immediate steps to do it.

How much better it would be if the dealer would say, "The fact that I didn't sell you the phonograph makes me none the less willing to assist you. I would have been glad to have made the sale, but that I didn't is now a thing of the past. I want to keep your phonograph in good shape because I want to sell you some records. In fact, if I could sell you enough of them, I would rather sell you records than the instrument itself." Can't you imagine how the purchaser would feel toward a dealer under these conditions, and can you imagine that he would ever buy a dollar's worth of phonograph goods from any other dealer?

Needles are made to sew with—not to play phonographs.

Some of the Artists in the March List

JULIA HEINRICH

Miss Julia Heinrich inherited exceptional musical traits from her parents. Max Heinrich, her father, has long been a figure of nation-wide repute as singer, teacher and composer, though it was from her mother that she received her first instruction.

After winning universal admiration on the American concert stage, she went to Germany in 1910 to gain operatic experience. Her talents were soon recognized and it was at the Stadt Theatre in Hamburg that she won her most notable triumphs. Miss Heinrich had just been engaged for three years by the Hamburg Opera when the outbreak of war made it necessary to return to America, when the management of the Metropolitan Opera House promptly engaged her for the full season of 1915-1916.

In the words of the *Boston Evening Transcript* her voice is "a smooth, full-bodied, warmly colored mezzo-soprano of sensuous beauty," every quality of which is delightfully reproduced by the Edison Diamond Amberola.

CHRISTINE MILLER

Miss Miller is without doubt one of the busiest and most popular contraltos now before the public. Everywhere she is meeting with phenomenal success, and the variety and worth of the engagements which she is filling are the strongest possible testimony to her artistic ability. Although of Scotch birth, Miss Miller has lived in Pittsburgh, Pa., since early childhood. To quote W. L. Hubbard, of the *Chicago Tribune*, "Miss Miller's voice is exquisite in quality, being rich, warm and sympathetic, and produced with an ease and accuracy that make it absolutely reliable and pure. Her singing is distinguished by refined, infallible taste, and by genuineness and justness of sentiment and feeling." All this is of general interest, but that which will chiefly endear Miss Miller to Edison owners is her unusually fine sustained tone, in addition to her wonderfully clear enunciation and her charming personality.



BURTON LENIHAN

Burton Lenihan is an American, born in Saginaw, Michigan, and a graduate of Oberlin College, Oberlin, Ohio. His musical education was begun under Mr. and Mrs. Charles A. White, of Boston, well known in musical circles there. After four years' study in Boston he came to New York and played several minor parts in Broadway productions and at last was featured

with Emma Trentini in "The Firefly," where he sang the leading tenor rôle.



ARMAND VECSEY

Armand Vecsey and his Hungarian Orchestra number among their many performances appearances before the principal rulers of Europe, amongst them Emperor William II., King Edward VII. and Queen Alexandra, King Frederick of Denmark, Maria Feodorovna, and the Dowager Empress of Russia. In addition to his fame abroad, Mr. Vecsey is very popular throughout the United States. He has appeared with great success in many of the large cities, and for the past season has played with his orchestra at the famous Ritz-Carlton, New York City.



JOSEPH A. PHILLIPS

Mr. Phillips is a native of Buffalo, N. Y., and studied singing under Thomas Karl, Francis Drake and Pasquale Amato, of the Metropolitan Opera House. At various times in the past few years he has appeared with De Wolf Hopper in "Happyland," with James T. Powers in "Havana," and at one time sang "Under the Shade of the Palms" in "Florodora," where he took the part of *Lord Abercoed*. He later became soloist in St. Michael's Episcopal Church, New York. His baritone voice is of true tone and robust quality, and adapts itself admirably to the making of Phonograph records.



BYRON G. HARLAN

Mr. Harlan was born in Kansas, but spent the greater part of his boyhood in South Dakota. When about twenty-four years of age he went to Chicago, where he studied singing, and then went on the stage, traveling with an opera company. He later appeared with Hoyt in "A Texas Steer," and then had a company of his own. Mr. Harlan has been making Edison records for many years, and has constantly added to his ever-increasing circle of admirers. He has an enthusiasm and a spontaneity in his coon songs and vaudeville sketches that never fail to make a "hit," and his duet records with Arthur Collins are among the most popular in the catalog.



EMORY B. RANDOLPH

Mr. Randolph was born in Western New York State. As a child he displayed a great interest in music; at the age of fourteen he played the cornet and other instruments in orchestras. For many years now he has been a notable figure in church musical work. For twelve years he has been soloist in leading metropolitan churches; soloist at Ocean Grove, Thousand Island Park, and with many choral and oratorio societies. In addi-



tion he has organized numerous male quartets, Glee Clubs, etc. His special work is oratorio and English songs, and teaching voice development. Mr. Randolph's voice is eminently suitable for recording purposes. It is a rich, warm and powerful tenor, and possesses that even steadiness of tone so desirable.

ARTHUR COLLINS

It is like introducing old friends to tell Edison owners anything about Arthur Collins, for he is known wherever the Phonograph is known. Descended from a long line of Quakers, he naturally had to be born in Philadelphia. He learned much of his artistic knowledge from his mother, who was a fine singer. Although famous as a mimic and a singer of coon songs, Mr. Collins is a trained musician, having devoted a great deal of time to the development of his powerful baritone voice. You will be interested to know that he sang with De Wolf Hopper in "Wang" and with Francis Wilson in "The Lion Tamer."



PUBLICITY WITH HUMAN INTEREST

Little phonograph stories that contain an abundance of human interest are constantly taking place, and if the dealer is clever enough to bring these to the attention of the daily papers without appearing too eager to secure advertising, he can get frequently some excellent publicity. A story of this class concerns a family that came into possession of a new Amberola. With the intention of introducing the instrument at a little party to be given to a few of their neighbors and friends, they had it sent up in the evening in advance so that it would not be seen by the neighbors until the night that had been selected for the little affair.

It happened, however, that on the evening that the Amberola was received a young lady visitor arrived unexpectedly from a distant point. Of course, she had to hear the phonograph, and, as she preferred soprano records, two of the numbers by Marie Rappold were rendered. The next day several of the neighbors came in and, after they had met the guest of the family, they complimented her upon her beautiful voice and, without exception, urged her to sing. The circumstances proved so embarrassing to the visitor that it became necessary to make a premature announcement of the purchase of the Amberola.

This incident, of course, rapidly became the talk of the neighborhood and before it was many hours old it reached one of the dailies and was printed and given a fairly prominent place in the paper. It proved the best advertising that one Edison dealer ever received and he eventually made a number of sales on the strength of it.

THIS IS THE WAY

E. Sensbrenner, an Amberola dealer at Circleville, Ohio, writes: "Here is a letter I am sending to the owners of Edison Cylinder Phonographs who I am not sure have the four-minute attachments:

To Edison Phonograph Owners:

What about your cylinder phonograph? Are you getting the service out of your instrument that you should? Do you realize the possibilities of the new Blue Amberol, indestructible, four-minute record and the diamond point reproducer? Are you aware that when you improve your instrument, making it possible to use the new record and diamond point reproducer, you will have one of the finest musical instruments in the world?

We are enthusiastic about this proposition,—so enthusiastic that we are willing to inspect your instrument, either at your home or at our store, and advise you truthfully, without expense to you, whether your machine is worth putting on a new attachment.

We are revising our mailing list. Every month we will again send out new lists of records and other Edison information to every owner of a cylinder instrument who is enthusiastic enough to answer the questions on the inclosed postal card, and return it to us at ONCE. After you have answered all questions properly, tell us under the heading "Remarks" if you want us to call and look your instrument over, or if you will bring it to us. This is something that is worth your immediate consideration—your money is invested, and you now have the opportunity to make your investment active and many more times valuable. Sign and mail the postal NOW, before you forget it.

The postal card reads as follows:

Have you a cylinder phonograph?
 What make?
 If Edison, which Type? "Home," "Standard,"
 "Fireside" or "Gem."
 Will your machine play the 4-minute record?
 Is your machine in working order?
 Do you wish your name on our new mailing list for
 monthly Edison record lists and other information?
 Remarks.
 Name and full Address.

Here is an extra memory jogger for you to fill out intelligently that blank on page 19. The information we request is vital to the interests of all concerned. The more definite information you give us the better able are we to give you intelligent sales assistance.

For St. Patrick's Day—March 17

THERE is no reason why every Edison Amberol dealer should not do a large and profitable business in Irish records during the season of St. Patrick's Day if a little attention is paid to displaying and featuring the numbers that appeal to the hearts of the people of Erin. There is no race more loyal to its traditions or no people more susceptible to the charms of music than the Irish and in order to do a lucrative business in connection with St. Patrick's Day it is only necessary for the dealer to bring his Irish records to the attention of his Irish trade.

In order to accomplish this, we suggest the use of window displays and also a liberal use of card copy. St. Patrick's Day will suggest many ideas for clever window displays and the enterprising dealer will have no difficulty in arranging an exhibit that will appeal to the trade he seeks to attract.

We give some examples of card copy that can be used to good effect and dealers can prepare similar copy according to their own ideas. It costs but very little to have such cards prepared by a sign painter and many dealers are sufficiently skilled in lettering to make them without assistance. Or the material can be used in newspaper ads.

At the bottom of this page is a list of Amberol records of Irish songs and instrumental numbers. All dealers should go over the list carefully and determine the selections that he should have to meet the coming demand.

THEY SAY THERE WERE FAIRIES IN IRELAND

You will think there are
Fairies in America when you
fall under the enchantment
of some of the sweet old Irish
songs played on

The Edison
Diamond Amberola
with
Blue Amberol
Records

The best music for
St. Patrick's Day

TARA'S HARP HAS LONG BEEN STILL

But the old songs of
Ireland will be heard forever.

The tender love songs, the
merry dances, the stirring
songs that made men live
and die for Ireland—all of
these you can hear on St.
Patrick's Day on

The Edison
Diamond Amberola
with
Blue Amberol
Records

FOR THE "OULD" FOLKS AT HOME

The songs of youth—how
much they mean to those
whose youth is gone forever.

The songs of Erin—how
much they mean to Erin's
children.

For St. Patrick's Day
there are many fine old
and new Irish songs in the
special

Edison Blue
Amberol List

Blue Amberol Records of Irish Melodies

Along the Rocky Road to Dublin, <i>Grant</i> , Premier Quartet	2817	Lass from the County Mayo, <i>Browne</i> , Baritone	Owen J. McCormack	2142	
Are You the O'Reilly? <i>Rooney-Emmett</i> , Tenor	2655	Little Bit of Heaven—Heart of Paddy Whack, <i>Ball</i> , Tenor	Frank X. Doyle	2553	
Asthore, <i>Trotère</i> , Baritone	2055	Medley of Irish Airs, Concertina	Alexander Prince	23029	
Ballymooney and Billy McGee, Chin-Chin, <i>Lawry</i> Tenor,	2785	Molly Dear, It's You I'm After, <i>Pether</i> , Tenor	Walter Van Brunt and Chorus	2797	
Believe Me if All Those Endearing Young Charms, <i>Moore</i>	28108	Mother Machree, <i>Olcott-Ball</i> , Tenor	Walter Van Brunt	2738	
Come Back to Erin, <i>Claribel</i> , Tenor	Orville Harrold	28179	My Girl from the Emerald Isle, <i>Bateman-Scott</i>	23186	
Eileen Alannah, <i>Marble-Thomas</i> , Tenor and Baritone	Hughes Macklin and David Brazell	23125	My Sweet Little Colleen, <i>Maurice</i> , Tenor	2816	
Famous Songs in Irish Plays, Tenor	Walter Van Brunt	1797	My Wild Irish Rose, <i>Olcott</i> , Tenor	2787	
Father O'Flynn, Baritone	Frank Croxton	1805	Norah Acushla, <i>Millard</i> , Counter-Tenor	1569	
Harp That Once Thro' Tara's Halls, <i>Moore</i> , Tenor	Irving Gillette and Chorus	1996	Norah McNamara, <i>O'Hara</i> , Tenor	Eugene Emmet	2338
Irish Emigrants, <i>Baker</i> , Baritone	Stanley Kirkby	23169	She's the Daughter of Mother Machree, <i>Ball</i> , Tenor	Burton Lenihan	2805
Irish Eyes of Love—Heart of Paddy Whack, <i>Ball</i> , Tenor	Frank X. Doyle	2599	Singer Was Irish, <i>Murphy-Castling</i> , Bass	Peter Dawson	23014
It's a Long, Long Way to Tipperary, <i>Judge-</i> <i>Williams</i> , Baritone	Albert Farrington and Male Chorus	2487	That's an Irish Lullaby (Too-ra-loo-ra-loo-ral)— Chauncey Olcott's Shameen Dhu, <i>Shannon</i> , Tenor	Manuel Romain	2555
Kathleen Mavourneen, <i>Crouch</i> , Baritone	Thomas Chalmers	28164	Wearing of the Green, Soprano	Marie Narelle	1720
Kathleen Mavourneen, <i>Crouch</i> , Contralto	Mrs. Clarence Eddy	1828	When I Dream of Old Erin, <i>Friedmann</i> , Tenor	Irving Gillette and Chorus	2121
Kerry Dance, <i>Molly</i> , Soprano	Elizabeth Spencer	2146			
Killarney, My Home O'er the Sea, <i>Logan</i>	Frank X. Doyle and Chorus	1958			

Last Request

If you have not yet done so, answer the questions asked below, tear out the page and mail to us.

IF YOU are prepared to push the Edison Diamond Amberola Phonograph and the new Blue Amberol Records and if you want to be enrolled at the Edison Laboratories as a loyal and enthusiastic dealer in the Edison cylinder line with whom we can afford to co-operate closely and on whom we may rely not only vigorously to promote the sale of Diamond Amberola Phonographs, but also to give proper mechanical and record service to persons who own Edison cylinder phonographs—then tear out this page, answer the questions and send the page to us.

My Name is.....

I am in the.....business at.....

I handle the Edison Diamond Amberola Phonograph and Blue Amberol Records.

I have at present the following stock of these goods: (Here enumerate the Edison cylinder phonographs in stock and the quantity of Blue Amberol records)

.....

.....

I have on order.....

From.....1914, to.....1915, I sold \$.....(at list prices) worth of Edison cylinder goods.

In 1915 I sold \$.....(at list prices) worth of Edison cylinder goods.

The jobber from whom I buy Edison cylinder goods is.....

Do you order all of the new Blue Amberol records as issued?.....

State what territory you now cover.....

State how many other dealers handling Edison cylinder goods there are in such territory at present.....

How in your opinion do your sales of Edison cylinder goods compare with the total sales of these other dealers?.....

How much additional territory could you properly cover?

How many other dealers handling Edison cylinder goods are operating in this additional territory?.....

How many names and addresses of owners of Edison cylinder phonographs in the territory now covered by you could you give us?.....

Of these, how many own two-minute machines not yet equipped with the combination attachment?.....

If you think you can cover additional territory, how many names and addresses of cylinder phonograph owners in that additional territory could you give us?.....

How many of them have two-minute machines not yet equipped with combination attachment?.....

Do you handle the Edison Diamond Disc?.....

What other makes of sound reproducing devices do you handle?.....

Are you prepared to make a vigorous campaign to sell Diamond Amberola Phonographs and to revive the record buying of present owners of cylinder phonographs?

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

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

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish.
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

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

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
NEW YORK CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son.
S. B. Davega Co.
The Phonograph Corporation of
Manhattan.
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonograph Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co., of Milwaukee.

CANADA

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

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

APRIL, 1916

NO. 4



CESARE SODERO, CONDUCTOR OF SODERO'S BAND

Announcement of Uniform Selling Date for Blue Amberol Records

MONTHLY LIST OF NEW RECORDS TO BE EVERYWHERE PLACED ON SALE AT RETAIL ON THE 25th OF THE PRECEDING MONTH

Our fire of December, 1914, caused a delay of a month in beginning in the re-manufacture of Blue Amberol Records. Rather than wait still another month to resume the old plan of putting the records on retail sale on the same date everywhere, it was decided to try out the plan of permitting them to be sold as soon as they reached dealers.

The plan was welcomed as having some advantages, particularly in view of the shortage of new selections due to the fire. When the inconvenience caused by the fire had been largely overcome dealers began to express a preference for a fixed selling date. Recently this preference became so pronounced that it was accepted as representing the sentiment of the trade, and bulletins to Jobbers and Dealers were issued. That to Dealers, dated March 17th, was as follows:

“There is a justified demand on the part of the dealers that we establish a retail sales date for Blue Amberol Records.

“We are going to work toward this as rapidly as possible, and we think we can work the proposition out in the following manner:

“Under our present schedule, shipments to jobbers of the so-called May Supplement can probably be started on or about April 15th. We have decided to call this the May-June Supplement, and endeavor to complete our shipments, commencing west and working eastward, about May 20th. This will permit us to name May 25th as the retail sales date for the May-June supplement.

“The July supplement will go on retail sale June 24, as the 25th falls on Sunday.

“Since we have advised all jobbers that supplemental orders must be received not later than the 10th of the month preceding the month in which the supplement goes on sale, it is very important that dealers send their orders in as soon as they are solicited by the jobbers.”

The adoption of this plan will standardize the Blue Amberol Record business and place it on a more efficient basis. The retail release on the same day throughout the country will afford an advertising feature that will call attention to the records, and it will give all dealers an equal chance in disposing of them.

It is going to be another one of those stimulating innovations that are increasing the activity of the Amberola line, and that are turning the attention of dealers to the wonderful possibilities the Amberola line presents.

The Edison Phonograph Monthly

Volume XIV

APRIL, 1916

Number 4

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Foreign Offices:
164 WARDOUR ST., LONDON, W. ENGLAND
364-372 KENT STREET, SYDNEY, N. S. W.
3 YORKSTRASSE, BERLIN
59 RUE DES PETITES-ECURIES, PARIS

EDITORIAL

Prosperity

The general prosperity of our country, due to the industrial activity that has resulted from the war in Europe, should make this year an exceptionally profitable one for dealers in Edison phonographs.

Fortunate investments, steady work, increased salaries and other evidences of good times, have brought thousands of people more money than they ever had before.

The total sum that will be spent by these people for voice-reproducing machines during the next few months is so large that it will pay the Amberola dealer to make exceptional efforts to secure all the trade that he can.

Under present conditions an advertising appropriation or the stimulation of sales by some other means that require the expenditure of a limited and reasonable sum of money seem to be perfectly justifiable and entirely in keeping with sound business policy.

Encouragement

"Shake—and let's get acquainted," commences a letter that is printed at greater length in another part of this issue.

This is just what we have been trying to do for some time past, and this communication, breathing a spirit of fraternity and optimism, indicates that our endeavors to create a strong spirit of co-operation among those who are interested in the sale of the Amberol line are not being made in vain.

Each dealer who handles Amberolas or Amberol records should read this letter carefully.

He will find it an expression of the ideal relations that should exist between us all.

And, from a business standpoint, it will convince him that the Amberola line is decidedly an active proposition.

"Edison"

It is an unwise dealer who is not taking full advantage of the wonderful prestige of the name "Edison," because there is no asset in all the wide range of the phonograph business that can compare in value with the name of the inventor of the phonograph.

Thomas A. Edison is one of the great men of this age and one of the greatest figures in the annals of civilization.

If you will do all you can to keep this before prospective buyers of machines, or before those who may become prospective purchasers, and if you will impress them with the absurdity of thinking that such a genius would let his name be used in connection with any but the most perfect of voice-reproducing instruments, it will assist you wonderfully in selling the Amberola line.

Friendly Interest

There is no more certain way to secure and hold patronage than by taking a friendly interest in your customer and making him feel that you value his personal esteem as much, if not more, than you do his business.

While the bounds of friendly interest are difficult to fix and the manner of showing it will vary according to the characteristics of each customer, the term is one that seems adequately to define itself. By tactful conversation and careful attention make a customer feel that you value his friendship above his trade. Friendly interest is a higher attainment than uninterested efficiency. It makes friends as well as customers, and friends boost while customers only buy.

In order to show your friendly interest you must talk. You must talk in order to make your customer talk.

And, above all things, listen to his conversation and endeavor to sympathize with his opinions and his ideas.

Stand by his side and try to get his viewpoint, and, even if you do not get it, you make a friend by trying.

And don't simulate an interest—take an interest.

Mutual Aid

UNDER the modern industrial system, in which every line of endeavor is specialized, the individual practically is powerless to exist or progress alone. Advancement or improvement in any way is dependent on co-operation, and success is impossible in any business unless there is loyalty and united effort on the part of each person engaged in it.

Each dealer in Amberolas and Blue Amberol Records is an important factor in the Amberola organization, and we desire you all to come to a full realization of this fact. To a large extent we are all mutually dependent and the ideas of the dealer in a little hamlet may be adaptable to the business of a metropolitan dealer, while parts of methods used by the latter may be used to increase the sales and profits of the dealer whose opportunities are circumscribed and whose sales have been small.

We want to make the PHONOGRAPH MONTHLY a clearing-house where dealers who are alive to the value of co-operation can meet for their mutual benefit, and we ask all dealers who are interested in the selling of the Amberola line to increase their efficiency by the liberal use of our clearing-house. Let your various ideas meet here. Tell us and your fellow-dealers about the whys and hows of your successes or failures, and you can be certain that you will be addressing an intensely interested and highly appreciative audience.

MORE NEW DEALERS

New dealers continue to line up under the Edison Amberola standard. Since the March issue of the PHONOGRAPH MONTHLY thirty-six dealers in various parts of the country have gone into the business of selling Edison Diamond Amberolas and Blue Amberol Records. Fourteen of these dealers will handle only the cylinder line and eight of them are former disc dealers, who have seen the opportunities in the Edison Diamond Amberola and who will handle it in the future. The other fourteen in the list are new Edison dealers who will handle both the disc and cylinder instruments and records.

NEW DEALERS—AMBEROL ONLY

Lenhart Drug Co., Bismarck, N. D.
Turtle Lake Drug Co., Turtle Lake, N. D.
Owl Drug Store, Ronan, Mont.
Willis Wolfe, Meade, Kans.
Fedullo Music Co., Philadelphia, Pa.
F. B. Houghton, Ottawa, Kans.
Peter E. Schulstad, Dogden, Minn.
D. McGregor, Morewood, Ont., Can.

T. D. Wootin, Lumber City, Ga.
Herzog & Spindler, Chicago, Ill.
M. Rabin, Chicago, Ill.
Levy Brothers, Newburgh, N. Y.
E. I. Stroman, Uvalde, Texas.
A. W. Hanson, LaCrosse, Wis.

NEW DEALERS—AMBEROLA AND DISC

B. L. Conchar, Springfield, Mass.
Frank Bangs, Dodge City, Kans.
Puffinburg Furniture Co., Wilkinsburg, Pa.
Rosser-Smith Furniture Co., Pratt, Kans.
Mrs. T. Kaiser, Muscoda, Wis.
Western Automatic Music Co., Dallas, Texas.
Cooey-Bentz Co., Wheeling, W. Va.
Jones & Briles, Chariton, Ia.
J. B. Currie, Mt. Ayr, Ia.
T. J. Thomas, Aberdeen, Wash.
Turner Brothers Pharmacy, Sidney, Mont.
J. P. Nelson, Yankton, S. D.
F. J. Davis, Fayette, Ia.
Miller Mercantile Co., Memphis, Tenn.

PREVIOUS DISC DEALERS TAKING ON AMBEROL

A. L. Arvidson Piano Co., Denver, Colo.
C. C. Morrison, Barron, Wis.
Runnerburger Bros. & Co., Harrisonville, Mo.
H. M. Russell & Co., Pilot Point, Texas.
Easterbrook Bros., Saybrook, Ill.
W. Hamachek, Jr., Kewaunee, Wis.
Sam Little, Raymond, Wash.
H. W. Thompson & Co., Hackensack, N. J.

ONE FORM OF ADVERTISEMENT THAT ALWAYS WILL BE READ

If there is a vaudeville show in your city in which an Amberol singer is appearing, and in which any of the Amberola selections are being sung, you have an opportunity to do some clever advertising that will be read by every person who attends the show and reads the program.

Vaudeville programs are usually arranged so that the various acts appear under the letters of the alphabet. If there are eight acts in a show the last letter on the program will be "H." If there is anything that you want to call to the attention of the audience, contract for a space of the size used by the theatre to present the acts, arrange a layout so that your ad will appear as much as possible like the announcement of an act and insert a letter "I" in a similar position to those occupied by the letters in the actual program of acts.

Have your ad run directly under "H" in the program and if there is anyone in any of the audience who does not read your ad, thinking that it is an additional act, it will be because he or she does not read the program.

Remember that theatre programs are made up several days in advance of the beginning of a show and that you will have to provide advance copy in order to get your space in a program for any particular week.

“Shake—Let’s Get Acquainted”

HERE is something that expresses in an admirable way the spirit of co-operation that should exist among those who are working for the success of the Amberola line—the spirit of co-operation that means easy success for all if it is present, and without which it is impossible to obtain the full benefits that may be derived from the line.

But no introduction that can be written is half so powerful and expressive as this letter. So we let it speak for itself.

Editor Phonograph Monthly:—

Shake—let’s get acquainted. You have been extending your hand for three months and we must now confess that we are ashamed for not coming across at an earlier date. The last few issues of the MONTHLY have shown so much pep that it reminds us of the good old days when we ordered as high as 150 single numbers from a new monthly list and we can hardly make up our minds that it is not all a dream.

We handle the Amberola line exclusively and have the greatest confidence in its success, and believe that there is no other instrument on the market that has anything on the Amberola line, regardless of price, and the field for selling is practically unlimited.

In your January and February issues you urged all dealers to stock up with certain numbers of British records as well as concert and grand opera. We carry at least one each of everything in the American catalog and from two to fifteen of the best sellers. Last December we secured from the factory a shipment of about 150 records from the British and Mexican catalogs (practically all instrumental) and in less than ten days most all were sold, and we are to-day sending in our order for 206 foreign records. In your February issue you indicate that you will gladly co-operate with dealers and endeavor to secure for them better service and we want to give you this opportunity to prove your worth along these lines.

PHONOGRAPH AND CYCLE CO., Columbus, Ohio.

MECHANICAL INSTRUCTORS

The mechanical instructing staff maintained by Thomas A. Edison, Inc., for the benefit of Edison phonograph dealers, has been increased by the addition of two new instructors. George A. Cummings has been assigned to territory on the Coast and E. E. Bedford will care for the dealers in the Atlanta Zone. Both are skilled phonograph mechanics and their work will be very advantageous to dealers who appreciate the importance of understanding how to handle the mechanical difficulties that arise in their business. The members of the staff of Edison mechanical instructors are now distributed as follows:

Edward Trautwein—Bangor, Boston, New Haven, Albany and Syracuse Zones.

J. E. Knipper—New York, Philadelphia, Williamsport and Richmond Zones.

James Finlayson—Cleveland, Cincinnati, Detroit, Indianapolis and Pittsburgh Zones.

E. E. Bedford—Atlanta Zone.

A. E. Schiller—Chicago, Milwaukee, Minneapolis, Des Moines and Sioux City Zones.

D. Lawson—St. Louis, Kansas City, Omaha, Denver, Ogden and Helena Zones.

Joseph McCloskey—New Orleans, Dallas and El Paso Zones.

George A. Cummings—Los Angeles, San Francisco, Portland, Seattle and Spokane Zones.

Mr. Cummings will also visit the Vancouver Jobber. The Winnipeg and Calgary Jobbers will be taken care of by one of the two Supervisors whose territories are contiguous.

The Eastern Canadian Jobbers and Dealers were recently visited by Joseph B. D. Gambee, Mechanical Instructor, who has since returned to the factory.

THE AMBEROLA WINS

“Under the caption of “Can You Beat It?” W. D. Hathaway, proprietor of Hathaway’s Sporting Goods Store, New Bedford, Mass., writes as follows:

“When the Amberola V first came out I sold one to a customer who had an old model A Home Phonograph, on which I had put a four-minute attachment. A friend of his wanted to buy one but was afraid he would not get one so good. After working on him for a year, he came in the store just before Christmas and wanted to take an instrument (Amberola V) down to his friend’s house so he could try it out alongside of his. When I got down there I found he had had (*here three of the most expensive machines on the market are named*) sent down to enter the competition also. After they were thoroughly tried out, one against the other, I landed the sale with my Amberola V.”

How Do You Select Your New Records?

IF you do not have a standing order for the entire list of Blue Amberol records each month, how do you select the records that you desire and reject those that you do not believe would be salable?

We want to ask each one of our dealers to consider this subject, because it is an important one to you and to us. We want you to be frank in your analysis of your method of making selections and, if you are, we believe that the majority of you will find that you largely judge the merits of the records in advance lists by their titles. If a title indicates a pleasing musical conception, and has qualities that you feel will attract the attention of your patronage, you order the record. If the title is not descriptive or if the idea suggested by it is not appealing you are strongly inclined to reject it.

While the error of making selections in this way is a natural one, it is costing many dealers a lot of patronage and losing them considerable trade and profits.

What could be more attractive or more appealing at this season of the year than the title of Sinding's "Rustle of Spring." It suggests the unfolding of blossoms and the soft murmurs of the fragrant zephyrs of spring, and you feel that if a composer has used the awakening of Spring as a theme for a musical number that you would like to listen to it. But what idea would a number bring to the unmusical if it was listed like this: Nocturne, E Flat, Chopin, Op. 9, No. 2. As a music dealer you are familiar with the number, perhaps, but how many of your customers are? And even if you are familiar with this particular number, it is by no means likely that you are familiar with all the instrumental selections that are simply listed under their form, name of composer, opus and number.

And yet the majority of the most beautiful musical compositions are probably listed under titles just as inexpressive as that of the Chopin nocturne referred to above. Certainly the majority of the numbers by composers who might be classed as old masters are catalogued in this way and many of the most beautiful of modern pieces are designated in the same manner. The tendency of the present time is to name a selection from the scene or emotion that is supposed to have inspired it, but Chopin and the other famous musicians of other days seldom named the melodies in which they revealed their emotions. Of course Sinding's "Rustle of Spring" is a beautiful selection, but the Chopin nocturne is just as melodious and harmonious, and it is probable that the majority of educated musicians would find the latter number more to their taste than the former.

How to get numbers that are not attractively named before you is one of our problems.

With your co-operation the solution of the problem seems to be comparatively simple.

We want you to have confidence that every record every month, regardless of name or designation, is a good one and one that will appeal to some among your customers.

Every record may not appeal to every customer, but we believe that there is a sufficient range of tastes among the patrons of every dealer to make every record every month a salable one.

We sincerely believe that the great majority of our dealers would find it highly satisfactory and profitable to place a standing order for the monthly productions and abandon the old haphazard method of attempting to select the best records from each list by depending on what knowledge of each number you may happen to have and on the attractiveness of the name or the idea suggested by a title. We have the conviction that the latter method is commonly used in ordering records and, knowing how utterly impossible it is to select desirable numbers in this way, we believe that it is causing Amberola dealers to neglect some of the most choice productions of the Edison laboratory, with a consequent loss to them of business and profits.

Consider the extent and the high quality of the musical organization that is maintained by the Edison Company and that is engaged in the production of Blue Amberols. Are you not confident of the ability of such an organization to select numbers for reproduction that are musically attractive, whether or not they have expressive and magnetic titles? We take the position that no record that has the qualifications demanded by the Edison musical critics can fail to prove attractive to the class of people for which it is intended. And further, we believe that proper sales methods will convince a phonograph owner of any class that each record each month has its own particular charm and attraction.

We would like to have every Edison dealer order every Blue Amberol record every month, because we are confident that only by this means can our representatives take full advantage of the opportunities offered by the Blue Amberol line.

If you are a dealer in a small town *always* have an item in your town paper when you sell a machine and, if possible, secure the permission of the person who purchased it to use his name with the item. Remember that every time people see the name "Edison" in print it aids you in making a sale somewhere and sometime.

Window Display for the Easter Season

THE Easter season offers many opportunities for elaborate window displays because of the many attractive and beautiful features of the celebration of this holiday.

The origin of Easter made it a season of flowers and music, and the adaptation of the pagan festival by Christianity added a most sacred significance to it. As it stands to-day it is one of the most beautiful of all our holidays, and its symbols are capable of forming the most exquisite combinations for window displays. As it is essentially a holiday of flowers and music, it is to nature and art that the decorator must look for his materials. The lily, with its graceful lines and its beautiful blossoms, is an ideal flower to use in floral decorations at this time of the year, and the Amberola will add the musical touch that is so essential in any Easter window. As a hint to dealers who are in search of novelty we suggest that some other flower than the lily be used in trimming Easter windows, as by this means you will depart from the conventional and secure a unique and striking effect.

In case you desire to use lilies we suggest that you arrange a semi-circle of the plants for a back-

ground for a Model 75 Amberola. A card should then be secured containing some suitable design, of which the following may be taken as types: "The Flowers of Easter—the Music of Easter" or "The Perfect Flower and the Perfect Phonograph." Another card or a record list should be used to impress the public that the machine is an Amberola.

For another window, a little more elaborate in arrangement, we suggest that a model of an old lady or an old man be placed in a listening posture near an Amberola. Let the furnishings of the room be very humble and the machine may be one of the portable type. The display should be called "Easter Voices," and it should be very appealing and attractive. The title gives the opportunity for a single-record display, as you can explain, by means of a card, that the figure is listening to a rendition of "Jesus Christ is Risen To-Day" (Blue Amberol Record No. 2578), sung by the Edison Mixed Quartet.

The plans for these two windows are only in the nature of suggestions, and each dealer who handles Amberolas will undoubtedly be able to originate displays even more striking.

PHONOGRAPHS SUPERSEDING ORGANS

It will be of interest to those who deal in both phonographs and organs to learn that the Cornish Organ Company of Washington, N. J., after being successfully engaged in the manufacture of organs for nearly a half-century, recently announced that plans are under way to commence to manufacture phonograph cases in order to meet the reduction in its organ business.

The concern admits that the market for organs practically has passed away, mainly because of the inroads that have been made by the phonograph in a few short years. The development, with others of a similar nature, give dealers in musical instruments some idea of the trend of business and indicate what a wide field the phonograph is filling.

TYPEWRITING STUDENTS WORK TO THE MELODY OF THE LATEST DANCE HITS

A phonograph is being used in connection with instruction in typewriting and English in the Ithaca High School.

In the typewriting department one-step and fox-trot music is played and the students are expected

to keep pace with the rhythm of the music. It is claimed that this is an excellent way to increase speed in the use of the typewriter and to give the beginner the sense of rhythm that is so essential in high-grade and speedy typewriting.

In the English department the machine is used in teaching correct pronunciation and enunciation, and it has been found to be highly efficient for this purpose. In addition to the part it takes in the education of the pupils, it adds greatly to their pleasure on the various occasions when social affairs are given.

OLD VIOLINS AND NEW EDISONS

R. S. Williams & Sons Co., Ltd., Edison Jobbers at Toronto, Montreal, Winnipeg and Calgary, have published a series of interesting little booklets dealing exclusively with the old violin department of their business. This department is the particular and special business and hobby of the firm's president, R. S. Williams. The late R. S. Williams, father of the present "R. S.," started the collecting of old fiddles. He gradually acquired what is considered one of the most complete and most costly private collections in the world, including the additions made since his death by the present head of the firm.

Doings of Edison Artists

In Naples, at the San Carlo, the twenty-fifth anniversary of the first presentation at Naples of "Cavalleria Rusticana" was observed by a presentation of this famous opera. Pietro Mascagni, the composer of the music of the opera, conducted its recent presentation. Two of the best known melodies and songs from "Cavalleria Rusticana" are Siciliana and the popular Intermezzo. There are Blue Amberol records of both of these numbers, the first being sung by Riccardo Martin, tenor, in Italian, and the second, combined with Siciliana, being played by the American Standard Orchestra.

Albert Spalding, who recently returned from Havana after a triumphant appearance there, is being rapidly booked for concerts in this country. During the next few weeks this world famous Blue Amberol violinist will appear no less than three times in New York City. He will also play in Chicago. His spring schedule: April 1, New York; April 2, New York; April 3, Easton, Pa.; April 5, Willimantic, Conn.; April 12, Utica, N. Y.; April 23, Chicago, Ill.; April 27, New York.

Reed Miller, the widely known oratorio and concert tenor, who has made so many Edison Blue Amberol records and who is so popular among Edison instrument owners, celebrated his thirty-sixth birthday on March 7. The birthday of Mr. Miller really falls on February 29, so the affair at which he was the guest of honor on March 7 was only his ninth party. It was a costume affair and Mr. Miller appeared in a replica of the apparel that he donned habitually when he had accumulated nine actual years of living. Nevada Van Der Veer, otherwise Mrs. Reed Miller, wore a calico creation that made her appear in harmony with her juvenile partner. Many members of the Mendelssohn Glee Club were present, and Mr. and Mrs. Miller were presented with a silver service. The guests were many, among them being Harvey Hindermyer and Frederick Wheeler, both noted Edison artists.

Albert Spalding, America's foremost violinist, who has made some charming and beautiful records for the Blue Amberol catalog, recently delighted Havana musicians by the power of his playing. Here is what Alberto Ruiz, a noted Cuban critic, wrote in *El Mundo* of the appearance of Spalding in Havana:

"Spalding won! It had to be so. I had heard the genial violinist play during my recent visit to New York, and the opinion which I got there was confirmed last night. As to many thousands of others who have had the happiness of hearing Spalding, I

will say that he is a magician with his bow and violin.

"Last night's concert was an artistic sensation. For many years we have not had in Havana an artist of such strength as the genial Spalding. It is a great pity that his stay among us should not be a longer one.

"The audience was delighted, and some persons who had heard Sarasate declared that Spalding belonged to the same school and had the wonderful power of that great violinist."

Reed Miller, tenor, is among the singers whose voice has been heard across the continent lately over the long distance telephone. Mr. Miller has received a postal card from the composer, Charles Wakefield Cadman, in which he says: "Your 'Drummer Boy Song' sounded bully last night over 3,500 miles. Leonard Liebling and I sat together and marveled. Wasn't the stunt thrilling? We could hear every note, and the piano, too."

Glen Ellison, Edison Blue Amberol artist, is adding considerably to his popularity in a very successful tour of several of the large Eastern cities. During March he appeared for three consecutive weeks in New York and Brooklyn. He opens an engagement in Providence, R. I., April 2nd and from there he goes to Boston for the week beginning April 9th. His records, Nos. 2689, 2696, 2667, 2727 and 23403, are representative of the songs that have made him a favorite with patrons of vaudeville throughout the country.

Herman Sandby, the noted violoncellist, has announced that he will sever his connections with the Philadelphia Orchestra at the end of this season and locate in New York, where he will devote his time to solo playing and composing. Mr. Sandby, who has been one of the Edison artists for some time past, and who recently made a record of the Berceuse from "Jocelyn" for the Blue Amberol catalog, has been first 'cellist of the famous Philadelphia orchestra for some years and, while meeting the demands of his orchestral work, has achieved a splendid reputation as a 'cello soloist through his recitals in Philadelphia, New York and other metropolitan centers.

Christine Miller, one of the best-known American concert contraltos, whose renditions are among the most popular vocal numbers in the Blue Amberol catalog, is in demand for concert appearances in many cities this spring. Her schedule for April and May, as far as it has been arranged, is as follows: April 25, Fairmont, W. Va.; April 29, Greensburg, Pa.; May 2, Newark, N. J.; May

4, Watertown, N. Y.; May 10, Syracuse, N. Y.; May 11, Geneva, N. Y.

Anita Rio, whose superb rendition of Tosti's "Good Bye" is such a favorite among Amberola owners, will sing in Ithaca, N. Y., on April 27-28.

The popularity of Thomas Chalmers, baritone, who has made some of the choicest Blue Amberol Records, seems to be growing steadily. He is now on tour with the Boston Opera Company, making his appearance in several favorite roles. The tour includes the following dates and places: April 1, Boise City, Idaho; April 3-4, Salt Lake City, Utah; April 6-8, Denver, Colo.; April 10-12, Kansas City, Mo.; April 13-14, Omaha, Neb.; April 15, Des Moines, Iowa; April 24-25, St. Paul, Minn.; April 26-27, Minneapolis, Minn.

After a western tour of sixteen weeks that included recitals in Kansas City, Minneapolis and Omaha, Paul Gruppe, the gifted 'cellist and widely known Blue Amberol artist, has returned to New York, where he opened with an engagement at Aeolian Hall. According to all reports, Mr. Gruppe greatly increased his fame and popularity during his tour, audiences wherever he appeared being charmed by his superb mastery of his instrument.

Anna Case, the famous American operatic soprano and Blue Amberol artist, who won her reputation both as a member of the Metropolitan Opera Company and through her appearances in concert, recently returned from the Bermuda Islands, where she went to recuperate after an operation for appendicitis. The news of her rapid and complete recovery will be learned of with pleasure by music lovers because from now on she will be able to fulfill her concert and operatic engagements. The spring schedule of Miss Case, as far as announced, is: April 25, Paterson, N. J.; April 27, Cleveland, Ohio; May 1, Newark, N. J.; May 3, Erie, Pa.; May 5, Ames, Iowa; May 9, Jersey City, N. J.; May 10, Richmond, Va.

The spring bookings of Arthur Middleton, Blue Amberol artist, who is well known for his appearances in the leading basso roles at the Metropolitan Opera House, New York City, include Ithaca, N. Y., on April 27; Cincinnati, Ohio, on May 1, and Indianapolis, Ind., on May 9.

Anna Case, Merle Alcock, Christine Miller and Ricardo Martin, all Edison artists, will be soloists at the music festival to be held at Newark, N. J., on May 1st, 2d, 3d and 4th, in connection with the 250th anniversary celebration of the founding of that city.

THE EDISONS GO TO FLORIDA

Mr. and Mrs. Thomas A. Edison left Orange on March 21st to spend a month at their plantation, Fort Meyer, Florida. Mr. Edison took several of his assistants with him in order that he may have a few experiments in progress while he is absent from the Orange Laboratory.

TRADE NOTES

E. E. Taylor & Co., of Olympia, Wash., who have conducted a piano business in that city for the past twenty-five years, recently disposed of their entire stock of pianos at special sale and made arrangements to handle the Edison phonographs and records exclusively at the old stand.

The business of the late G. L. Ackerman, conducted at 537 Linden street, Scranton, under the name of Ackerman & Co., is to be continued under the management of Alfred V. Williams, formerly manager of the phonograph department of Stoehr & Fister, Scranton.

The name of the firm of the Kipp-Link Phonograph Co., Indianapolis, was on March 1st changed to the Kipp Phonograph Co., Walter E. Kipp, president of the company, having acquired the interest of Mr. Link, his former associate. On March 5th Mr. Kipp held an interesting meeting of the dealers in his Zone at Indianapolis.

The Kipp Phonograph Co. recently moved from its quarters in Massachusetts avenue to 325 North Delaware street, where it occupies a modern three-story building with a floor space of 10,000 square feet.

SALESMAN STOLE MEETING TO DEMONSTRATE PHONOGRAPH

Our idea of a live-wire Amberola salesman is fittingly described in an item that recently appeared in a Brooklyn paper.

"When the members of the Men's Neighborhood Club of the First Place M. E. Church met last night they found a representative of a well known phonograph company waiting to give them a concert. So, after a brief discussion, they decided to postpone their meeting and listen to the entertainment. Records ranging from grand opera to ragtime were played, much to the enjoyment of the audience."

Stealing a meeting and using it for one's own purposes is what we call enterprise, and we are willing to bet that the particular salesman that "pulled" this stunt is looking over the latest models in motor cars to find the best one to buy to assist him in enjoying his summer vacation.

If You Do Have a Record in Stock You May Not Sell It but If You Don't Have a Record in Stock You Cannot Sell It

We believe that Blue Amberol dealers would find it to their best interests to order every record every month and, in order to encourage the adoption of this policy by dealers, particular care was taken, in arranging the April list, to select numbers that would be popular and *easy to sell*. A glance over the list below will convince any dealer that the efforts of the company to make the list particularly attractive to the retail trade were not made in vain. The names of four of the greatest operatic singers of the world appear in the concert list and the regular list offers such a splendid variety of high class and popular numbers that dealers positively cannot afford to risk missing sales by ordering only a part of the numbers included in it.

If you have not been doing so, determine now that you will order the complete list this month and adhere to this policy in the future. Your business and sales will increase out of all proportions to the small additional investment.

BLUE AMBEROL RECORDS FOR APRIL

CONCERT

- | | |
|--|------------------|
| 28228 Mad'le, ruck, ruck, ruck—Schwabisches Volkslied—Tenor, in German, orch. acc. | Karl Jörn |
| 28229 Nymphes et Sylvains, <i>Bemberg</i> , Soprano, in French, orch. acc. | Alice Verlet |
| 28230 I Know That My Redeemer Liveth—Messiah, <i>Handel</i> , Soprano, orch. acc. | Julia Heinrich |
| 28231 Recitative and Air—The Trumpet Shall Sound—Messiah, <i>Handel</i> , Bass with Trumpet Obligato, orch. acc. | Arthur Middleton |
| 28232 Hallelujah Chorus—Messiah, <i>Handel</i> , Mixed voices, orch. acc. | Oratorio Chorus |

REGULAR

- | | |
|--|---|
| 2846 Ye Happy Bells of Easter Day—Easter Carol, <i>Traditional</i> , Mixed voices, orch. acc. | The Carol Singers |
| 2847 Let the Merry Church Bells Ring!—Easter Carol, <i>Traditional</i> , Mixed voices, orch. acc. | The Carol Singers |
| 2848 Praise Ye—Attila, <i>Verdi</i> , Cornet, Trombone and Euphonium | Sodero's Band |
| 2849 Wait Till the Clouds Roll By, <i>Fulmer</i> , Tenor, orch. acc. | Walter Van Brunt and Chorus |
| 2850 Girl Who Smiles—Waltz, <i>Briquet-Philipp</i> , for Dancing | Jaudas' Society Orchestra |
| 2851 Molly Dear, It's You I'm After Medley—One-Step, for Dancing | National Promenade Band |
| 2852 In the Gloaming, <i>Harrison</i> , Tenor, orch. acc. | Emory B. Randolph and Chorus |
| 2853 Massa's in de Cold, Cold Ground—Transcription, <i>Foster-Bacon</i> , Banjo, unacc. | Fred. J. Bacon |
| 2854 Answer, <i>Robyn</i> , Baritone, orch. acc. | Thomas Chalmers |
| 2855 That Hula Hula—Stop! Look! Listen!, <i>Berlin</i> , Contralto, orch. acc. | Helen Clark and Chorus |
| 2856 Valse Pathetique, <i>Onivas</i> | Armand Vecsey and His Hungarian Orchestra |
| 2857 Go to Sleep My Little Pickaninny, <i>Le Barge-Heltman</i> , Soprano, orch. acc. | Gladys Rice and Chorus |
| 2858 Merry Whirl—One-Step, <i>Lenzberg</i> , for Dancing | Vess L. Ossman's Banjo Orchestra |
| 2859 You'll Always Be the Same Sweet Girl, <i>H. Von Tilzer</i> , Tenor, orch. acc. | Manuel Romain |
| 2860 Recitatif et Cavatine, "Sous les pieds d'une femme"— <i>La Reine de Saba</i> , <i>Gounod</i> , Basso, in French, orch. acc. | T. Foster Why |
| 2861 Iolanthe Airs—No. 2, <i>Gilbert-Sullivan</i> | New York Light Opera Co. |
| 2862 (a) Honey, I Wants Yer Now, <i>Coe</i> ; (b) Jerusalem Morning, Male voices, unaccompanied | Criterion Quartet |
| 2863 Hungarian Serenade, <i>Sgallari</i> | Alessios Mandolin Quartet |
| 2864 My Mother's Rosary, <i>Meyer</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2865 Underneath the Stars—Fox Trot, for Dancing | Jaudas' Society Orchestra |
| 2866 Around the Map—Fox Trot, for Dancing | Jaudas' Society Orchestra |
| 2867 Juanita, (Old Spanish Melody), Soprano and Baritone, orch. acc. | Gladys Rice and Frederick Wheeler |
| 2868 When the Right Girl Comes Along—Around the Map, <i>Finck</i> , Tenor, orch. acc. | Billy Murray and Chorus |

SWEDISH

- | | |
|--|-----------------|
| 9439 Bergslagstroll (på bygdemål), <i>Froding</i> , Komisk Deklamation | Chas. G. Widdén |
| 9440 Varan Bal, <i>Berlin</i> , Baritone, orch. acc. | Chas. G. Widdén |

Profitable to Advertise Complete Amberol List Each Month

THE people of Bellingham, Wash., can inform themselves as to the records on the monthly Blue Amberol lists without the necessity of making a special trip to the store of the Stark Piano Company, the Edison Diamond Amberola dealer in that district.

G. Sidney Stark, the proprietor of the store, believes in the power of the press as far as advertising is concerned and his faith in newspaper publicity is so strong that each month he has the new Blue Amberol list published in full in his local papers. This by no means fills the space that the

concern uses. Little insertions, calling attention to the fact that any person may secure a phonograph and a choice selection of records for a payment of one dollar, with reasonable terms on the balance, also are used every once in a while.

When a merchant advertises it is a fairly certain indication that he is doing a profitable business and that he is finding that advertising pays. If it pays Mr. Stark in Bellingham, Wash., to advertise the complete monthly lists of Blue Amberol records why shouldn't similar ads be found profitable by other dealers in other territories throughout the United States?

Some of the Artists in the April List of Blue Amberol Records

KARL JÖRN, TENOR

Speaking five languages, Karl Jörn's singing repertoire includes practically all of the standard operatic tenor roles. Jörn made his début in 1895, when he sang the part of *Lionel* in "Martha." He soon acquired a sufficient reputation to secure a three-year engagement at the important opera house in Hamburg. In 1901 he became a member of the Imperial Opera Company of Berlin, and later joined the Metropolitan Opera Company of New York. More recently still Mr. Jörn has been appearing in concerts with great success.



MANUEL ROMAIN, TENOR

Until 1893 Mr. Romain confined himself to church and concert work, while studying assiduously under Professor H. T. Metz. Then he went into the minstrel field, appearing with Primrose and West, W. S. Cleveland, Primrose and Dockstader, W. H. West and Lew Dockstader's Minstrels—covering in all fifteen seasons. In 1906 he made his vaudeville début and scored a tremendous "hit" with some of his original compositions. He is known to Edison owners chiefly as a singer of sentimental ballads, and in that capacity has made himself a great favorite.



ALICE VERLET, SOPRANO



Alice Verlet has without question one of the finest coloratura soprano voices in the world. "The voice of the century," critics have called it. She is known as the Belgian Soprano, and has a great reputation in most of the European musical centers—Brussels, London and the Paris Opera. All have been the scenes of her triumphs. Depth of expression takes a foremost place in her delightful renditions. She sings with a splendid fluency, smoothness of tone and finish, and her interpretations are thoroughly artistic.

ARTHUR MIDDLETON, BASS

Arthur Middleton, basso of the Metropolitan Opera Company, is one of the best known concert, operatic and oratorio singers in America. During his first season at the Metropolitan he appeared thirty-five times—an unusual number for a newcomer in the grand opera field. Mr. Middleton has been re-engaged by the Metropolitan Opera Company, since voices like his are exceedingly rare, even in grand opera. A musical memory like Arthur Middleton's is not often found, as is instanced by the fact that he sings more than fifty oratorios without notes. His popularity in oratorio is indicated by the fact that he has appeared over 200 times in the "Messiah" and 150 times in the "Elijah." In concert work Mr. Middleton has made two transcontinental tours and to fill all of his many engagements has travelled over 100,000 miles.



T. FOSTER WHY, BASS



T. Foster Why, bass-baritone, is an American by birth, born in Philadelphia, where he first began his career as singer in several of the well-known churches of that city. After several years of successful singing in and about Philadelphia and the East, in both concert and opera work, he decided to go abroad and further continue his studies. Since that time Mr. Why has had the good fortune to study under such masters as the late Pol Plançon, Lapierre and others of the world's best teachers. Mr. Why had most unusual success in concert, oratorio and opera in many of the large musical centers of Europe. During the past two seasons he has spent his time in America singing in oratorios, concerts and recitals, and has appeared with many leading organizations, as New York Oratorio Society, Mendelssohn Club, Philadelphia; Brooklyn Institute of Art and Sciences and many others. Mr. Why's voice is of the type so seldom found, that is, a decided *basso-profundo*, which at the same time has the high singing range of the baritone.

FRED BACON, BANJOIST

One of the best known banjo soloists before the public, Mr. Bacon is known on the vaudeville stage from coast to coast. His playing repertoire includes Grand Opera, descriptive and popular selections and the familiar old "home melodies" always dear to the heart. One critic said that his playing was so wonderful he could make his banjo talk as clearly as though it were a human voice. He has also had considerable success as a composer of banjo selections.



Two small frame buildings that formed a part of the Blue Amberol Record manufacturing plant of Thomas A. Edison, Inc., at Orange, N. J., were destroyed by fire in the evening of Monday,

March 20. The destruction of the buildings did not interfere with the manufacture of Blue Amberol Records nor delay the filling of orders more than a day or two.

“Signs of the Times”

WE are providing dealers this month with some card-copy along the same lines as the copy printed in the March number of the PHONOGRAPH MONTHLY for the purpose of boosting St. Patrick's Day Sales.

Among other advertising suggestions, there are three bearing on the Easter season. If you learned something of the value of such copy, when used through window cards or incorporated into newspaper ads, by following the suggestions that we made last month, we do not feel that it is at all necessary to urge you to make use of the copy for April. If you did not find it convenient to use the St. Patrick's Day copy, we can only ask you to give the suggestions offered this month a fair trial. We are sure that you will find that your business will be greatly stimulated by them.

In addition to the Easter advertising suggestions, we append a list of sacred records that are appropriate to the Easter season.

THE LILIES THAT
BLOOM TODAY MUST
DIE TOMORROW
but the
VOICES That SING
Today Shall
LIVE FOREVER
because
EDISON
Has Made the Voice
Immortal
WHAT EASTER GIFT IS
MORE APPROPRIATE
THAN AN EDISON
AMBEROLA

YOU CANNOT HEAR
the
VOICES OF ANGELS
on the
EDISON AMBEROLA
But You Can Hear the
Most Beautiful Voices of
the World Singing
THE SONGS OF EASTER
Come in and Hear Our
Edison Blue Amberol
Easter Records

THE SEASON OF
SONG AND LIFE

At Easter Time Men
Rejoice in the Triumph
of Life Over Death.

What Gift Can Better
Express the Easter Spirit
Than the Edison Am-
berola — the Instrument
That Makes the Voice
Immortal.

EASTER RECORDS

<i>Ave Maria, Bach-Gounod, Soprano and Violin, in Latin</i> Marie Rappold and Albert Spalding	28106	<i>List! The Cherubic Host—Holy City, Gaul, Harp, Organ and Orchestra acc.</i>	1537
<i>Beyond the Dawn, Weatherly-Sanderson, Tenor</i> Hardy Williamson	23220	<i>Chorus of Female Voices and Frank Croxton</i>	2226
<i>Day of Resurrection, Psalter</i> Edison Mixed Quartet	2579	<i>Love Divine, All Love Excelling—Daughter of Jarius, Stainer, Soprano and Tenor</i> Marie Kaiser and Royal Fish	197
<i>Gloria from Twelfth Mass, Mozart, in Latin</i> Edison Mixed Quartet	1898	<i>March Religioso—Gospel Hymns, Ecke</i> Edison Concert Band	2353
<i>Glory Song, Gabriel, Tenor and Baritone</i> John Young, Frederick Wheeler and Edison Mixed Quartet	1561	<i>One Sweetly Solemn Thought, Ambrose, Baritone</i> Homer Rodeheaver	1633
<i>Hallelujah! Christ is Risen, Tullar</i> Edison Mixed Quartet	2210	<i>Rock of Ages, Hastings</i> Edison Mixed Quartet	2049
<i>Jesus Christ is Risen To-Day, Worgan</i> Edison Mixed Quartet	2578	<i>Trust in the Lord, Händel-Buck, Contralto</i> Nevada Van der Veer Miller	1559
		<i>Valley of Peace, Meredith, Tenor and Baritone</i> John Young and Frederick Wheeler	1598
		<i>Wonderful Peace, Cooper, Tenor</i> R. Festyn Davies	

MAKE COMPLAINTS AN ASSET

Did you ever stop to consider that the complaints you receive from your customers may be made valuable assets in your business?

“Service” is the keynote of successful business to-day and the dealer who provides service wins patronage. A complaint invites service by providing the dealer an opportunity to show his willing-

ness to serve. And by giving him a chance to take a friendly interest in the welfare of his customer, an interest that will win him the friendship and the loyalty of the one who came in to complain.

Try to avoid causes for complaints but, when they are made, be grateful for them. Welcome them because they give you an opportunity to emphasize your willingness to provide service for your patrons.

FILING SYSTEM FOR FOLLOW-UPS

THE dealer who does not keep the names and addresses of the people to whom he has sold Amberola instruments or records and who does not make every effort to induce instrument owners to maintain their interest and remain steady purchasers of records is neglecting a profitable branch of his business. To make it profitable, however, it is not sufficient merely to keep the names of those to whom you have sold machines. It is essential that you have a definite plan by which you can follow them up and, by consistently calling their attention to the activities in the Amberola world, keep their own interest in music and phonographs in a state of activity.

In order to show a customer from the very beginning that you give *service* it is a good plan to have a filing system by which you can keep informed as to the likes and dislikes of your various customers as far as phonograph records are concerned. The card to be used in connection with this system should contain spaces for the name and address of each person who has bought a machine or records from you. Further, it should have classifications relating to the variety of records preferred by the person whose name it contains. At one glance you should be able to learn whether the person listed prefers classical or popular music; vocal or instrumental music, and the names of his favorite singer and composer. Other useful classifications will suggest themselves as the dealer gives the subject consideration, and the system may be so handled that the dealer will have at his command a complete catalog of the musical preferences of every person who has ever bought a phonograph or records at his store.

A customer, knowing that the information he has given you is on file, will expect occasional notifications from you and, when they come, he will regard them more as a personal favor on your part than as part of a scheme to keep him an active record purchaser. The notifications you send will be based on the contents of the monthly list of new records or such special lists as may be sent out from time to time. Where there are records on the lists that seem to meet the desires of certain of your customers, as these desires are indicated on the cards in your filing system, you will do well to send such customers a few lines on a postal card, calling their attention to the fact that you have received some new records by their favorite singer, composer, etc. Where customers have telephones it would be better to use this method of communication, for it brings you into direct personal touch and has proven very effective wherever it has been tried.

CONCERTS AND HOW TO CONDUCT THEM

DEALERS will find that Amberola concerts, if they are given regularly so that those who are interested will become accustomed to look forward to them, will become a valuable factor in increasing sales of instruments and records. Instead of arranging for concerts in your studio in connection with holidays or other occasions that would result in the irregular occurrence of the demonstrations, give a concert each week on a regular day and at a regular hour. Perhaps your attendance will be light at first, but those who come and find pleasure in the music of the Amberola will bring their friends when they come again, and in this way it will not be long before you have a large and appreciative audience at each of your demonstrations.

It is not wise even to attempt to make any sales at such an affair, because any suggestion of business would be a breach of etiquette. For the afternoon or for the evening, those who attend the concert on your invitation are your guests and you should not attempt to sell to a guest in your store any more than you would in your home. In fact, it might be a very good idea to have it thoroughly understood that no instruments or records will be sold on the afternoon or evening of the concert. The latter suggestion, to some, may appear to be carrying the concert idea to extreme lengths, but we believe that the advertising value of the announcement that your store is closed for business and open for the entertainment of your customers and their friends on a certain afternoon or evening each week will offset any profits that you might lose.

The more you eliminate any suggestion of business from your public concerts, and the greater degree of regularity with which you give them, the more potential they will be in stimulating your sales and building up your business.

AMBEROLOIDS

- ☞ The best way to make customers is to make friends.
- ☞ Take care of the Amberolas and the Amberols will take care of themselves.
- ☞ Progress is a highway that must be made by he who travels over it.
- ☞ A full stock attracts full pocket-books and full pocket-books make empty shelves.
- ☞ Make hay while the sun shines, but don't go to sleep when it rains.
- ☞ Keep your windows clean and your customers will keep your shelves clean.

Humorous

CONSOLATION

Stage-struck Maiden (after trying her voice)—
Do you think I can ever do anything with my voice?

Stage Manager—Well, it may come in handy in
case of fire.

THE POWER OF MUSIC

"That Polish violinist actually brought tears to
the eyes of his audience."

"That's nothing. There's a fiddler next door to
us who makes his hearers swear every time he
plays."

SAFETY FIRST

Simpson—Say, do you know how to drive a nail
without mashing your thumb?

Sampson—No, how do you do it?

Simpson—Hold the hammer with both hands.

THE REASON WHY

"I understand that your new opera has very
catchy music."

"Well, most of it's being 'hooked.'"

A SHORT DASH

"Scribbler told me a month ago that a play of his
was to be produced very shortly. Have you heard
anything about it?"

"Yes. It was produced very shortly indeed. It
ran for one consecutive night."

SOCIETY NOTE

"Making any progress toward getting acquainted
with those fashionable people next door?"

"Just a little. Their cat invited our cat over
to a musicale last night."

THE DIFFERENCE

"Belle seems to be putting her soul into the music
she is playing."

"Nonsense! She's merely putting her feet in it."

"What do you mean?"

"Don't you see she's operating a player-piano?"

A CRITIC'S OPINION

Joe Chin, who advertises with us, has added a
phonograph to his outfit. In his collection of rec-
ords are several gems of Chinese grand opera,
which to the American ear resemble a cross be-
tween the caterwauling of a love-sick feline and
the filing of a cross cut saw. Joe is happy to favor
customers who have an appreciative ear for real
Oriental melody.—Park Ridge (N. J.) Local.

FRIENDS OF BOTH

He—Yes, I once thought of going into grand
opera, but friends dissuaded me.

She—Friends of grand opera, no doubt.

TRAMP, TRAMP, TRAMP

"Don't you find that a baby brightens up a house-
hold wonderfully?"

"Yes," said the parent, with a sigh; "we have
gas going most of the night now."

THIS WAY OUT!

Hub—One night while you were away I heard a
burglar. You should have seen me going down-
stairs three steps at a time.

Wife (who knows him)—Where was he, on the
roof?

Phonographic Odds and Ends

Pity the sorrows of a New York police magis-
trate! One of them had to decide which was the
more reprehensible: a baby that yelled persistently
or a phonograph that was turned loose every time
the baby yelled—which, according to impartial wit-
nesses, was most all the time. The modern Solo-
mon decided in favor of the phonograph.

The women of Nigeria wear extraordinary brass
anklets, shaped like disc records, which are riveted
on to their legs at an early age, and are never
again taken off. Walking in them, as will be

readily imagined, is very difficult, and necessitates
keeping the legs far apart; while running is alto-
gether out of the question. The disks are kept high-
ly polished, and when the women walk in long
files to market the sight of their anklets flashing
in the sun excites the envy of their poorer, but more
comfortable sisters.—*Wide World Magazine*.

When a big steam pump in California went
wrong, a phonograph record of its sounds was
made and sent to its makers in New York, who
diagnosed the trouble and told how to correct it.

NEW SUPERVISORS

The appointment of two additional territorial supervisors has been announced by the sales department. Both have already gone to their prospective fields.

Lewis Albert Zollner is to supervise the Chicago, Milwaukee, Minneapolis, Des Moines and Sioux City Zones. He is a graduate of the University of Wisconsin and has had considerable sales experience, his last previous connection being with the Singer Sewing Machine Company, at Port of Spain, Trinidad, British West Indies, where he was managing salesman and auditor.

Charles R. Lee, for the present, will supervise the Atlanta Zone only. This Zone has been but recently established, and Mr. Lee expects to spend a great deal of time there in the re-organization of old, and establishment of new, dealers. Mr. Lee has had long traveling experience in the South and Southwest particularly, in the capacity of salesman for several large manufacturers, and knows his territory.

Both men have been in training at the factory for several weeks, including a practical mechanical training.

THE DANGER OF KNOCKING

It is a generally accepted business principle at the present time that it never pays to knock your competitor or the line of goods that he is selling.

Knocking is no longer looked upon as a favorable means of trying to win business and the knocker generally is viewed with suspicion. A dealer who asserts that the line handled by his competitor is cheap and inferior is usually suspected of underhanded dealing and the customer reasons that a merchant who will attempt to strike a competitor in the back will not hesitate in taking an unfair advantage of one who trades with him. There was a time when these underhanded tactics were indulged in by practically every merchant, but the ethics of modern business demand a higher degree of astuteness and cleverness in selling merchandise.

It is now recognized that it is not necessary to run down a competitor's line in order to boost the goods that you are selling. Indeed, it is considered that this is the poorest and costliest kind of business policy. It is only necessary to show a customer that your line of goods is *superior* to the line of your competitor in order to make a sale.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

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

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MAINE

BANGOR—Chandler & Co.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
N. Y. CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son
S. B. Davega Co.
Phonograph Corp. of
Manhattan
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co.

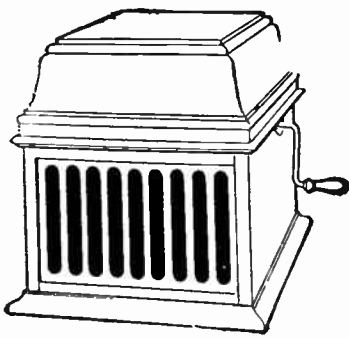
CANADA

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

Suggestions for Amberola Advertisements

REALIZING that it is frequently puzzling to think of just what to say in an advertisement, we have prepared, and show below, four advertisements designed for newspaper use. As these are merely suggestions, they can be enlarged and more matter added, and larger cuts used, if desired. We feel that dealers who are alive to the advertising possibilities of the Edison Diamond Amberola will appreciate these suggestions.

ITS PRICE IS MODERATE
ITS QUALITY SUPERB



Electro No. 412

An
**EDISON
Diamond
Amberola**

in your home would be a source of constant enjoyment, and a means of educating your children to love and appreciate the world's best music. Come in and hear it—Bring the children. :: :: :: :: :: ::

(Dealer's Name and Address)



Electro No. 336

**FLOOD YOUR HOME WITH
CHEERFUL MELODY**

Have the world's best classic and popular music rendered by master musicians right at your fireside.

Get an
**EDISON Diamond
Amberola**

Prices Moderate—Quality Superb

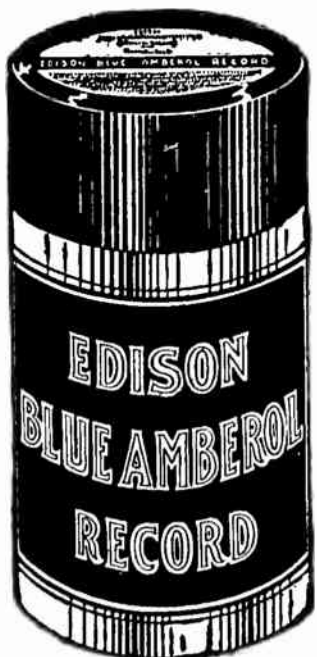
Come hear it any time—bring your children, bring your friends.

(Dealer's Name and Address)

JUST RECEIVED—

The latest

**EDISON Blue
Amberol Records**



Electro No. 783

Come hear the world's best classic and popular music rendered by master musicians—something sure to please you.

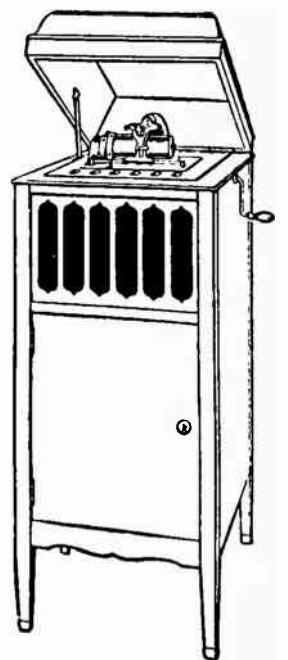
(Dealer's Name and Address)

**TURN YOUR "WISH"
INTO A "WILL"**

Decide *now* to get that

**EDISON
Diamond
Amberola**

Enjoyment for you and education for your children. :: :: :: ::



Electro No. 469

Genuine diamond point reproducer—
unbreakable records

Prices moderate—quality superb

(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

MAY, 1916

NO. 5



VERNON ARCHIBALD, BARITONE

BLUE AMBEROL DAY

YOU are familiar with Edison Week, the celebration of which has become so popular and widespread that it has been decided to make it an annual fixture among Edison jobbers and dealers, to occur during the week of October 21st each year. Edison Week has for some time been one of the big events in the electrical world, when the great electrical corporations of the country spend thousands of dollars in decorations, advertising, etc., in honor of the inventor of the electric light, Thomas A. Edison.

Now it is Blue Amberol Day. Beginning with May, the 25th of each month is to be Blue Amberol Day, for on that day the new Blue Amberol Records will go on sale throughout the country.

Get Blue Amberol Day so fixed in your customers' minds that they will look forward to it each month. A good idea would be to have a simple, inexpensive, but neat, hand-lettered sign made for use each month. This sign should be lettered on both sides. On one side it should be lettered "Edison Blue Amberol Records on Sale on the 25th," and be used one or more days in advance. The other side should read "Edison Blue Amberol Records Now on Sale—Come in and Hear Them," and be displayed on and after the 25th.

Welcome to the fixed selling date that gives everyone a real square deal, with no chance of one dealer's customers going to another dealer because he happens to receive his shipment before the other.

Welcome to the return of the uniform selling date as another sign that the wind is blowing in the right direction for a still "fair and warmer" outlook for the Amberola line.

The Edison Phonograph Monthly

Volume XIV

MAY, 1916

Number 5

PUTTING OUT DIAMOND AMBEROLAS ON TRIAL

YOU may be of the opinion that it does not pay to keep a good stock of Amberolas on hand.

