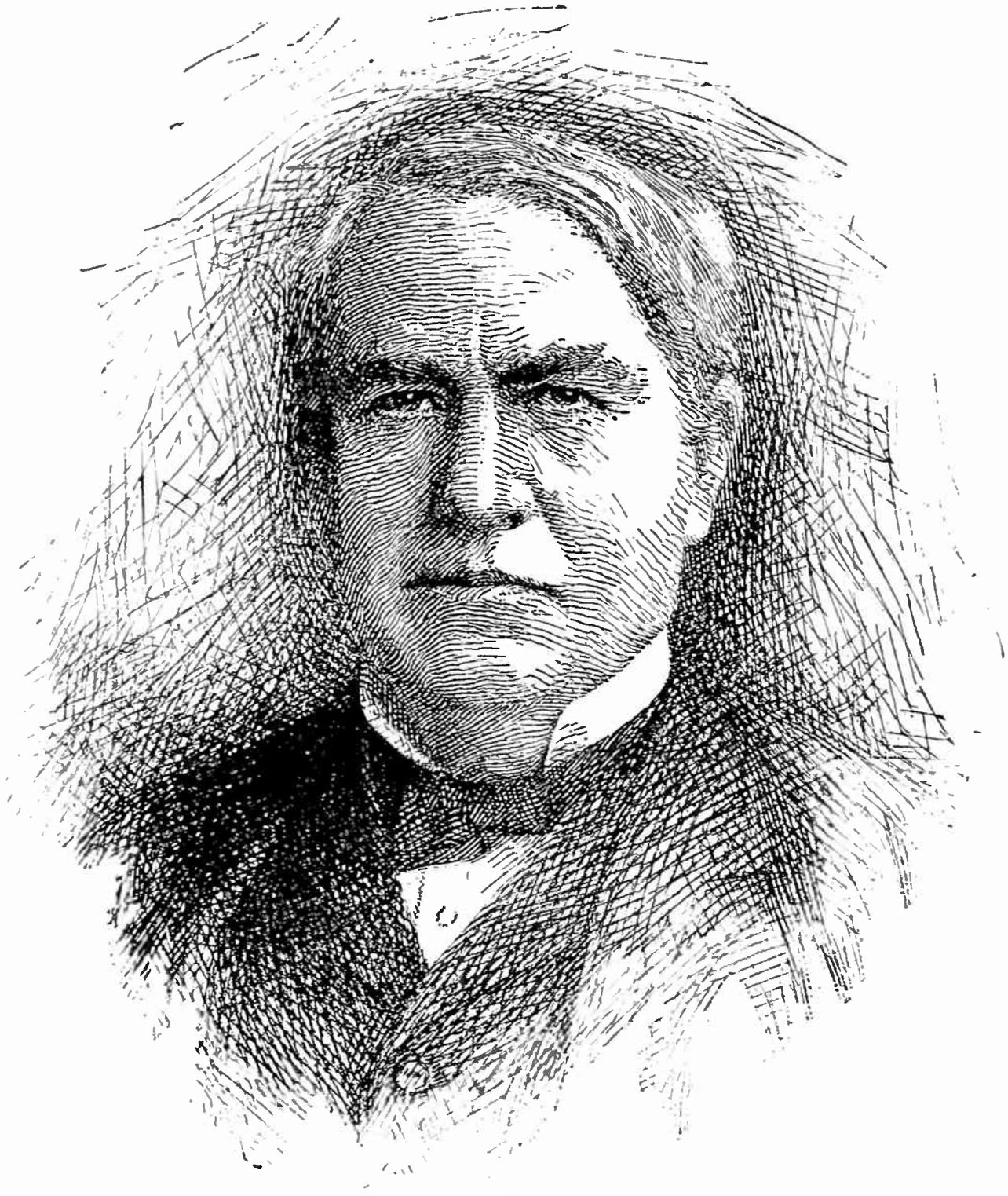
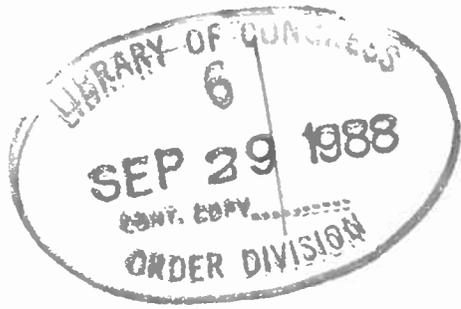


EDISON *and* MUSIC



THOMAS A. EDISON, Inc.
Manufacturing Laboratories and Executive Offices
ORANGE, N.J.

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Preface

The year 1913 marks the end of one phase of acoustical sound reproduction. The outside horn was discontinued in favor of the inside version, the main reason being that the lady of the house liked the looks of it. The first efforts toward it were a little less than satisfactory but by this year, 1913, the inside horn has come of age—the Edison School machine being the only outside horn machine left.

The Edison factory, lead by its founder, entered into this new age with much enthusiasm—looking for the time that they again would be the undisputed leader in recorded entertainment. Time shows that this would not necessarily be true—competition had been given too much of a head start and Edison would be forced to take a more or less equal position in the history of recorded sound.

It would have been interesting to have observed all these happenings but since we had no chance to do so, we do appreciate the next best view—the availability of the E.P.M. made possible by the foresight of our own “Mac” McMillion.

Wendell Moore

EDISON Phonograph Monthly

EXACT REPRODUCTION

By
Wendell Moore

First Edition
July 1988



Mr. Edison and his staff pass judgment on a prospective release in the playback room—adjacent to the music room.

1913 - VOLUME XI

NUMBER 1

BOOK NUMBER 500

Wendell Moore

VOL. XI 1913

ML 155

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Vol. 11 P3

MIB/RS

- Jan. Photo of Mr. Edison listening to a new Diamond Disc prototype machine—still in development. Special price on Model N reproducer. Edison window displays. Blue Amberol records—fourth list.
- Feb. Excellent article on Blue Amberol records. Blue Amberol records—fifth list.
- Mar. The Amberola V is announced. New cylinder machine catalog published. Push the new home recording outfit. Blue Amberol records—sixth list.
- April Soothing the legislature with an Edison. 1913 version of the alphabet. Photo of a truck load of 30,000 Edison cyl. records.
- May The Edison phonograph in India. Kipling revisited—poem. Blue Amberol records—seventh list.
- June Use lantern slides for sales. Old Couple advertising poster. Blue Amberol records—Aug. list. Special sapphire reproducer for new Amberola V.
- July Edison introduces the new Amberola VI. Six reasons why Edisons are superior. Photos become more common in the E.P.M. First annual Edison Grand Prix! Blue Amberol records—Sept. list.
- Aug. President Taft speaks to Indian Nation by phonograph. President Wilson sends message to Western tribes also. President Theodore Roosevelt was first to use phonograph. Blue Amberol records—Oct. list.
- Sept. Edison Amberolas IV, VIII and X introduced. All horn type phonographs discontinued in October 1913! Amberola models listed with Prices. Blue Amberol records—Nov. list.
- Oct. Edison Dia. Disc announced and described. Blue Amberol records—Dec. list. Photos of all Dia. Disc machines. Revised list of Dia. Disc records to Aug. 1st, 1913. A German invents a phonograph clock.
- Nov. The song “Trail of the Lonesome Pine” sells 1,900,000. E.P.M.’s first mention of Edison talking pictures. Good article on “What Mr. Edison is saying and doing.” Blue Amberol records—Jan. list. Circassion Walnut—2 page article on this fancy veneer.
- Dec. Polk Miller dies at 69 years old. Blue Amberol Records—Feb. list.

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The EDISON PHONOGRAPH MONTHLY

VOL. XI

January, 1913

No. 1



The EDISON PHONOGRAPH MONTHLY

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WORKING ON THE DISC

THE picture on the cover shows Mr. Edison listening to one of the new Disc Records on which he has been working steadily for such a long time. It has been a long, hard grind, but those who heard the sample Records at Fifth Ave., New York, Boston and other places agree that it has been more than worth while.

Manufacturing conditions are, of course, extremely slow at the start, but we will soon be able to make regular shipments of machines and Records to the trade. We have already placed a few samples in the hands of some of the Jobbers and they are all enthusiastic over the new product. It has been our experience that "To Hear is to Enthuse."

Thomas A. Edison

THE SONG IN THE SILENT HOUSE

WE are reprinting below an article which appeared in the *Southern Agriculturist*, Nashville, Tenn., because it seems to us to be an excellent treatment of the subject. There is a possibility that some Dealers may make use of a part of it for advertising purposes—they at least will derive pleasure and perhaps some benefit from reading it:

"The grime and sordidness of the Silent House seemed to have vanished since her appearance there—the shadows of gloomy events that haunted the lonely and desolate apartments—the heavy and breathless scent which Death had left in more than one of them—these were less powerful than the purifying influence of one youthful, fresh, wholesome heart. For Phoebe possessed the gift of song and so naturally that you would as little think of in-

quiring who had taught her as of asking the same question about a bird. The children who had shunned the repellent shadows of the Silent House stopped as they ran past—listened, laughed, and either crept closer or ran on with happy faces."—Hawthorne: "The House of the Seven Gables."

There was never a more clever reader of human nature, especially of child nature, than the New England genius who drew in unforgettable lines the impressions of a timid and sensitive boyhood. The Silent House! How many of us, children of a larger growth, have felt the depressing influence of silence. Upon the plastic child-mind the mark is ineffaceable. Silence and shadow—sunshine and song—the associations of these ideas has become more than arbitrary. Human nature has pronounced them inseparable.

It is the Silent House of the neighborhood, wherever and whatever it be, that throws its shadow over all life that touches it. There may be no particular sadness or morbidness about it—its silence may be a mere negation of sound. But all the same it repels. It is a dead house—dead in the sense that associates life with laughter and music and the sound of pleasant voices.

But let these things be brought into the Silent House and how quickly it is galvanized into life. Send a song ringing through the quiet halls, let the swing of a bright bit of music break the stillness, and the feet that were swift to escape the haunting gloom of the doorway will be the first to come thronging back. Music is a magnet—and the world holds no other that draws hearts with such irresistible force.

Modern inventions have done wonders in lighting up the dark places of the world, but no skill has done so much as that which has brought to the Silent House the power of song. To many a home where a lack of time, or money, or talent has forbidden a liberal musical education to any of its in-

(Continued on Page 6)

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS

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

THOMAS A. EDISON, LTD., VICTORIA ROAD, WILLESDEN, LONDON, N. W.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 11

JANUARY, 1913

Number 1

SPECIAL PRICE ON MODEL "N" AND ARMS

HAVE you some "Fireside" and "Standard" models in stock equipped with "C," "H," "K" or other reproducers with small diaphragms? If so, you will be anxious to avail yourself of this opportunity to get the Model "N" with sapphire point and special arms at the following special prices:

In U. S.

For Fireside, Dealer—\$2.25. List \$2.50
For Standard, Dealer—2.75. List 3.00

In Canada

For Fireside, Dealer—\$2.93. List \$3.25
For Standard, Dealer—3.58. List 3.90

Be careful, in ordering "N" Reproducers and arms for either models, to specify for what horn equipment they are to be used as it may be necessary to supply crane parts and metal elbows for horn connections.

Of course, the small diaphragms will play the Blue Amberol Records, but as you already know, the heavy Model "N" gives much more satisfactory results with the new hard Records. If you equip the machines you now have in stock with the Model "N" you will unquestionably place them in a more salable condition and greatly improve upon the impression which the Blue Amberols make when played by the same machine with the small Reproducers.

Look up your sales and find out how

many of your customers have "Fireside" or "Standard" Phonographs equipped with any of the small Reproducers and tell them of the new special price. You will naturally select those who have already bought Blue Amberol Records and notify them first, but do not fail to get in touch with *every* Phonograph owner who has one of these models. This is the best kind of a follow-up on your Blue Amberol Record prospects. Some of those whom you approached probably did not buy the Blue Amberols because they were not impressed by them when they were played with small Reproducers. Now they can obtain the heavy Model "N" with its large diaphragm at very small cost. Though even the Model "N" is not equal to the diamond Reproducer it is a vast improvement over the small models and the big difference in price between it and the diamond points makes it all the more desirable.

Play the Blue Amberols with the Model "N" for these people—the wonderfully improved tone and the very low cost of the speaker are bound to put the unbreakable Records in a new light. The expenditure of about \$3.00 gives them what might be called a new Phonograph, so great is the difference.

In view of the fact that we are no longer making the wax Records every Dealer will see the importance not only of getting

new customers but of making the old ones buy the Blue Amberols. This special price will help you to do that. Remember that every Edison owner who has not bought a diamond speaker is a prospect, whether he buys Blue Amberol Records or not. If he has been buying them and using the small diaphragm you can increase his enthusiasm and Record-purchases by selling him a Model "N."

Thomas A. Edison

SUSPENDED LIST, DEC. 23, 1912

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

N. Y., St. Johnsville—Henry Taubman

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

Thomas A. Edison

RECORD RETURN GUIDE FOR JANUARY, 1913

AFTER January 1st, 1913, U. S. Jobbers (A to L) and Canadian Jobbers may return to the factory for credit under the conditions stipulated in Phonograph Sales Department Bulletin No. 118, dated September 17th, 1912, such wax Records as may be in stock to the extent of 15 per cent. of their Blue Amberol Record purchases and 7½ per cent. of their machine purchases. At the same time, U. S. and Canadian Dealers may return, under the same agreement, such wax Records as may be in stock to the extent of 10% of their Record purchases and 5% of their machine purchases.

It is understood that any Wax Records may be returned under this agreement regardless of numbers and without reference to their being Amberol or Standard. Jobbers and Dealers are also cautioned that the return allowance on machine purchases extends only over a period of six months from the time of the initial shipment of Blue Amberol Records.

Thomas A. Edison

Your customers will be interested in the many selections from popular New York shows. Invite them to your store to hear "what they are hearing on Broadway"—they will buy.

HELP! HELP!

Harger & Blish,
Des Moines, Ia.

Gentlemen:

We have 10 numbers of Blue Records left. What's doing? Half the town is waiting to hear these Records. We sent out 140 lists Wednesday, we had 61 calls to hear these Records during Thursday, Friday and Saturday. Now we are cleaned out. When do you expect some more? Help! Help! Help!!!

Yours truly,

E. W. Coburn & Son.

That is what the Blue Amberols did in Waterloo, Iowa. The place certainly belies its name as far as the Blue Amberols are concerned. The big percentage of calls which they received in the first three days, after their announcements went out, shows clearly the care they used in selecting their mailing list. And look at the result! Wasn't that care worth while?

Harger and Blish in forwarding the letter to us said in part:

"He called us up by long distance telephone and instructed us to go right through the Record order which he had on file for additional November Records and *double it on every quantity*, with further instructions to take his December order and to *treble* it.

We hand you herewith another letter from him, dated November 15th, in which he sets forth the fact that his Record buying retail trade at Waterloo is so enthusiastic over this new product that his customers are selecting Records from the *Dealer's advance list* and paying the money cash down in order to be sure of getting out of the first lot of December Records that he received, those particular titles that struck their fancy."

Mr. Coburn's letter states that the December Records were sold from the list in the November MONTHLY! He says at the close of this remarkable letter that "this is something for every Dealer and Jobber to think about."

And we echo that sentiment. There is nothing strange about the soil, climate or other physical properties of Waterloo which makes these people crazy over Blue Amberols. The simple fact is that these Records are just what they want—they satisfy the musical appetite as no other Records have ever done.

Admitting that "Des Moines Does Things" and that the same spirit has undoubtedly spread to Waterloo, this scramble for the Blue Amberol Rec-

ords is not explainable as the ordinary way of doing business in this town. The only explanation lies in the merits of the new Records and in the manner in which the Coburn people have represented the Blue Amberol subject to their customers.

There is no "luck" in that big percentage of callers—it is simply an example of careful study and thought in the making up of the list. In preparing your own mailing lists you will find, just as the Coburn people do, that a little extra thought is fully repaid.

Thomas A. Edison

READING NOTICE FOR FOURTH LIST

WE suggest the following copy for a reading notice to be inserted in local papers by Dealers when they receive the fourth list:

The New Edison Records which go on sale (Dealer fill in date) offer an unusual variety of selections including fifteen grand opera, two concert and twenty-five regular Records. The grand opera Records are offered at the price of the concert selections in accordance with a plan adopted by the company last month—that of offering grand opera at popular prices. It is the belief of the Edison people that there are a great many lovers of grand opera who will be glad to avail themselves of this opportunity to secure these magnificent Records at 75c. each.

Among these opera Records are selections from "La Bohême," "Pagliacci," "Martha," "Rigoletto," "Orfeo ed Euridice," "Romeo et Juliette," "Tosca," "La Traviata," "Otello," "La Forza del Destino" and "Ballo in Maschera," the various selections being well known passages from the different operas.

Christine Miller and Orville Harrold, the famous tenor, contribute to the concert list, singing "Afton Water" and "Mary (Kind and Gentle is She)," two exceptionally beautiful songs.

The regular list contains a number of selections from popular New York shows, among them "My Best Girl and Me" and "I'm Smiling at de Moon dat Smiles at You" from "My Best Girl;" "Just That You are You" from "The Merry Countess;" "Row, Row, Row" from "The Ziegfeld Follies of 1912;" "A Little Girl at Home" from "The Lady of the Slipper;" "When was There Ever a Night Like This" from "The Passing Show of 1912" and "The Venus Waltz" and "Everything's at Home Except Your Wife" from "Oh! Oh! Delphine."

The Frank Croxton Quartet presents the beautiful Quartet from "Rigoletto;" the Metropolitan Quartet sings the Bridal Chorus from "Lohengrin." Two other well known selections are the bass solo "Rocked in the Cradle of the Deep," sung by Frank Croxton and "Her Bright Smile Haunts Me Still" which is sung by Charles W. Harrison.

The "Dialogue for Three," presented by flute, oboe and clarinet, makes a delightful selection. "The Spirit of Independence," played in the dashing manner of the New York Military Band, has an irresistible swing and the American Standard Orchestra presents the "Orpheus Overture" in charming vein. Then there are a number of popular selections by favorite singers, such as "Red Wing" by Frederic H. Potter and chorus accompanied by the New York Military Band, "The Preacher and the Bear" by Arthur Collins, "Who Puts Me in My Little Bed?" a kid song, by Ada Jones; "When the Old Oaken Bucket was New" by Manuel Romain; "I'll sit Right on the Moon" by Edna Brown; "Take Me to That Swanee Shore" by Collins and Harlan and the old favorite "You're the Flower of My Heart, Sweet Adeline" by Royal Fish and Chorus. Ed Meeker delivers the "Ragtime Soldier Man" with his usual vim; Arthur Lichty sings the charming "Sleepy Rose" and Joseph A. Phillips completes the list with "At the Gate of the Palace of Dreams."

Thomas A. Edison

"WATCH OUR WINDOWS"

NOT long ago there appeared an advertisement which had for its caption "Watch Our Windows." That is to say, the people who ran the ad figured that their window displays were so important that they spent money advertising them. They knew that they could make their windows tell their story and they proceeded to do so. Now it is hardly to be expected that any Dealer would go to this extreme and advertise his window-displays, but it does show in a striking way how important the windows of a store are if they are properly handled.

Of course, every Dealer, in the country will make some special effort to dress his window during the holidays, whether he uses our regular display service or not. But why not continue to give the window periodical attention? Is not the fact that everyone trims his window during this season an acknowledgment that attractive windows are recognized as an asset? If it is worth while to decorate a window at a time when every one else is doing the same thing, how much more effective it is to decorate that same window during the rest of the season when others are not doing so.

We have talked a great deal about window displays lately and it is very gratifying to see the steadily increasing number of Dealers who have gone in for them. Our window display department is working to the limit to keep up with the orders which have been steadily coming in. But whether you use our regular service or not, don't stop with the Holiday windows as most of your neighbors will but keep right on going throughout the year. Make the people "Watch Your Windows" and you will find that it pays.

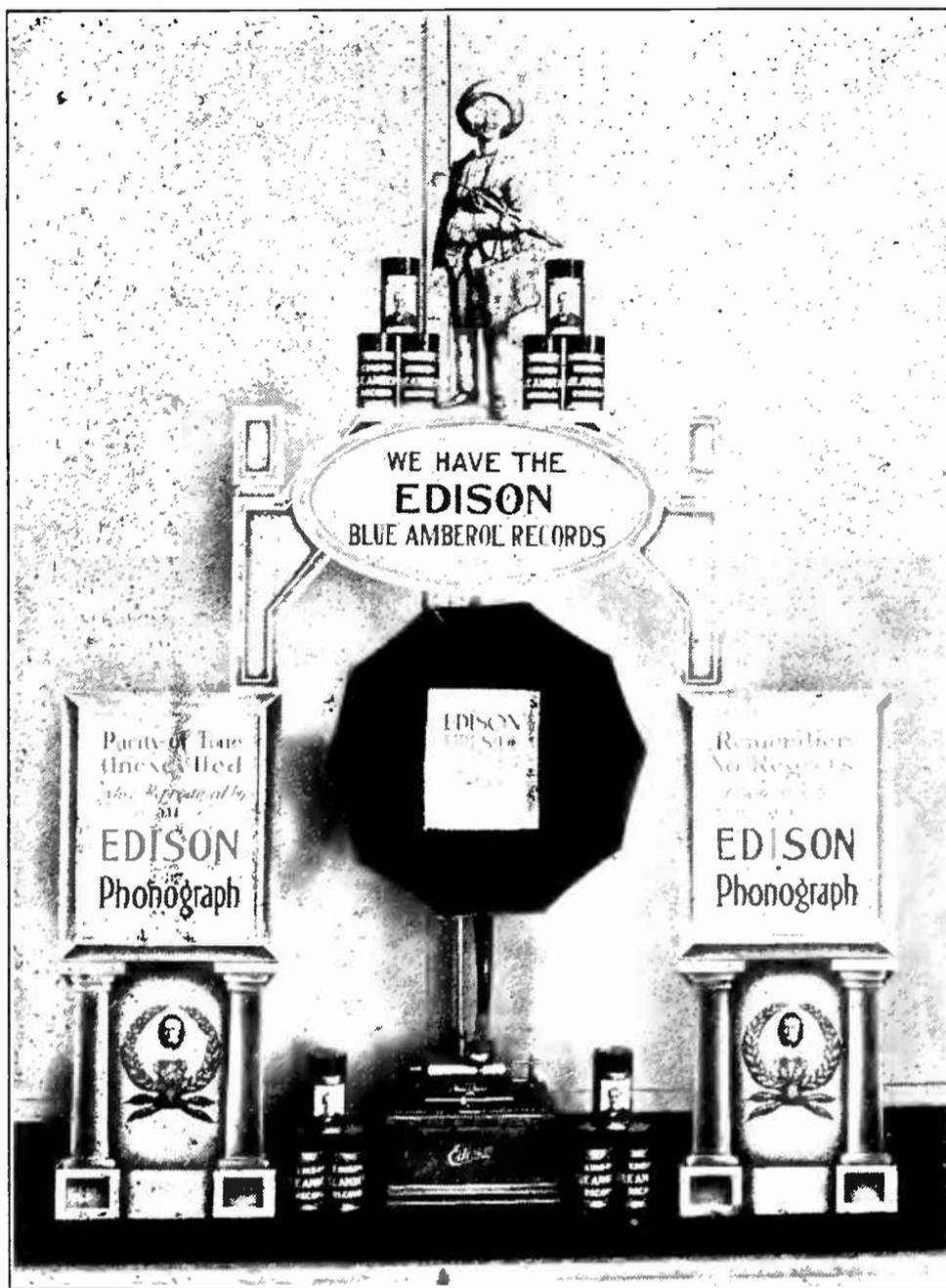
EDISON WINDOW DISPLAY No. 27—PRICE \$2.50

REPPEAT the goodness of the Edison Phonograph often. You cannot tell it too often. You cannot tell it all at once. Window display advertising should be continuous to be successful.

Have you used *one* Edison Display during the past year? You should have used a *dozen*. There's nothing prohibitive so far as price is concerned. This stock display we offer you at \$2.50. It tells its mission at a glance. It can be easily set up and forms an attractive centre piece in a window as small as 3 ft. wide.

We do not think there's an Edison Dealer on the map who would care to be placed on record as saying that his show windows are of no value to him. You can make them of more value by expending a reasonable sum for Edison displays.

Doesn't it need the "life" that a new display gives it? If this display was this minute in position in your show window would you sell it to



a competitive dealer for \$2.50? No! You would give it a chance to make a sale for *you*, that the Dealer without display will not get. You order stock regularly to sell. Why not order displays regularly to help sell *more* stock? This setting is handsomely colored and certainly deserves your attention. Why did you look at the photographic reproduction? Simply because it confronted you and appealed to your curiosity. Are there any curious money spenders in your locality? Plenty of them; everybody is on the lookout for something new, something interesting.

Perhaps you arrange more attractive displays than Edison ready-made ones. How do you do it and keep at it without expense? Why not try a new way. Let *us* do your planning and keep you supplied with new ideas. Shall we ship one of these hand-made displays to you through your Jobber?

THE SONG IN THE SILENT HOUSE—Continued from page 2.

mates, the coming of the music-making machine, which we call the Phonograph, has been a true godsend, bringing as it does the products of the world's highest talent within the walls of peasant and prince alike. The great things that used to be only for great people have by its means become as much a part of the everyday world as the songs of birds and brooks and little children. Did the man, whose long hours of thought and toil resulted in this wonderful invention, dream of what he was doing for mankind—for the tuneless hearths that sat sadly by the world's wayside? Did he know how that God-given inspiration of his would open doors, and lighten hearts, and call home wandering feet? Did he know how it would raise the whole plane of existence for music-hungry hearts to whom such things were once hopelessly denied?

There used to be some excuse for the Silent House—now there is none. Even where there are no young lives to brighten, there are those who need

the cheer of music in their later years. For the one there is the gay lilt of the march and the bright little song of the hour—for the other there are haunting melodies of olden times, songs made precious by treasured memories.

And so the Silent House is made a place of song. It only needs a few simple touches, this wonderful delicate mechanism that has been put in the place of human hand and voice, and these touches any hand can give. It is never "too tired" when its skill is invoked—it has no "moods" that must be flattered and cajoled. It does not take years of training to bring out its best—those were all passed through once for all while the thought of the marvelous thing lay like a beautiful dream in the brain of its inventor. It comes to us perfect, ready to give us not only its own best but the best of the whole world.

God bless the man who has brought to the Silent House the power of song!

HAVE YOU A BARREL HOOP?

HOW are you disposing of the new attractive advertising matter furnished you to aid in boosting your Blue Amberol Record sales?

Have you given any particular attention to its distribution into places where it will do the most good?

We show you one way to call attention to it through your show window and at the same time display a Phonograph and Records. There isn't anything particularly hard about building this display, just a little determination and willingness to try. There isn't any expense to it unless the grocer charges you for a barrel hoop, and that isn't likely.

Here is the way to build the framework that forms the foundation. Secure two pieces of soft pine 6' long and two pieces 3' long about 3" wide and $\frac{1}{2}$ " or $\frac{1}{8}$ " thick. Lay the two 6'-pieces together and nail them at one end. Spread the opposite ends and nail on one of the 3' flat pieces. The photo shows how this stands up and when you have fastened the remaining 3' piece across at a height that is just even with the top of the horn crane you have a pattern of the letter "A" with a shelf across its face to set the records on. Use small cleats to fasten this shelf to uprights. The circle of cardboard at the top is 2' in diameter and if you do not care to cut one out of heavy cardboard a barrel hoop neatly wrapped with strips of crepe paper will answer.

The photo shows clearly how to arrange the booklets and Records and if you wire the shelf to the crane upright you have a substantial framework.

Remember this is just *one* way to use the free matter to aid in window display. You have our permission to arrange one *your* way that will put this simple effect to shame. By all means do something, make some effort to attract unusual



attention. Isn't this setting suggestion of a little more *life* than your present displays? 13,000 windows as attractive as this (even if it is only a simple one) will lend aid in general publicity that any new commodity needs to push its sales. Try this one idea if you haven't a better one and we are sure that you will try the next.

KEEP THEM BUYING

THE following letter shows that purchasers of small machines sometimes make good prospects for the larger models. With the Blue Amberols to help you, there ought to be a number of similar changes made among your regular customers. It is well worth trying at any rate:

"I am truly an Edison enthusiast. I first owned a 'Fireside,' and after about seven months of real enjoyment from the 'Fireside' I am now the proud owner of a 'Triumph.' All my friends found pleasure in spending hours listening to the 'Fireside,' and two of them—being 'stuck' on the kind of machine are now owners of 'Standard' and another I sold the 'Fireside' to. Since I have the 'Triumph' everybody who has heard it, says it's the sweetest and most natural talking machine they have yet heard. Truly your Model 'O' reproducer is a 'gem' and the 'Music Master' horn a real melodious beauty.

"Last night we had an Edison Concert—"Triumph' and 'Standard' alternately. We kept an audience of no less than thirty friends and relatives enraptured. We ended the concert, by singing and recording the first verse of 'God Save the King,' the entire company joined—piano accompaniment, and concluded the Record by raising three hearty cheers for 'Edison.'

"The Record reproduced was a beauty and all agreed that Edison's machines are the best."—
Arthur L. Laurence, Spanish Town, Jamaica.

Thomas A. Edison

EILER'S GIVES CONCERT

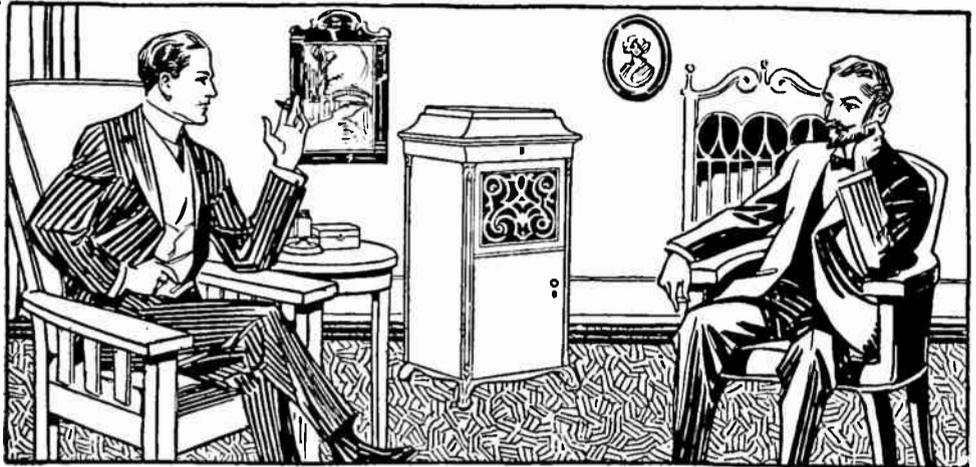
SEATTLE was given a great musical treat when Eiler's Music House gave a Phonograph concert in their Recital Hall during the Christmas shopping season. It was of course a direct bid for the Christmas trade and it proved to be an excellent advertisement. The concert was given liberal notices by the press and was a big success.

TWO MORE STOCK ELECTROS

You are always prepared for company if there is an

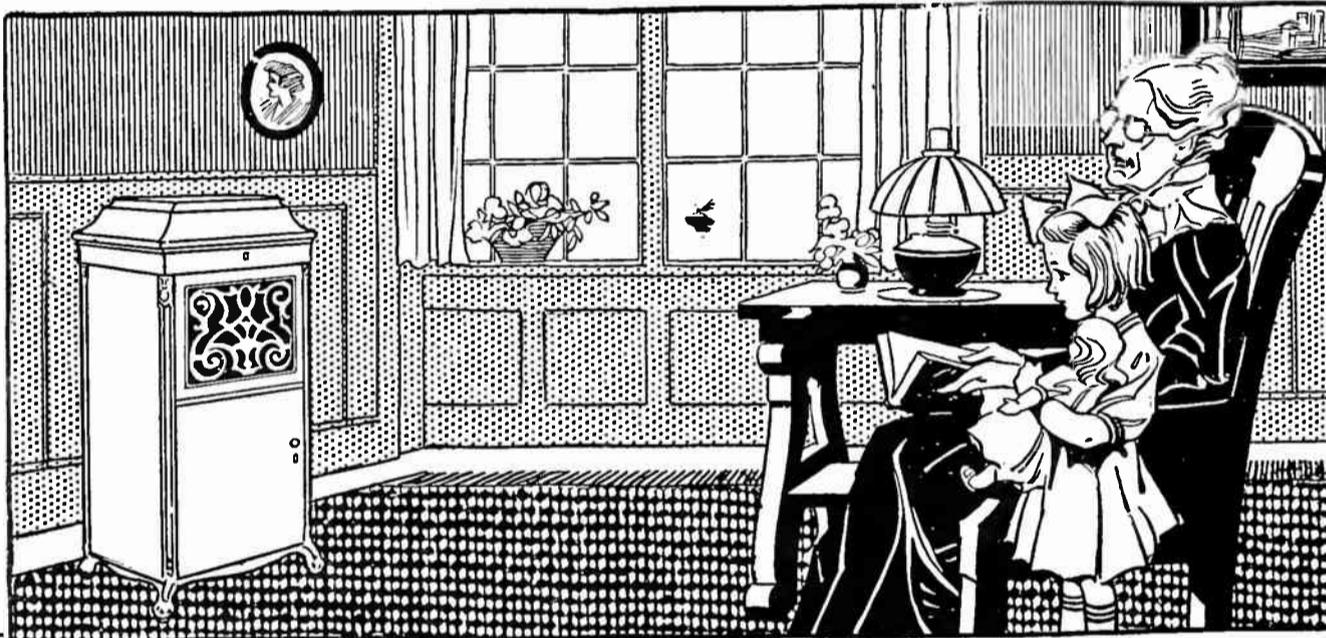
EDISON PHONOGRAPH

in your home.



The magnificent tone of the unbreakable Edison Blue Amberol Records places the Edison on a plane above all other talking machines as an entertainer. To hear Edison Records is to hear great artists and clever performers at their best.

JOHN BROWN



Old age and childhood have few pleasures in common except music. That is why the

EDISON PHONOGRAPH

ought to be in every home. Not only will it entertain every one in the family, but the children can be taught to appreciate beautiful music which they might not hear in any other way. Edison Phonographs range in price from \$200 to \$15.

JOHN JONES

120 Main Street

CAN YOU USE THEM?

STOCK electros numbered 873 and 869, shown on the opposite page, are now available for all Dealers. We are prepared to furnish them free to all Dealers who will send us copies of the ads in which they are used.

Like the other electros offered in our December issue, they are made in three sizes, as follows:

	Large	Medium	Small
Grandmother.....	869	872	863
Men.....	871	873	860

Thomas A. Edison

THE GOLD MINE

THERE are some who become Edison Dealers, and then sit down and wait—thinking that just because they've put a certain amount of money into the thing, that it is going to run itself. They know how popular the Edison Phonograph is, they know how well the line is advertised, and they think that because they have taken "the step" and invested in a stock, that the sales are going to come pouring in.

Well, did you ever know of a gold mine that just handed out the gold? No, it has to be worked, and so it is with this. You must "Dig, Dig, Dig." The more you dig, the more of a gold mine it will be for you.

There are thousands of Dealers to-day who are finding it a very gold mine, and they tell you with great enthusiasm how the business is growing, but they also tell you that you have to stick at it; that you must dig out the gold for yourself, in order to make a success, and to keep on making a success of it. So if you happen to be one of those (there are not many) who hasn't found the thing just as rosy as you pictured, stop and think: How much energy have I put into it? Have I gone about it in the right way? I know the Edison is a wonderful entertainer; I know that nearly anyone hearing the Edison played properly has a great desire to own one. Have I been putting it before the public in an attractive way? Have I read what other Dealers are doing? Am I adopting such plans as they are finding successful? These and many other questions you should ask yourself to good purpose.

Think over them, and answer them for yourself, too. It will make you take hold of the Edison enterprise with a firmer grip, and you will see ahead of you so many ways of popularizing the goods, that you will hardly be able to wait till you can get right into it. Why, anyone who hears the latest machine is sure to want to have one for himself; this is certainly a big help towards making the "sale," for people to *want* the instrument.

First, then, let it be heard, and the proper place

is right in your prospect's own home—or, in the fine summer weather, *at* your prospect's home, for the Edison is great when played out of doors. It is great on the lakes, the rivers, the summer camp is just the place for it. Now, sit down and think out a plan whereby you will bring before all these people the Edison with the winning ways. Other people are taking it easy during the summer. You go and dig away at your gold mine. Work hard in summer and you'll have a pile of pretty good stuff mined when they get back to business again themselves.

Talking about working hard in the summer time. Ever think how it figures out? Well, nearly every one lets up a bit, they say—things are slack during this season. Your competitors let up, too. So that if you keep going full steam ahead, you are going to steal a march on the other fellow, and, instead of the summer being a slack season, it will be busy and remunerative for you. Go at it with determination; make it your *best* season.—"DIG."
—*Williams' Echo*.

Thomas A. Edison

PHONOGRAPH USED AT FUNERAL

THE *Boston Journal* recently printed the following account of the unique part played by the Edison in the funeral of a Melrose man. The ceremony, or lack of ceremony, probably has no parallel in history, and it is significant of the esteem in which the deceased man held the Phonograph:

No Prayers or Singing at
Obsequies of Daniel
Evans Caswell.

No minister will read a ritual at the funeral of Daniel Evans Caswell, late of Melrose, at noon today. There will be no singing, save that of a Phonograph, and there will be no last prayers.

The body will lie in the room of the home at 221 Franklin Street. The doors of the house will be open, but there will be no one of the family in view. At noon an attendant will enter the room where the casket lies and will take his place at the Phonograph that will stand at the head of the coffin. At the first stroke of twelve he will start the mechanism, and for one hour the Records loved by Daniel Caswell will be played.

At one o'clock the doors of the house will be closed. The Phonograph will stop, and quiet will prevail unbroken until tomorrow morning. Then, before the people of Melrose are astir, the coffin will be taken to the Wyoming Cemetery, and in the presence of only his nearest relatives, all that remains of Daniel Caswell will be consigned to the earth. His "silent funeral" will have been carried out in accordance with his last wish.

The Iver Johnson Sporting Goods Company of Boston, in forwarding the account of this remarkable funeral, stated that F. J. Scherrer of Melrose, Mass., is the Dealer through whom Mr. Caswell obtained his Records.

HAYES HAS ATTRACTIVE WINDOW



THE Hayes Music Co. of Toledo, Ohio, ran an advertisement in the Toledo papers using this cut as an illustration. The ad was an excellent one, written in the form of a news item and the picture of the window display made it very effective.

The central announcement "Musical Talent Wanted," is bound to attract attention, and the small card stating that amateurs are included in the offer dispels any notion that they are merely in search of professional artists.

Of course, the window refers to our Home Recording Outfit and alludes to our booklet "Making

Records at Home" and "The Modern Blarney Stone." And by using the window display to illustrate the ads, they get double value. Moreover, they fix in the minds of their readers the exact appearance of their window. When they pass within sight of that window, no matter whether they are near enough to read the announcement or not, they will recognize the Hayes Window at a glance as the place where they can make Records at home on Edison Phonographs.

Incidentally, though this extremely retouched cut fails to do it justice, the window itself is a decided credit to the Hayes Music Co.

GOLDEN AND HUGHES IN THE SOUTH

GOLDEN AND HUGHES, whose popularity as Edison comedians is a fact of long standing have been touring the south in vaudeville and they never lose sight of their Edison connection and are known as the "Phonograph Boys" in their advertisements.

They always make a point of looking up Edison Dealers in the various towns in which they appear

and they are always glad to co-operate with Dealers in any way they can, figuring correctly that they get good advertising both as Edison artists and vaudeville performers. Edison Dealers will always do well to get into communication with these boys as there is no question but what their advertisements and numerous reading notices are valuable to every local Edison Dealer.

INVESTIGATE THE PARCELS POST

AS you are aware, the Parcels Post Law went into effect on January 1st. This law was primarily designed for the benefit of small shippers and individuals who have no means of delivery of their own.

Many Dealers will find the Parcels Post a great convenience and no little saving in the shipping of Records and machine parts.

We, therefore, urge every Dealer to get in touch with his local postmaster at once and find out exactly to what extent he can use the new system to advantage. The postmaster will be supplied with maps and literature which will give the desired information. The country being divided into zones which, so far as each individual is concerned, have his home town or city as a center, it remains for him to determine how far he can send a package of any given weight and effect a saving over the rates of the express companies.

Thomas A. Edison

EARLY GIVES CONCERT

THE Early Music House of Fort Dodge, Iowa, has begun a series of Artists' Concerts which are given under their auspices. Christine Miller, the popular Edison contralto, was the singer upon this occasion. They write that "Miss Miller exceeded our expectations and completely captured her audience." During the day the contralto visited the Early store and heard some of her own records on the Edison.

"She seemed as much pleased with them as we have been," writes Mr. Jon.

Keep in mind the list of Miss Miller's engagements which we printed in the December issue if you are located in any of the places mentioned on it. The singer will invariably make a great success of her appearance and it is up to the Dealer to reap the benefit of her popularity.

Thomas A. Edison

TO THE TRADE]

We are informed that Dealers are writing Jobbers for the special envelopes for the first Blue Amberol Catalogs (Form 2280). We have completely exhausted our supply of these special envelopes and, unless your Jobber has a small supply on hand, there will be no more available.

THE SECOND STREET-CAR CARD



THE second car card is now ready for shipment. All those who used the first one will undoubtedly want the second which is illustrated above. Like the first card it will, of course, be mortised for your name and address. We will do the imprinting at our expense and you pay the transportation charges as formerly.

There are still a few of the first cards in stock. If you decide to do some street-car advertising you can also make use of them together with this second card. And we are sure that you will find it profitable to advertise in the street-cars of your town or city. If you have never done any advertising through this medium our offer of these cards gives you an opportunity to try it at very small cost.

At any rate give the idea a trying out and order your cards now.

Thomas A. Edison

RECORD ALBUMS

GET your customers in the habit of keeping their Blue Amberol Records in Record albums. Though there is no particular danger of the Blue Amberol Records being injured—unless the piano or the ceiling should fall on them—it is much more convenient and far neater to keep them together in an album than to have the Records and cartons scattered around the room.

In the case of many of the old Wax Records, this haphazard treatment has undoubtedly been disastrous and you will find a number of your old customers who will be glad to have just such a means of protecting and arranging their wax selections.

The albums are especially designed for use on the Amberola III. Three of them, each holding 30 cylinders, can be placed on each machine. This enables the owner to have a goodly number of Records right at hand and arranged in a most convenient and orderly manner.

These albums will be furnished at the following prices:

	In U. S.	In Canada
Dealer.....	\$1.50	\$1.95
List.....	2.00	2.50



You Will Never Know a Lonely Moment
if You Own an

EDISON PHONOGRAPH

It will play to you and sing for you the music that you love best. It makes no difference how varied the musical taste of your family may be—from grand opera to coon “shouts” the Edison will satisfy every requirement.

The Blue Amberol Records are not only practically unbreakable, but they possess a richness and roundness of tone that is a revelation to those who hear it for the first time. The permanent Diamond-pointed Reproducer which does away with the nuisance of changing needles, gives a clear full tone because of its fineness and weight.

Come in and hear Edison Blue Amberol Records played by the Edison Diamond Reproducer.

JOHN BROWN

120 Main Street

FOUR ELECTROS

THE two electros on this page and corresponding sizes can be obtained from the Advertising Department for newspaper and other purposes without cost. We have suggested copy to accompany them. Use these electros and send us copies of your ads.

- Group, large..... No. 798
- Group, small..... No. 799
- Woman, large..... No. 800
- Woman, small..... No. 801

THE EDISON PHONOGRAPH

offers a greater value than any other sound reproducing machine. The unbreakable Blue Amberol Records make it possible to use a real diamond point on the Reproducer which is, of course, indestructible and never needs changing.

The Edison is the only Phonograph upon which you can make your own Records at home.

Step in and see how we make Records.

WILLIAM SMITH
30 Broad Street.