You may think that you make sales so infrequently that you need only carry one or two instruments of each type. You may think that you can easily replenish your stock before you lose any sales as a result of your inadequate stock. If you do think this, it is undoubtedly because you have had experience in your territory and know just about how many instruments you must keep on hand to meet all the demands that may be made on you. And you are right—to a certain extent.

But did you ever think of the possibilities there are in ample stock aside from its window-trimming and immediate-sales value?

Do you know that the business of every large typewriter manufacturing concern was built up by means of putting their machines out on trial. And the agents did not put them out on trial at the request of their prospects. They put them out on trial wherever they could find a business concern of any standing that would accept an offer of a trial and, through this method, made thousands of sales. There is not a great deal of difference between the Diamond Amberola and typewriters as far as the range of prices go and the sales methods used in pushing the latter should apply, in part at least, to the former.

The one great difference lies in the fundamental methods used in getting the two lines from the manufacturer to the consumer. The typewriter manufacturers, for the greater part, established their own agencies while the phonograph is being handled through independent dealers. The former method made it possible for the typewriter agencies to carry heavy stocks of machines as each agency was a part of the company and the agent could secure the use of as many machines as he needed without paying for them. But if the history of the typewriter selling method indicates that carrying large stocks aided the dealer in disposing of machines, there is no reason why the dealer in phonographs cannot build up a stock and increase his sales by using the typewriter sales methods. The great majority of dealers have a surplus that

might far better be invested in stock than drawing a small rate of interest in a bank. And when you get the stock, keep your phonographs out. Keep them in the homes of responsible people who may be attracted by them when they know more about their possibilities.

Don't think that it is a favor to allow a reputable person to take an instrument to his home and give it a thorough trial there. Consider it as a favor to you, if people will do this and make every effort to interest prospects to a point where they will allow you to place an instrument and a few records that *they* like in their homes. If you do this you will find one way in which a surplus stock can be made to pay big dividends and you will learn that putting instruments out on trial is one of the best ways of selling them.

STIRRING UP RECORD SALES

Have you developed the record sales possibilities of your field to the utmost? When an Amberola owner gets sluggish in his record buying what do you do to stir him up? Have you ever tried a series of form letters?

We have prepared a series of three letters designed to renew the interest of Amberola owners who have slowed up in their purchases of records. We don't claim that miracles can be worked with these letters, but we are sure they will be helpful toward accomplishing the purpose for which they were written.

Of course, you cannot depend on letters alone, and with this thought in mind we have arranged the third letter of the series so that it will open the way for a call to play the newest records on the owner's instrument. With this letter a card requesting a call may be sent, or not, as desired.

If you are interested in keeping your record sales up to the maximum all the time, write us for copies of these letters.

Perhaps you have a good method of your own for stimulating record sales. If so let us hear about it so we can pass it along to the other fellow. On the other hand, we will publish for your benefit anything worth while that we get from other sources.

NEW AMBEROLA DEALERS

IT is evident to anyone with his ear to the ground that activity in the Edison Amberola line is increasing daily. New Amberola dealers are being added at the rate of fifty a month, 153 having been taken on the Amberola line from the first of the year to April 15th. In the past month sixty-five dealers have displayed their business foresight by entering into the business of handling the Amberola line. Of this number, twenty are *exclusive* cylinder dealers and twenty-eight are former disc dealers who have taken on the cylinder line. The remaining seventeen are new Edison dealers who have taken on both the disc and cylinder lines. The new cylinder dealers, in all classes, who have been added during the past month are as follows:

NEW DEALERS—AMBEROL ONLY

Angle-Caspers, Ennis, Mont.
 P. D. Burton, Harlem, Mont.
 W. L. Robertson, Lebanon, N. H.
 A. E. Norman, Wheeling, Mo.
 L. D. Carlson, Napoleon, N. D.
 M. A. Durkin, Luce, Minn.
 J. D. Woodsworth's Sons, Shickshinny, Pa.
 John Engebretson, Hudson, Wis.
 The L. Stadelman Co., Timmons, Ont., Canada.
 W. H. McKenzie, Alix, Alta., Can.
 Stanwoods Limited, Winnipeg, Man., Can.
 Ochre River Trading Co., Ochre River, Man., Can.
 James F. Griggs, Griggs, Idaho.
 T. V. Hilley, Athens, Ga.
 Edwin LaRue, Sutherland, Neb.
 Samuel E. Arnold, Gary, Minn.
 Multiphone Operating Co., Cincinnati, Ohio.
 R. Frank Clark, Mingo, Iowa.
 W. Walker, Clinton, Ont., Can.

NEW DEALERS—AMBEROL AND DISC

Malloy Drug Co., Van Hook, N. D.
 Power Mercantile Co., Lewiston, Mont.
 Linebarger & Taber, Clarion, Iowa.
 H. R. Stanzel, Odebolt, Iowa.
 Arizona Stores Co., Oatman, Arizona.
 National Talking Machine Sales Corporation, Binghamton, N. Y.
 O. O. Greenlee, Lineville, Iowa.
 Dora Beamer, Clearfield, Iowa.
 W. C. Stripling, Fort Worth, Texas.
 Charles Woolven, Oswego, Kas.
 H. B. Wiley & Son, Nevada, Mo.
 John Bressmer Company, Springfield, Ill.
 George A. Heimer, Stamford, Conn.
 L. Killian & Co., Cedar Bluffs, Neb.
 Tipton Furniture Co., Henrietta, Texas.
 Pueblo Phonograph Co., Pueblo, Colo.
 Mutual Gas & Electrical Appliance, Oak Park, Ill.
 Williams Piano Co., Sioux Falls, S. D.

PREVIOUS DISC DEALERS TAKING ON AMBEROL

Sterchi Bros. Co., Bristol, Tenn.
 C. H. Selig, Eldorado, Kas.

Nelson & Nelson, Troy, N. Y.
 Philip J. Wiegel, Darlington, Wis.
 Morgan Book Co., Baldwin, Kas.
 C. A. Roe, Lockport, N. Y.
 Davis-Kaser Co., Walla Walla, Wash.
 T. W. Lalley, Montrose, South Dakota.
 D. Hogeboom, Pittsburg, Kas.
 G. A. Perry, Sterling, Ill.
 Eleanor V. Martin, Philadelphia, Pa.
 Stucky's Red Cross Pharmacy, Beaver Falls, Pa.
 M. R. Cope, Perkasio, Pa.
 C. R. McCoy, Guthrie Center, Iowa.
 Purnhage & Werner, Guttenberg, Iowa.
 Thomas A. Hayes, Blackfoot, Idaho.
 Durland-Sawtell Furniture Co., Junction City, Kas.
 A. S. Lyndon, Ann Arbor, Mich.
 Bowie Drug Co., Bowie, Texas.
 S. W. Womack, Quanah, Texas.
 Keller's Jewelry Store, Libby, Mont.
 W. F. Dufford & Co., New Castle, Pa.
 Mary L. Goodsell, Fort Scott, Kas.
 Seaton Piano Co., Aurora, Ill.
 Albert Weber, Dodgeville, Wis.
 Lester M. Garber, Timberville, Va.
 J. E. Willey, Cherryfield, Me.
 G. Murison & Sons Co., Portage, Wis.

HOW A LOS ANGELES DEALER GIVES WEEKLY CONCERTS

THE Vernon Music Company, of Los Angeles, Cal., has given recently a series of concerts, and one of the results of these public demonstrations has been the sale of two \$125 Amberolas. In a communication to the PHONOGRAPH MONTHLY, E. Hollands, proprietor of the concern, advances a number of excellent ideas that any dealer may use in connection with his concerts.

"I have read your article in the April Monthly on 'How Do You Select Your New Records?'" writes Mr. Hollands. "I believe that you are right in your theory that is expressed in the article, and I want to tell you that I order *each one* of the new records so a customer can hear any one that he desires when I hand him the supplement. I study the likes and dislikes of my customers, and it does not take me long to know just the class of records a certain customer likes. In fact, some of my customers depend on me to select them a certain number of records each month, as they tell me that I seem to know better than they do just what they will like the best.

"I announce my concerts, which I hold every night, by means of a signboard which hangs on the outside wall of my store. The space on the sign below the name of the company is painted black so that I can use it to make special announcements. When I am giving a concert I clear the floor of my store and place about seventy chairs in the room. On each chair I place a catalog. Then I invite those who are in the audience to call the records that they wish played, and in this way I am called upon to play all kinds of records. I find that this is a splendid way to demonstrate the records, as time and again I have sold records, not only to those who called for them, but to others in the audience who liked them when they were played.

"The concerts seem to be very attractive, and I have sold two \$125 Amberolas at them."

How I Keep My Cylinder Record Business Active

By CHARLES G. ROSEWALL, Brooklyn, N. Y.

WHILE there seem to be many Blue Amberol dealers complaining that the disc phonograph record business is causing a depression in the cylinder line, I believe that their cause of complaint lies in the fact that they do not push the cylinder line as they did before there was much disc competition, rather than in any slump that has resulted from the introduction of the disc. I sell as many Blue Amberols now as I have at any time during the last five years, so I certainly find the line a live and profitable one. It takes effort, of course, to meet the competition that has resulted from the vast expansion of the phonograph industry, but you do not meet any more competition in selling the cylinder line than you do in selling any disc instrument against the competition of the great number of instruments of the latter type that now are being manufactured.

I believe that the foundation of the cylinder record business lies in getting the names of owners of machines, and in keeping in touch with customers who buy them. If you can awaken the interest of an old Edison owner in his phonograph, or keep alive the interest of those who buy instruments of you, you are going to do a profitable business in records. Even if you do not see some of your customers more than once a year, always send them the monthly lists, new catalogs, or other literature that is available and that might be of interest to them. In my store in Flatbush avenue, Brooklyn, we always have made a specialty of studying the tastes of our customers, and, in addition to this, we always have endeavored to sell those records that will "wear" well. People who buy

a good class of records do not lose interest in their instruments, while those who buy only popular numbers soon grow tired of the records and of the instrument on which they are played.

Our experience has shown us that a great many old-style Edisons have changed hands in the past few years. In many cases those who secured the old instruments did not know that the manufacture of the old wax records that fitted them had ceased, and when they discovered this they have offered to sell us the old machines or trade them in on a new instrument. Hundreds of propositions of this kind have been made to us, and in many cases we succeeded in selling Amberol attachments to the possessors of old machines after we had demonstrated the merits of the new cylinder records. When an instrument is brought in for repairs I never fail to take the name and address of the owner and send him all the cylinder literature that is designed for the public.

I do not forget the home recording feature, and a great many of my customers make use of it continuously.

Keeping a complete stock of records I find very essential to the success of my cylinder business.

By endeavoring to do all the business I possibly could, I believe I have met successfully the competition that has resulted from the introduction of the disc type of instrument, and I believe that every alert and active dealer can be just as successful if he will take advantage of the opportunities that present themselves for reviving old business and creating new business.

A LITTLE SCHEME FOR SMALL DEALERS

HERE is a way for the Diamond Amberola dealer who is the proprietor of a small store to make an asset out of his space limitations and attract attention and people to his store.

In a conspicuous place in your window, or somewhere in front of your store, have a card bearing the following inscription:

THIS MAY BE A LITTLE STORE
BUT IT IS LARGE ENOUGH TO
CONTAIN ONE OF THE WONDERS
OF THE MODERN WORLD

This card will attract attention and induce thought on the part of those who read it. They will have a curiosity to learn just which wonder you have on display inside. In a surprising number of cases you will find that curious people will come

into your place of business for the purpose of learning what the sign refers to.

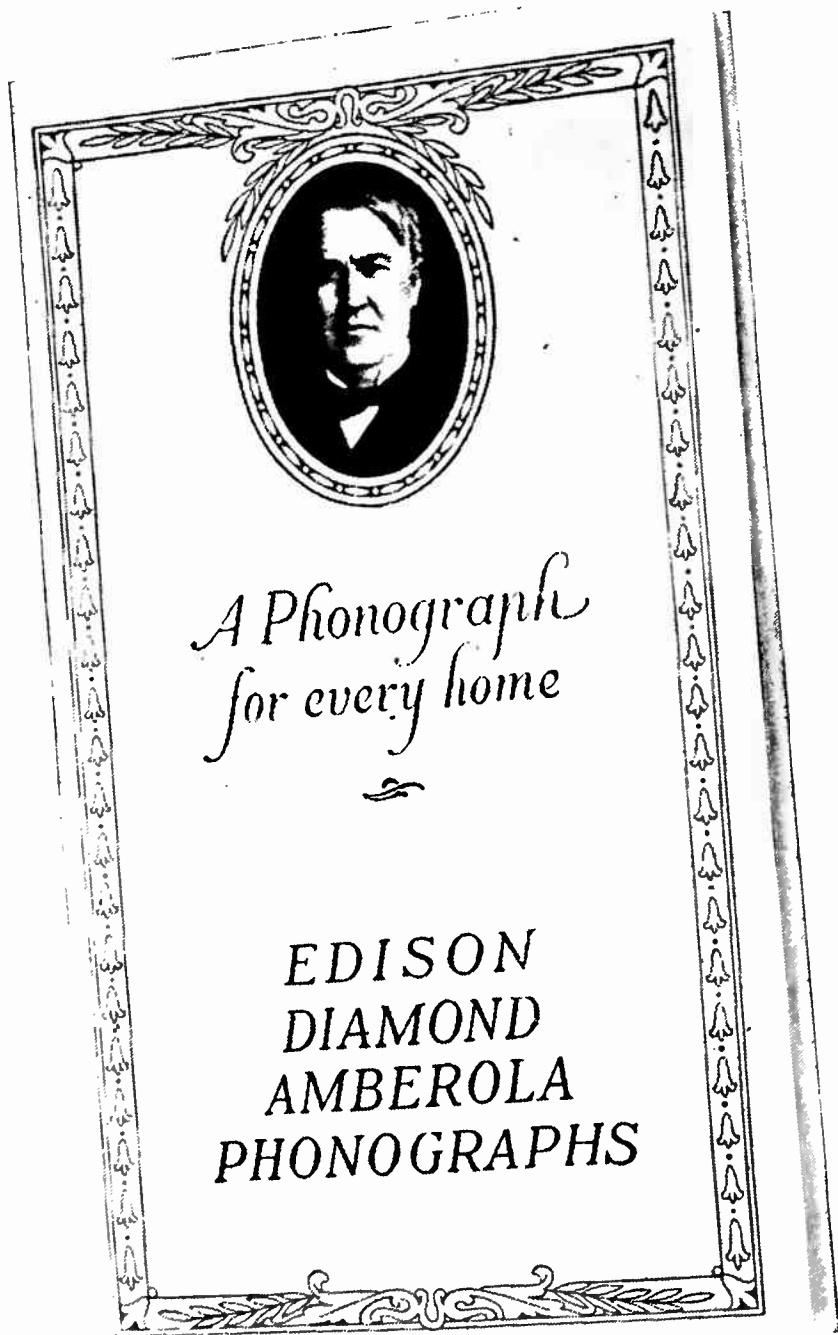
In order to tell them what it is place a cabinet Diamond Amberola in a prominent location in the store so that it will be seen at once by any person entering. On it, or close to it, have a card with an inscription as follows:

THIS, THE EDISON DIAMOND
AMBEROLA PHONOGRAPH IS
ONE OF THE WONDERS OF
THE WORLD

Every dealer should follow the example of the housewife in spring and give his store and stock an overhauling and a renovation. This is the season of the year to prepare for the selling campaign of the summer and the best way to do this is to commence immediately to stock up adequately. You will be surprised at the effect that a large and clean stock will have on your summer sales.

GET AFTER YOUR JOBBER FOR SOME OF THESE

ACTIVITY in the Amberola line is increasing every day. We are adding new Amberola dealers at the rate of almost fifty a month, 144 in all having taken on the Amberola line since the first of the year. These are facts that are making the pessimistically inclined individual realize that there is quite a crowd climbing on the Edison band wagon.



We are going to distribute to Amberola dealers, through their jobbers, the artistic little four page leaflet illustrated on this page. Just the thing for a follow-up to interest folks and arouse the interest of others in the Amberola line. When you get your supply from your jobber send them out to your prospects, enclose them with your bills, trade announcements, etc., and hand them out to callers at the store. The cut does not show the full size, as the leaflet itself is designed to fit a No. 6¾ envelope, the standard small size business correspondence envelope. It is also convenient to slip into the pocket when handed out or picked up from the counter. Order from your jobber as many of these leaflets as you can use to good advantage.

A WELCOME INTRUDER

WE wonder if most of our dealers have an idea that they are intruding on our time when they write us a letter referring to their business, or to the merits or demerits of the Edison Amberola line. Our wonder is caused by the fact that recently we received a letter from W. W. Averill, the Edison dealer in Pomfret Centre, Conn., in which he makes a number of pointed observations regarding the tone qualities of the Diamond Amberola, and then apologizes for writing on the ground that he may be "intruding." The Edison front door is always wide open to "intruders" of the kind that we introduce below, and if any of our dealers have any of them that they can send this way we guarantee that they will be given the best of care when they arrive. Here is the "intruder" that Mr. Averill sent us:

"Your Musical Phonograph Division Sales Bulletin No. 24 is a 'corker'—more truth than poetry in it. For instance, only last week I placed an Amberola VI. which had been rented three months, sold once and repaired twice, beside one of these 'squawking machines,' _____, and sold the old Amberola VI. on its tone superiority alone. The 'squawker' went back to Norwich, where it came from. I'm just itching to place an Amberola 50 or 75 beside any of the 'mushroom squawkers' for comparison, and if it is tone-quality they are looking for the sale is mine. Didn't have to try at all to trim a well-known talking machine with an Amberola 75. Please pardon my intrusion on your valuable time, but I couldn't help feeling elated over seeing my own ideas in print contained in above-mentioned bulletin."

The bulletin referred to by Mr. Averill is the one in which an answer was made to certain dealers who desired to know what attitude Thomas A. Edison, Inc., takes toward the cheap talking machines that are flooding the market. The substance of the bulletin was that the Edison Company is not at all concerned over the appearance of the numerous cheap machines, and that it is engaged in manufacturing a product that places it apart from and above any other concern engaged in the manufacture of sound-reproducing instruments.

STARTS EMPLOYEES ON ROAD TO THRIFT

THAT he has his employes' welfare at heart was recently demonstrated by W. R. Carlton, president of the Carlton Music Co., Edison Amberola dealers, of Long Beach, Cal. He proposed to every member of his company's force that if they would open an account in a local savings bank with a deposit of \$1 the company would add a dollar to it. The employees gladly accepted the suggestion and went in force to the bank, where they each opened an account in accordance with President Carlton's offer.

Humorous

WANTED HARMONY

"There's no pleasing some people," said the janitor.

"What's the trouble?"

"A family upstairs telephones me that they were trying to play 'The Anvil Chorus' on the phonograph, and wouldn't I please regulate the knocking of the radiator so as to keep in time with the music."

MIGHT DANCE, TOO

Settlement Worker—My poor woman, what can I do to relieve your distress?

Woman—Can you sing, ma'am?

Settlement Worker—Why—er—a little.

Woman—I wish you'd sing some of the new rag-time songs, ma'am. Me and my husband ain't been to a cabaret in two years.

PIPE THIS

First Musician—Don't you think Miss Shriekit's voice lacks warmth?

Second Musician—I do; but there seems to be a lot of hot air about her upper register!

ROCHESTER DEALERS BANQUET AND ELECT OFFICERS

At the first annual banquet of the Rochester (N. Y.) Dealers' Association, held recently at the Hotel Rochester, William Levis, of the Levis Music Store, Edison Amberola Dealers, was elected treasurer, and Yale Whitney, of the Edison Shop, was elected an auditor for the ensuing year. This first get-together of Rochester phonograph dealers proved a substantial success, there being over fifty representatives of the trade in attendance. Among the visitors was James Neal of Neal, Clark & Neal, Edison Amberola jobbers at Buffalo, N. Y.

GENERAL REVIVAL OF AMBEROLA BUSINESS

A HEARTY and cheering optimism seems to be the keynote of many letters from Diamond Amberola dealers that are being received during these spring months. According to many dealers a period of cylinder prosperity is already upon them, but these generally account for their success by sending in details of aggressive sales and advertising campaigns. Other dealers feel evidences of the steadily increasing interest that the public is taking in the cylinder line and they are stocking up with Amberolas and Blue Amberol records.

DIPLOMATIC ADVICE

"Father," asked the young girl, "the piano is really my own, isn't it?"

"Why yes, my dear."

"And when I marry I can take it with me, can't I?"

"Certainly, my dear," replied her father; "but don't mention that to any of your suitors; it might injure your chances."

ELBOWS FOR MUSIC

"Ethel is taking violin lessons."

"She is? Why, the poor girl hasn't the slightest ear for music."

"I know, but she has beautiful elbows."

ONE THING CERTAIN

"What is your favorite musical composition?"

"Haven't picked it yet," replied Mr. Cumrox. "But I'll say right now it's going to be something my daughter doesn't try to sing or play."

First Kid—We got a phonygraph at our house.

Second Kid—So've we. We got ours on the insolvent plan.

One of these characteristic boosting letters was received recently from C. E. Taylor, of Granville Center, Pa., a little country town in which he has been located as a music dealer and Edison representative for many years.

"Some fourteen years ago," writes Mr. Taylor, "I procured some of the small 'Gem' instruments and started selling phonographs along with pianos and organs. I have been selling Edison Phonographs and Records ever since, and have never sold or handled any other kind, because I have always considered the Edison as superior to all others. About six years ago it seemed as though everybody in our locality had been supplied with a phonograph, and since then business has been slow. But I find that the demand for them is growing, and I hope to do a nice business in the future. I am loyal to the Edison product, and will do all the phonograph business I can in connection with my music store."

Gomer Jones, Edison Amberola dealer at Mankato, Minn., is having his shop redecorated. New steel ceilings, hardwood floors and electric lights will be among the many improvements. He has arranged for a concert hall in the rear of his store which will hold more than sixty persons.

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Foreign Offices:
164 WARDOUR ST., LONDON, W. ENGLAND
364-372 KENT STREET, SYDNEY, N. S. W.
3 YORKSTRASSE, BERLIN
59 RUE DES PETITES-ECURIES, PARIS

Your Window

The average merchant of the smaller class who makes use of newspaper advertising and window displays is inclined to give more attention to the composition of his advertisements than to the trimming of his windows. The reason for this probably lies in the fact that he is paying hard cash for newspaper space while he is not paying anything for the window in which he displays his goods. He does not stop to consider that the cost of his window is figured in his rent or in his taxes and cost of upkeep.

Your window is as good an advertising medium as you have access to, and its value might be impressed on you if you will make some attempt to reduce its worth to terms of dollars and cents. Figure up what part of your rent you are paying for having display windows, and take the same care in arranging displays in them as you would in writing a newspaper advertisement.

Vacancies

Did you ever pause to consider the fact that each vacancy in your stock may be responsible for a vacancy in your cash-drawer.

Simple logic will make this apparent to you. If you did not have any stock at all you would not need any cash-drawer. With an incomplete stock your cash-drawer will be only incompletely filled. It is the full stock that provides for the desires of all patrons and keeps your money-box or your bank-book correspondingly full. It will never be ruinous to your business to have a few leftovers each month, but your reputation will slowly be lost if you cannot supply the wants of your customers. You must never allow a vacancy to develop in your record stock and to prevent this you must keep watch of your sales and make frequent repeat orders as well as ordering the complete list of Blue Amberol records each month. There is a vast importance in selling satisfaction as well as merchandise; and delivery without delay is one of the most important elements of good service.

Art and Business

A bank deals in money and in such an institution it is good policy to display gigantic steel vaults, barred windows, and other equipment that suggests the dollar and its value. The Edison dealer, however, is merchandising art and, inasmuch as art and money seem to be diametrically opposed, it is best to keep your cash register out of sight and base your efforts to sell instruments on other primary arguments than those relating to price. Too much talk about the price will lead your prospect to believe that you are more interested in the figure that the instrument sells at than you are in the quality of it and the service that it will give. The theme of the song of the cash register is "profit, profit, profit," and the theme that you wish to impress upon your prospects is "quality, quality, quality."

Give your prospects high class demonstrations and dwell on the many advantages of the Diamond Amberola. Discuss the splendid records that are listed in the Blue Amberol catalog and the artists or organizations by which the records were made. Talk about quality, service, and art first, and leave the discussion of money and price until last and you will find that you will sell better instruments and more of them than by making price your sole argument.

Development

The day when anybody was considered competent to demonstrate and sell sound-reproducing instruments has passed and only those who are specializing in the study of the development of the instrument and who are students of music are realizing the full possibilities that the merchandising of the phonograph offers. There was a time when the phonograph was considered a novelty that could be sold by any cheap canvasser or dealer, but that was when it was first placed on the market and when the range of selections that might be played by it was extremely limited.

The improvements that have developed the phonograph from the first crude instrument to the superb Edison instrument of to-day have steadily broadened the range of the music that is adaptable to it and have brought the phonograph business to a point where it is a complex study and where it requires a person of musical education and appreciation to demonstrate and sell an instrument. This development has created a situation that is highly favorable to the alert and modern dealer and that is fatal to the reactionary or unprogressive merchants who do not keep their own development abreast of the improvements that are made in the merchandise they handle.

Doings of Edison Artists

It is a difficult task for a musical artist to give unaided a concert that will hold the attention and win the appreciation of a critical audience, and yet this is just what Albert Spalding, the famous American violinist, did twice within a week recently. One of these occasions was in Newark, N. J., where he was engaged to give a concert assisted by Loretta Del Valle. The latter was taken ill two days before the date of the concert and Mr. Spalding was obliged to appear alone. A few days later he and Andreas de Segurola were scheduled to appear in a joint recital in Kansas City, but shortly before the date fixed for their appearance the Metropolitan artist found that it would be impossible to leave New York, so Mr. Spalding again had to appear without assistance. Mr. Spalding later played a return engagement in Newark assisted by Madame Del Valle.

Marie Kaiser will make a demonstrating tour through Texas, Colorado and Oklahoma during the spring and summer months. Miss Kaiser has resigned from a very lucrative church engagement in New York in order to make the tour. She left for the west after her appearance at the concert given on April 22 by the Handel and Haydn Society of Boston. On a previous tour made by Miss Kaiser for the Edison Company she traveled over nine States and sang before more than 50,000 persons.

Herman Sandby, the famous 'cello player, recently appeared at an American-Scandinavian Society concert in the dual rôle of soloist and composer. He rendered a composition of his own, a concerto for the 'cello. *Musical America* made the following comment on this number of the program:

"There was much interest in the first New York hearing of Herman Sandby's 'cello concerto, played by the composer. It is an extremely melodious work, in which the Danish 'cellist has limited the instrument to its own proper sphere, and has not tried to make it speak the language of the violin. The first and second movements are marked by lovely melodies—beautifully played—and the Finale provides a brilliant contrast. The work was received with considerable approbation and the composer was recalled several times."

Mary Jordan, the prominent contralto, whose Blue Amberol reproductions have delighted owners of Amberolas in all parts of the world, was one of the artists who appeared in the last musicale that was given at the White House in Washington this season. The artists associated with Miss Jordan in the concert were Percy Grainger, pianist; Paul Reimers, tenor, and Charles Gilbert, accompanist at the piano. Miss Jordan was among those

who enjoyed a dinner with President and Mrs. Wilson, the social affair following the concert.

Miss Jordan narrowly escaped injury in an elevator accident in New York recently. She was leaving the Mishkin photograph studio when the elevator, which she occupied with two other passengers, dropped several stories. In order to rescue the occupants of the car it was necessary to cut a hole through the top of it and reach them with a ladder. Miss Jordan was shaken up badly but received no serious injuries.

Charles N. Granville has been engaged as a baritone soloist in connection with the Detroit May Festival on May 6. He will sing the part of *Valentine* in "Faust."

The Tollefsen Trio, who have made several beautiful Blue Amberol records, recently gave their only New York recital of the season, the feature of the program being a rendition of a trio by an American, Rubin Goldmark. The members of the Tollefsen organization were commended highly by the critics for their artistic playing, one expressing surprise that they were not heard in the metropolis earlier in the season.

"To a Nightingale," the latest song by George B. Nevin, is dedicated to Christine Miller, the noted contralto and popular Blue Amberol artist.

Margaret Keyes was highly praised by Detroit music critics following her appearance in a Lenten morning musicale that was given in the latter part of March at the Ponchartrain Hotel under the direction of Charles Frederic Morse. She sang four groups of songs, displaying a surprising versatility. "Her diction was as refined as her voice was beautiful," said one critic.

A defense of coloratura singing was recently made by Alice Verlet, the famous coloratura soprano, who has delighted thousands of people through her beautiful renditions on Edison records. The singer believes that the attitude of music critics toward coloratura singing should be more serious. "I tell you that in ten years, if their attacks keep up, there will be no more coloratura singers," she recently said. "The public, told constantly that the art is childish, will begin to believe it—at least that section of the public that is influenced by snobishness. I feel that this is regrettable. The field of art is broad and while, perhaps, coloratura singing is not the greatest of arts, it is gay, sunlit and innocent." A beautiful example of the art of the

coloratura soprano has been recorded for the Blue Amberol catalog by Miss Verlet in "Spring Voices," a waltz-song by Strauss, record No. 28205.

That Paulo Gruppe is acquiring a greater and greater mastery of the 'cello as the years go by, is the opinion of *Musical America* following the recent appearance of the young Dutch 'cellist in a recital in New York. "Mr. Gruppe has grown appreciably as an artist since he first played here six years ago," states the criticism. "His performances show great gains in the way of style, authority and breadth, a riper intelligence and musicianship. He has acquired a considerable degree of technical assurance and developed those qualities of understanding and temperament necessary to bring forth successfully the deeper elements of what he essays."

"Like an oasis in a desert was the song recital of Miss Julia Heinrich yesterday afternoon—a refreshment for the weary listener to music, a relief from the tiresome monotony of monotonous things, an uplift for the mind, a gratification to the ear tired of the strident and stridulous strivings of incapables," is a comment of a musical critic concerning a recent appearance of Miss Heinrich in New York. "She is an artist and one high up in the scale," it concludes after giving the singer other high praise for her rare ability.

OLD INSTRUMENT MAKES AGED MAN AND CHILDREN HAPPY

A COMMUNICATION full of human interest was recently received from W. Ulrich, of Spokane, Washington, who owns an old-style, wax-record instrument, which, after many years of faithful service, is still adding to the happiness of many people.

"I am an old man without a family. I have one of your concert machines that you used to call 'Opera.' I was four years in southeastern Missouri, and while there became very popular with the small children. When I left there for the West half of the children in town were down at the depot to see me off. They all wanted me to write them, and I promised that they should all hear from me, that I would not forget a single one of them.

"When I reached this city I put a recorder and a blank record on my machine, sat down and talked to the whole bunch of children, calling them all by name, and telling them some funny little story just the same as though they were all around me. Then I sent them this record and someone in the town who owned an Edison instrument played it for them. I heard that they jumped up and down and clapped their hands with delight when they heard grandpa talking to them from two thousand miles away, and now I often send them such records.

"I merely write you these few lines as I thought Mr. Edison might be personally interested to know the novel use his machine had been put to."

TRADED AUTOMOBILE FOR GEM PHONOGRAPH

"IF you can't make an automobile go you can make a phonograph go," is what a man who lives down in Ohio must have said to himself before he went out and traded his automobile for an Edison Gem Phonograph. This is a new incident in the annals of "trading," but it is vouched for by Martin G. Chandler, Edison dealer in Chillicothe, Ohio, who tells of it in the following letter:

"A man brought into our store recently one of the old-style Gem Phonographs for repairs. As it needed a new sapphire and a new spring we endeavored to sell him a new model, taking his old machine in exchange. He stated, however, that he had just gotten it in trade, that he did not have much in it and did not care to go to any further expense.

"After some questioning he told us that he traded an automobile for it. 'It was an old model, about 1909,' he said, 'and as it had not run good since I took it apart last summer I thought that I had better get rid of it. It had two fair tires on it, but, as I said, it didn't run good after I tinkered with it, and so I let it go.'"

The Pueblo Phonograph Company, Pueblo, Col., has just received its incorporation papers and become a full fledged Edison Amberola dealer. It is planned by A. J. Reynolds, president and treasurer of the new organization, and his brother, C. A. Reynolds, vice-president and manager, to have recitals at least twice a week. They are both enthusiastic over the outlook for business.

EDISON DEALER HIGHLY PRAISED

Our Houston, Texas, dealers, the Houston Music Company, were very nicely written up in a late issue of a music trade paper. Some of the nice things said about them was that they are one of the most progressive concerns in their line to-day. Further, that they carry one of the most extensive lines in the state and through specializing in these lines are in a position to furnish most excellent service. Harry H. Houston, general manager, who located in Houston about a year ago, is already stated to have become a shining light among the younger business men of his city.

Manager Houston is reported to have made a success of all his undertakings and his present one seems to hold out every promise of becoming one of his most successful. Houston is a long way from Orange, but if you can stretch it, gentlemen, here's our hand to the H. M. Company.

It affords us considerable satisfaction when a dealer writes in, either condemning, commending or commenting on an article in the PHONOGRAPH MONTHLY, for then we are sure of one thing. We know we have interested him one way or the other.

Some of the Artists in the April List of Blue Amberol Records



MARIE SUNDELIUS

Marie Sundelius, the famous Scandinavian soprano, is the latest artist of note to be secured to make Blue Amberol records, her first contribution being "With Verdure Clad," from Haydn's "Creation," which appears on the May-June list. Mme. Sundelius has lived in this country since she was ten years old and has won her way to success without the prestige that a career in Europe gives a singer. She has a voice of unusual timbre. There is a solidity to her high tones; they are round and velvety, as well as bell-like. Mme. Sundelius is doing splendid work in introducing the folk songs of the Scandinavian countries to American audiences and her efforts along this line recently have won her much attention.



OTTO GORITZ

Otto Goritz, the famous baritone of the Metropolitan Opera Company, who recently entered the ranks of Blue Amberol artists with a rendition of "Am Rhein und beim Wein," is a singer whose superb voice and attractive personality have won him a devoted following of opera lovers in all parts of the world. He became connected with the Metropolitan Opera Company several years ago and his splendid voice and his genius for acting have combined to raise him to a secure position

among the greatest singers of that notable organization. His versatility is remarkable and his performances in serious and humorous rôles are equally effective. Among the rôles that he has sung are *Klingsor*, *Alberich*, *Wolfram*, *Telramund*, *Hans Sachs*, *Beckmesser*, *Burgomaster* and *Papageno*. Mr. Goritz will be a welcome addition to the Blue Amberol artists and it is anticipated that his records will be in great demand.

MARIE DELNA

Marie Delna, contralto, who is one of the favorites and who is known as "our Delna" to all music loving Parisians, was born in the French capital and made her debut at the Opera Comique when she was only sixteen years of age. On this occasion she sang the part of *Didon* in the Berlioz opera "Les Troyens," and the manner in which she sang and acted established her an immediate reputation as a great, though youthful, artist. She sang at the Opera Comique for four years and remained in her native city until 1903. She then sang for three years in many of the musical centers of France, Spain and Italy and everywhere met with great success. To-day she is considered the greatest French operatic contralto.



CHARLES GRANVILLE

Charles Granville, who has made a splendid record of "Strike Up a Song" (Morgan) for the May-June Blue Amberol list, 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 in 1912 when he appeared in a recital in Aeolian Hall, New York, and was praised unanimously by the critics for his beautiful voice, remarkable diction and highly artistic interpretations. Since that time he has made appearances in many concerts and recitals and he is now recognized as one of America's ablest baritones.



EDWARD MEEKER

"Railroad Jim," the new and highly popular ditty that is being widely sung, has been recorded for the Blue Amberol catalog by Edward Meeker, and his rendition makes this song one of the popular features of the current list. Mr. Meeker, who has specialized in singing songs of the popular variety and who is known from Maine to California as a singer of "coon" songs, was born in Orange, N. J., and began his stage career as a member of Miller's Twentieth Century Minstrels during the seasons of 1898-99 and for four years was connected with Hoyt's



Minstrel Company. He is now established as a high-class entertainer and caters mostly to the exclusive clubs of Manhattan.

PAULO GRUPPE



Paulo Gruppe, the famous young Dutch 'cellist, comes from one of the best known family of artists in Holland. His father, Charles P. Gruppe, is one of Holland's best known painters and is producing some remarkable pictures. His mother is a gifted actress and he has two younger brothers, one a prominent sculptor and the other a pianist who is winning artistic laurels for his mastery of his instrument. It will be seen that Paulo Gruppe had the advantages of artistic environment as a boy and perhaps this had something to do with his mastery of the 'cello. He has appeared in all of the greatest musical centers of America and everywhere his playing has evoked the most enthusiastic praise of critics. To hear is to praise, for the young Dutch artist is not only a technical genius but he has a wonderful temperament for one of his age and his playing is always marked by the strength and enthusiasm of youth.

HANS KRONOLD



Hans Kronold was born in Krakau, Austria, July 3, 1872. His earlier school and musical education was acquired in Leipsic, Germany. In 1886 the Kronold family came to America, settling in New York City. It was there that Hans came in contact with that greatest of all 'cellists, Anton Hekking, and immediately took advantage of the opportunity to study with this famous artist. In 1900 Mr. Kronold decided to abandon the orchestral field and devote himself entirely to solo playing. He met with almost instantaneous success and has appeared with many great artists, among them being Schumann-Heink, Nordica, Eames, De Reszke, Bispham, Companari and Scharwenka.

A LITTLE MISSIONARY WORK REVIVED BUSINESS

A LITTLE missionary work, that is all that is necessary to revive the interest in cylinder phonographs in districts where business has not been active for the past two or three years, according to John Merrick, an Edison dealer who is located in Westfield, Ill.

Mr. Merrick states that he has found the cylinder business very quiet during the past two or three years, and that last year about all that he did was to clean out his stock of old machines and two-minute wax records. With his old stock out of the way Mr. Merrick, in the past few weeks, has found time to do what he calls a little "missionary work," and he has found that people are keenly interested in the new Amberola, and he has sold a number of instruments and has several prospects of further sales.

"I believe I can do some business from now on with the new Amberolas," he writes, "for they are real musical instruments, and it is easy to get people to appreciate the vast difference between them and the old-style phonographs."

TRIPS THROUGH FACTORY

It was with a feeling of regret that Thomas A. Edison, Inc., recently announced that on account of the work of re-establishing all departments of the Edison Laboratories in the reconstructed buildings, together with the extra efforts to meet the steadily increasing demands for Edison products, it becomes necessary to eliminate tours of inspection by visitors for the summer. Two exceptions will be May 25th and 26th and August 24th and 25th, when the School of Mechanical Instruction will be in session.

DEALER KENDALL PUBLISHES OWN MAGAZINE

EDISON Amberola dealer G. E. Kendall, Dundee, N. Y., is not satisfied with ordinary mediums of publicity. He publishes his own little magazine. He calls it "Our Mail Messenger and Store News," the April issue of which was No. 4. He sent us a copy, and we have very much enjoyed reading it, for "Editor-Dealer" Kendall has managed to crowd a lot of good, sound practical information within the compass of eight pages of letter size with a snatch of human interest here and there to liven things up a bit. But the best part is that the "Mail Messenger" is bringing results.

An indication of the enterprise of Kendall is that he has actually printed his latest issue in three colors. How's that for a little store magazine? Page 5 he devotes to the Diamond Amberola and Blue Amberol records, Model 30 and Model 75 being shown in red, with the type in black.

Best wishes to "Editor-Dealer" Kendall, and all Amberola dealers of his enterprising type.

PHONOGRAPH A TRADE PULLER

A recent issue of *The Price Current*, a publication of Wichita, Kansas, thinks that: "The general store, with many departments in the smaller places, can well afford to put in a phonograph department in order to make of it a means of pulling trade into the store. A phonograph department in a store operated in a large city, of course, is not much of an attraction, since it is common to most of these large establishments, but in the smaller interior point, where the sale of phonographs does not warrant investment in a special department, the merchant can make a success of the phonograph business, even though he does not sell many of the machines."

INDIANS DELIGHT IN MAKING OWN RECORDS

A NEW trait has been discovered in the American Indian as a result of the invention of the phonograph.

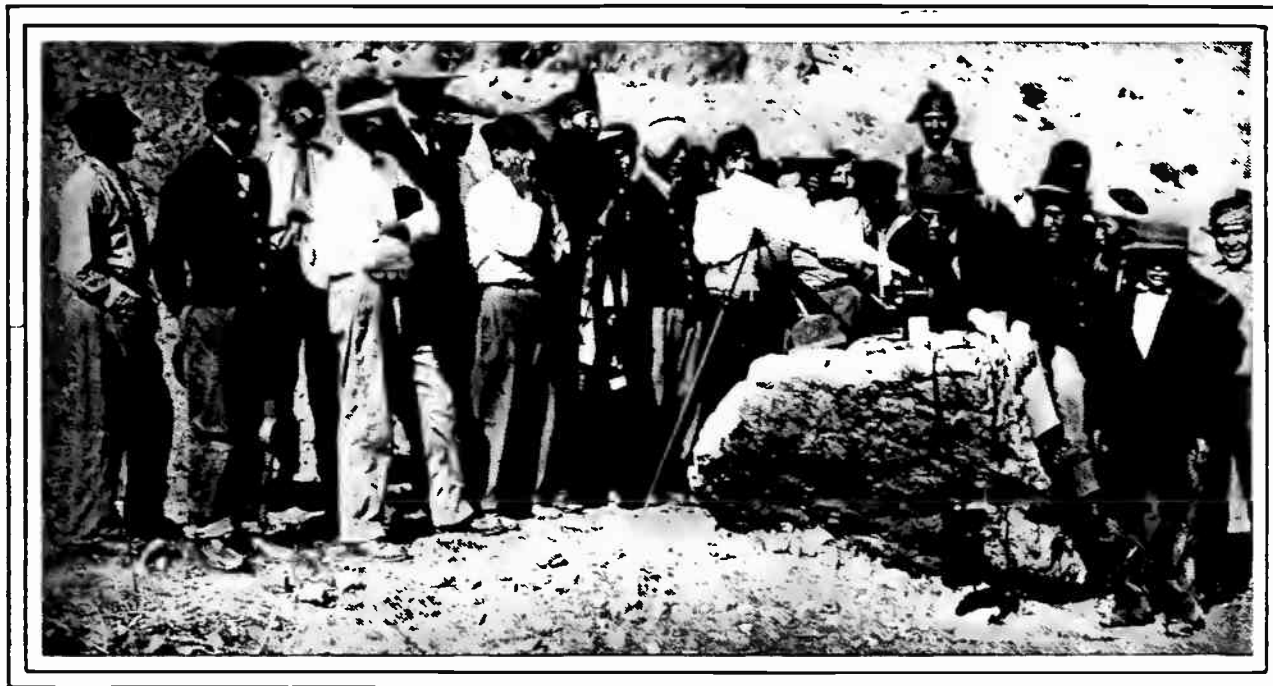
The redman is the egotist supreme if his conduct in relation to the voice-reproducer is accepted as providing a true insight into his character. For he delights in making his own records and in handing down his song and speech to posterity. Some of the Osage Indians, according to a letter received from the Ryder Music Company, Edison agents in Pawhuska, Oklahoma, have as many as two or three large trunks full of their own records. In order to make so many records the purchases of blanks necessarily must be large and the Indians buy as many as fifty at a time of these.

The Ryder Company is located in the heart of the Indian country and those at the head of the concern have evidently made every effort to familiarize themselves with the likes and dislikes of their Indian patrons. "As record buyers," the

letter states, "our Indians are a very staunch part of our come-back trade, and when they have the money they spend it freely on the pleasures of life. They love to be entertained, and the Edison phonograph fills that want with them. The Indian buys mostly the rag band records and rag songs and some of the higher classes of songs. Opera never enters their heads, although we have two local Indians in the East who are now studying for the grand opera stage."

Mr. Ryder, in his letter, states that among the records that are particularly popular with the Indians are "Casey Jones," "Sailing Down the Chesapeake Bay," "Under the Double Eagle March," "Waiting for the Robert E. Lee," and all of the Indian songs of the type of "Silver Bell," "Red Wing," etc.

The details of the interesting letter show that the Indians are fond of music, generous with their money, and possessed of many other good characteristics in spite of the fact that they are inordinately fond of listening to their own voices.



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INDIANS MAKING RECORDS FOR GEOFFREY O'HARA

SELLING BLUE AMBEROLS BY PARCEL POST

THE parcel post and the telephone are both used by W. E. Bailey, Edison dealer in Grand Ledge, Mich., in pushing the sales of Blue Amberol records. In a letter Mr. Bailey speaks with enthusiasm of the splendid business that he does in repairing phonographs, and states that he finds it profitable to spend much of his own time in the department where mechanical difficulties are adjusted and repairs made. Mr. Bailey is also finding that the Blue Amberol record business is active, but, according to his own phraseology, "a dealer has to go after them."

"I have 175 phonograph users whom I call on or 'phone to, and many of them let me send them an assortment of records by parcel post each month. When I send a box of six or a dozen records, the people who get them often keep the whole assortment. If you waited for these people to come to your store when they had to shovel their way through snowdrifts they would not come very often. The improvement that was made in January in the Blue Amberol records is being noticed by all the trade around here."

It is dealers like Mr. Bailey—dealers who recognize the fact that you can not get and keep customers unless you "go after them" who are *selling* Diamond Amberolas and Blue Amberol records, and who are making nice profits on their transactions.

It is Always Possible to Keep a Record Until a Customer Comes But It Is

Not Always Possible to Keep a Customer Until a Record Comes

UP-TO-DATE popular and operatic numbers and high class songs and selections abound in the May-June list, and a glance over it will convince you that it has been a long time since a more attractive monthly assortment was put on the market.

The number and names of the famous artists who appear on the list are surprising when the price for which Blue Amberol records is considered. Even on the regular list there are such names as

Marie Sundelius, Marie Kaiser and T. Foster Why, and on the concert list those who sung in the making of three superb records are Marie Rappold, Christine Miller, Orphee Langevin and Otto Goritz. The prominence of the artists who made some of the May-June Blue Amberol records is a selling point that no dealer can afford to neglect.

Every record on the list is a "live" one, and the dealer who orders the entire list should have no difficulty in selling every record on it.

BLUE AMBEROL RECORDS FOR MAY-JUNE

CONCERT

- | | |
|---|--|
| 28233 Whispering Hope, <i>Hawthorne</i> , Soprano and Contralto, orch. acc. | Marie Rappold and Christine Miller |
| 28234 Lorsqu'a de folles amours— <i>Traviata</i> , <i>Verdi</i> , Baritone, orch. acc. | Orphee Langevin |
| 28235 Als Bublein Klein and der Mutter Brust— <i>Die Lustigen Weiber von Windsor</i> , <i>Nicolai</i> , Baritone, in German, orch. acc. | Otto Goritz and Manhattan Male Quartet |

REGULAR

- | | |
|--|---|
| 2869 Boys of the Dardanelles, <i>Little</i> , Baritone, orch. acc. | Frederick Wheeler and Male Chorus |
| 2870 For Auld Land Syne! Australia Will be There, <i>Francis</i> , Baritone, orch. acc. | William White and Male Chorus |
| 2871 She is My Rosie, <i>Harry Lauder</i> , Baritone, orch. acc. | Glen Ellison |
| 2872 Little Cotton Dolly, <i>Geibel</i> , Male voice, unacc. | Criterion Quartet |
| 2873 Waltz Orchid, <i>Vecsey</i> | Armand Vecsey and His Hungarian Orchestra |
| 2874 Played by a Military Band, <i>Mohr</i> , Tenor, orch. acc. | Billy Murray |
| 2875 What Have I to Give? <i>Lane</i> , Tenor, orch. acc. | Emory B. Randolph |
| 2876 Spanish Rhapsody, <i>Salvetti</i> | Alessios Mandolin Quartet |
| 2877 Memories, <i>Van Alstyne</i> , Tenor, orch. acc. | Burton Lenihan |
| 2878 I Wonder if You Miss Me Sometimes, <i>Hills</i> , Tenor, orch. acc. | George Wilton Ballard |
| 2879 I Love You, That's One Thing I Know, <i>Gilbert and Friedland</i> , Tenor, orch. acc. | Manuel Romain |
| 2880 Here Comes Tootsi—Around the Map, <i>Finck</i> , Soprano, orch. acc. | Gladys Rice and Male Chorus |
| 2881 Memphis Blues—Fox Trot, <i>Handy</i> , for Dancing | National Promenade Band |
| 2882 Serenade, <i>Schubert</i> , Violin, Violoncello, Flute and Harp | Venetian Instrumental Quartet |
| 2883 All Aboard For Chinatown, <i>Brookhouse</i> , orch. acc. | Arthur Collins and Byron G. Harlan |
| 2884 Stop! Look! Listen!—Fox Trot, <i>Berlin</i> , for Dancing | Jaudas' Society Orchestra |
| 2885 Songs of Other Days—No. 1, orch. acc. | Metropolitan Mixed Chorus |
| 2886 Babes in the Wood—Fox Trot, <i>Kern</i> , for Dancing | Jaudas' Society Orchestra |
| 2887 Song of the Soul, <i>Briel</i> , Soprano, orch. acc. | Marie Kaiser |
| 2888 Songs We Used to Sing in Dixie Land, <i>Caro Roma</i> , Contralto, orch. acc. | Merle Alcock and Male Chorus |
| 2889 Katinka, <i>Friml</i> , Tenor, orch. acc. | Walter Van Brunt and Male Chorus |
| 2890 Baby (Swing High, Swing Low), <i>Bennett</i> , Contralto, orch. acc. | Helen Clark |
| 2891 Blow, Blow, Thou Winter Wind, <i>Sarjeant</i> , Basso, orch. acc. | T. Foster Why |
| 2892 With Verdure Clad—The Creation, <i>Haydn</i> , Soprano, orch. acc. | Marie Sundelius |
| 2893 Railroad Jim, <i>Vincent</i> , Baritone, orch. acc. | Edward Meeker |
| 2894 On the Hoko Moko Isle, <i>H. Von Tilzer</i> | Arthur Collins and Byron G. Harlan |
| 2895 Strike Up a Song, <i>Morgan</i> , Baritone, orch. acc. | Charles N. Granville and Male Chorus |

EILERS TALKING MACHINE COMPANY CHANGES NAME

The Hopper-Kelly Company is the new name of the company which has been handling the Edison Amberola line at Seattle, Wash., under the name of the Eilers Talking Machine Company. C. H. Hopper and E. P. Kelly have been conducting the business under the old firm name since about two years ago, when they took over the phonograph department of the Eilers Music House. Now that they have opened a branch at Tacoma, Wash., it has been deemed advisable to change the company name. Mr. Hopper recently returned to Seattle after a brief sojourn at the Edison plant at Orange.

PHONOGRAPH MUSIC TO STIMULATE EMPLOYEES

We have the *Manufacturers' News* as authority for the report that a Cincinnati, O., dry-cleaning establishment, which employs about 300 persons, recently decided that if their employees hear music at frequent intervals while they work it will not only make them happier, more contented workers, but that they will do more work than if they were without music. So, following this theory, this enterprising firm has installed throughout the big establishment enough phonographs to keep lively music playing almost all day long.

ANTIQUÉ PHONOGRAPH COMES TO LIGHT

There has just been brought to light at Fairfield, Ia., a rare specimen of the earliest form of phonograph, the tinfoil, hand-cranked type. This device was purchased from Mr. Edison's company in 1878 by the late Senator J. F. Wilson and is now in possession of his son James F. Wilson, Jr. The bill of sale is also in the possession of Mr. Wilson and shows that the old phonograph is No. 11 and was at that time called the "Edison Speaking Phonograph."

AMBEROLOIDS

☞ There are good times ahead for those who leave their old ideas behind.

☞ Don't *sell* a customer what he *doesn't want*—let him *buy* what he *does want*.

☞ If you make people look into your windows you will make them walk in at your doors.

☞ Profits won by shrewdness will be doubled by profits won by friendliness.

☞ The phonograph provides the best music for home dancing and the Edison is the best phonograph.

☞ When you wrap up a package impress your customers service they will go out of their way to into it.

☞ Paying attention to your customers draws paying attention to you.

☞ If you go out of your way to give your customers service they will go out of their way to secure it.

NEW JOBBER AT LOS ANGELES

All the jobbing business heretofore done by the Southern California Music Co., Los Angeles, will be handled by the Diamond Disc Distributing Co. of that city. These include the Edison Diamond Amberola and Blue Amberol Records. Orson A. Lovejoy, for many years head of the Southern California Music Company's wholesale department, will be in charge of the new organization.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

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

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.
Finch & Hahn.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
N. Y. CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son
S. B. Davega Co.
Phonograph Corp. of
Manhattan
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

Suggestions for Amberola Advertisements

HERE are three more suggestions for newspaper or program advertisements. As they are merely suggestions, you are at liberty to re-arrange them to suit, using different cuts if desired. If you want to use the ads in anything printed on coated paper, we shall be glad to furnish you with half-tone cuts of the illustrations which are almost as good as photographs. Even if you do not make use of these suggestions, we hope they will stir up some ideas of your own.

WHERE CAN YOU GET SO MUCH ENJOYMENT FOR SO LITTLE MONEY?

Whatever your taste, whatever your mood, whatever your guests prefer, the

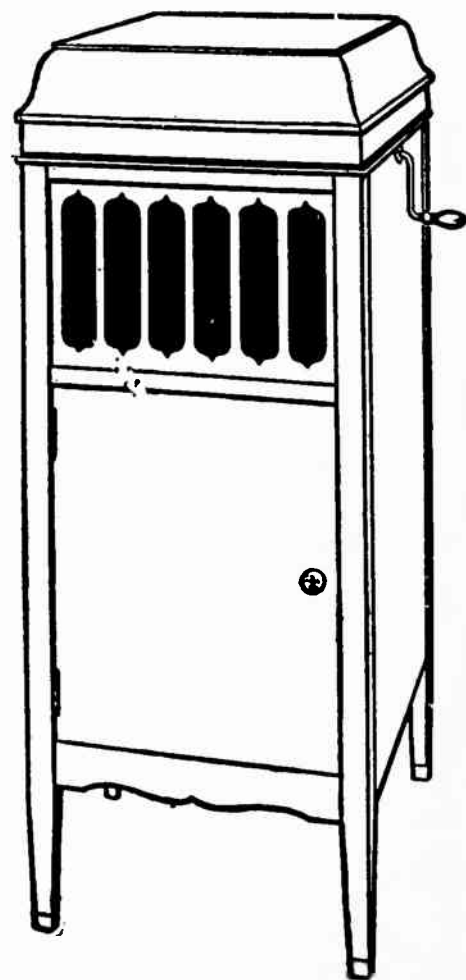
Edison Diamond Amberola

offers something to suit. The most classic of classical music, the most hilarious rag, serious, dramatic recitations, or side-splitting humor on tap whenever you want it. An inexhaustible source of entertainment.

Instruments, \$30, \$50, \$75. Records, 50c, 75c, \$1.00

Come hear your favorite song. No obligation.

(Dealer's name and address)



Electro No. 459

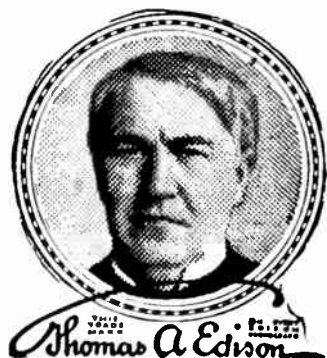
HAVE YOU HEARD

(Name of selection taken from latest supplement)

Sung by

(Singer's name here)

This is one of (number of selections in supplement) the brand new Blue Amberol records just received from the Edison Laboratories.



Electro No. 425

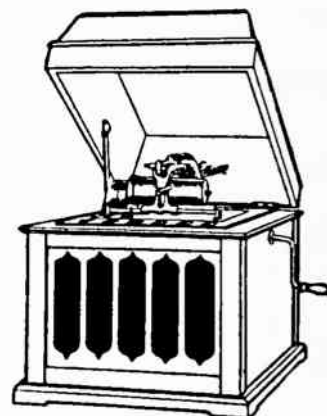
Something to suit every taste, yours included. Come hear them.

(Dealer's name and address)

Your Favorite Song

Come to our store and hear it on the wonderful musical instrument that bears the stamp of Thomas A. Edison's genius. The

**E D I S O N
D i a m o n d
A m b e r o l a**



Electro No. 381

Brightens dull hours, cheers with song and story. brings sunshine into the home.

You are welcome at any time. Bring a friend.

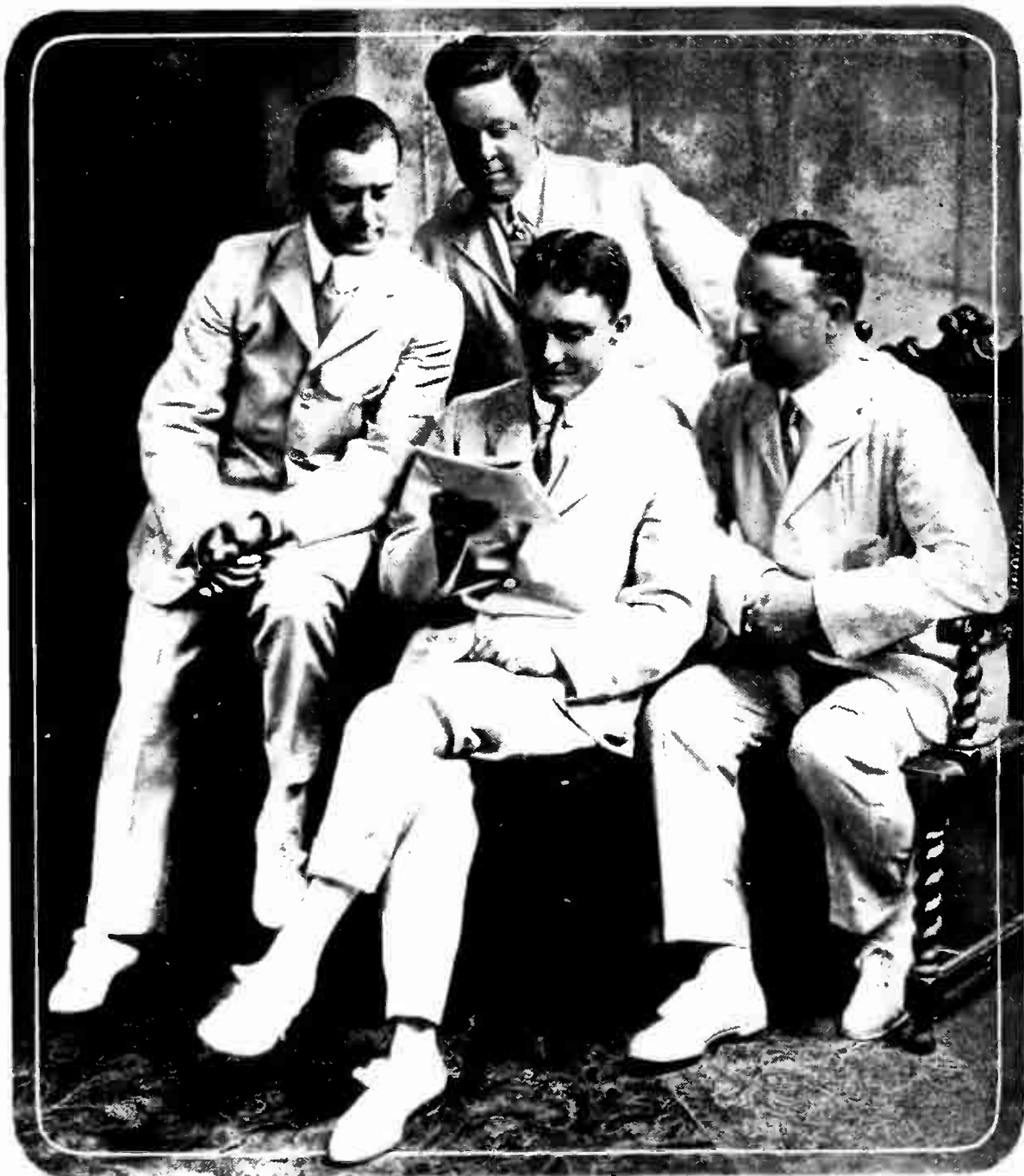
(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

JUNE, 1916

NO. 6



CRITERION QUARTET
(See Page 11)

INCREASED AMBEROLA BUSINESS MAKES NEW DEPARTMENT NECESSARY

DO you know why some Amberola dealers don't do business? Simply because they don't *do* it, that's all. *Doing* business is not letting things drift along like the "dealer" told 'about on another page, who let grass grow under his feet just because people didn't flock to his store and outbid each other to get possession of his stock. He didn't even have ambition enough to go out and bring the business in, just like any normal, successful business man in any other line has to do.

If you had the view of the Amberola situation that we have, with every corner of the country under your eye, it would startle you to see the way the Amberola is going forward. While predictions are sometimes dangerous, we feel confident enough to say that 1916 is going to be one of the best years the Amberola and Blue Amberol records have ever enjoyed.

If that sounds like an idle assertion and arouses your skepticism just pore over the fact that it has now become necessary to create a new department to handle the increased demand for Amberolas and Blue Amberol records.

This department will be known as the Amberola Department. In this department all efforts will be concentrated on the Amberola line. Everyone connected with it has strict orders to forget there ever was any other phonograph than the Amberola. K. R. Moses, formerly special demonstration representative from the Edison Laboratories, is in charge as sales manager.

As a result of several weeks intensive work on the part of the new department, new methods of marketing and new suggestions for pushing the Amberola line will shortly be announced, perhaps in the next issue of the PHONOGRAPH MONTHLY.

In the meanwhile, if you have any constructive suggestions regarding the Amberola line, the Amberola Department will be glad to give them every consideration.

The Amberola Department has no door. The "Welcome" sign is always out. Come in; don't even stop to wipe your feet.

The Edison Phonograph Monthly

Volume XIV

JUNE, 1916

Number 6

Value of Good Will

By E. KRONE, Bryan, O.

EDISON dealers, among whom I am proud to be included, should never forget that our customers are our greatest asset and that the future of our business lies largely in the hands of those to whom we have sold instruments or are selling records.

Inasmuch as we are the representatives of a concern that gives more attention to the quality of the products that it manufactures than the quantity, there are only rare instances in which a customer finds any reason for complaint. There are times, however, when the careless handling of an instrument may cause the motor or some other of its functioning parts to refuse to operate properly. In such cases the owner of the instrument seldom places the blame where it belongs and is inclined to censure the dealer or the manufacturer for the faulty operation of the instrument. I believe that in such cases the expenditure of time, and even money, to keep a customer satisfied is an excellent investment for any dealer.

While it may appear troublesome and expensive to spend time in caring for an instrument after it has been sold and after the money for it has been received, this service is one of the best ways to hold old business and develop new business and, because of the invigorating effect that it has had on the Amberol business in my territory, I have made a specialty of it for a long time past. In giving your customers complete service it is necessary to be methodical and thorough. I keep a list of all persons to whom I have sold instruments or records and each month I visit each one of them and see that each instrument is in perfect running order. If I find any that are not operating properly, I time them and make any other mechanical adjustments that are necessary. I even make an effort to remove any scratches that I find on cabinets, thus impressing those to whom I have sold instruments that I take an interest in them that extends beyond the profits that I made on the instruments when I sold them.

I emphasize my attitude in this respect by giving other service in addition to the monthly calls. My customers all have been requested repeatedly to

call me up at *any* time there seems to be something wrong with an instrument. When I get such a call I go immediately to the home of the owner who desires my services and repair the instrument if possible or replace it with a perfect one while it is being taken to my shop for adjustment. One illustration of how beneficial such individual service may be may impress upon you the importance of it. A young lady called me up one evening a short time ago and asked me to come to her home as quick as possible. When I got there I found that she had invited a number of her friends to a party that she was giving for the purpose of entertaining her friends with an instrument that I had sold her. Early in the evening a clicking developed in the propelling mechanism of the phonograph and it was because of this that I was called in. Although I am very familiar with the construction of the Amberola, I was unable to locate the trouble in the instrument with the inadequate tools that I had brought with me. So I called up a liveryman and had him go to my store and bring a new instrument to the home of the young lady and return the other one to my store, where I knew I would have no trouble in adjusting it.

The satisfaction of the young lady at the service I gave her was so great that she not only overlooked all the trouble that the instrument gave her, but became one of my best boosters. And all of those who were at the party always have a good word for my store and my business methods. In this one instance I won the good will of many people and I know that this indirectly has made me many sales of instruments and records. I could enumerate many other similar instances in which I have spent time and money in keeping customers satisfied, and I do not know of one that has not been a profitable investment for me. After a number of years of experience in giving my customers service at any cost, I can state emphatically that the policy I am following, although it may seem troublesome and costly at first, eventually will increase greatly your business and profits.

TWENTY-EIGHT NEW DEALERS THIS MONTH

IN the last month twenty-eight dealers have signed the agreement under which they are licensed to sell the Edison Diamond Amberola and Edison Blue Amberol records. Of this number, twelve will handle the Amberola line exclusively, and six who have been handling only the Diamond Disc line will take on the cylinder line. The remaining ten dealers have taken both the disc and cylinder lines. The new cylinder dealers in the three classes are:

AMBEROLA ONLY

W. W. Miller, Consecon, Ont., Canada.
Lovins House Furnishing Co., Mahanomen, Minn.
Whitney & DeMoney, Columbia City, Ind.
R. E. Behm, Pittsburg, Pa.
Malloy Drug Co., Van Hook, N. D.
Stein Jewelry and Music Co., Geneseo, Ill.
J. R. Crain, Florence, Kas.
J. D. Bruns, Richland, Ia.
Leach Lake Trading Post, Walker, Minn.
Red River Lumber Co., Westwood, Cal.
Aiken Furniture Co., Aiken, South Carolina.
Nelson J. Renaud, Vergennes, Vermont.

AMBEROLA AND DISC

G. G. Fineman, Tarboro, North Carolina.
Johnstown Phonograph Co., Johnstown, Pa.
C. B. Beaulieu, Newberry, Mich.
M. F. Hobart, Gilman, Ill.
A. D. Smith, Fredericksburg, Ia.
Red Cross Pharmacy, Kalispell, Mont.
Mitchell-Neighbors Music Co., Mountain Grove, Missouri.
Charles A. Harrington, Zearing, Ia.
Diamond Disc Co., Lawrence, Kansas.
Benton County Hardware Co., Siloam Springs, Arkansas.

PREVIOUS DISC DEALERS TAKING ON AMBEROLA

M. M. Bovard & Son, Manayunk, Pa.
Harmon Drug Store, Kiowa, Kas.
Colwell Drug Co., Pawnee, Nebraska.
Loveman, Joseph & Loeb, Birmingham, Ala.
Demain Pharmacy, Kinsley, Kas.
Mosiman Brothers, Millbank, S. D.

NEW ELECTROTYPE CATALOG

In the latest issue of our catalog of advertising cuts, just out, there is some excellent material to assist dealers in advertising the Edison Diamond Amberola. This new catalog shows over 150 subjects to choose from, something for every Edison newspaper ad., and also for programs and leaflets. Shipments of this new electrotype catalog are being made to all jobbers. Get yours either from the jobber or from us and begin using some of these sales stimulants right away. Read the conditions under which electros are distributed to dealers and act accordingly. We always want to know what dealers are doing local advertising and to get clippings of their advertisements.

THIS DEALER DOES WHAT ANY DEALER CAN DO

EVERY once in a while a dealer pops up with a sales record that makes us wonder how he did it. He may be a big dealer who has a metropolitan territory, and the record that he has established may have resulted from the sale of many thousands of dollars worth of instruments, or he may be a small dealer, off in some thinly settled territory, who has sold only a few hundred dollars worth of goods, but who, under the conditions, has accomplished something out of the ordinary.

E. T. Hardman, of Oak River, Man., Canada, is one of our smaller dealers who has made an enviable record since he became a dealer on February 1st, 1916. Between that date and March 15 (six weeks) he disposed of five Diamond Amberolas in a town with a population of two hundred and fifty. And a limited population was not the only obstacle that Mr. Hardman was up against. During the greater part of this six weeks the weather was exceedingly cold and the thermometer frequently touched forty below. Mr. Hardman has a competitor who is handling a talking machine and who has been located in that territory for a number of years. This competitor, according to Mr. Hardman, is somewhat peeved at the way in which the Diamond Amberola is cutting into his business.

Mr. Hardman is alive to the possibilities of rural canvassing and he intends to travel among the farmers in his territory and give them home demonstrations with the Amberola just as soon as the weather permits.

NEW BLUE AMBEROL RECORD CATALOG

Besides the listing of many new records, artists of world-wide fame make their debut in the Edison Blue Amberol catalog with the new issue now being shipped to jobbers. Among these are Julia Heinrich, soprano, the sensation of the season at the Metropolitan Opera House; Otto Goritz, the noted baritone of the Metropolitan Opera Company; Herman Sandby, the famous Scandinavian 'cellist; Orphee Langevin, the Canadian operatic and concert baritone. Besides these there are several not as yet quite so famous, but who are fully up to the Edison standard, and you know what that means.

The new Blue Amberol Record catalog includes all records issued up to and including the April, 1916, supplement. In our opinion we have never before added so many interesting numbers. Your jobber will be glad to send you copies, or you can secure a copy from us direct.

The Dealer Who Couldn't Understand

By K. R. MOSES, Sales Manager of Amberola Department

AS I got off the train, the well-kept appearance of the town impressed me. It seemed modern, up-to-date, active and alive. There was no competitor in town to amount to anything and as a consequence the Amberola Dealer had a clear field. Finally I found his store. It was excellently located, but you should have seen the appearance of it. It was forty per cent. below the general appearance of the town. After we had passed the necessary introductory remarks, we sat down to talk Amberola and talk hard.