Edison Artists



ROYAL FISH (Tenor)

AFTER studying for several years under his father, Stephen Fish, who was a well known tenor, Royal Fish continued his training under several of the best teachers in Chicago and New York.

He has sung leading tenor roles in nearly all the standard operas and includes in his repertoire the best of the oratorios, classic and modern songs. He has appeared with the leading societies of the country from Maine to California. As the director of Denman Thompson's "Old Homestead" Double Quartet, Mr. Fish won country-wide fame.

He is at present soloist of the First Presbyterian Church of Brooklyn and is engaged in concert and oratorio work. His sister, Minnie Fish Griffin, is the most prominent soprano soloist in the Middle West in the concert field.



he had gained still further distinction by winning many contests given by the Military and Municipal band for the position of first clarinet soloist and only his extreme youth prevented his enrollment. Since his arrival in this country he has appeared as soloist with many well known organizations.

Thomas A. Edison

FELIX SANTANGELO (Oboe Soloist)

MR. SANTANGELO was born in Italy in 1882. At the age of eighteen he went to Naples completing his musical education under the celebrated oboist Signor De Rosa, teacher in the Royal Conservatory of Music. Four years later he enrolled in the army, serving until he was twenty-three years of age.

During that time, by special permission of his superior, he had the opportunity of playing in many opera houses, under such famous musicians as Mascagni, Mugnone, Campanini and Barvue. He also appeared under the celebrated Rev. Perosi, composer and conductor of the Sistine Chapel in the Vatican.

Since coming to America at the age of twenty-four he has played under the direction of Sofonoff, Rockmaninoff, Damrosch and others, appearing with the Russian Symphony Orchestra, Volpe Orchestra and the New York Philharmonic Society.



Thomas A. Edison

ANTONIO GIAMMATTEO (Clarinetist)



MR. GIAMMATTEO was born in Italy and came to this country when twenty years of age. He began the study of music at the age of eight under the instruction of Italy's famous bandmaster, Alessandro Vessella, Director of the Municipal Band of Rome, and later with F. Pontillo, the famous clarinetist and teacher in the Royal Conservatory of Naples.

When but twelve years old he won the first prize in a solo competition conducted by his native city in which ten bands were represented. At sixteen

Thomas A. Edison

BLUE AMBEROLS IN CHURCH

H. H. Miner, of Dunham, Que., writes that he took a "Home" model and a few Blue Amberol Records to an entertainment at the Methodist Church. While the audience was gathering he played several selections and received generous applause.

Within one week he had several very promising inquiries and was assured of two sales. He writes that he feels well paid for the time spent and that he has already arranged for another concert. He is enthusiastic over the Blue Amberols.

EDISON BLUE AMBEROL RECORDS

FOURTH LIST

THE Edison Records listed below will be shipped to Jobbers about February 1st. Jobbers may and should immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who should in turn re-distribute to Dealers. Bulletins will be mailed to Dealers direct from the Advertising Department. This printed matter may be sent out and displayed as soon as received. Jobbers should place orders for these Records *at once*, to insure prompt shipment when the third list of Blue Amberols has been disposed of.

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

BLUE AMBEROL GRAND OPERA LIST

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

- | | |
|--|---|
| 28120 "Ich schnitt' es gern in alle Rinden ein"
(Impatience) (<i>Franz Schubert</i>)
Heinrich Knotz
<i>Tenor solo in German, orchestra accompaniment</i> | 28135 "Che faro senza Euridice" (I have lost
my Eurydice)—Orfeo ed Euridice (<i>von
Gluck</i>)
Marie Delna
<i>Contralto solo in Italian, orchestra accompaniment</i> |
| 28121 "Pagenarie"—(Page song, You would be
hearing)—Maskenball (<i>Verdi</i>)
Melitta Heim
<i>Soprano solo in German, orchestra accompaniment</i> | 28136 "Ah! lève toi soleil" (Arise, radiant sun)
—Roméo et Juliette (<i>Gounod</i>)
Gaston DuBois
<i>Tenor solo in French, orchestra accompaniment</i> |
| 28122 "Mi chiamano Mimi"—(My name is Mimi)
—La Bohême (<i>Puccini</i>)
Lucrezia Bori
<i>Soprano solo in Italian, orchestra accompaniment</i> | 28137 "Vissi d'arte, vissi d'amore" (Love and
Music)—Tosca (<i>Puccini</i>)
Adelina Agostinelli
<i>Soprano solo in Italian, orchestra accompaniment</i> |
| 28130 "Eri tu" (Is it thou?)—Ballo in Maschera
(<i>Verdi</i>)
Ernesto Caronna
<i>Baritone solo in Italian, orchestra accompaniment</i> | 28138 "Dei miei bollenti spiriti (Wild my dream
of youth)—La Traviata (<i>Verdi</i>)
Elvino Ventura
<i>Tenor solo in Italian, orchestra accompaniment</i> |
| 28131 Ballatella, "Che volo d'angelli!" (Ye
birds without number!)—I Pagliacci
(<i>Leoncavallo</i>)
Marguerita Sylva
<i>Soprano solo in Italian, orchestra accompaniment</i> | 28139 "Ave Maria" (Hail, Mary)—Otello
(<i>Verdi</i>)
Maria Farneti
<i>Soprano solo in Italian, orchestra accompaniment</i> |
| 28132 "M'appari" (Ah! so pure)—Martha
(<i>Flotow</i>)
Aristodemo Giorgini
<i>Tenor solo in Italian, orchestra accompaniment</i> | 28140 "Morte d'Otello" (Death of Othello)—
Otello (<i>Verdi</i>)
Florencio Constantino
<i>Tenor solo in Italian, orchestra accompaniment</i> |
| 28133 "Caro nome" (Dearest name)—Rigoletto
(<i>Verdi</i>)
Selma Kurz
<i>Soprano solo in Italian, orchestra accompaniment</i> | 28141 "O tu che in seno agli Angeli" (Thou
Heavenly One)—La Forza del Destino
(<i>Verdi</i>)
Carlo Albani
<i>Tenor solo in Italian, orchestra accompaniment</i> |
| 28134 "Prologo" (Prologue)—I Pagliacci (<i>Leon-
cavallo</i>)
Carlo Galeffi
<i>Baritone solo in Italian, orchestra accompaniment</i> | |

BLUE AMBEROL CONCERT LIST

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

- | | |
|---|--|
| 28128 Afton Water (<i>Hume</i>)
Christine Miller
<i>Contralto solo, orchestra accompaniment</i> | 28129 Mary ("Kind and Gentle is She") (<i>Rich-
ardson</i>)
Orville Harrold
<i>Tenor solo, orchestra accompaniment</i> |
|---|--|

BLUE AMBEROL REGULAR LIST

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

- 1510 My Best Girl and Me—"My Best Girl"
(Crawford) Edward M. Favor and Chorus
Song and chorus, orchestra accompaniment
- 1512 I'm Smiling at de Moon dat Smiles at
You—"My Best Girl" (Crawford)
Irving Gillette and Chorus
Tenor and chorus, orchestra accompaniment
- 1513 Just That You are You—"The Merry
Countess" (Strauss) Walter Van Brunt
Comic song, orchestra accompaniment
- 1517 Rocked in the Cradle of the Deep (J. P.
Knight) Frank Croxton
Basso solo, orchestra accompaniment
- 1528 Quartet "Rigoletto" (Verdi) Croxton Quartet
Mixed voices, orchestra accompaniment
- 1529 Row, Row, Row—"Ziegfeld Follies of
1912" (Monaco) Collins and Harlan
Comic song, orchestra accompaniment
- 1530 A Little Girl at Home—"The Lady of the
Slipper" (Herbert)
Elizabeth Spencer and Harvey Hindermeyer
Soprano and tenor, orchestra accompaniment
- 1541 When was There Ever a Night Like This?
—"The Passing Show of 1912" (Hirsch)
Charles W. Harrison
Tenor solo, orchestra accompaniment
- 1543 Red Wing (Kerry Mills)
Frederic H. Potter and Chorus
Tenor and chorus, acc. by New York Military Band
- 1560 The Preacher and the Bear (Arzonio)
Arthur Collins
Tenor solo, orchestra accompaniment
- 1611 Who Puts Me in My Little Bed? (Harry
von Tilzer) Ada Jones
Kid song, orchestra accompaniment
- 1612 Spirit of Independence March (Holzmann)
New York Military Band
- 1613 At the Gate of the Palace of Dreams
(Schmid) Joseph A. Phillips
Baritone solo, orchestra accompaniment
- 1614 Bridal Chorus—"Lohengrin" (Wagner)
Metropolitan Quartet
Mixed voices, orchestra accompaniment
- 1615 When the Old Oaken Bucket was New
(Cooper) Manuel Romain
Tenor solo, orchestra accompaniment
- 1616 Dialogue for Three (Hamm) Spindler,
Santangelo and Giammatteo
Flute, oboe and clarinet
- 1617 Sleepy Rose (Andino) Arthur C. Lichty
Baritone solo, orchestra accompaniment
- 1618 Ragtime Soldier Man (Berlin) Ed Meeker
Baritone solo, orchestra accompaniment
- 1619 Her Bright Smile Haunts Me Still (Wright-
ton) Charles W. Harrison
Tenor solo, orchestra accompaniment
- 1620 Venus Waltz—"Oh! Oh! Delphine"
(Caryll) American Standard Orchestra
- 1621 Everything's at Home Except Your Wife
—"Oh! Oh! Delphine" (Caryll)
Walter Van Brunt
Tenor solo, orchestra accompaniment
- 1622 Orpheus Overture (Offenbach)
American Standard Orchestra
- 1623 I'll Sit Right on the Moon (Monaco)
Edna Brown
Contralto solo, orchestra accompaniment
- 1624 Take Me to That Swanee Shore (Muir)
Collins and Harlan
Coon duet, orchestra accompaniment
- 1625 You're the Flower of My Heart, Sweet
Adeline (Armstrong)
Royal Fish & Chorus
Tenor and chorus, orchestra accompaniment

Foreign Records for January, 1913

BRITISH AMBEROL FOR JANUARY

- 12518 Selection from Florodora, Leslie Stuart
National Military Band
- 12519 The Spaniard that Blighted My Life, Merson
Billy Merson
- 12520 I Shall Never Cease to Love You. Bennett Scott
Glandon Roberts
- 12521 Follow the Footprints in the Snow. Murphy & David
Jack Charman
- 12522 Come Sing to Me (Cornet Solo), Thompson C. Leggett
- 12523 Hybrias the Cretan, Elliott Peter Dawson
- 12524 We're Here Today and Gone To-morrow, Staunton
& Flynn Florrie Forde
- 12525 O' a' the Airts the Win' Can Blaw Archie Anderson
- 12526 It's a Grand Old Song is Home Sweet Home, Godfrey
& Williams Billy Williams

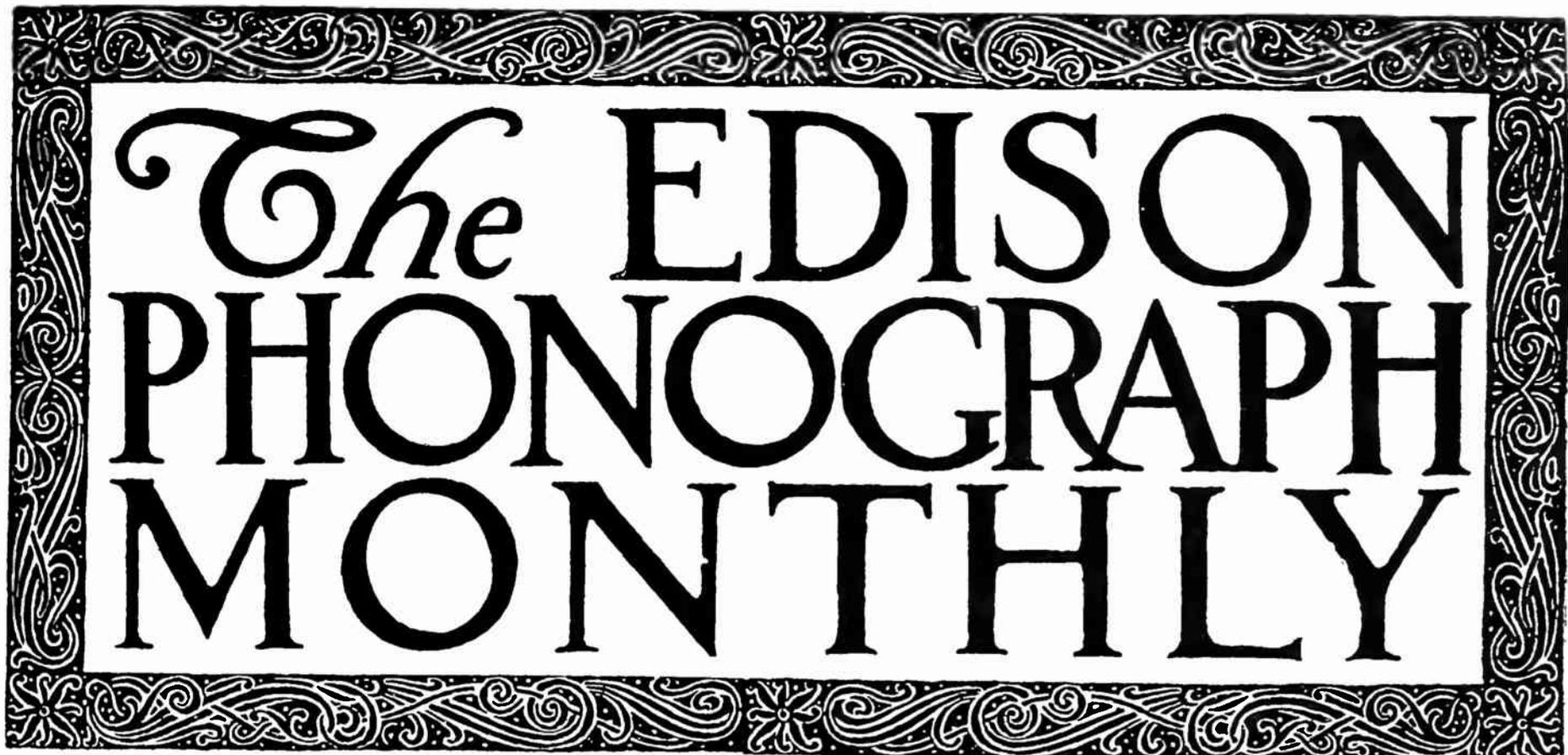
- 12527 The Merry Widow Lancers. Figs. 1 & 2., Lehar
National Military Band
- 12528 The Merry Widow Lancers. Figs. 3 & 4., Lehar
National Military Band
- 12529 The Merry Widow Lancers. Fig. 5, Lehar
National Military Band

GERMAN AMBEROL FOR JANUARY

- 15269 Risi-Bisi-Marsch, Potpourri, Morena
Johann Strauss Orchester
- 15270 "Klingende Meteore"—Potpourri, F. Meysel
Stettiner Sanger
- 15271 Ansprache des Landgrafen, Wagner Th. Lattermann
- 15272 Faszinations-Walzer, Marchetti
Johann Strauss Streich-Orchester

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- IDAHO, Boise**—Eilers Music House.
- ILL., Chicago**—Babson Bros.
James I. Lyons.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA, Des Moines**—Harger & Blish.
Sioux City—Harger & Blish.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Silverstone Talk. Machine Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Omaha**—Schultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Paterson—James K. O'Dea.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
- Oswego**—Frank E. Bolway.
Rochester—Talking Machine Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Philadelphia**—Louis Buehn & Bro.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.
Pittsburg—Buehn Phonograph Co.
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I. Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Memphis**—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Laurence McGreal.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co. Ltd.



The EDISON
PHONOGRAPH
MONTHLY

VOL. XI

February, 1913

No. 2

SPRING

WINDOW

DISPLAYS

(SEE PAGE 6)

The EDISON PHONOGRAPH MONTHLY

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MR. EDISON FURTHER HONORED

A FEW years ago Emile Rathenau, the president of the Edison Electric Works in Berlin, employing more than 60,000 men, established a foundation for a gold medal to be awarded each year to the man who, during that year, had invented the greatest life-saving device. This medal was to be presented through the Society of National Safety.

Because of the adaptability of the Edison Storage Battery to many users in mines and places where dangerous gases might be ignited, the award this year was made to Mr. Edison on Friday, January 24th, at the Society of Engineers Building, New York City, and was witnessed by many eminent scientists, inventors and others, who have been interested in or associated with Mr. Edison.

Among those present was Andrew Carnegie, who, upon learning of the object of the "Society of National Safety," made the occasion more memorable by a substantial contribution to its treasury. Mr. Edison, being unable to attend, was represented by Mrs. Edison.

The supplements for the Fourth List have undoubtedly reached you by this time and you have marked the fact that they are the first to review the previous lists—they contain *all* the Blue Amberol Records listed up to that date. A copy of that supplement should be in the hands of every customer.

A VANCOUVER WINDOW

WE have just received a photograph of the Christmas window of M. W. Waitt & Co., Vancouver, B. C. These people always have had a knack of producing exceptionally attractive windows—the kind that make people "stop, look and loosen." It so happened that this was their golden jubilee, for their prosperous business was passing the half century mark.

So they started planning early, determined to outdo even themselves. The space used was 12 ft. wide and the window was extended into the store 10 ft., making the display very large and elaborate, having a 12 by 20 ft. space to dress.

It was a snow scene. The foreground showed a Cariboo Elk drawing a large sleigh upon which was a piano, Phonographs and two sacks filled with Records which had been scattered over the snow on the ground. On the sides were picket fences covered with snow, giving the whole affair a most realistic appearance.

The background showed a house with Santa Claus just about to climb down the chimney with an Edison Gem, and through the window could be seen a little boy looking into a brilliant red fire. The window had extra lights—about 720 C.P. in all—and so was very bright and attracted attention even from the crowds across the street. But the main fact is this—in describing the window Mr. Kent, secretary of the company, closes his remarks by saying that a number of sales of Phonographs and Records were directly traced to the window display. It pays!

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS

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

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 11

FEBRUARY, 1913

Number 2

THE BLUE AMBEROLS

WITH this issue we are announcing the fifth list of Blue Amberols and the new Records have graduated from the so called experimental class and are now an "institution." They have proven themselves to be all that we have claimed for them, and, judging by the letters we have received from Dealers and customers, they have made a tremendous "hit" wherever they have been heard.

One enthusiast asks that we mail his Phonogram earlier because he lives fifteen miles from a Dealer and by the time he gets to town, there is not much left to choose from. Another wants to know why one of our biggest Dealers could not supply him with all the selections he ordered, and there are many similar "complaints." In every case we have assumed the entire responsibility and assured the customers that the Dealers were not at fault.

We are still unable to catch up with our orders though we are working night and day. Shipments are being made just as rapidly as we can get a quantity of Records together, and we are doing our best to work back into the old schedule, but with the present demand, we cannot promise to do so for some time.

Keep right on pushing the Blue Amberols in your territory, however, because you will be able to take care of all your

customers, new and old, in time. In the meanwhile, build up a good solid list of prospects and don't let their interest lag. Give a few Blue Amberol concerts—they will help both the Records and the machine. By the way, has it occurred to you just how much of a plank the Blue Amberols have added to your selling platform? When we were making the old wax Records, Dealers frequently had to meet objections concerning their brittleness, and consequent lack of permanence. The Blue Amberols, on the other hand, have completely reversed that situation and the Dealer can now make the wonders of the new Record one of his chief points. Where, in a sense, he formerly had only one point of approach, he now has both the Record and the machine, and we find the Blue Amberol being used as a means of selling many machines to new customers.

Don't wait until you have a stock of Blue Amberols on hand before you begin selling them. "Lay your pipes" in advance by making good use of a few samples, and when you get a shipment of Blue Amberols they will hardly even hesitate in their course through your store into the hands of your customers.

You are doing great work now—our sales records show that—but with the Blue Amberols to push, you can do even better.

KEEPING TABS ON A CUSTOMER

WHILE the Blue Amberols are still comparatively few in number, let us make a suggestion which we believe will be of value.

Get an ordinary cheap note book and in it write the name of every purchaser of a Blue Amberol Record. The main object is to keep track of the *kind* of Record which each person buys. Divide the various selections into classes and designate them roughly as follows:

Grand Opera—G. O.; Classical—C.; Sacred—S.; Vaudeville Sketches—V. S.; Musical Comedy—M. C.; Ragtime—R., etc.

Mark the number and the initial of each Record that you sell opposite the name of the buyer. Then you can tell at a glance just what style of selection appeals most strongly to each customer.

When a new list of Records comes in you know just what Records to recommend to Mr. Smith. You see that he has bought six musical comedy selections and not more than one or two of the various others. If he does not come in shortly after receiving your printed matter, write a little note calling his attention to the musical comedy selections in the new list. If that does not produce any results, take a few of the Records up to his house some evening and play them for him.

You will find that almost every customer has some favorite kind of selection and, after you have been "keeping score" for a little while, you will be able to judge pretty accurately just what he will buy if left to his own devices. After you have sold him all of his "first choice" that you can, take up those in the class which he likes next best and boost them.

In a few months, look over your note book and select those who seem to be concentrating on one particular kind of Record—those who are buying more popular "hits" than all other kinds combined. You may find that some are hardly buying anything else. Go after these people and explain that they are not getting what they ought to out of the Edison. Broaden their musical horizon a little—it means more Record sales for you and a far more enthusiastic customer.

It makes no difference how fond a person may be of one kind of music, he is sure to tire of the Phonograph if he gets nothing but that particular sort of selection. Don't let your customers get into the "one idea" rut—it is the first step toward lost interest; that is, lost sales.

If you have a note book such as we suggest it will help you to remember your customers by name—always a good point to cultivate. When a customer enters your store, a glance at the book will tell you what he is buying and you can anticipate his wishes by playing just the kind of Record that is most likely to make a strong appeal. You know how pleasant it is to have anyone so interested in

you that he knows what you will like. It is flattery pure and simple, but it pleases just the same.

Of course, you cannot approach every customer with the "just what you want" line of talk, but you can always modify it to "I think this will interest you." Give the note book a fair try out, keep it accurately for six months, and we are sure that you will not give it up at the end of that time.

ONE WINDOW, ONE DEALER,
ONE SONG!

OUT in South Dakota they have a way of doing things that brings tangible results.

In Mitchell, one enterprising Dealer made a handsome Edison window, and as a result drew many to his store. One gentleman, in particular, was so interested in the Home Recording outfit that he asked to have it demonstrated. This the Dealer did most cheerfully, and further, allowed his "prospect" to make a Record himself. This so pleased the man that he bought the outfit at once, together with 15 blank Records. The sale furthermore suggested a canvass in the purchaser's neighborhood, which was promptly undertaken with good results.

Learning that the 16 year old daughter of the man to whom he sold the outfit was seriously ill, the Dealer decided to suggest to the father that his daughter make at least one Record. For this purpose he loaned the father a recording horn. Under a strong stimulant, the daughter sang one of her familiar songs, accompanying it with the organ, then collapsed. The Record was a success. A few days later, under an operation, the daughter died. Now the family treasure the Record more than anything else the girl left them, for they can hear her sing her favorite song even though the natural voice is hushed forever.

GOING FOR BUSINESS AT 16
BELOW ZERO

ONE enthusiastic and enterprising Edison Dealer in South Dakota writes us:

"I heard of a 'prospect' last week in the country, and drove 40 miles, with the thermometer 16 below zero to secure the order. And I got it! I sold a Standard with Diamond reproducer and two dozen Blue Amberol Records. Then I drove back again in the bitter cold night. Strange to relate, after I had secured the check for \$52 00 the weather moderated, and became warmer. So did my heart, for I had made the sale and secured a permanent customer."

Is it any wonder that some people succeed? And yet some of us will not take the trouble to work out a window display.

INSURANCE TACTICS IN SELLING PHONOGRAPHS

IT sounds like a far cry from insurance to Phonographs, but we are all engaged in one thing—selling, and for that reason we can learn something from one another. That the big insurance companies have made great successes no one will deny. Let us look into their methods a little.

The insurance agent's articles of faith are primarily two: 1st. "I believe that the man who carries insurance already, should carry more." 2nd. "I believe that every man, woman and child was created to be insured, and ought to be insured, *must* be insured." That's a pretty comprehensive creed, *and it gets the business.*

Now let us take up article No. 1 of this Insurance faith. Every man who carries insurance now is a live, not a dead "prospect." It is easier to sell a man *more* insurance than to convince an uninsured man that he ought to be insured; in the first instance he admits the argument, and regards more insurance in the light of an investment, along lines he has already persuaded himself are sound and conservative. Rodman Wanamaker carries a million and a half dollars of insurance. Don't think he acquired it all at once! Large policies are easier written than smaller ones, when you find the prospect.

Just here is a point for Phonograph and Record salesmanship. You make a mistake when you say "Mrs. Brown already has all the musical facilities she wants and wouldn't buy a Phonograph at any price." Mrs. Brown is a fine prospect. You don't need to convince her about the desirability of music in the home; she admits all that already in her very decided musical tastes and expenditures. What she is looking for is more music; *quality* is the key to her pocketbook. Approach to her should be an appeal to greater facility to enjoy music of the very highest quality and from the most perfect of musical recording instruments—the Edison Phonograph.

The second article of faith of our insurance friend is certainly carried out to perfection in the industrial form of insurance. Babies born to-day are set down in this insurance man's memoranda for insurance one year hence—the earliest possible date being one year old. Now, what does our insurance man do? He congratulates the young mother, makes much of the baby and gets her to promise him the policy. He never loses sight of his "mite of a prospect," and in due time writes the policy. What think you of this, Mr. Dealer, for starting business early and following it up? Suppose you discover a child, of say ten years of age, fond of the Phonograph—and what child is not? Here is a prospect, a lead, if you choose to call it so, to a home. Through that child you can doubtless sell the whole

family. Follow it up; tell her mother you want to send a Phonograph to the home on trial; then pull heavily on the educational line—that music is the best of educators for the young. You will land an order.

Still another good insurance practice is available in the sale of Phonographs. Large industrial insurance companies group their policy holders into "debits;" that is, within a given district bounded by streets and avenues, they embrace under one agent's care all who are to be called upon weekly for their premiums. The result is an acquaintance between the agent and policy-holder almost as close as the pastoral relation. He becomes the accredited agent of the company, the confidential adviser when more insurance is needed; he avails himself of this relationship to secure introductions to others in the same house or block. That is the prime reason for weekly collection of premiums.

Apply the above to your business; sell on the instalment basis; it brings you into contact with the family. Collect the payments yourself, and each time you collect, take along some new Records and play them. Call in the evening when all the family are home. Your coming will be looked forward to with delight and the payments promptly made. Then work the same scheme the insurance fellow does; get these customers to introduce you to others in the house or neighborhood. The sale of Records will inevitably increase; you get right into the heart of these homes.

One thing in particular about the insurance agent's work cannot fail to be of value to every salesman, whether behind the counter or out on the road—viz, he follows up every possible clue. The blushing maiden who naively admits she "has a fellow" is tactfully led to confide the probable date of her marriage. Then an introduction to her prospective husband becomes an opportunity to talk upon the insurance plan for their future. The payment of a death claim is made by the agent that thereby he may impress upon the uninsured of the family the desirability of taking insurance at once. So every incident in life becomes "a lead." No wonder great insurance companies grow greater!

Salesmanship to-day no longer can be effective unless new methods and up-to-date practices are employed. The store may be the depository for the goods, but the sales-counter now is within the family circle. Individualize your prospects; call upon them in their homes, learn of some of their forth-coming events, such as a marriage, a tea, or a sewing circle. Then see that a Phonograph with some choice Records is brought to their attention. Go after the business.

EDISON SPRING WINDOW DISPLAYS

YOU NEED "NEW LIFE" IN YOUR SHOW WINDOWS

THERE'S "new life" in Edison musical products. There's "new life" in our display material. We show here material for three distinct displays at \$5 with a 10% discount to standing order patrons. Not sold singly as portions of one are necessary to assist in the construction of another.

Are you planning for Spring, Easter and the revival of new interest in Edison products? This material will prove a valuable asset during the Spring months.

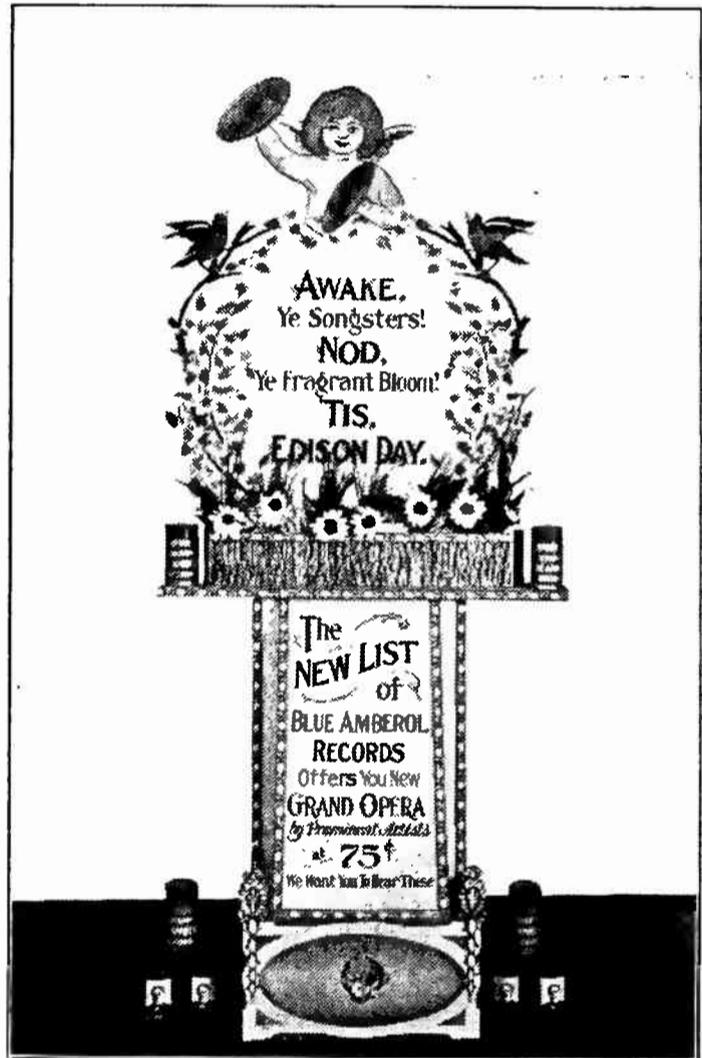
No. 28A is a dignified centerpiece in dainty Spring colorings, with pretty artificial flowers, rich gold moulding and dainty onyx paper shades

here is a nobby scenic setting portraying the Castle Blarney shown on the book cover. This castle is a cut out with cloud background and is daintily embellished with moss and ivy. The windows and prominent high lights reflecting with sparkle and brilliancy of bright metallic ornamentation. In the foreground are ferns and grasses, and the sign is cleverly worded to interest any adult. Every one who enters your store to secure a booklet becomes an Edison prospect.

Do you not see the value of these units at a cost of \$1.50 each? We tell you frankly that the originals cost us \$25 each to design and originate. Do not compare these with any previous material. We



No. 28 A



No. 28 B

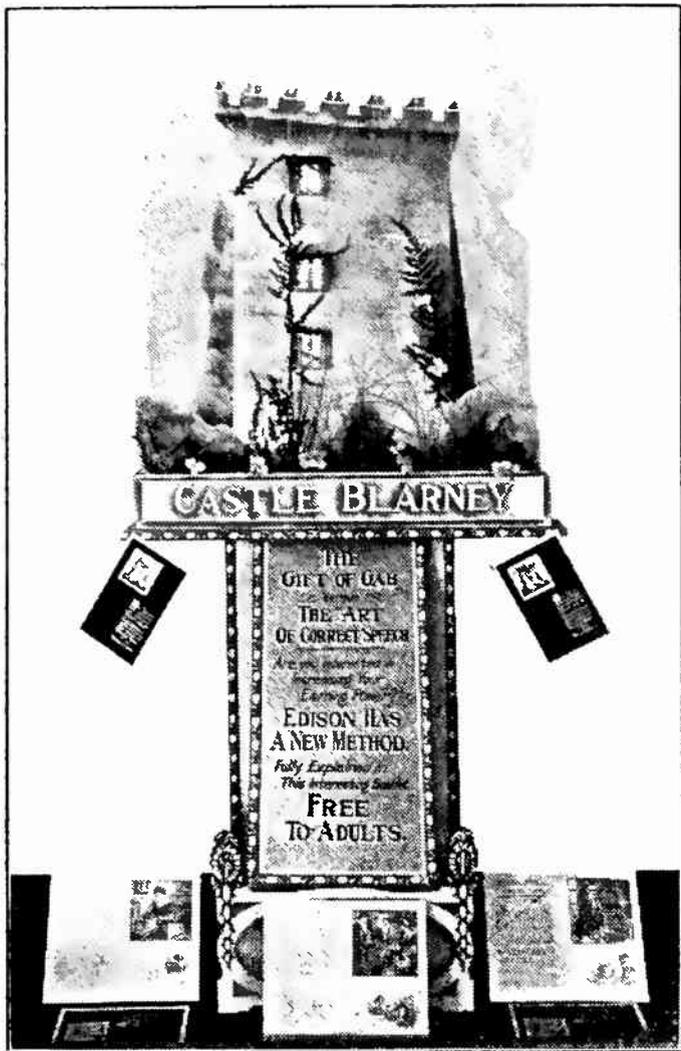
embellished with sparkling metallic flitters. Lettering in gold and white with green shading. In keeping with the fittings of the most modern store front.

No. 28B is daintily executed with spring blossoms, brilliant birds and an attractive cupid with cymbals. It is strongly constructed and framed with a neat design white and green moulding. In it you have a display piece that, in a convincing manner, calls attention to the feature of Grand Opera Records at 75 cents.

No. 28C is designed to introduce the booklet on home recording entitled "Confidences concerning the modern Blarney Stone." The attraction

have pledged improvement. Here it is. Note that these and future issues stand as shown without accessories and are thoroughly strengthened with every detail carried out with precision. Why not place a standing order through your jobber for this and future issues throughout the year thus securing a 10% discount and enabling this department to produce better material at a lower cost to you. Act promptly. All previous display material is out of stock. No back numbers can be supplied.

Think, Mr. Dealer, of securing three individual attractions of the highest order at \$1.50 each. Think of the "life" these will give your store front.



No. 28 C

Think of the benefit of enabling your window to "speak" to every passing adult.

This material is timely and can be used to advantage in a small window *without showing a machine* or in a large window surrounded by every Edison type.

All future material will be of this nature. It is the only practical solution of the problem of furnishing material of benefit to *all* Dealers.

Give us the opportunity to prove that you can use these units to advantage and that they will interest enough prospects to more than repay you for their cost.

Your order must be sent to your Jobber to-day. We cannot supply delayed orders.

IN UNION THERE IS STRENGTH

MAY we ask you to think seriously of joining your brother Dealers and assisting us to furnish you with handsome show cards and window display attractions at one-fifth their actual worth?

To do this, simply write your Jobber stating that you desire to place a standing order for future window display material.

If you will do so, we grant you a concession of 10% from list prices. We greatly desire that you use the material regularly throughout the year and the cost figures about 10 cents a day.

If, after a fair trial, the material does not fully meet your requirements, you may cancel your

standing order by giving us notice thirty days in advance.

It is not necessary that your windows be larger than three feet square and it is not necessary that you purchase any accessories as future material will be complete and can be arranged as shown by anyone.

If you will join this standing order list *now*, beginning with material shown in this issue, you will lend valuable aid in enabling us to furnish better future attractions at a less price. Just say "I am with you." In union there is strength.

A DISPLAY YOU MAY EASILY ARRANGE

FEW have outgrown the childhood curiosity of being attracted by pictures. Our handsome new catalog will prove interesting if displayed in the manner shown.

Just make a frame out of strips similar to laths 3 ft. square and at the top in the center nail a 1 ft. length extending upwards. Now cut 5 circles a foot in diameter from thin cardboard, blue, green, or white. Tack these and booklets to frame as shown and be sure to open out booklets to different pages in the foreground as shown. To insure these standing up, place a piece of cardboard back of them bending it into the shape of an inverted letter V. The sign you can have made locally, size 11x14 inches.

It is safe to assert that many will be attracted by the pictures in this booklet that would pass a complete line of genuine machines without a thought of their being something different.

As this is an arrangement calling for practically no expense and is quickly and easily assembled, won't you try it and note that it will attract more attention than the mere placing of a line of machines on display?

Advertise the new models through use of your show window.





Bring the latest musical comedy hits, the best in classical music and the most famous grand opera selections into your own home.

THE EDISON PHONOGRAPH

will play them all for you better than they have ever been played before. The variety of entertainment afforded by the Edison makes it indispensable to any home.

The Edison Blue Amberol Record, being practically unbreakable, permits you to play any selection as often as you wish. It will not wear out.

Played with the Diamond point Reproducer, the Blue Amberol Record gives clearness and roundness of tone, resonance to the lower notes and delicacy and steadiness to the highest soprano voices.

You will never know what "tone" means until you hear the Edison.

JAMES SMITH
120 Broadway

THIS is the last of the series of six stock electros which we have been offering in the December and January issues of the MONTHLY. Like the others, they are furnished in three sizes, the third being $4\frac{1}{16}'' \times 1\frac{15}{16}''$.

In each case we have drawn up provisional copy suggested by the cut. How many of these cuts have you used? They are all line cuts and can be used for newspaper work.

Why not run a series of ads in the local paper, using these six electros as illustrations? In that case it would be a good idea to devote each ad in the series to one point of Edison superiority and have the last one sum them up.

These electros are numbered as follows:

	TWO FIGURES	THREE FIGURES
Large.....	870	867
Medium.....	874	875
Small.....	862	861

THE EDISON PHONOGRAPH

in your home permits you to bring up your child in an atmosphere of beautiful music. The taste thus cultivated will be a source of greatest happiness in years to come.

The superb tone of the unbreakable Blue Amberol Record gives a rich, mellow quality to voices that is obtained on no so-called talking machine. The Diamond Reproducer, with its extra weight and fine point, is the most perfect that has ever been devised.

JOHN BROWN

Main Street



DIAMONDS ADJUSTED AT ORANGE

DO all your Diamond Reproducers give perfect satisfaction? We have found that the ivory buttons on a few of the first Diamond Reproducers have worked loose and cause a rattle. If you received any of them, do not try to re-adjust them yourself, no matter how expert you are at such things.

Send your Reproducers *direct* to us by Parcel Post and we will put them in proper condition for you without charge. We have eliminated the trouble in the Diamond Reproducers now being shipped with machines, and we can repair those in your possession if you will send them to us without attempting any repair work of your own.

Ship direct to Orange and advise us by letter when the shipment is made, giving serial number and type of Reproducer—whether cylinder or disc.

A FEW SUGGESTIONS

RECENTLY we received a letter from a prospective purchaser in Foss, Oklahoma, asking about Edison Phonographs and Records. We at once got busy, wrote the party and referred the letter to the Gladish Music Co., the nearest Edison Dealers, located at Elk City, Okla. Word comes back that they at once took up the matter with this prospect and now are able to report a sale of over \$45.00 with good chances to sell more, beside securing a permanent customer. Business is built up by attention to just such details.

EVERY owner of a Phonograph is more or less of an enthusiast. He is always eager to know about new Records each month. He is anxious to be informed about improvements being made in Edison goods. He is keen for news from the Edison Laboratory and concerning Mr. Edison's work. All this and much more he can secure in *The Phonogram*. It is just the publication needed to keep alive this interest and to bring the purchaser into intimate personal relations to the Dealer. Dealers who use it find it profitable. Why not send an order at once for a supply of the March issue, now ready?

GO over the Edison catalog and special lists occasionally and pick out special Records, such as the Catholic and Christian Science hymns and the Masonic list, the "Songs of Long Ago," and advertise them. Make them the subject of a special window card. Bring them to the attention of your customers. Send for circulars giving these list separately, and, keep these circulars available in a drawer or rack. Many of your customers,

especially the new ones, have never heard these on the Phonograph. They will help you specialize your selections and adapt them to the tastes of your prospects.

DO not let a bundle go out of your store without enclosing a piece of advertising matter of some kind in it—the Blue Amberol list, one or more of our special list circulars, the Home Recording Outfit circular or your own announcement.

START to-day making preparations for your store concerts with the Blue Amberol Records. See that a space is given for a few chairs—that your Records are on easily accessible shelves and everything where you can put your hand on it without a moment's delay. Then announce a special concert by a placard in your window. Try this plan and watch results.

THE new Parcel Post will certainly facilitate the delivery of Records and Machine parts. Your local postmaster will furnish you full particulars. It will pay you to investigate this matter at once.

THE Record Albums are designed for the Amberola III. Three of them, each holding 30 cylinders can be placed on each machine. They will be furnished at \$1.50 to Dealers in the United States and \$1.95 to Canadian Dealers; list \$2.00 and \$2.50 respectively.

THE numerous letters we receive, asking for advice on the subject of Home Recording, and the increase in the sale of blank Records prove that owners of Edison machines are greatly interested. The making of amateur Records is not only a profitable source of revenue in itself for the Dealer, but it serves to maintain the owner's interest in his machine and thus works to the Dealer's benefit in other ways. It certainly will pay you to foster and encourage home-made Records. No Dealer should be without a supply of blank Records and of our booklet "How to Make Records at Home." A copy of this booklet should be placed in the hands of every Edison owner at once.

We wish to call your attention to the fact that the British Records listed on page 15 of this issue are *Blue Amberols*. Two of them are by the inimitable Harry Lauder who never fails to make a hit wherever he appears, and there are other clever selections on the list. Read it over carefully.

SHOWING THE BLUE AMBEROLS To the Editor:

No, this is not another tale of woe—I am writing to tell you about a window which arrested my attention the other day. And I am sure that the Edison Dealer who trimmed that window is going to make a big thing of the Blue Amberol Records, for he has started right and that is half the battle.

In the first place the window was as clean and dustless as good hard scrubbing could possibly make it. The entire floor of the window was covered with white crepe paper which gave it a bright, cheerful and very clean appearance. The white paper also formed the background, and against it was placed the two placards "The Edison Blue Amberol Record can be played," etc., and "Mr. Edison announces his new Cylinder Record," etc. The blue in these placards made a striking contrast to the white so that they stood out like the bay window on a New York Policeman.

In the center of the window stood a mahogany Amberola, and though the combination of red and blue probably might not pass muster in an art school, still it certainly impressed me as being decidedly effective. On each side of the Amberola was a small pyramid of Blue Amberol Cartons and in front were a few of the first Blue Supplements and some Blue Amberol Records.

As you see, that window was simplicity itself, the only accessory being the white paper, and yet it caught the eye *and held it*. The cheerful brightness suggested the pleasantness of Edison music, and the Blue Amberol was indelibly impressed upon the mind both by the color scheme and the placards. The statement that it can be played three thousand times cannot escape notice, and is sure to make an impression.

So, there we have an excellent display at the cost of a few cents. Of course, it could have been more artistic and more elaborate, but it was effective, and that is all any one can ask of an inexpensive display.

I will watch for other displays and matters of general interest, and drop you a line concerning them from time to time. The simplicity of the display referred to here seems to me to make it worth while considering.

THE VAGABOND.

DELIGHTED!

FRANK E. BOLWAY, Oswego, N. Y., writes enthusiastically of a recent sale to Willard D. Straight. So delighted was the new owner with his Edison that he returned to Mr. Bolway's and purchased another Edison which he very kindly presented to the local branch of the Young Men's Christian Association.

The Association is enthusiastic over its new

acquisition, and a special concert was given on New Year's Day, for which an excellent program was arranged. The Association is now advertising for more Records, a note on the bottom of the program reading as follows:

"The Association will appreciate the gift of Records or contributions toward their purchase. The gift of the instrument has made it possible to supply good music and the addition of new selections will greatly increase the educational and entertaining value of the Phonograph."

Aside from the genuine enthusiasm which the qualities of the Edison have inspired in the owners of both machines, the advertising which the Edison has received—and will continue to receive—will be valuable to the Dealer. We expect to hear of more sales growing directly out of this one.