How are general conditions in this town? Fine; business is great. Plenty of money? Yes, lots of it. People were buying phonographs? Yes, he thought possibly they were. Was he sure? No, he wasn't positive. Had he made any attempt to find out? No, he hadn't. Were people coming into his store unsolicited and unadvertised? No, they weren't. They used to, didn't they, when the phonograph was only a novelty? Yes, lots come in then. Since the Edison phonograph has become a standardized musical instrument instead of a novelty, they didn't come in as easily as they did then, did they? No, he didn't believe they did. Did he know the reason for that? No, he hadn't thought much about it. Did he know of any successful store in his town? Yes, there was Smith's piano store. Why were they a success? Well, he thought maybe advertising and a lot of canvassers helped. Wasn't the real reason because they

were alive and let people know what they had to sell and where and how? Well, he hadn't looked at it in just that light, but he guessed I was right. Was there any reason why he couldn't do the same? Why, none whatever. Why hadn't he? Why, he had never thought about it. And there you are!

Here was a man sitting over a veritable gold mine with a pick and shovel handy and yet he hadn't started digging. Remember, the phonograph has ceased to be a novelty and has become a standardized article of merchandise and has to be marketed as such. When the automobile came out, people would flock to see one go by. How many do you think would do that to-day? They still are curious about aeroplanes, but do you think they will be ten years from now?

To get the maximum results from your store to-day you have got to plug and plug hard. There are so many numerous ways of doing so, that in the small space we have, we cannot cover them all. But if you cannot understand why the public doesn't come to your store unsolicited like they used to, remember the reason is that the novelty of the phonograph is gone and in place of this mushroom curiosity has come a steady demand for a real musical instrument. But you have got to go out and get your business or else your competitor will steal it away by more active methods. When do you start?

DOES BUSINESS IN NORWAY

While many dealers have adopted the profitable policy of sending shipments of records on approval to customers who cannot easily be reached in any other way, we do not believe that a great number of those who handle the Amberola line are sending records on approval to foreign countries. Laurence H. Lucker, of the Minnesota Phonograph Company, Minneapolis, recently made an approval shipment of two dozen records to Norway, and, of this lot, only four records were returned. This assortment went to a man who formerly lived in Minnesota but who returned to Norway to live, taking his phonograph with him. When he was located in this country he lived some distance from Minneapolis and had been obliged to purchase records from approval assortments that were sent to him at frequent intervals. So, when he was about to leave for Norway he requested Mr. Lucker to ship him an occasional assortment on approval. The greater part of each assortment

sent is retained. Dealer Lucker also ships records on approval to California and Cuba.

NEW DEALERS' ASSOCIATION

At a dinner which the Girard Phonograph Company, Edison jobbers at Philadelphia, gave to their dealers, the matter of an organization of Edison dealers came up and a committee to draft a constitution, by-laws, etc., was appointed. This committee consisted of Messrs. von Bernuth, of Stetson & Co.; Blake, of Blake & Burkart; Murdock, of the Ludwig Piano Co.; Carter Ramsdell, of Ramsdell & Son, and Homer Davis, of George B. Davis & Co.

GLOWING REPORTS FROM MIDDLE WEST

Mark Silverstone, of the Silverstone Music Co., Edison jobbers at St. Louis, who recently paid a visit to the Edison factories at Orange, brought with him glowing reports of the business now being done in the St. Louis territory and made most gratifying predictions regarding future prospects in his section of the country.

GETTING AMBEROLAS BEFORE THE MOTION PICTURE AUDIENCES

ARE there any motion picture theatres in your territory that do not have music or in which the musical program would be improved by the introduction of a few Amberola selections?

We cannot imagine any territory in which there would not be one or more motion picture houses of this kind and we believe that they may be used as mediums for securing a considerable amount of very valuable advertising practically free. Before outlining any plan by which you may secure the benefits of this advertising the fact must be emphasized that the theatres to which this character of musical entertainment is suitable are not necessarily those of the poorer class. It makes no difference how large an orchestra or how fine an organ a picture house may have, the introduction of a few carefully chosen Amberola selections of a class appropriate to the appointments of the theatre and the class of pictures there shown is certain to effect a decided improvement in the musical program.

Theatrical managers are constantly endeavoring to reduce the expenses attendant upon the operation of their houses and we believe that many of them would be glad to make an arrangement by which they might secure the use of a machine in return for screen advertising. Without doubt this arrangement has been made in some cases but we do not know that any widespread or concerted effort has even been made to secure the immensely valuable advertising that might be obtained in this way. If such an arrangement can be made between a dealer and a theatrical manager it should be with the understanding that Edison ads be flashed on the screen either before or after each selection or both if possible. If a printed program is used by the theatre the Edison Diamond Amberola should have a credit line in this and if the house is one that is using newspaper advertising under a contract that gives it the use of readers it should not be difficult to secure an occasional line in them in reference to the Amberola.

Through such an arrangement the dealer secures many possibilities for wide and forceful publicity for the mere accommodation of allowing a theatre to have the temporary use of a phonograph and supplying a few different records each week.

B. M. Joy, Amberola dealer at Fort Dodge, Ia., has remodeled his store to provide a dancing floor. He also has rented a room in an adjoining building to be used as a piano sales and demonstration room.

BURIED TREASURE THAT IS WAITING TO BE UNCOVERED

SINCE the dawn of history men have been fascinated by stories of buried treasure and have been lured into various adventures by their endeavors to uncover the hoards that are known to have been gathered together but that have found unknown or inaccessible resting places.

How few people ever stop to consider that in the modern business world there are buried treasures just as romantic and wonderful as ever have been lost in mines or ships.

One striking example of buried business treasure lies in the old-style two-minute Edison phonographs that are scattered broadcast through the United States and many other countries. Approximately 2,000,000 of these machines were placed in homes where they gave splendid satisfaction in the early days of the phonograph. Evolution, however, resulted in the abandonment of the wax record and brought about the making of the Blue Amberol, one that plays more than twice as long as the old wax record. In justice to the owners of the old-style machines Thomas A. Edison, Inc., when it ceased the manufacture of wax records, arranged an attachment which makes possible the playing of the Blue Amberol records on the old type of machine. Several hundred thousand of these attachments have been disposed of and as many owners of the old-style Edison instrument are enjoying their phonographs, as they are able to play all the new Amberol records on them as well as all of their old records. Because they have purchased the attachment, these several hundred thousand machine owners have remained active purchasers of records and the sales to them of new Amberols result in a vast annual aggregate profit to the dealers who handle the Amberola line.

But there are still more than a million Edison old-style machines in existence that have not been equipped with the Amberol attachment and these form one of the buried treasures of the phonograph business world. The owners of these machines cannot play the records that are being made to-day and, if they use their instruments at all, they are compelled to play and replay the records that will fit their old machine—records that are necessarily much out of date. If you can bring the Amberol attachment to the attention of Amberola owners in a manner that will impress them, there is no doubt as to the sales that will follow. And the sales of attachments will be followed by large sales of records.

C. D. Grubbs, a phonograph expert of wide experience and high qualifications, has been added to the staff of the Houston Music Company, of Houston, Texas.

Indorsements of "Every Record Every Month" Policy

Many Blue Amberol dealers have learned by experience that it is profitable to place a standing order for the new list of records each month. Recently we sent out a few letters, asking some of the dealers who make a practice of securing at least one of each new Blue Amberol record, what effect the policy has on their record business. The replies indicate that carrying a complete stock of records stimulates business, attracts customers, and is beneficial to business in every way. The four letters printed below will give a general idea of the tenor of the replies received.

We find that ordering a complete stock of records monthly stimulates sales and keeps the interest in the Amberola more active. We think, however, that mailing the supplements has a great deal to do with keeping trade stimulated. We find a great many of the new records are slow sellers, but after the public has become familiar with them through sheet music or other sources, they sell more readily.—*Second Street Pharmacy, Cripple Creek, Colo.*

By securing a complete line of Blue Amberol records monthly, the interest of customers is incited and sales are stimulated. A complete line of records not only affords a chance to be accommodating to your customers, but insures their patronage in the future. The loss that results from records that do not sell readily is comparatively small in proportion to the profits that are made by carrying the complete line.—*Albert H. Yudkin, Derby, Conn.*

We find that keeping a complete stock of Blue Amberol records and ordering the new list every

month keeps the interest of instrument owners active and stimulates record sales. The higher class of records that do not sell as readily as some of the more popular numbers have their value in educating our customers along musical lines. Our loss through records that do not sell is comparatively small compared to the profits that are gained through having any record that a customer may ask for. We have recently gone to an expense of about one thousand dollars in adding three parlors or demonstrating rooms to our phonograph department, an indication that our sales policies pay.—*Will F. Cheshire, Rockford, Ill.*

I regard keeping the entire monthly list of records as the best ad a dealer can have because there is satisfaction to customers in feeling confident that they can come to a store and obtain any record desired. Also I have noticed that many times the records that we do not care for at first may prove the best sellers in the end.—*J. F. Kerby, Dexter, Maine.*



Have you ever wondered how the immense stock of Blue Amberol records which we must always have on hand at Orange is kept? The above illustration shows one corner of the Blue Amberol stock room, where there are stored an average of approximately 400,000 records at all times. Note how systematically the records are kept in their steel bins. It is just as important that the dealer with the smallest stock should keep it arranged systematically, for then he always knows "where he is at."

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Foreign Offices:
164 WARDOUR ST., LONDON, W. ENGLAND
364-372 KENT STREET, SYDNEY, N. S. W.
3 YORKSTRASSE, BERLIN
59 RUE DES PETITES-ECURIES, PARIS

Encouragement How is it that some Amberola dealers report that business is humming, sales are plentiful and profits large, while others are complaining that it is difficult to sell the cylinder line in competition with the many makes of disc machines now on the market?

How is it that with many dealers the spring months have seen a decided increase in the demand for Amberolas and Blue Amberol records, when, as some dealers seem to think, the bottom has fallen out of their business?

Why is it that many dealers are chuckling over present and prospective profits while others are mourning over the passing of the days when the cylinder line sold itself?

It is human nature, that's all. The answer lies in the difference between the successful merchant and the unsuccessful one. Dealers who are not doing an active business should analyze themselves and their business methods rather than criticize the line they are handling. If one dealer can make sales there is no reason why every dealer cannot. And they should find inspiration in the fact that not only one dealer, but thousands of them, are finding the Diamond Amberola line both lively and profitable.

Criticism This periodical is being published in your interest, Mr. Dealer, and we want to do everything possible to make it interesting and profitable to you. Nothing is more constructive than criticism when accepted in the right spirit and profited by, and for that reason we welcome, and will continue to welcome, any criticism that dealers have to make in regard to the PHONOGRAPH MONTHLY. It is our ambition to make this paper of, by, and for Edison cylinder dealers—a paper that we all take an interest in and that we can all be proud of. To do this we will be very glad to receive suggestions from those who read this paper.

Is there anything that you would like omitted from the PHONOGRAPH MONTHLY? Can you think

of anything that would make the periodical more interesting? Do you read articles in it with which you do not agree and do you find therein advice that you do not consider practical? Or, on the contrary, have you had any experiences which have proved to you that the sales and advertising suggestions made in the PHONOGRAPH MONTHLY are practical and valuable? Give us some information along this line and then give us your ideas as to how *you* would make this periodical more interesting or more valuable if *you* were editing it.

Sales Insurance We wish to call attention to the fact that practically every Blue Amberol attachment sold means the ultimate sale of a new cylinder instrument. It will be profitable to bear this in mind, especially with the approach of summer, when a little advertising will induce many owners of old-style Edisons to have their old instruments fitted up with the equipment that will make them available for vacation use. If you revive their interest in the phonograph by equipping their instruments with Blue Amberol attachments and then supply them with good stocks of records, they are going to buy a Diamond Amberola when they decide to secure a new phonograph. And, when they want a new cylinder instrument they will *have* to buy it of you because you have no competition in this line. Get alive to the logic of this Blue Amberol attachment question and you will see the wisdom of pushing the sale.

WANTED—CONTRIBUTIONS!

We desire articles relating to the merchandising of the Diamond Amberola line—articles written by our dealers or by their sales or merchandise manager, or others who are connected with the retailing of the Edison cylinder line. What we want particularly is the news of YOUR store and the things that develop in YOUR place of business. We want YOUR idea as to the best methods of stimulating sales and the most effective and cheapest way to demonstrate or otherwise advertise the Diamond Amberola and Blue Amberol records. Credit will be given those who prepare articles for the Edison Phonograph Monthly and pictures of windows, interiors, etc., featuring the Amberola will be used as far as possible.

Address
EDITOR, PHONOGRAPH MONTHLY
Care of
THOMAS A. EDISON, INC., ORANGE, N. J.

Doings of Edison Artists

THERE are few festivals of note in which some of the artists making Edison Blue Amberol records are not listed among the soloists. Edison artists recently have taken part in three music festivals, held in Newark, N. J., Ithaca, N. Y., and Paterson, N. J. Of the seven soloists who appeared in the eleventh annual music festival of the Cornell University Department of Music, three were Edison singers—Anita Rio, Paul Althouse and Arthur Middleton. According to the correspondent of *Musical America*, "Anita Rio delivered the music which falls to the part of *O Mimi Sun* with excellent effect, and she gave delightful evidences of artistic manipulation of tone in her delineation of the Japanese maid." The same writer stated that "Paul Althouse fully lived up to the expectations of his work, his beautiful singing tone calling forth enthusiastic applause." Arthur Middleton, noted the country over for his appearances in "Elijah," sang that role and was given an ovation.

No less than four Edison artists appeared in the musical festival that marked the opening in early May of the celebration of the 250th anniversary of the founding of Newark, viz.: Anna Case, Merle Alcock, Christine Miller and Riccardo Martin. According to the correspondent of *Musical America*, "Merle Alcock, the popular contralto, evoked much enthusiasm by her singing. She was rewarded by prolonged applause and was obliged to give a number of encores." In speaking of Anna Case, the same critic stated that "she brought a wealth of tone and depth of feeling that immediately won the audience and she was given an ovation. She, too, responded to numerous encores." Miss Miller and Mr. Martin also made highly favorable impressions by their singing in Newark.

In the Paterson musical festival Mrs. Alcock and Miss Case were numbered among the soloists.

Francisco Acosta, a well known Havana musician, is negotiating with the management of Albert Spalding for an appearance of the famous violinist in the Cuban capital during the coming winter. Mr. Spalding appeared in Havana during the past season with Loretta Del Valle and Andre Benoist, and the trio made a profound impression.

At the meeting of the State Federation of Women's Clubs, held in Anderson, S. D., on May 9, Reed Miller conducted a large chorus in his production of Henry Timrod's "Carolina." Mr. Miller, himself a Carolinian, has produced a stirring setting of the words of "Carolina."

Julia Heinrich, whose metropolitan activities for the greater part of the past year have been confined to operatic appearances, recently gave a recital in Aeolian Hall, New York. She was splendidly received by a critical audience and she was given high praise by the professional critics. According to *Musical America*, "she seems more fully mistress of her resources to-day than a year ago and her voice is more responsive to the demands made upon it, more insinuating in quality. It showed beauties that were unsuspected in the opera house."

"Long to be treasured in the memory of local music lovers was the recital given in the Grand Theatre last night by Christine Miller, contralto," comments the Fairmount, West Virginia, correspondent of *Musical America* on a recital recently given by this famous Edison artist.

"Thomas Chalmers made a Tonio of low cunning, in acting and singing, worthy to be placed in the gallery of honor with Scotti's, Forsell's and Titto Ruffo's," comments a Minneapolis paper on a performance of *Pagliacci* that was given recently in St. Paul, Minn.

The Boston Opera Company, of which Thomas Chalmers, baritone, and Giovanni Zenatello, tenor, are members, closed for the season on May 6th, at Columbus, Ohio.

Margaret Keyes recently gave a concert before a large and appreciative audience in Harrisburg, Pa., appearing jointly with Signor Bove, the Italian violinist.

Mary Jordan, contralto, appeared recently at a concert given in Montclair, N. J., for the benefit of the building fund for a new hospital.

Marie Kaiser was the soloist at the closing concert of the season given by the Albany, N. Y., Philharmonic Orchestra on April 18.

Among the members of the Metropolitan Opera Company who have gone to Europe is Jacques Urlus, who will spend the summer in Sweden.

TONE, THE SOUL OF MUSIC

THE most powerful argument that a dealer has when selling an Amberola is "tone," and a little discussion along this line may show the dealer why this is so and, by doing so, may enable him to explain to prospects the importance of this phase of the phonograph question.

The greater part of the artistic appeal in music is based on tone quality.

The greatest pianists and the most noted violinists of the world are not great merely because they have great technical ability. Of course they are all great technicians, but there are innumerable pianists playing in four-a-day vaudeville houses who are great technicians. The latter may be wizards of the key-board or finger-board, but they are not great in their arts because they either lack tone control or any conception of the meaning and possibilities of tone. Tone is somewhat of an intangible quality, but let a great pianist strike the key of an instrument and you will find something in the sound that is lacking when the key is touched by an amateur. It is just this difference that makes one player able to sway the emotions of the most critical audience, while another player, who is just as great a technician, cannot play so as to have any particular appeal to an audience.

The lack of tone quality is what reacts most powerfully against the piano-player. It is impossible to make a mechanism that will take the place of the human nerves and muscles. A piano-player can be made to do technical stunts that eight men, seated at the piano at one time, could not begin to equal, but, nevertheless it does not attract any particular attention. The reason lies in the fact that it is not truly musical.

Well, you claim, the phonograph is also a machine that simply reproduces music. It is, but there is a difference. The principle and theory that underlie the phonograph and the piano-player are entirely different. They are so different, in fact, that the first of them can reproduce the tone and the soul of music, while the other, at the present time, only gives a mechanical reproduction. Before the latter can produce tone it must be constructed differently than it is now, because wires and felt and wood can never be made to take the place of nerves and flesh and blood.

But the sound and the tone that can be produced on the piano or violin by a living artist can be faithfully reproduced after it is transmitted to a record. It seems odd that such a beautiful thing as a violin solo by a master of the instrument can be reduced to the mathematical terms of vibrations. But such is the case; and in the invisible vibrations that emanate from a musical instrument that is being played the very soul of the artist is concealed. They contain every element of sound and

tone, and if the most minute of these vibrations are recorded as they pass away and if they are properly revived after they have been secured, the instrument that gave them birth lives again.

The difficulty in reproducing tone the soul of music, lies in securing a mechanism delicate enough to be used in impressing on a record every vibration that is set up in the atmosphere when music is played or when a song is sung; in securing a material that will receive and retain these invisible waves, and in perfecting a mechanism by which the ridges and furrows that are made in the record by the vibrations may be compelled to give up all the golden notes that are in them. In all of these particulars Edison has been successful in surpassing those who are competing against him, and the result is manifested in the superb tonal qualities of the Amberola.

The dealers cannot dwell too much on the importance of tonal quality in connection with music when they are talking with an Amberola prospect, because a proper conception of the supreme importance of tone quality in music will invariably have an important influence upon the make of machine selected by the purchaser of an instrument for music's reproduction.

PORTRAITS OF BLUE AMBEROL ARTISTS

We have had a number of requests from persons outside the Edison organization for the gravure portraits of artists we furnish dealers. Of course these portraits were made for the use of dealers, but if you have any requests for them from your customers or callers at your store, we will furnish prints at 15c. each, mailed in a tube, postage paid. Gravure portraits of the following artists are now available:

Alessandro Bonci, Tenor; Anna Case, Soprano; Thomas Chalmers, Baritone; Eleonora de Cisneros, Contralto; Marie Delna, Contralto; Julia Heinrich, Soprano; Marie Kaiser, Soprano; Arthur Middleton, Bass; Christine Miller, Contralto; Marie Rappold, Soprano; Albert Spalding, Violin; Elizabeth Spencer, Soprano; Jacques Urlus, Tenor; Alice Verlet, Soprano.

Remittance should be made in cash, stamps or money order.

Address THOMAS A. EDISON, INC., Advertising Dept., Orange, N. J.

SPECIAL NOTICE

It has just been discovered that Blue Amberol Record No. 1918, Lalani Hula's Hawaii, by Toots Paka's Hawaiians, was omitted from the list issued in the spring of 1915. It has been out of the regular catalog since that time.

Who's Who Among Edison Artists in the July Blue Amberol List

CRITERION QUARTET

THE Criterion Quartet, of New York City, that is pictured on the cover of this issue of the PHONOGRAPH MONTHLY, has won for itself an enviable reputation. The individual and collective merits of these artists are unquestionable, and few quartets in this country have gained such notable comment from music critics.

John Young, first tenor of the quartet, is familiar to Edison phonograph owners as for many years he has made Edison records under the assumed name of Harry Anthony, his superb tenor making him one of the favorites among Edison artists. He is a famous oratorio singer and has appeared with most of the leading oratorio societies of the country. Horatio Rench, second tenor, is soloist in the Collegiate Church of New York City and he is an artist whose untiring efforts have placed him in the leading rank of concert tenors. Wherever he has been heard, George Reardon has been commended for his rich warm baritone voice and everywhere he is recognized as a master of vocal art. Donald Chalmers, basso, has often been referred to as "the greatest basso in the country," and he is accorded this distinction by many critics. His voice is of phenomenal depth and sonority, and he never fails to delight his audiences.

Everywhere the Criterion Quartet has appeared their work has evoked the most enthusiastic praise from musical critics and from all classes of music lovers.

ALBERT SPALDING, Violinist



Albert Spalding, America's greatest violinist and one of the few great violinists of the world, was born in Chicago in 1888 and received his musical education in New York, Florence and Paris. He early displayed a love for music and at the age of seven years asked for a violin and quickly astonished his parents by his wonderful aptitude for the instrument. He commenced his serious studies soon after he came in possession of the violin and at the age of ten years appeared before the Duke and Duchess of Connaught. At the age of fourteen he passed the examination for a professorship of the Bologna Conservatoire, a record that had not been made since Mozart, one hundred and thirty-three years before, achieved the same feat. For two years Mr. Spalding studied in Paris and he made his professional debut in June, 1906, at the Nouveau Theatre in that city. His career has led him through France, Germany, Italy and other European countries and he triumphed wherever he appeared. His concerts in this country are musical sensations and his fol-

lowing is becoming larger and more enthusiastic each year. Besides being a master of the violin, Mr. Spalding is a composer of note, having a number of beautiful and artistic compositions to his credit.

LOU CHIHA "FRISCO," Xylophonist

Lou Chiha "Frisco," the first xylophone soloist to attain sufficient skill to manipulate four hammers at one time, was born in Chicago on July 10, 1891. He started his musical studies at the age of seven years and was given professional recognition at the age of sixteen years, although making public appearances several times before his professional career commenced. For a number of years "Frisco" appeared with some of the largest bands in the United States and Canada as a drummer and tympanist and xylophone soloist. In 1913 he entered vaudeville and met with great success. He was contemplating a tour of the world when the European war commenced and made it necessary for him to change his plans. The four-part harmony xylophone records that he has made for the Edison catalog are the first of the kind ever produced and they are unique and highly musical.



EUGENE A. JAUDAS, Orchestra Leader



Eugene A. Jaudas, violinist and leader of the famous Jaudas' Society Orchestra, was born in New York on October 11, 1869, and has been a resident of that city for the greater part of his life. He had the advantage of a thorough musical education during his boyhood, studying the violin under a number of well-known teachers. He became connected with the Edison studios in 1900, since when he has made several Blue Amberol violin records, but is best known as the leader of the Jaudas' Society Orchestra, a widely known musical organization, which has contributed a long list of exceptionally high class dance records to the Edison Blue Amberol catalog.

PALAKIKO FERREIRA, Guitar

Palakiko Ferreira, the Hawaiian guitar soloist, who appears on the July list of Blue Amberol records in a duet with Helen Louise, is of Spanish descent and was born in Honolulu. He is thoroughly educated in Hawaiian folk songs, now so rapidly disappearing, and was the first to introduce the steel guitar in the United States. This was in California in 1900 and since that time this instrument of peculiar make has become highly popular for the rendition of Hawaiian music. Ferreira uses it to perfection. His touch is perfect, giving a wonderfully clear tone, and his technical mastery of the instrument unsurpassed.



AMBEROLA AND THE FINE ARTS

VOICE reproduction is one of the modern high arts and the Amberola is one of the high achievements of this art. It is well to emphasize the dignity of voice reproduction and its standing among the arts as far as possible in your window displays. When exhibiting the Amberola always place it in as artistic as possible a setting.

If you are the proprietor of a music store, display your Amberolas in connection with your finest pianos and your most valuable violins. Don't place an Amberola in a window in which you are showing mouth-harps or accordions.

If you sell Amberolas through your art store, place some of the most beautiful and classical of your pictures in a window in which you show the Amberola.

If you are in charge of the display windows of a department store, you have more latitude than most exhibitors and it will not be difficult for you always to provide artistic and dignified settings for your Amberola displays.

If you have no means of giving the Amberola a setting that an instrument representing one of the greatest of modern arts should have, place it alone in a window without making any attempt to heighten the effect that might be secured by introducing an elaborate setting.

Never display cheap or unharmonious merchandise in connection with the Amberola. Always strive to emphasize the fact that the Amberola is not a mere talking machine but that it is a noble instrument of music that should be accorded the reverence that is its due.

PHONOGRAPH LED NEW EDISON EXECUTIVE TO ADOPT HIS VOCATION

G. E. FAIRBANKS, former works manager for the Gilbert & Barker Manufacturing Company, Springfield, Mass., on May 1 succeeded H. T. Leeming as works manager of the Edison Phonograph Works. Mr. Fairbanks is a manufacturing executive of wide experience and acquaintance, and in Springfield was president of the Executives' Club, vice-president of the Area Club, and was prominent in other organizations of the city in which he lived. An interesting fact in connection with his career was brought out in a recent interview in which he stated that he was first inspired to adopt his life's work by the achievement of Mr. Edison in inventing the phonograph. When he heard the phonograph for the first time the wonder of the invention and the possibility of achievement that it expressed made him resolve to "make things," a resolution that he

steadfastly has held to and that has brought him the success he has attained.

"My coming to the Edison Phonograph Works is somewhat accidental in itself," said Mr. Fairbanks. "Yet, when I pause to think that I am now connected with the Edison enterprises, my mind seems to go back to a winter's night some thirty-one years ago. At that time I was living on a farm and had heard the talk of my elders in regard to the wonderful phonograph that had just been invented by Mr. Edison. There was some division of opinion as to whether it was newspaper talk or whether the machine would do what was claimed for it, namely, reproduce sound. The opportunity to verify the statements that had been circulated regarding the instrument came when an exhibitor brought one of the machines to a nearby town. I went on horseback to hear it and paid fifty cents for the privilege. And then, so impressed was I with it, that I stayed after the crowd had left and helped to pack it up so that I might get a near view of it.

"Boy as I was, I was firmly convinced that the inventor of the machine could not be an ordinary man. In my opinion he was a super-man, one who was not of the earth earthy, but one who belonged above the clouds. And I was intensely interested in the mechanism of the machine and viewed with wonder the various parts that a genius had fashioned and put together in order to give a machine a soul. The wonder of it all seemed to inspire me and that night I determined to 'make things.' And now, thirty-one years afterward, I find myself in this bee-hive of 'making things,' under the leadership of this super-man who gave a soul to a machine. Others may have chained the lightning and made steam and other forces our obedient servants, but only a super-man could devise a means for catching and preserving forever that intangible individualistic expression of the soul—the human voice. And to-day the phonograph is so much more wonderful than it was thirty-one years ago. Now it has not only a soul, but an educated one. It is easy to catch the spirit that prevails here and our slogan will be 'Quality First.'"

PHONOGRAPHIC ODDS AND ENDS

It was just twenty-one years ago that the first phonograph was introduced into Havana. An Edison instrument was taken to the city at that time by a man named George Yull, who opened an exhibit in the rear of Central Park in the Cuban city and charged people twenty cents to hear two selections. The amusement venture was a great success until the phonograph gradually became an article of commerce.

Emperor Franz Josef of Austria recently recorded his opinions of the European war on a series of phonograph records. The contents of the records will not be made public until after the death of the ruler.

The hours, halves and quarters are spoken by an English clock which has a phonograph with a very durable record as a part of its mechanism.

“Wake Up America!” and Special Fourth of July Records Features of July Blue Amberol Record List. Be Prepared. Order Every Number

JULY is a month when the patriotic spirit of all Americans is aroused and the coming celebration of Independence Day, in view of the “preparedness” agitation, will undoubtedly be the most notable one of recent years. To fill the demand for patriotic records that the season will create, five numbers of a martial nature have been made for the July list. Foremost in timeliness among these is “Wake Up, America!” sung by Joseph H. Phillips. This song threatens to sweep the country like wildfire, and dealers who push record 2919 should make a clean-up. Other patriotic records on the list are a superb rendition of the “Battle Cry of Freedom,” by Walter Van Brunt, and a splendid rendition of “Dixie,” by the Metropolitan Mixed Chorus. “Yankee Doodle,” sung by the Metropolitan Mixed Chorus, and Herbert’s “American Fantasie,” rendered by the New York Military Band, are also numbers that should move off your shelves as fast as you put them on.

In addition to these patriotic records, the list includes some records of the latest instrumental and vocal hits, many of them being from the reigning musical comedy successes of Broadway. “Nanny,” one of the latest songs of Harry Lauder’s, is rendered in an irresistible manner by Glen Ellison. The July list also presents a new rendition of Schubert’s “Serenade.” On this new record the number is sung by Burton Lenihan with a power and charm that make it unusually beautiful. It is one of those numbers that will always sell and that a dealer can scarcely overstock on.

Twenty-six records, each one having some quality that will make it a ready seller—that is what the Edison recording department has accomplished in preparing the July list of Blue Amberol records. Each number is replete with merit and Blue Amberol dealers cannot afford to dispense with a single one of them.

The complete list is:

BLUE AMBEROL RECORDS FOR JULY

CONCERT

- 28236 My Old Kentucky Home—Variations, *Foster-Spalding*, Violin, piano acc. by André Benoist Albert Spalding
28237 Air des Bijoux (Jewel Song)—Faust, *Gounod*. Soprano, orch. acc. Alice Verlet

REGULAR

- | | |
|---|---|
| 2896 Songs of Other Days—No. 2, Mixed Voices, orch. acc. | Metropolitan Mixed Chorus |
| 2897 I Can Dance With Everybody But My Wife—Sybil, <i>Golden</i> , Tenor, orch. acc. | Billy Murray |
| 2898 Call Me Your Darling Again, <i>Skelly</i> , Soprano, orch. acc. | Elizabeth Spencer and Chorus |
| 2899 I Seem to Hear You Gently Calling, <i>Perrins</i> , Tenor, orch. acc. | Emory B. Randolph |
| 2900 Babes in the Wood—Very Good, Eddie, <i>Kern</i> , Soprano and Tenor, orch. acc. | Gladys Rice and Walter Van Brunt |
| 2901 Silver Threads Among the Gold, <i>Danks</i> , Xylophone, unacc. | Lou Chiha “Frisco” |
| 2902 Wonderful Rose of Love, <i>Mills</i> , Tenor, orch. acc. | George Wilton Ballard |
| 2903 (a) De Sandman, <i>Protheroe</i> ; (b) The Drum, <i>Gibson</i> , Male Voices, unacc. | Criterion Quartet |
| 2904 The Battle Cry of Freedom, <i>Root</i> , Tenor, orch. acc. | Walter Van Brunt and Chorus |
| 2905 Nanny (I Have Never Loved Another Girl But You), <i>Lauder</i> , orch. acc. | Glen Ellison |
| 2906 Serenade—Les Millions D’Arlequin, <i>Drigo</i> | Armand Vecsey and His Hungarian Orchestra |
| 2907 Lights of My Home Town, <i>Harris</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2908 Swing Along! <i>Cook</i> | Orpheus Male Chorus |
| 2909 My Pretty Lena (Yodle Song), <i>Barton</i> , orch. acc. | Ward Barton |
| 2910 Serenade, <i>Schubert</i> , Tenor, orch. acc. | Burton Lenihan |
| 2911 Aloha Oe Waltzes, for Dancing | Jaudas’ Society Orchestra |
| 2912 Dixie, <i>Emmett</i> , orch. acc. | Metropolitan Mixed Chorus |
| 2913 What a Wonderful Mother You’d Be. <i>Piantadosi</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2914 Yankee Doodle, orch. acc. | Metropolitan Mixed Chorus |
| 2915 American Fantasie, <i>Herbert</i> | New York Military Band |
| 2916 Yaaka Hula Hickey Dula (Hawaiian Love Song), <i>Goetz-Young-Wendling</i> , Tenor, orch. acc. | Walter Van Brunt |
| 2917 Medley of Hawaiian Airs—No. 1, Hawaiian Guitar Duet | Helen Louise and Palakiko Ferreira |
| 2918 Sybil Fox Trot (When Cupid Calls), <i>Jacobi</i> , for Dancing | Jaudas’ Society Orchestra |
| 2919 Wake Up, America! <i>Glogau</i> , Baritone, orch. acc. | Joseph A. Phillips |

BATTLESHIP FUND DANCE

The members of the Alva Club, an organization composed of young women employed in the Edison factories, Orange, N. J., gave a dance in the Orange Armory on the evening of Wednesday, April 26, for the benefit of the “ Battleship America” fund. About \$250 was netted.

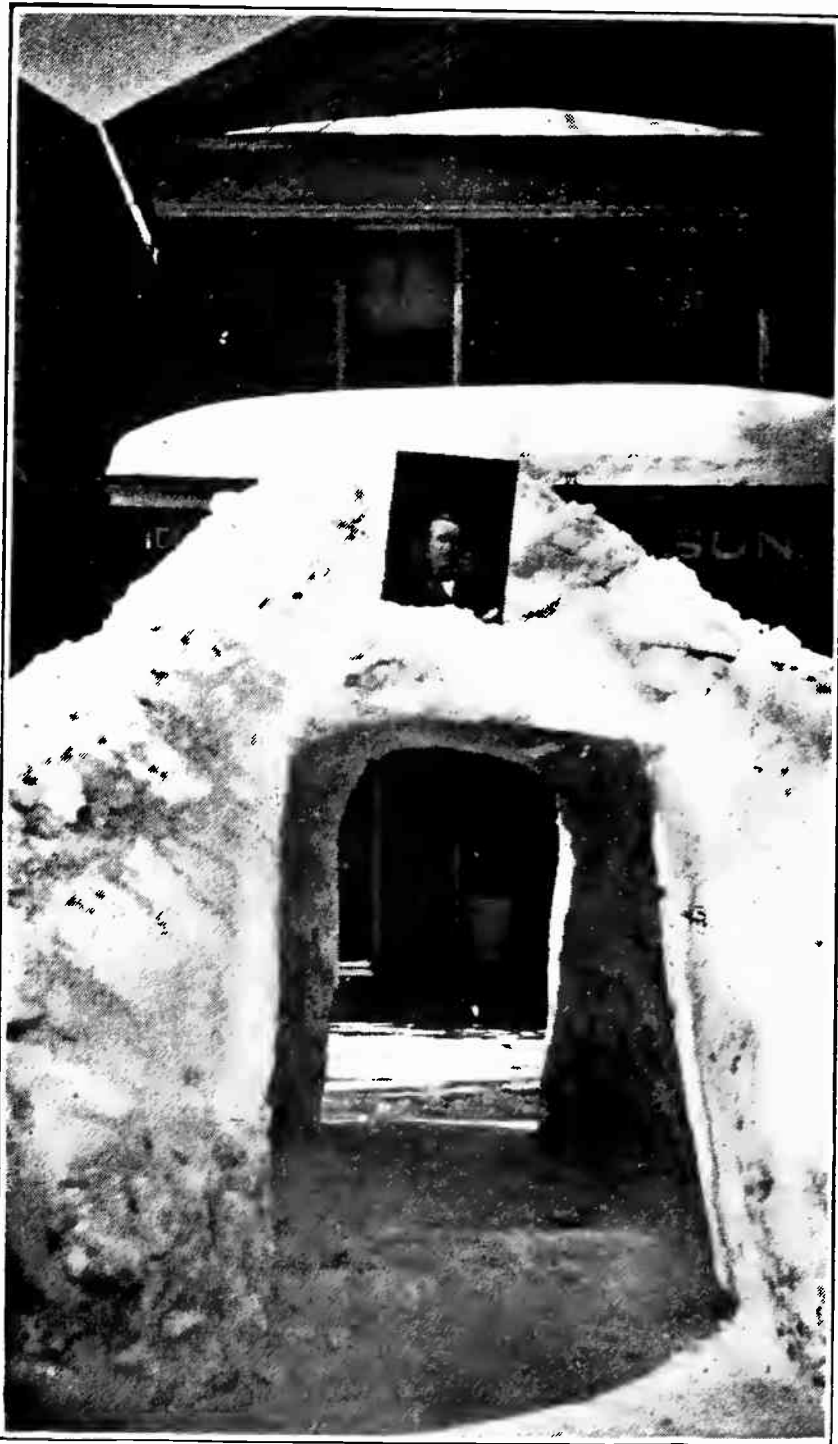
DEALERS’ ANNUAL CONVENTION

New York will be the scene and the Hotel Mc-Alpin the place where Edison Dealers will meet for their second annual convention, June 22 and 23. Judging from all indications this promises to be an occasion from which every attending dealer should derive much benefit. Will you be there?

UNIQUE ADVERTISING STUNT

AS an example of making the best of circumstances, we cite a little incident regarding J. W. Jackson, Amberola dealer at Belchertown, Mass.

Late in March, when storm after storm had piled the snow deep on his sidewalk, made traveling difficult, and, of course, had a tendency to make business a little duller than usual, Dealer Jackson got busy and in a short time had the snow off his walk and into the street.



SUBWAY TO STORE OF J. W. JACKSON,
BELCHERTOWN, MASS.

When he finished he had a pile in front of his door twelve feet high and fifty feet in circumference. Then he leveled off a shelf in the pile and there placed a Diamond Amberola with a window card in full view of all passersby. Each day, while the snow lasted, he'd have a "change of copy" laying out a different design in record cartons, window cards, etc., which all made a big hit.

For the convenience of folks who came to his store in sleighs he tunneled a subway through the snow, which is plainly evident in the accompanying illustration.

THE EFFICIENT WAY TO SELL TO FARMERS

ARE there any counties in any of the States of this country that do not have their farmers' associations? There may be some, but they are few.

The majority of these organizations have their monthly meetings in some central part of the county and this is the strategical point for you to attack in a selling campaign designed to embrace all the farmers in your territory. It is difficult for them, as a rule, to arrange an interesting entertainment. In connection with their periodical gatherings an Amberola concert would be a welcome addition to the most of their programs. A dinner is usually one of the features of such a gathering and a dinner demonstration is highly effective in many instances. The Amberola dealer who sees the opportunities opened by the farmers' organizations will find it very easy to secure permission to make demonstrations and he will find that in most cases he will be a highly welcome guest.

In some States the Granges are the organizations that bind the farmers together. But it is immaterial what name these associations are under as long as they are composed of the better class of farmers and as long as they hold regular meetings.

If you are an enterprising dealer you will not be satisfied with making a demonstration at *one* meeting. After you have shown the members of the organization something of the possibilities of the instrument at the first gathering you will follow up the work you have done by giving another demonstration at the next meeting. After you have become friendly with the members of the organization you can, perhaps, get permission to make an address on the part that the phonograph plays in rural life. After your presentation of the subject, if you make a careful study of your speech, and the audience before which you present it, you should influence many to purchase instruments.

There are so many clinching arguments to support the allegation that there should be an Edison Amberola in every farm house. The isolation and loneliness, the long nights in winter, the pleasant evenings in summer, the advantages of good music in the education of children, the psychological effect of music in inducing contentment, and others without number make selling to the well-to-do farmer a comparatively easy matter. And the wide-awake and well-to-do farmers, remember, are active members of the farmers' organizations.

In these days of prosperity there should be golden opportunities in the rural districts and we believe that we have suggested one of the best ways of taking advantage of them.

Just Froth

THE RIGHT SPIRIT

"I'm awfully sorry that my engagements prevent my attending your charity concert, but I shall be with you in spirit."

"Splendid! And where would you like your spirit to sit? I have tickets here for half a dollar, a dollar and two dollars."

A MARTYR

New Pupil (to instructor)—Do you mean to say that you charge me \$10 for this lesson?

Teacher—Oh, no; I charge only \$4 for the lesson; the other \$6 is for having to listen to your singing.

NO CHANCE

Jones—That young man who plays the cornet is ill.

Green—Do you think he will recover?

Jones—I am afraid not. The doctor who is attending him lives next door.

PIKER!

"The hours I spent with thee, dear heart," sang the sentimental swain.

"That's all that some people ever do spend," remarked his inamorata acidly.

SYMPATHY

Miss (at piano, angrily)—As soon as I open my mouth that horrid dog next door begins to howl!

Cook (consolingly)—Never mind, miss, that dog howls even when I sing.

NOT GUILTY

Pretty Young Woman—Have you "Kissed Me in the Moonlight?"

Clerk—It must have been the man at the other counter. I've only been here a week.

ALL IN THE FAMILY

"Have you no friends?" asked the recorder.

"No, judge; nothin' but relatives."—*Newburgh Journal*.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

BIRMINGHAM—Talking Machine Co.

CALIFORNIA

LOS ANGELES—Diamond Disc Distributing Co.

SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.

James I. Lyons.
The Phonograph Co.

PEORIA—Peoria Phonograph Co.

QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish

SIoux CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.

LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

N. Y. CITY—I. Davega, Jr., Inc.

J. F. Blackman & Son

S. B. Davega Co.

Phonograph Corp. of

Manhattan

ROCHESTER—Talking Machine Co.

SYRACUSE—Frank E. Bolway & Son, Inc.

W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.

PITTSBURGH—Buehn Phonograph Co.

SCRANTON—Ackerman & Co.

WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.

EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SPOKANE—Pacific Phonograph Co., N. W.

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

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

ST. JOHN—W. H. Thorne & Co., Ltd.

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

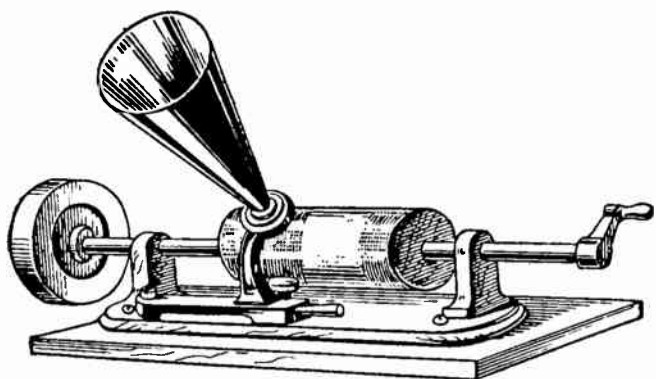
VANCOUVER—Kent Piano Co., Ltd.

WINNIPEG—Babson Bros.

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

Does Advertising Pay? Yes, Provided You Advertise. Try Some of These.

THESSE advertisements were prepared with the idea of giving live Amberola dealers suggestions for making the public familiar with the general excellence of the Diamond Amberola. The cuts shown were printed from electrotypes just like we illustrate in the new catalog of advertising cuts mentioned elsewhere in this issue. There are others just as good. Look them over and adopt some of our ideas, or if you have better ideas use your own.



(Electro No. 348)

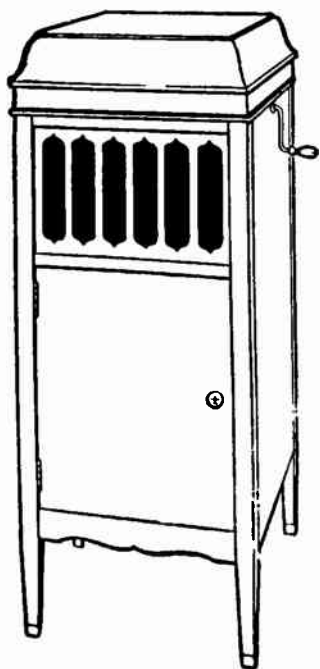
FIRST AND LAST WORD IN PHONOGRAPHS

Contrast the original Edison Phonograph shown above with the latest EDISON DIAMOND AMBEROLA shown below.

In its day the first phonograph was a wonder simply because it reproduced the human voice with a fair degree of accuracy. To-day the EDISON DIAMOND AMBEROLA is as great a wonder because it *absolutely matches every human quality of the actual living voice.*

The EDISON DIAMOND AMBEROLA is not a mere "talking machine." It is a superb musical instrument. You will realize this as soon as you hear it.

Will you come?



(Electro No. 470)

(Dealer's Name and Address)



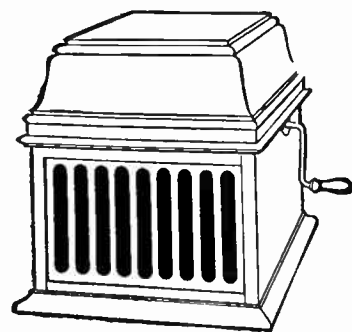
(Electro No. 570)

THE VOICE OF Elizabeth Spencer

That has thrilled thousands by its mellow sweetness is matched in all its richness on the

EDISON Diamond Amberola

All the qualities that move and inspire those who see the singer as she sings, are at your command if you possess a Diamond Amberola.

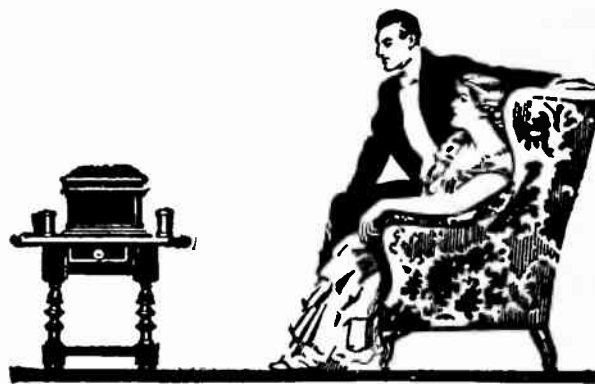


(Electro No. 412)

Come in and hear a Spencer record and others equally delightful

(Dealer's Name and Address)

WHEN "SOMEONE" COMES



(Electro No. 184)

You can entertain him with the Edison Diamond Amberola, hearing the greatest singers of the day or dancing to the liveliest and latest popular hits.

And, all the while, you can take pride in the fact that it is an Edison—the peer of all phonographs—and not a common, everyday "talking-machine" that you would feel like apologizing for.

The "humanness" of the Amberola is startling—hear it.

(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

JULY, 1916

NO. 7



ALBERT SPALDING
America's Foremost Violinist
(See Page 7)

Faith and What's Back of It

SOMETHING happened at the Second Annual Convention of Edison Phonograph Dealers, Hotel McAlpin, New York City, June 22-23, that showed the real class of the Edison Amberola and what is really back of the successful Amberola dealer's faith in that instrument, a faith born of knowledge, of wisdom and a realization of just why people buy phonographs, and especially why they should buy the Amberola.

What happened? Well, behind a curtain there were played in direct comparison what those present thought was an Edison Disc instrument and a well-known make of "talking machine." Each dealer nodded his head wisely and commented, "Of course, there is no comparison." And there wasn't, either, but the dealers thought they were listening to an Edison Disc instrument, when all the time it was an Amberola 50.

And of what was this a demonstration? Was it a matter of type of instrument, shape or form of cabinet? Was it a question of cylinder or disc type of record? Was it price of instruments or records? Was it reputation of artists? Was it type of reproducing stylus? No, it was none of these. It was just a demonstration of MUSIC and music ONLY, a demonstration that proved conclusively the MUSICAL superiority of the Edison Diamond Amberola, a superiority that was heard and felt by all those present.

Now, what do prospective purchasers of phonographs want? What is in their mind when they get the desire for a phonograph? Are they thinking about cylinders, discs, needles, sapphires, diamonds, vertical cuts, lateral cuts, etc.? Not much. That which is uppermost in their mind is MUSIC. Then, isn't it reasonable to suppose they want the instrument that will give them MUSIC in the purest sense of the term, unadulterated, golden melody, 24 carats fine. Or, in other words, Amberola MUSIC?

If the Edison Diamond Amberola at \$30, \$50, or \$75, with Blue Amberol Records at 50c., 75c., or \$1.00 give one the finest music by the greatest composers, rendered by singers and instrumentalists who, as artists, have no superiors and few equals, what more can a customer want? What more could YOU want?

The Edison Phonograph Monthly

Volume XIV

JULY, 1916

Number 7

Score: Amberola, 12; Talking Machine, 1

TWELVE to one in favor of the Diamond Amberola and Blue Amberol records over the best known needle type of talking-machine and talking-machine records!

That is the result of a vote made by the members of the North London (Eng.) Phonograph and Gramophone Society following a contest in which an Amberola was heard in direct comparison with the talking-machine.

This verdict of an unbiased assembly of fair-minded people was satisfactory, but not surprising to us. We know that the Diamond Amberola is superior to any phonograph in the world that does not bear the name of Edison, and that is why we have urged you to give "curtain-test" demonstrations to prove to phonograph buyers that this is true.

If there is the feeling in the mind of any dealer that our praise of the Amberola and Blue Amberol records has been exaggerated or unwarranted, it will be dispelled by the following from the London "Sound Wave":

"A full and representative meeting of members and friends took place at Highbury Hall on April 8, on the occasion of the cylinder and disc contest, which proved to be exceptionally interesting. Mr. Norman F. Hillyer presided, while Mr. Henry Seymour had charge of the cylinder machine (fitted with his latest tone-arm and attachments), and Mr. Wallace operated the 'His Master's Voice' gramophone with Exhibition sound-box. The cylinder had the Flaxite horn and the disc a metal horn of the same dimensions. 'Lohengrin's Farewell,' by Mr. J. Coates (tenor) was the first disc played, and then followed 'Take a Pair of Sparkling Eyes,' by Ernest Pike (Blue Amberol). No. 2, comparison was made with the disc ('His Master's Voice') 'Samson and Delilah,' by Mme. Kirkby Lunn (contralto), after which 'Ah! mon fils,' from 'Prophete,' sung in French by Mme. Marie Delna (grand opera Blue Amberol) was beautifully rendered. Comparison No. 3 was made with baritones, Mr. Robert Radford singing 'Honour and Arms' on the disc ('His Master's Voice') and Mr. Peter Dawson following with 'The Trumpeter' (Blue Amberol).

"At this stage Mr. Wallace desired to change the disc sound-box for an Exhibition box fitted with a 'Realtone' diaphragm, and also the metal horn for a wood horn, which, he thought, would be more successful. The next comparison was with a violin solo, 'Hungarian Dance,' by Eugene Ysaye (Columbia 12-in.) and a violoncello solo, 'Rondo' (Op. 94)

(Dvorak) (Concert Blue Amberol), played by Paulo Gruppé. Following that was the waltz song from 'Romeo and Juliet,' by Miss Geraldine Farrar, in French ('His Master's Voice') as a soprano test, which was followed by 'Una voce poco fa,' from the 'Barber of Seville,' sung by Mme. Selma Kurz (grand opera Blue Amberol). The next was a comic song, 'Tobermory,' by Harry Lauder ('His Master's Voice'), which was followed by 'Breakfast in Bed,' by the same artist (Blue Amberol).

"The next was a band contest, the Overture from 'Rienzi,' on the disc (Beka Meister), the Overture from 'Figaro,' by the Garde Republicaine on the Blue Amberol. Following this was Mme. Clara Butt in 'The Promise of Life' ('His Master's Voice'), and 'Love's Dream After the Ball,' by Miss Elizabeth Spencer on the Blue Amberol. Next in order was a disc (Citizen record), 'Until,' by Miss Ethel Toms, which was well received, but the introduction of refreshments at this stage ushered in the usual interval, during which a good deal of conversational discussion took place.

"The second part of the programme was proceeded with after the interval, and Mr. Seymour said still better results from the cylinder were obtainable by the use of a large Gilbert flower horn, which he attached to the phonograph tone-arm. The 'Souvenir de Moscow,' violin solo, by Mischa Elman ('His Master's Voice'), was played on the disc, followed by 'The Swan,' violin solo by Albert Spalding (concert Blue Amberol). The next was the duet from 'Boheme,' by Caruso and Melba ('His Master's Voice'), which was followed by the 'Gloria from the 12th Mass,' in Latin, by the Edison Mixed Quartette (Blue Amberol). 'Steadfast and True' March (Marathon), was followed by the 'Columbian Exposition March' (Blue Amberol). Next in order was Schubert's 'Unfinished Symphony,' by the Court Symphony Orchestra (Columbia 12-in.), followed by 'Ballet Music from William Tell' (Blue Amberol). Next was 'Off to Philadelphia' (Citizen), by Mr. Hamilton Anderson, followed by 'Thy Sentinel Am I,' by J. Foster Why (Blue Amberol). A selection from 'Pagliacci,' by Caruso ('His Master's Voice') came next, followed by 'Lasca,' a monologue by Edgar Davenport (Blue Amberol). Next was 'The Rosary' (Citizen), by Miss Ethel Toms, followed by 'Baby Mine,' by Miss Elizabeth Spencer (Blue Amberol). The hour being late, the concert was brought to a close by 'God Save the King,' sung by Peter Dawson with full band on Blue Amberol. The chairman asked for discussion, and Mr. Seymour opened by saying that the question at issue was not so much the artistic, but the technical one; in other words, *which system at present in vogue was the better for achieving the most perfect reproduction of*

sound. Mr. Wallace had brought a number of celebrity records which were excellent in their way, but the competition had obviously shown that the volume and breadth of tone in the cylinders were at least equal to the best discs, *while the delicacy of reproduced overtones and sibilant sounds was far more perfect.* A visitor thought the bass instruments in band selections were reproduced with more fulness in the disc than in the cylinder, but said he had *never heard a soprano on a disc equal to Mme. Selma Kurz on the cylinder.* Mr. Uffindell said 'it was certain that the cylinder had beaten the disc to-night.' Mr. Packman supported Mr. Seymour as having fairly summarised the opinion of the meeting, when a call for a vote was made, which was duly recorded, the result of which was *12 to 1 in favour of the cylinder against the disc.*"

NEW AMBEROLA DEALERS FIND BUSINESS PROFITABLE

NO dealer takes on a new line of goods unless he is reasonably confident that the energy and money he will expend in pushing the line will result in substantial profits and an increase of business. So the fact that dealers in all parts of the country are securing licenses by which they are permitted to handle the Amberola line indicates that the cylinder business is very much alive. Since the first of the year, hundreds of new dealers have secured the valuable franchise that allows them to sell Amberola instruments and Blue Amberol records, and these new dealers are developing business that is highly profitable. The dealers who have taken out the Amberola line during the past month are:

AMBEROLA ONLY

Charles F. Weber, Teutopolis, Ill.
 Harry R. Thalls, Hagerstown, Ind.
 George E. Seavey, 108 Main St., Amesbury, Mass.
 Etzikom Pharmacy, Etzikom, Alta., Canada.
 Ross McKeen, 819 2nd Avenue, Owen Sound, Ont., Canada.
 Marvin Brothers, Arrow River, Man., Canada.

AMBEROLA AND DISC

Keller Brothers Drug Co., Third and Broadway, Skagway, Alaska.
 M. E. Crockett, Main St., Sisseton, South Dakota.
 Hopper-Kelly Co., 945 Broadway, Tacoma, Wash.
 Diamond Disc Shop, 151 Baronne St., New Orleans, La.
 The Mercantile Co., Broadway and Pine St., Long Beach, Cal.
 Hopewell Music Shop, Inc., Broadway, Hopewell, Va.
 Theodore A. Matson, 1324 Washington Ave., Racine, Wis.
 Schoeneberg & Rahn, 206 State St., St. Joseph, Michigan.
 Thomson & Company, Santa Rosa, New Mexico.
 Texas Pacific Merc. and Mfg. Co., Thurber, Texas.
 J. R. Hartgraves, Caldwell, Texas.
 Waconia Drug Co., Waconia, Minn.
 Rodgers-Wade Furniture Co., Paris, Texas.
 Max Davis, 612-614 Spring St., West Hoboken, New Jersey.

PREVIOUS DISC DEALERS TAKING ON AMBEROLA

C. F. Bath Music Store, 317 Broadway, Abilene, Kansas.
 Frank Rouse, Benson, Nebraska.
 Hutchison-Wamser Co., 1003 Gallia St., Portsmouth, Ohio.
 Book Brothers Piano Co., State and Mifflin Sts., Madison, Wis.
 B. & W. Drug Co., 208 Main St., Vernon, Texas.
 C. J. Robinson, Newell, Ia.
 H. L. Paden, Atwood, Kas.
 Henry & John Pommer, 153 South Pearl St., Albany, N. Y.
 W. W. Williamson, Sulphur Springs, Texas.
 H. D. Leffel, 107 South Chatbourne St., San Angelo, Texas.

EDISONIANS ORGANIZE BAND

A BAND has been organized at the Edison factories at Orange, N. J., the membership being confined to men employed in the Edison plant. Arrangements have been made whereby the members of the band will have the advantage of the best instruction that can be provided and a high-class musical organization is anticipated. Although formed only a short time ago, the Edison band already has an extensive membership and a lively interest is being manifested in its activities, both on the part of the members and their fellow employees.

The first public appearance of the new organization was on June 14th, flag day, when, with appropriate ceremonies, the stars and stripes were raised above the roof of Mr. Edison's laboratory. Despite the fact that only a few rehearsals had been held, the efforts of the musicians resulted in the production of some inspiring music, which was thoroughly enjoyed by the large number of employees of the Edison factories present.

NEW AMBEROLA SHOP AT ATLANTA

One of the finest phonograph shops in the South will be that to be occupied about October 1 by Phonographs, Inc., Edison jobbers at Atlanta. It will be at Ellis and Peachtree streets, in a fine business section. The main floor will be devoted to salesrooms, demonstration booths and recital hall. The wholesale, bookkeeping and mailing departments will occupy the second floor.

WILL FEATURE AMBEROLA

Crosby Brothers, Topeka, Kansas, who have the reputation of operating the largest department store in that city, recently opened a department in which the Edison Diamond Amberola and Blue Amberol Records will be featured, Edison phonographs and records being handled exclusively. M. E. Mikesell is in charge of the new department.

How I Keep Selling Amberola Instruments and Blue Amberol Records

By T. H. CLANCY, Brooklyn, N. Y.

THE success that I have had in selling the Amberola line and keeping it highly profitable to me has been maintained simply by taking advantage of every possible opportunity to push and advertise the Amberola instruments and Blue Amberola records.

I advertise constantly by mailing out supplements and catalogs and by using newspaper space. I keep my customers interested in the records by suggesting to them the numbers of the songs or instrumental pieces I know they will be interested in. In every way I try to make those who visit my store feel at home. But the only way to be certain of keeping a customer is to carry a complete stock of every record that is listed and also a reserve stock of the best sellers. Doing this has been one of my business principles and I know that it has won me many customers and then held them for me. Edison dealers should all keep a complete stock of instruments, a full line of these being just as essential as a full line of records.

From my general knowledge of the phonograph business I am convinced that the Edison will build up a business better than all the talking machines combined and it seems to me to be very poor business to have a cheap talker displayed in the same store with the Edison. Dealers who handle such cheap machines should realize that each one of these that is sold kills the sale of a better instrument. The person who buys an inferior make of phonograph is not only temporarily out of the market for a real phonograph but often permanently. The raspy grinding of the "talker" disgusts him with all phonographs and it is difficult to convince him that any instrument of this kind can be desirable.

I would advise all Edison dealers to drop all cheap junk and carry Edisons exclusively, maintaining a complete stock of records and instruments. It is better and more profitable, I believe, to be a quality than a quantity dealer.

FIREMEN SHOULD BUY AMBEROLA PHONOGRAPHS

HAVE you sold an Amberola phonograph, or a number of Amberola phonographs, to the firemen of your city or village?

If not, you have some excellent prospects to start work upon at once. There are no men in greater need of diversion than firemen, and we do not believe that any class of men would be easier to approach with an Amberola proposition. The greater part of their time must be spent in attempting to ward off the lassitude that results from the conditions under which they work, and those who have been in circumstances in which they had comparatively nothing to do know just how difficult this is to accomplish. Anything that will make the wait for the next alarm less tedious will find a welcome among the fire-fighters.

We cannot think of any better means of diverting the mind than that afforded by the Amberola and a good collection of records. And the cost is moderate. In the larger cities, where there are a number of men located at each station, the cost per man to secure a machine would be very little and the amusement that they would secure from it as individuals would be worth far more than each paid. The firemen might make the objection that an Amberola would interfere with their sleep, as they work by "tricks" and some sleep

while others are ready for duty. The captain of the house, however, could easily regulate the hours during which the machine might be used so that it would not disturb any men who were trying to sleep, and so that it would not be overplayed. If you find it difficult to sell to the firemen direct, it might be possible to start a civic movement by calling the attention of the public to the tiresome conditions under which firemen live, and emphasizing the diversion that an Amberola would afford them. This work could be done to the best advantage by securing the backing of a woman's club, preferably a musical organization.

In the smaller cities and in the larger villages the interest of the people in the firemen might be so stimulated as to make practical the giving of an Amberola concert or an Amberola dance, the proceeds to go toward the purchase of a machine or machines for the firemen. There should be an Amberola in every fire station in the country, and if they are placed there it means a lot of profit and pleasure.

W. C. Wyatt, manager of the Edison phonograph department of the Denver Dry Goods Co., Denver, Col., says that he is obliged to carry several thousand Blue Amberol records in stock constantly in order to meet the large demand in Denver and vicinity. Despite his reserve stock, he has to order new assortments almost continually.

PERSONAL TASTE IN ORDERING RECORDS

A PROPOS of that excellent page 7 in the PHONOGRAPH MONTHLY for June. Did you read it carefully and take to heart what was said or did you just glance over it and forget it? If by any chance you didn't give it serious thought, pull it out of your drawer and re-read it. The "proof of the pudding is in the eating," and the fact that all of these four Edison Dealers are successful merchants proves that their action in this matter is sound and very desirable to adopt. One of the worst things a dealer can possibly do when ordering records is to let his personal taste influence his purchases. No matter what opinion you may have of this subject, you cannot do it and make a success at it. Judging the public's taste is almost an impossibility. You never can tell just what constitutes a hit and what suits their fancy. How many times have you seen a record you personally wouldn't give five cents for become a hot seller? Or something you thought exceptionally fine move very slowly? There are gentlemen who have been associated with this company for years who study conditions constantly and they are very frank to admit it's about the most difficult thing imaginable to tell just what constitutes a hit and why it is the superior seller. Another thing, we notice a tendency on the dealer's part to judge records by the name of the selection. It can't be done. Just how this works against you is illustrated in the following:

On the July list is Edison record No. 2908 "Swing Along!" sung by the Orpheus Male Chorus. This record was completely overlooked by many dealers, undoubtedly because the name didn't sound inviting. Now when you have finished reading this, if you were fortunate enough to order it, go play it. It's a gem! Full of snap and action and that kind of negro rhythm so characteristic of the race and so popular with the public. It should sell to anyone who cares for music. So you see, after all, the advisability of always ordering a complete list eliminates the uncertainty of being caught without goods when a rush comes for a certain record that possibly you thought only fair. Write to your Jobber to-day, this very moment, giving him a standing order for each list as it comes out. Will you do this?

AMBEROLA IN A SMALL RESTAURANT

Proprietors of small restaurants or tea rooms, who cater to a refined class of people, should be interested in the possibilities of the Amberola in connection with their business. There are many little restaurants which cater to an exclusive pat-

ronage but which do such a comparatively small business that the luxury of an orchestra cannot be afforded.

A high-class music-reproducing instrument such as the Edison Amberola can become a valuable adjunct to a business like this if it is properly used. A program, not to exceed the number of selections that would be played by an orchestra, should be arranged and the numbers should be carefully selected by some person who is competent to make up restaurant programs. It is very essential that the music should be of the right class if the selections are to add to the pleasure of the diners. There should be an intermission of several minutes between each selection just as there is an intermission between the numbers played by an orchestra. The only way that a phonograph is made tiresome is by playing one record after another as fast as they can be placed on the machine. The greatest singer in the world, or the finest musical organization would weary an audience if there were no pauses between the numbers on their programs.

If used properly the Amberola will fill in an ideal way the musical requirements of many small restaurants that now suffer because they cannot offer their patrons a little music with their meals. Dealers will find that they can make a number of sales by placing instruments on trial in the smaller restaurant, first instructing the person who will have charge of the machine how to play it to the best advantage and in a way that will appeal to the patrons of the place.

WILL YOU CO-OPERATE?

Accompanying last month's PHONOGRAPH MONTHLY was the following letter:

"We are desirous of making this year the biggest and most productive that the cylinder line has ever enjoyed. Present indications point to a tremendous increase in this business, which will possibly call for some new methods in caring for this increase.

"With this thought in mind we ask that you forward to us at your earliest opportunity any suggestions that in your estimation would be beneficial to the growth of the cylinder line. These suggestions should cover everything from the attitude of the public in your vicinity up to any personal thought you may have on the best method of marketing this product. This information will be of value to us and you are cordially requested to offer any suggestions you desire.

"While this letter is going to every one interested in Cylinder goods it is in no sense a form letter, we desire your personal views.

"Please bear in mind that in offering these suggestions that we desire only constructive criticism."

THOMAS A. EDISON, INC.,
Musical Phonograph Division,
Amberola Department,
K. R. Moses, Sales Manager.

Doings of Edison Artists

THAT supreme art, talent and genius is sure to make itself known, has again been amply demonstrated by the tremendous success which is being accorded to Albert Spalding, the great American violinist and Edison Blue Amberol artist, who is now on tour as a special feature with the Friars' All-Star Frolic. This remarkable organization which is composed of over one hundred of the leading stars of the theatrical and musical world, has been meeting with phenomenal success in all the large cities east of St. Louis in which it has appeared, but the bright particular star of the entire constellation is the young American violinist, whose masterly technic and beautiful tones never fail to win for him an ovation of applause. The *New York Telegram* said: "Albert Spalding's noble performance of a Sarasate transcription of a Chopin nocturne was the most beautiful memory which the Friars' Frolic left." The *Philadelphia Telegraph* said: "Albert Spalding played a composition of his own, 'Alabama,' amid tremendous applause." The *Baltimore American* in part said: "Albert Spalding, the world's famous violinist, played his own composition, exciting the most enthusiastic applause of the evening."

Anita Rio was highly honored at the "Artists' Night" concert of the Keene, N. H., Music Festival by being obliged to respond repeatedly to encores. After singing an aria from "Aïda" she gave two encores, the second of these consisting of a group of Mother Goose songs by Arthur Edward Johnstone. She rendered ten of these songs on this occasion and was obliged to repeat several of them. All of these quaint little vocal gems were dedicated to Mme. Rio by the composer and this popular Edison artist has been very successful in singing them during the past season.

Christine Miller, the famous contralto, closed the most successful season of her career on June 1, having made more appearances and received more enthusiastic receptions during the past season than ever before. She will take a long and restful vacation and her appearances will be few during the summer. In spite of the fact that she will not appear in concert to any extent until next fall, her voice will not be silent. Edison owners, the world over, have superb reproductions of her voice and she will be singing to them just as in life, even while she is taking her vacation.

"Miss Case was generous with her offerings, but so favorable was the impression made by her art and her charming personality that more was demanded," says *Musical America* in referring to

the appearance of Anna Case, the famous soprano and Edison artist, with the Mendelssohn Club of Albany at the spring concert given by that organization late in May.

Marie Kaiser, the noted American soprano who has made many records for the Blue Amberol catalog, was heard in sixty-eight cities during the season that just has closed. In many of the places she played return engagements or, for some other reason, made more than one appearance, so her list of concerts will reach nearly one hundred.

Mary Jordan had the pleasure of appearing at the spring concert of the Junger Männerchor in her native city, Scranton, Pa., early in May. According to reports from Scranton she was given a greater ovation than any singer who ever appeared in the city. She captivated her audience by singing a number of old favorites in connection with the program of classics that she gave, the encores she responded to including "Long, Long Ago," "Supposin'," and "The Rosary."

Alice Verlet recently appeared in Toronto, Canada, in a benefit concert given for the "Bantam Battalion," as the Two Hundred and Sixteenth Battalion is known. The great Belgian coloratura soprano, who made her first appearance in Canada on this occasion, was given a splendid welcome and her numbers were encores repeatedly.

The Tollefsen Trio participated in a most successful concert given recently in Montclair, N. J., under the direction of Mark Andrews, conductor of the Montclair Glee Club.

At a memorial concert given at Carnegie Hall, New York City, in honor of those soldiers of the Central Powers who have fallen in the war, Otto Goritz, Edison Blue Amberol artist, was heard in his own composition, "Fern von der Heimat in schwerer Zeit" ("Far from the Homeland in Troublous Times"). The words and music are both by the popular Metropolitan baritone. Mr. Goritz was given an ovation at the close.

The members of the Tollefsen Trio, an organization that has made a number of high-class records for the Blue Amberol catalog, are preparing programs that they will render at recitals to be given during the summer. Among their appearances during the warm months will be one at Knoxville, Tenn. They also will appear in Charlottesville and Hampton, Va. The three concerts above will be given during the month of July.

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Foreign Offices:
164 WARDOUR ST., LONDON, W. ENGLAND
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3 YORKSTRASSE, BERLIN
59 RUE DES PETITES-ECURIES, PARIS

Editorial

Concentration

The establishment of a special Amberola Sales Department by Thomas A Edison, Inc., should result in an increased concentration on the cylinder instrument and record business. If the manufacturers find it good business policy to separate their disc and cylinder lines, dealers should take it for granted that this new system is the most productive of sales and profits, and should adopt it as far as possible. Handling lines that compete with each other presents some peculiar mercantile problems—problems that can be solved only by merchandising the lines separately. So your Amberola business should be kept apart from your other business and given either your individual attention or that of some person employed explicitly for this purpose.

Above all else, keep it distinct from the disc phonograph business. Do not advertise "Edison phonographs." Advertise the Edison Diamond Disc or the Edison Diamond Amberola. Individualize the lines if you wish to make the most of each one. Place them in separate departments and under different control. Don't carry Diamond Amberolas and Blue Amberol records because you feel you have to—carry them because you want to and because you believe they will be profitable to you.