RECORD RETURN GUIDE FOR FEBRUARY, 1913

AFTER February 1, 1913, U. S. Jobbers (M to Z) may return to the factory for credit under the conditions stipulated in Phonograph Sales Department Bulletin No. 118, dated September 17th, 1912, such wax Records as may be in stock to the extent of 15 per cent. of their Blue Amberol Record purchases and 7½ per cent of their machine purchases. It is understood that any Wax Records may be returned under this agreement regardless of numbers and without reference to their being Amberol or Standard. Jobbers are also cautioned that the return allowance on machine purchases extends only over a period of six months from the time of the initial shipment of Blue Amberol Records.

MAKE UP AND KEEP REVISED MAILING LISTS

ONE of the most profitable methods that a Dealer can employ is that of going after prospective customers. Start a mailing list to-day! In fact make two lists in one. That is use two cards, one tinted and one white. Let the tinted card carry the names of those who already own Phonographs; let the white card carry the addresses of those who can be considered "prospects."

Send each month a copy of the Phonogram and list of new Records to all on the tinted card; add also a card of invitation to call and hear some of the newest Records.

The other list should include every family in your neighborhood who might be induced to own a Phonograph, and these should be followed up with a letter. Those who have given mailing lists a good trial find them very profitable in increasing their Edison business.

WILLIAMS OPENS NEW HOME

SALES Manager Dolbeer and Mr. Phillips represented the Edison interests at the opening of the palatial ten-story building of the R. S. Williams Company at 145 Yonge Street, Toronto, on January 21st and 22d. The *Toronto Mail and Express*, the leading paper there, says:

"The building is not rivaled by that of any similar firm on the continent. As the home of one of the most prosperous musical instrument firms, it is the embodiment of the ideal. From the general offices on the tenth floor to the first sales room at street level, every detail evidences careful planning and unstinted outlay of capital. Especially does this apply to the art floor, which contains one of the rarest and most valuable collections in the world of antique musical instruments, old volumes, autographs, etc., connected with musical subjects. In this one feature alone a fortune is represented, while an equally priceless group is that of old violins on the first floor."

In contrast with these old relics are the sales rooms, each the acme of modern excellence, each with its own attractive settings. A large portion of the third floor is devoted to small luxuriously furnished piano sales-rooms. A large portion of the second floor is given over to Edison Phonographs, with several sound-proof demonstrating chambers where each Edison may be heard free from extraneous sounds.

But the one thing which attracted special attention on this floor was the Edison Disc Phonograph which was shipped to them in order that it might be featured during the festivities. Describing this new-comer in the music field, the same journal says:

"By means of its Edison diamond reproducing point and new form of arm, it renders selections with a brilliancy that portrays the slightest tremor in a singer's voice with an accuracy entirely convincing. The absolute superiority of this instrument over even the more recent types of sound reproducer will be demonstrated during the formal opening reception and will be the only Phonograph so featured."

We extend to Messrs. Williams Company our heartiest congratulations upon their entrance into these new and substantial quarters. With these increased facilities they are sure to expand their already extensive business and enter upon an era of still greater prosperity. The handsome new building is a fitting monument to the progressive spirit of the House of Williams which has placed both itself and the Edison in the foremost rank in the Canadian music world.

THE THIRD STREET-CAR CARD



This is the third in our series of street-car cards. Like the others, it is done in two colors and is mortised for your name and address. It is very gratifying to note the number of Dealers who have taken up street-car advertising. Are you one of them?

READING NOTICE FOR THE FIFTH LIST

WE give below a reading notice for the Dealers' local newspaper. Either clip or copy it, but be sure to see that it is not overlooked, for most all local papers are glad to print *free* such music information, and, if requested, will add your address:

Edison's Blue Amberol Opera Records at 75 cents each have certainly struck a responsive chord in the hearts of those who hitherto could not well afford Opera Records. There will be on sale—(date to be supplied by the Dealer) another new list of nine choice selections from "Tannhäuser," "Il Trovatore," "La Tosca," "Mignon," and other well-known operas. Among the artists who will sing are, Slezak, Kurz, Heim, Galeffi, Constantino, Delna, etc. The Blue Amberol Records on which these selections are rendered afford the purchaser keen enjoyment of the opera at a merely nominal price.

The new list of Concert selections, embracing four Records, is most happily chosen, and includes a violin solo from Chopin by Kathleen Parlow, a contralto solo by Margaret Keyes ("The Old Folks at Home"), a baritone solo from Tosti by Thomas Chalmers and a contralto solo by Eleonora de Cisneros ("Home Sweet Home"). Each one of these will doubtless prove a favorite in the home.

The new Regular list of Edison Blue Amberol Records consists of 25 selections, exceptionally varied and entertaining. The first is a rousing good one by the New York Military Band and the Premier Quartet, entitled "Patriotic Songs of America." Everyone will wish to own this Record if for no other purpose than to play it on Washington's Birthday, Decoration Day and Fourth of July. Then there are a number of love-songs, with orchestra, violin, 'cello, flute or harp accompaniment. There are comic and vaudeville selections and a coon song by Billy Murray. One innovation this month consists of two Records containing Scripture Lessons with Hymns. The Scripture is read by Rev. Wm. H. Morgan, while the Edison Mixed Quartet renders the hymns with organ accompaniment.

THAT WINDOW OF YOURS

FIRST impressions are deepest and most lasting" so runs an old adage. It applies with special force to your store window. By the window's appearance passers-by judge you and your business methods. What impressions are you creating by it upon those who go by every day? One way—a sure way—is to note if many stop and look. If not, you are missing an advantage. If they are not attracted to the window, will they be likely to be drawn within? It is easy, especially at night, to tell the enterprising merchants by the brightly-lighted attractive windows. Are you in this class?

Window display requires time and study. Realizing this, we long ago took up the matter in earnest, and created a distinct Department and put in charge a man of long and successful experience. It has already outgrown its first quarters and been given much more room to expand and develop. We offer only such displays as can be arranged by the Dealer at a minimum of expense and trouble.

Finding that many Dealers were unwilling to spend even two or three dollars a month for window displays, we started the series of suggestions for trimming windows at almost no cost whatever. Have you followed any of the suggestions? Better not let the opportunity slip by—look over the back issues of the MONTHLY and try out these suggestions. We are the last people who would urge an Edison Dealer to gamble and our request that you give your windows a chance to pay dividends on their rents is based on our firm belief that they will repay the expense and trouble.

THE PHONOGRAPH IN CHURCH

A PROMISING field for a Dealer to canvass is that of the clergymen of his neighborhood. Every church can profitably own at least one Phonograph, if not several. Take the Pastor himself. What better method to memorize his next Sunday's sermon than to talk it into the Phonograph, and then listen to his own delivery? It is the easiest and most expeditious way, for it obviates the necessity of writing out his sermon, or employing a stenographer.

Furthermore, he is enabled to judge his own sermon from the audience's standpoint, thereby studying his own delivery and strengthening and emphasizing points that the Phonograph makes apparent. The advantage of being able to dictate his sermon at any time, day or evening, to leave off where he must be interrupted, to take up the sequence again by starting the Phonograph, are advantages that merit considerable attention, particularly by the young preacher, desirous of acquiring a good delivery.

Then, there is service that a Phonograph may render to the sick, or the "shut in." A church that owns one or more Phonographs can readily arrange to have them left on Saturday at the homes of the sick or aged, together with Records containing the pastor's sermon (or parts of it) or a personal Record from the pastor himself together with some religious selections, hymns or a solo. One of the largest and most influential churches in New Britain, Conn. has just inaugurated a service of this kind and it is meeting with great success.

Then there is the Church Parlor that needs a Phonograph as much as an organ or piano. It will entertain the various auxiliaries that meet there, and add much to the enjoyment of their gatherings during the week.

Then, again, there is the Sunday School, particularly the primary classes. As an aid in teaching or a substitute for an absentee pianist, it will more than prove its worth.

It is a promising field as yet unworked. Who will be the enterprising Dealer to start *one* church in his neighborhood, to using the Phonograph? Other churches will readily follow.

MEMORIZE YOUR CUSTOMERS' NAMES

IT makes a whole lot of difference how you greet a familiar face in your store. Merely to say "good morning" is cold and perfunctory, but to step up briskly, extend the welcoming hand, and say "Mr. Smith, good morning," is decidedly good business practice. Memory is certainly at a premium in making and keeping customers. It is a pleasure to be identified and called by *name*.

A good memory can be cultivated and a poor one made better by just two observations: *fix the name* in your mind on first acquaintance. The trouble with most of us is at the start; we fail to memorize then and there. It's a good plan to jot down a customer's name while booking his first order. Be deliberate and get the address also and then engage your customer in conversation while commenting upon the location he has given you—how far away it is, how reached or near what well known home or institution.

By so doing you bring into play the law of association. To further fix it, call upon your customer. Take a few Records of the kind which his first purchase showed that he favored. The Phonograph being a novelty in this family, the new Records will be hailed with delight. Learn more about his home, his family, his business. Then when he calls again at your store you can inquire after his family. It's a business asset to do this and to greet your customer by name.

Take your own experience as a purchaser. In

dealing with a store that has a number of clerks, wouldn't you rather buy from the one who takes the trouble to remember your name? You feel that he is interested in you—that he is giving you his undivided attention and that the proper filling of your order is a personal matter with him. Incidentally, you are rather pleased that you have made sufficient of an impression on him to make him remember your name—he is a nice chap, wide-awake, up-to-date and a hustler and you will do business with him in the future.

If it works that way with you as a buyer, it will work that way with your customers. Get their names.

PHONOGRAPH REPAIRS

AIM to have every one of your customers' Phonographs in excellent repair. Your Record sales will be brisker if the owners of Phonographs are getting the maximum of pleasure out of their Edison machines. You can do a lot toward this end by placing a card in your window and another in your store, reminding customers that you desire to serve them in this matter. Some of these repairs—if slight—you can make yourself. Where parts are broken, or new attachments are needed, send to us and we will give the request immediate attention.

To obtain the quickest service, bear in mind every Phonograph, or in fact everything sent us, should have a tag attached bearing your name and address. Write a letter giving explicit directions what is needed. Don't put directions for repairs in the same letter with other matters, like orders or requests for advertising matter. Such matters are handled by separate Departments. We aim to give all requests for repairs *immediate* attention.

SUSPENDED LIST, JAN. 20, 1913

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

Iowa, Boone—E. E. Chandler
M. J. Lockard

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

Have you noticed the large number of selections from the popular New York musical shows which we have been listing in the Blue Amberols? They make an excellent "entering wedge"

STORE AND HOME

IN selling Edison Phonographs and Records, the Dealer has two principal channels for demonstration—the store and the home. Each has its advantages, varying according to circumstances. Summarizing the situation, we should say that the store is the magnet which draws all kinds of inquirers into its concert-demonstrations, without obligation—solely to please the ear and, if possible, gratify the taste enough to effect a sale. That's the usual way of looking at it.

But the live Dealer makes it a means to an end, and that end is not consummated until he demonstrates in the *home*. His store concert should be regarded somewhat in the light of a music-revival meeting—to draw, to impress, and to convince, *en-mass*; the "after meeting" is the one that tells, and this should be, if possible, in the inquirer's own residence.

With pencil and note-book, ascertain the tastes of as many of your store-concert attendants as possible, taking their addresses at the same time. Permission may or may not be asked at that time to bring into the home a few selected Records; that must be decided by the Dealer, who can readily see when such permission might be expected. However, the new Records constantly coming out, offer abundant opportunity to secure such special concession at a later date, and doubtless an evening can be arranged to the entire satisfaction of the family and the Dealer.

Now, the advantage of home demonstration lies chiefly in the fact that you can specialize your Record selections. In your store demonstrations, you usually have but *one* member of a family present, in the home demonstration you have *all* the family. There are the children—they will want the jolly, romping song, the funny story; there is the young lady who will probably want a grand opera selection; there is the possible invalid who will incline to the religious solo or the grand old hymns; there are the older people who will have other tastes.

Beside all this, you have become better acquainted with the family and are thereby enabled to count them among your best customers. Work along these lines, and resultant sales will not be wanting.

Don't overlook the importance of our window display announcement. Many Dealers have not entered their orders for the regular window display service because they required fixtures. The new series will require *no* fixtures and the displays will be a big improvement over the past offerings in every respect. Every standing order helps us to reduce the price. Give the new series your support.

EDISON BLUE AMBEROL RECORDS

FIFTH LIST

THE Edison Records listed below will be shipped to Jobbers about March 15th. Jobbers may and should immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who should in turn re-distribute to Dealers. Bulletins will be mailed to Dealers direct from the Advertising Department. This printed matter may be sent out and displayed as soon as received. Jobbers should place orders for these Records *at once*, to insure prompt shipment which will be made after the completion of orders for the Fourth List of Blue Amberols.

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

BLUE AMBEROL GRAND OPERA LIST

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

- | | |
|--|---|
| 28146 "Elucevan le stelle" (The Stars were Shining)—La Tosca (<i>Puccini</i>) Leo Slezak
<i>Tenor solo in Italian</i> | 28151 "Mon coeur s'ouvre" (My Heart at Thy Dear Voice)—Samson et Dalila (<i>C. Saint-Saëns</i>) Marie Delna
<i>Contralto solo in French, orchestra accompaniment</i> |
| 28147 "Una voce poco fa" (A Little Voice I Hear)—Barbiere di Siviglia (<i>Rossini</i>) Selma Kurz
<i>Soprano solo in Italian, orchestra accompaniment</i> | 28152 "Blick Ich Umher" (Gazing Around Upon This Fair Assembly)—Tannhäuser (<i>Wagner</i>) Walter Soomer
<i>Baritone solo in German</i> |
| 28148 "Il Balen" (The Tempest of the Heart)—Il Trovatore (<i>Verdi</i>) Carlo Galeffi
<i>Baritone solo in Italian, orchestra accompaniment</i> | 28153 "Non la Sospiri" (Our Cottage Secluded)—Tosca (<i>Puccini</i>) Maria Labia
<i>Soprano solo in Italian</i> |
| 28149 "Voci di Primavera Valse" (Voices of Spring Waltz) (<i>Strauss</i>) Melitt' Heim
<i>Soprano solo in Italian</i> | 28154 "O Kehr' Zurück" (O Come Back)—Tannhäuser (<i>Wagner</i>) F. Eginieff
<i>Baritone solo in German</i> |
| 28150 "Ah! Non credevi tu" (Ne'er Did the Maiden Dream)—Mignon (<i>Thomas</i>) Florencio Constantino
<i>Tenor solo in Italian</i> | |

BLUE AMBEROL CONCERT LIST

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

- | | |
|--|--|
| 28142 Nocturne E flat, Op. 9, No. 2 (<i>Chopin</i>) Kathleen Parlow
<i>Violin solo, piano accompaniment by George Falkenstein</i> | 28144 My Dreams (<i>Tosti</i>) Thomas Chalmers
<i>Baritone solo, orchestra accompaniment</i> |
| 28143 Old Folks at Home (<i>Foster</i>) Margaret Keyes
<i>Contralto solo, orchestra accompaniment</i> | 28145 Home, Sweet Home (<i>Payne</i>) Eleonora de Cisneros
<i>Contralto solo, orchestra accompaniment</i> |

BLUE AMBEROL REGULAR LIST

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

- | | |
|---|---|
| 1626 Patriotic Songs of America
New York Military Band and Premier Quartet | 1628 Non e ver "'Tis Not True"—(<i>Matite</i>) R. Festyn Davies
<i>Tenor solo, orchestra accompaniment</i> |
| 1627 When I Met You Last Night in Dreamland (<i>Williams</i>) Helen Clark and Edwin Skedden
<i>Mezzo soprano and baritone, orchestra accompaniment</i> | 1629 I'll Love You Forevermore (<i>Frantzen</i>) Harry Anthony
<i>Tenor Solo, orchestra accompaniment</i> |

- 1630 How Could I Forget Thee—Gavotte
(Schuster) Neapolitan Instrumental Quartet
Violin, 'cello, flute and harp
- 1631 Sweet Antoinette (Gray)
Harry Anthony, James F. Harrison and Chorus
Tenor and baritone, orchestra accompaniment
- 1632 Fables (Helf) Rob Roberts
Comic song, orchestra accompaniment
- 1633 Rock of Ages (Hastings)
Edison Mixed Quartet
Sacred, orchestra accompaniment
- 1634 Kiss Me, My Honey, Kiss Me (Berlin and Snyder) Ada Jones and Billy Murray
Conversational duet, orchestra accompaniment
- 1635 A Day Dream (Strelezki) Helen Clark
Mezzo soprano solo, violin and 'cello obligato
- 1636 Mattinata (Tosti) Charles Hackett
Tenor solo, orchestra accompaniment
- 1637 On the Mississippi—Hanky Panky (Carroll and Fields) Billy Murray and Chorus
Coon song, orchestra accompaniment
- 1638 Belle of New York March (Clark) and 2d Reg't. Conn. N. G. March (Reeves)
New York Military Band
- 1639 Waltzing Doll (Poupée Valsante) (Poldini)
Venetian Instrumental Quartet
Violin, 'cello, flute and harp
- 1640 Venetian Song (Tosti) Alan Turner
Baritone solo, orchestra accompaniment
- 1641 St. Luke 23: 33 to 38 and Calvary (Sweney)
Rev. Wm. H. Morgan, D. D., and Edison Mixed Quartet
Scripture lesson with hymn, organ accompaniment
- 1642 St. Mark 4: 35 to 41 and Peace! Be Still! (Palmer)
Rev. Wm. H. Morgan, D. D., and Edison Mixed Quartet
Scripture lesson with hymn, organ accompaniment
- 1643 The Yiddisha Professor (Berlin)
Maurice Burkhardt
Comic song, orchestra accompaniment
- 1644 Unlucky Mose Golden and Hughes
Vaudeville sketch
- 1645 Down in Dear Old New Orleans (Conrad and Whidden) Premier Quartet
Vocal selection, orchestra accompaniment
- 1646 That Syncopated Boogie-Boo (Meyer)
Premier Quartet
Male voices, orchestra accompaniment
- 1647 Nearer, My God, to Thee (Mason-Himmelreich)
Ferdinand Himmelreich
Piano solo with chimes effect
- 1648 Dixie (Emmett)
N. Y. Military Band, Fife and Drum Corps and Chorus
- 1649 Gipsy John (Clay) Albert A. Wiederhold
Baritone solo, orchestra accompaniment
- 1650 (a) Menuett (Beethoven); (b) Gavotte (Gossec)
The Tollefsen Trio
Violin, 'cello and piano

Foreign Records for February, 1913

BRITISH BLUE AMBEROL FOR FEBRUARY

- 23001 Poet and Peasant Overture, *Suppe*
National Military Band
- 23002 Thora, *Adams* Peter Dawson
- 23003 Roamin' in the Gleamin', *Lauder* Harry Lauder
- 23004 Poppies and Wheat—Barn dance, *Hucke* Olly Oakley
- 23005 Take a Pair of Sparkling Eyes, *Sullivan* Ernest Pike
- 23006 Keep on Swinging Me Charlie, *Long and Scott*
Florrie Forde
- 23007 Off I Went to Doctor, *David & Fragon* Jack Charman
- 23008 March, Strathspey & Reel, *Bagpipe*
Highlanders Bagpipe Band
- 23009 Come Along, Be One of the Boys, *Lawrence Wright*
Stanley Kirkby
- 23010 The Kangaroo Hop, *Godfrey & Williams* Billy Williams
- 23011 Fight the Good Fight, *Rev. W. Boyd*
Williamson & Kinniburgh
- 23012 My Heart is With You Tonight, *Mills & Scott*
Hardy Williamson

- 23013 The Bells of St. Malo, *Rimmer* National Military Band
- 23014 The Singer Was Irish, *Murphy & Castling*
Peter Dawson
- 23015 I Must Go Home Tonight, *Hargreaves* Billy Williams
- 23016 The Broken Melody, *Van Biene*, Violoncello
Jean Schwiller
- 23017 Breakfast in Bed, *Lauder* Harry Lauder
- 23018 Muleteer of Malaga, *Trottere* T. F. Kinniburgh
- 23019 Joshu-Ah, *Arthur & Lee* Stanley Kirkby
- 23020 Regimental Marches No. 3 National Military Band

GERMAN WAX AMBEROL FOR FEBRUARY

- 15273 Wir präsentieren, Marsch, *Hans Eilbout*
Johann Strauss Orchester
- 15274 "Die grosse Kanone," *Paul Lincke* Stettiner Sanger
- 15275 "Män wird ja nur einmal geboren," *A. Lortzing*
Eduard Lichtenstein
- 15276 Moosröschen, Walzer, *Boso*
Johann Strauss Streich-Orcheste

EDISON RECORDS IN FOREIGN TONGUES

IN practically every large city there is considerable of a foreign element. Even where this constituency has become Americanized, they retain a love for the songs and the melodies of their native land. Take for instance the Germans? What a home-loving, jolly people they are! One Phonograph Dealer down in Texas did a thriving business in German Records, and has established a permanent German clientele. A little study of

your own locality will doubtless reveal a fruitful field. We issue Records in German, French, Italian, Norwegian, Finnish, Danish, Russian, Polish, Welsh, Swedish, Portuguese, Hungarian, Bohemian, Holland-Dutch, Greek, Hebrew, Chinese and Hawaiian.

What are the chief foreign elements in your territory. Remember that these are wax and can be sold at reduced prices.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—J. W. Jenkins' Sons Music Co.
Schmelzer Arms Co.
St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn & Bro.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.

Technical Supply Co.
Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Laurence McGreal.

CANADA, Quebec—C. Robitaille.