Edison

Thomas A. Edison, as many of you read in the daily papers, recently spent 18 days in his laboratory, engaged in evolving a process by which he might secure an improved record. During that time he never left the building and worked incessantly, catching a few moments of sleep now and then when he was driven to rest by absolute exhaustion. When he entered the laboratory at the beginning of the 18 days he had an idea—when he came out he left behind him a reality—an improved record.

It is Edison, the man, who makes so great the organization he has built up around him. As his creative instinct led to the invention of the phono-

graph, so his desire for perfection and his penchant for toil have kept his phonographs supreme. And his labor and thought never have been expended for the monetary benefits that he might derive therefrom. Always he has been actuated only by the desire to create and perfect. It is the man behind the Edison organization who makes it supreme among all similar organizations and, what is of greater importance to dealers, who will keep it supreme.

Cheapness

The sacrifice of quality to quantity and cheapness never has, and never will be, profitable either to manufacturer or retailer.

Some phonograph dealers have fallen for some of the "phonographs" that are being retailed at ridiculous prices. Thrown together without any regard for quality, inferior in many respects to even a reputable talking-machine, these devices can be sold for little or nothing, which, incidentally, is just about what they are worth. But there are many gullible people in the world, and the cheap companies that are placing their "musical" tin-ware on the market undoubtedly make some quick and easy sales.

Dealers who are at all interested in their futures, however, should look to the past in order to determine the attitude that they should take toward such trash. How many cheap "phonograph" companies, starting with light or heavy capitalizations and with great splurges, have risen up and collapsed—collapsed just like their cheap products and just like the reputations of the dealers who handled their flimsy goods. There is the point! Handling cheap goods gives you a cheap reputation and this will cause customers to shun you and make it difficult for you to do a profitable business. As the representative of a high-class concern, however, your reputation always is increasing and your sales always are growing. Where are the cheap pianos, low-grade typewriters, inferior small musical instruments, or other products that were made cheaply to sell cheaply in past years? If you can answer this question you also will have the answer to the question as to where the dealers are who handled such cheap products. It is not necessary to call your attention to the success of dealers who have represented reputable manufacturers and who have handled high-grade products. A moment's consideration will bring any number of these to your mind.

We appreciate that the small dealer often is tempted by the glowing prospectuses of fly-by-night companies that are organized to sell goods rather than make them, but a little consideration will reveal the mockery of their claims and the danger of an alliance with any of them.

EDISON FIELD DAY

THE fifth annual Edison field day was held at Olympic Park, Newark, on Saturday, June 17.

Olympic Park is provided with an ideal athletic field and a fine program of sports was held on it. The large grandstand was crowded with spectators, who watched the Edison boys compete in all kinds of legitimate and freak contests. They also watched the Edison girls, who were there in force and who had to themselves seven out of the twenty-seven events that were on the program. Mr. Edison, with Mrs. Edison and a number of their friends, sat in the front row and appeared to be as enthusiastic over the proceedings as any of the contestants. He frequently applauded a victor or otherwise manifested the keenest interest in the proceedings.

Fair time was made in the races. Duncan Richardson was the largest individual scorer of the day. Entered as a junior, the youngster was first in the 100-yard and 220-yard dashes, the obstacle race, and potato race. Richardson also ran anchor for his relay team in the 880-yard relay.

The Grand Prix Edison, 880-yard Relay, was won by Messrs. Cruise, Springer, Ryan and Fellows, of the Phonograph Works.

Twenty-seven events were contested in. Of this number, seven were closed to girls. Miss Olive Flaherty was the most conspicuous in winning in this set. Miss Flaherty won the running broad jump and the potato race, and was third in the 75-yard dash. Coupled with Miss May Farrell, she also won the three-legged race.

A new Edison record for the hop, step and jump was made by Timothy Farrell, who jumped a distance of 40 feet 3 inches. Benny Schenck, all-around champion last year, performed well in the senior events. Schenck won the 100-yard dash and the 220-yard dash and was second in the half-mile, being defeated by Tom Roach. Schenck, coupled with Schwoebel in the three-legged race, easily won another gold medal.

Seymore Coe won the 440-yard dash in easy manner.

Simon P. Gillis, of the New York A. C., and a member of the Olympic team several years ago, and now an Edison employee, was the star of the weight events. Gillis won the 12-pound shot-put and discus throw. In an exhibition of hammer throwing, Gillis hurled the iron ball 236 feet, which is far better than the record. The throw, however, did not count, as, in turning, he stepped outside of the circle.

After the events many remained to enjoy dancing and the other pleasures afforded by the big amusement park. All were unanimous in declaring that the field day had been as successful and enjoyable as any ever held under the auspices of the organization.

A SIMPLE MATTER OF PITCH

IT was on the occasion of the first legitimate concert about to be given in the opera house of Quarterburg, says *The Musical Monitor*. The rural stage manager was as nervous as a debutante. Few minutes before the concert began he rushed into the box office boiling with rage.

"What's wrong, Jim?" asked the owner of the playhouse. "Well, Mr. Dawball, I've been in the show business for fifteen years, and helped to put on everything from a flea circus to a prize fight, but I never had nobody to tell me that I don't know my business and you can bet-cher life that I am not going to, neither."

He said a few more things rather explosive in nature, but finally the proprietor pacified him somewhat.

"You can't leave us in a lurch now, Jim. Go and make the best of it with them there musical freaks. What's wrong with them, anyhow?"

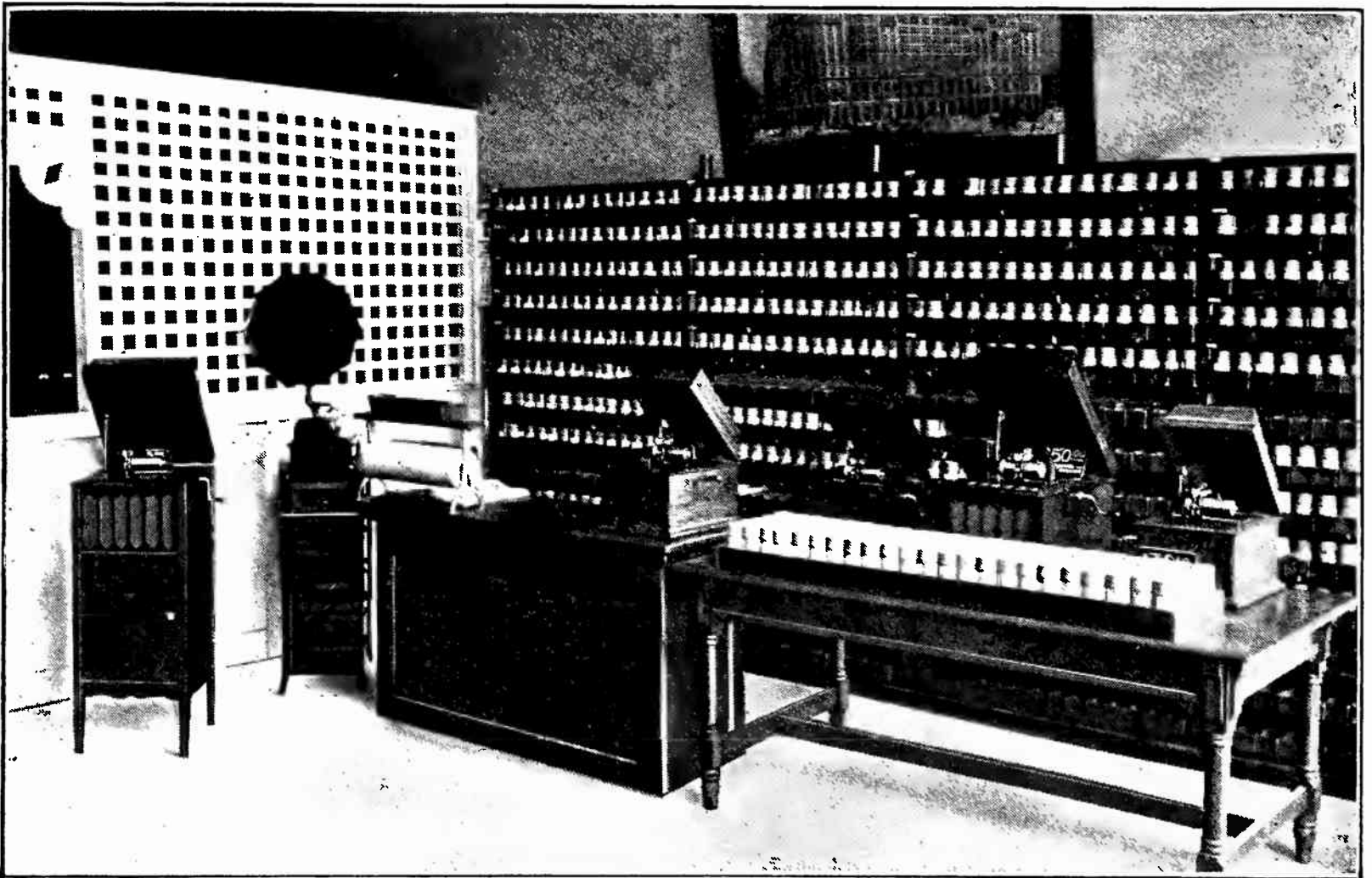
"It started in with lots of kicking about coosticks, and I never heard so much talk about a thing you can't see, can't feel and can't locate anywhere. But I didn't mind that so much. The thing that made me furious, was when the fiddling lady came along and after tinkling on the piano one or two notes she told me that the piano was too low. I said we can fix that in a jiffy. She didn't want to believe it, and left grumbling. Then I called George, had him lift the old box, and placed a few blocks under it.

"It wasn't five minutes and back comes that pesky fiddler with the pianist. He banged the piano a few times. Then, without looking whether I kept my word or not, that fiddler comes over to me and has the nerve to tell me that the piano is just as low as it was before I raised it.

"That got my goat. I brought out a couple beams and props, chucked them in front of the piano, and told her to raise the damn thing to the ceiling. The — with these crazy musical cranks, I am through with them for good."

LETTERS FOR DIGGING UP PROSPECTS

Many Diamond Amberola dealers are located in districts where newspaper advertising is ineffective and where the people who would make the most desirable prospects are difficult to reach. Under such conditions a series of form letters often will serve to arouse interest in the Amberola—and interest that should result in visits to your store, requests for demonstrations, and sales, or at least trials in the home. A set of four letters, recently prepared by our advertising department and designed for use by merchants who believe that such advertising would be advantageous to them, will be sent to any Amberola dealer upon request.



HOW'S THIS FOR AN ATTRACTIVE AMBEROLA DISPLAY?

It shows a corner of the Amberola department of The Phonograph Store, Meadville, Pa., which has just moved into new quarters, and is an illustration of the esteem in which proprietor Lewis Du Vall holds the Amberola line. Dealer Du Vall also handles the Edison Disc line but has the right idea about maintaining a separate department for the Amberola. This not only adds dignity to the line but the very fact that the dealer thinks enough of the Amberola to have a distinct department for it makes a most favorable impression on the prospective purchaser.

How Long Do You Follow Up Prospects?

We believe that many of our dealers become discouraged if their prospects do not become purchasers almost as soon as they are approached.

Because of this, we would like to know how long some of our dealers work on prospects. We recently received a letter in which casual reference was made to a prospect who had been followed up for a year. In this instance the person in question finally bought a Diamond Amberola after it had been subjected to direct competition with three of the most expensive talking-machines that are being marketed at the present time.

We wonder how many of our dealers have the patience to follow a prospect for a year, keeping in active touch with him all the time. And we wonder if prospects have been followed even longer than this and sales eventually made. We believe that some information on this question would be very interesting to the majority of our dealers and we would appreciate letters containing accounts of experiences with prospects of various types.

It was Hathaway's Sporting Goods Store of New Bedford, Mass., that worked a year on the prospect referred to above and the Phonograph Monthly will concede the long-time record for following-up a prospect to this concern until some other dealer comes along with a better one.

Who's Who Among Edison Artists in the August Blue Amberol List

WILL A. RHODES, JR., Tenor



Will A. Rhodes, Jr., whose splendid tenor voice is heard to advantage in a rendition of "Mary of Argyle," a famous old Scotch song, on the August Amberol list, is an American concert artist of wide renown. He specializes in concerts, recitals and oratorios, but has appeared in a number of operatic productions. At the present time Mr. Rhodes is

connected with the First Presbyterian Church of Pittsburgh in the capacity of tenor soloist. His church work, however, does not confine him closely and his engagements in concert and oratorio work are numerous. Among the organizations with which he has appeared recently are the Pittsburgh Festival Orchestra, Pittsburgh Male Choir, Irwin Ladies' Choral, New Brighton Choral, Orpheus Club and the Geneva College Choral.

Charles Wakefield Cadman, the famous American composer, gave Mr. Rhodes a strong endorsement when he wrote the following letter to him:

"I want to thank you for the splendid and musicianly work you did for me this spring. Every one of your appearances with me has been remarkably successful and noteworthy, and I could not have had my songs interpreted in more artistic fashion. I see no reason why your singing should not win for you many engagements in all parts of the country. Real tenors are scarce as hen's teeth nowadays, and you seem to fill the bill. I am sure that you will have every success. If I can further your work at any time, do not hesitate to call on me."

ERNST ALBERT COUTURIER, Cornet



Ernst Albert Couturier, who is conceded to be one of the greatest cornet players in the world, was born in New York City in 1869 of French and German parentage, and when three years of age displayed remarkable musical talent. He immediately was placed under the guidance of the very best instructors of New York and Boston. After taking a thorough course of piano and

violin instruction—of which instruments he is a complete master—he took up the study of the cornet at the age of twelve. This soon became his favorite instrument and his course of study was marked by rapid progress, his instructors predicting his future one of the most brilliant ever enjoyed by a cornet virtuoso. He played under the renowned Patrick Gilmore in "Gilmore's Famous Band," and after the death of the founder of this organization succeeded to the position of director. For seven years he directed this world-famous concert military band, retiring only because his failing eyesight made it impossible for him to fulfill the duties required by the position he held as leader.

As a thorough artist of the cornet he stands strictly alone, as his technic is unsurpassed by any cornetist of the day, performing as he does the most difficult numbers ever attempted.

A fine example of his finished work may be heard in his rendition of the Lullaby from "Jocelyn," an instrumental specialty included in the latest Blue Amberol list.

JOHN F. BURCKHARDT, Bells



John F. Burckhardt, one of the foremost bell soloists in the country, owes much of his mastery of the instrument to his study of the piano, on which he is an accomplished performer. The keyboards of a set of bells and the piano are identically the same, the only difference between the instruments lying in the manner of execution. Having gained familiarity with chords and other

harmonic combinations by his piano study Mr. Burckhardt is capable of securing many unusual effects on the other less complicated instrument. The ability to read music with great rapidity was also gained from his study of the piano, and this, combined with the facility to execute the most difficult and involved passages, has made him predominant in his field.

Mr. Burckhardt was born in Newark, N. J., on March 17, 1879, and he received his musical training in this country under Prof. Frederick Habersang. For twenty years he has been a prominent pianist in concert and theatre-orchestra work and he has played both piano and bells in many of the largest orchestras and finest theatres in this country. He now is pianist and bell soloist at the Edison Recording Laboratory and his work there has contributed largely to the excellence of many Edison records.

GLEN ELLISON, Baritone



Born in Glasgow, Scotland, this talented artist studied music for five years at the London Royal Academy, where he won a scholarship and eight medals. Although he had great success in grand opera both in England and Australia, his inclination led him into lighter opera and he was a musical comedy favorite in London for some time. His reputation in that country

won him tempting offers from vaudeville producers in this country and he has appeared in the majority of the high class variety houses from New York to San Francisco, appearing in the East on the Keith circuit and in the West in Orpheum houses. He has made many Blue Amberol records and all of them have attained a great degree of popularity. On the August list he is represented by "Sing Us a Song of Bonny Scotland," a melodious and appealing song that he renders very effectively.

R. S. Irvine, California manager for the Eilers Music Company, which handles the Amberola line in several western cities, recently presented a reed organ to the United Presbyterian Church, of Stockton, Cal., of which he was a member at one time.

CREATING A SUMMER DEMAND FOR THE AMBEROLA

THERE is an old tradition that business must slump in summer and that it is impossible to sell anything but ice during the warm months. We suspect that many of our dealers are being deluded by this old tradition and are losing many sales and much profit as a result.

We have an idea that we have become wise to the old tradition at last, and, while we have a due reverence for things that are old and venerable, we believe that it is high time that the impression that the warm weather handicaps business should be abandoned. Under modern conditions most people have money all the year round and spend it all the year round, so why should there be any summer slump? Many Diamond Amberolas can be sold during the spring and summer. However, sales cannot be made in summer merely by wishing. You cannot relax your efforts in any way and expect to make the sales that you make in the winter. But, by directing your efforts along the right lines, you can make many sales in summer that otherwise would never materialize.

And why shouldn't you? Isn't summer the very season of the year when the greatest amount of money is spent for amusement and for luxuries? You know that people save their money during winter in order that they may have a good time when summer comes. During the warm months that are ahead of us millions of dollars will be spent for vacations, ice-cream, baseball, and other things that are considered as summer necessities. When you give the question a little consideration you will come to the conclusion that the Diamond Amberola is just as attractive as any of the other things for which people spend money so freely during the summer, and if you can show them just where and how this is so you will get a good slice of the money that is being saved to buy amusement and comfort during the next few months. In creating this demand you must bear in mind that you cannot successfully use the arguments in favor of the Diamond Amberola that you use in winter. You have been advertising and selling the Amberola on its merits as an entertainer inside the house. Now reverse your argument and so feature the instrument that you will make it seem indispensable outside and away from the house; on the porch, on the lawn under the trees, at the summer home, in camp, etc.

Every form of publicity that you use should be permeated with the idea that the Amberola is an essential factor to the enjoyment of summer and greatly enhances the enjoyment of vacation time. Contrast the permanent pleasure that a phonograph will afford with the fleeting pleasures that are derived from other forms of diversion that

absorb so much money in summer. Make the Amberola more desirable than a month's trip to the seashore or mountains.

You often have wished that you could sell as many Diamond Amberolas in the summer as you do in winter. You can if you defy the old summer slump tradition and take advantage of the opportunities that the warm season brings.

INSPECT RETURNED RECORDS

EDISON dealers who take advantage of the record return allowance can assist both jobbers and manufacturers by making a careful inspection of all records that are returned for credit. All dealers know that the terms of the agreement under which records may be returned provide that no cylinder that is cracked, broken, worn, etc., is returnable under the return allowance. Despite this fact, the factory is constantly receiving records which have been damaged in use or handling.

This is primarily the fault of the dealers, and secondarily the fault of the jobbers. No record should be returned to the jobber under the return allowance by the dealer unless it is in perfect condition, but, at the same time, the jobber should inspect the records that come to him before he ships them to the factory. Every record that is returned to the factory is inspected and faulty records are certain to be discovered. When they are found they are returned, all such shipments being made at the expense of jobber or dealer, the loss falling eventually upon the latter.

For this reason the dealer will save both time and money by making a careful examination of the records he returns for credit under the return allowance and determining that none of them are in a damaged condition.

PHONOGRAPHIC ODDS AND ENDS

A Philadelphia surgeon has a phonograph played while his patients are being given an anaesthetic and when they are recovering sensibility following an operation. The music is provided on the theory that it lessens the nerve shocks that invariably accompany a surgical operation.

From 1909 to 1914, according to statistics recently compiled, the output of phonographs increased 49.4 per cent. In the same period of time the number of pianos of all kinds manufactured in the United States decreased 10.6 per cent.

Phonograph music is to be provided for the inmates of death cells in New Jersey in order to prevent the incessant brooding that condemned men suffer from so acutely.

Just Jokes

ART FOR ART'S SAKE

(Scene: Police Court, New York City.)

Judge—It seems pitiful that I should sentence you for an attempt of suicide. Will you promise to start life anew if I give you another chance?

Half Drowned Prisoner—Your honor, I tried everything under the sun, but I can't make a living at anything.

Judge—Have you ever given singing lessons?

Prisoner—That is one thing I haven't tackled yet.

Judge, with fatherly spirit—Here, my good man, I will lend you \$50.00. Go and rent a studio at Blarney Hall, rent a piano by the month, get some second handed music, and hang out your shingle. I am sure where more than 6,000 can get enough one more will always find a square meal in the pot.

A month later the professor invites the judge to Delmonico's for dinner and takes him home in his own limousine.—*The Musical Monitor*.

THAT HYPNOTIZING MAN

At the symphony concert—"Mamma, why does the man wave his stick?"

"To hypnotize the players, my child."

"But why does he shake his head and bend his knees?"

"To hypnotize the audience."—*Musical America*.

MUSICAL MOURNING

Child—Mother, may I play the piano a while?

Mother—Play the piano! Why, child, your uncle has been dead only a week and—

Child (interrupting)—But I'll play very softly. Uncle won't hear me then.

Mother—Oh, very well; but be careful to use only the black keys.—*Music Trades*.

PORTLAND, ORE., DEALERS ORGANIZE

Phonograph dealers of Portland, Ore., have just organized a new association and the first step was to agree upon the interest proposition, with the result that Portland dealers are now all getting interest on all of their phonograph contracts. The president of the new association is E. B. Hyatt, of the Hyatt Talking Machine Company, Amberola dealers, and Perry Graves, of the Graves Music Company, Amberola dealers, is the secretary-treasurer.

CAN YOU BEAT IT?

Pa—Do you know, Bill, that my son recently played "Annie Laurie" on the cornet for ten hours?

Uncle—Ah, that's nothing. My cousin played "The Stars and Stripes Forever."—*Music Trades*.

ON THE FENCE

"Are you asleep or awake?" demanded the irritated instructor in music of a somewhat inattentive pupil.

"Neither; I am only neutral," was the reply.—*Music Trade Review*.

SOME BRASS

She—I can't find that record by Sousa's Band. Do you know what became of it?

He—No. I guess somebody stole a march on us.—*Music Trades*.

A FUTURIST

Ambitious Father—Son, which instrument would you like to study, the violin or the piano?

Boy, dreaming of hookey—Daddy, if I *must* study music, please let me choose the phonograph.—*The Musical Monitor*.

NOT QUALIFIED

"Is that gentleman a musician?" asked the inquisitive Mrs. Smith of the elevator boy as a long-haired individual left the elevator.

"No, madam," was the response; "he ain't no musician; he's a singer."—*Musical America*.

BUT IT CAN CRY

Mrs. Bacon—I understand that Mrs. Styles took her baby to the opera.

Mr. Bacon—What for, I wonder? The little thing can't talk yet.—*Yonkers Statesman*.

AMBEROLA INCREASING IN POPULARITY

That the Diamond Amberola and Blue Amberol records are increasing in popularity every day is the statement of William A. Schmidt, manager of the Edison Shop, Milwaukee, Wis. "We find a good many people who bought Edisons twelve and fifteen years ago who want new instruments, but refuse to hear about the disc styles. The cylinder phonographs in art cabinet styles sell almost as well as the disc, and consequently we are doing a land-office business in records all the time."

New Standard of Quality Set in August Blue Amberol List

A NEW standard of quality in Blue Amberol records is set in the August list of Blue Amberol records by the presentation of one record that was made by a trio composed of three of the most noted singers of the present time. The selection is the famous "Praise Ye," from Verdi's "Atilla," and the singers who combined to make this impressive rendition of this world-renowned and universally beloved trio are Marie Rappold, Karl Jörn and Arthur Middleton. Solo records by any one of these singers always are in demand and it is anticipated that the record in which these three superb voices are heard will be unprecedented in popularity.

The August Amberol list includes many other records that are potential profit producers if they are advertised properly and pushed energetically. Every dealer knows that Hawaiian music has captured the fancy of the American public at the present time and, in recognition of this, the list includes the Hilo March, a Hawaiian guitar duet by Helen Louise and Palakiko Ferreira. This is a very appealing number and its own merits, combined with the current strong demand for Hawaiian music, should make it a big seller. Among the recent popular song hits that are on the list are the widely known "Are You Half the Man Your Mother Thought You'd Be?" and "Where

Did Robinson Crusoe Go with Friday on Saturday Night?" the great Winter Garden hit of Al Jolson. The demand for both of these numbers is strong and many sales should follow their announcement. "When It's Orange Blossom Time in Loveland" and "Since Mother Goes to the Movie Shows" are two other highly popular numbers on the list.

You know what clear and snappy records the xylophone makes. Among the new Amberol selections there is a fox trot, the Kangaroo Hop, that is played as a xylophone solo by Lou Chiha "Frisco." It is a number that will have an irresistible appeal to every dancer who hears it, because nothing quite like it ever has been produced before. Other dance numbers on the list are "Setting the Pace" and "Wake Up, America! Medley," two swingy and melodious one-steps. The solo instrumental numbers include Godard's Lullaby from "Jocelyn," rendered as a cornet solo by Ernst Albert Couturier, and Wieniawski's "Legende," played on the violin by Richard Czerwonky. Many other popular and classical numbers are on the list and each one of them has merits that can be converted into profits by using proper methods of exploitation.

Dealers in Swedish or Danish districts will be interested in the Swedish and Danish records on the August list.

BLUE AMBEROL RECORDS FOR AUGUST

CONCERT

- 28238 Praise Ye—Attila, *Verdi*, Soprano, tenor and baritone, orchestra accompaniment
Marie Rappold, Karl Jörn and Arthur Middleton
28239 Where'er You Walk—Semele, *Handel*, Tenor, orch. acc. Redferne Hollinshead

SWEDISH AND DANISH RECORDS

- 9441 Swedish Guard March, *Lovander* New York Military Band
9442 National Song of Denmark, (King Christian Stood Beside the Mast), *Hartman* New York Military Band
9443 A sa rulla vi pa Kuttingen, Baritone, orch. acc. Chas. G. Widdén

REGULAR

- 2920 Since Mother Goes to Movie Shows, *A. Von Tilzer*, orch. acc. Billy Murray
2921 Are You Half the Man Your Mother Thought You'd Be? *De Costa*, Tenor, orch. acc. Walter Van Brunt
2922 First Heart Throbs, *Eilenberg*, Bells, orch. acc. John F. Burckhardt
2923 When It's Orange Blossom Time in Loveland (I'll be Waiting at the Church For You) *Lange*, Tenor, orch. acc. George Wilton Ballard and Chorus
Glen Ellison
2924 Sing Us a Song of Bonnie Scotland, *Payne* Lou Chiha "Frisco"
2925 Kangaroo Hop—Fox Trot, *Morris*, Xylophone, orch. acc. Will A. Rhodes, Jr.
2926 Mary of Argyle, Old Scotch Air, Tenor, orch. acc. Helen Louise and Palakiko Ferreira
2927 Hilo March, Hawaiian Guitars Sodero's Band
2928 Slidus Trombonus (A Trombone Comedy) *Lake* Ernst Albert Couturier
2929 Lullaby—Jocelyn, *Godard*, Cornet, orch. acc. Arthur Fields
2930 What's the Use of Going Home? *Monaco*, Baritone, orch. acc.
2931 Where Did Robinson Crusoe Go with Friday on Saturday Night? *Meyer*, Tenor, orch. acc. Billy Murray and Chorus
Richard Czerwonky
2932 Legende, *Wieniawski*, Violin, Piano acc. by Robert Gayler United States Marine Band
2933 True to the Flag March, *von Blon* Armand Vecsey and His Hungarian Orchestra
2934 Pretty Edelweiss—Alone at Last, *Lehar* George Wilton Ballard
2935 Letter That Never Reached Home, *Gottler*, Tenor, orch. acc. Jaudas' Society Orchestra
2936 Setting the Pace—One-Step, *Smith*, for Dancing Jaudas' Society Orchestra
2937 Wake Up, America! Medley—One-Step, for Dancing Billy Murray and Chorus
2938 Johnny Get a Girl, *Puck*, Tenor, orch. acc. Lester Bernard
2939 The Italian Rosa, *Cotton and Long*, Recitation

RECORD ORDERS NOW FILLED PROMPTLY

THE heavy demand for all classes of Blue Amberol records during the late winter and early spring overtaxed the capacity of the manufacturing department to such an extent that there was some delay in filling some of the large orders sent in by the jobbers. Inasmuch as the jobbers could not secure the records promptly, it was impossible for them to supply the dealers with some numbers. While the condition was one that was very annoying to all concerned, it was caused by conditions that could not be foreseen and was entirely unavoidable. The improvements that have been made in the Blue Amberol record, together with the consistently high quality of the selections that are being recorded for the Amberol trade, created a strong demand around the first of the year, and during January and February exceptionally large orders were received from many parts of the country.

As a result of the rapid developments made in increasing the capacity of the various manufacturing departments through which the records pass, all orders can now be filled promptly and, in practically all cases, completely.

SPECIAL NOTICE

It has just been discovered that Blue Amberol Record No. 1918, Lalani Hula's Hawaii, by Toots Paka's Hawaiians, was omitted from the cut-out list issued in the spring of 1915. It has been out of the regular catalog since that time.

EDISON GLEE CLUB PRESENTS MUSICAL COMEDY

On May 19 the members of the Edison Glee Club presented a musical comedy in the Columbus Theatre in Orange, N. J., before a large and appreciative audience. It was not one of those old and worn-out comedies that everybody has seen and heard, but it was made to order for the one presentation and it was "made by Edisonians," being written, staged and presented by Edison talent.

All the latest popular songs were sung and a number of dances, that may become popular in the future, were given. Among the vocal selections was an original number, "On My Edison Phonograph," a song that was one of the hits of the evening. At the close of the entertainment a dancing party was held in the ball room of the theatre and the festivities continued until a late hour, everybody present having a highly enjoyable time.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

BIRMINGHAM—Talking Machine Co.

CALIFORNIA

LOS ANGELES—Diamond Disc Distributing Co.

SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.

James I. Lyons.

The Phonograph Co.

PEORIA—Peoria Phonograph Co.

QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish

SIoux CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.

Pardee-Ellenberger Co.

LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

N. Y. CITY—I. Davega, Jr., Inc.

J. F. Blackman & Son

Phonograph Corp. of

Manhattan

ROCHESTER—Talking Machine Co.

SYRACUSE—Frank E. Bolway & Son, Inc.

W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.

PITTSBURGH—Buehn Phonograph Co.

SCRANTON—Ackerman & Co.

WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.

EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SPOKANE—Pacific Phonograph Co., N. W.

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

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—Babson Bros.

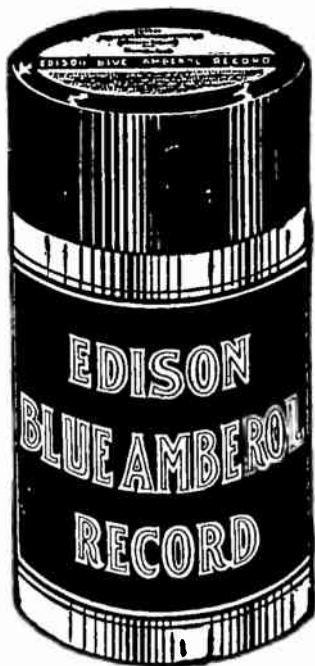
R. S. Williams & Sons Co., Ltd.

These Ads Mean Profits for Dealers Who Make Use of Them

TWO strong sales arguments are presented in the ad copy that is inserted below for the benefit of enterprising Amberola dealers. The ads point out specific features in which the Edison Diamond Amberola excels. Either one of the ads can be used with good results and, needless to say, the use of both of them should prove effective. By adopting them in their present form, or by modifying them to suit local conditions, dealers can spread the Amberola message in their neighborhood and profit by the sales that must follow when people become acquainted with the merits of the Diamond Amberola and Blue Amberol records.

You can secure the electros used in the ads by addressing Thomas A. Edison, Inc., Advertising Department, Orange, N. J. *Order by number only.*

50c or 75c Buys Records of the World's Greatest Artists



(ELECTRO No. 783)

WAY TO THE MOST EXPENSIVE "TALKING MACHINE."

You do not have to pay three or four dollars for phonographic selections by great singers or instrumentalists if you have an

Edison Diamond Amberola

Diamond Amberolas are \$30, \$50 or \$75 for the best model. With Blue Amberol Records at 50c or 75c, the Edison Diamond Amberola is a most economical investment. Furthermore, there are no needles to change and Blue Amberol records are practically unbreakable and unwearable.

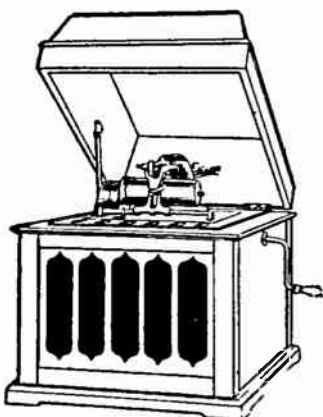
AS A MUSICAL INSTRUMENT THE EDISON DIAMOND AMBEROLA IS SUPERIOR IN EVERY



(ELECTRO No. 783)

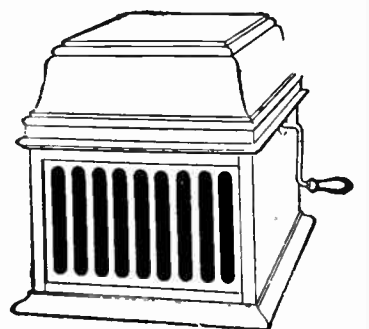
Come In and Let Us Prove This.
(Dealer's Name and Address)

Avoid the Needle Nuisance—Buy An Edison Diamond Amberola



(ELECTRO No. 425)
MODEL 50
PRICE \$50

You cannot realize all the needle nuisance means unless you have had experience with an out-of-date needle - type "talking - machine."



(ELECTRO No. 412)
MODEL 30
PRICE \$30

No needles on hand when you want them the most; a continual outlay of money for new needles; the bother of changing them after each selection; the ruination of costly records by the use of worn needles; the danger of children swallowing them or stepping on them, with perhaps serious consequences; these are only a few of the troubles of owners of needle-type "talking-machines."

THE AMBEROLA NOT ONLY ELIMINATES THE NEEDLE NUISANCE BUT IS FAR SUPERIOR AS A MUSICAL INSTRUMENT TO THE MOST EXPENSIVE "TALKING MACHINES." WE REQUEST AN OPPORTUNITY TO PROVE THIS TO YOU.

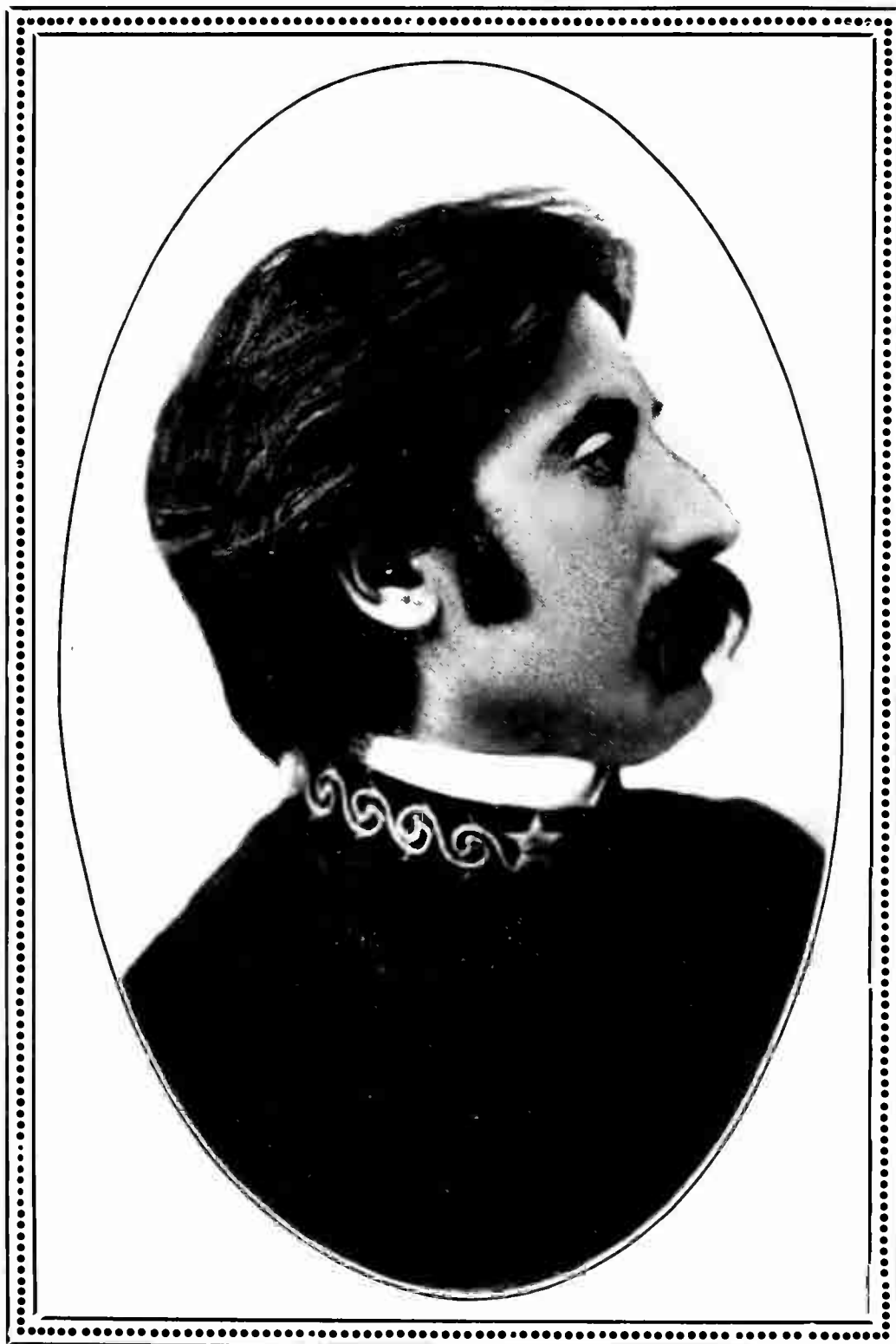
(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

AUGUST, 1916

NO. 8



GIUSEPPE CREATORE
Magnetic Band Leader
(See Page 13)

Amberola Co-operation

DIAMOND AMBEROLA sales have been increasing for some time and every month sees many more dealers taking on the Amberola line, a good proportion of which are Edison disc dealers who realize that they must carry the Diamond Amberola and Blue Amberol Records to meet the increasing demand for this merchandise.

What have *you* been doing to increase Amberola sales?

Have you been using the cuts we supply for advertising in newspapers, programs, etc.? Do you use the lantern slides we supply? Do you display the instrument and record hangers to the best advantage? Did you get from your jobber a supply of that attractive leaflet illustrated in the Phonograph Monthly for May, and did you send them out to a good live list? Have you sent for those letters to stir up prospects, referred to in our July issue, and the letters for stirring up sluggish record buyers, mentioned in our May issue? And are you vigorously following up this advertising? If not, why not?

Now, in addition to the foregoing, we are issuing new hangers, leaflets, handbills, etc., with more new forms to come, as mentioned on other pages of this issue. You cannot expect to send out these forms and have people walk into your store and immediately clean you out of stock without your moving a finger—even though one dealer did sell six Amberolas in one day as a result of handbill circularizing, as noted elsewhere in this issue. Such things do not happen every day but the best proof that IT CAN BE DONE is the fact that IT HAS BEEN DONE. What this dealer did YOU can do with hard, conscientious work, and what is even better you can create a normal, ever increasing demand for the Amberola and Blue Amberol records.

We are furnishing the material. We are doing our part. Will you do yours? Will you send to your jobber for a supply of each form as it is issued and see that they get into the hands of REAL prospects? Then if you follow them up with the persistency that wins, you actually will *feel* the jump in your sales.

The Edison Phonograph Monthly

Volume XIV

AUGUST, 1916

Number 8

Fair Time Is Coming—Get Ready

IN a recent bulletin we called your attention to the approach of the fair and carnival season and urged you to take advantage of the opportunities afforded by these annual exhibitions to push the sale of Amberolas and Blue Amberol Records.

Do not overlook this opportunity to place the Amberola on exhibition before the thousands of visitors that always gather at a fair from near and far. As we remarked in our bulletin, "If you never have another exhibit as long as you live, have one this year!" Why? Because the opportunity was never more golden. With prosperity in practically every corner of the country, times were never more prosperous. The people of this great country never had more money to spend on—we were going to say "luxuries," but in the modern home the Diamond Amberola is really a necessity.

Rural fairs offer an excellent way to advertise the Amberola line because the Amberola type of phonograph is particularly popular with dwellers in small towns and country districts who seem to be keener even than city folks in appreciating just what the name Edison on a phonograph means. To them it is the greatest name of this age and they seem to understand that its appearance on a phonograph is an absolute guarantee of superiority.

When you plan your exhibit be sure to have some feature that will attract the attention of the passer-by. Just playing the Amberola is a good thing in itself but why not try having enough space for a selected couple to go through the fox-trot, the one-step, etc., to music furnished by the Amberola. In this way you would appeal to the eye as well as to the ear.

An important point to remember is to have your exhibit located as far as possible from noisy exhibits. And don't forget the attachment for playing Blue Amberol records on old-style instruments. Hundreds of thousands of these old instruments were sold and many of them already have been equipped with the four-minute attachment, but there are still thousands of owners who would be glad to get renewed pleasure from their two-minute instruments by having them put in shape to play Blue Amberol records. Try to get hold of one of these old phonographs to demonstrate the attach-

ment and mention it to every one to whom you speak. You will be surprised to find how many are owners of old-style instruments and who will be interested in the attachment.

If you have an exhibit and do not make even one sale, which isn't likely, you will gather enough material in the form of prospects to keep you busy all through the winter, provided you inject some real "pep" into your method of presentation.

Above all things, don't neglect to get the name of every person who displays the slightest interest in the Amberola, for you never can tell what prospect is going to turn into a sale. It frequently is the seedy individual with nothing much to say who buys and pays cash, while the spruced up individual who talks a lot but says little isn't worth a hand-bill.

SOLD BY STRATEGY

WHAT a home demonstration can accomplish in the way of selling an Amberola is well illustrated by an incident related in a letter received recently from W. E. Bailey, an energetic and successful dealer located at Grand Ledge, Mich. Mr. Bailey had one "put over on him" by a brother dealer but he did not mind it because he admired the nerve and strategy of his competitor and because he learned a new stunt in Amberola salesmanship. And he is keeping an eye on said competitor and some day he is going to surprise him by turning a trick that will be just as clever and effective as the one turned on him.

"Your July Monthly received and every word read and enjoyed," writes Mr. Bailey. "I have been too busy to write until now. I will say right in the beginning that business is better now than last winter for the reason that people are beginning to know what the Amberola line is.

"Below is a stunt that a brother dealer pulled off on me. It certainly worked all right and I am going to hand Mr. Dealer a cigar when I meet him.

"This dealer lives ten miles from Grand Ledge. I have a friend I had been trying to sell a phonograph for eight years but could not get him to consent to let me leave one with him. My competitor

happened by my friend's house just in the age of the evening and asked him if he knew Mr. Comstock. My friend told him that no such person lived in the vicinity and then my competitor, who was a stranger to my friend, said he must have the name wrong and asked permission to leave a phonograph in the house over night. This was granted and he took the instrument into the house and set it up and showed the lady how to run it. The next day he called for it but my friend had decided to keep it, together with thirty records. So my competitor told them he would get another machine for Mr. Comstock, a person who never existed except in his imagination.

"When I heard about the deal it made me laugh to think how easily it had been put over me."

DOES ADVERTISING PAY? TRY THIS

WOULD you believe us if we told you that a certain dealer out in Minnesota sold six Amberolas on one Saturday afternoon as a result of circularizing with a *handbill*? Whether you would or not, it's true.

An exceptional case? Even granting this, you cannot get away from the fact that it shows what

time to interest rural residents in the Amberola was when they were in town and, as more came to town on Saturdays than any other day, he figured that the time to get them to come to his store was on that day. So he had some handbill invitations printed, then hired a boy to distribute them among the farmers as they came into town. The results of one Saturday afternoon alone were as stated above.

Now, we have prepared an invitation handbill similar to the one about which we have just told you, and a reproduction of which is shown herewith. Get after your jobber *right away* and tell him you want a supply of these. Then hire a school boy for fifteen or twenty cents to distribute them among the out-of-towners who come in to do their Saturday shopping. If you don't get any results the first Saturday, try it again, and still again. The cost to you would be so small that *one sale* would simply swallow it.

FOLLOWED PROSPECT TEN YEARS BEFORE SELLING HIM

DO you think it is worth while to keep track of a prospect for ten years?

Lewis G. DuVall, of Meadville, Pa., does because his experience has taught him in many cases that sales can be made only after years of effort.

"I am not strong on writing articles for newspapers or magazines," he writes, "but after reading your article on 'How Long Do You Follow Up Prospects,' in the EDISON PHONOGRAPH MONTHLY for July, I could not resist the temptation to write you on this subject—a subject that is of vital importance and of much interest to all dealers.

"I might start out by asking: 'How long should a dealer follow his prospects before giving them up?' My answer to that would be: 'Never give up until they have bought an instrument. In case they buy anything but an Edison phonograph I still would keep in touch with them for they never will be satisfied until they own an Edison.'

"I know one man by the name of J. Lee Johnson with whom I kept in touch and to whom I had tried to sell a phonograph since I started in business almost ten years ago. Did it pay me to follow him up? You bet it did! I sold him an Edison last spring and a nice assortment of records with it.

"I could give you the names of many prospects that I have been working on from a few weeks to several years. It took me about three years to sell a fine Edison to Hon. J. J. Henderson, a judge of the Superior Court of Pennsylvania. It required a lot of effort, too, because he was in touch with many big dealers in large cities.

"There is only one way to follow prospects. That is never to get discouraged and never give up until your prospect has bought."

WHILE YOU ARE SHOPPING COME TO

AND HEAR THE NEW EDISON DIAMOND AMBEROLA

"The World's Universal Musical Instrument"

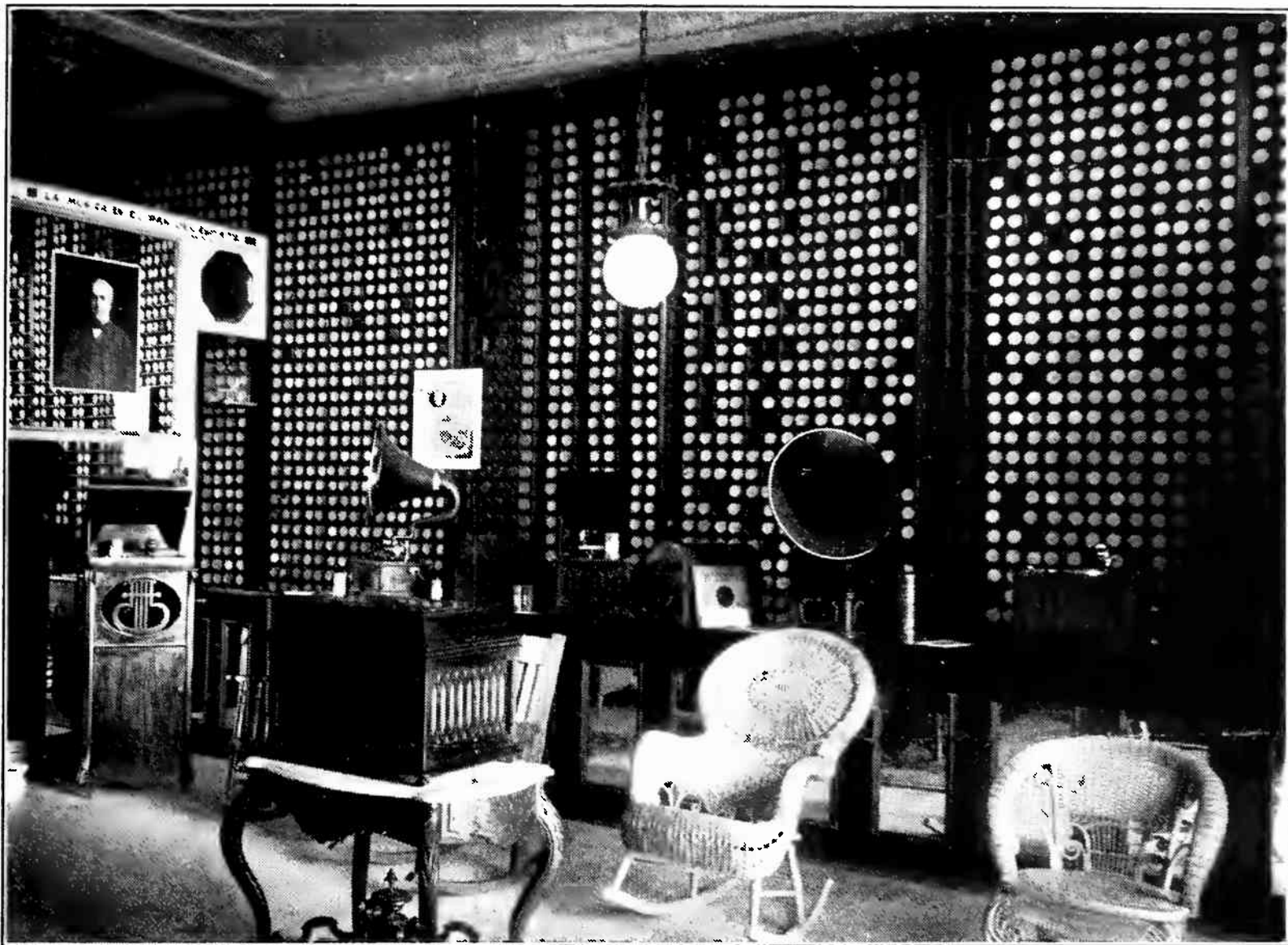
Listen to the latest popular songs of the day, hear the new dance records, listen to the new band selections, some fine vaudeville records too!

Bring along your friends, make yourself at home, check your bundles if you wish, use our telephone. Stay as long as you desire. No obligations whatsoever.

YOU WILL BE REFRESHED BY THIS DELIGHTFUL MUSIC.

Will you come?

can be done by a live-wire who takes advantage of circumstances. This dealer figured that the best



Not all the attractive Amberola stores and systematically kept record stocks are in the United States proper, as evidenced by the above illustration. This shows the interior of the establishment of C. Frederiksen, Edison dealer at San Juan, Porto Rico, who sets a good example for some dealers here in the United States, who fail to appreciate the sales value of a neat, attractive store and a complete stock of records so arranged that they know where to get what they want when they want it, and can readily tell when the stock on certain numbers is running low so they can re-order in timely season.

NEW AMBEROLA DEALERS

DEALERS in all parts of the United States and Canada are feeling the increasing demand for Edison Diamond Amberolas and Blue Amberol records and are securing franchises permitting them to deal in the Amberola line.

Many new Amberola stores or departments have been opened since the first of the year and most of these already are doing an active business right in the middle of the summer season.

During the past month twenty-six Amberola franchises were granted. Eight of these were to merchants who will handle the Amberola line exclusively and eleven of them were to combination dealers. The remaining seven were to Edison disc dealers who realized that their line of instruments was not complete without the Amberola.

EDISON TORONTO JOBBER BUYS SOME VALUABLE VIOLINS

R. S. Williams, head of R. S. Williams & Sons Co., Ltd., Edison jobbers at Toronto, Canada, is greatly interested in high-class violins and recently he purchased a lot of two hundred and fifty of these

instruments that were made by Job Ardern, an eccentric Englishman who spent his life in making violins. He produced, in all, about five hundred instruments and not one of them was sold until after his death.

Another recent transaction of Mr. Williams that attracted the attention of violinists and dealers in these instruments was the sale of a \$5,000 Stradivarius to Karl Ondricek, the noted violinist.

OLD EDISON PHONOGRAPH ATTRACTS CROWDS

The twenty-third experimental phonograph constructed by Thomas A. Edison is being exhibited in the display window of the Stone Piano Company of Grand Forks, N. D., where it is attracting the attention of large numbers of people.

The instrument was lent for exhibition purposes by Thomas A. Edison, Inc.

Make your "NEWSDAY" contribution a business obligation and take care to fulfill it.—See page 8.

KNOW YOUR GOODS—KNOW YOUR CUSTOMERS

OUR system here is to play over every new title that comes in," said a Montreal dealer recently, in discussing some business ideas, according to the *Talking Machine World*. "Not only do we try to get a definite idea of the music itself, but of the sentiment of the selection, the record of the artist and a knowledge of the composer. We also endeavor to fix in our minds the names of similar selections or recordings by the same artist.

"We always keep a memorandum of the record numbers that a customer selects and our experience is that the mere act of tabulating the number on a card index fixes in the memory the particular tastes of the customer. Any one can realize the advantage it is to know the musical temperament or preferences of a customer.

"Many customers request us to help them make selections. This requires an intimate knowledge of the record stock as well as of customers, and we know of regular customers that have been developed from mere chance callers by reason of our conscientiously helping them to make a wise choice.

"We do not believe it is good policy to endeavor to sell a customer more records than he or she request. That is to say, as a general policy, but there are the usual exceptions. One who studies his customers soon learns to know the man that will resent your trying to sell him more than he wants and one also soon learns to know the man who will resent your not trying to sell him more than he asks for.

"In a broad way, the dealer who wishes to build up a successful record trade must be prepared to give his customers more than records for their money. He must give them service that can only be given by a thorough knowledge of the goods and of the customers."

MAKE FRIENDS AND YOU MAKE CUSTOMERS

The strongest bond in the business world, as well as in the world of society, is friendship.

You often can win the friendship of a customer by taking a genuine interest in him and his wants. If you succeed in winning his regard you have added to your patrons a person who will go out of his way to deal with you.

It is not difficult for a dealer to make friends of his customers. If he prefers a classic, talk classical music with him and do not make the mistake of attempting to sell him a rag-time record. If your customer wants rag-time, talk rag-time with him. Also discuss the newest songs and the latest dances. By adapting your conversation and sympathies to the type of person before you, you can soon make

him like you and once this is established it is fairly certain to mean future business for you.

What makes it easy for a dealer to make a friend of a customer lies in the fact that a topic for discussion is already at hand. Both are certainly interested in the phonograph and records and these subjects, with the general subject of music added to them, will afford unlimited conversational material. Talk with your customer, and then talk some more, until you start him talking. Then be careful to listen while he talks because every word he utters will give you an insight into his character and will give you more information that you can use in winning his friendship.

NEW USE FOR PHONOGRAPH AT MOVIES

The phonograph provides music during intermissions in a great many motion picture houses, but its practical possibilities in connection with the silent drama were carried further recently when it was used to add an impressive touch of realism to the presentation of "A Stolen Voice," featuring Robert Warwick. In the picture, Mr. Warwick is shown singing before a large audience and just as this scene commenced the lights were turned out, the projector stopped, and a rendition of an aria from "Pagliacci" came from an Edison phonograph on the stage. When the song was ended the picture again was flashed on the screen and the performance continued.

The effect of this new combination of the phonograph and the motion picture, two of Mr. Edison's inventions, surprised even those who had planned it and it evoked prolonged applause from the twenty-five hundred people in the auditorium. This unique feature can be used to advantage with many picture plays and managers should be interested in this new and effective use of the phonograph in connection with the movies.

PIANO DEALERS WELCOME PHONOGRAPH DEALERS

The by-laws of the Connecticut Piano Dealers' Association have been amended so that dealers in phonographs are now eligible to membership in that body. As one member remarked, "the tail of the dog, meaning the phonograph business, had grown so tremendously that it was really wagging the dog, represented by the piano trade." The opinion was also expressed that the companionship of men who conducted business on a strictly one-price basis was greatly to be desired by the piano merchants.

Doings of Edison Artists

ALBERT SPALDING, the American violinist, is spending the summer at his home at Monmouth Beach, on the New Jersey coast, where he will devote a great part of his time and talents as a composer to the writing of a number of American folk lore compositions. He also is setting to music a number of negro plantation melodies and ditties, which savor strongly of the Southern soil, by George A. Miller, a well-known delineator of negro types and characters who has made a special study of this form of entertainment. When completed they will be published in neat, attractive album form suitable for the study of American folk lore music.

Marie Sundelius, the famous soprano who recently made her first record for the Blue Amberol catalog, has been engaged by the Metropolitan Opera Company and will appear next season with that organization in a number of important rôles. The career of this artist, who was born in Sweden, but who received her entire musical education in America, has been meteoric and her engagement as a member of the famous Metropolitan Opera Company stamps her as a great artist.

All of Mme. Sundelius' vocal triumphs have been made in this country, where she has appeared in most of the larger cities. Mme. Sundelius has been a resident of Boston but next season she will reside in New York, her activities in connection with the Metropolitan Company making the change necessary.

Alessandro Bonci, the noted Italian tenor, believes that open air opera on a large scale should be given in this country in summer. "The people of America more and more are appreciating good music," he said in an interview, "and the demand for opera would justify arrangements for a summer operatic season. Instead of allowing many of the great artists who sing in the metropolitan cities of the United States in the winter to go to South America in the summer, keep them here. There is plenty of demand for their services if they appear in the open air or in opera houses that are thoroughly ventilated and cool."

Anna Case and Mary Jordan will be among the soloists who will appear at a series of Monday evening musical receptions to be given at the new Robert Treat Hotel in Newark, N. J., next winter.

Thomas Chalmers is spending the summer at Squann Lake, N. H.

The music critic of the *Pittsburgh Dispatch* paid a fine tribute to Christine Miller following the appearance of the latter before the Pittsburgh Art Society. "She is amply and finely skilled in the ways of song and is certainly one of our most intelligent singers," says the critique. "In 'My Heart Ever Faithful' her singing overflowed with sheer musical intelligence in the ordering of the whole course of the air, and in the adjustment of every detail within, while over all played a sincerity and simplicity of feeling as deep and true as Johann Sebastian's own."

At the Allied Bazaar, held recently in the Grand Central Palace in New York, Alice Verlet, the noted Belgian soprano, sang the national hymn of her country twenty-four times a day for an entire week and her appearance was regarded as one of the musical features of the bazaar. Mlle. Verlet has been very active in working to alleviate the distress and suffering that the war has brought on the people of Belgium, and, besides taking a prominent part in the Allied Bazaar, she has appeared in many other war benefits since the outbreak of hostilities.

Especially enjoyable numbers on the program of a recent concert at the University Club, New York City, were the quartets given by the Criterion Male Quartet, the personnel of which consists of John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, basso. The quartet numbers served to display to advantage the excellent ensemble which these musicians, who have made several delightful Blue Amberol Records, have achieved.

A Chautauqua tour that will keep them engaged for about ten weeks recently was commenced by Reed Miller, tenor, and Nevada Van der Veer, contralto. Until the middle of August the two artists will be heard in various centers in New York and for several weeks after that they will appear in Vermont and Maine.

The Rubin Goldmark Trio, the Tschaikowsky Trio, the Dvorak Trio and the Fernandez-Arbo Spanish Dance Suite are the principal works being used by the Tollefsen Trio in a number of appearances they are making in the South this summer. The members of the Trio are preparing for an exceptionally promising winter season.

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

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Editorial

Newsday

Recently we have been devoting considerable space in the PHONOGRAPH MONTHLY to requesting dealers to contribute news items or special articles. To be interesting, the PHONOGRAPH MONTHLY must contain an abundance of news material from *you* and reflect your activities. It does not take long, nor is it a great task to write a letter, and, considering this we are at a loss to understand why it is so difficult to secure the co-operation of some dealers in making this periodical more vital than ever to the Amberola organization. Remember that we who are interested in the Amberola line now have an organization and a monthly magazine distinct from the Edison disc line. We are all working together in a common cause. Will *you* co-operate?

Elsewhere in this issue you will read that we have made arrangements for Edison supervisors to act as correspondents for the PHONOGRAPH MONTHLY. This will not by any means take the place of what we have heretofore depended on, namely: direct correspondence from you. It will merely be supplementary.

Now, what we are going to put up to you is this:

We have set aside a "NEWSDAY," which will fall on Thursday, August 10th. On that day we ask every Amberola dealer in the United States and Canada to sit down and write a letter to the Editor. Don't hesitate to write anything that's on your mind and has the slightest application to the Amberola, for we might find therein a germ of thought out of which to make a strong news item or editorial.

On another page you will find an outline of what kind of matter we can use. Tear out the page and keep it before you, read it over every once in a while and you will get a good idea of what we consider Amberola news and matters of current interest.

The success of "NEWSDAY" and the future value of the PHONOGRAPH MONTHLY cannot depend on the other fellow, it must depend on *you*.

Faith

"Never give up until they (prospects) have bought an instrument. In case they buy anything but an Edison phonograph, I still would keep in touch with them for they never will be satisfied until they own Edisons."

That is the spirit expressed by Lewis DuVall, of Meadville, Pa., in a communication published in another part of this issue. It is the spirit that should animate every Edison dealer. Mr. DuVall believes in himself and feels that he cannot fail to sell a prospect an Edison if he perseveres in his efforts. And he believes in the line he is handling because he keeps after prospects even when they have bought other instruments.

Any Amberola dealer can be just as successful as Mr. DuVall and many others, who have the proper confidence in themselves and appreciate the advantages of the Amberola line.

Front

One of the factors in modern retailing is "front," a word that has become descriptive of the exterior appearance and the surface qualifications of a person. "He puts up a good 'front,'" you will hear one man say to another in recommending a third party. And it is a recommendation that often gets and holds a position for a man, even though he lacks other qualifications that should be more essential.

So it is that the store with clean windows and attractive window displays has an advantage over other stores. If the exterior of your store presents an inviting appearance and the interior contains merchandise in which quality is the first consideration, you will not fail.

Put up a "front" and you will get plenty of opportunities to prove the virtue of your goods and the value of your service.

Quality and Price

One of the strongest selling points that can be used by a Diamond Amberola dealer in discussing the merits of the instrument that he is selling lies in the moderate price of Blue Amberol records and the high quality of the Blue Amberol catalog. Do you realize that there positively is no other sound-reproducing instrument for which high-class operatic and concert records can be secured at the price charged for Edison cylinder records?

There are a great many people who would like to own a high-class phonograph but who do not feel that they can afford to pay the prices that are charged for the better classes of records. The average music lover cannot afford to pay from three to seven dollars for a single record, so the

desire to own a phonograph and have access to the finest music in the world is suppressed. The Diamond Amberola should have a powerful appeal to those who like the best of music but who cannot figure how they can meet the cost of fine records. Some of the greatest musicians of the world are represented in the Blue Amberol catalog and the price charged for the records made by them is only a fraction of that demanded for disc records of a similar class. In this respect the Amberola stands alone.

Let the people of your territory know that the Amberola is superior in every way to the ordinary talking-machine (a fact proven by the curtain test at the recent dealers' convention in New York City), that the first cost is reasonable and, above everything else, that the catalog offers the highest class of records at a very moderate price. Get these facts woven into your sales talk and hammer them home on every occasion, for they bring results.

JEWELER BOOSTS PHONOGRAPH

In a speech before the convention of the Iowa State Association of Jewelers at Eldora, Ia., Fred Edgar gave it as his decided opinion that the phonograph was the logical article for the side line of the jeweler of today. In his own words: "To my mind no article of merchandise fills the bill as the jeweler's side line better than the phonograph, because it is marketed on the 'fixed-price' system that our association has always demanded for goods in our own line. It is a line

that attracts to your store the class of people that should buy high-priced watches and diamonds, and the instruments are an ornament to the most elegant store. Both instruments and records carry an attractive profit, and the demand is already well established."

GETTING HER MONEY'S WORTH

Ossip Gabrilowitsch, the pianist tells the story of a pupil who came to Harold Bauer and asked his terms for lessons. After the fourth lesson he said to her: "Why, madame, do you always bring rhapsodies, etudes, swift music? Why not a quiet number, something that shows your phrasing—some Andante?"

"Mr. Bauer," replied the pupil, "your lessons are too expensive—I can't afford to play the slow music."—*Argonaut.*

That phonographs are indispensable, even in the ocean depths, is evidenced by the fact that the German submarine liner Deutschland which recently arrived at Baltimore with a cargo of dyes, chemicals, etc., had one aboard and several American selections were included among the records.

The R. C. Bollinger Music Company, Edison Amberola dealers at Fort Smith, Ark., are about to expand their business by opening a branch store at Muskogee, Okla.

Field Supervisors Will Gather News for Phonograph Monthly

The Thomas A. Edison, Inc., territorial supervisors have been added to the staff of the Phonograph Monthly and, in the future, each one will endeavor to cover the news of the territory which he supervises.

It is expected that such co-operation on the part of the supervisors will result in providing the Phonograph Monthly with an abundance of live news each month and that will make the periodical even more interesting and valuable than it has been in the past. The supervisors are in close touch with many dealers and are in a position to observe the various sales methods and promotion schemes that are being used by dealers who are making a success of the Amberola line and who are finding it highly profitable. An effort will be made, through the co-operation of supervisors and dealers, to present stories of such methods and schemes in the Phonograph Monthly because any information along this line is of the greatest interest to dealers throughout the country. Sales plans that are applicable in one store generally can be used with some modifications in any store. A careful study of the methods that have made one merchant successful will assist other merchants in building up their trade.

While the supervisors will do all in their power to secure news for the Phonograph Monthly, dealers are urged to communicate more frequently with the Editor and to make more contributions to the columns of this periodical. Letters from dealers or special articles written by those who are on the firing line make the most interesting material for publication. Occasional letters are received by the Editor and a few loyal dealers are very active in support of this monthly. More general co-operation is desirable and necessary if the Phonograph Monthly is to take the position that it should in Amberola activities. We anticipate splendid returns from "NEWSDAY," August 10, because on that day *every dealer* who handles the Amberola line is expected to write the Editor a letter that bears on some phase of Amberola activities. We feel that with the co-operation of the supervisors and the loyal support of dealers on "NEWSDAY" we can get out a Phonograph Monthly that will be increasingly interesting and valuable.

Nothing Serious

A GENIUS OF LETTERS

Johnny—"Mother, teacher said that I was a greater inventor than Edison."

Mother—(pleased)—"What did she say you could invent?"

Johnny—"She said that I could invent more new ways of spelling words than anybody she ever saw."

HARD WORDS

Judge—"So you say words passed between the husband and wife in this case. Did you hear what they were?"

Witness—"No, but I saw them. He threw a phonograph record at her!"—*Town Talk*.

ALWAYS A WAY

Critic—What can I say complimentary about this singer? His voice has a terrible beery sound.

Editor—Then talk about his liquid notes.—*Musical America*.

A BUSINESS PROPOSITION

"The girl in the phonograph place we patronize nightly is just full of affectation."

"But she must consider that it is her business to put on airs."—*Baltimore American*.

AN EASY WAY

Professor Fugue: "What do you mean, Mr. Jones, by speaking of Dick Wagner, Ludie Beethoven, Charlie Gounod and Fred Handel?"

Jones: "Well, you told me to get familiar with the great composers."

BUT NOT THE REST

Composition Teacher to Pupil—"There is one thing about your sonata, Mr. Scratcher, which reminds me of Beethoven."

"Really, Professor, you delight me; and what may that be?"

"The rests!"—*Music Student*.

A LEADING POSITION

"An' phwat is your Patsy doin' these days, Mrs. O'Hagan?"

"Ah, he's doin' fine! He's a conductor in the opery house, an' wears a swallytail coat."

"A conductor, is it? An' phat does a conductor do?"

"He conducts people to their seats."

CORRECT!

"Father, what is meant by the artistic temperament?"

"The artistic temperament, my boy, is a sort of a reserve alibi which usually saves the artist from prosecution on a charge of disturbing the peace."—*Puck*.

KNEW SOMETHING ABOUT IT

Lecturer—The idea of eternity, my friends, is something too vast for the human mind to conceive.

Voice from audience—Did you ever pay for a \$200 phonograph on the installment plan?—*Music Trades*.

IMMUNE

"Mr. Jones, did you ever take music?"

"No, ma'am, but I've been exposed to it a whole lot. My wife plays the piano."—*Musical America*.

The following letter to our Jobber at Richmond, Va., is self-explanatory:

C. B. Haynes & Co.,
Richmond, Va.

Bermuda Hundred, Va., June 15, 1916.

Dear Sirs:

The Amberola and records reached me all safe. I did not know that there was so much difference between this machine and the one I had, the Blank (a well-known "talking machine"), until they were tried here together. Mr. Cofer of Chester has for a long time urged me to call in and hear your machine and records, believing that I no doubt would buy one if it was proven to be better in every way. It has.

Very respectfully yours,

J. J. Taylor.

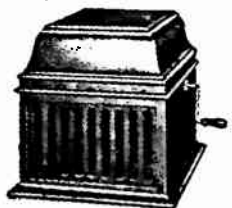
Slides That Bring You Prospects

Gladden Your Home
with the
Superb Music
of the
Edison Diamond
Amberola Phonograph



114

A very little money
puts this new
EDISON
Diamond Amberola
Phonograph
into your home.



116

MOTION picture performances are universally attended and screen advertising is recognized as an effective medium for reaching a large part of the public.

These little squares of glass with their lettering and pictures are Edison messengers that briefly but forcefully bring the merits of the Diamond Amberola or Blue Amberol records to the attention of motion-picture audiences.

Get them at the nominal cost of 20 cents each, without your name and address, or 25 cents each, imprinted with your name and address.

Order through your jobber or from Thomas A. Edison, Inc., Advertising Department, Orange, N. J. All orders to Orange must be accompanied by cash, stamps or money order. **ORDER BY NUMBER ONLY.**

**BLUE AMBEROL
RECORDS**



are played on this

EDISON
Diamond Amberola
Phonograph

They are Well Worth Hearing

115

Why Wait Longer?

Here's the newest
EDISON

**Diamond Amberola
Phonograph**

SUPERBLY EQUIPPED



117

HOW TO GET 'EM

THERE was an old geezer and he had a lot of sense. He started up a business on a dollar-eighty cents. The dollar for stock, and the eighty for an ad, brought him three lovely dollars in a day, by dad!

Well, he bought more goods and a little more space, and he played that system with a smile on his face.

The customers flocked to his two-by-four and soon he had to hustle for a regular store. Up on the square, where the people pass, he gobbled up a corner that was all plate glass. He fixed up the windows with the best that he had and told them all about it in a half-page ad.

He soon had 'em coming and he never, never quit, and he wouldn't cut down on his ads, one jit. And he's kept things humping in the town ever since, and everybody calls him the Merchant Prince.

Some say it's luck, but that's all bunk—why he was doing business when the times were punk!

People have to purchase and Geezer was wise—for he knew the way to get 'em was to advertise.—*E. F. McIntyre in Associated Advertising.*

If you are doing a good business as a result of your experience, how much business could you do if you had the concentrated experience of thousands of other dealers? The PHONOGRAPH MONTHLY affords Amberola dealers the opportunity to give and take, but you cannot take unless you give. Write to the editor of the PHONOGRAPH MONTHLY on "NEWSDAY," August 10.

We want to receive 5,000 letters from Amberola dealers during the month of August. If YOU write we shall realize our wish. Here is YOUR opportunity to accomplish big results with a small expenditure of time and energy.

If you desire big returns on a small investment, spend a few moments in writing to the editor of the PHONOGRAPH MONTHLY, on "NEWSDAY," August 10.

For a long time you have been intending to write that letter to the Editor. DO IT—on "NEWSDAY," August 10.

Here's the September Blue Amberol List— Every Record a Good Seller

THE debut of Giuseppe Creatore's Band is one of the big features of the list of Blue Amberol records for September. This organization, headed by its famous leader, has appeared in all parts of the world with phenomenal success and is well known particularly in the United States where it has appeared in every city of prominence and it has been praised enthusiastically by the music critics. Dealers should make every effort to give wide publicity to the fact that Creatore and His Band now are making records for the Blue Amberol catalog and that the first number made by the organization is on the September list. Advertise this fact and your returns will be ample because the reputation of Creatore is firmly established and lovers of band music will be delighted at the opportunity to get records made by his band at the remarkably reasonable price charged for Blue Amberols.

Song and instrumental hits of the day and a liberal number of classic selections make the September list unusually attractive from the dealer's standpoint. Among the more notable classic records is one presenting two violin solos by Albert Spalding. The numbers are "Gigue," by Rust, and "Pierrot," by Alberto Randegger, Jr. Both are superbly rendered and in both Spalding is accom-

panied by André Benoist, who makes Blue Amberol piano records.

Ernst Albert Couturier, the world's most able cornet virtuoso, contributes a splendid rendition of Schubert's "Serenade" with orchestra accompaniment. This is a beautiful number and one that every music lover is familiar with. The songs and ballads included in the list are all in strong demand by the public. Lovers of the soft, sweet music of the Hawaiian guitar have not been forgotten and neither have those who enjoy a fine male quartet. For the latter, the Criterion Quartet, one of the finest in the country, renders the ever popular "Winter Song" in a most appealing way. An interesting feature is the record of bed-time stories by Alice Goddard, who knows just how to tell children's stories, for she dearly loves the kiddies and is just as well loved by them. The Vaudeville Sketch, "Love-Sick Coon," would draw a hearty laugh from the most confirmed grouch.

The dance numbers on the list are "Missouri Waltz," "Chateau Three-Step" and "On the Hoko Moko Isle Medley," a lively one-step. Dealers in territories containing French or Swedish-speaking residents will find the records in those languages good sellers. The French records especially will appeal to many English-speaking Amberola owners.

BLUE AMBEROL RECORDS FOR SEPTEMBER

CONCERT

28241 Gigue, *Rust*; and Pierrot—Sérénade, *Randegger, Jr.*, Violin, Piano acc. by André Benoist Albert Spalding

REGULAR

2940 If I Knock the "L" Out of Kelly (It Would Still be Kelly to Me) <i>Grant</i> , orch. acc.	Ada Jones and Chorus
2941 Medley of Hawaiian Airs—No. 2, Hawaiian Guitars	Helen Louise and Palakiko Ferreira
2942 Are You from Dixie? ('Cause I'm from Dixie Too) <i>Cobb</i> , Tenor, orch. acc.	Billy Murray and Chorus
2943 Love-sick Coon, Vaudeville Sketch with Banjo	Billy Golden and James Marlow
2944 Keep Off the Grass, <i>H. Von Tilzer</i> , Banjo, orch. acc.	Vess L. Ossman
2945 Serenade, <i>Schubert</i> , Cornet, with orchestra	Ernst Albert Couturier
2946 My Bonnie, Bonnie Jean, <i>Lauder</i> , orch. acc.	Glen Ellison
2947 Marcia Roma, <i>Musso</i>	Creatore and His Band
2948 Don't Bite the Hand That's Feeding You, <i>Morgan</i> , Tenor, orch. acc.	Walter Van Brunt
2949 So Long Letty, <i>Carroll</i> , Contralto and Baritone, orch. acc.	Helen Clark and Joseph A. Phillips
2950 Missouri Waltz, <i>Logan-Eppel</i> , for Dancing	Jaudas' Society Orchestra
2951 My Grandfather's Girl, <i>Dillon</i> , Tenor, orch. acc.	George Wilton Ballard
2952 Winter Song, Male voices, unacc.	Criterion Quartet
2953 There's a Quaker Down in Quaker Town, <i>Solman</i> , Baritone, orch. acc.	Joseph A. Phillips
2954 She Sang "Aloha" to Me, <i>Carey</i> , Tenor, orch. acc.	Walter Van Brunt and Chorus
2955 Spirit Flower, <i>Campbell-Tipton</i> , Tenor, orch. acc.	Emory B. Randolph
2956 Hapa Haole Hula Girl, <i>Cunha</i> , Hawaiian Guitars	Helen Louise and Palakiko Ferreira
2957 Baby Shoes, <i>Piantadosi</i> , Soprano, orch. acc.	Elizabeth Spencer
2958 Chateau Three-Step, <i>Donaldson</i> , for Dancing	Jaudas' Society Orchestra
2959 When Irish Eyes are Smiling—The Isle O'Dreams, <i>Ball</i> , Tenor, orch. acc.	Walter Van Brunt
2961 On the Hoko Moko Isle Medley—One-Step, for Dancing	Jaudas' Society Orchestra
2962 Sweet Cider Time, When You Were Mine, <i>Wenrich</i> , Baritone, orch. acc.	Joseph A. Phillips (Introducing Helen Clark in the Refrain)
2963 Story of the Little Red Hen; and Little Maud's Story, Bed-Time Stories	Alice Goddard

SWEDISH RECORDS

9444 Sockerdricka, *Kuplett*, Baritone, orch. acc.
9445 National Air of Sweden

Chas. G. Widdén
New York Military Band

FRENCH RECORDS

27176 Le Pere la Victoire, *Ganne*, Baritone, orch. acc.
27177 Le Saint Laurent, *Mercier*, Baritone, orch. acc.

Orphee Langevin
Orphee Langevin

Who's Who Among Edison Artists in the September Blue Amberol List

CREATORE AND HIS BAND

GIUSEPPE CREATORE, the eccentric and widely renowned band leader, and his organization make their premier on the Blue Amberol list for September. Known the world over for its superb and spirited playing, the addition of this notable band to the list of artists and musical organizations that already make records for the Blue Amberol catalog is bound to attract widespread comment. During the many years that Creatore has been before the public he has appeared with his band in practically every large city in the civilized world. Wherever they have appeared, the critics have been unanimous in according them the highest praise for their accomplishments. It is doubtful if any similar organization ever received the plaudits that have been accorded this band.

Creatore is admitted to be a musical genius and the success of his organization is due largely to the influence that he has over his players. Italian by birth and gifted to an unusual degree with the musical temperament that so many of his countrymen possess, he has a magnetism that enables him to control perfectly those who play under his direction. Although he uses drastic methods to attain the results he desires, it is upon the charm and power of his music, and not the methods that he uses in securing it, that his high popularity is based. The first number that this famous organization has made for the Blue Amberol catalog, the "Marcia Roma," by *Musso*, is an impressive and inspiring march. It is a most effective record with which to introduce Creatore and His Band to Amberola owners.

ADA JONES, CONTRALTO



There is no name more familiar to Edison owners than that of Ada Jones, the contralto, who has been engaged in making phonograph records practically ever since the phonograph became a commercial product. This popular singer truthfully may be said to have graduated from the cradle to the stage for her first public appearance was made at the age of seven years when she took part in a performance that was given at the old National Theatre in Philadelphia. Upon this occasion she sang the old favorite, "Killarney," and her rendition was so remarkably artistic and temperamental that she held her audience spellbound. Her early successes only served to spur the young singer on to greater efforts and in time she took up theatrical work, appearing with Andrew Mack, George Monroe, John Rice

and others. When the phonograph first began to be distributed on a large scale, Miss Jones became connected with the Edison company and she soon was one of the most popular phonograph singers. Her versatility and her stage experience enabled her to sing serious numbers and topical songs with equally pleasing effects and she won great popularity in both.

Her topical renditions always were great favorites of the public and her singing of "If I Knock the 'L' Out of Kelly," a record of which she has made for the September list, promises to be as popular as any of her other numbers. Rendered in her own inimitable style, it will have a strong appeal to those who include Miss Jones among their favorite singers and it is certain to find favor with those who are not familiar with her voice.

DONALD CHALMERS, BARITONE



Donald Chalmers, baritone, is a native of Pittsburg, Pa. At an early age he gave evidences of being vocally gifted and he was a member of several boy choirs. All his studies, until he reached the age of seventeen, were directed by his mother, who then placed him in the care of William Stevenson, a pupil of the elder Lamperti. At this early age his voice had ripened into a full, rich basso cantante and he was made soloist of the Fourth Presbyterian Church of Pittsburg. Through his college career he was active in musical circles and upon leaving college he went to New York where he studied under Oscar Saenger. Later, and while he was engaged in professional work, he continued his studies under H. Howard Brown. He is a very popular festival singer and has appeared with all of the greatest artists of the world. His beautifully clear and pure voice is exemplified to the full in the ensemble work of the Criterion Quartet.

ALICE GODDARD, STORY TELLER

There is nothing that a child of a certain age enjoys more than a story and it is essential that children, at the impressionistic age, should hear only the best stories and they should hear them told properly. This is commencing to be recognized generally and the old art of story telling is being revived. Miss Alice Goddard, who appears for the first time among Blue Amberol artists on the September list of records, is one of the few women who are story tellers by profession. She has studied the nursery story and its relation to children, and the knowledge and experience that she has gained from her practical work will make her records very welcome in homes where there are small children.

In her first number she tells the story of "The Little Red Hen" and "Little Maud's Story." Both are tales of the best and simplest kind and they were designed especially for recital just before baby's bedtime. Miss Goddard has a voice that is splendidly adapted to this kind of work and every word comes from her lips as clear and distinct as

though it came from those of a child's mother. Records of this kind on "talking-machines" were impractical because so many of the words were lost that it was impossible to keep the continuity of the story without constantly straining the ears. But on the Amberola, with Blue Amberol records, there is not the slightest difficulty in hearing every word of these little stories.

Every Amberola owner with a child in the home is a live prospect for Miss Goddard's records.

JOHN YOUNG, TENOR



For several years Mr. Young has been singing for the Edison catalog under the assumed name of Harry Anthony, but hereafter he will sing under his real name. A native of New York City, Mr. Young has been tenor soloist at the Lenox Avenue Collegiate Church in that city for the past fourteen years. After a vigorous course of study under Oscar Saenger and James Sauvage, he took up oratorio and concert work, appearing with the leading choral and oratorio societies of the United States and Canada. He has won unstinted praise for his musical voice and perfect intonation. He is first tenor of the Criterion Quartet, which contributes the "Winter Song" in the September list of Blue Amberols.

VESS L. OSSMAN, ORCHESTRA LEADER

Vess L. Ossman, the founder and conductor of Ossman's Banjo Orchestra, an organization prominent throughout the country, is a banjo virtuoso and was playing this instrument in vaudeville when

the revival of dancing first started a number of years ago. The character of the music designed for the new dances made it particularly suitable for rendition on the banjo and there commenced a strong demand for the twangy and snappy music of this instrument in dance orchestras. In response to this, Mr. Ossman organized his banjo orchestra and proceeded to show the public to just what advantage this instrument of the South could be used. Mr. Ossman and his artists appeared in vaudeville and were greeted with acclamation in all parts of the country.

The demand for orchestra records for dancing led Thomas A. Edison, Inc., to secure the services of this stellar organization and Mr. Ossman and his orchestra already have made a large number of splendid dance numbers for the Blue Amberol catalog. They all are characterized by their verve and swing and they provide ideal music for dancing. Despite the fact that the banjo generally is not considered a highly musical instrument, Mr. Ossman gets some stirring effects in the renditions made under his direction. A thorough musician himself, he insists that his players shall be thoroughly acquainted with the musical possibilities of modern dance compositions. The result is seen in the popularity of the records he and his organization have made.

Surely, you must want to know how other Amberola dealers are making good and they would like to know how you are doing business. If YOU will let THEM know THEY will let YOU know. Exchange your ideas through the PHONOGRAPH MONTHLY. Start on "NEWSDAY," August 10.

GOING CAMPING THIS SUMMER?

THE \$30 MODEL OF THE NEW EDISON DIAMOND AMBEROLA

will be just the thing to help make your vacation more enjoyable. It is compact, neat and fool-proof. Records are practically indestructible. No needles to change either

WON'T YOU COME IN AND LET US TELL YOU MORE ABOUT IT?

Here is a reproduction of a display hanger that you will want "right now." The original is printed in black and red and is made to fit your 14x22 inch frames. Sit right down and tell your jobber you want this hanger as quickly as you can get it. As soon as it comes put it, with an Amberola 30, right in the front of your display window where nobody can miss it, and get the full benefit of its message while the camping season lasts. Also ask for Form 3217.

Tear This Out and Keep it Before You

RECENTLY the Editor received a letter from a dealer who expressed an earnest desire to contribute to the columns of the PHONOGRAPH MONTHLY but stated that he did not know just what to write.

Perhaps this is the reason we do not hear from *you* more frequently. What we especially want is outlined below.

Competition Stories.—How you got the better of the other fellow, or how you proved the superiority of the Amberola over “talking machines.”

Prospect Stories.—How you secure prospects. How hard prospects were finally sold. Why you made certain sales. Why you lost certain sales.

Advertising. How do you advertise and what are results? How do you push the sale of new records each month? Window displays and their effect on your business. (Send photographs of unusual displays or attractive interiors).

Selling.—What are your sales methods? How do you demonstrate? Do you give concerts or curtain tests? Do you put instruments out on trial? On what plan and what are the results? Do you send out trial assortments of records? Selling in the country. Selling in city or town. Canvassing by rig or automobile. (Send photographs of outfit.) Experiences and results. Selling among foreigners. Unusual conditions in your territory. Difficult sales problems that were met and overcome.

Your Store.—Special arrangements of stock that save time and conserve energy. How you keep your record stock and system of maintaining complete stock at all times. Any comments visitors or customers make regarding the Amberola and Blue Amberol Records. Effect your Amberola business has on your other lines.

Summer Business.—Incidents that show Amberola can as readily be sold in summer as winter. What selling points do you use? What *actual* objections have you met? In what has your summer selling experience differed from your winter selling?

This request is not put in the “MONTHLY” just to fill up space. We earnestly request *your* story. Grab your pen today. Load it up with ink and fire in your story. We want it. Will you?

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

BIRMINGHAM—Talking Machine Co.

CALIFORNIA

LOS ANGELES—Diamond Disc Distributing Co.

SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.

The Phonograph Co.

PEORIA—Peoria Phonograph Co.

QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish

SIoux CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.

LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

ALBANY—American Phonograph Co.

BUFFALO—W. D. Andrews.

Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

N. Y. CITY—I. Davega, Jr., Inc.

J. F. Blackman & Son

Phonograph Corp. of

Manhattan

ROCHESTER—Talking Machine Co.

SYRACUSE—Frank E. Bolway & Son, Inc.

W. D. Andrews Co.

UTICA—Arthur F. Ferriss.

William Harrison.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.

PITTSBURGH—Buehn Phonograph Co.

SCRANTON—Ackerman & Co.

WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.

EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SPOKANE—Pacific Phonograph Co., N. W.

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

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—Babson Bros.

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

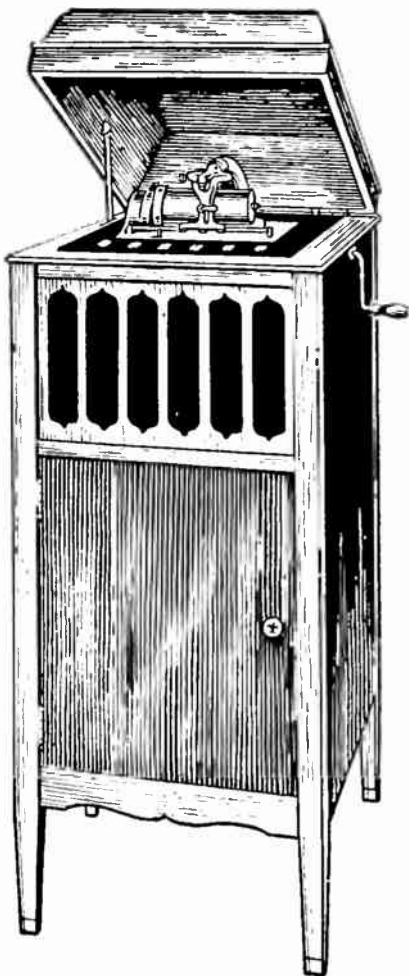
You Cannot Talk To All the People in Your Territory
but these
Ads Will Tell Them What You Want Them To Know

ENTERPRISING dealers who are making use of the ad copy provided in each issue of the PHONOGRAPH MONTHLY are feeling the beneficial effects of this publicity. In the preparation of this copy an endeavor is made to present the merits of the Diamond Amberola and Blue Amberol records in the most attractive way and the dealer who uses them with due persistency is certain to benefit.

You can secure the electros used in these ads by addressing THOMAS A. EDISON, Inc., Advertising Department, Orange, N. J. *Order by number only.* There is no charge for electros, the dealers using them only being required to send in the clippings of the ads in which they appear.

**THE DIAMOND AMBEROLA
Is An
EDISON PHONOGRAPH**

**It Bears the Name That Stands For
Supremacy In Sound
Reproduction**



MODEL No. 75
PRICE \$75
(ELECTRO No. 820)

Moderate in price, it has all of those improvements that make the Edison distinct from any other sound-reproducing device.

As the Diamond Amberola is moderate in price and superior in quality, so are the records that are made for use on it. They cost only fifty and seventy-five cents each and yet the Blue Amberol catalog contains the name of most of the great singers of the world.

High art at low cost is available to you through the Edison Diamond Amberola. The Edison Amberola line offers three instruments: Model 75, as illustrated, \$75; Model 50, portable, \$50; Model 30, portable, \$30.

**You Want a Phonograph That Bears
the Name of Edison**

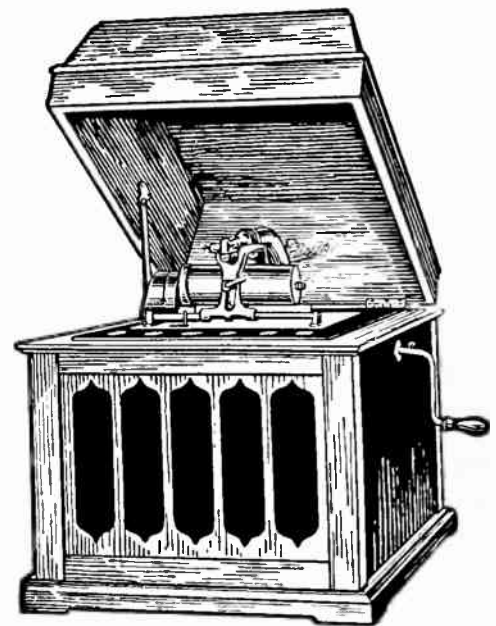
**If You Want One at a Moderate Price Come In
and Let Us Show You the Diamond Amberola.**

(DEALER'S NAME AND ADDRESS)

Those Who *Know Music* Know That
**THE EDISON DIAMOND
AMBEROLA**

**Is Musically Superior To Any
Sound-Reproducing Device Not
Bearing the Name of Edison**

It is the instrument demanded by people of discrimination who will have nothing but an Edison and who want high-class records but who must give consideration to price.



MODEL 50 PRICE \$50
(ELECTRO No. 822)

Both the Diamond Amberola and Blue Amberol Records are products of the Edison laboratories and bear the stamp of Thomas A. Edison's genius—the mark of superiority.

In addition to the model illustrated above, there is Model 75 at \$75, and Model 30 at \$30.

**Come to Our Store and Hear
This Wonder Instrument**

(DEALER'S NAME AND ADDRESS)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

SEPTEMBER, 1916

NO. 9



JACQUES URLUS
Greatest of Wagnerian Tenors
(See Page 13)

Sitting Over a Gold Mine

FOR the last six months we have been hammering at you to “GET BUSY.” Perhaps you have felt inclined to brand some of our remarks as “just sales talk.” The best way we know of correcting any erroneous impression that may exist in your minds regarding the possibilities of the Diamond Amberola is to cite you some facts—pure, unadulterated facts that cannot be misconstrued or denied.

1—These are more prosperous times than have ever before existed in the history of this nation.

2—Money is being freely spent by everyone, everywhere.

3—The Edison Amberola business is increasing at an enormous rate. We have done 35 per cent more business this year than in the corresponding period of the year before. Are you getting part of this increased business?

4—The new Diamond Amberolas have made a tremendous hit with the buying public. Have the people in your town been advised by you about these master instruments? Have you done any Amberola advertising lately? Are you alive to your opportunities? Are you spreading the gospel of good cheer, active interest in your work, optimism, ambition and enthusiasm? Or, do you believe the country is going to the damnation bow-wows and that there is no good in anything and you can't sell anything because you cannot find time to get up out of your chair and show some speed and pep?

Mr. Dealer, you are sitting over a gold mine! You have the tools to start mining any time you want to start. Your pick is “work” and your shovel is “enthusiasm.” When do you start?

Many good things are coming on the Amberola. Watch for them, ideas and sales plans that will make even a corpse sit up and take notice.

We will let two of the cats out of the bag—watch for the new Diamond Amberola instrument catalog and the Diamond Amberola “STORE.”

The Edison Phonograph Monthly

Volume XIV

SEPTEMBER, 1916

Number 9

Hawaiian Music Universally Popular

TWO years ago what did the public know about Hawaiian Music, Ukuleles, Hula Hula Dances? Since then Hawaiian music and American versions of it have taken the United States by storm. Many New York restaurants have Ukulele players to entertain their guests, theatre orchestra leaders are programming Hawaiian music, vaudeville artists are introducing it into their performances, and even the motion picture producers are reflecting the music and customs of Hawaii by filming stories of this Pacific island that has been brought into such prominence by the originality and fascination of its music and the instrument upon which it is played. Those who are familiar with the characteristic strains of the Ukulele will understand just why it has attained such a high degree of popularity. Capable of expressing a wide range of emotions, in music of the most haunting kind, it has sung its way into world-wide renown and gained for itself, in an exceedingly short time, recognition as an orchestral instrument of rare possibilities.

The form of the instrument is patterned after that of the guitar, but the origin of the manner in which it is played is unknown. It is made of Koa wood, which is found only in the Hawaiian Islands, and which has to be seasoned for seven years before it is in suitable condition to be fashioned into the Ukulele. The limited supply of wood and the necessity of prolonged and careful seasoning make the supply of genuine Hawaiian instruments exceedingly small. The Ukulele is played by placing it flat on the knees and plucking the strings. Its peculiar slurred tones are secured by a small piece of steel which is held in the left hand of the player and passed rapidly along the strings above the frets. Tradition has it that a Portuguese trader brought it to Hawaii many years ago and charmed the natives with the exquisite music that he drew from it. As a result the instrument, and the method of playing it, were adopted by the inhabitants of the island, who developed it from its crude state into the instrument of today. The earliest players found music at hand in the melodies of hymns that were sung by missionaries

and in much of the real Hawaiian music traces of the strains of old sacred selections can be heard. For years travelers who returned from Hawaii brought stories of the strange and beautiful music that the natives played on their Ukuleles, but it was not until Tully's opera "The Bird of Paradise" was produced that musicians gave any serious attention to the instrument and its music. This opera, with its wonderful setting of exotic music, however, brought the Hawaiian instrument into prominence, and for a number of years it was known and appreciated by many musicians. A few months ago its music was translated to the American public through the medium of Hawaiian-American ragtime and since then it has sprung into universal popularity.

In response to this, a number of high class real Hawaiian music records, as well as a large number of Hawaiian-American popular records, have been made for the Blue Amberol catalog. Some fine examples of genuine Hawaiian music appear on recent supplements. The September list includes "Medley of Hawaiian Airs, No. 2" (No. 2941) by Helen Louise and Palakiko Ferreira, two masters of the Ukulele, and "Hapa Haole Hula Girl (No. 2956), also rendered by the above players. On the August list was "Hilo March" (No. 2927), a corking Ukulele selection, and in the Blue Amberol record catalog you will find further examples of this class of music.

Hawaii is a ready subject for popular songs, and the Ukulele, Hula Hula girls, Honolulu and Hawaii itself have provided many themes for the writers and composers of ragtime and ballad numbers. The biggest popular hits of this season are all Hawaiian songs and the demand for records of these is widespread and insistent. Some excellent samples of these Hawaiian-American songs are found in the October supplement. "I Left Her on the Beach at Honolulu" (No. 2982) is a particularly popular number, one of the finest records of the kind ever made. There are three other records of Hawaiian-American songs on the October supplement. They are: "Fair Hawaii" (No. 2964), "Oh, How She Could Yacki Hacki

Wicki Wacki Woo (That's Love in Honolu)" (No. 2965), and "I Lost My Heart in Honolulu" (No. 2978).

Preparedness is a universal policy these days. Anticipate your needs and place a liberal order with your jobber, for you surely will need a big stock of these popular records to meet the demands of your customers.

CUT REPAIR BILLS ONE-THIRD

BY means of a circular letter, calling attention of phonograph owners to the necessity of keeping their instruments well lubricated, the Askew-Coulter-Owen Drug Company, Amberola dealers at Clarksville, Tenn., have reduced their repair calls by about one-third. In the PHONOGRAPH MONTHLY for February there was an item suggesting the importance of oiling instruments at proper intervals and urging dealers to impress on their customers the desirability of keeping their Amberolas clean and well oiled. Our Clarksville dealers were one of those who followed the advice given in the article and their testimony regarding the saving of trouble and expense to them should induce all progressive dealers to take some steps to advise their customers of the value of an occasional drop of oil.

The following is based on the form used by the Askew-Coulter-Owen Company and is submitted for use, in the form of a circular letter, by all Amberola dealers:

A Little Oil, Please

It is time to oil your phonograph if you have not done so already.

To oil phonograph, remove the top grille and apply oil at all points listed below:

- (a) All bearings in the mechanism beneath the top plate.
- (b) The two oil holes in top of gear cover.
- (c) Along reproducer feed-screw, directly beneath the cylinder.
- (d) Along reproducer slide rod.

Replace the top grille.

To put in the front grille, insert one edge of grille into upper slot at front opening of cabinet, push up grille as far as it will go and allow lower edge to drop into its slot.

Remember, *cents* worth of oil mean *dollars* worth of mechanism saved. But be sure you use the right kind of oil, Edison Diamond Oil as supplied by us, and use just a few drops. Too much is almost as bad as not enough, for it is apt to gum and collect dust.

Come in and let us play the latest Blue Amberol records from the Edison Laboratories.

Very truly yours,

(Dealer's Name and Address.)

HEARS FRIEND'S AMBEROLA— ORDERS ONE BY 'PHONE

A LETTER from Oliver Rouse, of Frank Rouse and Company, Amberola dealers, at Benson, Neb., shows what folks think of the Diamond Amberola once they hear it.

Mr. Rouse was asked to give his reasons for taking on the Amberola line and he answered with an enthusiastic letter in which he explained that the Amberola line makes an ideal companion for the Edison Disc line. "We run across parties who are not in a position to buy the disc instrument, but who desire music in their homes," states the letter. "In such cases we try to convince them (and usually succeed) that the Amberola is better than the highest priced needle-type machine on the market.

"Had a strange experience yesterday," continues the letter. "A party, of whom we had never heard, called us up and told us to deliver to her a Model 30 Amberola and 10 records, which you bet we did. We learned that she had heard one of these instruments that we had sold to another party and she was so pleased with it that she ordered it without any solicitation on our part. Rather a pleasing experience, was it not?"

FINDS THE AMBEROLA LINE A VALUABLE ASSET

ELMER S. JOHNSTON, Amberola and Edison Disc dealer located at Baraboo, Wis., is making the most of the great opportunities offered by handling the entire Edison line of phonographs and records. The policy that he has adopted, a policy that all combination dealers can adopt with advantage, is outlined in the following letter from Mr. Johnston:

"With reference to the Amberola line in Sauk County. We would state that it is our intention to put in the line and push the same as much as the Disc. In fact, to substantiate our statement, we would state that we have purchased six Model 50 Amberolas and 24 Model 30 Amberolas and have enlarged our Blue Amberol record space to accommodate about five times as many records as before, making racks to contain about 800 records. We intend to keep them full for this line, as it is a valuable asset to the Edison business."

The authorities of the Catholic Church are being asked to sanction the use of the phonograph in connection with the Catholic burial service as the result of the employment of an instrument at two funerals held recently in the chapel of Calvary Cemetery in New York City. The funerals were those of persons whose relatives were too poor to secure the services of singers and the instrument was one donated for the express purpose of providing music under such circumstances.

IRVING H. KLEIN—BUSINESS BUILDER

IRVING H. KLEIN is the active manager of the R. H. Bach Piano Company, Amberola dealers in Faribault, Minn., and is largely responsible for the success that concern has had with the Amberola line.

The R. H. Bach Company commenced to deal in the Edison Amberola about a year ago, and to-day it is doing an extensive and profitable phonograph business.

The Editor of the PHONOGRAPH MONTHLY recently sent a letter to Mr. Klein, requesting information



Irving H. Klein, active manager of the R. H. Bach Piano Company, Amberola dealers at Faribault, Minn. Mr. Klein is standing beside the six-cylinder automobile used for delivering Diamond Amberolas to purchasers and for home demonstrations. Instruments and records are carried in a box body on the rear of the auto.

concerning the progress made by his company during their first year of experience with the Amberola.

The reply came back so promptly that, before we opened it, we knew that business was not lagging with the R. H. Bach Company. Business never lags where those in charge of it are not laggards. The impression of business efficiency gained by the prompt arrival of Mr. Klein's letter was not in the least diminished by the contents of it. In the first paragraph of the letter we were informed that the record business of the concern is on the increase and that each day this year more Blue Amberols are being sold than on the corresponding day last year. Further evidence of efficiency is the fact that Mr. Klein keeps constantly informed regarding the details of his business. He knows what his sales were a year ago and what they should be this year. Nothing is left to chance.

The letter further informed us that the R. H. Bach Company believes in advertising and *does* advertise. The members of the company have the courage of their convictions.

"We are running an ad in the daily and one in the weekly newspapers the year around of the

style 30 Amberola," states the letter of Mr. Klein, "and have sent out, on two occasions, advertising matter to every family in the county."

While no money that is spent on advertising can be counted as entirely wasted, it is not the occasional ad that pays the highest returns. It is steady, consistent and persistent advertising—the advertising that is done *every* day and *every* week—that pays. It is persistent publicity that stirs up interest, brings in prospects and profits.

The R. H. Bach Company not only have the goods to deliver but are ideally equipped to deliver the goods. The concern maintains a six-cylinder automobile upon which at least a half dozen instruments can be carried. This not only facilitates deliveries, but it opens up the way for many demonstrations. And it adds a certain distinction to the concern—a distinction and prestige that are good advertising in themselves.

The sound business policies of the company recently made an expansion necessary, and last month new and larger quarters were secured and a new era of prosperity entered on. That the future of the concern will be marked by the greatest success can be doubted by no one who has the slightest insight into the elements of mercantile success.

The R. H. Bach Company is a splendid example of the live Amberola dealers who are enjoying a constantly increasing and profitable business.

NEW AMBEROLA DEALERS

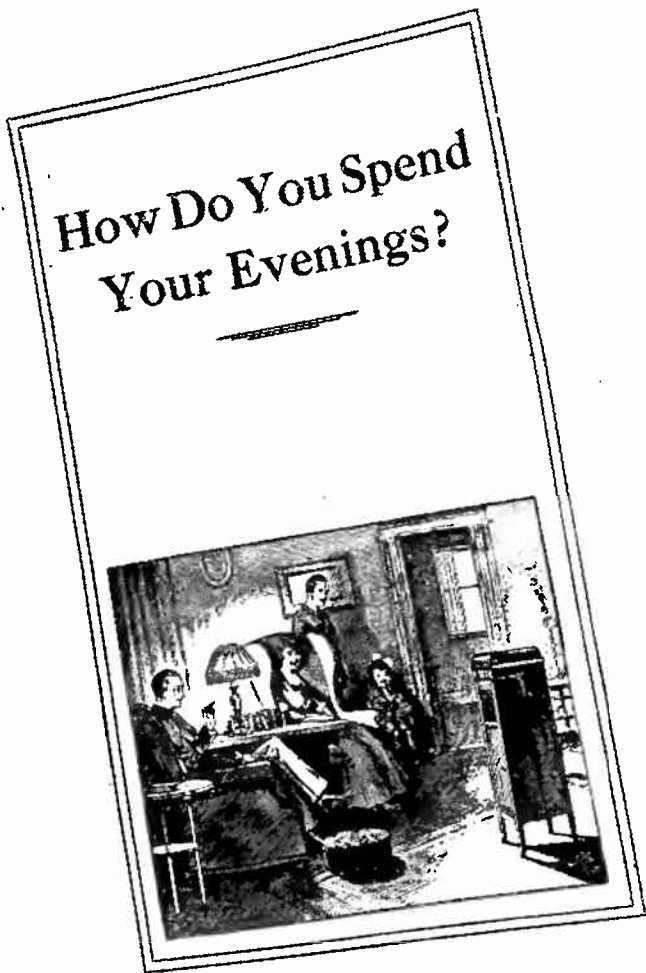
THE monthly lists of new dealers who secure franchises to deal in the Amberola line contain a goodly percentage of Edison Disc dealers who have found that their line is not complete without the Diamond Amberola and Blue Amberol records. Many Edison Disc dealers constantly are meeting with requests for Blue Amberol records and for demonstrations of Diamond Amberola instruments. An Edison store is the logical place for the owner of an Amberola to go to purchase records, and no merchant likes to disappoint a person who offers him patronage. It often happens that the prospective purchaser of a phonograph cannot afford to pay the price of an Edison Disc instrument, and, desiring an Edison instrument, would buy an Amberola rather than a disc talking machine. So, an insistent demand for Amberola instruments and Blue Amberol records is responsible for the accession of a large number of Edison Disc dealers to the ranks of Amberola dealers.

During the past month thirty-two dealers secured franchises permitting them to handle the Amberola line. Fourteen of these were granted to Disc dealers; nine of them to exclusively Amberola dealers, and eight of them to combination dealers.

ORDER THIS NEW FOLDER FROM YOUR JOBBER

THE Amberola primarily is an instrument for the home and any advertising that emphasizes this always is effective.

A four-page folder that suggests very forcibly the pleasure that an Amberola will afford in the



home has been issued by our advertising department for the use of dealers. It is printed in two colors, red and blue, and the contents dwell on the advantages of having access to the Blue Amberol library of music through the medium of a Diamond Amberola; the wide range of musical tastes the instrument will satisfy; the convenience of and the ease with which it is operated; its mechanical and artistic superiority to talking machines; the many merits of Blue Amberol records; the low cost of both the instruments and the records. All of these points are touched upon in an appealing and convincing manner.

The folder, an illustration of which is shown herewith in reduced size, is eight and one-half inches by five and one-half inches, and is ideally adapted for mailing to prospects or for handing to people who come into your store. It can be used in your territory in many other ways, according to your local conditions and your own ingenuity. Your jobber has been supplied with these folders and you immediately should order as many as you think you can use to advantage.

AMBEROLA IN MISCELLANEOUS WINDOW DISPLAYS

AMBEROLA dealers who conduct general stores and who have display windows available should bear in mind the fact that the Amberola can be made to help out many different kinds of window displays. The Amberola need not occupy a dominating position, except in your special Amberola displays, because its purpose is to help feature other merchandise and incidentally get a little attention for itself. Having the Amberola appear among the "properties" of every setting in which it is possible to harmonize the instrument with the rest of the display, is bound to have a beneficial effect on your Amberola business.

The reason for this lies in the fact that constant suggestion is a most powerful factor in stirring up interest in any line of merchandise. This is particularly true of the phonograph. Give the Amberola a special window as frequently as possible, but at the same time, make every effort to keep the instrument constantly before the public. This need not be done in an obtrusive manner. Indeed, some salesmen believe that the best way of disposing of certain comparatively high-priced goods that are not absolute necessities is by appealing to the sub-conscious minds of people. Keep the Amberola always in sight of those who pass your store and it never will be entirely out of their minds. And the time will come when they will feel the desire to own an Amberola and then a prospect will have been created for you.

Perhaps by seeing the instrument in all of your window displays they come to feel that something is lacking when they enter their own homes; perhaps the psychology underlying the process works along some other line; but it is an established fact that constant suggestion eventually creates desire, and desire finally brings you a customer.

Such advertising, effective as it is, costs you practically nothing.

ONE AD SOLD HIM OUT

There was a man in our town,
And he was wondrous wise,
He swore (it was his policy)
He would not advertise.

But one sad day he advertised,
And thereby hangs a tale;
The ad was set in quite small type
And headed, "Sheriff's Sale."

—*Music Trade Review.*

AMBEROLA SUPREME IN DIRECT COMPARISON

LISTEN to this:

“Just a little sales story for the PHONOGRAPH MONTHLY. Recently a lady inquired of me if I could get her a Blank (a high grade talking-machine). She had heard one several times and a friend had one and that was the kind she wanted. There was nothing would suit her better. I went over the merits of the Amberola—the diamond point, tone superiority, helical gear, etc., and gave her a demonstration, but she was not convinced. Then I advised her to be cautious in buying an instrument and to take plenty of time in deciding. I had no Blanks in stock, but I made arrangements so that she would secure a direct comparison on her next trip to Chicago, where she could visit the store of my jobber who handled not only Amberolas but talking-machines. She went to the city on Friday and on the following day a drayman delivered an Amberola 75 to my place of business.

“I knew that it could be for nobody but the prospect mentioned above, but, as she had been so

determined to get a talking-machine, I thought there had been a mistake made and that the jobber had shipped the wrong make of instrument to me. So I went to see her before delivering the instrument, in order to be sure that I would make no mistake. But there had been no mistake. The direct comparison test had done effective work as usual. She told me that she wouldn't own a talking-machine after hearing an Amberola and she thanked me repeatedly for advising her not to be hasty and to give the Edison a fair trial.

“I find that when you can get a talking-machine in direct competition with an Amberola, the latter always wins out. I used to handle the Blank (a well-known make of talking-machine) as well as the Edison, but I found that I could not sell the former in comparison with the Amberola. I am now exclusively Edison and I am firmly in favor of direct comparisons as the result of my past experiences. The more competition an Amberola has, the more its superiority is proven.”

The above letter was written by Will R. Ausenbaum, Amberola dealer at Grant Park, Ill.

“PREPAREDNESS” —IS THE ORDER OF THE DAY!

Fortify Your Home Against Dull Days and Evenings with a

NEW EDISON DIAMOND AMBEROLA

Will you step in and let us tell you how you can have one of these wonderful instruments?

*Of all the various forms of entertainment
in the home I know of nothing compared
to music*
Thos A Edison

Here's a reproduction of a timely Amberola hanger that says something and says it good and strong. Order from your jobber and put it in your window where it will talk for you all day long, day in and day out without getting tired; a standing invitation for folks to come in and get a taste of the enjoyment that would be theirs if they only had a Diamond Amberola.

This hanger is Form No. 3227. When you order also ask for Form No. 3199, which features the Amberola 50. Both are 14x22 inches, and printed in dark blue and orange.

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS
By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Foreign Offices:
164 WARDOUR ST., LONDON, W. ENGLAND
364-372 KENT STREET, SYDNEY, N. S. W.
3 YORKSTRASSE, BERLIN
59 RUE DES PETITES-ECURIES, PARIS

Harvest Time Fall approaches with the United States in a condition of unparalleled prosperity, and the "average man" now has more money in his pocket or in the bank than ever before. Fortune has smiled on the whole country and people of all classes have been blessed with more work and more profitable work than at any previous time. In the country districts conditions are particularly favorable with the approach of harvest time. The prices offered for all kinds of farm produce are generous. After the harvest is in the farmers of America are going to be in a position to afford even more luxuries than in the past. And the prosperity of the agriculturists is going to radiate to those who cater to their desires and who provide them with things they desire and have the money to purchase.

The phonograph is peculiarly adapted to farm life and the rural districts of this country will absorb a tremendous number of these instruments this fall. Some of this business will come to dealers without much effort on their part, but the vast bulk of it will go to those progressive merchants who make active efforts to stir up sales by early inaugurating selling campaigns and by using plenty of advertising matter. With the newly organized Amberola Sales Department to help them, Amberola dealers should be able to create a large amount of new business this fall and revive record buying among the owners of old-style Edisons by actively marketing the four-minute attachment.

Start now. Circularize your territory with the material we are ready to supply you. Use newspaper space, getting cuts from our advertising department. Adopt all possible means of bringing the Amberola line to the attention of the people in your district and you will surely get your share of the general prosperity.

Comparison The Edison Diamond Amberola dealer never need hesitate to make direct comparisons with talking machines in demonstrating the superiority of the Amberola.

Indeed, the policy of keeping a "talker" in stock for the express purpose of revealing its inferiority to the Amberola seems to have been adopted by many dealers.

Letters that are received from such merchants repeatedly tell of sales that were closed only when their prospects had the opportunity of hearing a talking machine and an Amberola at the same demonstration.

When a prospect challenges the merits of the Amberola, arrange for a direct comparison test, and the verdict will invariably be in favor of the Amberola.

The Amberola is so far superior to any "talker," even the most expensive, that any fair-minded prospect cannot but admit this after a competitive demonstration.

Printed Matter Amberola dealers who believe in advertising and live up to their belief are greatly interested in the increase in Amberola advertising matter of various kinds and are making profitable use of this material. Are you one of these? The new Amberola Sales Department has brought about a resumption of activity in this direction and, during the past couple of months, a number of very attractive forms have been designed and printed and now are ready for distribution. They include display hangers, leaflets, handbills, etc., all of which, if properly used, will stimulate Amberola sales.

While our advertising department can produce such matter and place it in the hands of jobbers, it cannot hang it in the windows of dealers or place it in the hands of your prospective customers. That is up to you, and if you are taking the interest in the Amberola line that you should take you will get all of these new forms from your jobber and use them to the best possible advantage. Our interest in your sales leads us to produce the printed matter, and certainly your interest in yourself should lead you to make use of it.

Standing Orders When you examine the October list of Blue Amberol Records and find that there are no numbers on it that you can afford to omit from your stock, we feel certain you will send your jobber an order for the complete list.

Why not, at the same time, insure the receipt of the complete list *each month* by placing a standing order under which you will receive at least one of each new number on the monthly supplements. The high Blue Amberol standard that has been established is going to be maintained steadfastly. The high quality of each record is going to create a demand for it, and the only way that dealers can take complete advantage of this demand is to order every number on the list each month.

Doings of Edison Artists

THE TOLLEFSEN TRIO, an organization that has made a number of records that are very popular among Amberola owners, recently ended a very successful tour of the South. Their itinerary called for appearances in a number of musical centers and their superb playing on each occasion evoked the most enthusiastic praise. At Knoxville, Tenn., they were heard in connection with the Music Festival, and in commenting on their performance, the Knoxville *Sentinel* said: "One noticed at once the splendid ensemble work of the trio, each member of which is a talented and efficient artist, well equipped technically, yet possessing that rare gift sometimes called soul and sometimes called expression."

Orville Harrold is a member of an opera company that is appearing at Ravinia Park in Chicago. The season at this "Bayreuth of America" was opened with a production of "Lucia di Lammermoor," in which Mr. Harrold appeared as *Edgardo*. "He sang with fine vocal control and good musicianship; his voice is of beautiful quality and powerful," comments *Musical America* on the work of Mr. Harrold in this production.

Albert Spalding, the famous American violinist and one of the foremost exponents of American music, has been engaged this summer in setting to music some of the poems of James Whitcomb Riley, the noted poet who recently died. Mr. Spalding also has been providing musical settings for some of the verses of Eugene Field, another American who produced some very popular and appealing poetry. Mr. Spalding believes that America and American life offer an endless variety of musical themes of the finest kind, and his musical compositions are all based on suggestions he has received during his travels and studies in this country.

Herman Sandby, the Danish 'cellist, appeared at the first concert of the season to be given in the Building of Fine Arts at Bar Harbor, Me., and the program of Scandinavian folk-song compositions and other numbers that he gave charmed a large and exclusive audience. Indeed, the audience, including a large number of noted musicians, was a feature of the concert. Among those who heard and applauded Mr. Sandby's wonderful renditions were Fritz Kreisler, Harold Bauer, Carl Friedburg, Walter Damrosch, Ernest Schelling, Ethel Leginska, Olga Samaroff, Frank Rogers, Marcia Van Dresser, Harold Randolph and Wasily Besekirsky.

Elsie Baker, the widely known contralto, is fulfilling a series of sixty engagements for the Redpath Chautauqua Bureau under the handicap of being obliged to sing from a wheel chair. Miss Baker started out on her tour on June 27, and three days later she had the misfortune to sprain her ankle severely. She continued to fulfill her engagements, however, and everywhere her voice and her pluck won her great applause. In order to make it as easy and convenient as possible for her the Redpath Bureau has provided her with an automobile which she will use in covering her itinerary.

Frederick Martin appeared as a soloist in the annual music festival of the Marysville (Ohio) Choral Union. The noted basso appeared on this occasion in "A Tale of Old Japan," the Coleridge-Taylor cantata, and made a deep impression by his splendid rendition of the part.

Christine Miller is spending a long and delightful vacation in the open air this summer. During the early part of the season she was in Magnolia, Mass., where she found pleasure in all the diversions that summer at a seaside resort offers. At the present time she is in the Adirondacks on Tupper Lake, continuing her active and refreshing vacation. One of the favorite contraltos of America, Miss Miller is preparing for an unusually large number of engagements during the coming winter.

The Handel and Haydn Society of Boston is one of the most noted and exclusive musical organizations of the country, and it is no small honor to be engaged to sing at any of the performances held under its auspices. Reed Miller, a well known Edison artist, frequently appears with this noted organization, however, and it has been announced that he will participate in a rendition of the "Messiah" to be given by the society December 17th and 18th. Mr. Miller is now filling engagements on a Chautauqua tour, appearing with his wife, Nevada Van der Veer Miller.

Anita Rio will be one of the members of a very exclusive art colony which has been established in Bronxville, N. Y., as she and her husband have taken an apartment for the winter in that locality.

Paul Althouse, the Metropolitan Opera Company tenor, will appear in a joint recital with Zabetta Brenska in Dayton, Ohio, in October.

Musical Merriment

NO JOKE

Referee in Bankruptcy—"What was the cause of your failure in business?"

Manufacturer—"Advertising."

Referee—"What! How's that?"

Manufacturer—"I let my competitor do it all."—*Music Trades.*

A SOCIAL EVENING

During a social evening a woman sang for the guests. One of the guests turned to a meek-looking little man sitting at his side and said:

"How awful! Who can she be?"

"That," replied the man addressed, "is my wife."

"Oh, I b-b-beg your pardon!" stuttered the other. "She's really a—I know she'd sing beautifully if she made a better selection of her music. Who do you suppose wrote that song?"

"I am the author of that song!" replied the meek-looking little man.

DOUBTED IT

Office Boy (in music dealer's store)—"Wotcher doin' lookin' at the office wot fired you last week? Tryin' to get back, eh?"

The Fired One—"Naw, I jes' dropped roun' to see if they wuz still in bizness."—*Music Trade Review.*

HOSPITABLE

Mr. Hoggenheim—"Come and dine with me tomorrow?"

Mr. Walker—"Sorry, I'm fixed up; I'm going to see 'Parsifal.'"

Mr. Hoggenheim—"That's all right; bring 'im along with you."—*The Tatler.*

THE ETERNAL FEMININE

"Your daughter seems assiduous enough at the piano. I thought you couldn't get her to practice."

"That was before she found out how much it annoyed our neighbors."—*Pittsburgh Post.*

CLOSE HARMONY

A metropolitan theatrical production which carried its own orchestra played a small town. As the theatre had an orchestra of its own, they "doubled up." One night there was an awful discord, and the man in charge of the production noticed that the local musicians were playing half a tone lower than the company's orchestra.

"What's the matter?" whispered the producer to the orchestra leader. "Your men are playing half a tone lower than the others."

"Sure, they are," said the leader. "That's the only way we can let the audience know that we've got two orchestras."—*Musical America.*

DISPENSARY ESTABLISHED AT EDISON FACTORIES

THE establishment of a medical and surgical dispensary at the Edison factories is a recent innovation. The dispensary is for employees who are injured or taken sick while at work. It is in charge of Dr. A. Daniell, a well known physician of East Orange, N. J., who is at present assisted by a trained nurse. Arrangements are being made by which a corps of seven first-aid experts will become connected with the work in the course of a few months. The institution will be of the greatest value to the employees of the company, and many expressions of appreciation from them already have been heard.

No expense has been spared in equipping the plant dispensary, and it contains a complete set of modern surgical devices. Among the instruments is a powerful magnet that will be used to extract steel splinters from the eye or from other parts of the body they may pierce. Other surgical apparatus, much of it of a very costly nature, has been

provided and every arrangement for the prompt use of it in case of emergency made. In addition to the surgical apparatus, there is a complete medical equipment.

One of the hobbies of Mr. Edison is the study of the conditions under which his employees work, and their improvement wherever possible. Because it is impossible to prevent all accidents or to safeguard against attacks of illness, Mr. Edison ordered the establishment of the new dispensary.

PHONOGRAPHS FOR TROOPS ON BORDER

Massachusetts militiamen on the Mexican border are enjoying phonograph music through the efforts of the members of the Special Aid Society for American Preparedness of Boston. The organization recently sent four phonographs and a large assortment of records to the soldiers who now are enjoying at least one comfort of home.

IT PAYS TO AMBEROLIZE OLD- STYLE EDISONS

WE do not believe that many Amberola dealers realize the importance of making vigorous efforts to Amberolize the old-style Edison

To Owners of EDISON
Cylinder Phonographs!

Can You Play Blue Amberol Records On Your Instrument?

If you cannot, and will tell us the style and type you own, we will tell you how to get an inexpensive attachment to put on your instrument that will bring it right up to date.

WHY NOT ENJOY
THESE WONDERFUL NEW

BLUE AMBEROL RECORDS?

COME IN TODAY

(Dealer's Name and Address)

3245

phonographs that are in their territories.

We do not believe the results that follow the sale of attachments have been considered by many dealers as carefully as they should be.

Some dealers do not like to see an Edison owner purchase an attachment, because they take it for granted that such a sale loses them a prospect who possibly might have bought a new instrument. You who have done this have been sacrificing the certainty of selling attachments, with the consequent increase in record business, to the uncertainty of selling new instruments. And you have lost in many ways by the adoption of such a policy.

What has been the result of such an attitude? Prospects to whom you might have sold attachments, had you really tried, have gone out and looked over the disc market—a market in which they have at least a score of various makes of instruments to select from. They have bought disc instruments. Maybe they were Edisons and maybe they were not. But whatever they bought, you have lost their record trade and let them go out of the market for Blue Amberol Records.

Now suppose you had made active efforts to equip every old-style phonograph in your territory with the four-minute attachment. You would have sold a large number of attachments and you would be the richer for the profits on these sales, and you would have kept a large number of phonograph owners in the market for Blue Amberol records. But, most important of all, you would have laid the foundation for future sales of Diamond Amberolas. Each attachment sold leads the owner of the Amberolized phonograph to buy a large number of records and a person who possesses a fine collection of Blue Amberols is not likely to sacrifice it by purchasing a disc instrument. But some day he is going to buy a new instrument, and when he does this, it is going to be an Edison Diamond Amberola, and the sale will be greatly aided by the fact that he has a valuable library of Blue Amberols. Therein lies the importance of waging an active campaign to sell these attachments.

In order to assist dealers in bringing the attachments to the attention of the owners of two-minute Phonographs, we have prepared newspaper advertising copy. A single column ad is reproduced herewith, and there is a two-column ad, similar in copy and design. Proofs of either or both of these ads will be furnished dealers for pushing the sale of the attachments. Address the Advertising Department of Thomas A. Edison, Inc., Orange, N. J. The form number of the single column ad is 3245, and that of the two-column ad 3246. These numbers should be used in making requests for these proofs.

TO COUNTY FAIR EXHIBITORS:

If you have a county fair exhibit this year will you send the Editor of the PHONOGRAPH MONTHLY a picture of your booth, together with an article describing the benefits derived from your exhibit? We want county fair pictures and articles for a future issue and especially want a contribution from YOU.

Songs of Hawaii and Other Popular Numbers

Feature October List

THE appearance on the October list of Blue Amberol records of five songs and one instrumental number characteristic of the music of Hawaii gives Amberola dealers an opportunity to make a highly profitable drive on the class of music that, at the present time, seems to have the musical fancy of the record-buying public captivated. All of the Hawaiian numbers on the list are popular hits, and advertising and window displays in which they are featured are bound to bring large returns to enterprising dealers. Among the best known of these numbers are "I Lost My Heart in Honolulu," written by the author of "Are You from Dixie?," and "I Left Her on the Beach at Honolulu." The first is sung by George Wilton Ballard, and Walter Van Brunt and a chorus render the other. Both songs and singers are deservedly popular, and any investment of money or efforts in bringing them to the attention of Amberola owners will pay excellent dividends.

"You're a Dangerous Girl," which is the dominating song hit of the present time, also is included in the October list—a list replete with popular numbers. Among the other October numbers that people the country over are singing and whistling are "Way Down in Borneo-o-o-o," "When Priscilla Tries to Reach High C," and "Down Where the Swanee River Flows." Although numbers of a popular type predominate, they do not exclude the superb classics that are being made for Amberola owners who are fond of operatic and classical

music. The list contains the names of Marie Rappold, Jacques Urlus and Julia Heinrich, all of the Metropolitan Opera Company. Rappold and Urlus have a duet in "Wenn die Schwalben heimwärts zieh'n," and Urlus is heard alone in "O Schöne Zeit, o sel'ge Zeit!" Miss Heinrich's contribution to the list is a superb rendition of "A Spring Morning," a beautiful and widely known classic.

Among the twenty-six selections that make up the list are many other attractive numbers of various kinds. "La Paloma," which has a fascinating melody irresistible in its charm, is sung by Thomas Chalmers, of the Boston National Opera Company, assisted by a chorus. This is a record that will be a consistent seller for a long time to come. In the same class is "For All Eternity," the lovely song by Mascheroni, which is rendered by James Harrod. Creatore and His Band, the world-renowned musical organization that made its debut in the Blue Amberol catalog on the September list, contributes "Marche Indienne" to the October list. A record that is novel, timely and impressive is a recitation of "Our National Flag" by Harry E. Humphrey. While Mr. Humphrey recites the words of the declamation he is accompanied by the Choir Boys of St. Ignatius Loyola, who softly sing "The Star Spangled Banner."

Examine the list below and then put in an order that will include at least one of every selection listed. Every record is a profit-producer.

BLUE AMBEROL RECORDS FOR OCTOBER

CONCERT

- 28242 Wenn die Schwalben heimwärts zieh'n, *Abt*, Soprano and Tenor, in German, orch. acc. Marie Rappold and Jacques Urlus
 28243 O Schöne Zeit, o sel'ge Zeit! *Götze*, Tenor, in German, orch. acc. Jacques Urlus
 28244 Spring Morning, *Wilson*, Soprano, orch. acc. Julia Heinrich

REGULAR

- 2964 Fair Hawaii, *Kutz*, Soprano and Tenor, orch. acc. Gladys Rice and Walter Van Brunt
 2965 Oh! How She Could Yacki Hacki Wicki Wacki Woo, (That's Love in Honolu), *A. Von Tilzer*, orch. acc. Arthur Collins and Byron G. Harlan
 2966 Waters of Venice Waltz, *A. Von Tilzer*, for Dancing Jaudas' Society Orchestra
 2967 Walkin' the Dog—Fox Trot, *Brooks-Shrigley*, for Dancing National Promenade Band
 2968 Gay Gossoon, *Kendall*, Banjo, orch. acc. Vess L. Ossman
 2969 Down Where the Swanee River Flows, *A. Von Tilzer*, Tenor, orch. acc. George Wilton Ballard and Chorus
 2970 Dublin Mary Brown, *Hill*, Tenor, orch. acc. Irving Kaufman and Chorus
 2971 On the Beach Medley Waikiki Hawaiian Orchestra
 2972 Luana Lou, *Stamper*, Tenor, orch. acc. Walter Van Brunt
 2973 Way Down in Borneo-o-o-o, *Piantadosi*, Tenor, orch. acc. Leonard T. Chick
 2974 You're a Dangerous Girl, *Monaco*, Contralto and Baritone, orch. acc. Helen Clark and Joseph A. Phillips
 2975 Shades of Night, *Friedland-Franklin*, Soprano and Tenor, orch. acc. Elizabeth Spencer and Walter Van Brunt
 2976 Lily and the Frog, *Olman*, orch. acc. Arthur Collins and Byron G. Harlan
 2977 La Paloma (The Dove), *Yradier*, Baritone, orch. acc. Thomas Chalmers and Chorus
 2978 I Lost My Heart in Honolulu, *Cobb*, Tenor, orch. acc. George Wilton Ballard and Chorus
 2979 When Priscilla Tries to Reach High C, *II. Von Tilzer*, orch. acc. Ada Jones and Billy Murray
 2980 Stormy Sea of Love, *Carroll*, Tenor, orch. acc. Irving Kaufman
 2981 Hospital Patients, Coon sketch Billy Golden and James Marlowe
 2982 I Left Her on the Beach at Honolulu, *Hirsch*, Tenor, orch. acc. Walter Van Brunt and Chorus
 2983 For All Eternity, *Mascheroni*, Tenor, orch. acc. James Harrod
 2984 Our National Song—Star Spangled Banner (Descriptive) Harry E. Humphrey and Choir Boys of St. Ignatius Loyola
 2985 Marche Indienne (Hindoo March) *Sellenick* Creatore and His Band

Who's Who in the Blue Amberol List for October

JACQUES URLUS, TENOR

JACQUES URLUS, whose portrait appears on the front cover of this issue, is conceded to be one of the greatest dramatic tenors of the present generation of singers. He is a great favorite with the audiences of the Metropolitan Opera. He made his debut in the Metropolitan Opera House in 1912 and scored a great success upon his first appearance. Since then he has been before the public constantly and steadily his work has been improving. He has made a specialty of the singing of Wagnerian roles and his greatest triumphs have been won in the heavy dramatic parts in which the operas of Wagner abound. He is remarkable for his close approach to perfection in all the qualities that enter into the making of a great operatic singer. The purity and volume of his voice, his unflinching tone placement and his genius as an interpreter all combine to make him a dominant figure among the great dramatic tenors of the world. Both the duet with Marie Rappold and the solo number by which he is represented on the October Blue Amberol list are superb examples of the power and charm of his beautiful voice.

MARIE RAPPOLD, SOPRANO



Marie Rappold, the famous American prima donna soprano of the Metropolitan Opera Company, has won her way into a most exalted position in the musical world solely on the merits of her wonderful voice. A product of America and American institutions, she made her debut at the Metropolitan Opera House a comparatively few seasons ago in the role of Sulamith in "The Queen of Sheba." Her work in that part brought her fame over night, and since that time she has retained all the honors that she won on that occasion and added to her laurels each season. Mme. Rappold never studied in Europe and most of her training was secured under Oscar Saenger, of New York. It was her singing in a Schiller festival in Brooklyn that brought her to the attention of the Metropolitan authorities and that brought her a contract under which she made her triumphant appearance in the noted auditorium. Her voice, rich and pure, is heard to wonderful effect in "Wenn die Schwalben heimwärts zieh'n," a duet with the famous Jacques Urlus, which is on the October list of Blue Amberol records.

JAMES MARLOWE, COMEDIAN

James Marlowe is well known to Amberola owners. He has been listed among Edison entertainers for many years and his records have been very popular. He came to Edison from the vaudeville stage, where he was recognized as one of

the most clever and capable of blackface comedians and rapid-fire conversationalists. For years he has been associated with Billy Golden, and this team has a reputation for funmaking unsurpassed. The art of getting over humorous dialog is a difficult one, even on the stage, and it is particularly difficult to create laughter through the medium of the phonograph. The settings and costumes that lend so much to vaudeville sketches are altogether lacking, and the effect depends entirely on the intrinsic merit of the performer and the selection.

Mr. Marlowe has a flexibility of voice and a range of experience that make him perfectly fitted for such work. His material always is carefully chosen and the records he makes with Mr. Golden are worthy of a place in any collection.

HARRY E. HUMPHREY, ELOCUTIONIST

Harry E. Humphrey, the noted elocutionist and character actor, is an old and very popular Edison artist. He was born in San Francisco in the late 70's and started his stage career in that city. After spending a number of years in the West he came East in 1901 and immediately won a reputation with his wonderful character depictions. Since then he has been associated with many noted players, among them being Dorothy Donnelly, Frances Starr, Laura Hope Crews, Daniel Bandman, Wright Lorrimore and William H. Crane. Many will remember him by his appearance as "Scrooge" in a vaudeville adaptation of Dickens' "Christmas Carol," which was presented on the Orpheum Circuit in vaudeville during the season of 1911-1912. Mr. Humphrey has made a careful study of the art of reciting and his diction and expression are unexcelled. On the October list of Blue Amberol records he is represented by a recitation of the patriotic lines of "Our National Song." As an accompaniment to the words of the declamation the choir boys of St. Ignatius Loyola are heard singing "The Star Spangled Banner." Other timely records by Mr. Humphrey listed in the Blue Amberol catalog are recitations of "An Old Sweetheart of Mine" and "Out to Old Aunt Mary's," both poems by the late James Whitcomb Riley.



LEONARD T. CHICK, TENOR

Leonard T. Chick, a prominent vaudeville singer who makes his debut as an Edison artist on the October list of Blue Amberol records, was born in Washington, D. C., in 1882, and at the age of thirteen years had acquired such a reputation that he was known as "Washington's Boy Soprano." As he grew older and his voice became settled he found himself the possessor of a tenor voice that was remarkable for its range, strength and sweetness. It excels particularly in the first quality. While still a boy he became a favorite along the Atlantic seaboard, and for some years he appeared during the summer



season at Atlantic City as tenor soloist with the concert bands playing there.

While Mr. Chick is a superb singer, his musical talents also include the gift of composition and he has written several songs of the popular variety. There are few people who will not recollect the hit made by "My Dream of the U. S. A.," the song sensation of 1908-09. Mr. Chick was the author of that song as well as the writer of "Your Barney's Coming Home," an Irish march song which won for him the highest honors in a song and singing contest held in New York in 1914. On this occasion the majority of the leading song writers of this country appeared and sang their own songs. The judges decided that Mr. Chick had the best song and that his vocal abilities were superior to those of his competitors.

His gifts as a song writer and a singer naturally led him into vaudeville engagements, and for the past eight years much of his time has been spent on the stage. He is particularly well known and admired in the South, where his vaudeville tours have taken him for five consecutive years.

JAMES HARROD, TENOR

James Harrod, the young tenor who has come into prominence through his splendid work during the past few seasons, is a graduate of the College of Music of Cincinnati, and it was in that institution that he laid the foundation of a career that has been remarkably successful in the past and that promises great things for the future. Graduating from the Cincinnati Conservatory in 1911, he immediately went to Europe, following the advice of Frank Van Der Stucken, the well-known vocal authority. He located in Paris and became a pupil of the noted Jean de Reszke, his efforts being directed toward fitting himself for an operatic career. Gifted with a superb voice and having the temperament that is so essential to success on the stage, he soon proved himself capable of the highest class of work and, at the time the European war broke out, was preparing to fill an engagement with the Covent Garden Opera in London.



The war, however, made necessary his return to America, where his ability brought him immediate recognition. Andreas Dippel, the widely known impresario, engaged Mr. Harrod for a season of Opera Comique, and this brought him into further prominence. Going into concert work, he found a strong demand for his services, and during the season of 1915-1916 he appeared at many of the largest music festivals of the country. His appearances almost invariably are followed by requests for return engagements.

NEW CONCRETE ADDITION TO ORANGE PLANT

THE rapid increase in the demand for Edison phonographs and records that has developed in the past few months has made imperative the expansion of the manufacturing and storage facilities at the Orange factories, and it recently was announced by the management that arrangements for the erection of an additional building have

been completed. The proposed structure will be used for record storing and shipping purposes and it will relieve the congestion that has developed in other buildings because of the lack of adequate storage room. It will be of cement and steel construction, three stories in height, sixty-nine feet wide by two hundred and twenty-one feet long. The contract calls for the completion of the work about October 15.

The new building will replace a one-story structure erected after the fire of December, 1915, and which was adequate for the purpose it was designed for until a few months ago, when constantly increasing business reached a point where it became absolutely inadequate.

SAYS AMBEROLA LINE IS MORE ACTIVE THAN DISC

TAKING on the Amberola line in order to supplement the Edison Disc line, the G. E. Hain Company, of Fremont, Mich., have found that the demand for Amberola instruments and Blue Amberol records exceeds the demand for Edison Disc instruments and records within their zone of operations.

"In reply to your letter regarding our taking on the Amberola line," states a letter from R. C. Hain, secretary and treasurer of the G. E. Hain Company, "we were induced to do this because of the demand for cheaper instruments than we could furnish in the Edison Disc line. We are situated in a community where the interest of our customers mostly is centered in farming, and we find that a majority of our trade look for Edison instruments and records of the Amberol type because of their low price.

"The Amberola line seems to be more active for us than the Disc line."

PHONOGRAPH MUSIC FOR PLAGUE SUFFERERS

A powerful recommendation of the phonograph as a diverting and entertaining instrument was that recently made by Dr. Haven Emerson, Commissioner of Health of New York City, when he issued an appeal for the donation or loan of instruments to be used for the benefit of sufferers from infantile paralysis. The hundreds of little patients in the hospitals of the Metropolis had no means of amusement and it was decided that the phonograph would afford the best form of diversion. The response on the part of the public was immediate and generous and the phonograph played an important part in alleviating the tedious hours that many of the little sufferers spent in confinement.

ORGANIZATIONS GOOD FIELD FOR DEMONSTRATIONS

MANY dealers have increased their sales of Diamond Amberolas and Blue Amberol records by taking advantage of every opportunity to give demonstrations where people are gathered in considerable numbers.

But has this field been worked for all its possibilities? Are Amberolas being demonstrated under such circumstances as frequently as they might be?

There are but few gatherings of members of social clubs, secret orders, or various other organizations at which a good program of Blue Amberol selections would not be a welcome addition to the entertainment of the evening. The daily papers contain announcements of such functions and, by watching the news, dealers can keep informed as to coming gatherings where it would be good policy to demonstrate the Diamond Amberola. Do not feel obliged to wait until someone asks you if you will bring an instrument and some records and

assist in the entertainment. Make every effort to open a way for yourself to be among those present wherever you can give a demonstration that surely means publicity for you and that, in all probability, will net you some profit.

By gauging the program of records you take according to the class of people you are to entertain you will find that you will stimulate your record sales as well as advertise the Amberola. Any questions that are asked, and probably there will be many on every such occasion, should be courteously and completely answered and every effort made to increase any interest that a person may show in the instrument and records. You may never make a sale upon such an occasion, but if you are wise you will leave the gathering with a fine list of the names of new prospects.

Now that the fall months have begun with the meetings of organizations becoming active again and attended by greater numbers, you should at once get busy arranging such demonstrations, which will be just another source of prospects for your winter's work.

It isn't a day too early to begin *right now*.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA	MASSACHUSETTS	OHIO
BIRMINGHAM—Talking Machine Co.	BOSTON—Iver-Johnson Sporting Goods Co. Pardee-Ellenberger Co.	CINCINNATI—The Phonograph Co. CLEVELAND—The Phonograph Co.
CALIFORNIA	LOWELL—Thomas Wardell.	OREGON
LOS ANGELES—Diamond Disc Distributing Co.	MICHIGAN	PORTLAND—Pacific Phonograph Co.
SAN FRANCISCO—Pacific Phonograph Co.	DETROIT—Phonograph Co. of Detroit.	PENNSYLVANIA
COLORADO	MINNESOTA	PHILADELPHIA—Girard Phonograph Co. PITTSBURGH—Buehn Phonograph Co. SCRANTON—Ackerman & Co. WILLIAMSPORT—W. A. Myers.
DENVER—Denver Dry Goods Co. Hext Music Co.	MINNEAPOLIS—Laurence H. Lucker. ST. PAUL—W. J. Dyer & Bro.	RHODE ISLAND
CONNECTICUT	MISSOURI	PROVIDENCE—J. A. Foster Co.
NEW HAVEN—Pardee-Ellenberger Co.	KANSAS CITY—The Phonograph Co. ST. LOUIS—Silverstone Music Co.	TEXAS
GEORGIA	MONTANA	DALLAS—Texas-Oklahoma Phonog. Co. EL PASO—El Paso Phonograph Co., Inc.
ATLANTA—Atlanta Phonograph Co. Phonographs, Inc.	HELENA—Montana Phonograph Co.	UTAH
WAYCROSS—Youmans Jewelry Co.	NEBRASKA	OGDEN—Proudfit Sporting Goods Co. SALT LAKE CITY—Consolidated Music Co.
ILLINOIS	OMAHA—Shultz Bros.	VERMONT
CHICAGO—Babson Bros. James I. Lyons. The Phonograph Co.	NEW JERSEY	BURLINGTON—American Phonograph Co.
PEORIA—Peoria Phonograph Co.	PATERSON—James K. O'Dea.	VIRGINIA
QUINCY—Quincy Phonograph Co.	NEW YORK	RICHMOND—C. B. Haynes & Co.
INDIANA	ALBANY—American Phonograph Co. BUFFALO—W. D. Andrews. Neal, Clark & Neal Co.	WASHINGTON
INDIANAPOLIS—Kipp Phonograph Co.	ELMIRA—Elmira Arms Co.	SEATTLE—Pacific Phonograph Co., N. W. SPOKANE—Pacific Phonograph Co., N. W.
IOWA	N. Y. CITY—I. Davega, Jr., Inc. J. F. Blackman & Son Phonograph Corp. of Manhattan	WISCONSIN
DES MOINES—Harger & Blish	ROCHESTER—Talking Machine Co.	MILWAUKEE—The Phonograph Co.
SIoux CITY—Harger & Blish.	SYRACUSE—Frank E. Bolway & Son, Inc. W. D. Andrews Co.	CANADA
LOUISIANA	UTICA—Arthur F. Ferriss. William Harrison.	CALGARY—R. S. Williams & Sons Co., Ltd.
NEW ORLEANS—Diamond Music Co., Inc.		MONTREAL—R. S. Williams & Sons Co., Ltd.
MARYLAND		ST. JOHN—W. H. Thorne & Co., Ltd. TORONTO—R. S. Williams & Sons Co., Ltd. VANCOUVER—Kent Piano Co., Ltd. WINNIPEG—Babson Bros. R. S. Williams & Sons Co., Ltd.
BALTIMORE—E. F. Droop & Sons Co.		