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

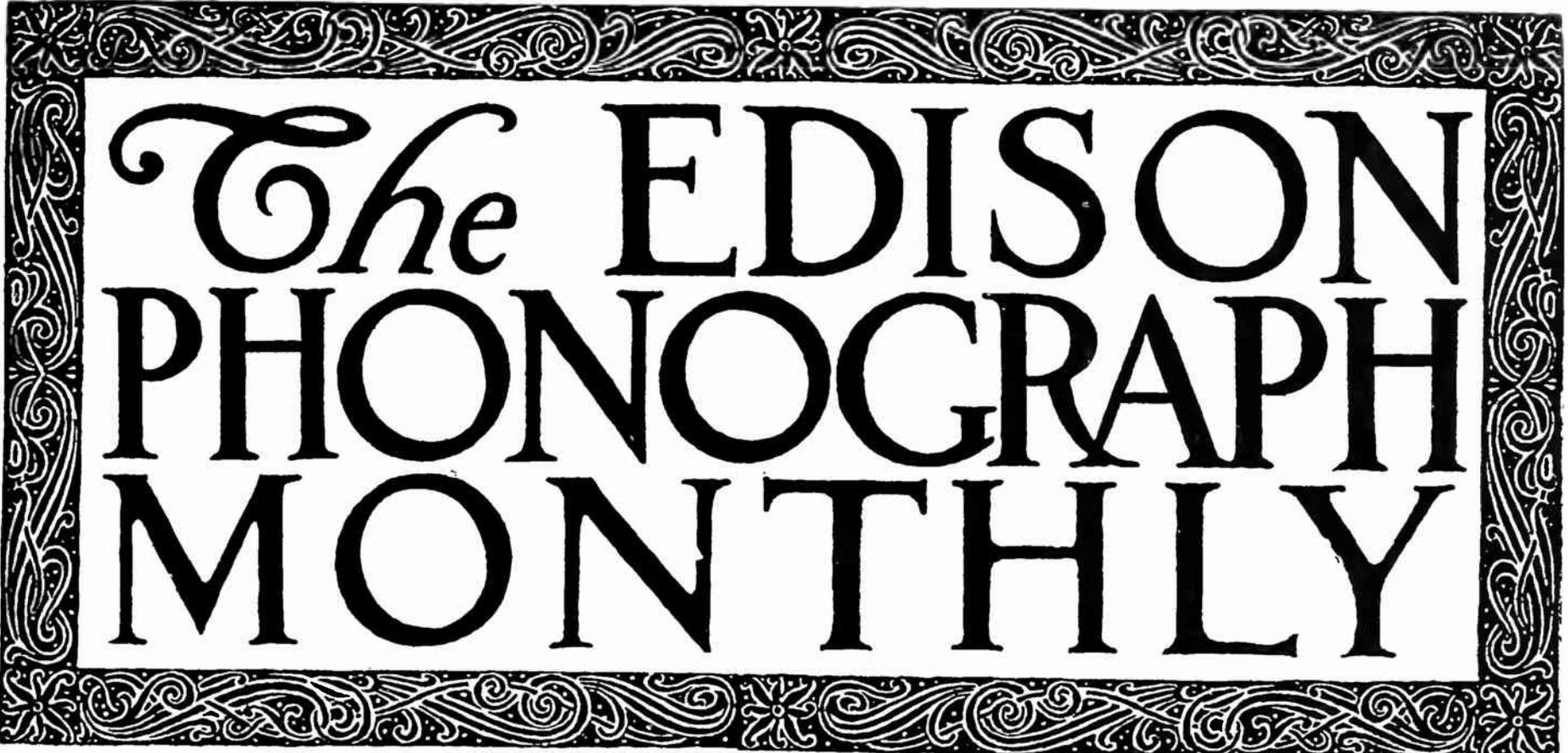
St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co. Ltd.
Babson Bros.

Calgary—R. S. Williams & Sons Co. Ltd.



The EDISON
PHONOGRAPH
MONTHLY

VOL. XI

March, 1913

No. 3

Announcing

Amberola V

(SEE PAGE 3)

The EDISON PHONOGRAPH MONTHLY

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SPECIAL CONCERTS

START now and prepare a series of concerts to begin right after Easter—*special* concerts.

There are some people, however, who do not care to attend a concert of a public nature. They prefer exclusiveness, and will quickly respond to an invitation that assures them that it will be *select*. That is why we say "prepare *special* concerts." Make up a list of present and possible future Phonograph owners who, in your judgment, would be likely to attend a private concert either in your store or at a hall. Have some neat invitations printed on good quality of paper announcing the recital and program and mail them out.

Let the invitation bear a half-tone cut of one of our Amberolas on the back. (We will supply the electro on request). This is the class of people you can readily sell the Amberola to, and this is the way to do it. Just emphasize the exclusiveness of the affair and you'll have no trouble with the attendance. Make every provision for their accommodation and comfort, and you'll make them regular attendants at your concerts, and soon convert them into Edison Phonograph enthusiasts.

Be careful with your programs. Don't make them top heavy with any one class of selections. Diversify it—balance it with grand opera, instrumental and vocal numbers of the higher class, and a sparkling of the lighter order of selection.

The Blue Amberol lists offer now a pleasing variety of selections. The new Amberola V would be an excellent model to demonstrate with.

GET AFTER THE FARMERS!

THERE are 6,361,502 farms in the United States. Their income is approximately ten billion, four hundred and twelve million dollars. (\$10,412,000,000). This makes the average income \$1,636. Agriculture and manufacturing form the two principal sources of wealth in the United States. Two-thirds of the people gain their living by these industries. Agriculture takes the lead by three times the sum paid as wages to manufacturing hands!

When you consider that the average income of the farmer of the middle west is almost four times as great as that of the average city income, and that his cost of living is less than half that of the average city resident, the ability of the average farmer (and the resident of the smallest towns) to buy an Edison Phonograph is self evident. And he pays cash! He has cash to pay, for the average farm in the west is producing from \$20 to \$30 an acre.

And then the farmer needs the Phonograph after his hard day's work and his loneliness. His family needs the Phonograph. It's the only pleasure possible often times, and it's a pleasure as enjoyable in a summer's twilight as before a winter's fireside. The field has not even been scratched! Get after the farmers with an Edison outfit!

Don't forget that the Spring Fever brings with it the thoughts of preparation for summer. Make sure that the Edison is included in the plans.

THE EDISON PHONOGRAPH MONTHLY

Published in the interests of
EDISON PHONOGRAPHS AND RECORDS
BY
THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

THOMAS A. EDISON, LTD., 25 CLERKENWELL ROAD, LONDON, E. C.
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA. VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 11

MARCH, 1913

Number 3

AMBEROLA V



WE place this new member of the Amberola family next to our highest priced instruments. It represents the mature result of two years' study in acoustics to produce a *medium priced Phonograph with concealed horn*.

In appearance and workmanship it is in every respect worthy of its distinction as an Amberola. We feel particularly proud of it, and believe it will find a very welcome reception into drawing-rooms of the most cultured families, especially where space is not available for one of our full cabinet Amberolas.

Its handsome design is not the result of chance, but of discriminating taste in the selection of a case that would be

pleasing in its proportions and chaste and refined in all its outlines. Finished in mahogany (piano or dull finish) or golden oak, it makes a handsome ornament in any parlor.

That a horn could be concealed within such a space without sacrificing any of its acoustic value, is to be regarded as the happy solution of a most difficult and perplexing problem. The quality of the sound, however, is a clear, full, pure, natural tone, so characteristic of our higher priced models such as the Amberola I and Amberola III.

One obvious advantage this instrument possesses is that, while it is a drawing-room design, it may be moved

from one room to another, upstairs, or out on the veranda, with the least possible inconvenience. It thereby fulfills a double purpose in being in every respect a Phonograph *de luxe* and at the same time one that is serviceable most anywhere should occasion arise. For use on private yachts, in church parlors, colleges or seminaries, where a medium-priced instrument of superior design, with concealed horn, is desired, it admirably fills the bill.

The motor is similar to that of Amberolas I and III, with worm-driven governor and powerful spring which can be wound while the machine is playing. Instead of using the travelling mandrel, however, we have adopted the stationary revolving type like that of the Home and Triumph models, mounting the reproducer on a travelling arm, connecting the reproducer to the horn by means of a telescopic tube connected to a swivel arm.

The new automatic stop with which this model is equipped is positive in its action and it can be instantly adjusted to Records of different lengths.

The Amberola V is, of course, furnished with the Diamond Reproducer Model "B" which has given such excellent results on the other Amberola models. It cannot, therefore, play anything but the Blue Amberol Records. But the Model "N" Sapphire Reproducer which now lists at \$2.00 in the United States and \$2.60 in Canada, will permit the use of wax Records as well, thus opening up to the new purchaser the entire Edison Record catalog, both wax and blue.

We have been a long time in placing a small cabinet machine on the market despite our knowledge of the insistent demand for such a type. But we were determined that we would not enter the field until we had perfected a machine which would be superior to anything on

the market up to the present time. That we have done so, every Dealer will enthusiastically acknowledge when he hears the Amberola V.

Size, over all, 16½ inches high; 16¾ inches wide; 22 inches deep.

List price. \$80.00 in the United States; \$100.00 in Canada.

STORE-MADE WINDOW CARDS

VALUABLE advertising, at trifling expense, lies right in the well-conceived and neatly executed window card. All that is needed is some good white or tinted bristol board, a soft, medium size camel's hair brush, and some good marking ink. Those who wish to go into it more carefully can make a stencil of each letter and then with lead-pencil, outline the sentences before using the ink. A little practice will show excellent results. Here are a few suggestions as to what to say on some of the cards:

A little money will bring much happiness if invested in an Edison Phonograph.

Everybody's happy when the Edison Phonograph is playing.

Nothing is more delightful than to make your own Edison Phonograph Records at home.

Step inside. We will gladly demonstrate the Edison Blue Amberol Records.

Going to have some friends at the house tomorrow evening?

Get some new Edison Records!

Easter morning will be still happier and brighter if you play some Edison Records appropriate to the day. We have them!

Every member of the Family can play—all can enjoy—The Edison Phonograph.

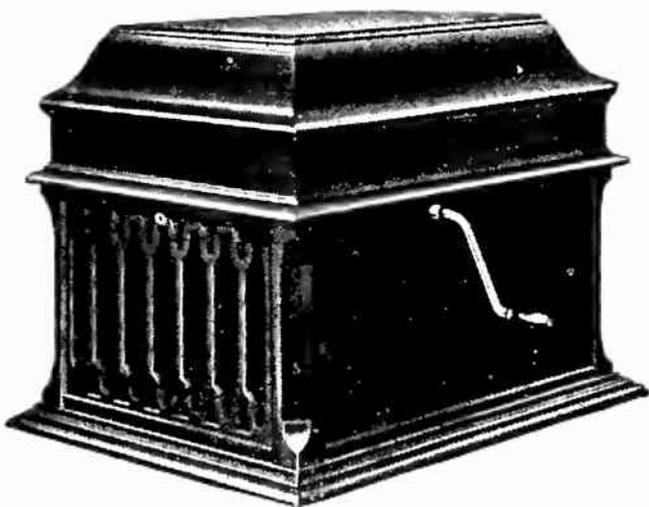
You are invited to our EDISON CONCERT at 2.30 this afternoon. Choice, New Edison Records.

SUGGESTED ADS FOR THE NEW AMBEROLA V

Just Out—

**HEAR *the*
NEWEST
EDISON**

Cylinder Phonograph



“Amberola V”

The smallest cabinet,
drawing-room Edison made

Concealed horn, automatic stop. Plays the
four-minute BLUE AMBEROL RECORDS

A dandy little “Phonograph de Luxe”
in a beautiful cabinet only 16x22 inches

COME HEAR IT!

JAMES SMITH

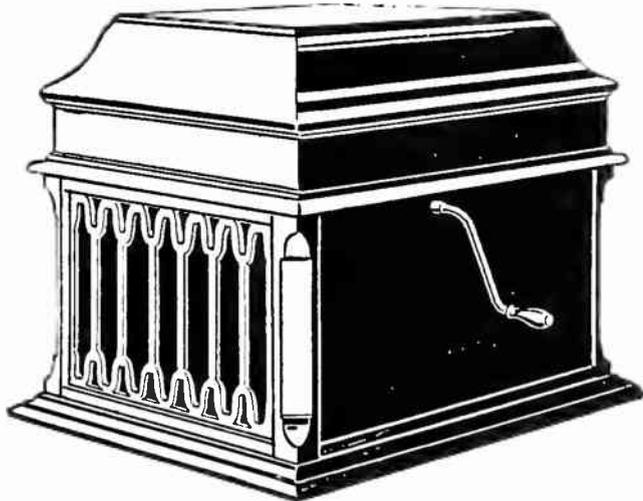
Edison Headquarters
120 Columbus Avenue

Another Edison

*—a medium-priced
Phonograph with
concealed horn*

COME HEAR IT!

“Amberola V”



**THE SMALLEST
CABINET EDISON
PHONOGRAPH**

(Cylinder Model)

**CONCEALED HORN
AUTOMATIC STOP
BEAUTIFUL CABINET
Only 16x22 inches**

Plays the four-minute
BLUE AMBEROL RECORDS

RONALD JOHNSTONE

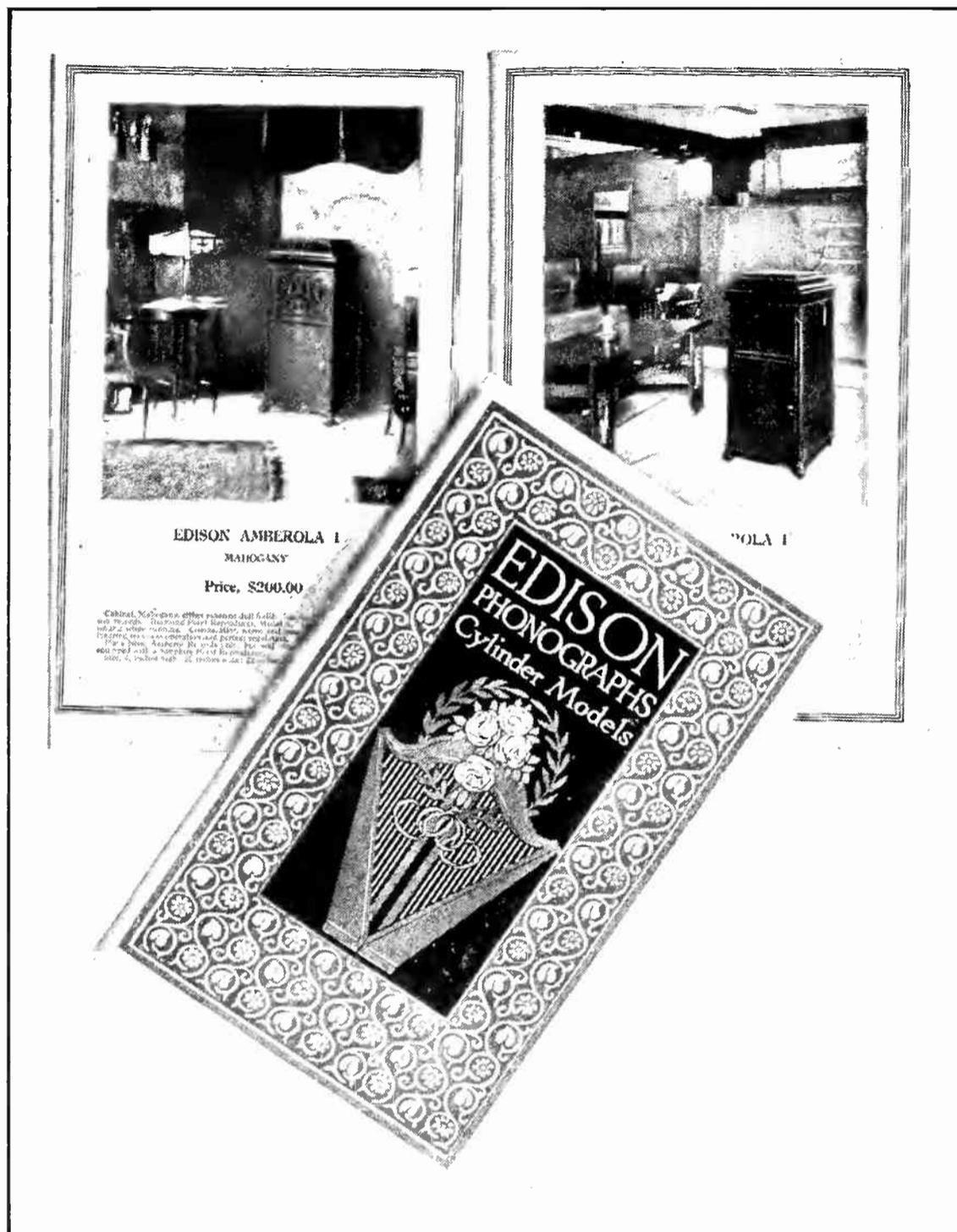
“The Edison Phonograph Man”
140 West End Ave.

Stock electros of the above cuts of Amberola V.

5 in. wide Halftone Cut No. 32	4 in. wide Line Cut No. 38
3 “ “ “ “ “ 24	3 “ “ “ “ “ 37
2 “ “ “ “ “ 25	2 “ “ “ “ “ 36
1 “ “ “ “ “ 26	

NOTE: Halftones require coated paper; they are suitable for monthly magazines, folders, etc. The *Line* cuts can be used on any paper and are suitable for newspaper work.

NEW CYLINDER MACHINE CATALOG



WE give above a fac-simile reproduction of the cover and of two pages of the new Edison cylinder catalog, Form 2305, just issued. The cover is a rich and handsome design executed in gold, blue and green. In size the catalogue is 5 x 8 inches, 32 pages and printed on heavy coated paper.

The Edison is essentially a home machine, and so, for the proper presentation of each model, we have selected with much care, fourteen representative home interiors. Only one type of Edison is placed in a room, and the style of machine shown is appropriate to that particular room. There is the beautiful "Amberola I," in circassian walnut cabinet, specially designed for drawing-rooms that are richly furnished. No finer piece of cabinet work can be desired, and it fittingly takes its place as one of the selected articles for such rooms as reflect the refined taste of its possessor. Then, there is the same instrument, but in mahogany, appropriate for the drawing room where the rest of the

furnishings, or the color scheme, make it harmonious with its surroundings. Again the same instrument is shown in oak, weathered, fumed or golden, that is better adapted to the library, the hall or the less expensively furnished parlor. "Amberola III" is also a cabinet machine but with the lower part of the cabinet open, rather than closed, having a shelf for Record albums. A lower priced instrument than the "Amberol I," it is especially serviceable in rooms more frequented than the drawing-room. Besides, it makes a handy instrument to stand in the corner of a room. Being furnished in weathered oak, fumed oak or golden oak, a style can be selected to readily harmonize with the other furnishings.

"Amberola V," the new comer, is especially suited for rooms where space cannot be given for our full-cabinet models. It makes a handsome table ornament, and its chaste and well proportioned features harmonize with almost any surroundings. It is finished in mahogany or golden oak.

"Amberola VI" presents the same general appearance as "Amberola V," and is similarly furnished in mahogany or golden oak. The case, however, is a little less ornate and the machine is also less expensive. Both these instruments (Amberolas V and VI) are the smallest concealed horn instruments we make, and are models of compactness without loss of tonal excellence.

The "Concert" Phonograph is shown in close proximity to a concert grand piano, with which it is worthy to rank. This little instrument has wonderful capabilities and is usually furnished in mahogany, piano finish (with cover). It may also be had in oak, with oak horn to match.

Our next interior shows a "Triumph" resting upon a table, in a richly furnished but small parlor. It is a model especially suited to the many who find space very much limited, especially if living in apartments. The aim has been to furnish a medium priced Edison that will suit just such parlor needs.

The "Home" model, furnished in antique oak occupies a centre table in a moderately furnished room. This and the "Standard" (at a little lower price) are two of our best "all around" instruments. Each is well suited to the family of average means and may appropriately be placed in the parlor or library.

The "Fireside" is presented in two different interiors. As a dining-room table ornament, it suggests its appropriateness to be styled an "after dinner" entertainer, for which it is admirably adapted, being portable and occupying little space. The second illustration of the Fireside, presents it as a centre table ornament in a daintily furnished room suggestive of a cottage parlor. As such it meets the needs of a large number of people who want an instrument that is in good taste with the dainty, light and easily moved furnishings of their summer home.

Then there is the "Gem" the least expensive of all the Edison models—a machine that is equally "at home" inside the house, out on the veranda, on the yacht or in the camp.

Finally is shown the School Phonograph occupying a corner in a school room where service is the prime requisite. The cabinet and stand are of enameled metal, equipped with casters, and as near as possible, dust proof.

The balance of the catalog is devoted to the Home Recording Outfit, Cylinder Record, Albums, Edison Reproducers and other accessories including various styles of horns.

From all of which it will be seen that this is the most artistic and complete catalogue which we have ever issued. It is an extremely expensive form and we must, therefore, caution Dealers against promiscuous distribution of it, but we want

every Dealer to have a sufficient supply to enable him to place one in the hands of every good prospect on his list.

It is a booklet which is sure to create a most favorable impression upon everyone who sees it. It is expressive of the desirability of the Edison Phonograph and it will be a big help in making numerous sales.

Order Form 2305 through your Jobber.

"TOO EASY SALESMEN"

HERE is the substance of a selling experience from the pen of C. J. Mannix, publisher of one of the wide-awake trade papers of America:

"I have travelled for quite a number of years and have generally been considered a very successful commercial traveller. But one of my shortcomings, as I see it now after years of experience, is that I misjudged my customers' ability to buy. I was afraid I would overload my friends, and instead of striking a man for a \$3,000 order, I would figure it out that he could not use half that amount!

"I recall a number of instances where I actually undersold merchants and lost business for myself. I recall one case where I sold a well-rated merchant \$1,800 worth of goods, spring delivery. What was my surprise to discover later that a competitor had since visited him and sold him \$4,000 worth right in my line! In other words, he loaded that merchant up so he was obliged to make extraordinary efforts to unload. As a result he sold twice as much and now my competitor has his exclusive patronage."

Here is a confession from a veteran salesman. It only emphasizes what we have so repeatedly said about selling our higher priced Amberolas. Many Dealers *think* they cannot sell them and misjudge their own ability to sell and their customers' ability to buy. Strike high! Tackle the Amberolas first. Your prospect has more purchasing power than you think. If *you* don't, your competitor will!

SUSPENDED LIST, FEB. 20, 1913

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

Suspended

Ohio, Columbus—Henry Goldsmith

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

The Amberola V spells Profits for you.

HOME RECORDING FURTHER ENCOURAGED!

IN view of the awakened interest in home recording, it has been decided to list model "L" sapphire reproducer at the very special price of \$4.75, subject to the usual discount. This will enable owners of Amberola I and Amberola III and the Concert types of Phonographs (which are regularly equipped with *diamond* point Reproducers) to purchase at an extremely low price, an entirely suitable reproducer to play wax Amberol Records and home-made Records. This reproducer is also adapted to the School Phonograph for the same purpose.

When the Model "L" reproducer is included with the Home Recording outfit, the list price of the entire outfit will be \$14.50, less 30 per cent discount to authorized Dealers or \$10.15 net. Now is your opportunity to work off the *wax* Records by getting owners of high priced machines to add this new sapphire reproducer.

"THEY TOOK THE MACHINE!"

THAT'S the announcement "Charlie" made one morning as he entered the store and encountered "the boss." "That's fine," exclaimed the proprietor, to his enterprising clerk.

Well, there have been several sales since, and now it's quite fascinating for "Charlie" to sell an Edison, and he has become one of the best salesmen in the town.

How did it happen, for "Charlie" was but a clerk in the store, selling over the counter, and never considered capable of effecting an outside sale?

The incident grew out of a little act of kindness to a school girl of ten, who when calling at the store, was occasionally given a "free song on the Phonograph." It occurred to "Charlie" that such a youthful lover of music ought to have a Phonograph in her house. So, one evening, he decided to borrow an Edison "Home" and a few Records from the store's stock and go to the home of his youthful prospect.

It was a stormy Saturday night, but all the better for business, "Charlie" reasoned, because he would doubtless find the whole family home including the "old man" himself. Events proved his deductions were right. There they were! For grandma he

played Record 28104 by Thomas Chalmers, reasoning that she must first be won over as an Edison enthusiast. Then he played Record 1503 by Charles Harrison and that took the mother's fancy. So he continued with other Records including a grand opera, a coon song, a ragtime piece and the two songs his youthful prospect had enjoyed so often in the store. It was a delightful evening and they begged him to leave the "whole thing" over Sunday, which he did with just a few instructions as to its care.

Sunday decided it! The machine had sold itself! What father could resist a whole family, including grandma, tugging at his purse-strings? But strongest of all, was the little ten year old daughter's plea—the one who had become an Edison enthusiast in the store.

Children certainly make good "leads" into a home. One Dealer has offered school children various rewards to bring him information as to homes where there is no Phonograph; where there is no piano. These names will furnish excellent prospects, and can be handled pretty much like the above case. Then, too, many a Dealer does not utilize the capabilities of his clerks. Give them a chance!

THE PLAN MAKER AGAIN

THE Plan Maker in his last letter takes up the subject of the Broadway hits which have made their appearance on the Edison Blue Amberol lists issued thus far. Of the twenty odd selections from New York shows which we have listed, he has taken eight of the most popular and presented them in an attractive little folder, showing New York's famous sky line on the cover with the caption "Eight Hits from New York Shows."

He suggests that each Dealer pick out ten lively, up-to-date people who do not own Phonographs and send them one of these leaflets with this letter:

"Dear Sir (or Madam):

We think you know something about the real hits on Broadway this month and will appreciate the true value of the Records described in the enclosed leaflet.

"Won't you come in and let us play them? Or, if you prefer, we shall be glad to send an Edison Phonograph to your home on trial.

Yours very truly."

In addition to the folder, we issued a hanger showing the same cut in larger proportion, of course, with a list of the eight hits.

Are you on the Plan Maker's mailing list? If not, will you use ten of these folders? Ask for Form 2336. In the February issue of the Phonogram we called the attention of Edison Phonograph owners to the numerous musical comedy hits under the caption "A Little Trip up Broadway." This we hope will create an even larger demand for these Records among your present customers. The Plan Maker's folder will help you to gather in a few new customers. Try it.



Edison Artists



ALBERT A. WIEDERHOLD
Baritone

ALBERT WIEDERHOLD was born near Toronto, Canada. He studied for some years at the Knox Conservatory of Music, of Galesbury, Ill. He then became a pupil of Oscar Saenger, New York City, under whom he remained for three years, studying the standard oratorios and operas, as well as a great many of the classic songs and German *Lieder*.

Mr. Wiederhold has shown himself a true artist in all his work, gifted by nature with a voice of rare breadth and power. He has studied with a great sincerity of purpose and determination in acquiring a smooth and even quality of tone throughout his entire range, and his voice is the kind that a lover of music can listen to indefinitely without getting wearied. It is rich, full, exceedingly well placed and possesses all the qualities of a baritone, while still retaining many of the characteristics of a real bass. It is perfectly clear, and the artist's control of it is delightful. His power of expression is great, and he enters into the spirit of his work with enthusiasm. In some of his songs he shows a most robust vigor, while in others he is all delicacy and tender pathos.

HELEN CLARK
Mezzo-soprano

THIS charming and artistic young contralto was born in Rochester, N. Y., of a well-known and musical family. Her 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, where she studied for two years. During this time Mr. Conried of the Metropolitan Opera Company cast her for small parts in several operas, among them being "Hansel and Gretel," and "The Queen of Sheba."

Miss Clark has for some time studied with F. H. Haywood, under whose tutorage her voice has matured into that of a contralto, with almost a soprano range. During her many years of study she has availed herself of opportunities offered in the fields of choir, Phonograph singing, and in numerous concerts. She is well-known throughout the country and is deservedly popular, not only because of her magnificent voice, but by her charming personality and youthful enthusiasm, which have won her a host of friends everywhere. Miss Clark has thoroughly mastered the art of singing, and her enunciation is exceptionally clear—an important factor in the successful making of Phonograph Records.

REV. WILLIAM H. MORGAN, D.D.

REV. WILLIAM H. MORGAN was born at Whiton Park, England in 1861. He and his parents came to this country in September 1870—locating in Ironton, Ohio—and at the age of eleven he entered the Iron and Steel Works, where he was employed until 1883. He then be-



came a student of the Ohio University, remaining for two years.

In 1885 he entered Hamline College of Minnesota, graduating in 1889. After a time among the lumbermen of Wisconsin he continued his studies at the Drew Theological Seminary at Madison, N. J. and while a student there served as pastor at Port Morris, N. J.

In 1897 the Central Methodist-Episcopal Church of Newark, N. J. secured Dr. Morgan as its pastor and he now occupies that position, having been there continuously for over sixteen years. Dr. Morgan has also, for the past ten years, been Grand Chaplain of the Grand Lodge of Free and Accepted Masons of the State of New York.

Doctor Morgan contributed Nos. 1641 and 1642 to the fifth list of Blue Amberol Records. In these unique selections, combining a reading of the Scriptures with a quartet arrangement of well-known hymns based upon the same passages, Dr. Morgan's perfect enunciation makes every word easily understandable and his powers of expression give to the text solemnity and depth of meaning.

EDISON SELLING REMINDERS

Remember the big talking points of the Edison Phonograph—and see that your clerks remember them—(a) Permanent Diamond Point Reproducer, which does not scratch nor wear out, and never needs changing; (b) the new Blue Amberol Records, practically indestructible and can be played without wear for thousands of times; (c) the fascinating and exclusively Edison home recording feature (which is half the fun of owning a Phonograph); (d) the fact that the Edison is neither too loud, nor too weak but just right for home use; (e) that its tones are sweet and mellow and free from distracting surface noises; (f) and that the Edison catalog offers a wide choice of the world's greatest artists, vocal and instrumental. All Big Points!

Remember that the Edison School Phonograph is gaining rapidly in favor among school principals and other educators. It simplifies the teaching of spelling, arithmetic and reading and is excellent for class drill-work. Moreover the Edison Con-

cert, operatic and regular selections can be played upon it. Someone's going to get it into the Public Schools of your town. Why don't *you* work up the order? See Your School Principal!

Remember the importance of your store window and how much life you can put into it by getting an Edison Window Display. Why not make a departure this month and try a cracking good Edison Window to boost Phonograph and Record sales? See the February issue. Send for an Edison Window Display!

Remember, too, the advantage of street car advertising. No better medium exists for *local* publicity. We supply the car cards with space for your imprint. You will be surprised how much publicity you can get in this way for little money. Edison's Street Car Cards Bring Patronage!

Remember that *Home Demonstration* is the most logical of all selling plans. If you have a dull portion of the day when few people are in the store, why not utilize the services of one of your clerks in arranging for home demonstration in the evening? The new Blue Amberol Records offer an excellent plea for so doing. Demonstrate at Homes!

Remember to introduce your customers to your highest priced Edison Phonograph first. It is possible he may be induced to purchase a better machine than he at first intended, and if not it flatters him to pay him the compliment. Besides it's easier to come down in price than to go up.

Remember that February, March and April are three of the best Record months of the year. One of them has gone, but two big ones are left. See that you get your share of this trade. Every Edison owner on your list ought to buy some Records every month. If he don't, something is wrong. Perhaps his Phonograph is out of order. Look him up. His failure to get new Records is a danger signal. Your Record customers are the backbone of your business.

Remember that the man or woman who says "no," hardest to your proposition to demonstrate the Phonograph (or play some Records) is your *best prospect!* Seems strange, don't it? But here's why; the other fellow who has been knocked out by that emphatic "no" won't try it again, in all probability and, you, if tactful, can land your prospect in time. You have a clear field, and the "no" isn't so awfully hard to overcome as at first it seems.

Have you sent in your standing order for the new window displays? Don't forget that a standing order means a discount of 10% in price, and that a goodly number of standing orders will enable us to produce the displays at even smaller cost. No fixtures required!

WINDOW SUGGESTIONS FOR EASTER

IN nearly every city there's a florist who keeps his stock at his green-house far from the center of the city.

Look up one in your town and suggest to him that you will gladly share your show window with him for a display of potted hyacinths, lilies, palms and ferns.

Nothing proves more attractive at this season than nature's own and with a little care in arrangement you can surround an Edison machine with these plants and produce a dignified, pleasing display at practically no cost. By making an arrangement to sell the plants on commission you can probably make this effort worth real cash in addition to the advertising obtained. Place a neat show card in the center reading:

"Natural flowers are seasonable. The natural tones of Edison reproduction are yours at a price that's reasonable."

PUSH THE HOME RECORDING OUTFIT

HERE is an exclusively Edison feature—a strong talking point in effecting a sale of an Edison over talking machines. Start talking upon this Edison Home Recording outfit and your competitor has nothing to say. Moreover, it is a popular feature when once its merits and advantages are clearly demonstrated. Now that it is made so easy with the four-minute recorder and home shaving machine, it is bound to become a necessary adjunct to every enthusiastic Phonograph owner's equipment.

Consider what it means to the average family. In a large majority of cases there is always some member of a music-loving family who can sing or play or recite. What fun it is to make one's own Records. Suppose you have a goodly number of jovial friends happen in of an evening. An Edison Recorder will capture many delightful pieces that may be played at any time. The field of enjoyment is practically unlimited. Then there is the more serious side, where one wishes an aid to self improvement. What better monitor than the Phonograph? To be able to sing or play or recite into the Phonograph and then listen to your own performance is a most excellent method to arrive at greater ease and skill in any line of individual effort. Home recording can be made a big feature of this development. It permits the singer to abandon himself to actual performance and then criticise himself by a reproduction of what he has done. There is no musical aspirant that cannot derive great benefit from this comparative method of study.

The Four-minute Recorder is valuable to the Dealer because it gives him an entirely new line to talk about whenever a customer drops into his store. Every Edison owner is, by the very fact that he owns a Phonograph, a prospective purchaser of the new Recorder. It will arouse new interest in his machine.

The complete hand shaving machine enables each owner of a new Recorder to shave the blanks at home, at his own convenience and as often as he wishes. With a very small supply of blanks he can do an almost unlimited amount of recording.

One good way to push the Home Recording Outfit is to demonstrate it while entertaining a prospective customer for the Blue Amberol Records. Make a Record, then play it, and let it be your salesman, telling of what it will do in the home, how easy to make, etc.

M. L. Abbey, Edison Dealer of Hudson, Mich., is convinced that his customers, if they understand the value of home record making will find great pleasure in it, and has obtained good results from the form letter which we print:

Dear Sir:—

"Why not increase the value of your Phonograph tenfold by purchasing a Recorder and being able to make your own Records.

"Anyone can make them; it doesn't require any knowledge of music. Your friends all have some little stunt they do extra well. That one who tells a funny story, plays the mouth-organ, sings comic songs, or a dozen other things that would make a fine Record.

"You have photographs of their faces, why not have one of their voices. What would you not give to be able to hear the voice of your friend whenever you choose?

"The Edison Recorder is a wonderful device. It adjusts itself automatically to every sound, and embodies all the important features of the recorders used at the Edison Laboratory in making the masters for which the Blue Amberol Records are made. Half the fun of owning a Phonograph is making one's own Records.

"When your friends gather in for a social evening, then is the time you will appreciate its real worth, as the bright sayings and witticisms of everyone present can be made permanent and a reminder in after years of happy times now past.

"We are enclosing a booklet on "Making Records at Home," and trust it will prove of interest to you. We are preparing a prize contest for the best home-made Records, and would like to have you enter with the rest.

"We shall be happy to demonstrate the Edison Home Recording Outfit at your home at any time.

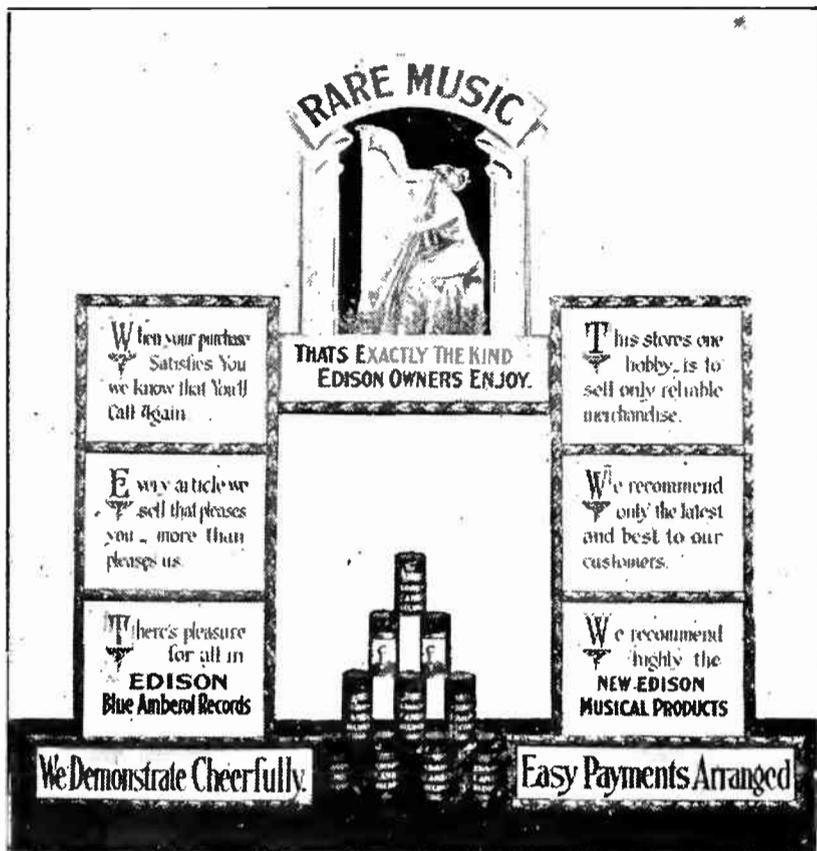
Yours very truly."

But the best of all methods is to go to a home with the outfit and let the members of the family make a few Records under your supervision. If you can ascertain when such a family expects to have a jovial time with outsiders who can sing, etc., then is your best opportunity.

WINDOW DISPLAY No. 29

Price \$3.00

10% Less to Standing Order Dealers



HERE is an idea worth your careful consideration. Note that there are four attractive quarter sheet signs in this material that simply call attention in a general way to the guiding principles of good store keeping. Thus we afford you the opportunity to suggest these mottoes to the public while displaying Edison products.

As a lasting investment these will satisfy, for there's nothing to fade and, with proper care, they can be used indefinitely.

Now, Mr. Dealer, no matter how small your Edison dept. may be in comparison to your general business, are not these units worth a dollar each to you in a general way? Any attraction that you can secure for your show window aids your general business. Where can you secure a better attraction than this, one with all the live short talks in it for \$3.00?

Call in your local sign man, let him tell you what a bargain this material is at \$3.00.

You are not too small a Dealer to use live sign work, especially if you ever expect to increase your present business.

As this material consists of three distinct pieces none of which is more than two feet wide, it can be used in the smallest of windows. We show just two ways it may be easily arranged and a little scheming will suggest to you many other uses.

Here is another idea worth your consideration.

If your show window will not admit of suitable display, change your location or remodel your present store front. No landlord is entitled to collect modern rental for a store with an antiquated front. But rest

assured he'll come around regularly for that rent as long as you see fit to say nothing about improvements.

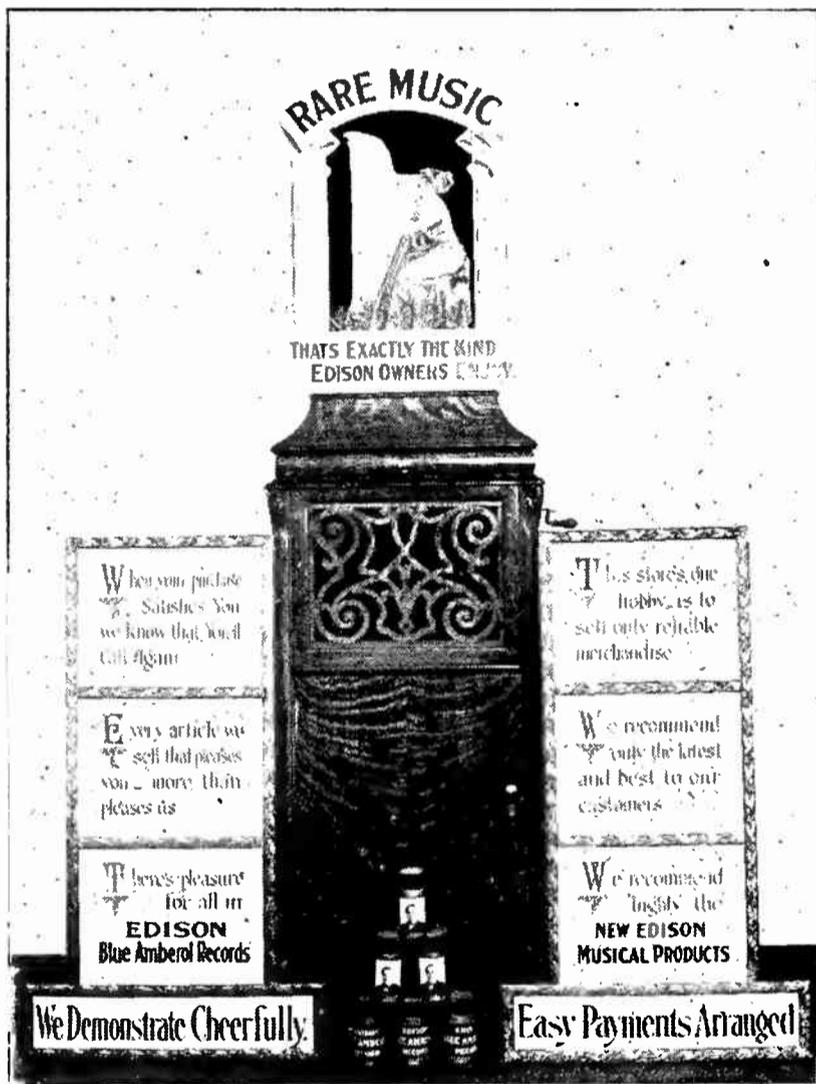
It took a long time to awaken merchants to the value of good window display but every day many step out of the darkness into the dawn of realizing that their show windows are too valuable an asset to present a dilapidated appearance.

Some day we hope to convince every Edison Dealer that his windows should receive proper attention at all times for his business welfare.

Every day we are convincing Edison Dealers that Edison material is one of the items which aids in improving the appearance of their store front throughout the year and that it is not too expensive for any merchant.

If you desire this material, which will reach you in May, send an order through your Jobber for Window Display No. 29.

Decide now as delayed orders cannot be filled. Standing order patrons need not return the card.



DESCRIPTION

Two upright units consisting of handsome plainly lettered signs surrounded by a rich Roman gold moulding which adds beauty, attractiveness and strength, are so arranged that they stand alone wherever you desire to place them. A shelf rests across these on which you may display Records or the handsome cut-out center sign as shown. Any style of machine may be used in connection with this material and it may be used effectively in your show window amongst other goods. Remember that some of the signs call attention to your business in a general way, just the sort of message that the public in your vicinity should know.

RECORD RETURN GUIDE FOR MARCH, 1913

AFTER March 1st, 1913, U. S. Jobbers (A to L) and Canadian Jobbers may return to the factory for credit under the conditions stipulated in Phonograph Sales Department Bulletin No. 118, dated September 17th, 1912, such wax Records as may be in stock to the extent of 15 per cent. of their Blue Amberol Record purchases and 7½ per cent. of their machine purchases.

It is understood that any Wax Records may be returned under this agreement regardless of numbers and without reference to their being Amberol or Standard. Jobbers and Dealers are also cautioned that the return allowance on machine purchases extends only over a period of six months beginning October 1st.

DIAMOND POINT REPRODUCER FOLDER

YOUR Jobber will soon be in a position to supply you with quantities of Form 2344, a new four-page folder on the Diamond Point Reproducer. It is designed for all those of your customers who, having bought Phonographs before we began equipping them with Diamond Point Reproducers, have never procured one of the new Reproducers. Your order books will tell you exactly who these people are. Make a list of them and make it your business to get one of these folders into their hands.

You realize, of course, that not only is the actual sale of a Diamond Reproducer profitable, but there will be a still greater profit in the resulting sale of Blue Amberol Records. The improved tone which the Diamond imparts to the Blue Amberols cannot but increase every customer's enthusiasm for the new Records.