If You Believe that Advertising Pays, Why Not Let it Pay You?

A VERY effective way of calling attention to your business is to connect your advertising with some event or occurrence in which the general public is interested. The recent death of James Whitcomb Riley, combined with the fact that two of his poems appear as recitations in the Blue Amberol catalog, gives Edison dealers the opportunity to attract considerable attention to the Diamond Amberola and Blue Amberol records. A Riley ad has been included in the copy below and we believe that it will be very effective if used immediately, before interest in the poet's career subsides.

Two other ads have been provided and they will be found very effective, especially the county fair ad at this time of year when Amberola dealers are planning fair exhibits.

James Whitcomb Riley Has Sung His Last Song

The voice of this great poet of the people, this man whose tender verses of everyday life brought smiles and tears to his countless admirers, has been hushed by death.

What better and more appropriate momento of the Hoosier Poet than records of his masterpieces—those verses that charm you by their beautiful sentiments and their haunting musical words and rhythm.

WE HAVE

"An Old Sweetheart of Mine"

and

"Out To Old Aunt Mary's"

Recited by that master of elocutionists, Harry E. Humphrey, on

EDISON BLUE AMBEROL RECORDS

If you have an Edison Diamond Amberola you should buy these records as no collection is complete without them. If you *had* an Amberola you could hear and cherish them to your heart's content. Come in and we will play them for you.

(DEALER'S NAME AND ADDRESS)



Consider the Records

and you will buy an

**EDISON DIAMOND
AMBEROLA**

Electro No. 782

After all, the record is the most important factor to consider when you purchase a phonograph. The degree of pleasure that you can derive from your instrument is in direct proportion to the number and character of the records that you can afford to buy.

No records, selling at any price, present higher quality or greater diversity than Edison Blue Amberol Records.

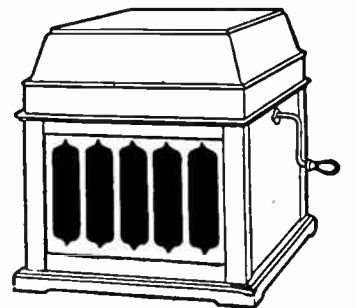
**50 or 75 cents buys records
of the world's great singers
and instrumentalists**

Come in at any time and hear Blue Amberol Records on the Diamond Amberola
(Dealer's Name and Address)

One of the Big

"Punkins"

at the County
Fair will be the



Amberola Model 50
Electro No. 424

**EDISON
DIAMOND
AMBEROLA
EXHIBIT**

Come around and say "howdy". Sit by and hear your favorite tunes as you never heard them before.

(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

OCTOBER, 1916

NO. 10



BETSY LANE SHEPHERD

New Blue Amberol Artist

(See Page 13)

Fulfilled Obligations

DURING the spring and summer months we were persistent in our assertions that preparations for a new era of Amberola prosperity were being made.

Perhaps some of you thought that this was mere buncomb, designed only to stimulate you to greater efforts. Perhaps it was unwise of us to make promises of developments that we were not ready to announce officially, for the reason that you might suspect their authenticity.

But we did, and today we call your attention to the fact that we have more than fulfilled the obligations implied by our predictions.

The last two months have witnessed a record-breaking increase in Amberola activity. In that brief period of time, improvements that will loom large in Amberola annals have been made.

Among them are the creation of the Amberola Sales Department; the appointment of an exclusive Amberola supervisor; the announcement of the Amberola "Store;" the reduction of the price of the four-minute Blue Amberol attachment; the remarkable increase in the quality of Blue Amberol records; the addition of a number of new and world-renowned singers to the already impressive list of Amberola artists; and the compilation of a superb instrument catalog which will be issued in the near future. (More about the catalog next month).

When we point to the above record of fulfilled obligations, will you believe us when we tell you that the things that thus far have been accomplished only form the beginning of a great renewal of activity in the Amberola line?

Don't you think now that we mean business and that we are with you and back of you all the time?

Don't you think it is high time that every Amberola dealer awakens to the opportunities the Diamond Amberola line offers and to play the game for all it is worth?

The Edison Phonograph Monthly

Volume XIV

OCTOBER, 1916

Number 10

Enthusiasm!

THE Amberola Sales Manager walked into the office of the General Sales Manager of the Musical Phonograph Division.

A few generalities passed between the two men.

"By the way," finally remarked the former, "it seems very strange to me that some of our dealers in small but prosperous communities do so little business. I have my theory as to what is wrong, but sometimes I feel that it is a waste of time to go to any trouble with them. They seem to be unprogressive and to lack merchandising instincts."

The Musical Phonograph Division Sales Manager leaned back in his chair and smiled.

"You are wrong when you believe that some of our Amberola dealers lack the qualifications that make good merchants," he said. "They had to show that they were capable of handling the line before they were signed and I cannot recall a single case in which a dealer did not do a good business when he first took on the line. Some of them have maintained the standard they set at first and are just as active after being in the business for many years as they were the first few months. But others who were splendid dealers when the Amberola was new to them seem to be on the edge of failure today. I have one case in mind now—that of Blank of Smalltown. I'll wager he isn't doing much business today, but five years ago he was the best all-around dealer the company had.

An Edison Enthusiast

At that time I used to jump out into the field once in a while and frequently I went up to see Blank. I used to look forward with pleasure to my calls on him. I liked to go to his place of business not only because of the order I knew I always would stir up, but because of the hearty welcome I always met with. Blank was an Edison enthusiast and he was interested in anything that pertained to the Amberola. He was making money on his phonographs and the line was attracting attention to the other goods he carried in his general store. He had an abundance of good will for the Amberola and it used to overflow onto me. Time and again he invited me to remain at his home overnight in order to talk Amberola. That was the kind of a

dealer he was. His heart and soul were in the business and he made a tremendous success of it.

"A while ago I noticed that Blank's sales were falling off and that he seemed to have lost a shade of his enthusiasm. But I thought that all he needed was a little rest or a slight change of scenery to bring him back to his old standard. However, by following his affairs, I noticed his business fell off steadily. It is some months now since I have given him a thought, but I know, from my experience with other dealers, that his business today is negligible. Business dry-rot got him and it got him bad. And he is representative of a number of Amberola dealers in small towns."

Product is Perfect

"It is just those dealers who make the problem I am up against," said the Amberola Sales Manager. "It seems to be necessary to inject a new spirit into them. Our product is perfect and the facilities for making Amberolas and Blue Amberol records and placing them in the stores of dealers up to the standard of efficiency that has been attained in other branches of Amberola production. It seems to be a hard task but I know it can be done."

He walked back to his desk, pondering over the problem that confronted him and considering the career of Blank—a career that seemed to be typical of some dealers. He went to the town files and took out Blank's folder and looked it over. He was appalled at the record it contained. Blank used to have a standing order for five records of each selection each month. But he had not purchased a single Blue Amberol from any of the recent supplements! He had not added an instrument to his stock in more than a year! One could scarcely believe that such deterioration was possible, but there was the record of it in black and white. Blank once had been an exceptionally fine dealer. Now he was an exceptionally poor one. He had run the gamut of success and failure as an Amberola dealer. It occurred to the Amberola Sales Manager that the career of Blank might be an example of the career of that class of Amberola dealers who were once splendid and successful

merchants, but whose business, for some reason or other, had dwindled to practically nothing. Without doubt, the cause of Blank's deterioration was the cause of the failure of many other dealers to do the amount of business they once had done and still should do. He would visit Blank and determine what was wrong with him. He told the Sales Manager of the Musical Phonograph Division of his decision and left.

Three days later he returned.

He walked into the General Sales Manager's office.

"Well, what did you find up in Blank's store?" the man in the revolving chair asked.

"I found out what is the matter with many of our Amberola dealers," the Amberola Sales Manager replied. "Let me tell you just what I found and you can judge for yourself where the trouble lies.

What the Trouble Was

"Blank's store, when I entered it, was in charge of a gangling boy who did not seem to possess even ordinary intelligence. He informed me that the boss was out. He did not know 'xactly where. I told him I would wait and, while I stood there trying to look out of the streaked windows, he edged around me and looked at me curiously as though I was some strange specimen, the like of which he never had seen before. I went over to the remains of what you told me was once the best and most efficiently kept stock of Amberolas and Blue Amberol records in nine-tenths of the State. I asked the boy if he had a certain record. He raised a lot of dust, pawing around the box in which they all were thrown together, and finally gave me a negative reply. I asked for several other selections, but each time a cursory search and a drowsy shake of the head was the only reply.

"'Wouldn't do no good if I did hav'um,' he stated at last. 'The old man never showed me how to run the darned thing.'

"Just then the 'old man' came in. He was a pretty seedy looking specimen of merchant and I would not have recognized him from the description you gave me. I introduced myself and we got down to cases. I did not waste any time in preliminaries. I just asked him point blank what the matter was. He answered me truthfully.

"'I don't know,' was his reply. 'There must be something, though.'

"This was encouraging. The mere admission that his condition was not natural—that there must be something wrong—gave me hopes of being able to locate the source of the trouble. And I felt that Blank was not without some ability to analyze himself and his business.

"'Sometimes I've thought that I went at it too heavy at first,' he said. 'I don't believe that there ever was a more enthusiastic dealer than myself

for the first two years I was in business. I would sit up nights to address supplements and write advertisements and there was a time when I preferred a Blue Amberol catalog to a newspaper or a magazine for reading purposes. I waited for monthly lists with more anticipation than any of my customers and I believe that I took more delight in listening to an Amberola than the majority of owners. And the most entertaining mathematical problem that I could devise was that of figuring out how much I could afford to spend in advertising each month.

"'What a business I did in those days,' he continued, reminiscently.

"'Well,' I said, 'what made your business begin to dwindle?'

"'That's what I'm coming to,' he replied. 'I wonder if it wasn't because I became familiar with all there was to learn about the line. I got to know it like I know the alphabet and about that time it commenced to lose its interest. As long as the line was new and novel to me, I was enthusiastic and successful. Two years seemed to take the novelty out of the work. And, when the novelty passed my enthusiasm passed with it. And when I lost my enthusiasm the business just seemed to bust up. That's all I know about it. Perhaps that's the reason. Perhaps it's something else. I don't know.'

"'You don't have to go any farther,' I told him. 'You have got it right. *It is lack of ENTHUSIASM that nearly has put you out of business and that has placed other once-successful dealers in the same position that you are in.* Whether this lack of interest is the result of knowing too much or too little about the business, the results are just the same. And the results are: no stock, no business, no profits. That is what lack of enthusiasm does to a merchant. It proves itself. When you first went into business you had unbounded enthusiasm and you were highly successful. Today you are the same man, with the same capabilities for selling, as you were then. Only now you are minus your enthusiasm—and your profits.'

Forget the Disc

"'The disc instruments—,' he commenced, feebly.

"'Never mind the disc instruments,' I said. 'There are new Amberola dealers starting in business every day. They are just like you were when you started in—optimistic, enthusiastic and successful. They are selling Amberolas just as you did five years ago and just as you would now if you had not gone into the business until the present time. And you can get right into the race with them and do just as much, and more, business than ever before. But you have got to wake up and jump into the work with the same zeal and energy that you

did five years ago. It should be easy for you to generate enthusiasm with the developments that the Amberola business recently has undergone. By the way, have you read the recent trade bulletins and do you ever read the PHONOGRAPH MONTHLY?' I asked him.

"'No, I haven't paid much attention to them lately,' he replied. And I knew that for months past both bulletins and MONTHLY had been consigned to the waste paper basket.

"'Then,' I said, 'you don't know that we now have a separate Amberola sales department and that we are building up our own selling organization! You don't know that we have an exclusive Amberola supervisor! You don't know that we are getting out record lists that are equal to any of those produced for the most expensive instruments! You don't know that the names of some of the most famous operatic and concert singers in the world have been placed in the Blue Amberol catalog during the past few months! You don't know that the price of the four-minute Amberola attachments practically has been cut in half! You don't know that Amberola dealers who have been in a state of lethargy for years are beginning to rub their eyes in amazement because of the demand that is developing for Diamond Amberolas and Blue Amberol records! You don't know that business now is better than it ever was and that a new era of Amberola prosperity has commenced!'

Blank Comes Back

"I had punched these points in without giving Blank a chance to break in. He was impressed.

"'I didn't quite get all of that,' he said. 'You don't mean that there is a separate Amberola Sales Department now—a department that is to be devoted only to the interests of Amberola dealers?'

"'That's just what I mean,' I informed him.

"'You don't mean to say that the Amberola business is here to stay and that it actually is growing? I thought it was getting as bad everywhere as it seems to be here.'

"'The Amberola business has grown 35 per cent. in the past year through the efforts of our *enthusiastic* dealers—old and new,' I told him.

"'You mean that there are dealers in territory like this who now are doing as well as I did four and five years ago?'

"'Yes—and better,' I replied.

"'And that all I need is enthusiasm to get back into form again?'

"'That's all,' I told him.

"'Willie,' he said to the gangling boy, 'dust off that instrument and put those records back in the rack where they belong. And move those cracker barrels out of the way and see how much space you can make in that corner.

"'And,' he said, turning to me, 'you had better come up and spend the night at the house. There's lots of things about the Amberola business I would like to talk over with you.'"

EDISON WEEK—OCTOBER 16-21

FROM October 16th to 21st, Edison Week will be observed by many of the industries that have been founded by Thomas A. Edison or that have grown out of his inventions.

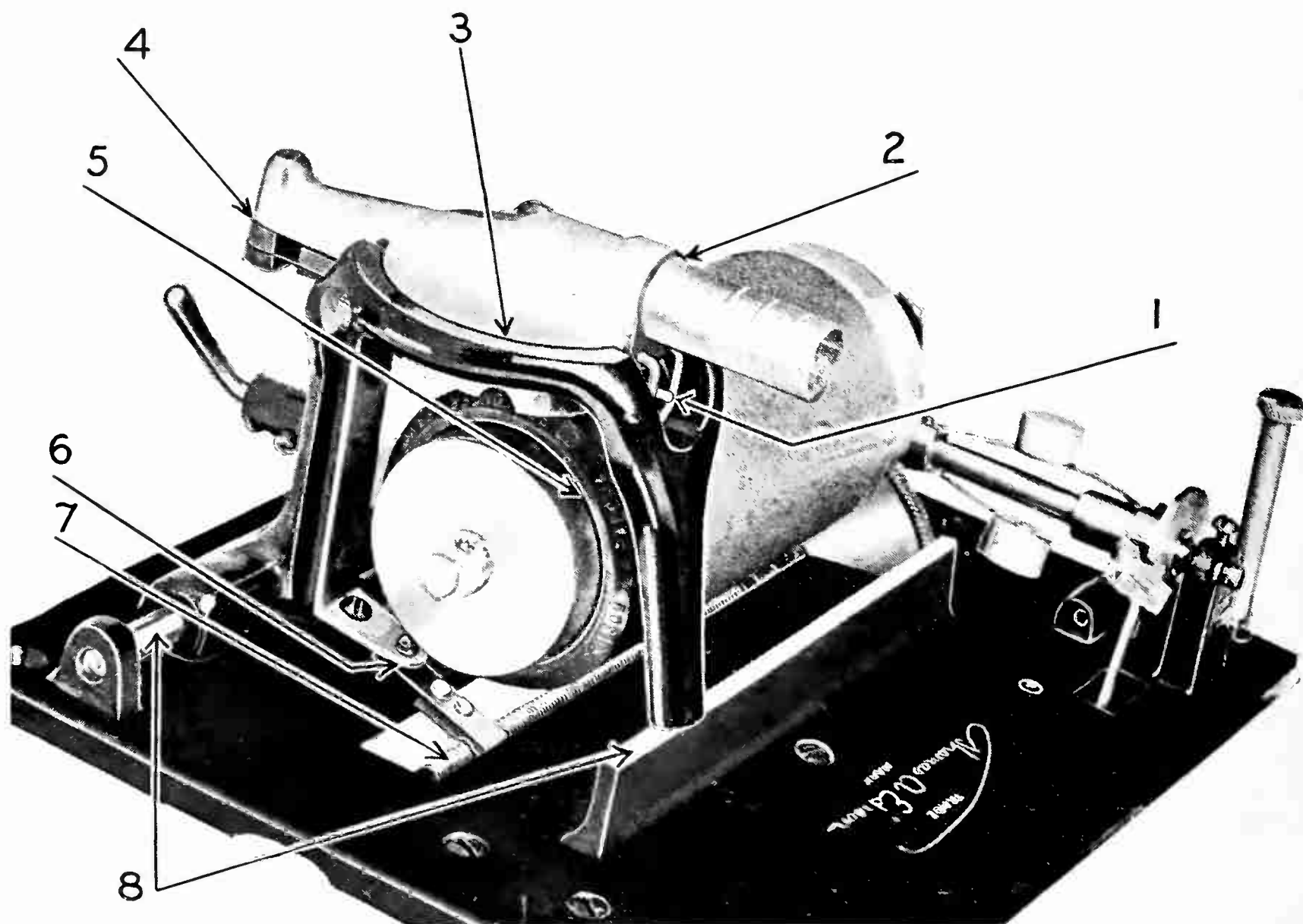
The fact that in the United States alone approximately 600,000 persons are employed in such industries, indicates the magnitude of the observance and the wide publicity that it will receive. Although of recent origin, Edison Week already has become an occasion during which the attention of the public is centered to an unusual degree upon the accomplishments of Mr. Edison and upon the products that bear his name. Every Edison dealer should make some kind of an Edison display between October 16th and 21st. The fact that you co-operate in marketing the favorite invention of Mr. Edison—that you have been licensed by him to deal in it—should be a powerful incentive to you to give the Diamond Amberola extraordinary attention during Edison week.

Your own interests also should lead you to make a display at this time. The most effective advertising is that which is tied to the events of the day. If you can interlock a local ad with an event of nation-wide interest you gain not only the benefit of the space you have paid for but you also secure the benefit of a vast amount of free reading matter that bears a direct relation to your ad.

Edison Week Advertising Pays

During Edison Week, your window should contain an Edison display and you should do some Edison Week advertising. A special hanger (Form No. 3321) has been prepared to assist you in trimming your window and the back cover of this issue of PHONOGRAPH MONTHLY contains some copy that can be used to advantage in your local papers. If you never before had an Edison Week display or if you never advertised your observance of the week, start this year! Never before in the history of the Diamond Amberola line did conditions justify the expenditure of energy and money in promoting sales as they do at the present time. And there is not a better week in the year for you to advertise in than Edison Week! Use the newspapers, trim up your windows, give a series of concerts, and use every other means you can think of to attract attention to your store and the Diamond Amberola line.

“Repeating” and How to Correct It



AMONG the many reasons for the increasing sales of the Diamond Amberola must be counted its comparative freedom from mechanical troubles. It is dependable and its owners are praising this feature to their friends. In the thousands of reports received by us from Amberola owners, the usual comment is, “Never out of order,” or else we read, “Dealer can make any adjustments required.” Simplicity is the keynote of success in designing machinery. Efficiency depends upon simplicity; in fact, efficiency means doing the right thing the simplest way. The right and efficient way to become familiar with the mechanism of the Amberola or to locate any mechanical difficulties that may result from improper handling or lack of attention is to *examine one part at a time*.

It is very simple to make mechanical adjustments on the Amberola if you seek the seat of trouble systematically and do not become confused and spread your attention over the entire instrument at one time. If an Amberola that is out of adjustment is brought to your attention, examine it as an expert repairman would. Take one part at a time and go over it thoroughly. If the first part you examine is in good condition, go to the next part and, by this process of elimination, you are bound at last to

find where the trouble lies. Suppose, for instance, that a customer complains of an instrument “repeating.” Possibly it has been moved about carelessly or some part is in need of the ordinary attention which all machinery requires.

The few simple suggestions below, prepared by the mechanical department of the Musical Phonograph Division, show how an examination for the cause of “repeating” should be made and how the difficulty should be removed when the cause of it is located. See cut accompanying this article.

1.—It may be that the owner has the habit of letting the diamond point down upon the smooth outer border of the record where it can float to the right or left before catching the music lines. This will permit the limit pin (1) on the free end of the reproducer weight to rub against the loop surrounding it, thereby causing the diamond to jump a line or two.

2.—In moving the instrument, it sometimes occurs that the small end of the horn slips away from the stem on the reproducer. Unless the end of the horn is pushed back against the shoulder (2) of the reproducer where it belongs, it may work at an angle and cause a slight bind in the joint—a bind that will cause the feed screw nut to skip on the

feed screw. While observing this particular joint, don't forget to apply a little grease.

3.—Occasionally we find that the reproducer (3) has been removed and, in being replaced, has not been set firmly down in its seat. This, of course, holds the limit loop higher from the record than it should, so, when the weight is lowered for playing, the limit pin floats near the narrow lower part of the loop, where the latter converges to a point. This leaves too little space for the pin, with the result that it is liable to rub against the loop and cause "repeating."

Oil May Help

4.—Few people ever think of inspecting the swivel joint (4) on which the reproducer weight hangs. If the instrument has been standing idle in an atmosphere that is damp, it is very likely that this joint has become stiffened up with rust. Loosen the screw and apply a few drops of oil.

5.—On a few occasions we have found "repeating" to have been caused by the neglect of the operator to put the record firmly on the mandrel (5).

6.—If the adjustment (6) of the feed-screw nut has become altered, you might find that it fails to go down fully into the threads of the feed-screw. This might result in the skipping of threads now and then. Of course, if the screw threads have been bruised or burred, which is not likely to happen, the nut will skip over a few threads.

7.—When gears are neglected and the teeth become dry the resulting vibration is liable to disturb the adjustment of the bearings. Examine the feed-screw (7) and see that it has not too much shake or play endwise as this will cause lost motion in the movement of the carriage.

8.—"Repeating" sometimes is caused by undue friction in the movement of the carriage. Oiling the sliding-ways (8) or following item 2 above, or inspecting the horn inside the grille, will eliminate this cause of repeating.

AMBEROLA CROWDS OUT OTHER LINES

THE story of the rapid expansion of the Amberola business in one store is told in a letter recently received from J. R. Tolleson, of J. R. Tolleson and Company, Amberola dealers in Gaffney, South Carolina. For twelve years this concern dealt in Edison phonographs but, during that time, did not devote much time or space to the line. The development of the Amberola and Blue Amberol records and the general increasing attractiveness of the line led them to make a few experiments in the active merchandising of it and as a result they are developing such a large and profitable

business that it has paid them to cut out a number of other lines of goods they handled and devote the space formerly occupied by these to their Amberola display. The following excerpts from Mr. Tolleson's letter will indicate his firm's attitude toward the Amberola line and show what they are doing to stimulate their Amberola business.

"We have cut out some other lines of goods in order to give more time and space to Edison Amberolas, and our Amberola section now measures 20 by 20 feet, which gives space for dancing.

"We have received several cuts from you and used them. Have a new one which goes in to-day. We received the leaflets and mailed out 150 of them. We have made arrangements to do some good advertising at the Cherokee County Fair, October 17th-18th.

"We have sold several of the four-minute attachments and we are trying to get others who have two-minute phonographs to order attachments so that we may sell more records.

"While selling the old-style phonograph we never felt half the interest that we do since the Amberola and Blue Amberol records came out. We are delighted with the Amberola, especially with Model 75, and the people of Gaffney say it is the best they ever have heard."

FORTY MORE MERCHANTS FALL IN LINE

EVERY month good merchants are discovering that they cannot afford to lose the opportunities the Amberola line offers.

During the past thirty days, for instance, forty merchants in various parts of the country have started as dealers in Amberolas and Blue Amberol Records or added these products to the lines they previously had carried. It is a fact worth noting that twenty-one of these forty new Amberola dealers have been merchandising the Edison Disc line and, because of this, were in a position to judge both the merits of the Amberola and the degree of interest that is being taken in it. Eight of the number have taken on both the Amberola and the Edison Disc line and the remaining eleven are Amberola dealers exclusively.

The Amberola business is expanding, as the rapidly increasing number of dealers indicates. Expansion can be caused only by the development of a greater demand for a line of goods. So the fact that many new dealers are taking up the merchandising of the Amberola should be highly encouraging to those who now are engaged in the business. It indicates a healthy state of affairs and it should convince you that there are ample profits for you in the Amberola line if you prosecute your business energetically and enthusiastically all the time.

Edison Phonograph Monthly

Published in the interest of
EDISON AMBEROLA PHONOGRAPHS
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Editorial

Business Food The dealer who won't advertise usually balks because he feels that money spent in this direction is money thrown away, just because he does not always see immediate results.

He doesn't appreciate the fact that a business has to be nourished in order to make it produce and grow.

He would not deny the necessity of planting and fertilizing a field and of feeding and caring for stock in order to get a profitable return in farm or dairy products.

But he believes that business is a field that should produce golden grain without seeding—that it is a force that will move and produce without care or nourishment.

The value of advertising is not debatable. It is an *essential* to successful business. It is the seed from which the harvest springs.

A part of your profits should go into advertising. A little reasoning will convince you that money spent in this way is not only a necessary investment but the best investment you can make.

Inside Information

Because the Amberola produces wonderful results, you should not stand in awe of its mechanical features.

It is exceedingly simple in construction and the operation of each component part can be readily comprehended by you if a slight study of it is made. You can learn how to locate and repair most of the difficulties that are caused by mishandling the instrument or neglecting it and, needless to say, this knowledge greatly increases your efficiency as a dealer.

When an Amberola is out of order, *each part* should be given a thorough examination to determine whether or not the trouble lies with it. Do not take one look at the entire instrument and throw up your hands in despair. Do not go through it in a haphazard way, giving occasional parts superficial examination. Do not push one part and pull another, all at random, and believe that such an operation *might* do some good. Take one part at a time and examine it from every angle and, before your task is completed, you necessarily will have

located the cause of the trouble. This is the method of the expert repairman and the method that every repairman should adopt.

The article on "repeating" contains much that is of interest and importance to Amberola dealers, and we recommend that you give it a careful reading.

Opportunity

A communication from J. R. Tolleson, of J. R. Tolleson & Company, Amberola dealers at Gaffney, South Carolina, brings to the attention the fact that many Amberola dealers are neglecting the opportunities that the recently arrived new era of the Amberola business offers.

Mr. Tolleson, in his letter, states that for many years his concern did not pay much attention to the phonograph business and that it was only the interest that people in his district displayed in the Amberola that spurred them into activity. What has the result been? The concern has been obliged to abandon other less active and profitable business in order to afford more time and space to the Amberola business. They have been brought to a realization of the value of advertising, and they are using more and more publicity all the time. They have made a conscientious study of the best ways of merchandising the Amberola and Blue Amberol records and they are using methods that have been found effective and that are recommended by those who have learned their value from experience. Because of this rejuvenation and the discovery that the Amberola line is exceedingly active, the concern is profiting now and will continue to profit in the future.

If you are neglecting your opportunities as J. R. Tolleson & Company did, why not profit by their experience?

Home Demonstration

The place of the phonograph is in the home and that is where it has the strongest appeal. Don't depend on store demonstrations only.

There is a certain psychological influence in your favor if you succeed in placing an instrument in a home on a trial offer proposition. Once in a home, the Amberola immediately creates a place for itself.

"Now that it is here, we might as well keep it," is the logical decision. And, in numerous cases, there it will remain.

The best investment that an Amberola dealer can make is to acquire a stock of instruments that will enable him to make plenty of home demonstrations, and then supplement his stock by efforts to keep Amberolas out on trial as much as possible.

Meet "Scotty"—Amberola General Supervisor



"Scotty" in Conference with Amberola Sales Manager, K. R. Moses, and T. E. Dean, Traveler for Pardee-Ellenberger Co., Boston

J W. SCOTT, 200 pounds of geniality, smiles and Amberola enthusiasm, has been appointed General Supervisor of Amberola dealers in the United States and Canada.

This not only means that the right man has been put into the right place, but that the right place has been created. Heretofore you have been obliged to worry along without the assistance of a supervisor, but in the future you will enjoy the motherly care of "Scotty." And Mr. Scott, by the way, is a *regular* phonograph salesman and a regular fellow. For fifteen years he has been selling Edisons and there are not many things that he does not know about the Amberola and Blue Amberol records. He first became interested in selling Edisons in 1901 when he became associated with the National Phonograph Company which at that time sold Edison products.

After spending a year in securing experience in New York, Mr. Scott invaded New England and for the past fourteen years he has been traveling through that section of the country. Up Maine way

he has become a character. To many of the natives of the State he is a greater man than the Governor and the dates of his arrival and departure from town are considered a matter that is worthy of being chronicled in the public prints. While not a vaudeville artist, he has built up a tremendous reputation by telling a story that is known as "Whoa! Bill!" and when he drops into your store you must insist on hearing this. Up in some Vermont villages, the arrival of "Scotty" and his "Whoa! Bill" story is one of the big events of the year. "By hickey," they say, when times are dull, "wait 'till that fat phonograph feller comes back again. Then we'll hear a real story."

In a sketch of the life of all great men, it is considered essential to mention their eccentricities. "Scotty" has only two. He travels in an auto and he gets violent at the sight of dust. So you had better keep your eyes on the highway and when you see a cloud of dust rising in the distance and hear a roar that sounds like the approach of a tornado, you will know that "Scotty" is in the offing

and that it is high time for you either to dust off your Edison stock or take to your cyclone cellar. One more eccentricity might be mentioned. A stock of Diamond Amberolas and Blue Amberol Records not right up to the minute brings down the "wrath of the gods" on your head.

Using an auto, and not a snow plough, as a mode of conveyance, "Scotty" is obliged to accommodate himself to the weather and he is about to become a migratory gentleman who goes back and forth with the birds. This summer he has been tearing



"Scotty" is a Firm Convert to Advertising, as Evidenced by the Above

up New England highways and introducing *real music* into Maine and other centers in the northeast corner of this country. He is soon to start for the south where he will spend the greater part of the winter. And before he has been around that section long the Amberola Line is going to be more renowned than the Mason and Dixon Line. There will be more revolutions in Georgia than there are in Mexico—but it will be Blue Amberol records that will do the revolving.

Keep your eyes—and your ears—open and be ready for "Scotty." When you see a man, who looks like the stout gentleman in the accompanying picture, flow out of his car and greet you, you will know who it is. He is a good fellow and a good salesman and you are going to like him and profit by his visit.

"The Amberola line is bound to be a success as long as you turn out instruments that give the strongest tone test."—Barnes Drug Company, Sault Ste. Marie, Ont., Canada.

PRICES OF FOUR-MINUTE ATTACHMENTS REDUCED

THE Musical Phonograph Division, in a recent bulletin to dealers, announced that, effective September 18th, the price of four-minute Blue Amberol Attachments was decreased substantially for the purpose of encouraging the Amberolization of old-style Edison instruments and stimulating the demand for Blue Amberol Records and new Amberolas. The former selling plan, under which each purchaser of an attachment received ten Blue Amberol records, has been abandoned and the prices on the new list apply to attachments only. Under the schedule now in force it will be possible for dealers and owners of old-style Edisons to secure the attachments at about half the price that it was necessary to pay under the old plan and a big business is anticipated as a result.

Do It Now

Each Amberola dealer should take immediate steps to inaugurate a publicity and sales campaign for the purpose of equipping the old-style Edisons in their territory with four-minute attachments. At \$5.50 for Standard Instrument attachments, and \$6.75 for either Home or Triumph attachments, the owners can convert them into instruments that will produce music far superior to that of any needle-type phonograph on the market, regardless of price. There are thousands of owners of old Edisons who will be glad to take the opportunity of securing the attachments at the new price if the reduction is brought to their attention.

Most Amberola dealers have lists of the names of former Edison owners whose instruments have not been Amberolized. If you have one of these lists, now is the time to get it out and get in touch with the prospects on it. Write them! Call on them! Take an attachment and some of the latest records and give them a demonstration; make every possible effort to Amberolize their instruments so they will become record buyers again. If you have not taken the trouble to compile such a list, now is the opportune time.

More Profits for You

A little advertising will bring in a surprising number of names, and window displays of the attachments, with plenty of explanatory window cards, will attract the attention of many owners of old Edisons. The result of this price reduction will be a great increase in the sales of four-minute attachments and Blue Amberol Records and large profits for Amberola dealers. Your share of the immediate profit and the profits that will be derived from the great increase in record and instrument business that will follow the Amberolization of a large number of old Edisons, depends on your own individual efforts.

Start your Amberol attachment drive *now*.

Announcing the New Diamond Amberola "Store"

WE promised you that the establishment of a New Amberola Sales Department would result in the formation and adoption of policies and plans that would stimulate the New Amberola business to a degree that would make the merchandising of these instruments, and Blue Amberol records easier and more profitable to dealers. Already you undoubtedly have noticed the effects of this department in the increasing quality of the monthly record lists and in the increased production of advertising matter designed to help Amberola dealers to secure prospects and make sales.

And now comes the New Amberola "Store," an innovation that is going to be of inestimable value in advertising and selling Amberolas and Blue Amberol records.

The Amberola "Store," like any other store, has been established to sell goods and it is going to fulfill its mission. Like any successful store, it is arranged to secure a maximum of efficiency. And it presents the handsome and attractive appearance which a fixture of a high-class store should have. Be assured that the proprietor of a New Amberola "Store" is going to be a successful and satisfied merchant.

This new medium for selling your line—a medium that will be highly attractive to small dealers whose store space is limited—is a handsome display cabinet that will hold two New Diamond Amberolas and about 185 records. Approximately three feet high, by the same number of feet in width, it is 23 inches deep. There are two instrument compartments in the interior, one to hold an Amberola 50 and the other a Model 30. A series of drawers are provided for the stock of records. The cabinet will fit in a small place in a prominent part of your store and yet it contains a fairly good representation of the New Amberola line—a representation that will enable a merchant to give a very adequate demonstration of the merits of the instruments and record.

The New Amberola "Store" is not only designed to contain New Diamond Amberolas and Blue Amberol records, but to advertise them as well. In the first place, it is a very handsome and striking piece of store equipment. It is enameled in blue—the Blue Amberol shade—and gilded bead work is used to add to its attractiveness. A built-in rack, designed to hold advertising matter, bears the words "The New Edison Diamond Amberola" in gilt let-

(Continued on page 12)



The New Diamond Amberola "Store" Open for Business

Keeping in Touch with Edison Artists

From the middle of this month until Christmas Anna Case, the young prima donna of the Metropolitan Opera, will be busy filling the many engagements that she has accepted. Her first appearance of the fall will be in Springfield, Mass., where she will be heard October 6th. On the eleventh of the month she will give a recital in Carnegie Hall, New York, and from then on she will have but little rest until the holidays.

Marie Narelle, the well-known soprano, who makes a specialty of singing folk-songs, appeared recently before a convention of the Ancient Order of Hibernians in Boston. Her rendition of "Old Ireland Shall Be Free" aroused so much enthusiasm that a bed of roses that decorated the speaker's table was given to the singer, Mayor Curley, of Boston, making the presentation.

Christine Miller will appear as soloist at the music festival to be held next May at Grand Island,

ANNOUNCING THE NEW DIAMOND AMBEROLA "STORE"

(Continued from page 11)

ters. The doors and sides are paneled and so arranged that hangers and other advertising forms may be suspended against them. Just the place for your monthly record hangers. The "Store" is as substantially made as it is attractive in appearance and, from every standpoint, is a desirable adjunct for any merchant's store.

The advantages of the Amberola "Store" are numerous. It affords a place in which instruments and records can be kept safely, compactly and systematically. This one feature is going to be influential in placing it in hundreds of small stores where there is no suitable space to keep and display the Amberola line to advantage. It affords continuous free advertising and lends an air of distinction to your store. It is not costly and it does not require any great outlay of money to stock it with the equipment it is designed to hold. In every way it is highly desirable for dealers.

While the New Amberola "Store" has been designed primarily for new dealers, it can be secured by merchants who are now handling the Amberola line and who feel that the new method is an improvement over their present way of displaying the instruments and records. The "Store" is made to sell at the remarkably reasonable price of fifteen dollars, so it is within the means of every merchant. A limited quantity is now ready for delivery and dealers who wish to start their winter

Nebraska, under the auspices of the St. Cecelia Society. The New York Symphony Orchestra, under the direction of Walter Damrosch, will provide instrumental music for the festival.

Anita Rio will be one of the singers on a program to be given by the Evanston Musical Club and the School of Music at Evanston, Ill., November 16 and 17.

Helen Clark recently returned from a two weeks' vacation at Newport, R. I., thoroughly refreshed and ready to add many fine records to her already long list of Blue Amberols.

Hardy Williamson gave a recital in August at the Academy of Music in New York, and his program evoked much enthusiasm from a large audience.



The Above Shows the Neat, Compact Appearance of the "Store" When Closed

work along the most efficient lines and who feel that they now are handicapped by lack of space or facilities for making an attractive display, should take steps to improve their stores and increase their sales and profits by installing the New Amberola "Store."

Who's Who in the Blue Amberol List for November

BETSY LANE SHEPHERD, SOPRANO

BETSY LANE SHEPHERD, a young American soprano who recently has come into much prominence through her splendid work in concert and oratorio singing and whose portrait appears on the front cover of this issue, was born in Pennsylvania and her musical training has all been secured in this country. Gifted with a beautiful natural voice and a talent for musical expression, she commenced her studies at the Wyoming Seminary at Kingston, Pa. Later she entered Syracuse University, continuing her studies in music at the College of Fine Arts connected with that institution. For the past several years she has been located in New York where she has been a pupil of Frank La Forge and Sergei Klibausky. She is soprano soloist in the Calvary Methodist Church of New York.

Mrs. Shepherd has a voice that is wonderful in strength, range and purity of tone. She seems to be equally skilled in the rendition of dramatic, lyric and sentimental songs. She can interpret the most classical productions of Brahms in a way to delight the most critical audience; but, at the same time, she can give a rendition of some folk song or old favorite so appealingly that it at once becomes a classic. Perfect voice control and a musical discernment that makes her judgment in matching song and expression unerring, are among the qualities that make her singing always delightful.

GLADYS RICE, SOPRANO

Gladys Rice, whose splendid soprano has created a strong demand for her records, is a Philadelphia native and was educated at "Ivy Hall," Bridgeton, N. J. While very young she displayed a natural aptitude for music and she was given the best advantages that New York could afford. Among her teachers was Karl Breneman, a pupil of the renowned Sibelius. Her professional debut was made at the Palace Theatre in New York and it was marked by great success. Her dramatic ability inclined her toward the stage and she has appeared in both dramatic and musical stock. Her voice is a clear and sweet soprano and her numbers are rendered with the expression and sentiment that only may be found in the renditions of singers who have had stage experience in addition to thorough musical educations. On the November list of Blue Amberols Miss Rice sings "Good-Bye, Good Luck, God Bless You," the



famous production of Ernest Ball, in duet with Walter Van Brunt. Superbly rendered by both singers, it makes a most attractive number.

ARTHUR COLLINS, BARITONE

It is like re-introducing an old friend to tell Edison owners anything about Arthur Collins, for his name is familiar wherever the phonograph is known. Descended from a long line of Quakers, he naturally had to be born in Philadelphia. He received his early musical education under the direction of his mother, who was a fine singer. Although Mr. Collins is best known as a mimic and a singer of popular songs, he is a thoroughly educated musician and he had devoted much time and energy to the careful development of his splendid baritone voice. He has been very successful in operatic work and sang in "Wang" with De Wolf Hopper and in "The Lion Tamer" with Francis Wilson. There is a continual demand for his services and his phonograph activities represent only a small part of the work he has done along musical lines. For many years he has been the singing partner of Byron G. Harlan and the team name of Collins and Harlan is better known than either of the individual names.



BYRON G. HARLAN, TENOR

Byron G. Harlan, one of the best known of Edison singers, was born in Kansas, but the greater part of his boyhood was spent in South Dakota. It was not until he was twenty-four years old that he went to Chicago and studied music and it was in that city that he commenced his stage career, securing an engagement with an opera company. After gaining valuable theatrical experience by his appearances in opera, he accepted a part with Otis Harlan in "A Texas Steer." Later he became a producer and had a company of his own. His singing of "coon" and "rag" songs gained him much renown and when the phonograph came into general use he became an Edison artist. A favorite to begin with, he has retained his popularity during all the years he has been making records. Perhaps his most prominent quality is his ability to render topical songs in a spontaneous and enthusiastic manner that is distinctive and characteristic, an art possessed by very few singers.



Blue Amberol List for November Alive with Quick Sellers

IT would be difficult to compile a list of vocal and instrumental numbers more in vogue at the present time than those included in the November offering of Blue Amberol records. The big popular hits of to-day, and the songs that are going to be the hits of to-morrow, are listed there among many other attractive numbers. One of these songs, that just is springing into an immense popularity, is Ernest Ball's latest production, "For Dixie and Uncle Sam," a number that is being sung and whistled at the present time all along Broadway. This same composer is represented on the list by two songs, the other being "Good-bye, Good Luck, God Bless You," a ballad that has taken its place among the classics of its kind and that will not lose its popularity for many years. Many of you have heard of "There's a Garden in Old Italy," "In Dreamy Spain," "By the Sad Luana Shore," "In a Dusty Caravan," "Arrah Go On, I'm Gonna Go Back to Oregon," and "I Sent My Wife to the Thousand Isles."

The November Blue Amberol list offers some particularly attractive band and orchestra numbers. The latest waltz hit, "Sunset on the St. Lawrence," is played by Jaudas' Society Orchestra and Sodero's Band gives a fine rendition of Olman's "Spring Bird," an intermezzo with a fascinating melody and some beautiful harmonic effects. It

has been a long time since a better march than the "Boomerang March" has been written and the way it is played by the New York Military Band on Blue Amberol record No. 3008 makes that number one of the choicest of its kind listed. The Peerless Orchestra plays "The Dragon's Eye," by Gay, and the "Bantam Step" is a lively fox-trot by Jaudas' Society Orchestra.

Two superb concert numbers head this exceptionally fine list. Alice Verlet sings "Ernani! involami," from Verdi's opera, "Ernani." The music of Verdi always is beautiful and is very popular among people who are fond of melody. The aria sung by Mme. Verlet for the November Blue Amberol list is one of the best known and most beautiful of the many written by Verdi and, after hearing its familiar strains, most Amberola owners will desire to possess it. The other concert number of the month introduces Mary Zentay, an artist who is new to the Amberol catalog. Mme. Zentay is a widely renowned violinist and has the distinction of being among the foremost performers of her sex on this instrument. Her first record for the Amberol catalog is a rendition of "Tambourin Chinois," one of Kreisler's compositions. The number reveals her technical mastery of the violin and the beauty of her tone quality, and it forecasts a wide popularity for her records.

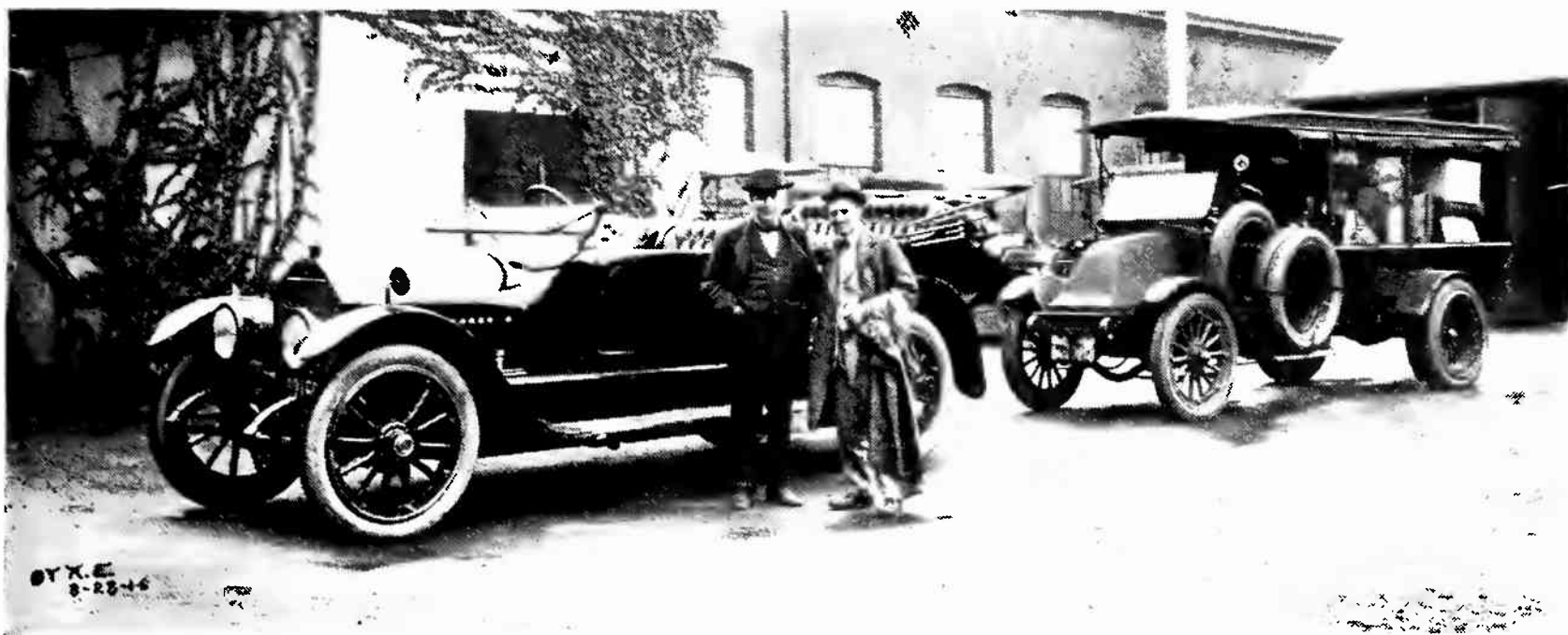
BLUE AMBEROL RECORDS FOR NOVEMBER

CONCERT

- 28245 Ernani! involami—Ernani, *Verdi*, Soprano, in Italian, orch. acc. Alice Verlet
28246 Tambourin Chinois, *Kreisler*, Violin, Piano acc. by Jacques Grunberg Mary Zentay

REGULAR

- 2986 Arrah Go On, I'm Gonna Go Back to Oregon, Tenor, orch. acc. Billy Murray
2987 I'll Take You Home Again, Kathleen, *Westendorf*, Tenor, orch. acc. Walter Van Brunt and Chorus
2988 Sunset on the St. Lawrence Waltz, *Keller*, for Dancing Jaudas' Society Orchestra
2989 When That Little Yellow Fellow Plays Piano (Hannah Plays Banjo) *Lindeman*, orch. acc. Arthur Collins and Byron G. Harlan
2990 There's a Garden in Old Italy, *Glogau*, Tenor, orch. acc. Irving Kaufman
2991 Good-bye, Good Luck, God Bless You, *Ball*, Soprano and Tenor, orch. acc. Gladys Rice and Walter Van Brunt
2992 Sundial, *Darewski*, Contralto, orch. acc. Helen Clark
2993 Dragon's Eye, *Gay* Peerless Orchestra
2994 In Dreamy Spain, *Rizzi*, Soprano, orch. acc. Elizabeth Spencer
2995 San San Soo—Hip Hip Hooray—New York Hippodrome, *Lawrance*, Tenor, orch. acc. George Wilton Ballard and Chorus
2996 In a Dusty Caravan, *Gilbert-Lee*, Tenor, orch. acc. Walter Van Brunt
2997 There's a Little Baby Up in the Moon, *David-Godfrey-Wright*, Tenor, orch. acc. Irving Kaufman
2998 Home, Sweet Home, *Payne-Bishop*, Soprano, orch. acc. Betsy Lane Shepherd
2999 I Sent My Wife to the Thousand Isles, *H. Von Tilzer*, orch. acc. Billy Murray
3000 By the Sad Luana Shore—Step This Way, *Goetz*, Soprano and Tenor, orch. acc. Elizabeth Spencer and George Wilton Ballard
3001 I Surrender All, *Weeden*, orch. acc. mixed voices Metropolitan Quartet
3002 Bantam Step—Fox Trot, *Jentes*, for Dancing Jaudas' Society Orchestra
3003 Songs of Other Days—No. 3, orch. acc. mixed voices Metropolitan Chorus
3004 Valse Danseuse, *Miles*, Xylophone, orch. acc. William Dorn
3005 Spring Bird—Intermezzo, *Olman* Sodero's Band
3006 For Dixie and Uncle Sam, *Ball*, Tenor, orch. acc. George Wilton Ballard and Chorus
3007 Two-Key Rag, *Hollander*, Tenor and Baritone, orch. acc. Arthur Collins and Byron G. Harlan
3008 Boomerang March New York Military Band
3009 She Is the Sunshine of Virginia, *Carroll*, Tenor, orch. acc. Walter Van Brunt
3010 He's the Makin's of a Darn'd Fine Man, *Herrman*, orch. acc. Ada Jones
3011 Smiles, Then Kisses—Waltz, *Ancliffe* Waikiki Hawaiian Orchestra
9446 Moder Svea—No. 1, (Swedish Songs and Dances) New York Military Band
9447 Moder Svea—No. 2, (Swedish Songs and Dances) New York Military Band



WHEN Thomas A. Edison takes a vacation he enters into it with all of the enthusiasm and thoroughness that he puts into his daily work. Early in September he went into the Adirondack Mountains, in New York State, in search of recreation, accompanied by H. S. Firestone of the Firestone Tire and Rubber Company and John Burroughs the famous naturalist. The picture herewith was taken just before the trip commenced and it shows Mr. Edison, with a smile of anticipation on his face, standing with Mr. Firestone by the car they traveled in. The automobile truck that is shown, loaded to its capacity, contained the supplies that were carried by the party.

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA
BIRMINGHAM—Talking Machine Co.

CALIFORNIA
LOS ANGELES—Diamond Disc Distributing Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO
DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT
NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA
ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.
WAYCROSS—Youmans Jewelry Co.

ILLINOIS
CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.
PEORIA—Peoria Phonograph Co.
QUINCY—Quincy Phonograph Co.

INDIANA
INDIANAPOLIS—Kipp Phonograph Co.

IOWA
DES MOINES—Harger & Blish
SIOUX CITY—Harger & Blish.

LOUISIANA
NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND
BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS
BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
LOWELL—Thomas Wardell.

MICHIGAN
DETROIT—Phonograph Co. of Detroit.

MINNESOTA
MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI
KANSAS CITY—The Phonograph Co.
ST. LOUIS—Silverstone Music Co.

MONTANA
HELENA—Montana Phonograph Co.

NEBRASKA
OMAHA—Shultz Bros.

NEW JERSEY
PATERSON—James K. O'Dea.

NEW YORK
ALBANY—American Phonograph Co.
BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.
ELMIRA—Elmira Arms Co.
N. Y. CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son
Phonograph Corp. of
Manhattan
ROCHESTER—Talking Machine Co.
SYRACUSE—Frank E. Bolway & Son, Inc.
W. D. Andrews Co.
UTICA—Arthur F. Ferriss.
William Harrison.

OHIO
CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON
PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA
PHILADELPHIA—Girard Phonograph Co.
PITTSBURGH—Buehn Phonograph Co.
SCRANTON—Ackerman & Co.
WILLIAMSPORT—W. A. Myers.

RHODE ISLAND
PROVIDENCE—J. A. Foster Co.

TEXAS
DALLAS—Texas-Oklahoma Phonog. Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH
OGDEN—Proudfit Sporting Goods Co.
SALT LAKE CITY—Consolidated Music Co.

VERMONT
BURLINGTON—American Phonograph Co.

VIRGINIA
RICHMOND—C. B. Haynes & Co.

WASHINGTON
SEATTLE—Pacific Phonograph Co., N. W.
SPOKANE—Pacific Phonograph Co., N. W.

WISCONSIN
MILWAUKEE—The Phonograph Co.

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

Advertise Edison Week and Edison Week will Advertise You

EDISON Week is going to be advertised in many of the leading periodicals of the country and it is going to bring forth in newspapers and other periodicals a vast amount of comment, pertaining to Edison and his achievements. People will read about it in magazines with nation-wide circulations and thousands of local newspapers. When they see *your* name linked up with Edison they will realize that your line is the best of its kind that the world affords and that you are the dealer to patronize, if they want the best. The copy below, used in your local papers, means prestige and business for you. Requests for electros should be made by number only and should be addressed to Advertising Department, Thomas A. Edison, Inc., Orange, N. J.



EDISON OCT.

W E E K 16-21

(Electro No. 568)

The inventions of Thomas A. Edison make employment for 600,000 people in the United States alone.

Of all his inventions the phonograph is his favorite.

The New Edison Diamond Amberola

Is an Edison instrument and it embodies all of the improvements that have made the Edison renowned above all phonographs. The Edison Reproducer; the Edison permanent Diamond Point; unbreakable and practically unwearable Blue Amberol Records—these are some of the features

that have made the Amberola far superior to the most costly talking-machine.

We have arranged a series of concerts for Edison Week and shall be glad to have you attend one or all of them. Or we will demonstrate this superb instrument to you at any time you care to come to our store.

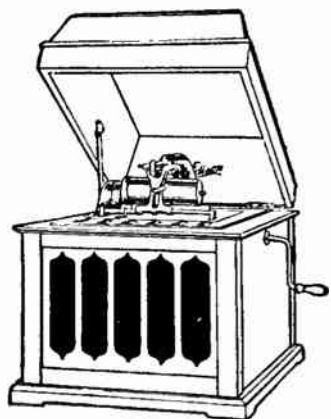
(Dealer's Name and Address)

We Shall Give Special Free Concerts During EDISON WEEK—OCT. 16-21

The Phonograph is Thomas A. Edison's favorite invention and a series of concerts, in which the music is provided by this instrument, is a fitting way for us to honor the name and achievements of the great inventor.

Our programs will include the immortal master-

pieces of the world; the simple and beautiful old favorites that are sung from generation to generation; and the very latest hits from the Broadway musical shows. All of this music, vocal and instrumental, is rendered by great artists and is faultlessly reproduced by the

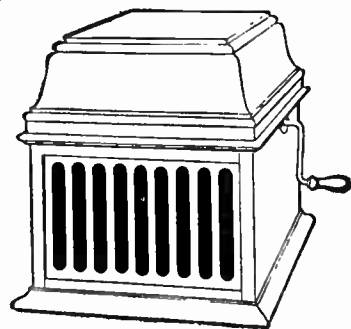


Model 50
(Electro No. 425)

New Edison Diamond Amberola

This instrument is a product of the laboratory of Thomas A. Edison and it has all of the features that have made the Edison the peer of all phonographs. It is vastly superior to any instrument that does not bear the name of Edison. Its music is a revelation.

Make it a point to attend one or more of our concerts or, if more convenient, come in at any time and let us give you a private demonstration.



Model 30
(Electro No. 412)

(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

NOVEMBER, 1916

NO. 11



YVONNE de TRÉVILLE
New Blue Amberol Artist
(See Page 13)

TESTS THAT *PROVE*

DO YOU realize fully the significance of the tone test competition between a fifty dollar Amberola and a hundred dollar “talking machine” of a well-known make at the Hotel McAlpin, June 23rd? Do you know that the unanimous verdict rendered in favor of the Amberola on that occasion has since twice been confirmed?

On October 2nd and 3rd, W. E. Kipp, our Indianapolis jobber, had his dealers’ convention in that city. There the McAlpin test was repeated, the only difference being that a hundred and fifty dollar “talking-machine” was used instead of a hundred dollar model. On October 23rd and 24th, Frank E. Bolway & Son, Inc., held their dealers’ convention at Syracuse, N. Y., and there a hundred dollar “talking machine” was pitted against a fifty dollar Amberola.

AT INDIANAPOLIS THE VERDICT WAS UNANIMOUSLY IN FAVOR OF THE AMBEROLA, WHILE AT SYRACUSE THE VOTE WAS PRACTICALLY UNANIMOUS FOR THE AMBEROLA.

Remember, these tests were all conducted behind a curtain, so that no one but the operators themselves had the slightest idea when the Amberola was playing and when the “talking-machine.”

Here are FACTS, unchallengeable FACTS, based on unbiased evidence, that PROVE the musical superiority of the New Edison Diamond Amberola over “talking-machines” costing even three times as much. Talk about these FACTS to every prospect. Advertise them. Put that “Odds of 100 to 50” hanger (a reproduction of which you will find on Page 5 of this issue) where everyone passing or coming into your store will be sure to see it.

Now you’ve got the FACTS, don’t hang on to them. They’ll never do you any good that way. Give them to the public and give them good and strong.

The Edison Phonograph Monthly

Volume XIV

NOVEMBER, 1916

Number 11

“AMBEROLA ANDY” He Converts the Parson's Wife

(We here introduce “Amberola Andy,” a fictitious character, who, under the guise of entertainment, will drive home to all dealers some good, hard, sound facts that are the foundation of successful Amberola merchandising. Like most successful men, Andy is modest, but as soon as we can induce him to have his picture taken we will publish it in these columns.)

D'Y know that a Amberola dealer, even in a little one-hoss place like Littleburg, hez a chance to get'a lot'a entertainment out'a his store and to do whut might be called a good merchandisin' in a big place. I don't pat myself on the back much fur my dealin's, but once in a while I kind'a put a good one over, as the feller says. I kind'a enjoy figurin' out how to get people int'rested in Amberolas and Blue Amberols 'cause I know that if I once gets 'em to see somethin' in the insterments or records that strikes 'em in the right way, I've as good ez made a sale. Y'h can't get a'quainted with a person by seein' 'm and you can't get a'quainted with goods by just lookin' at 'em. Fur ten years I walked up and down the streets of Littleburg only noddin' to Sim Davis. Akchully, I thought, most'a the time, thet he wuz sort'a stuck on hisself and, though I try not to hate nobody, I couldn't allus conceal my dislike fur Sim. And I never knew nothin' about 'im! Then one time we both went to the Democrats' Barb'cue and got set side by side. Well, we hed a good dinner and some refreshments and th' fust thing y'h know we wuz talkin' and chatterin' away ez though we allus hed been the best'a friends. I found he wuz int'rested in the same things I wuz and thet he was just t'e kind'a feller I had been wantin' fur a friend. Thet's the way it goes. I hed allus looked at the bad side of Sim, but arter I got to know 'im, darned if I could see any bad side.

Thought Rag Devil's Music

Th'other day the parson's wife come in to get some records. I knew just what she would want. It would be some sacred solos or quartets or somethin' like that. I ain't sayin' thet that ain't good music and thet there ain't a lot'a pleasure in listenin' to it. I like it myself. But that wuz the only kind that the parson and his missus ever bought and I allus hate to see people hev records

all of the same kind. To me all kinds'a music are good and beautiful and t'seems to me that everybody should try to hear and enjoy all kinds of it. Listenin' to one kind'a music is like eatin' one kind'a grub. It ain't natchral and it's goin' to make anybody tired of music mighty quick. I kind'a felt that the parson and his wife wuz gettin' tired of their Amb'rola 'cause they hadn't been buyin' many records. I wuz really 'sprised to see her comin' in at all. It struck me all of a sudden thet if I only could sell her some good lively rags, whut a change it would make in her and the parson. But I knew thet both of 'em thought thet rag-time wuz the invention of the Devil. Rag-time wuz the music thet people danced to, and that alone would'a kept it out'a the pars'nage. The Rev. Ebenezer Larkin wuz the kind'a parson who believed in gettin' his parishioners into heaven by scarrin' 'em away from 'tother place and anything thet was lively or enjoyable seemed to him to have some connection with the Devil.

Self Punishment

He wanted old hymns along with his old religion and he and the missus wouldn't even buy records of the latest Billy Sunday hits. Said thet they sounded like saloon songs. All they bought wuz the slowest and most saintly songs they could pick out and when they played 'em they would run the Amb'rola at the slowest speed they could. Then they'd set with solemn faces list'nin to the music. The way they looked, you'd think it wuz punishment fur them—and I guess it wuz. But some people enjoy inflictin' sufferin' on themselves and I guess thet must'a been the way with Parson Larkin and his missus. How I did long to fix up some deal on 'um so thet when they thought they hed some slow old hymn on the Amberola, it would start and play some snappy rag that would make 'em get up and do one of these rag-time dances. I used to think about such a thing until it made me most die laffin', but I knew I could never do it.

Andy Gets An Idea

I don't know how it ever happened that I had this "Yaaka Hula Hickey Dula" thing when the parson's missus came in the day I'm talkin' about, but I did. When she gets herself sat down and all adjusted I tells her that I has a new record on the Amb'rola that I would like her to hear. And I started it up.

Ez soon ez she hears the first few notes she kind'a stiffens out like a cat with a fit.

"That is one of them dance records, Mr. Simmons," she says. "I guess I won't listen much to that. You can put on something quiet and refined and sacred."

Then I happened to have a bright i'dee. I had read somethin' in the PHONOGRAPH MONTHLY about Hawaiian music bein' old hymn tunes that was taken to Hawaii by missionaries and then taken by the natives to play on these here guitar-like things they play. I stopped the instrument.

"That's Hawaiian music," I says, startin' to take off the record. "The tunes of most of the Hawaiian songs wuz tak'n from old Methodist hymns that the sacrificin' missionaries took there years and years ago. The natives learned these gospel songs and they used to sing them at services the missionaries held. Then they began to play 'em on their guitars and make up songs in their own gibberish, and finally they made 'em into what most people now think is real Hawaiian music."

Missus Larkin perked up considerable.

"What did you say the name of that song wuz?" she asked.

"Yaaka Hula Hickey Dula," I told her.

"They don't sound like Scriptural characters," she said, with a kind'a puzzled look on her face. I bet she was runnin' over the Old Testament to find out if any of them wuz the sons of Jabeth or some of them other old-timers.

"It's the music that wuz taken from the old hymns," I says. "I don't know much about the words."

"Well, you might start it again," she says in a kind'a unconcerned way. "If there is any hymn music in it, it must be good."

Converted

So pretty soon the strains of that old Fox Trot song wuz comin' out in fine shape. As she heard them, she nodded her head up and down as though she was approvin' of it.

"It sounds just like hymn music," she says at last. "I don't approve of them words exactly, but then you don't have to listen to them. I guess I'll take that record. Have you any more of them Hawaiian hymn tunes?"

I got out all the Hawaiian records I hed in stock and I'll be swanked if I didn't sell her every one of 'em. I could see that she wuz just hungerin' fur somethin' new and when she got a'quainted with Hawaiian music from the right angle she got ez

friendly with it as I am with Sim Davis. I met the parson next day—he saw me before I could get out'a his way. But he surprised me by tellin' me that those were fine records that I hed sold Missus Larkin, though it wuz a shame to put such triflin' words to sacred tunes. But, when I wuz goin' past the pars'nage later in the day, I hears his solumn baritone voice floatin' out:

"Ya-a-a—k-a-a H-u-u-u-la-a-a Hic—e-e-e-e Du-u-u-u—l-a-a," he wuz singin'.

And I bet he wuz havin' the time of his life, even if he did feel a little bit wicked about it.

And th' next Sunday, when I wuz just dozin' away comfortable in church, I hears the parson's voice say:

"And Yaaka went over into the land of Hula—"

I woke up with a start, in time to see the parson kind'a blush and check hisself and say:

"The next hymn will be No. 244, 'On Thet Beautiful Island Over There.'"

INDIANA DEALERS ENTHUSE OVER AMBEROLA LINE

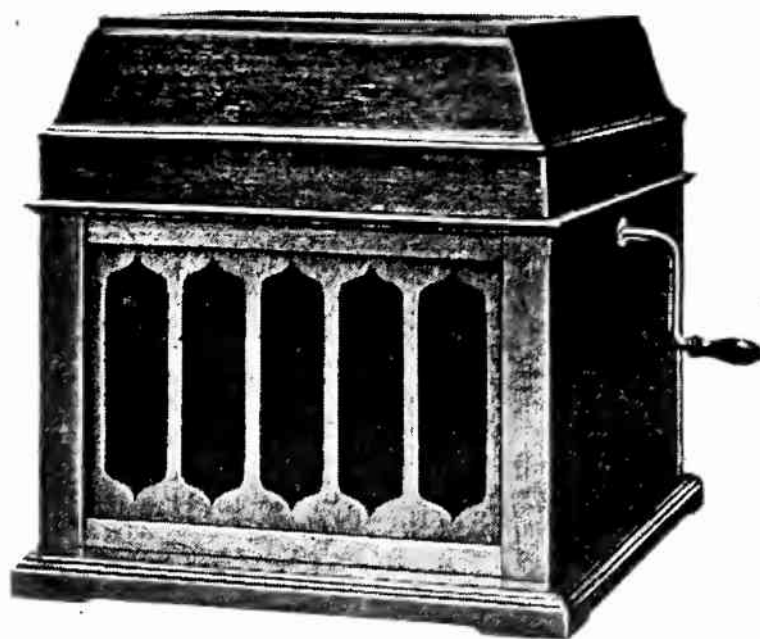
K. R. MOSES, Amberola sales manager, was among those who attended the convention of Edison dealers who are located in the zone of W. E. Kipp of Indianapolis, which was held in that city October 2-3. Mr. Moses attended the gathering for the purpose of determining the attitude that the dealers in the zone take toward the Amberola line and to give the Amberola dealers present the benefit of his wide experience with the Amberola line. Upon returning to Orange, Mr. Moses expressed himself as being greatly impressed with the rapidly growing esteem in which dealers are holding the Amberola line and with the increased attention that they are paying to the merchandising of it.

"I wish it could have been possible for every Amberola dealer to attend this convention, so that they could have absorbed some of the optimism and enthusiasm that was manifested in connection with the Amberola line," he said in referring to the gathering. "In all of Mr. Kipp's zone I do not believe that there are more than twenty Edison dealers who do not handle the Amberola and the Blue Amberol records and, from the comments made by many of these, I believe that fully one-half of them will take on the line in the immediate future. The dealers in the zone who are handling the line have nothing but the most enthusiastic praise for it.

"I have attended numerous conventions and I want to say that I never met a group of more energetic and enthusiastic dealers than I did at the recent gathering in Indianapolis."

Miss Cecile Mistrot, an accomplished musician, has been secured to demonstrate Edison instruments by R. T. Dennis & Co., Amberola dealers of Waco, Texas.

Odds of 100 to 50!



The
New
Edison
Diamond
Amberola
Model 50

\$50 Edison Diamond Amberola vs. \$100 "Talking Machine"



Hotel
McAlpin
New York
City

Twenty-five Stories High. The
Largest Hotel in the World.

In the ball room of the Hotel McAlpin, New York City, on June 23, 1916, six hundred and fifty phonograph experts heard a \$50 EDISON DIAMOND AMBEROLA played behind a curtain in competition with a \$100 "talking machine."

Numerous comparisons were made.

These phonograph experts voted on each comparison, without knowing the names of the instruments for which they were voting.

They were UNANIMOUS on every comparison for the \$50 EDISON DIAMOND AMBEROLA.

The Edison Diamond Amberola represents at least twice the value of any "talking machine." We challenge any "talking machine" to meet the same test made at the McAlpin last June.

We invite you to come in and hear this wonderful new product of Edison's genius.

YOU OWE IT TO YOURSELF TO HEAR THE DIAMOND AMBEROLA BEFORE YOU BUY. COME IN TODAY.

Here's a reproduction of an Amberola hanger recently sent out to dealers. Many have already told us that it is a straight-from-the-shoulder "knockout." What do you think? That combination of dark brown, with orange-red on a cream tinted paper is pretty rich, don't you think?

This hanger is worth putting where folks will see it, for it has the looks and *it says something.*

KIPP PHONO COMPANY TREATS EMPLOYEES TO OUTING

THE Kipp Phonograph Company of Indianapolis, besides being alive and up-to-date in other ways, believes that the policy of showing consideration to its employees and taking an interest in



their welfare is good business. Recently the Kipp establishment was closed for a day while employers and employees held an enjoyable outing at a quiet pleasure resort near Indianapolis. The members of the firm provided a fine chicken dinner at noon and a lunch in the evening and also met the other expenses incidental to the affair. A program of sports that included a ball game, bowling, croquet and other events provided entertainment during the day and in the evening fireworks and dancing were enjoyed. The music for dancing was provided by an Amberola. Did those who attended the affair have a good time? Glance over the happy faces in the picture given herewith and judge for yourself.

DIRECT COMPARISONS BRING RESULTS

DIRECT comparison is being used with good results by Martin L. Benson, Amberola dealer of Dongola, Ill., according to a letter received from him in response to our request for "Newsday" contributions. Mr. Benson is working in competition with many varieties of cheap talking-machines but he finds that it is not difficult to convince prospects that they get more real value for their money when they purchase an Edison than they do when they invest in some built-to-sell music box. His letter is one of many recently received in which direct comparison is advocated as the best means of demonstrating the superiority of the Amberola over any and all makes of talking-machines.

"In reply to your request for a few lines on 'Newsday,'" states Mr. Benson, "I would say that I secure my prospects in three ways: advertising in local papers, sending advertising through the mail, and by giving concerts. After securing a prospect

I endeavor to make arrangements for a home demonstration as I find this a most effective way of closing sales. The question of price is one big obstacle in making sales. This section is flooded with offers of cheap talking-machines by the great mail order houses of Chicago. Some of these instruments sell as low as \$4.50 each and from the claims that are made for them you would think that they could not be surpassed in construction or tone.

"In demonstrating, I endeavor to impress on the mind of the customer the fact that the Edison is immeasurably superior in tonal quality to any talking-machine and that it is far above all competing instruments in mechanical excellence. If you can convince them that the Edison is far better than the cheap machines it is not difficult to make them appreciate that it is cheaper in the long run to buy an Edison than to throw their money away on an inferior phonograph. Playing a talking-machine in direct comparison with an Amberola is the best way of overcoming competition and impressing prospects with the fact that the Amberola is beyond comparison with 'talkers.'"

LET THE AMBEROLA SPEAK FOR ITSELF

A RECOMMENDATION of the policy of giving demonstrations at lodge meetings, church gatherings and country school entertainments is contained in a letter from George E. Buss, Amberola dealer at New Philadelphia, Ohio. Mr. Buss says that he has known sales to result from such demonstrations as long as a year after they were made. The writer was one of the many who responded to our request for Newsday letters, and his communication, excerpts from which are given below, was very interesting.

"To say that I am an Edison dealer heart and soul is expressing the situation modestly," writes Mr. Buss. "I have handled the Edison, with other lines, for many years but the Edison is my favorite and the profit-making possibilities in it are greater than in any of the other goods that I handle.

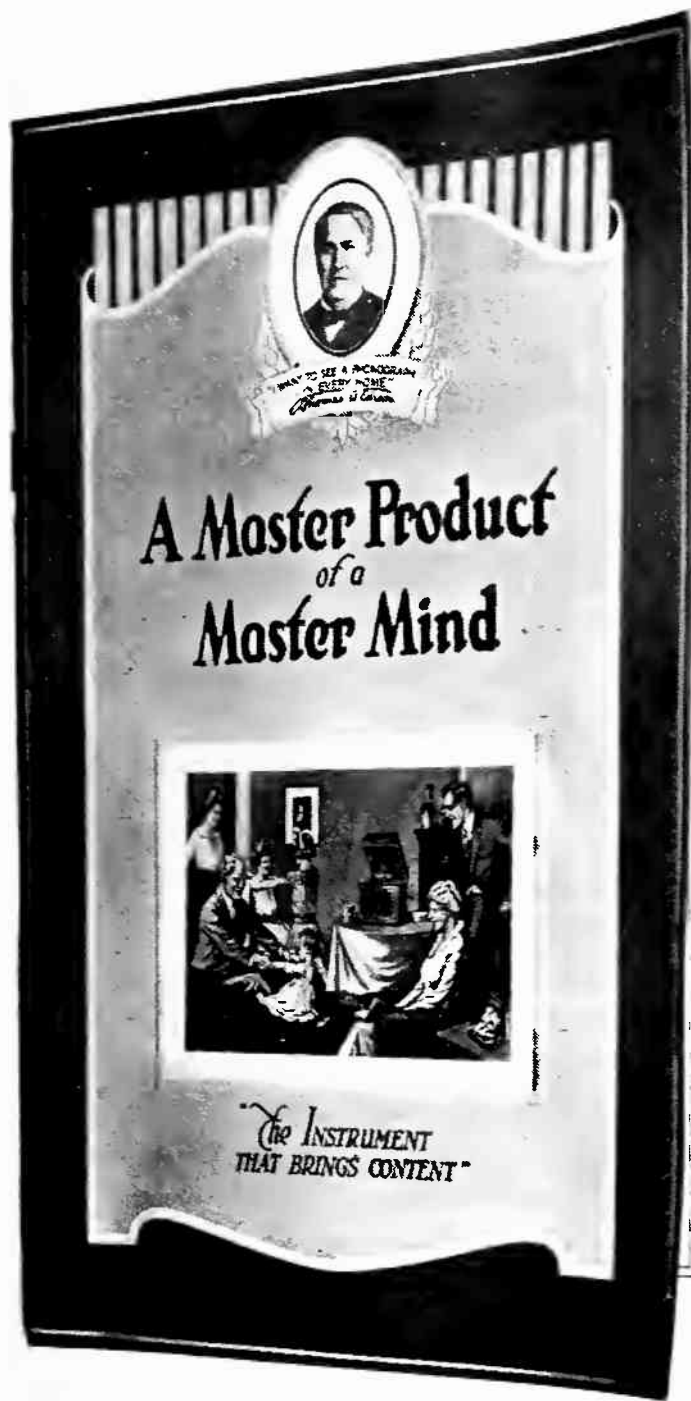
"I used to wish that the Edison business would become again as active as it was in 1903-04 and, now that it *has* come back with extraordinary good measure, I am going to take advantage of it.

"I have gone so far with my Edison advertising that many times people on the street call me Edison. I am glad to hear this for it surely shows that advertising pays. I never lose an opportunity to get the Amberola before the people and show it at lodges, church festivals, school entertainments, etc. I have known sales to result from such demonstrations more than a year after they were given."

NEW AMBEROLA CATALOG A BEAUTY

AN AMBEROLA catalog that is strikingly handsome in appearance and very effective in design has just been issued by Thomas A. Edison, Inc., and now being placed in the hands of Edison jobbers.

Lavishly illustrated in four colors, containing a most interesting and thorough description of Am-



berola instruments and Blue Amberol records, and presenting an abundance of other information of value to owners or prospective owners of Amberolas, the new Amberola instrument catalog is the finest, from every standpoint, that ever was issued for the use of Amberola dealers. It is a twenty-page booklet, approximately seven by ten inches in size. The front cover is in cream and blue with the title, "A Master Product of a Master Mind," embossed in gold. Beneath this is a home scene in four colors, showing the Amberola as it may appear in a family circle where everyone, from the children to the old people, enjoys its music.

The forepart of the catalog, among other things, contains a superb picture of Mr. Edison and a panoramic view of the Edison factories at Orange,

N. J. The introduction calls attention to the influence that music has in the home; how it insures happiness and comfort. Illustrating the introductory matter are three more home scenes in four colors that emphasize, in a most effective way, the enjoyment that the possession of an Amberola affords. These pictures contain a wealth of suggestion and, together with the explanatory material, they provide a most attractive introduction to the more technical descriptions that follow. A full page is devoted to an illustration in natural colors, and detailed description of each of the three models of the Amberola. The color work on these instrument illustrations is superbly done and they present a rich and highly attractive appearance.

Then there is a color cut of a group of Blue Amberol Records and a description of their merits. An imposing list of Amberola artists, with a few salient facts concerning them, is given on the next page and this is followed by a page that is devoted to emphasizing the advantage of the Edison Genuine Diamond Reproducer, with which all Amberolas are equipped. Mention also is made of the Blue Amberol attachment, the device that may be attached to old-style wax record instruments to convert them into instruments that will play the new Blue Amberol records. The inside of the back cover of the catalog contains a free trial application form that may be filled in and presented to a dealer by any person who wishes to have an Amberola on trial for ten days.

In every way this catalog fills all the requirements of both dealer and prospective customer and it will be a strong factor in stimulating Amberola business this winter.

NEW YORK UNIVERSITY HONORS MR. EDISON

The degree of doctor of laws recently was conferred upon Thomas A. Edison by Dr. John H. Finley, president of the University of the State of New York. Mr. Edison was in his laboratory in Orange, N. J., while Dr. Finley was in the auditorium of the New York educational building in Albany, and the honor was conferred upon Mr. Edison by means of the telephone. The auditorium at Albany had been fitted up with 800 telephones and that many persons listened while Dr. Finley conferred and Mr. Edison accepted the degree. It was the first occasion on which such a transaction was consummated by telephone.

In conferring the degree, Dr. Finley mentioned the importance of the contributions that Mr. Edison has made to art and science. In the Edison laboratory a number of persons heard the address by branch telephones.

Edison Phonograph Monthly

Published in the interests of
THE NEW EDISON DIAMOND AMBEROLA
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Editorial

Christmas

The approach of Christmas marks the coming of the most profitable season of the year for many merchants.

Edison dealers in particular can make the season a productive one because the Amberola is an ideal Christmas gift.

The Amberola has a great advantage in its comparatively low cost, especially at this season of the year when thousands of purchasers to whom cost is an important consideration are in the market.

Your own business acumen should tell you that *now* is the time to undertake an unusually active campaign to advertise the Amberola and to keep its excellence as a Christmas gift constantly before the public.

Every effort you make along this line will bring you maximum results because of the favorable influence of the holiday season and the Christmas spirit.

And remember, that every instrument sold now will help you in keeping your business active throughout the year by the demand for records it will create. The active business that you can do now by a comparatively slight increase of your efforts will assist you during other periods when it requires greater exertion to keep your sales up to the maximum.

A Hint

Did you ever notice that the chief aim of the mail order houses is to win customers and then keep them satisfied by offering and providing the very acme of service. The catalogs of these large and highly successful concerns emphasize service almost as much as they emphasize prices and, in the case of the better class of mail order house, even more. Every effort is made to make it convenient for a customer to deal with them and every reasonable means of insuring satisfied customers is taken advantage of.

It is because these large concerns have service as a foundation for their success that they continue to emphasize the value of service and therein lies a valuable hint for the smaller merchants. The most efficient service is personal service and this is something that the mail-order house cannot give. Such a concern, no matter how vast its resources,

cannot give customers the close attention that the small dealer can. You can take your tool-kit and your oil-can and make the rounds of Amberola owners in your neighborhood and give them more service and more satisfaction than a million dollar corporation many miles away.

If you can give your customers what the biggest corporations only can strive to give, don't you think that a little work along the lines of personal service would pay you? We do.

Curtain Tests

There is something of irony in the fact that the talking-machine, once considered a competitor of the Amberola, is becoming a very powerful factor in stimulating Amberola sales. This is the situation that has obtained, however, since the curtain test has become a recognized and authorized method of demonstrating the superiority of the Amberola over the talking-machine. The merits of this form of competitive test have been recognized for a long time and it has been used very effectively by numerous dealers on many occasions in the past. But now it is coming to dominate all other methods of demonstrating the Amberola and is occupying a prominent position in Amberola merchandising.

The aim of salesmanship is to convince a prospect beyond any doubt that your merchandise is the best obtainable at the price, or at least, better than that of your immediate competitor. The curtain test, as applied to the Amberola, attains this end with simplicity and directness. It affords absolute proof that the Diamond Amberola is superior to the talking-machine. It leaves no opportunity for argument—no reason for discussion. It allows the prospect to participate in the experiment and it makes the prospect a judge of the results. By means of it, claims are unnecessary and assertions superfluous. Its effectiveness is attested to by the fact that a rapidly increasing number of dealers are making use of it every day.

If you desire to secure a maximum business you will use the newest and most effective methods of making demonstrations. Curtain tests bring results. If you are not thoroughly convinced, try one.

An Example

You do not have to own the biggest store in town to be the biggest merchant in town.

W. D. Wilmot of Fall River, Mass., an Edison dealer, is the most popular merchant in that city and he recently obtained substantial recognition of this when he was presented a loving cup by the members of the Fall River Merchants' Association. It was given him in token of the work that he had done in behalf of the organization and as a tribute to the high ideals in merchandising that he has advocated and practiced. And it represented more

than these things. In a broad way the presentation was a mark of respect paid to an active and public spirited citizen and an aggressive and fair dealing merchant, for Mr. Wilmot is all that a citizen should be as well as all that a merchant should be.

It is certain that Mr. Wilmot does not conduct the largest store in Fall River, but it equally is certain that he is a leading spirit among the merchants of the city. It is not his practice to close his store at six o'clock in the evening and forget about business until eight o'clock the next morning. He is not merely *in* business. He *lives* business. He mixes with other merchants—he is a leader in civic improvement projects. When they want a live-wire on a committee they go over to Wilmot's store and collar him, because they know that he will be willing to serve and they know that his service will be freely given and conscientious. He is the new and modern type of business man. He is the ideal dealer.

We don't believe that Dealer Wilmot's good work is done simply out of a desire to stimulate his business. What we emphasize is the fact that his activities and ideals have paid him big dividends. He is considered one of the best Edison dealers in the United States.

SEPTEMBER BLUE AMBEROLS WIN APPROVAL

THE all around excellence of the September list of Blue Amberol Records compelled one dealer to sit down, as soon as he had played them over, and write us an enthusiastic letter commending the assortment. The letter in question came from E. W. Coburn & Son, Amberola dealers at Waterloo, Ia., a firm that has handled Edison phonographs for many years. The testimony, from such a source, that "the September list is the best since the first list of fifty," means something and it should impress dealers who are overlooking the rapidly improving quality of Blue Amberols that some interesting developments are taking place.

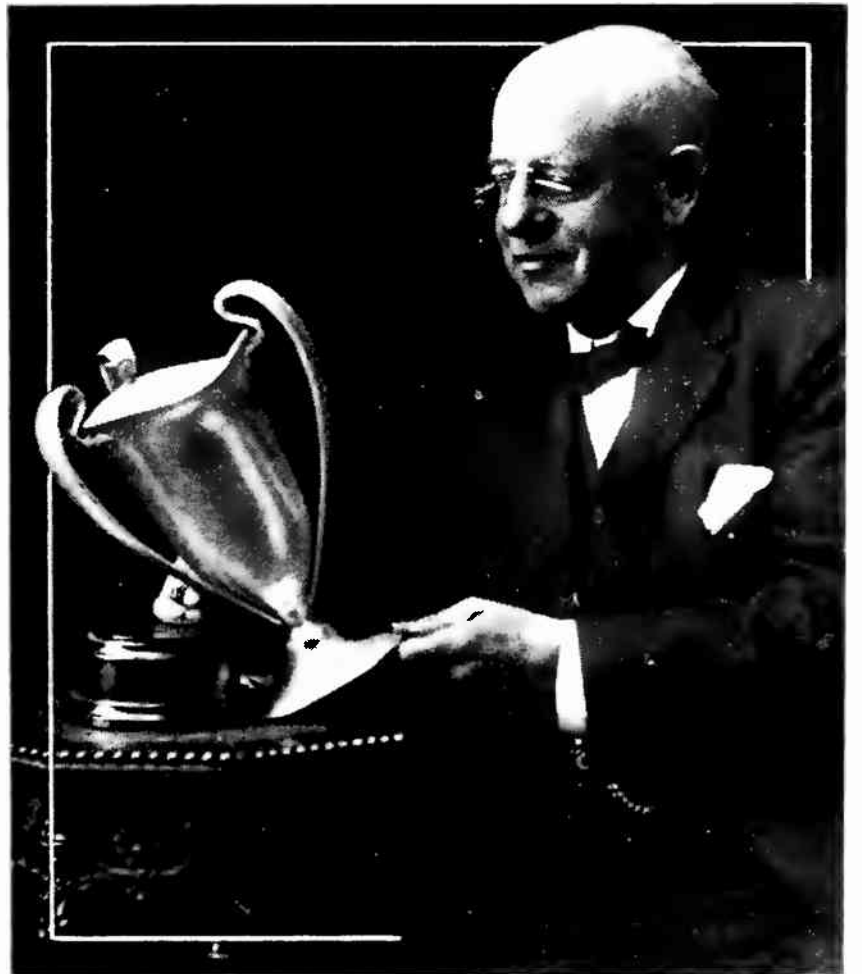
"We just have received and played over the September list of Blue Amberol records," states Mr. Coburn. "*It is some list.* So much so that we want to tell you that we think it is the best since the first list of fifty. The writer always has contended that a small list each month and every record a hit would result in larger sales than a big list and many of the records of indifferent quality.

"But a list such as we have for September is sure to make a record for sales.

"We want to tell you of a sale where we went into competition with every old talking-machine (six in all) and won out with an Amberola 75. This is a common stunt for us with the Disc but this time it was the 'old reliable' that turned the trick."

FELLOW MERCHANTS HONOR DEALER WILMOT

THE members of the Fall River Merchants' Association recently presented William D. Wilmot, Edison dealer of that city and one of the liveliest Edisonites we know, with a handsome and costly loving cup. The gift was a tribute to his work in behalf of the organization and to the high ideals in merchandising that he always has advocated and sponsored in Fall River. In presenting



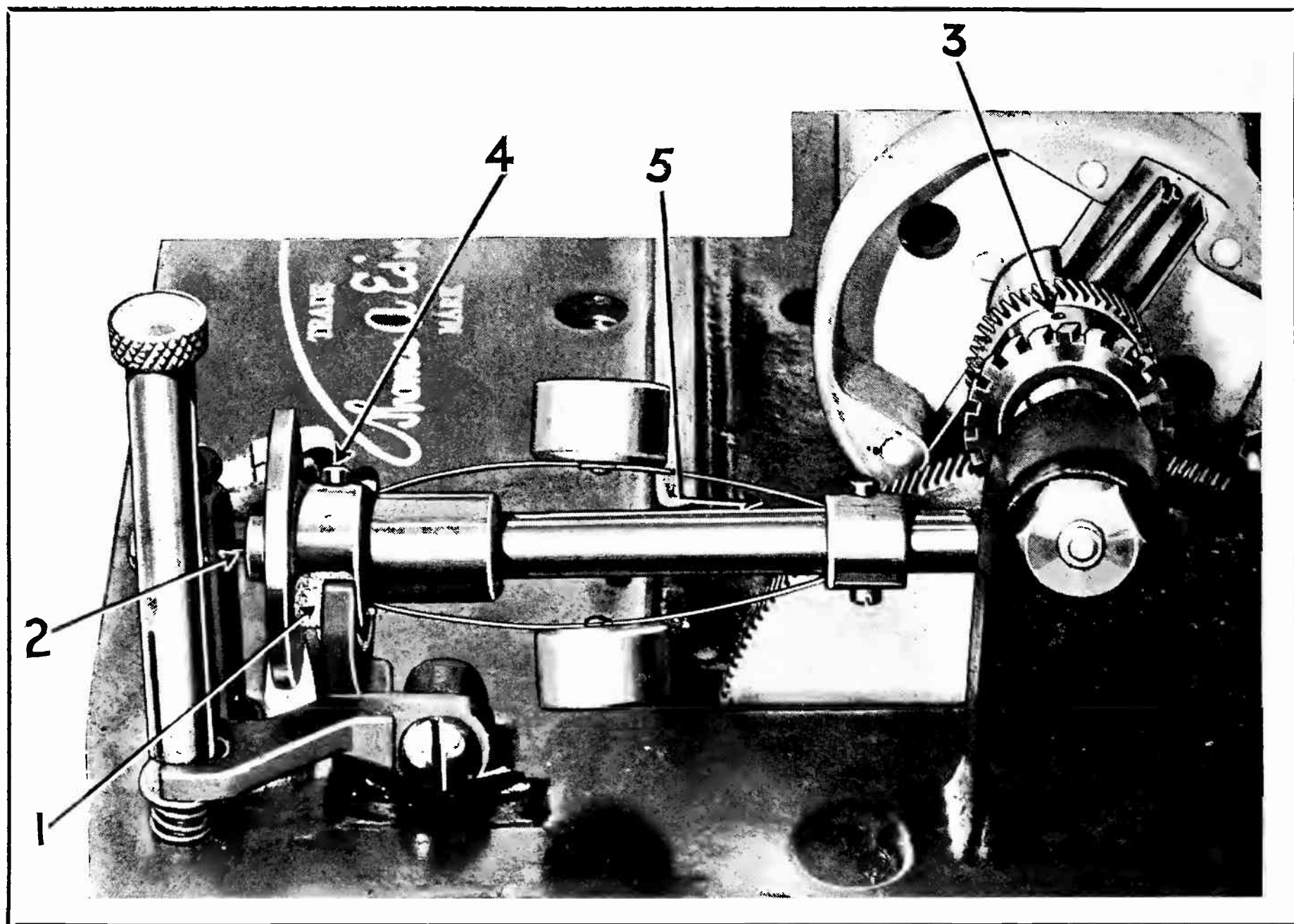
Dealer Wilmot and His Cup

the cup, Warren S. Barker, a former president of the organization, stated that Mr. Wilmot was entitled to the highest respect of every member of the association and the appreciation of the organization as a whole.

"We appreciate the good work that he has done for this association, extending over a period of many years. This work has not been spasmodic, but continuous service on his part. In the morning and at midday he works, and at night his brain is busy on thoughts of what more he can do for our success. For several years he has been preaching the doctrine of brotherly love, and I want to ask you who has demonstrated it more thoroughly than he has. He never has been envious of the successful and he always has been ready with kind words and substantial help for the unfortunate. I know of no better words to use in describing him than those inscribed on this beautiful silver loving cup:

"Given in friendly appreciation of the untiring efforts of our fellow member, William D. Wilmot, who by his work and thought has done more for our success than any other member."

Governor Ills and Cures



OCCASIONALLY we are asked for information concerning the care and adjustment of the governor that is designed to keep the speed of the revolving record absolutely steady. Frequent changes in the pitch of the music, an unnatural tremolo effect in the music or a whirring sound in the vicinity of the governor usually indicate that the governor or adjoining parts of the motor are in need of attention. It is recommended, however, that before any regulation of the governor is made, the motor should be inspected in other parts to see if the spring-barrel, its shaft, or the gears and bearings, do not require lubrication. Want of oil would result in unnecessary friction in the motor with its consequent changing of speed and the exhibition of some of the symptoms that might be observed if the governor was out of adjustment.

The accompanying cut makes clear the procedure that is recommended in the following information provided by the Mechanical Department of the Musical Phonograph Division. A reading of the paragraphs below, with reference to the cut, will make thoroughly clear to you the most approved manner of locating and adjusting any difficulties that may have their origin in the governor or that

are indicated by the faulty operation of this part of the motor.

"The felt cushions (1) will not have a uniform effect upon the friction disc if they become clogged up with dirt and gummy grease. They should be cleansed, if necessary, with benzine and lubricated with Edison Diamond Oil.

"The small bearing (2) at one end of the governor shaft and a similar bearing at the other end of the same shaft should be oiled frequently to prevent the surface from roughing up. Make certain that the shaft turns freely in these bearings. The cause of unsatisfactory regulation and squeaking may often be found in the lack of sufficient lubrication of these bearings. A new shaft would be required if the ends become rough through lack of sufficient oil to lubricate them properly.

"An unpleasant tremolo in the music may be caused by neglect to oil the bearing of the cylinder on which the record goes. Lack of lubrication at this point will prevent the cylinder from turning smoothly. From time to time oil should be dropped in the oil hole (3) of the bearing and also at the other end of the cylinder.

"A governor which has become wobbly or unbalanced usually makes a whirring sound and runs

unsteadily. A repairman often steadies or balances it again by simply poking his finger against the whirling governor weights. The best way, however, to make this adjustment is to loosen slightly (*not more than one-quarter of a turn*) the two small slotted screws (4) at the end of the governor springs. Then let the motor run and the governor weights generally will spin themselves into a balanced and quiet-running condition. You may find it necessary to loosen in this way the two screws at the other end of the governor springs. When the governor has whirled itself into adjustment, tighten the screws again.

"If this method should fail, hold the point of a pencil or a piece of chalk against the weights while they are revolving in order to determine which weight is running the further away from the center. Then raise the other, or shorter, running weight, springing it very slightly with a small screw driver inserted between the spring and the shaft (5)."

HE AIMED TO PLEASE

From a Southern town comes the story of a salesman who thought that the height of selling art and diplomacy lay in agreeing with every opinion expressed by a prospect. He was trying to sell a phonograph to a lady who was very religious and who was attending revival meetings that were being held each evening at one of the town churches.

By means of a highly developed gift of "bluff" he managed to create the impression that he, too, was highly devout and an excellent young man to assist in a business way. That is, he created this impression until one time his prospect happened to ask him if he ever had read the Book of Revelations. This was a poser for the salesman, but, as usual, he took a chance.

"No, but I would like to," was his reply. "Will you tell me who wrote it and where I can buy it?"

After that the dealer himself had to handle the prospect.

Musical Merriment

A NATURAL CONCLUSION

Junk Dealer—Any rags? Any old phonograph records, any old music rolls?

Man—No. Don't bother me. Go away! There's nothing for you. My wife's away.

Junk Dealer—Any old bottles?—*Music Trades.*

—

VERY!

"'Lucia di Lammermoor' is a great favorite of mine," said Mrs. Van Spender to Mrs. Climber, whom she was entertaining at the opera.

"I've never met her," said Mrs. Climber. "Is she attractive?"—*Music Trade Review.*

—

PLAYING ON WORDS

"His music is so violent!" complained the critic with a shudder.

"Well, I suppose it is possible for even violent music to be composed," replied the professional jokesmith, making a note on his cuff.—*Judge.*

—

FIDDLE-DEE-DEE

"That guy Stradivarius must be a wonder," remarked the Lowbrow.

"He was the greatest violin maker of all time," replied the Man of Culture.

"I don't doubt it. I see where a man paid \$5,000 for one of his old second-hand fiddles. Just think what it must have been worth when it was new!"—

Music Review.

SOME BABY

"I wish you would stop that howling baby of yours," growled the bachelor.

"Why, the baby is very popular in the neighborhood!" protested the mother.

"It is a nuisance! When it cries I can't hear myself sing."

"That's why it's popular."—*Musical America.*

—

WHY NOT DUMB BELLS?

Pater—"Who is making that infernal jangle on the piano?"

Mater—"That's Constance at her exercise."

Pater—"Well, for heaven's sake, tell her to get her exercise some other way."—*Boston Transcript.*

—

YOUTHFUL APPRECIATION

Little Gerald was being initiated into the beauties of grand opera, says the *New York Times*. He listened for some time in silence, but when the celebrated soprano was in the middle of her loudest solo Gerald concluded that something ought to be done to the conductor of the orchestra. He said to his mother:

"Why does that man hit at the woman with a stick?"

"Keep quiet," his mother replied. "He is not hitting at her."

Just then the soprano gave another despairing shriek.

"Well, then, if he isn't hitting at her, what is she hollering for?" said Gerald.

Keeping in Touch with Edison Artists

André Benoist, who makes Blue Amberol piano records, has considerable trouble with his name, which should be pronounced "Ben-wah." He is rather inclined to take offense if phonetic pronunciation is applied to it, so, in introducing him, it is the custom of his friends to emphasize the "wah." Mr. Benoist has the distinction of being accompanist to Albert Spalding and recently the latter had occasion to introduce him to a bevy of sweet young maidens who came up to greet Mr. Spalding at the conclusion of a concert. It would have been all right if Mr. Benoist did not have slightly slanting eyes. But one of the girls, catching the emphatic "wah" of Mr. Spalding and noting the peculiar Oriental eyes of Mr. Benoist, mistook the latter for an Oriental and greeted him effusively as "Mr. Wah."

Anita Rio, the American soprano, has entered upon the most active season of her career. During the coming months she will be heard in numerous oratorios and recitals, her schedule calling for her appearance in many of the large musical centers of this country. Mme. Rio is noted particularly for her brilliant and sympathetic interpretations of foreign songs, her long residence in various European capitals giving her the qualifications essential to this branch of her art.

Reed Miller and Nevada Van Der Veer (Mrs. Reed Miller) made a splendid impression on New England audiences during the course of a Chautauqua tour through Vermont, New Hampshire and Maine in the latter part of the summer and in the early fall. Their itinerary also took them into New York State, where they appeared at Plattsburg and sang to the "rookies" encamped there in large numbers. Mr. Miller has been engaged for the "Messiah" performances of the New York Oratorio Society at Carnegie Hall, New York, and by the Handel and Haydn Society of Boston, while Nevada Van Der Veer is to sing with the New York Oratorio Society in its presentation of Mendelssohn's "Elijah."

Among the artists who will be heard at five musical afternoons of the Tuesday Salon, to be held in the Grand Ballroom at Sherry's, New York, in January and February, are Marie Rappold, Anna Case, Albert Spalding and André Benoist. These affairs are very exclusive, the most eminent artistic talent of the musical world being secured to entertain the elite of the metropolis.

The capability of an artist is reflected largely in the number of engagements and re-engagements that he or she may secure and it is a splendid

tribute to Marie Kaiser to be booked solid from October 1 to December 16. A charming personality, as well as a voice of unusual beauty, is responsible for the popularity of this gifted Edison artist.

Otto Goritz, the renowned Metropolitan Opera baritone, appeared in the role of life saver at Schroon Lake, in the Adirondacks, where he spent the summer. He was in his motor boat when he heard cries for assistance and his prompt response resulted in the saving of the lives of three young men who had been thrown into the water by the capsizing of their canoe.

Despite the fact that he has been heard in practically every large city in the United States; particularly those along the Eastern seaboard, Paul Althouse never has sung in Hartford, Conn., where he will appear on March 13.

Among the honors that have been conferred on Marie Rappold is that of her appointment as court singer to the King of Roumania, an honor that carries with it the decoration of the Roumanian Cross.

Armand Vecsey is the composer of "The Waltz We Love," an instrumental composition that rapidly is coming into high favor the country over.

Herman Sandby, the Danish 'cellist, will spend most of his time this winter in New York. He is booked for a number of metropolitan recitals and his programs, for the greater part, will be composed of his own Scandinavian folk-song arrangements and his recently produced compositions for string quartets and trios. His concerto for 'cello also will have a prominent place in his repertoire.

Audiences at the Rialto Theatre in New York recently heard James Harrod render the old favorite, "I'll Sing Thee Songs of Araby." His smooth style and the beautiful lyric quality of his voice made a splendid impression and he was recalled for a number of encores.

In speaking of the appearance of Mary Jordan, contralto, with the New York Civic Orchestra at a recent concert, *Musical America* states that "Miss Jordan is dowered with a voice of beautiful natural quality and is capable of filling the spaces of Madison Square Garden without forcing it. The audience recalled her repeatedly."

Who's Who in the Blue Amberol List for December

YVONNE de TRÉVILLE, SOPRANO

YVONNE de TRÉVILLE, the famous French-American coloratura soprano who is an European favorite and who has filled engagements in the most noted opera houses of Europe, is the latest artist of international renown to be added to the notable list of singers who are making Blue Amberol records. The daughter of a French musician of some reputation, de Tréville was born in America and studied under American masters. When the development of her voice reached a stage that insured her success in the operatic world, she set out to acquire the European reputation that to some seems essential to the success of an artist. For some time after her arrival in Europe she was unable to secure a hearing, but finally, after appearing in concert in Paris, she was engaged by the Opera Comique.

Her success brought musical Europe to her feet and since then she has sung from every notable stage on that continent, filling lengthy engagements with the Opera Comique of Paris, the Opera Imperial of St. Petersburg, the Theatre Royal de la Monnaie of Brussels and the Opera Imperial of Vienna. She is a linguist of distinguished attainments and is familiar with practically every language in which opera and concert songs are written. In the United States, where she has been heard in all of the leading musical centers, she has been accorded the most enthusiastic praise by the music critics and she is conceded to be one of the foremost coloratura sopranos of the present generation.

Her tones are rich and wonderfully clear and flexible. Her mastery of vocal technic is superb. Lescaut's "L'Eclat de Rire," which is listed among the December Blue Amberols, reveals all the fine qualities of tone and technic that have placed this singer in the front rank of vocal artists.



Few people have not heard of the Empire City Quartet, an organization that was a headline feature in high-class vaudeville for many years, and the majority of people who live in the larger cities have been entertained by the superb renditions of these singers. On their vaudeville programs, the members

of the organization presented solos and duets as well as quartet numbers and it was this, perhaps, that brought renown to Harry Mayo and Harry Tally. The latter was the tenor of the organization and his solos always brought repeated demands for encores. And the public seemed to appreciate the

bass renditions of Mayo, who was also in the quartet, about as much as they did the tenor numbers of Tally, and both of the artists gradually acquired individual prominence.

They formed a team to render tenor and bass duets, which have proved highly popular features of their programs. It is some time since



they started to sing together and today their names seem to have become linked inseparably, at least in the world of vaudeville music. They specialize in songs and ballads of the popular variety and their voices seem to be especially effective in their characteristic ar-

rangements of this class of numbers. Their latest production for the Blue Amberol catalog is a rendition of "I Was Never Nearer Heaven In My Life." This is one of the most popular songs of the day, the melody being sweet and simple and the words having a strong sentimental appeal.

Mayo and Tally sing it with their usual good taste. It is a fine example of their work.

Robert Gayler, who makes his first appearance in the Blue Amberol catalog on the December list with a Celesta rendition of "Christmas Eve," is a musician of thorough training and high ideals. Gifted with a talent for music, he displayed his aptitude early in life and at the age of fifteen years he was the organist of one of the largest churches in Brooklyn. He studied piano with Xavier Scharwenka, Walter Pezet, A. K. Virgil and others and his organ master was Robert J. Winterbottom. Among the teachers with whom he studied harmony and composition are Gramm and Scharwenka. He is a superb pianist and organist, and he has acted as accompanist to most of the well-known opera and concert singers now before the public.

Mr. Gayler was an operatic coach at the Metropolitan Opera House during the Conried regime. At the present time he is conductor and musical director for the following organizations: Christ Church, Brooklyn; Eighty-sixth Street Temple, New York City; Elberon Memorial Church, Elberon, N. J.; Stony Brook Assembly, Long Island; Smithtown Chorus, Long Island, and the Branford Choral Club of Branford, Conn. His mastery of the piano and organ and his thorough understanding of music make him perhaps the foremost Celesta player of the country. He became interested in the possibilities of the Celesta some years ago and has devoted considerable time and study to this beautiful instrument and his renditions are unusually appealing and effective.

Christmas Records Feature of December Blue Amberol List

THE approach of the Christmas season is heralded by the Blue Amberol December supplement, which contains a number of choice selections particularly appropriate to the holiday season. The Carol Singers, an organization that has made a number of very fine Christmas and Easter records, is represented on the December list by three splendid numbers that are going to be among the best-sellers during the winter months, particularly during the holiday season itself. "The First Nowel," one of these new numbers by The Carol Singers, is a real carol and, like most of these delightful pieces, its origin is unknown. For countless generations it has been handed down and its long descent alone indicates the beauty and intrinsic merit of it. "Joy to the World," a hymn that is familiar to everybody, is another one of these numbers and the other is "Ring Out, Wild Bells."

"Stille nacht! heilige nacht," better known as "Silent Night, Holy Night," is contributed by Mme. Rappold. It is one of the world's most beautiful sacred melodies. "Christmas Morning With the Kiddies," a charming descriptive number, is played by the Peerless Orchestra and "Christmas Eve," a fantasy based on old German carols, is given as a Celesta solo by Robert Gayler. A number that decidedly is in keeping with the holiday season is "In the Toymaker's Workshop," from "Babes In Toy-

land," which is rendered by the American Symphony Orchestra. George P. Watson, the renowned yodler, renders the "Santa Claus Song," which is very melodious..

In addition to "Stille nacht! heilige nacht," there are two other superb concert numbers on the list. Yvonne de Tréville, the noted French-American soprano, sings "L'Eclat de Rire," by Auber, in French. Christine Miller gives a stirring rendition of "Scots wha hae wi' Wallace Bled!" a patriotic song that might almost be called the Scottish national anthem.

The latest Broadway hits for December are: "Ireland Must Be Heaven, For My Mother Came From There," "I Was Never Nearer Heaven In My Life," "Turn Back the Universe and Give Me Yesterday," "Pretty Baby," "I Never Knew," "On the South Sea Isle," "In Honeysuckle Time," and "For Killarney and You." Among the timely instrumental numbers are "You're a Dangerous Girl" and "The Boomerang," two lively one-steps; "My Sweet Sweetening Waltz" and "Mighty lak' a Rose," two fascinating waltz numbers, and "Battle of the Marne," a heavy descriptive piece played by the New York Military Band. Among the old favorites on the supplement are "Ben Bolt," sung by Carolina Lazzari, and "Annie Laurie," rendered by the Criterion Quartet.

BLUE AMBEROL RECORDS FOR DECEMBER

CONCERT

- | | |
|---|--------------------|
| 28247 Scots, wha hae wi' Wallace bled! Contralto, orch. acc. | Christine Miller |
| 28248 L'Eclat de Rire—Manon Lescaut, Auber, Soprano, orch. acc. | Yvonne de Tréville |
| 28249 Stille Nacht! heilige Nacht, Gruber, Soprano, in German, orch. acc. | Marie Rappold |

REGULAR

- | | |
|---|--|
| 3012 I Was Never Nearer Heaven in My Life, Snyder, Tenor and Bass, orch. acc. | Harry Mayo and Harry Tally |
| 3013 Ireland Must be Heaven, For My Mother Came From There. McCarthy-Johnson-Fischer, Tenor, orch. acc. | Walter Van Brunt |
| 3014 You're a Dangerous Girl—One-Step, for Dancing | Jaudas' Society Orchestra |
| 3015 On the South Sea Isle, H. Von Tilzer, Contralto, orch. acc. | Helen Clark |
| 3016 Mari, Mari! Di Capua, Baritone, in Italian, orch. acc. | Thomas Chalmers |
| 3017 I Never Knew—Canary Cottage, Carroll, Soprano and Tenor, orch. acc. | Gladys Rice and Walter Van Brunt |
| 3018 Battle of the Marne—Descriptive, Luxton | New York Military Band |
| 3019 Pretty Baby, Jackson-Van Alstyne, Soprano, orch. acc. | Gladys Rice and Chorus |
| 3020 For Killarney and You, Teasdale, Tenor, orch. acc. | Charles Harrison |
| 3021 Du Du and Doctor Eisenbart, Yodler, in German, orch. acc. | George P. Watson |
| 3022 Ben Bolt, Kneass, Contralto, orch. acc. | Carolina Lazzari |
| 3023 The Boomerang—One-Step, Maurice, for Dancing | National Promenade Band |
| 3024 My Sweet Sweetening Waltz, Peters, Hawaiian Guitars | Helen Louise and Frank Ferera |
| 3025 In Honeysuckle Time, Marshall, Tenor and Baritone, orch. acc. | Arthur Collins and Byron G. Harlan |
| 3026 Mighty lak' a Rose Waltz, for Dancing | Jaudas' Society Orchestra |
| 3027 Turn Back the Universe and Give Me Yesterday, Ball, Tenor, orch. acc. | George Wilton Ballard |
| 3028 Annie Laurie, Adam Geibel arrangement for male voices, male voices unaccompanied | Criterion Quartet |
| 3029 Joy to the World, Tune "Antioch," Mixed Voices, orch. acc. | The Carol Singers |
| 3030 The First Nowel, Traditional, Mixed Voices, orch. acc. | The Carol Singers |
| 3031 O Sing to God, Gounod, Soprano and Contralto, orch. acc. | Betsy Lane Shepherd, Helen Clark and Oratorio Chorus |
| 3032 Ring Out, Wild Bells, Gounod, Mixed Voices, orch. acc. | The Carol Singers |
| 3033 In the Toymaker's Workshop—Babes in Toyland, Herbert | American Symphony Orchestra |
| 3034 Santa Claus Song, Yodler, orch. acc. | George P. Watson |
| 3035 Christmas Morning With the Kiddies—Descriptive, Hager | Peerless Orchestra |
| 3036 Christmas Eve, (A Fantasie on Old German Christmas Carols), Transcribed by Robert Gayler | Celesta Robert Gayler |
| 26193 Automobilcouplet, Maxstadt, Humoristisches Duett mit Orchesterbegleitung, in German | Elise Kramer and Oscar Stolberg |
| 26194 Grossstadtluft, Maxstadt, Humoristisches Duett mit Orchesterbegleitung, in German | Elise Kramer and Oscar Stolberg |

AS OTHERS HEAR US

Thomas A. Edison has a fund of stories relating to his own inventions. One of them, which has just come to light, relates to the early days of the phonograph when wax records were used on Edison instruments and when a person who sang or played could make his own records.

"A piccolo player who went into a music store was urged by the proprietor to purchase a phonograph," runs the story. "As a last resort the dealer got the musician to make a phonographic record of 'The Last Rose of Summer' with his own piccolo. The tune was then played while the musician, a really wretched performer on the instrument, listened with a strange, frowning air. At the end the dealer said:

"There! Isn't that wonderful?"

"Hm—well—yes," said the piccolo player.

"And now," said the dealer, briskly, 'are you going to buy the phonograph?'

"No," the player answered. 'I'm going to sell the piccolo.'

"Talkers" have about as much chance in curtain tests with the Amberola as Methuselah in a baby parade.

USES PHONOGRAPH TO CATCH FLEETING INSPIRATIONS

Rudolph Friml, the composer of the music of "The Firefly" and "Katinka," uses a phonograph for recording and preserving the melodies he improvises while engaged in composing. By the side of his piano he keeps a recording phonograph and not a note of the music he plays is lost. Then, when he is weary of doing original work, he has melodies at hand to harmonize or, in an emergency when he has an immediate demand for some airs, he can depend on his records instead of on uncertain and whimsical inspiration.

ANOTHER WISE MAN

A man who lives in our town
Thought he was wondrous wise;
He jumped into a business
But wouldn't advertise.
And when he found his business gone,
He tried a method sane;
He started in to advertise,
And got it back again.

—*Music Trade Review.*

Jobbers of Edison Amberola Phonographs and Blue Amberol Records

ALABAMA

BIRMINGHAM—Talking Machine Co.

CALIFORNIA

LOS ANGELES—Diamond Disc Distributing Co.

SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.
Hext Music Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Atlanta Phonograph Co.
Phonographs, Inc.

WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.

PEORIA—Peoria Phonograph Co.

QUINCY—Quincy Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish

SIoux CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.

LOWELL—Thomas Wardell.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea

NEW YORK

ALBANY—American Phonograph Co.

BUFFALO—W. D. Andrews.
Neal, Clark & Neal Co.

ELMIRA—Elmira Arms Co.

N. Y. CITY—I. Davega, Jr., Inc.
J. F. Blackman & Son
Phonograph Corp. of
Manhattan

ROCHESTER—Talking Machine Co.

SYRACUSE—Frank E. Bolway & Son, Inc.
W. D. Andrews Co.

OHIO

CINCINNATI—The Phonograph Co.

CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

PHILADELPHIA—Girard Phonograph Co.

PITTSBURGH—Buehn Phonograph Co.

SCRANTON—Ackerman & Co.

WILLIAMSPORT—W. A. Myers.

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.

EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

SEATTLE—Pacific Phonograph Co., N. W.

SPOKANE—Pacific Phonograph Co., N. W.

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

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—Babson Bros.

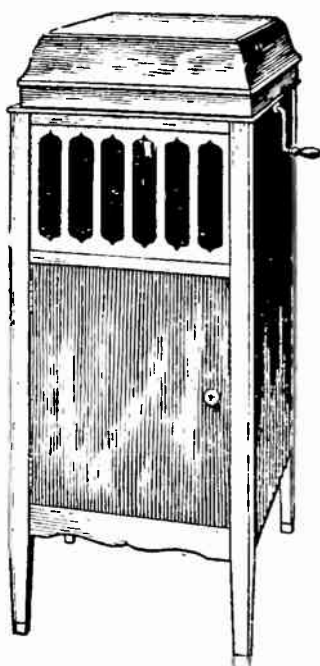
R. S. Williams & Sons Co., Ltd.

ADVERTISING PAYS BIGGEST DURING HOLIDAY SEASON

THERE is no season of the year when advertising is as productive as during the Christmas season. The Amberola, as pointed out elsewhere, makes an ideal Christmas gift, and bringing this fact to the attention of the residents of your vicinity is certain to result in profitable business for you. "Do your Christmas advertising early" should be your slogan, for many people already are deciding what they shall give. We recommend the copy below; try it and you will be gratified at the results. Electros should be ordered by number *only* from Thomas A. Edison, Inc., Advertising Department, Orange, N. J.

YOU CAN HAVE CHRISTMAS ALL THE YEAR 'ROUND
IF SANTA CLAUS BRINGS A

**NEW EDISON
DIAMOND AMBEROLA**



Electro No. 470

A New Edison Diamond Amberola is the ideal Christmas gift because every member of the family can share the pleasure it affords every day in the year.

The name Edison on a phonograph means a perfect musical instrument, not a mere "talking machine."

Come in at any time and hear this wonderful instrument.

(Dealer's Name and Address)

THE IDEAL FAMILY GIFT



Electro No. 330

**NEW EDISON
DIAMOND AMBEROLA**

Anyone can play it—everybody can enjoy it.

When you think of Christmas, think of the New Edison Diamond Amberola.

(Dealer's Name and Address)

**Will You Have a
Merry Christmas?**

Will everybody from baby to the old folks have reason to be happy?

Yes, If Santa Claus Brings

that most delightful and entertaining of all musical instruments,

**THE NEW
EDISON DIAMOND
AMBEROLA**

(Dealer's Name and Address)

The EDISON PHONOGRAPH MONTHLY

VOL. XIV

DECEMBER, 1916

NO. 12



FRANK FERERA
Noted Hawaiian Guitar Player
(See Page 12)

Ten Dollars (\$10) in Prizes Every Month for Amberola Dealers

FOR the best articles written on the subjects indicated below and sent to the Editor of the PHONOGRAPH MONTHLY before January 1st, 1917, we shall award prizes amounting to TEN DOLLARS (\$10) as follows:

SUBJECTS FOR JANUARY

\$5.00 for the best article on how you sell New Diamond Amberolas. The most original method outlined will win the prize. A photograph of your instrument or record stock, or any other interesting side of your business, and accompanying your article will help you win.

\$5.00 for the best "human interest" story on how you sold an Amberola to a customer under unusual or especially interesting circumstances or conditions.

Stories of competitive sales especially are desired.

CONDITIONS:

- (1) Any Amberola dealer is eligible to compete.
- (2) Grammar or spelling will not be considered. Tell your story in your own language.
- (3) Write as long or as short as you wish.
- (4) All contributions for January absolutely must be in the hands of the Editor by January 1st.

That is all; no strings; no red-tape. Send your article in today! Address all contributions to the Editor of the *Phonograph Monthly*. The winners of the January contest will be announced in the February issue.

New subjects will be announced each month and the contests will be held each month until further notice.

Win A Prize! You Can Do It.

The Edison Phonograph Monthly

Volume XIV

DECEMBER, 1916

Number 12

Knockout At End of Three Rounds— New Diamond Amberola Gets Decision

Dealers Who Attend Phonographs Inc., Convention at Atlanta, Witness
Lively Sporting Event—Two Old Antagonists Meet in
Three Round Fight to a Finish.

“TALKING MACHINE” SQUEALS AS USUAL

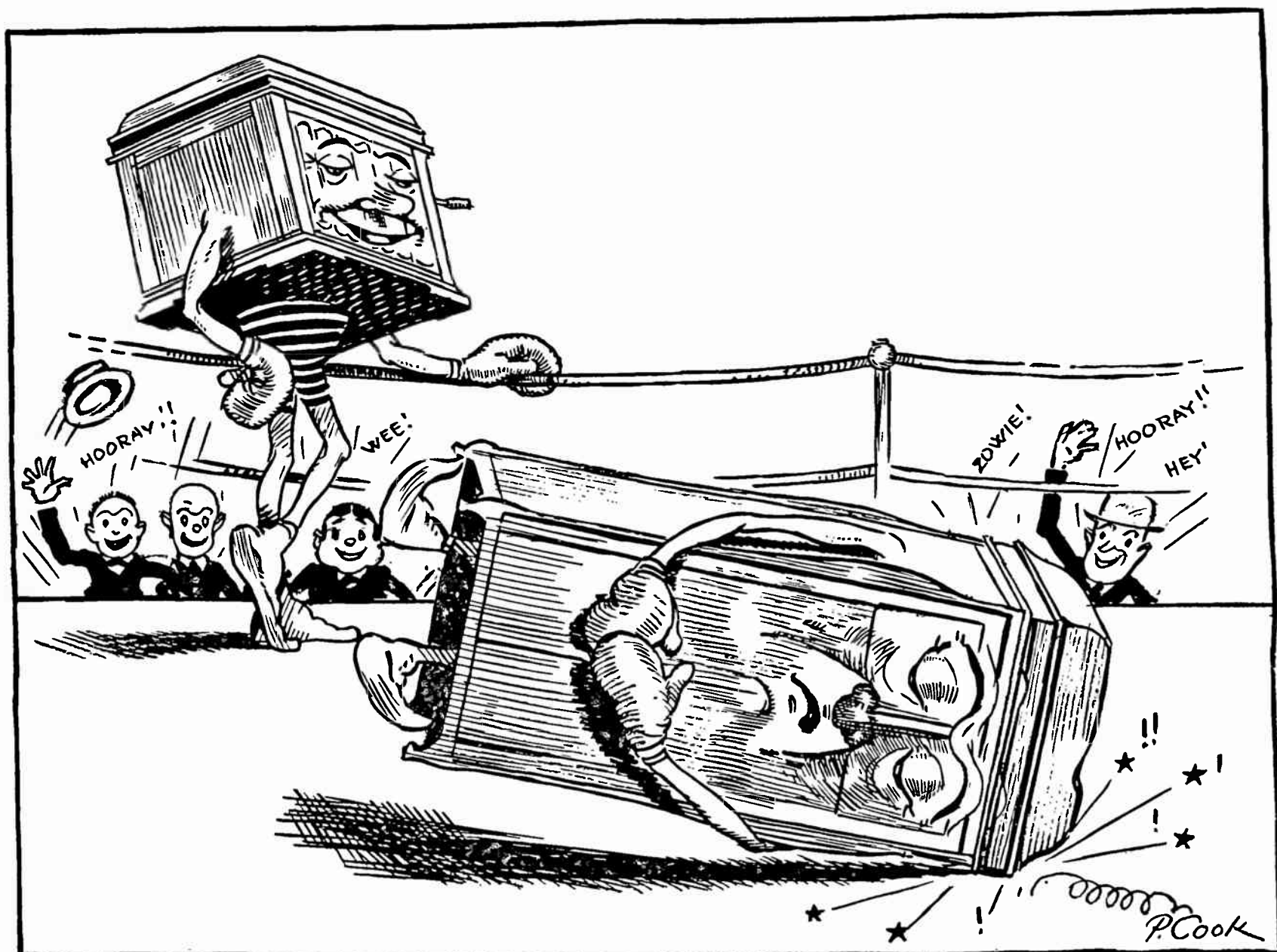
Emphatic Victory of Diamond Amberola Leads Dealers to
Engage it to Fight Their Competitive Battles—

“Talking Machine” Has no Chance of a
“Come-Back” After Decisive Mill
with Amberola.

Atlanta, Ga., Nov. 11—At the end of three rounds of a quick and decisive battle, fought before the dealers attending the Edison Convention given here by Phonographs, Inc., “Talking Machine,” a has-been who cannot come back, was defeated by New Edison “Diamond Amberola,” the present dominating figure in the phonograph world. It was a conclusive victory and emphasizes forever

the unquestioned superiority of the New Edison Diamond Amberola over talking-machines. The antagonists have met before and New Amberola repeatedly has knocked his opponent out of the ring, but never before was “Talking-Machine” in such good bodily condition. On his gym shirt he wore a symbol, \$200, while Amberola fought under the symbol of \$50.

Those familiar with the dope could see nothing but The New Edison Amberola, yet some could not understand how the little instrument could put the quietus on its gigantic opponent. But there was never a moment of doubt after the battle commenced. “Talking Machine” commenced to squeal as soon as the fight started and it kept it up until the audience clamored for the fight to cease. At the end of the first round Talking-Machine was wobbly, at the end of the second round its wind seemed to be gone, and its voice



POOR OLD “T. M.” TAKES THE COUNT

sounded unusually husky, and at the end of the third round it was stone-cold and unconscious. It was seriously injured and its reputation, in Atlanta and vicinity, is sadly and permanently impaired.

Diamond Amberola Unanimously Acclaimed

In other words, the now famous blind curtain test between a \$50. Diamond Amberola and a \$200 "Talking-Machine" was given. Three comparisons were made and those present voted unanimously in favor of the Diamond Amberola. With odds of 4 to 1 the Amberola came out supreme!

The Diamond Amberola-"Talking Machine" comparison was only one detail of the convention. The gathering marked the opening of the new Shop of Phonographs, Inc. This is one of the finest Edison stores in the country and it contains one of the finest Amberola departments we have ever seen. We wanted to get a picture of it but our staff photographer was out trying to get the picture of "Amberola Andy" that we show elsewhere and we could not trust anybody else to secure a view of their Amberola Department. We will present it in a future number of the Phonograph Monthly, showing it in actual operation. Sales Manager K. R. Moses of the Amberola Department told the dealers at the convention some of the good features of the Amberola and also conducted the famous Curtain Test. Directly after the curtain test three Disc-only dealers made application for the Diamond Amberola. That tells you something, does it not?

Amberola Booming in Richmond

While enroute, Mr. Moses stopped off to call on C. B. Haynes & Co., Edison jobbers and dealers in Richmond, Va. They were enthusiastic over the possibilities of the New Amberola Models and reported a decided increase of business in these new models and Blue Amberol Records. The last three record supplements came in for a strong endorsement from Mr. Haynes, who stated that the September, October and November supplements were the best sellers that ever had been issued by the Edison Company.

PRICE AGREEMENT ON PATENTED GOODS SUSTAINED

WE are pleased to inform our dealers that a patent license system similar to that under which Edison Phonographs and Records are marketed has just been considered by the United States Circuit Court of Appeals at Baltimore and has been held to be legal, the fixing of prices of patented goods being within the rights covered by the grant of Letters Patent. The decision referred to is entitled *L. E. Waterman vs. Kline*, 234 Fed. Rep. 891 (advance sheets).

From this decision it appears that the L. E. Waterman Company, which is engaged in the manufacture and sale of the well known Waterman "Ideal" Fountain Pens, which are covered by Letters Patent, entered into a license agreement with one of its dealers, Leo P. Kletzly, to furnish him at wholesale prices with fountain pens to be sold by him to the public only at full regular retail list prices established by the company. The agreement provided also that upon request the Waterman company would take any of the goods at the prices at which they had been sold to the dealer and credit same on any account due and owing by him to the company or pay for the same in cash should there be no account due. Under this license agreement the Waterman Company furnished the dealer

with pens from time to time. The dealer finally went into bankruptcy and the trustees requested the Waterman company to take the pens back at cost, making payment therefor in cash, but the Waterman company would take them only on condition that the price be credited on its open account against the bankrupt up to the amount of said account, the balance to be paid in cash. The trustee was unwilling to do this and the Referee in Bankruptcy thereupon ordered the trustee to sell the patented goods in accordance with law, whereupon the Waterman company brought an action for an injunction to restrain the bankruptcy trustee from selling the fountain pens at less than list prices. The court held that while the license agreement was valid, certain previous court proceedings in the case had resulted in the Waterman company having allowed the goods to pass to the trustee without restriction as to his right to use or sell them, and that the injunction therefore would not be granted, the Waterman company having already been given an opportunity which they had not availed themselves of to repurchase the goods for cash. That portion of the decision relative to the validity of the dealer's license agreement reads as follows:

"The appellant submitted an elaborate brief as to the monopoly rights of an owner of patents. We are in accord with all the authorities cited, but they are not applicable to this case. In our view this case is embraced in a very narrow compass. The owner of a patent may sell or authorize others to sell the patented article without limitation as to price, time or place, or he may limit his licensees as to price, time or locality. Any sale beyond the terms of the license is an infringement. The assignee of a license obtains no higher rights than the assignor had. We have stated in a few words every principle involved in the cases cited. They are elementary and self-evident."

Among the Amberola dealers who had special Edison window displays during Edison Week were W. A. Bowen & Son, Kewanee, Ill.; Wilbur Tempelin Music Co., Elkhart, Ind., and the Charles E. Roat Music Co., Battle Creek, Mich.

William W. Wyper, representative of Thomas A. Edison, Inc., in Australia and New Zealand, recently arrived at Orange, N. J., where he will spend a month on business.

A number of sound-proof booths have been installed in the store of William L. Nutting, Amberola dealer of Nashua, N. H.

George C. Jewell, Amberola dealer at Rhineland, Wis., gave a series of concerts at his store in celebration of Edison Week.

“Amberola Andy”

Tells About

The Heart of Old Grubbins

(A Christmas Story)

CHRISTMAS hez changed a lot sence th’ time when th’ shepherds saw the bright star ’nd follered it, carryin’ this here frankincense ’nd myrrh ez gifts.

Fer one thing th’ price uv frankincense ’nd myrrh hez gone up ’nd it ain’t so easy fer peepul t’ git ’nd give presents ez it used to be.

It ain’t the season of *universal* rejoicin’ that lots o’ peepul make believe it is. ’T seems to me that the only dif’rence is that et Christmas time peepul who hev things t’ be happy fer are happier ’nd them who hez things t’ be sad fer are sadder.

There wuz th’ case of old Grubbins.

Littleburg ain’t got no organized charity associations. I guess we ain’t up to date enough fer that yet. We don’t believe in the scientific alleviation o’ sufferin’, ez th’ feller sez. We kerlect our own funds ’nd we don’t pay no salaries fer distributin’ ’em. A few little meetin’s jest ’fore Christmas, ’nd there’s presents fer the kids ’nd money fer them that needs it t’ help ’em over the worst o’ th’ winter. We’ve allus held the meetin’s in my store, ’cause it’s a reg’lar town hall anyway. Four city stores is all O. K. in some way, ’nd then in some ways they ain’t. They’re all right in the daytime with their big floors, wide aisles, and beautiful goods. But they ain’t in it on winter evenin’s when us little storekeepers hev fires in ’r big base burners—fires so hot that the stove jest glows all over. Th’ right kind o’ country store kin be more than a city store kin ever be. A country store hez a

heart ’nd a soul. Thet is, it hez if it hez the right kind o’ perprietor. I allus hev lived in my store ’nd peepul are welcome here both day ’nd night, and, Lordy, it never made enny dif’rence whether I thought they could buy er not. They’re welcome anyhow.



“AMBEROLA ANDY”

Well, the time I’m tellin’ about, it wuz Christmas eve ’nd inside the stove wuz red ’nd outside the ground ’nd everything wuz white. It wuz snowin’, fer who could prevent snow from fallin’ on Christmas eve. It hez t’ fall in great big fleecy flakes er it ain’t Christmas eve, that’s all. About ten uv us wuz in the store packin’ up the presents that we hed bought fer the childern ’nd that Robbie MacPherson wuz goin’ t’ take ’round arter the little ones wuz all asleep. Besides me and Robbie, there wuz Al Streeter, Si Snedeker, old man Swathmore, ’nd the parson, ’nd some more that I jest can’t remember. O yes, there wuz old Henry Kimball, a-settin’ over in one corner mumblin’ to hisself and smilin’ like these old, old peepul do. He wuz more’n eighty years old ’nd wuz the

oldest man in Littleburg.

It seemed ez though we wuz goin’ to be short o’ money th’ last thing in spite uv all I cud do. We hed presents fer all the childern but there wuz some o’ the poor old peepul who wuz goin’ to miss Christmas onless somethin’ developed. I played “Scots wha hae wi’ Wallace bled” ’nd got five dollars more out ’a Robbie MacPherson, which goes a long way toward showin’ the power uv music, ef

y' know Robbie. 'Nd arter I hed played "Come Back to Erin" Dan Murphy sed he thought he cud afford to give ten dollars more. The rest uv us in the store wuz mostly Yankees 'nd Yankee Doodle ain't jest the kind uv a song t' inspire a man t' emotion 'nd charity. So I put on this "Silent Night, Holy Night" number that is so beautiful thet it jest belongs to th' whole world 'nd not to enny one country. We wuz all listenin' quiet and still when I thought I heerd someone outside th' door. But no one come in 'nd I thought thet I wuz mistaken arter all. But jest arter the second verse started the door opened 'nd a man in a great fur coat and hat and big fur gloves 'come in out eh the storm.

It wuz old John Grubbins. I knowed 'im the minute he knocked the peak of his cap back and I seen his wrinkled iron face, his flashin' eyes and his long, heavy, bushy eyebrows.

Who wuz Grubbins?

Grubbins the Tyrant

Y'd know ef I told yuh his right name. He wuz pres'dent of the B. & P. Railroad. Y'd know thet tu if thet wuz its right name. But there's reasons fer not tellin' the real name o' Grubbins er the real name o' the railroad. It is ernuf t' say thet he wuz one uv th' most merciless financ'ers thet ever lived—'nd one uv the most hated. He wuz eh tyrant 'nd oppressor, 'nd 'e seemed to hev pride in it. His sudden comin' in kind'a startled us 'cause old John Grubbins wuz ernuf to startle ennybody. He wuz the kind thet wuz born to make peepul step around. I reckon thet's why he went from water-boy to the president's office on th' B. & P. He lived in Littleburg when 'e wuz a boy 'nd uster come back once eh year, 'nd thet wuz on Christmas. 'Nd he never stayed more'n a few hours 'nd I used tu wonder whut he come back fer anyway 'nd why he kept a house in Littleburg when 'e wuz here so little. He wuz ez old ez old Kimball, but Lordy! you wouldn't eh thought et t' look et 'im ez he stood there frownin' and glarin' around the store. 'Nd all th' time the Amberola wuz singing thet old song, "Silent Night, Holy Night."

Then all uv eh sudden Grubbins points et it.

"Shet thet thing off!" he snarls. "Whut yu got it playin' fer anyhow? Can't a man go nowhere nowadays without bein' pestered by music. Hev yu allus got'a be hearin' music, no matter where yu be?"

"Andy" Restrains Himself

"It's Christmas eve 'nd thet's Christmas music, Mr. Grubbins," I reminded 'im. I felt like tellin' 'im thet if he didn't like et he cud get out but, bein' ez it wuz a time when all should be charitable, I didn't. 'Nd arterwards I wuz glad fer it.

"I know it's Christmas eve 'nd thet thet's Christmas music," he sez. "But I don't like et. It's silly,

'nd sentimental, 'nd foolish. It's all right fer women but men shouldn't like sich things."

"Is there anything yu want tu get, Mr. Grubbins?" I asked 'im.

"No," he sez. "I jest heerd the—I jest come in, I mean, tu look 'round 'nd see who wuz here. Ef I ain't welcome 'nd ef yu want me tu get out, I'll go, though," he sez, 'nd 'is eyes shined just ez though there wuz tears in 'em.

"No! no!" sez I. "Draw a chair up tu the fire 'nd sit down. Ef there's somethin' about th' music yu don't like we won't play et."

"O, I don't mind et," he sez. "I wuz jest thinkin' uv somethin' when I went past 'nd heerd thet—when I come in, I mean—'nd the music sort'a bothered me. Thet wuz a pretty song yu wuz playin.' I wonder would yu play et ag'in."

Ag'in the strains of that wonderful old Christmas hymn went softly through the room. 'Nd old Grubbins kind'a pulled the peak uv 'is cap way down over 'is eyes 'nd set there with his head slouched way down in 'is big fur collar. He set thet way fer a spell arter the song wuz ended but fine'ly straightened up and glared fiercely 'round ag'in. Then he saw the pile o' presents thet wuz layin' on the counter, all done up in tissher paper with sprigs o' holly showin' here 'nd there.

"Whut's all thet stuff over there," he sez, p'intin' to 'em.

"O, we jest sort'a got together 'nd got a few gifts fer them as is poor hereabouts," I explained. "We've been doin' 'em up t'night to take around arter the childern is sleepin'."

"Who's poor around here?" he asks gruffly.

Grubbins Loosens Up

'Nd I tells 'im 'bout the little childern who wouldn't have a Christmas ef it warn't fer us 'nd 'bout unfortunate older peepul who wuz findin' life a hard struggle 'nd t' who a little Christmas cheer would give new hearts 'nd new spirits. 'Nd all the while he just kind'a smiled ez though he wuz glad tu hear about their sufferin's 'nd troubles. I tell yu, thet look he hed on his face made me mad clear through. But I guess 'is face warn't reflectin' whut wuz in 'is heart 'cause when I got through talkin' he stood up 'nd seemed to be thinkin' fer a minute.

Then he sez:

"How much more money do yu need fer tu give everybody eh merry Christmas?"

I figured up.

"Thirty-two dollars 'nd sixty-four cents 'll jest 'bout du it," sez I.

"You're sure yu need all 'a that?" he asks.

"If yu can't trust us yu don't need to give," says I, in some temper.

(Continued on page 9)

What shall I give this Christmas ?

A NEW EDISON

DIAMOND AMBEROLA *of course!*



A MASTER MUSICAL INSTRUMENT

The New Edison Diamond Amberola will brighten your home 365 days in the year. It will be your most treasured possession. As a gift it will delight your friends for years. Real music in your home is vitally necessary.

Why not a New Diamond Amberola for Christmas?

OBEY THAT IMPULSE!

Come in and spend the next half hour with us and let us tell you all about this wonderful product of Mr. Edison's genius

PRICES TO SUIT EVERYONE

If everybody in the world was too busy fighting, making munitions, or settling election bets, to remember that Christmas is coming, they would be very forcibly and effectively reminded of the advent of the holiday by this striking New Diamond Amberola hanger. It is twenty-two by twenty-eight inches in size, printed in real Christmassy red and green, and is as pretty and seasonable as a Christmas tree in full bloom. Hang it in your window and it will attract no end of attention.

Musical Merriment

EVERY LITTLE MOVEMENT.

"Dad," said the 8-year-old of the family, "here's a book that says that Orpheus was such a fine musician that he made trees and stones move."

"Son," said father, solemnly, "your sister Bess has Orpheus beaten. Her piano-playing has made twenty families move out of this building in the last three months."—*Musical America.*

ALSO LIABLE.

Jim—I see by the papers that a man has just been arrested for a crime committed in 1870.

Sim—That kind of news makes me nervous. When I was a little boy I played the cornet.—*Music Trades.*

SOLID APPRECIATION.

American Singer-(in Ireland, to another singer)
—The first time I sang in public the audience showered me with bouquets, enough to start a flower-shop.

Irish Singer—I beat ye! The first time I sang was at an open-air concert, and, begorra, the audience were so delighted they presented me with a house.

American Singer—A house! You must be off your head!

Irish Singer—Not at all. I tell yer they gave me a house—but it was a brick at a time!

Edison Phonograph Monthly

Published in the interests of
THE NEW EDISON DIAMOND AMBEROLA
AND
BLUE AMBEROL RECORDS

By THOMAS A. EDISON, INC.
ORANGE, N. J., U. S. A.

Editorial

Some List

Eight of the greatest song hits from the reigning light opera successes of Broadway

in one supplement!

With an intimate knowledge of record production in the past, we believe that the January Blue Amberol list excels, or at least equals, in the timeliness of selections, any Blue Amberol supplement we have yet issued.

People are standing in line in New York to secure seats for "Little Miss Springtime," "The Girl from Brazil," "Flora Bella," "The Big Show" (New York Hippodrome), and "Canary Cottage." You can give your customers the best numbers from all these productions and if you push them as they should be pushed you'll have customers standing in line in your store.

Isn't this January list, with its sparkling light opera gems, its up-to-the-minute popular song hits, its superb instrumental numbers, and its many other unusually attractive selections, just about as fine a record supplement as you ever saw?

We hope to make all of the 1917 Blue Amberol supplements just as good or better than the one that will start the new year off with such a corking list of selections. Better hurry and get into the "every record, every month" class.

"Andy" We want you to keep in touch with our new friend, "Amberola Andy," because we believe that he will entertain you and, at the same time, illustrate some of the possibilities that small towns offer for Amberola merchandising and the enjoyment of life. Small town dealers are inclined rather to look with envy on dealers who have metropolitan establishments and who have territorial opportunities that the rural or suburban dealer is denied. They are inclined to forget that profit keeps a fairly definite ratio to expense and worry, through all gradations of business activity. The big dealer with his big establishment has heavy expenses to eat into the profits of his larger volume of sales. And his business occupies every moment of his time and often he has but little leisure to enjoy life.

On the other hand, the small town dealer who sells comparatively few instruments is under but

little expense and has the leisure time and the peace of mind that are essential to contentment and the true joy of living. And, when he takes an active interest in his business, as "Amberola Andy" does, he can attain a higher degree in the art of merchandising than the large dealer. This arises from the fact that he has ample time to study the possibilities of his territory and the characteristics of his individual prospects. "Amberola Andy" is going to prove this; he is going to show you some of the delights of living and dealing in "Littleburg."

We feel sure that you will like whimsical and philosophical "Andy," and that you will profit by his "Littleburg" experiences. We urge you to get thoroughly acquainted with him.

Prizes

The announcement, made in another part of this issue, that the PHONOGRAPH MONTHLY will offer prizes each month for the best contributions from dealers is certain to bring in many valuable articles relating to the retailing of the New Edison Diamond Amberola. Prize winning articles and any others that are considered worthy of reproduction will appear in the PHONOGRAPH MONTHLY from time to time and will become a new source of inspiration to all PHONOGRAPH MONTHLY readers.

Our expectations will not be fully realized unless YOU enter into the competition and submit one or more contributions each month. If YOU send in a contribution we shall have an abundance of good material and the new scheme will be a complete success. That's just the reason why it is so essential that YOU compete. And there is no reason in the world why YOU cannot win one or more of the prizes. Don't let the other fellow take the prize away from you.

The conditions governing the contests are such that YOU have an equal opportunity with all other dealers. We do not insist on faultless grammar, correct spelling, copperplate writing, or any of the other factors that usually enter into the judging of such contributions. Various descriptions of the methods YOU use in conducting your business and little articles bearing on your experiences as a dealer are what we are after. If you think you can't write well enough, just give us the bare facts and we'll take care of the grammar, spelling, etc.

Merry Christmas Relations between men engaged in business necessarily must be restrained during the greater part of the year, for business engenders artificiality and makes it impossible for men to bear toward each other the feeling of intimacy that may exist between persons who have no common commercial interests.

There are seasons of the year, however, when it is well that men should forget their business relations for a brief period of time and think of each other in terms other than dollars and cents. Christmas, with its rich traditions of charity and good will, is one of these seasons. Therefore, it is without reference to business, or without any thought of it, that we wish you and those who are near and dear to you, a most merry Christmas. With this wish, we take the opportunity to express our belief that, during the year that has passed since last Christmas, you have done everything possible, as you have seen it, to advance the interests of the Amberola line. We, in our turn, have done our best for you and our mutual efforts have been productive of some great developments, as you know.

In wishing you a happy and prosperous New Year, we cannot forego calling attention to the fact that the attainment of prosperity rests with you, and is within your power. The man who cultivates an interest in life is the happy man; the man who makes this interest his business is both happy and prosperous. The past year has been a very successful one for many Amberola dealers. Has it been profitable and enjoyable for you? If not, make the utmost of that which remains of it and, after your merry Christmas, enter into 1917 with the resolve to make it all that either we or you could wish it to be.

"AMBEROLA ANDY"

Tells About

The Heart of Old Grubbins

(Continued from Page 6)

But he pulls out eh big wallet and takes some funny lookin' bills out'a it.

"Here's eh thousand dollars," he sez; "use et th' best way yu kin!"

'Nd I thought I saw a soft smile on 'is face. But I couldn't tell 'cause he changed so quick 'nd wuz scowlin' around fiercer than ever.

"I don't know why *I* should do this, though," he sez. "I don't know why *I* should make other people happy. They're ain't no childern runnin' 'round arter me. They're ain't nobody worryin' much whether er not I hev a merry Christmas."

'Nd he stopped to clear out 'is throat 'cause his voice seemed to be husky.

Then he pointed his finger at us.

"Remember!" he hollered, "it ain't 'cause I got a kind heart that I'm givin' this money. It's jest 'cause I took a fancy to do it, 'nd things I take a fancy to do, I do. Don't think there's nothin' soft ner easy 'bout me," he sez, sharply. "I ain't th' kind'a fool that hez emotions."

CHRISTMAS BLUE AMBEROL RECORD BULLETIN

DID you ever see a more artistic and attractive hanger than the Blue Amberol Record Bulletin for Christmas just mailed you?

No! We thought not.

It was designed to go into your *window* where *everybody* in town will see it. It's going to make those who own instruments come in and buy records and it is going to make those who haven't got New Diamond Amberolas in their homes wish that they did have them.

Put this Bulletin where it will hail everyone who goes by and stop them, and suggest to them the enjoyment that the New Diamond Amberola and Blue Amberol records afford.

It has the holiday spirit and it will remind those who see it that this is the Christmas season and that the New Diamond Amberola and Blue Amberol records make mighty good Christmas gifts.

The broad, black line near the bottom of the December Blue Amberol record Bulletin is a sign of mourning for a lost record.

A defect in record No. 3035, which was not discovered until after the Bulletin had been printed, made necessary the removal of this number from the list. In order to save the time that the reprinting of the Bulletins would have required, the number and the name of the defective record were simply blocked out.

It struck us all stiff, but I stood up ready to make a little speech of thanks. But he jest glared at me 'nd waved 'is hand et me tu be still.

"Jest play thet Christmas piece ag'in afore I goes," he sez. 'Nd I put on "Silent Night, Holy Night" 'nd when thet soprano voice of Marie Rappold rings out so clear 'nd sweet I see Grubbins' eyes get kind'a moist. Then he looks at us angry like and turns around 'nd goes 'nd looks out'a the window so's we can't see 'im.

Old Kimball Discovered

Jest ez the piece wuz endin' old Kimball starts to tap 'is cane on the floor. This made Grubbins turn 'round and look at old Kimball fit to kill 'im. After the piece wuz ended he went over 'nd looked right sharp at the mumblin', smilin' old dodderer. I don't believe thet he'd seen 'im afore; but I knew thet he remembered 'im. Then he tramped back inter the middle uv the store 'nd stood where he could see every one uv us.

"Men," he sez, "I've been a d—n fool t'night 'nd all I ask uv you is thet yu never tell 'bout et. When I wuz young th' world gim'me h—l right in this town 'nd arter too much uv it I decided tu start 'nd give the world h—l. 'Nd I give et h—l; I'm givin' et h—l, 'nd I'm goin' to keep on givin' et h—l. Old Kimball, thet knew me more'n fifty

years ago, knows why, 'nd I guess 'e's 'bout th' only one livin' thet does."

The Passing of Old Kimball

He goes over to Kimball.

"Henry!" he shouts. But old Kimball jest mumbles 'nd smiles, never reco'nizin' Grubbins a'tall.

"He's gone now," sez Grubbins. "Everybody's gone but Grubbins."

'Nd pullin' his cap down lower, he puts a hand on the door latch. Then 'e goes out, stampin' 'is feet 'nd bangin' the door arter 'im.

Arter we got over th' shock 'nd hed decided jest how the money hed best be divided, I hed an idea. Sometimes y' cud start old Kimball jest like y' kin start a old eight-day clock. Hittin' 'im all uv eh sudden in the right place with th' right word wud set 'im goin' fer some time. So I went over to 'im 'nd got my lips close to 'is ear 'nd shouted:

"Grubbins!"

"Grubbins?" he came back, kind'a puzzled. "Grubbins?"

Then he begin to titter 'nd I knowd 'is recollections wuz comin' back.

"Grubbins," he sez, with a chuckle. "'E took 'er away from me but, O, sich a joke it wuz. A month arter he married 'er, she died. Everything went agin' 'im arter 'e took 'er away from me." 'Nd he cackled away in 'is waverin' voice, 'nd the tappin' uv his stick on th' floor kep' time with his chuckles.

Robbie MacPherson wuz over in th' corner 'nd I saw 'e wuz windin' the Amberola fer a last piece afore we broke up.

Then old Kimball looked around serious.

"How she uster sing!" he said. "How she uster sing!"

Jest then the strains o' "Silent Night, Holy Night" came from the Amberola.

"Listen!" whispered old Kimball. "Listen! Thet's her singin' now. I heerd 'er sing thet on Christmas eve—on the night—Grubbins—married _____'er."

Then a mysterious 'nd puzzled look come over his face.

"But how kin s/he be singin'," he sez, "when she's been sleepin' up in the cemet'ry these sixty years gone by."

Then, suddenly, 'is vacant smile come back ag'in 'nd he mumbled 'nd nodded 'is head but didn't talk no more.

All Littleburg Made Happy

Well, thet Christmas wuz the merriest thet Littleburg hed ever hed. There warn't eh home where there warn't happy people 'nd thet's a blessed way fer eh town to be. 'Nd a thousand dollars did it. Ain't it funny how much happiness a thousand dollars will buy—ef it's properly spent.

I never saw old Grubbins alive ag'in arter thet but I learned more uv 'im th' next day when I tuk sort'a a lonesome stroll up t' little Evergreen Cemet'ry. There I found whut I'd expected tu find. A trail leadin' through the drifted snow up to eh little plot away in one corner. 'Nd there th' snow wuz trampled 'nd beaten down 'nd there were marks thet showed me thet a man hed been kneelin' at the foot uv a grave thet wuz buried deep under the white snow. So I knowd et last whut hed brought old Grubbins back to Littleburg on Christmas eve fer so many weary years.

It may kind'a spoil this story fer some tu say thet Grubbins wuz not reformed by the good deed thet he hed done in Littleburg, but 'e wasn't. Up to th' very day he died a few months later, he kep' on givin' the world h—l.

His will said 'e wuz to be buried in Littleburg, though I only found this out by accident 'cause 'e didn't want et known thet 'e wanted to be buried in Littleburg.

'Nd it's not supposed to come out thet 'e left a trust fund t' give Littleburg a merry Christmas every year. But 'e did, 'nd seein' y' don't know 'is name, there ain't no harm in tellin' it. 'Nd old Andy's t' hev the handlin' o' th' money every year. What d' y' think o' thet? Th' name o' old Andy mentioned right in th' will uv a millionaire.

Charity for All

It's too bad these things can't be known. It's too bad 'e wanted t' be thought eh man without eh heart.

'Cause on Memorial Days, when we dec'rate all the graves in the little cemet'ry, never skippin' one, there allus is someone who says:

"Don't put enny flowers on thet old Grubbins' grave. He never did no good t' nobody."

And I allus says thet we never kin tell the whys 'nd the wherefers uv the way peepul lives 'nd the deeds they do 'nd, bein' thet these things are beyont 'r understandin', we shud be charitable 'nd fergivin' t' all.

* * * * *

I suppose some o' yu feller dealers are goin' t' say thet yu don't see where all o' this sells enny Amberolas fer me.

Well—mebbe not, mebbe not.

But I allus figure thet I want t' be more'n eh mere storekeeper thet's jest tryin' t' get profit fer 'isself from everyone 'round 'im. I want'a live with peepul 'nd be happy with 'em when they're happy 'nd suffer with 'em when they suffer. I want'a be eh man 'nd a neighbor fust 'nd a dealer next, 'nd ef I can't be prosp'r'us thet way, I don't want'a be prosp'r'us a'tall.

Thet's all I've got t' say this time, 'cept a merry Christmas t' all.

Keeping in Touch with Edison Artists

"There is a little lady, to whom I believe I have referred once before, who, starting with a good voice, what is called 'temperament' and an indomitable will, determined to get to the front," says Mephisto in *Musical America*.

"Lacking at the time the necessary means, she became her own manager. Whenever she had any money she spent it on publicity, and so she became an assured success, a recognized leading feature of our concert stage. Now, of course, she is sought by managers who are glad to handle her business.

"This little lady, whose name is Christine Miller, gave a recital the other day, in the course of which she presented a number of songs by American composers and scored a most emphatic success. She presented these works, not because they were by Americans, but because of their intrinsic merit, which was recognized by most of her critics in their reviews of the performance."

All of which, coming from the source that it does, is a decided tribute to the voice and personality of Miss Miller and also to her laudable patriotism in programming numbers by American composers.

About a year ago at the Opera Dance Club in Chicago Anna Case lost a diamond pin of an intrinsic value of \$1,200. Its sentimental value exceeded that because it had been given her by her admirers at the Metropolitan Opera House in New York. Recently Hiram Foster, the Chicago manager of the Club, pulled down an old velvet drapery and exposed the missing pin, which, in some fashion, had been lost in one of the folds of the hanging. The pin was immediately sent to Miss Case, who was overjoyed to receive it after having given up all hope of ever finding it again.

Last season Marie Kaiser made over 100 appearances in sixty-eight American cities and fifteen states and this year all indications seem to show that she will excel her last year's record. She commenced this season's work early in August and her only respite until Spring will be a few days around the holidays. Her numerous bookings are a high tribute to her ability and popularity as an artist of the first rank.

Merle Alcock, the contralto, with her husband, Bechtel Alcock, the tenor, gave a most successful recital recently in the Grand Avenue Temple, Kansas City.

Yvonne de Tréville is one of those rare and fortunate persons who have what might be termed an "embarrassment of artistic talents." At the outset of her career she took up the study of painting and became an artist of unusual ability. Believing, however, that her voice afforded her even greater opportunities than her talent for painting, she commenced the study of singing and abandoned her other artistic endeavors. Her early training in art, however, stands her in good stead in the costume recitals in which she is so successful. In her gowns and poses there always is apparent that delightful harmony of line and color that only a true and educated artist could secure.

Albert Spalding, who gave his first New York recital of the present season in Aeolian Hall on October 28, is an enthusiastic advocate of the use of the folk-song in the recitalist's repertoire, and he declares that America has a wealth of such songs that are as fine as any that can be found. He believes that folk-songs should be judged by their merit when unsupported by an accompaniment. "A tune whose outline is not strong enough to stand without props has no right to be counted as a folk-song," is his dictum.

The Ellis Grand Opera Company, with which Marie Rappold recently has been touring, appeared in St. Paul late in October. According to the *Musical Monitor* the audiences that were present at performances of "Carmen" and "Il Trovatore," given by the company, were the largest and most brilliant ever present at a musical event in Minnesota. People came from as far as 300 miles away to attend the performances and the advance sale of tickets was unprecedented. Mme. Rappold sang *Leonora*, her favorite role, in the performance of "Il Trovatore."

Julia Heinrich, whose brilliant success in various roles was one of the features of the last season of the Metropolitan Opera Company, will not return to secure further triumphs on the operatic stage. The death of her noted father, the late Max Heinrich, and her desire to enter the broader field of concert singing, combined to cause her to abandon opera. The decision of the "find of the 1915-16 Metropolitan season" has aroused much regret among the patrons of the Metropolitan Opera House, all of whom have looked forward with anticipation to hearing her during the present season. Among her concert engagements are appearances in Boston, Cleveland and Philadelphia.

Who's Who in the Blue Amberol List for January

FRANK FERERA

Frank Ferera, the Blue Amberol artist whose portrait appears on the front cover of this issue, has the distinction of being the one who first introduced the Hawaiian style of playing the guitar into the United States. It was in 1900 that he brought the first ukelele here and commenced to charm vaudeville audiences with the weird and plaintive effects he produced. For quite a while he had the field to himself, but the fascination of the Hawaiian music met with widespread demand, and other players who came from Hawaii, or Americans who were taught by Mr. Ferera, commenced to tour the country. In a few years people were generally familiar with the music of the Hawaiian guitar, but it was not until about five years ago that the fever for Hawaiian music started. It scarcely can be called a fad, because this characteristic music has made such an impression by its distinctiveness and intrinsic beauty that there always should be a demand for it.

Mr. Ferera, the one who is primarily responsible for all the pleasure that the people of the United States have derived from the ukelele, was born in Honolulu. It is said that the Hawaiian style of playing the guitar was originated by a Portuguese sailor. Perhaps this has something to do with the tendency that Mr. Ferera had toward the ukelele, for he, although of Hawaiian birth, is of Portuguese descent. He was musical even in his childhood. The first musical instrument that came into his hands was a guitar. He soon became highly proficient with this instrument—so proficient that he decided to come to the United States, where he believed that he could popularize the Hawaiian guitar. How well he succeeded, after a few years of effort, everybody in touch with the world of music realizes.

P. FROSINI



To Americans, who generally are unfamiliar with the possibilities of the accordion, it may seem strange that instruction in the art of playing such an instrument should be given in such a world-renowned institution as the Conservatory of Milan. This is one of the most famous of all schools of music and it has produced some of the world's greatest musical artists, yet it was in this institution that P. Frosini, "the wizard of the accordion," studied the art of playing his chosen instrument and it was from here that he was

graduated after he had mastered it. So it readily can be understood that the music which this artist draws from the accordion does not resemble in the least the weird and tuneless strains that many so-called accordion players produce.

Leaving Italy after completing his studies at Milan, Frosini came to this country, where his playing created a sensation in vaudeville circles. He has played in practically all of the high class theatres in the United States, having been given protracted engagements in many of the metropolitan playhouses. His success in America brought him foreign engagements and he was particularly successful in England, where he appeared in the leading music halls of London and other larger cities. Frosini is not only a master of the accordion, but is a composer of note, and many of the pieces that he presents are his own compositions, composed especially for the accordion. He has made a number of selections for the Blue Amberol catalog and his rendition of "New York Blues," a melodious ragtime number that now is very popular, made for the January supplement, is a fine example of his art.

MERLE ALCOCK



Merle Alcock, the well known young concert contralto who has come into prominence during the past two or three years, is an American and a product of American institutions. First studying in Mitchell, S. D., she later graduated from the Drake Conservatory of Music in Des Moines, Ia., only to continue her studies under William Wade Hinshaw and Paul Sauvage in New York. Manhattan music lovers first heard of her in connection with recitals given by Mrs. Ella Backus-Behr, the noted vocal coach, under whom Mrs. Alcock studied for some time, and under whose direction she was taken to England for a London appearance. In the British capital she made her debut at Claridge's, winning the favor of music critics and of many music lovers prominent in English social circles.

Upon her return to New York she was engaged by Walter Damrosch to appear as soloist with the New York Symphony Orchestra during a tour of the South. Her success in filling this engagement gave her a secure position among the concert artists of the country and since that time she has been heard in all of the great musical centers and has established herself among the

leading concert contraltos of America. Her voice has strength, volume and beauty of tone and the fact that her enunciation is unusually clear makes it particularly well adapted to phonographic reproduction. "I'm a'longin' fo' You," a quaint little song that she contributes to the January list of Blue Amberol Records, well displays the charms of her voice.

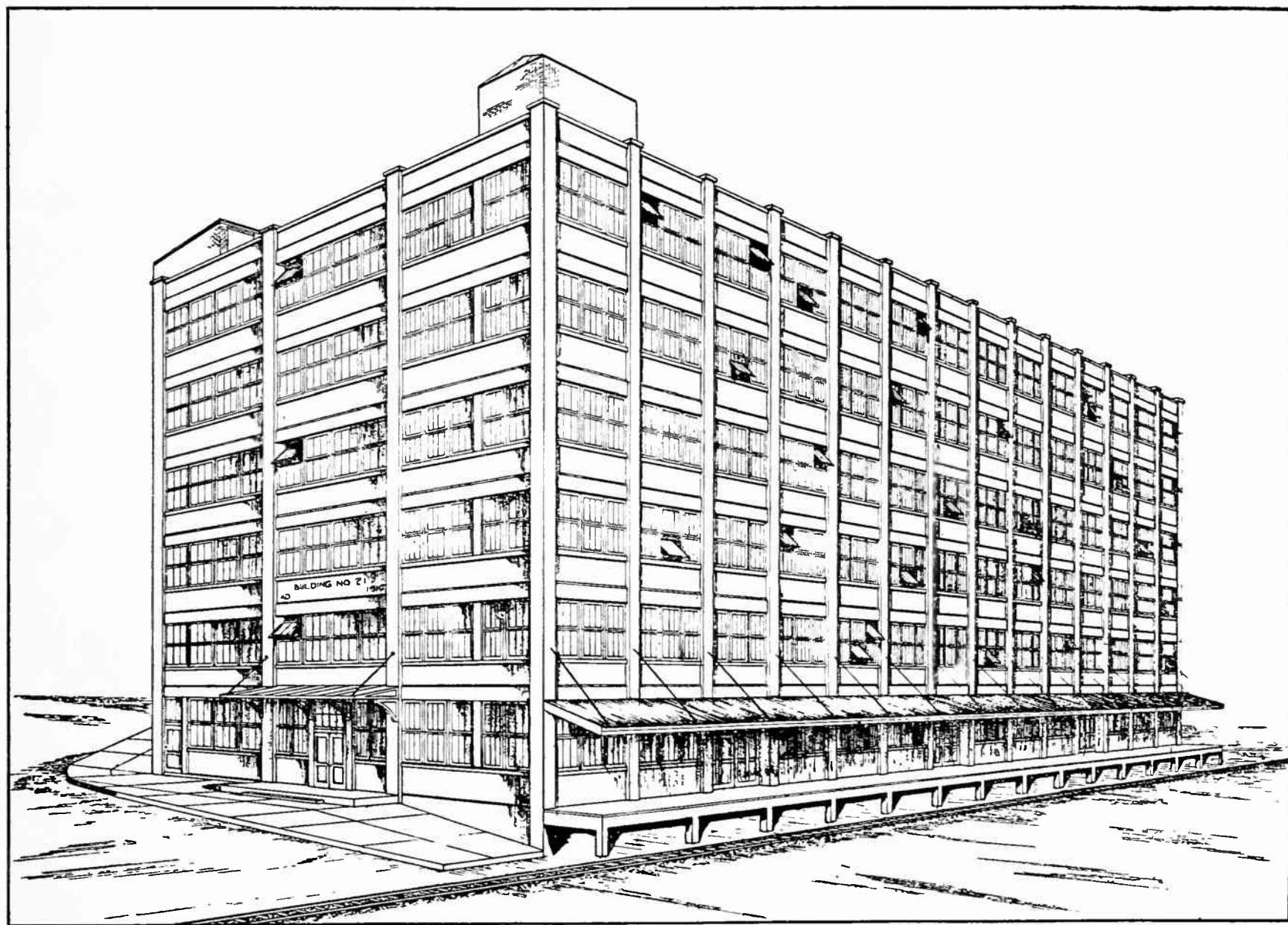
HARLAN E. KNIGHT



One of the foremost portrayers of rural characters, Harlan E. Knight, confesses that he owes much of his intimate understanding of his art to his early environment. He is a native of Limerick, Maine, and when he was a boy attended a little log schoolhouse, where he spoke pieces with the other children and started to develop the talent that later brought him to the position he now holds in the world of entertainment. As a young man he frequented the country

stores and the other rural centers from which he has drawn such an abundance of material for his humorous sketches. He might never have become an actor had it not been for the chance that brought some theatrical people to board at his parents' farm one summer. His talent became apparent to some of the players and they secured him an engagement, in which he made good instantly.

Mr. Knight, with a carefully chosen company, has been appearing in vaudeville in rural sketches for a number of years and he has acquired a splendid reputation for his clever and convincing characterizations of various country types. One of his most notable successes was "The Chalk Line," a vaudeville sketch in which Mr. Knight played the part of "the original rube from Maine." Mr. Knight was one of the first to develop the presentation of complete rube sketches on the phonograph, talking records before having been confined almost entirely to monolog or dialog. His latest Blue Amberol production, "At the County Fair," is an excellent example of his work.



Addition to Edison Factories at Orange, N. J.

THIS new steel and concrete building is being constructed to serve for record storing and shipping purposes at the Orange plant. It replaces a structure that, up to a few months ago, was adequate to meet the demands made upon it. Already practically all of the floor-space in the new structure has been parceled out and it is becoming evident that the vast increase in space will all be absorbed by the recent unprecedented expansion of Edison business.

Eight Great Big Hits— Blue Amberol Record List for January a Hummer

THE year of 1917 is going to be introduced by a supplement of Blue Amberol records that is unsurpassed in quality by any list ever issued for Amberola owners! Containing eight of the biggest hits of the most popular current Broadway musical comedy successes, a number of the popular songs that are in high favor at the present time, and an abundance of other high class and timely numbers, the supplement is one that will afford Amberola owners a high degree of pleasure and Amberola dealers much profit.

The numbers from the reigning metropolitan musical productions are perhaps the feature of the list. "Little Miss Springtime," a very pronounced success, is represented by "In the Garden of Romance," and "A Little Bid for Sympathy," two of the hits of the play. They both are sung by Gladys Rice and Frederick Wheeler. Miss Rice, whose charming renditions of light opera numbers have won her much favor, also sings "Childhood Days" and "Come Back, Sweet Dreams," from "The Girl from Brazil." In the first number she is accompanied by a chorus and in the second one by an orchestra. With Walter Van Brunt, Miss Rice sings "Give Me All of You," from "Flora Bella," one of the most melodious musical comedies of recent seasons. The same production is represented by "You're the Girl," sung by Mr. Van Brunt and a chorus of girls. "It's Always Orange Day in California," from "Canary Cottage," and "Poor Butterfly," from the New York Hippodrome "Big

Show," are the other two light opera numbers on the list. The former of these is sung by Irving Kaufman and the latter by Elizabeth Spencer.

The popular songs on the list include "O'Brien is Tryin' to Learn to Talk Hawaiian," "There's a Little Bit of Bad in Every Good Little Girl," "In Florida Among the Palms," "Mississippi Days," "Dancing Down in Dixie Land," and "You Wake Up in Chicago in the Morning." They are rendered by such artists as Billy Murray, Ada Jones, Arthur Collins, Byron G. Harlan and Gladys Rice, all popular favorites who are widely known. Among the more classical songs are "A Dream," sung by Hardy Williamson; "I'm a'longing fo' You," sung by Merle Alcock, and "Blue Eyes," which George Wilton Ballard sings with beautiful effect. The dance numbers include the beautiful "La Confession," a waltz with a haunting melody that is becoming widely popular; "Old Virginny" and "Listen to This," two snappy one-steps, and "Hilda," a melodious fox-trot. Two superb band numbers are listed in the New York Military Band's rendition of "The Whistler and His Dog," and "Simplicity," an intermezzo, beautifully rendered by Sodero's Band.

The two concert selections of the list are a duet in which Marie Rappold and Jacques Urlus sing Franz Abt's "Weiss ich Dich in meiner Nähe" in German, and a rendition of "Dormi pure" (Sleep On) by Thomas Chalmers, in Italian.

BLUE AMBEROL RECORDS FOR JANUARY, 1917

CONCERT

- 28250 Dormi pure (Sleep On), *Scuderi*, Baritone, in Italian, orch. acc. Thomas Chalmers
28251 Weiss ich Dich in meiner Nähe, *Abt*, Soprano and Tenor, in German, orch. acc. Marie Rappold and Jacques Urlus

REGULAR

- 3037 O'Brien is Tryin' to Learn to Talk Hawaiian, *Cormack*, Comedienne, orch. acc. Ada Jones
3038 There's a Little Bit of Bad in Every Good Little Girl, *Clark-Fischer*, Soprano, orch. acc. Gladys Rice and Chorus
3039 Poor Butterfly—"The Big Show"—New York Hippodrome, *Hubbell*, Soprano, orch. acc. Elizabeth Spencer
3040 It's Always Orange Day in California—Canary Cottage, *Carroll*, Tenor, orch. acc. Irving Kaufman and Chorus
3041 Mississippi Days, *Piantadosi*, Tenor and Baritone, orch. acc. Arthur Collins and Byron G. Harlan
3042 In a Bird Store—Descriptive Fantasia, *Lake* American Symphony Orchestra
3043 Listen to This—One-Step, *Kaufman*, for Dancing Jaudas' Society Orchestra
3044 Songs of Other Days—No. 4, Mixed Voices, orch. acc. Metropolitan Mixed Chorus
3045 Kamehameha March, Hawaiian Guitars Helen Louise and Frank Ferera
3046 A Dream, *Bartlett*, Tenor, orch. acc. Hardy Williamson
3047 La Confession Valse, *Morgan*, for Dancing Jaudas' Society Orchestra
3048 I'm a-longin' Fo' You, *Hathaway*, Contralto, orch. acc. Merle Alcock
3049 Blue Eyes, *Nicholls*, Tenor, orch. acc. George Wilton Ballard
3050 Old Virginny—One-Step, *Zamecnik*, for Dancing Jaudas' Society Orchestra
3051 in Florida Among the Palms, *Berlin*, Tenor, orch. acc. Walter Van Brunt
3052 New York Blues, Rag Classical, *Frosini*, Accordion P. Frosini
3053 Simplicity—Intermezzo, *Lee* Sodero's Band
3054 Dancing Down in Dixie Land, *Olman-Bibo*, Tenor and Baritone, orch. acc. Arthur Collins and Byron G. Harlan
3055 Whistler and His Dog, *Pryor* New York Military Band
3056 At the County Fair, *Knight*, Rube sketch Harlan E. Knight and Company
3057 You Wake Up in the Morning in Chicago, *Carroll*, Tenor, orch. acc. Billy Murray
3058 Hilda—Fox Trot, *Davis*, for Dancing Vess L. Ossman's Banjo Orchestra
3059 Give Me All of You—Flora Bella, *Schwarzwald*, Tenor and Soprano, orch. acc. Gladys Rice and Walter Van Brunt
3060 You're the Girl—Flora Bella, *Schwarzwald*, Tenor, orch. acc. Walter Van Brunt and Chorus of Female Voices
3061 Childhood Days—The Girl From Brazil, *Romberg*, Soprano, orch. acc. Gladys Rice and Chorus
3062 Come Back, Sweet Dreams—The Girl From Brazil, *Romberg*, Soprano, orch. acc. Gladys Rice
3063 In the Garden of Romance—Little Miss Springtime, *Kalman*, Soprano and Baritone, orch. acc. Gladys Rice and Frederick Wheeler
3064 A Little Bid for Sympathy—Little Miss Springtime, *Kalman*, Soprano and Tenor, orch. acc. Gladys Rice and Walter Van Brunt

The Handwriting on the Wall

AN increase in the number of dealers who handle any line of merchandise indicates only one thing—an increasing demand for the product.

During the past few weeks 80 merchants in all parts of the United States have applied for and received licenses permitting them to deal in the New Edison Diamond Amberola and Blue Amberol records.

Truly, this is "the handwriting on the wall."

It shows clearly and strongly the fact that there is a steadily increasing demand for Amberolas and Blue Amberol records.

An analysis of our new dealers is deeply interesting and significant. They are divided as follows:

EXCLUSIVELY AMBEROLA	26
COMBINATION AMBEROLA AND EDISON DISC	22
ESTABLISHED EDISON DISC DEALERS TAKING ON THE AMBEROLA	32

You will note that the largest subdivision is that of former exclusively Edison Disc dealers who

have taken on the Amberola. When these merchants, in close touch with the retail markets, take on the Amberola it is conclusive evidence of the strength of the demand for this superb line of instruments and records.

The fact that new dealers continually are entering the field and finding it profitable should make it plain to established dealers that the possibilities in Amberola merchandising never were greater than they are right now.

We have shown you "the handwriting on the wall."

What does it mean to you?

"Music is fundamental—one of the great sources of life, health, strength and happiness. It is one of the voices of nature—a voice of soul to soul adapted to every mood. Music releases the soul from its mortal shell and takes it to brighter skies, new oceans, mountains, flowers, birds, trees and brooks, where time and space do not intrude."
—Luther Burbank.

Jobbers of New Edison Diamond Amberolas and Blue Amberol Records

CALIFORNIA

LOS ANGELES—Diamond Disc Distributing Co.
SAN FRANCISCO—Pacific Phonograph Co.

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

GEORGIA

ATLANTA—Phonographs, Inc.,
WAYCROSS—Youmans Jewelry Co.

ILLINOIS

CHICAGO—Babson Bros.
James I. Lyons.
The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp Phonograph Co.

IOWA

DES MOINES—Harger & Blish
SIOUX CITY—Harger & Blish.

LOUISIANA

NEW ORLEANS—Diamond Music Co., Inc.

MASSACHUSETTS

BOSTON—Iver-Johnson Sporting Goods Co.
Pardee-Ellenberger Co.

MICHIGAN

DETROIT—Phonograph Co. of Detroit.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.
ST. PAUL—W. J. Dyer & Bro.

MISSOURI

KANSAS CITY—The Phonograph Co.
ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

PATERSON—James K. O'Dea

NEW YORK

ALBANY—American Phonograph Co.

BUFFALO—W. D. Andrews.

N. Y. CITY—Phonograph Corp. of
Manhattan

SYRACUSE—Frank E. Bolway & Son, Inc.
W. D. Andrews Co.

OHIO

CINCINNATI—The Phonograph Co.
CLEVELAND—The Phonograph Co.

OREGON

PORTLAND—Pacific Phonograph Co.

PENNSYLVANIA

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

RHODE ISLAND

PROVIDENCE—J. A. Foster Co.

TEXAS

DALLAS—Texas-Oklahoma Phonog. Co.
EL PASO—El Paso Phonograph Co., Inc.

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—The Phonograph Co.

CANADA

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

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

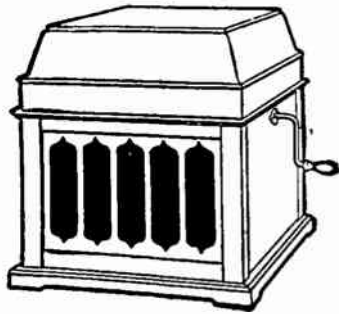
ST. JOHN—W. H. Thorne & Co., Ltd.

TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.

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

Another Set of Christmas Trade Pullers

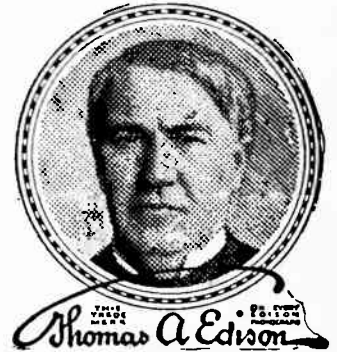
IN THE November Phonograph Monthly we gave you three suggestions for ads for Christmas advertising and we are sure they brought you results if you made use of them. If you did not take advantage of them during November you undoubtedly will use them during December, together with the new copy below. We would advise the use of the six holiday ads, in whatever sequence you may consider most effective and during the period of time that seems most favorable to you. Any good Christmas advertising during December represents money well spent; consistent advertising from now until just before the holidays is certain to stimulate your business and be profitable to you. Electros should be ordered by number *only* from Thomas A. Edison, Inc., Advertising Department, Orange, N. J.



Model 50
(Electro No. 424)

What Is the Ideal Christmas Gift

?



(Electro No. 381)

THE NEW EDISON DIAMOND AMBEROLA OF COURSE

This wonderful musical instrument affords pleasure to everyone in the home.

It is educational as well as entertaining.

It is moderate in price and no "talking machine" can match it in quality.

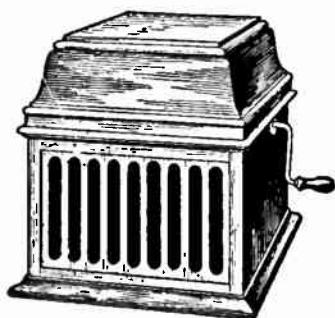
It keeps the Christmas spirit alive all the year 'round.

COME IN BEFORE WE SELL THEM ALL!

(Dealer's Name and Address)

Do Your Christmas Shopping Early!

BUY YOUR NEW EDISON DIAMOND AMBEROLA NOW



Model 50
(Electro No. 412)

(Dealer's Name and Address)

It is the ideal Christmas gift, affording pleasure for all at a moderate price.

Come in and hear this wonderful product from the laboratories of Mr. Edison.

The Spirit of the Old Time Carol Singers Lives Again in Edison Blue Amberol Records F o r C h r i s t m a s

Come

in

and

Hear

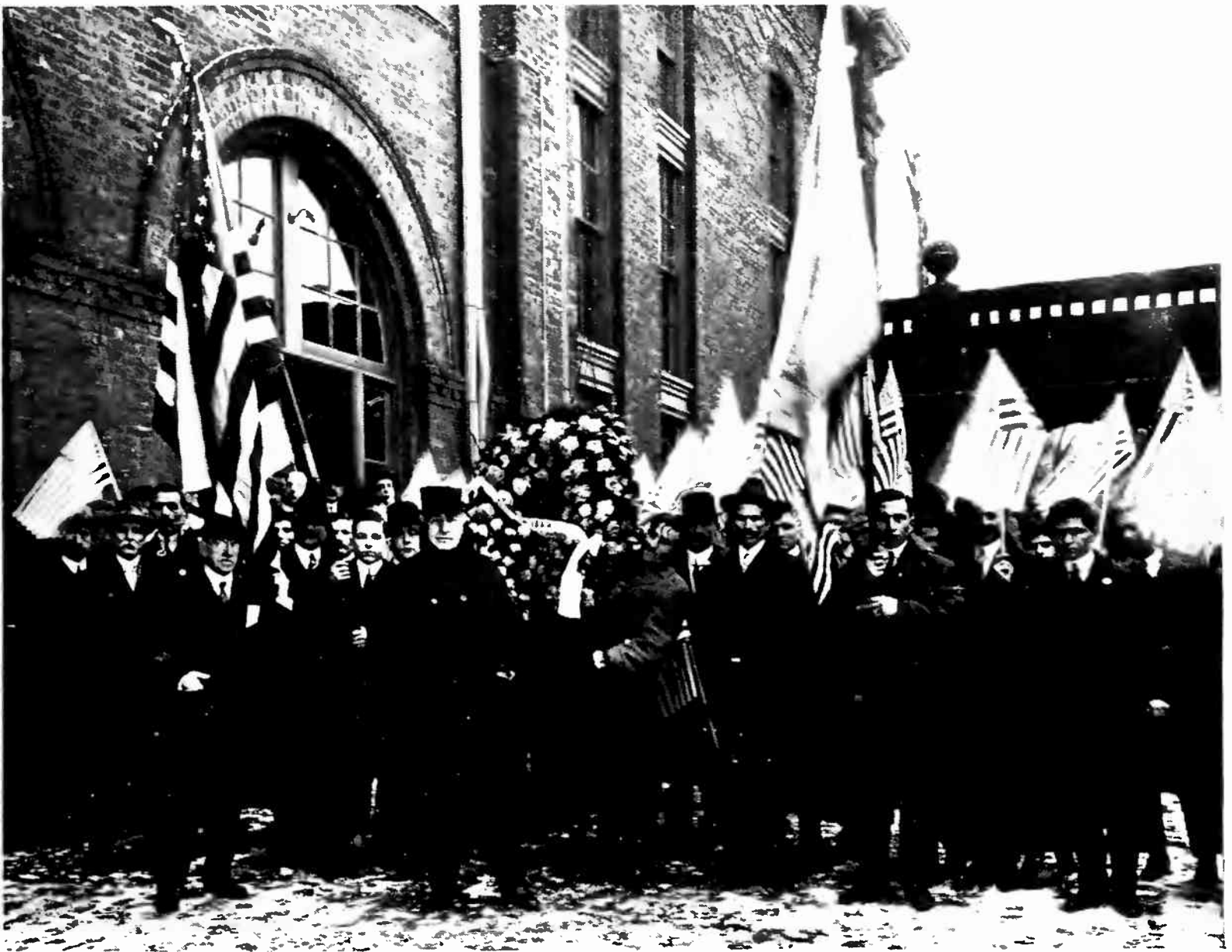
T h e m

(Dealer's Name and Address)

OUR PLANT

(Formerly The Edison Works Monthly)

Issued Occasionally at Orange, N. J., in the Interest of
EDISON WORKS EMPLOYEES



THE GREEKS' NEW YEAR'S GREETING

On New Year's morning a Greek Society presented a floral horseshoe to Mr. Edison. Many of the Greeks in the society were employed in the factory prior to the fire.

PRICE

6 CENTS



“OUR OLD MAN”

“The old man”—did you ever hear that name used elsewhere in just the way we use it here?

If he were a king, we could not invest the words “his majesty” with half the reverence we put into that homely phrase, “the old man.”

Although he is younger than any of us, the gauge of achievement seems to make him centuries old, and we call him “the old man” because he is too big to be called Mr. Edison.

There is no decoration, no mark of honor that could ennoble our “old man,” since he already holds a higher place among his contemporaries than any other man ever held among the people of his own time.

Unconscious that he is a superman, believing merely that his achievements are due to the fact that he has worked harder and longer than other men, he stands forth above all men of all times, a rugged intellectual giant quite unaware of his own gigantic mental stature. He overshadows us. He makes pygmies of us. But it is worth that and more to be “the old man’s” man—the youngest old man, the squarest, the most patient and forgiving, the bravest and the gamest—here’s to him!

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Impertinent Paragraphs

According to the banquet program, the Phonograph folks found us Storage Battery people "regular fellows." Wonder what they thought we were, farmers or gold-brick men? But when they say we have all the many virtues and faults they own up to, they are dead wrong—we haven't any virtues and wouldn't know what to do with them if we had. Besides, anyone can have virtues, but it takes a mighty clever person to have a lot of faults and get away with them. We're not very clever, so don't dare have many faults, but those we have are all our own—they are unique—and what's more, they are protected by letters patent in the United States, Europe and Japan, and anyone caught infringing on them will be rigorously prosecuted, even if we have to hire Unger, of the Legal Department, to do it.

* * *

If that misguided son of Calembourg who wrote that "Bill" stuff on the bottom of the February Edison Club bill doesn't reform he will end his days writing "Goops" for the *Evening Mail*, or jokes for "Skinny Shaner's Googly Department" in the *Journal*. It affect-

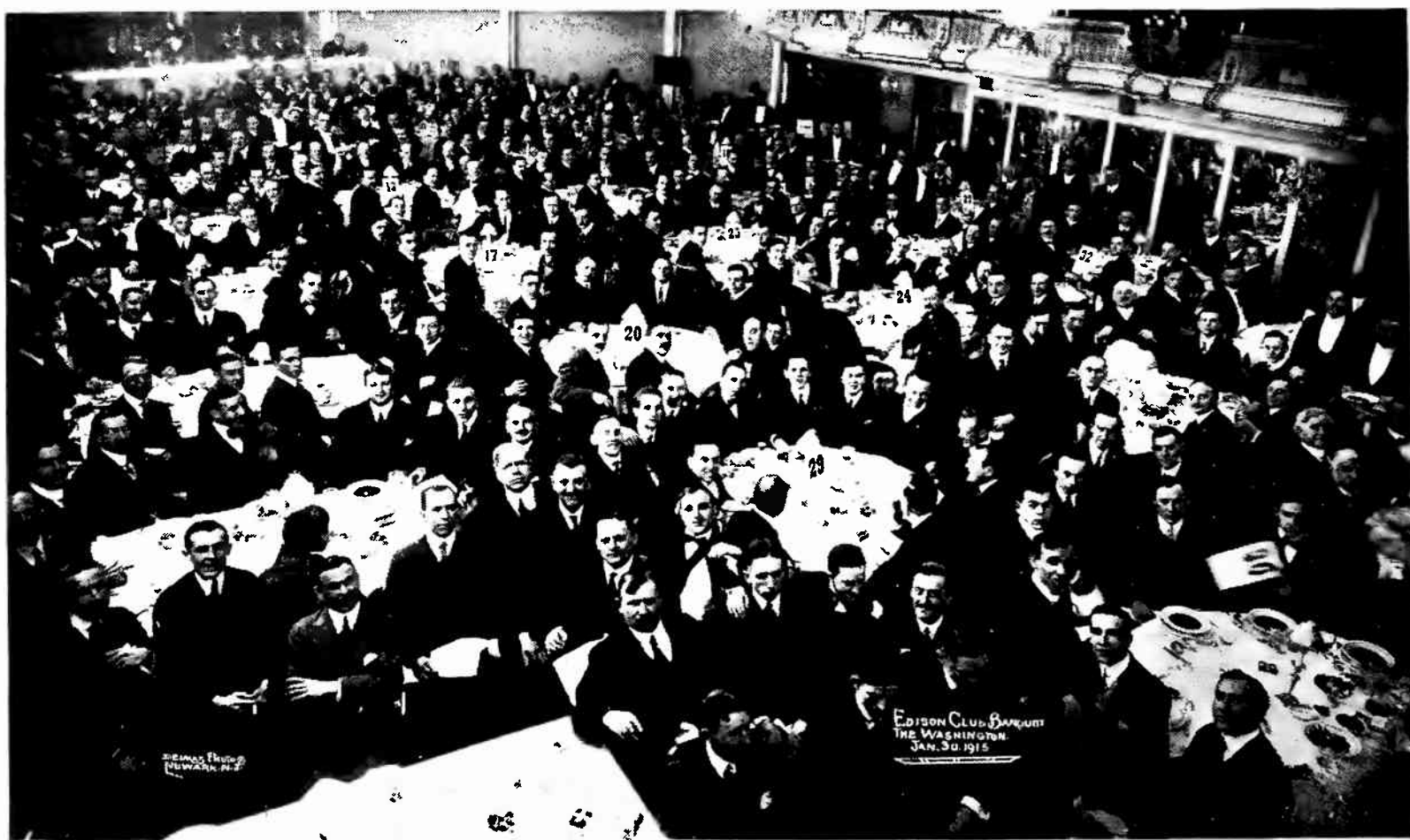
ed us so that we immediately made the bill a "bill of lading" by wrapping it around a quarter and "chasing the kid down with it." (Isn't that the way they used to express it?) Ordinarily we would have waited until they sent us sufficient statements to enable us to sell the paper to the junkman for a quarter and then pay up.

* * *

It is commonly said that there hasn't been a universal genius since Bacon, but we have developed, since the fire, two or three geniuses who could put it all over Bacon for universality and then find time to attend the banquet.

* * *

There is one thing they didn't think of in selecting steel office furniture. The steel will retain heat a long time and if a couple of irascible department heads get into a hot argument and start pounding the desk—well, someone's going to get burned, that's all. However, it will be good for the amateur chicken farmers, for they can pick out the chairs of the fat men and use them for incubators nights and save the kerosene to kill the potato bugs.



(Photo by Demas Photo Co.)

GENERAL VIEW OF EDISON CLUB BANQUET

One doesn't have to be a director or officer of the company to occupy the "seats of the mighty" these days. Even an entry clerk may sit in a director's chair every day, provided he doesn't mind the leather being a little charred.

* * *

It is surprising how delightfully stupid and dull of comprehension one becomes when the new comptometer is being demonstrated by a pretty girl.

* * *

We are in receipt of a communication from our baseball team mascot to the effect that the Edison Storage Battery Co. baseball fans will hold a meeting shortly and wished us to call the attention of their Honorable Manager, Mr. McClain, to the fact that they have suits but no players, and they hoped Mr. Mac would be able to get up a real team this year and go into the league. The communication

also advised us where we could procure the "bats," but we had rather not tell where it was. "In the spring a young man's fancy lightly turns to thought of"—baseball. It was suggested that in order to make a good record this year the team should confine itself to games with Silver Lake and leave the Bronx Studio's team alone.

* * *

With those new fangled windows in the office building everybody will have to take turns looking out. As one of our epigram makers so aptly put it, "the fellow who invented those windows must have had two noses and one eye." Just suppose something exciting happened on Lakeside Avenue on a cold day—"Shut that window!!!"

* * *

The Hotel Washington still stands, though somewhat battered.

Floor Tests

The following floor test was made in an end of "24" building which many engineers said would have to be torn down: The floors in this end of the building had not been strengthened in any way since the fire, so that the figures obtained from this test would be low in comparison with tests made where the damage was not so great. Although the columns and beams were badly cracked, a test load of 200 pounds per square foot was placed upon them for several days. The floors, columns and beams all held under this great strain, which totaled 135,000 pounds on an area 45'x15' or 675 square feet. This test load was more than twice the weight of any machinery used on that floor, but notwithstanding this even where the building was not nearly so badly damaged, the old construction is being reinforced with new. In many cases the old construction which has been reinforced is stronger than it ordinarily was. This is especially true of the floors under the ovens and presses. It is there that the floors undergo their greatest strain of ninety pounds per square foot. It is interesting to note that although all this heavy machinery went through the fire it did not break through the floor in a single case, and most of it could be easily repaired.

Another floor test was conducted in building No. 11 with practically the same result. The load in this case was 300 pounds per square foot.

A remarkable instance of the great strength of concrete was when in the course of the fire, from a cause as yet not definitely established, a portion of the two top floors of building

No. 11, with all their machinery, collapsed and fell three floors. Although this great weight fell about thirty feet, the columns, beams and floor of the third floor withstood the impact. Engineers cannot understand the cause of the collapse any more than they understand how the fireswept second floor withstood the tremendous strain to which it was subjected. It is remarkable that this small portion was the only concrete construction which collapsed, while brick, corrugated iron and other types of buildings were reduced to piles of wreckage.

Stolen from the Edison Club Banquet Program

Take it from one who knows—the night of the fire was the *first* time the fourth floor of the office building was *ever* heated.

(Jake Unger done this.)

Honest, did you ever believe that there was the capacity in us for hustling that the fire brought out?

Or, rather, that the fire made necessary—and "*The Old Man*" brought out?

Bill Cheshire weighed himself the day he returned from the "Lab" to his *regular* job and got the scare of his young life.

The scale didn't register!

Al Wurth is smoking mighty fine cigars lately.

There's a reason.

Ask Chief Hayes which commercial was manufactured first—Disc or Amberol—
And who paid the Dollar?

Q. Is it possible to work the farm papers

to publish thirty-six free reading articles on the same subject?

A. Yes. Ask Charles Alva Poyer, who wrecked six dictating machines and gave the blind stagers to six stenographers now in sanitariums, by dictating the aforesaid thirty-six different articles simultaneously.



PRESENT LEGAL LIBRARY

Heard the Night of the Fire

“Why don’t they stop the fire?”

“This place *must not* burn to-night!”

“It *shall not* burn, Pat, I promise ye.”

“How do I know you’re workin’ here?”

Who actually *did* pull the alarm anyhow?

About the Mutual Benefit Association

The Edison Employees’ Mutual Benefit Association is doing business along its usual lines—\$1.00 initiation fee; 25 cents per month dues; \$5.00 sick benefit for 13 weeks and \$25.00 insurance—and they would like to hear from any prospective applicants.

At the quarterly meeting held January 24, two Assistant Financial Secretaries were appointed—Mr. Charles Taylor, of the Screw Machine Department, second floor Battery

Building, and Mr. Newby, of the Laboratory and Works, and all members in their respective buildings are to pay their dues and report all sickness to them.

The financial statement of the Association to February 1, 1915, reads as follows:

Received	\$2,213.36
Disbursements	748.03
	\$1,465.33



Some Views of the Reconstruction Since the Fire of December 9

UPPER—Saw-tooth construction on new Cabinet Assembly Building.

MIDDLE—View of repaired Office Building.

LOWER—Continuation of middle picture showing new corrugated iron building at the lower end of the works.

It is of interest to note that although "24" building was next to a low building which burned completely down, it was not the lower floors which first caught. On the contrary, it



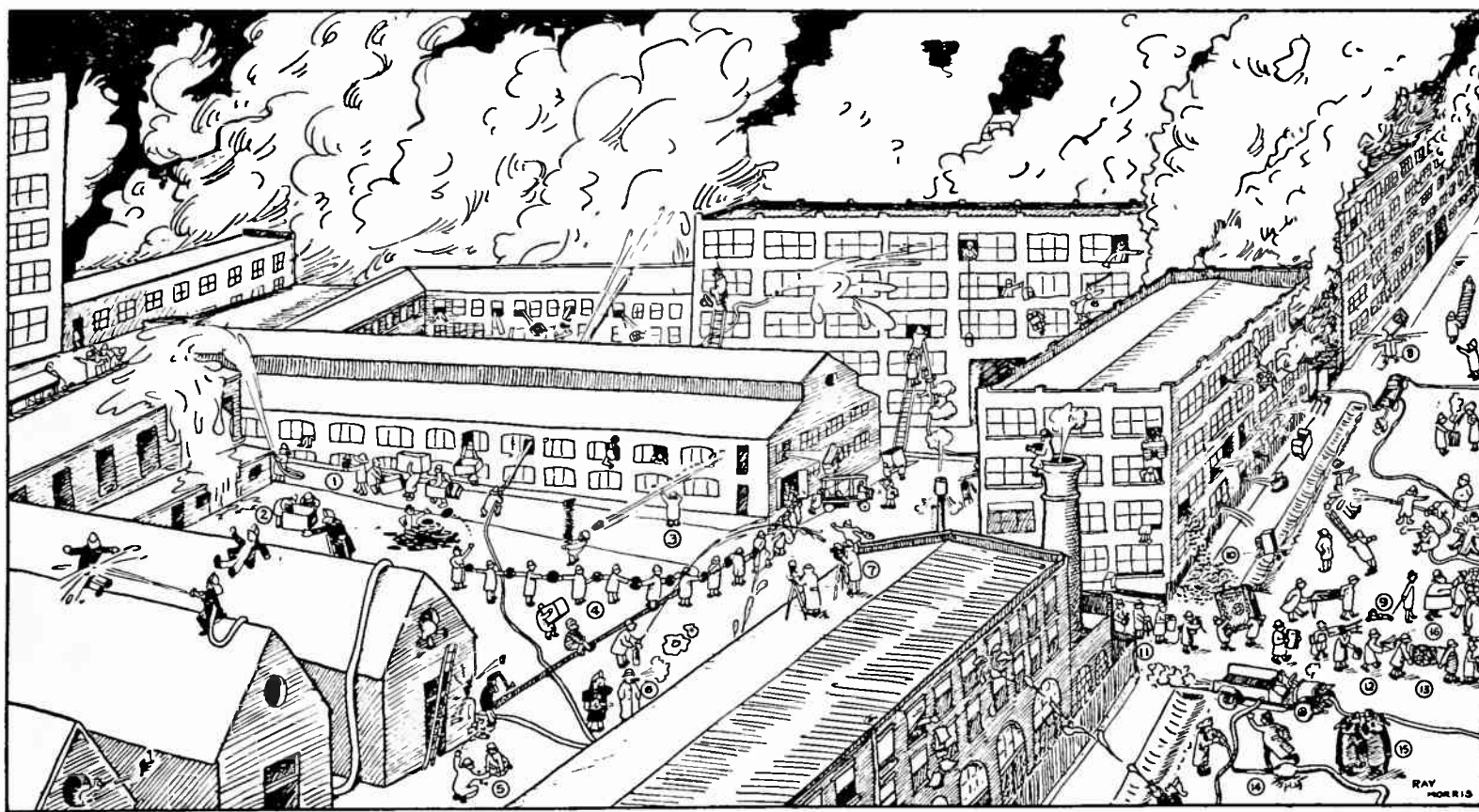
Copyright by Brady

was the top floor to which the fire first spread. As can be seen by a glance at the picture, the two top floors are already burned

out, the third floor is in the height of its "burning out," while the first floor has as yet not caught. The great flames at the extreme right were caused by the burning of ten tons of celluloid which was stored in that end of the building.

Mr. and Mrs. Charles Eugene Phelps, of Pu'aski, Va., have announced the engagement of their daughter, Miss Mary Glenn Phelps, to Leonard Ward McChesney, son of Mr. and Mrs. Leonard C. McChesney, of Orange. The marriage will take place in April.—From the *Newark Evening News* of Feb. 13, 1915.

Mr. McChesney, beside being the Business Manager of our Motion Picture Division, is quite closely associated with the Edison Club, being its president.



1. Chief Malone and Edison firemen saving empty packing cases.
2. Chief Sheehan looking for the fire.
3. "Gotta match?"
4. Record blank life-chain.
5. A quiet little game.
6. The beginning of the "no smoking" crusade.
7. "Ab" Kennedy and the "Movie" men.
8. Where the A-250 hit "Gil" Baldwin.
9. Finnegan saving the vacuum cleaner.
10. Pennies saved during 1914.

11. Group of zealous workers saving such "necessaries" as stool from elevator, fire extinguishers, cuspidors, ink bottles, etc.
 12. "Davy" saves the Painted Post town file.
 13. The two Eckerts saving the time clock.
 14. "Wes" Bremmer to the rescue.
 15. Firemen and fire water.
 16. "Diamond" Deignan asserts his authority. Do you see Durand? Notice how "Ernie" left his office? Find Charley's cook stove; also Requa. Find yourself.
- From the Edison Club Banquet Program*



The above cut is of a fire test which was made of the new wire-glass windows and steel sashes which are being installed throughout the plant. In this test a temperature of 1,700 degrees was reached before the glass showed signs of giving way. Kerosene and celluloid were used in the specially constructed test oven to get this great heat.



How Mr. Edison keeps track of the construction work. By means of the boards he can tell just how far along any operation is toward completion.

“Thim Was the Happy Days!”

August 17, 1914.

To Officials and Heads of Departments:—

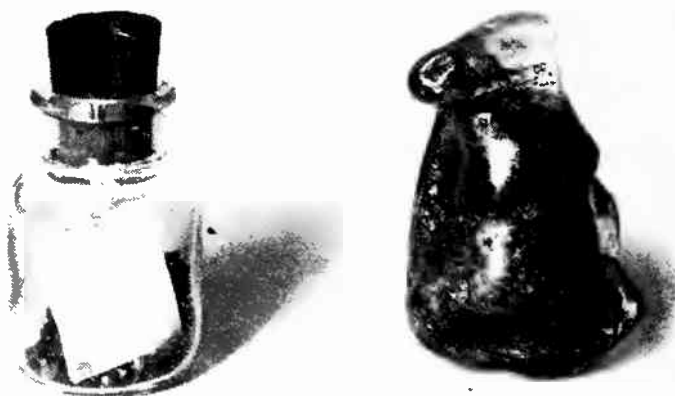
On account of recent awning fires, you are hereby most respectfully requested to caution

the smokers in your department to refrain from throwing burnt matches, or emptying pipes out of the windows of the office building.

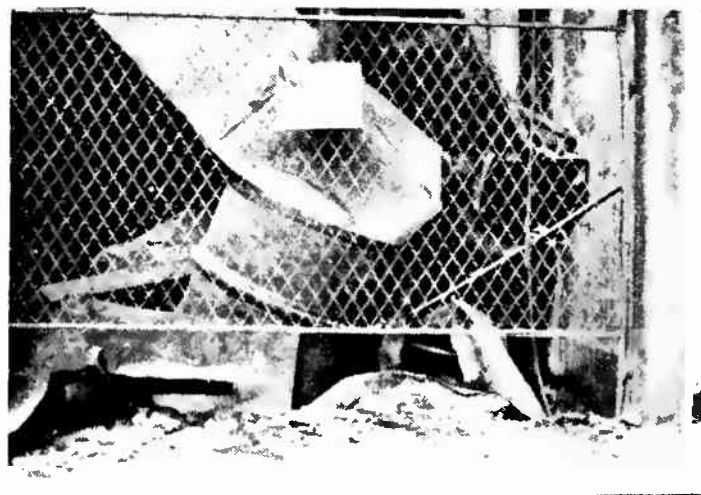
E. J. BERGGREN, *Secretary.*

From the Edison Club Banquet Program

Some Interesting Photos



Many diamonds were lost in the fire but in this case the bottle was found melted with the diamonds intact inside.



ABOVE—“Keep Out” sign placed at foot of elevator shaft to keep people from using the elevator without permission.

BELOW—Cutting up iron wreckage at night with an oxyacetylene torch.



This shows how, in the course of the fire, molten glass ran down the walls like water.

(Insert) Notwithstanding the fact that this drop light was melted out of shape and punctured its filament was still good.

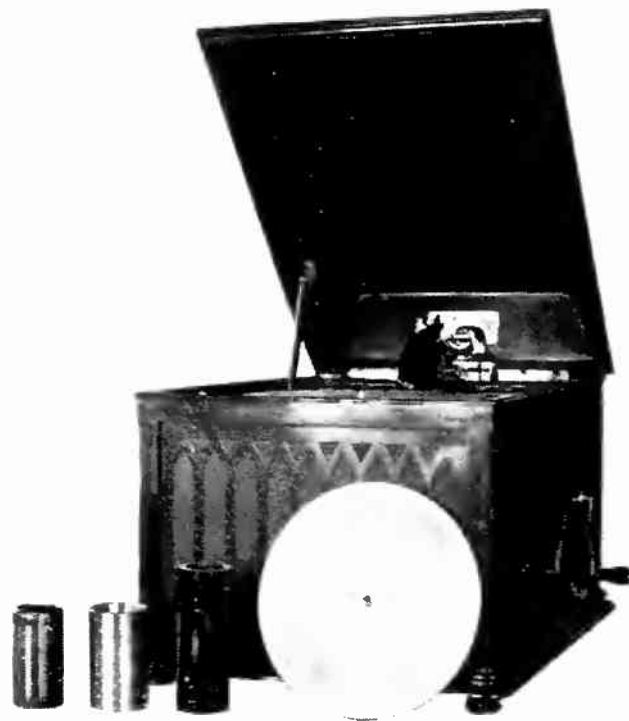
Letter Sent Out by Mr. Edison to the Phonograph Trade

When a man's birthday comes around it doesn't simply mean that he is a year older. It means that he has gained another year of knowledge and experience and is starting a new year which he can make more useful and productive than any previous year.

We promised to be back in the game within thirty days after the fire. We were

turning out finished goods again in just twenty-two days. We expect to make 1915 the best year in the history of the business. We shall do our part, we believe you will do yours.

THOMAS A. EDISON.



The first disc phonograph, disc record, blue amberole record, blue amberole mould, and dictating machine blank to come through after the fire. For dates see Page 11.

If This Order Cannot Be Given IMMEDIATE RIGHT OF WAY Telegraph at Once at Our Expense

The material covered by attached Edison Storage Battery Company's Purchase Order No. _____ is for re-equipping the Plant of the Edison Phonograph Works DESTROYED BY FIRE, December 9, 1914, and Mr. Edison, personally, and his staff are working day and night on the reconstruction.

The Edison Storage Battery Plant was in no way injured by the fire, and is therefore called upon to help recover, rebuild and install the machinery for the allied companies. Other manufacturers are assisting us to make this a record recovery. ARE YOU WITH US ALSO? If so, Ship by Quickest Route and Bill to Us.

R. A. BACHMAN, V. P. and Gen'l Mgr., Edison Storage Battery Co., Orange, N. J.

Form No. 1169-12-14-1M.

Order Sticker Printed in Red and Attached to All Orders. Note that the word "Rush" is not used, but these Stickers produced results that the telegraph and long-distance 'phones could not obtain.

Letters of a Japanese School Boy

(After—a long way after—Wallace Irwin)

To the Editor The Edison Club Program, which appear only once per annual, thus deserving gratitude of all readers.

HON. MR. SIR:—

I am enjoying discharge from my present position, which I no longer decorate.

Answering the Hellup Wanted ad in the Orange Chronic-ill, I become assistant office devil for Edison Battery Store-rage Co., for one (1) consecutive day.

“What do I work?” I ask of Hon. Byrne, who although un-fireproof, sit at wooden desk explaining lost designs and cuts.

“From 2 A. M. to 4.30 A. M. you assist Hon. Mudd to find cost of welded spotted bossy, in millions lot. Hon. Mudd he read in defficiency book, human brain most active in these hours of morning,” he repose.

“Then what are my to-duties?” I insist.

“After that you spend $3\frac{3}{4}$ hours daily laughing loudishly hee-haw, hee-haw, at bum jokes of Hon. Andrews. You answer ladies telephoning for Hon. Poyer, who sit entirely surrounded by card indexes and charts showing how many House Delighting Plants bought by jay-farmers in East Agony, Neb., during peak month of Nov. 1914.

I are distracted by sight of 3,149 employees of Phonograph Co., slowly parading in single file through door to factory, clutching papers in hands and marching back through same door over and over again, pursued by Hon. Gilletteless Durand, with steely glint of sell-it expression in right and left eye, and muttering “Telescribe” and “Transophone.”

Just then in-enter Hon. Magazine Misrepresentative, approaching Hon. Andrews with glad look and large jovial button borrowed for the day. Hon. Andrews make greeting: “What, you here again? Another half hour gone to—”

“Hail, Hon. Senator” inject Hon. Mag. Misrep. “I are Brother No. 4-11-44, Sons of Jo-jo.”

“Son of a liar” indig Hon. Andrews. “I are No. 4-11-44 myself.”

“Pardon, that were number of my Fordauto. My number is 23. I misrepresent *The Ladies' Home Knitting Review* which are just exactly the very identical ideal media for advertising the Edison Battery Store-rage. Allow me to present at you our last volume, bound in Spanish Bull.”

“But we use men's publications only,” sidestep Hon. Andrews.

Hon. Mag. Misrep. light 27th cigarette since entering, then lean forward with so-hypnotic expression, place one arm around Hon. Andrews' neck, pound desk with other fist and blow smoke in face:

“Just what you want, Hon. Andrews. *The Ladies' Home Knitting Review*, is now read exclusively by men, who study it with frantic faces to learn the latest stitches in side, for knitting socks for the Belgiums, who have done nothing to deserve this. Last week 397 presidents of corporations give up resignations in order to knit socks entirely.”

Hon. Andrews breathe usual sigh. “All right—we will take singular column 3 agateware lines, if you publish ad in 4 colors with pure reading matters on all sides, and allow us to use one insertion at 52-time rate, also 35% commission to Hon. Wales Advertising Co., less 10%, 5%, 3% and 2% on general principle or lack of it. Also to publish free one 10-page reading article describing intense and non-interesting technical details of manufacture of Edison Batteries, with picture-photos of cellars of rich malefactors who misuse them. Also a free leading editorial condemning all lead batteries. Also——”

But just then, while I am carrying tray of dictate-machine records and looking across room at fascinating stenographer (name on request,) I trip over Hon. Misrep.'s valise full of circulation perjuries, and fall on his wrist, breaking his watch-crystal, and also all records.

“Togo!” bellow Hon. Andrews. “That tray of broken records contained my extemporaneous and impromptu speech-talk for the Edison Club Dinner. You are discharged and short-circuited!”

Hoping you are the same, I are

Yours truly,

HASHIMURA TOGO.

Data on Machines, Buildings, Etc., Built Since the Fire

Description.	No. of tools salvaged.	No. of new tools required.	No. of days in which first one was made.
Disc Phonograph	99	65	22
Disc Record	20
Cylinder Phonograph ...	51	62	62
Cylinder Record	22
Dictating Machine	1159	1146	64
Dictating Machine Blank	20
Bates Numbering Machine	406	12	67
Kinetoscope	675	600	..

Building.	Dimensions.	No. of days required to construct, etc.
Accumulator	32'6"x21'6"	2
Record Storage and Shipping	200'x60'	7
"A" Bldg. on site of old film plant....	131'3"x53'	5
Lean-to for Compressors	30'x20'	1
Fuller Mill	37'9"x30'3"	3
Powder Blank.....	170'4"x58'4"	7
Leanto for Powder Blank Bldg.	57'1"x10'4"	1
Fuller Mill, Powder Mill Lean-to-	7'7"x10'4"	1/2
Cabinet Assembly..	74'1 1/4"x113'+ L of 76'x31'	10
Windows in Office Building		14

Sing a song of solitaires,
 They knock out your eye,
 Four pretty Battery girls
 Get married by and by.
 And when their jobs are open,
 There'll be a chance for four,
 Doomed by the Fates old maids to be,
 Forever, evermore.

Since writing the above we hear of the appearance of another "stone" and so hasten to press for fear there won't be space enough to mention all of them, they are coming in so fast now.



Copyright by Brady

This photograph was taken just after the alcohol tank exploded.

ANOTHER FIRE

At a little before 12 o'clock on the evening of March 7th, a fire was discovered in the ground floor of building No. 22. The fire, which is thought to have started from defective wiring, burned for more than two hours before it was under control. The building was of wood covered with sheet metal and can be repaired. Most of the machinery was salvaged.

In this fire it was the building and not the materials which burned, while in the fire of December 9th it was the exact opposite.

Laboratory Notes

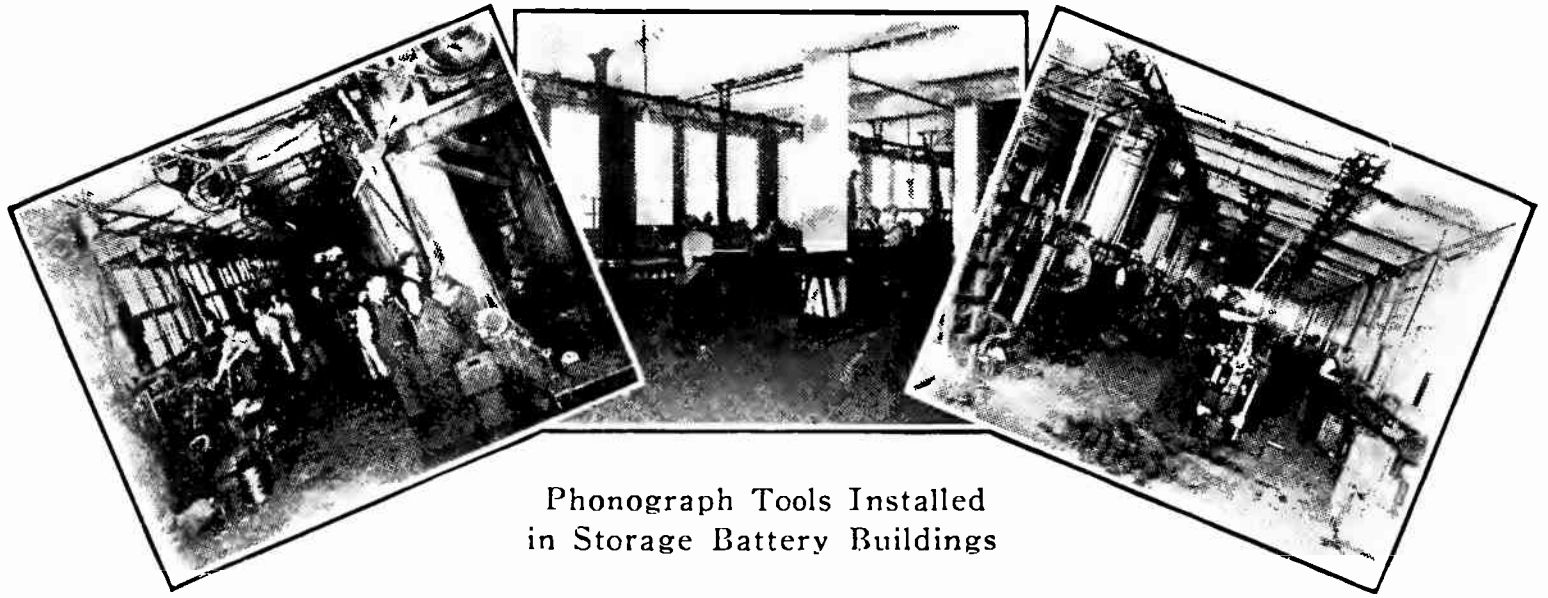
This Laboratory is neutral with the exception of a six-foot space around the war map.

There is quite a tendency by Laboratory men to cut down expenses at home. The match box has shown the greatest saving within the last few weeks.

Olson will explain the difference between jig and jig in next month's issue.

The name "Edison Works Monthly" has been changed to "Our Plant," as the booklet from now on will be issued occasionally. News, etc., will be collected until enough has accumulated to warrant its publication.





Phonograph Tools Installed
in Storage Battery Buildings

RAPID WORK IN THE BATTERY PLANT

Installing Salvaged Machinery in Quickest Time on Record.

Every spare nook and cranny of the immense new concrete buildings of the Battery Plant was requisitioned for the Phonograph manufacturing departments. The factory organizations of the battery, phonograph and other interests were amalgamated into a small army of executives with Robert A. Bachman, V. P. and Gen'l Mngr. of the Battery Company as commander-in-chief. By a judicious rearrangement of some of the battery equipment satisfactory accommodations were found for all, and over 460 machines were salvaged and set up in the screw, tool, japan-cleaning, jewel, grinding, drilling and other departments within nineteen days. The details of the installation are interesting. It took 1200 feet of line shafting and 3000 feet of counter-shafting all connected up with over *three miles* of new leather belt. Some 2000 feet of benches were made with new lumber using the iron legs that had passed through the fire. The feet of these benches were all lagged to the concrete floors.

While the machines were being put in place over 3000 feet of piping for air, water and gas were installed, necessitating over 2000 joints. This was in addition to 3600 feet of pipe used in the Edison system of line-shaft suspension.

It was strenuous work while it lasted.