THE EDISON IS WELL ADAPTED

to serve a great variety of purposes and meet the needs of every purse. Each type of machine, while always of the highest mechanical skill, is specially designed to meet requirements which an extended acquaintance with the music-loving public has shown to exist. The exquisite "Amberolas" are drawing room instruments expressive of refined and artistic taste both in design and finish. To conform to the color-scheme of a room, they are made in a variety of finishes both in mahogany and oak—each the rare example of the cabinet-makers' skill. Their tonal qualities bear the impress of a master-mind in acoustics. The less expensive machines are well adapted to the library, the veranda, the yacht or the summer camp, as their possessor may find occasion for them.

MEXICAN BLUE AMBEROL RECORDS

WE have announced the first list of twenty-six Mexican Blue Amberol Records, to go on sale as soon as received. They will of course be of greatest interest to Dealers in the southwest, but we urge any Dealer in whose territory there is a Mexican colony to order a quantity of these Records from his Jobber.

The Records are as follows:

- 22007 A la Luz de la Luna!—Serenata Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22008 A Lupita—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22009 La Fea—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22011 Pleito entre Comadres—Cuadro Jocosos Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22012 La Comisaria—Cuadro Jocosos Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22013 El Pavo Real—Cancion Popular Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22032 El Periquito—Cancion Popular Cuarteto Coculense
- 22036 Mis Lagrimas—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22039 El Carretero—Cancion Popular Cuarteto Coculense
- 22056 Por Pachita—Cancion Popular Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22058 La Rancherita—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22064 Cuba a Mexico—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22088 Amor Prohibido—Cancion Popular Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22090 La Machicha—Parodia Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22103 No me Olvides—Cancion Tapatia Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22108 Zamacueca Suriana Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22113 Hermosa Privamera—Cancion Popular Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22116 El Jardinero—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22120 Mi Ausencia—Cancion Popular Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22122 Un Recuerdo a mi Madre—Cancion Popular Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22126 La Verdulera—Escena Popular (*Rosales*) Tenor Maximiano Rosales
- 22129 Un Ciro de Barrio—Pieza Descriptiva Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22134 Un Viaje al Infierno—Cancion Popular: 1a. Parte Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22135 Un Viaje al Infierno—Cancion Popular: 2a. Parte, Tenor and baritone Maximiano Rosales and Rafael H. Robinson
- 22139 Los Hijos de la Noche—Chotis Tenor and baritone Jesus Abrego and Leopoldo Picazo
- 22142 La Inundacion de Leon—Corrido Tenor and baritone Maximiano Rosales and Rafael H. Robinson

EDISON Phonographs know no class distinction. The prices are made to suit every pocket.

Never forget that the man in overalls is just as fond of music as the fellow whose name graces an office door, and he's just as anxious to provide entertainment for his family—frequently more so. You may sell only a Gem to the one, and an Amberola to the other, but they both pay the same price for their Records; and Record sales are your best source of revenue.

EDISON BLUE AMBEROL RECORDS

SIXTH LIST

THE Edison Records listed below will be shipped to Jobbers about April 15th and shipments will be made so that, so far as possible, the records will reach all Jobbers in the same territory at the same time. Jobbers may and should immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who should in turn re-distribute to Dealers. Bulletins will be mailed to Dealers direct from the Advertising Department. Printed matter may be sent out and displayed as soon as received. Jobbers should place orders for these Records *at once*, to insure prompt shipment, which will be made after the completion of orders for the Fifth List of Blue Amberols.

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

BLUE AMBEROL GRAND OPERA LIST

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

- | | |
|--|--|
| <p>28158 Cavalleria Rusticana—Siciliana (Lips like crimson berries) (<i>Mascagni</i>)
Riccardo Martin
<i>Tenor solo in Italian, orchestra accompaniment</i></p> <p>28159 La Traviata—Addio del passato (Farewell to the bright visions) (<i>Verdi</i>)
Adelina Agostinelli
<i>Soprano solo in Italian, orchestra accompaniment</i></p> | <p>28160 Pescatori di Perle—Aria (Romanza) (<i>Bizet</i>)
Giovanni Polese
<i>Baritone solo in Italian, orchestra accompaniment</i></p> <p>28161 Celeste Aida (Heavenly Aida)—Aida (<i>Verdi</i>)
Florencio Constantino
<i>Tenor solo in Italian, orchestra accompaniment</i></p> <p>28162 Scena della pazzia (Mad scene) Aria del fallia—Lucia di Lammermoor (<i>Donizetti</i>)
Selma Kurz
<i>Soprano solo in Italian, orchestra accompaniment</i></p> |
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BLUE AMBEROL CONCERT LIST

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

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| <p>28155 Lost, Proscribed—Martha (<i>Flotow</i>)
Charles Hackett and Thomas Chalmers
<i>Tenor and baritone, orchestra accompaniment</i></p> <p>28157 O, Rest in the Lord—Elijah (<i>Mendelssohn</i>)
Christine Miller
<i>Contralto solo, orchestra accompaniment</i></p> | <p>28156 (a) The Flowers That We Love (<i>Crémieux</i>); (b) Mariette (<i>Courquin</i>)
Armand Vecsey and his Hungarian Orchestra</p> |
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BLUE AMBEROL REGULAR

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

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|--|--|
| <p>1711 Manhattan Beach and El Capitan Marches (<i>Sousa</i>)
Sousa's Band</p> <p>1712 Ducky School Days
Golden and Hughes
<i>Vaudeville sketch</i></p> <p>1713 The Vacant Chair (<i>G. F. Root</i>)
Elizabeth Spencer and Chorus
<i>Soprano, orchestra accompaniment</i></p> <p>1714 Uncle Josh Keeps House
Cal Stewart
<i>Talking</i></p> <p>1715 I Will Sing of My Redeemer (<i>James McGranahan</i>)
Edison Mixed Quartet
<i>Sacred, organ accompaniment</i></p> <p>1716 Medley of Country Dances
E. A. Jaudas
<i>Violin solo, orchestra accompaniment</i></p> <p>1717 Sympathy—The Firefly (<i>Rudolf Friml</i>)
Charlotte Kirwan and Harvey Hindermyer
<i>Soprano and tenor, orchestra accompaniment</i></p> <p>1718 Oh! What a Beautiful Dream (<i>Joe Cooper</i>)
Walter Van Brunt and Chorus
<i>Tenor solo, orchestra accompaniment</i></p> | <p>1719 When the Midnight Choo-Choo Leaves for Alabam' (<i>Berlin</i>)
Collins and Harlan
<i>Coon duet, orchestra accompaniment</i></p> <p>1720 Wearing of the Green
Marie Narelle
<i>Soprano, orchestra accompaniment</i></p> <p>1721—O, Little Mother of Mine (<i>George B. Nevin</i>)
Frank Croxton and Chorus
<i>Baritone solo, orchestra accompaniment</i></p> <p>1722 Hungarian Dances—G Minor and D Major (<i>Johannes Brahms</i>)
The Tollefsen Trio
<i>Violin, 'cello and piano</i></p> <p>1723 The Hymns of the Old Church Choir (<i>Alfred Solman</i>)
Edison Mixed Quartet</p> <p>1724 Let Me Like a Soldier Fall—Maritana (<i>Wallace</i>)
Charles Hackett and Chorus
<i>Tenor solo, orchestra accompaniment</i></p> <p>1725 Flanagan's Irish Jubilee
Steve Porter & Co.
<i>Vaudeville sketch</i></p> <p>1726 Annie Laurie (<i>Scott-Himmelreich</i>)
Ferdinand Himmelreich
<i>Piano solo with variations</i></p> |
|--|--|

- | | |
|---|---|
| <p>1727 Deep Down in My Heart (<i>Tom Kelley</i>)
Joseph Parsons
<i>Bass solo, orchestra accompaniment</i></p> <p>1728 The Two Beggars (<i>H. Lane Wilson</i>)
Anthony (Young) and Harrison (Wheeler)
<i>Tenor and Baritone, orchestra accompaniment</i></p> <p>1729 Ride of the Thuringia Hussars (<i>Wm. H. Santelmann</i>)
United States Marine Band</p> <p>1730 William Tell Fantasie (<i>Rossini</i>)
Charles Daab
<i>Xylophone, orchestra accompaniment</i></p> <p>1731 The Idol's Eye—Selection (<i>Herbert</i>)
Victor Herbert and His Orchestra</p> <p>1732 Laughing Love (<i>H. Christiné</i>)
New York Military Band</p> <p>1733 Underneath the Cotton Moon (<i>Geo. W. Meyer</i>)
Billy Murray and Chorus
<i>Coon song, orchestra accompaniment</i></p> | <p>1734 Here's to Love—The Sunshine Girl (<i>Paul A. Rubens</i>)
Elizabeth Spencer
<i>Mezzo-soprano, orchestra accompaniment</i></p> <p>1735 Georgia Land (<i>Harry Carroll</i>)
Walter Van Brunt and Chorus
<i>Coon song, orchestra accompaniment</i></p> <p>1736 My Little Persian Rose (<i>Anatol Friedland</i>)
C. W. Harrison
<i>Tenor solo, orchestra accompaniment</i></p> <p>1737 That Old Girl of Mine (<i>Egbert Van Alstyne</i>)
James F. Harrison (Frederick J. Wheeler) and Chorus
<i>Baritone solo, orchestra accompaniment</i></p> <p>1738 When I Lost You (<i>Irving Berlin</i>)
Irving Gillette
<i>Tenor solo, orchestra accompaniment</i></p> |
|---|---|

READING NOTICE, SIXTH LIST

THE object of giving this summary of the sixth list of Blue Amberols, is to enable the local Dealer to furnish copy to his local newspaper. Most editors will be glad to print the list as *news*.

Five Grand Opera selections from as many of the leading operas appear in the latest list of Edison Blue Amberol Records, on sale (.....) (date to be supplied by the Dealer). Riccardo Martin (Tenor) sings in *Cavalleria Rusticana*, Adelina Agostinelli (Soprano) in *La Traviata*, Giovanni Polese (Baritone) in *Pescatori*, Florencio Constantino (Tenor) in *Aida*, and Selma Kurz in *Lucia di Lammermoor*. In the Concert selections we find Charles Hackett (Tenor) and Thomas Chalmers (Baritone) singing in a duet from *Martha*, and Christine Miller (Contralto) in a solo from Mendelssohn's *Elijah*, while Armand Vecsey and his Hungarian Orchestra render two choice selections.

In the regular list, Sousa's Band plays selections from the *Manhattan Beach* and *El Capitan Marches* while Victor Herbert and his orchestra are heard in "The Idol's Eye." The New York Military Band plays Christiné's "Laughing Love" and the United States Marine Band, Santelmann's "Thuringia Hussars."

Among the singers are Elizabeth Spencer (Soprano), Charlotte Kirwan (Soprano), Harvey Hindermeyer (Tenor), Marie Narelle (Soprano), Frank Croxton (Baritone), Charles Hackett (Tenor), Joseph Parsons (Bass), Charles W. Harrison (Tenor), Irving Gillette (Tenor) and Harry Anthony (John Young) (Tenor) and James F. Harrison (Frederick J. Wheeler) (Baritone). There are a number of vaudeville sketches, several instrumental pieces, including a xylophone solo by Charles Daab, and an original violin solo by Eugene A. Jaudas besides "Annie Laurie" a piano solo by Ferdinand Himmelfreich.

Selections from "The Firefly" and "The Sunshine Girl," two of Broadway's great successes, two new songs by Irving Berlin, the never-failing producer of big hits, contributions by Alfred Solman and Egbert Van Alstyne all add interest to a greatly diversified list of excellent Records.

A glance at the array of singers and musical organizations leaves no room for doubt that the Edison Company is still pursuing its policy of securing the best talent that the musical world offers.

TWO "GOOD FRIDAY" SPECIAL RECORDS

THE story of the Crucifixion (St. Luke 23-33 to 38) read by Dr. Wm. H. Morgan, in a particularly clear and pleasing voice and "Calvary, Blest Calvary" sung by the Edison Mixed Quartet (Blue Amberol 1641).

The story of Christ Asleep in the Ship, Tempest-tossed at Sea (St. Mark 4-35 to 41) read by Dr. Morgan, and "Peace! be Still!" sung by the Edison Mixed Quartet.

These two Records and the many beautiful sacred selections which we have listed will enable you to give some very appropriate concerts in your store during the Lenten season.

JUST BY WAY OF SUGGESTION

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

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

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

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

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

The Record descriptions are written for you.

Jobbers of Edison Phonographs and Records

- ALA., Birmingham**—Talking Machine Co.
Mobile—W. H. Reynolds.
- CAL., Los Angeles**—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.
- COLO., Denver**—Denver Dry Goods Co.
Hext Music Co.
- CONN., New Haven**—Pardee-Ellenberger Co.
- D. C., Washington**—E. F. Droop & Sons Co.
- GA., Atlanta**—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.
- ILL., Chicago**—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.
- IND., Indianapolis**—Kipp-Link Phonograph Co.
- IOWA, Des Moines**—Harger & Blish.
Sioux City—Harger & Blish.
- MAINE, Bangor**—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.
- MD., Baltimore**—E. F. Droop & Sons Co.
- MASS., Boston**—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.
- MICH., Detroit**—American Phono. Co.
Grinnell Bros.
- MINN., Minneapolis**—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.
- MO., Kansas City**—Schmelzer Arms Co.
St. Louis—Silverstone Music Co.
- MONT., Helena**—Montana Phono. Co.
- NEB., Omaha**—Schultz Bros.
- N. H., Manchester**—John B. Varick Co.
- N. J., Hoboken**—Eclipse Phono. Co.
Paterson—James K. O'Dea.
- N. Y., Albany**—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.
- New York City**—Blackman Talking Machine Co.
J. F. Blackman & Son
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.
- OHIO, Cincinnati**—
Cleveland—Laurence H. Lucker.
Columbus—Perry B. Whitsit Co.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.
- OKLA., Oklahoma City**—Schmelzer Arms Co.
- OREGON, Portland**—Graves Music Co.
- PENNA., Philadelphia**—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.
Pittsburg—Buehn Phonograph Co
Scranton—Ackerman & Co.
Technical Supply Co.
Williamsport—W. A. Myers.
- R. I. Providence**—J. A. Foster Co.
J. Samuels & Bro.
- TENN., Memphis**—F. M. Atwood.
O. K. Houck Piano Co.
- TEX., Dallas**—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.
- UTAH, Ogden**—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.
- VT., Burlington**—American Phono. Co.
- VA., Richmond**—C. B. Haynes & Co.
- WASH., Seattle**—Eilers Music House.
Spokane—Graves Music Co.
- WIS., Milwaukee**—Milwaukee Phonograph Co.
- CANADA, Quebec**—C. Robitaille.
Montreal—R. S. Williams & Sons Co., Ltd.
St. John—W. H. Thorne & Co., Ltd.
Toronto—R. S. Williams & Sons Co., Ltd.
Vancouver—M. W. Waitt & Co., Ltd.
Winnipeg—R. S. Williams & Sons Co., Ltd.
Babson Bros.
Calgary—R. S. Williams & Sons Co. Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

April-May, 1913

Nos. 4-5



MAKING A BAND RECORD

The EDISON PHONOGRAPH MONTHLY

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APRIL-MAY

WE have held the April issue of the MONTHLY so long in the hope of being able to announce the Seventh List, that we have found it advisable to combine the April and May numbers, thus bringing the publication up to date.

We will begin shipping the Seventh List to distant points about May 15th and expect to complete shipments about June 20th. In order to allow for any unexpected delays, however, we are allowing these Records to be put on sale as soon as they are received.

It is our object eventually to return to the old schedule in which we announced Records in the MONTHLY two months in advance. The combining of the April and May issues will bring us nearer to that schedule. We hope in a few months to have entirely overcome all delays and to be able to follow the regular schedule both for Records and printed matter.

RECORD RETURN GUIDE

REFERRING to Bulletin drawn to the attention of Dealers in October, 1912, issue of the MONTHLY, relative to special Record Return Allowance based on 5 per cent. of machine purchases for a period of six months from October 1st, we take pleasure in stating that this special Record Return Allowance will be continued for a further period of six months from April 1st, expiring as of October 1st, 1913.

The regular return allowance based upon Record purchases will continue as before. Therefore,

beginning April 1st, United States Jobbers (M-Z) and United States and Canadian Dealers may return to the factory under the 10 per cent. Record exchange plan, and under the 5 per cent. Machine purchase allowance, any wax Records, regardless of their being Standard or Amberol.

After May 1st, United States Jobbers and Canadian Jobbers may return any wax Records under the same terms.

USING THE PARCEL POST

F. R. PANCOAST, Edison Dealer in Hastings, Mich., has prepared a post card that should be of interest to every Dealer. After carefully working out a table of weights and rates for both the local and first zone distances he has incorporated it into a strong bid for mail orders from within that territory. He then gives a list of the cities included in the first zone.

We are reproducing the table for the benefit of any Dealers who may not have investigated the Parcel Post. There is no question but what the Parcel Post offers the Dealers an opportunity to increase his sales territory, particularly as regards Records.

Weight		Local Rate	1st Zone
1 lb.	4 records.....	5 cts.	5 cts.
2 lbs.	8 ".....	6 "	8 "
3 "	12 ".....	7 "	11 "
4 "	16 ".....	8 "	14 "
5 "	20 ".....	9 "	17 "
6 "	24 ".....	10 "	20 "
7 "	28 ".....	11 "	23 "
8 "	32 ".....	12 "	26 "
9 "	36 ".....	13 "	29 "
10 "	40 ".....	14 "	32 "
11 "	44 ".....	15 "	35 "

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA. VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 11

APRIL-MAY, 1913

Numbers 4-5

PLENTY OF BLUE AMBEROLS NOW

THE installation of new machinery adds thousands of Blue Amberol Records to our daily output. For the first time since the introduction of this great Record we are going to be able to fill your orders completely. Thus far we have been bombarded with letters from Dealers everywhere who wanted more Blue Amberols. Dealers were selling Records before they received them, through the excellent performance of the few Records which they kept for demonstrating purposes.

Many Dealers refused to order window displays or to push the Diamond Reproducer because they could not take care of the orders of their regular customers. Now, however, every Dealer can fill his customer's demands—provided he orders a sufficient quantity of Records from his Jobber. There is no longer any reason for delaying an active campaign in every Dealer's territory. From now on there will be plenty of Blue Amberols and every owner of an Edison Phonograph who has not yet purchased any Blue Amberols should be personally solicited to give these Records a fair trial.

The new Amberol attachment scheme, referred to elsewhere in this issue, which offers the Diamond Point reproducer and the ten special Records made over in Blue Amberol, takes care of all Edison

owners who have not yet brought their machines up to date. Here is the best sort of an inducement to join the Blue Amberol ranks—and it gives you a good reason for again approaching all those who refused to purchase four-minute attachments when we made the change from Standard to Wax Amberol Records. Now, instead of simply offering a Record that plays twice as long, you have the unbreakable Record with its improved tone, in addition to its playing length, and all at the same price. Dig up your old prospect list, bring it up to date and go after these people.

As for the Edison owners who have machines equipped to play four-minute selections but still have only the sapphire, we have prepared a special folder (Form 2344) which should be mailed to them together with an invitation to call at your store. Failing to receive a response, your next step is to take a Diamond Reproducer, a few Blue Amberols and call on the prospect in person.

Perhaps you have felt handicapped in the sale of machines because you could not get all the Blue Amberols you wanted and you have naturally wanted to keep your present customers supplied as completely as possible. Now you can push both machines and Records to the limit, knowing that your orders will be promptly

taken care of. This means that you are going to realize the true benefit of the Blue Amberol for the first time, for there is no question but what this unbreakable, sweet-toned Record will be the means of making many Phonograph sales.

Start right now to push the Blue Amberols hard and make these spring months the best you have ever had.

READING NOTICE FOR SEVENTH LIST

TAKE this notice to your local newspaper and have them publish it if possible. As we have pointed out before, many of the papers are only too glad to print such items as news, charging nothing for it.

Many Old Favorites on Edison Records

The new list of Edison Records which has just gone on sale contains a number of old favorites which are performed by well-known artists. They are Tosti's "Good-bye," "Annie Laurie," "Oh Promise Me," "Kathleen Mavourneen," "Blue Danube Waltz," "La Paloma," "Lead Kindly Light," "Happy Days," "Beautiful Isle of Somewhere" and others, performed by Thomas Chalmers, Marie Rappold, Christine Miller, Reed Miller, Elizabeth Spencer, Mary Carson, John Young and Frederick J. Wheeler.

Those who count instrumental selections among their favorites will find much to delight them in this list; among them "Souvenir of Moscow" by the great violinist Albert Spalding, "Love and Devotion" by the Venetian Instrumental Trio, "Blue Danube Waltz" by the American Standard Orchestra, "Annie Laurie" and "Home, Sweet Home" by John F. Burckhardt, "Old Comrades March" by the United States Marine Band, "Stradella Overture" by the Edison Concert Band, "The Dream Melody Intermezzo" from "Naughty Marietta" by Victor Herbert and his orchestra, and three excellent dance Records—"Tango Land" and "La Bella Argentina," two Tango numbers by the National Promenade Band and "When the Midnight Choo-Choo Leaves for Alabam' Medley," a two-step by the same organization.

Then there are the popular favorites—"I'll Get You," "Good-bye Boys," "Roll On, Missouri," "My Tango Maid," "Till the Sands of the Desert Grow Cold," "Always Take a Girl Named Daisy,"

"Somewhere," "Any Girl Looks Good in Summer" and others.

If they prefer to print a shorter notice, we would suggest this:

Tango on the Edison

The constantly increasing numbers of Tango enthusiasts will find two excellent numbers in the new Edison list, "Tango Land" and "La Bella Argentina" both played by the National Promenade Band and arranged especially for dancing. Another dance record is the two-step "When the Midnight Choo-Choo Leaves for Alabam' Medley," by the same organization. There are a number of other capital instrumental numbers, and among the popular selections are to be found "Any Girl Looks Good in Summer," "Somewhere," "I'll Get You," "Good-bye Boys," "Roll On, Missouri," "My Tango Maid," "Till the Sands of the Desert Grow Cold" and "Always Take a Girl Named Daisy."

USING THE THEATRE

THE Meyer Store, Pittsfield, Mass., conceived the happy idea of introducing the new disc machine to the public via the local theatre. As the latest of the great inventor's Phonograph products it will be welcomed by many other theatre managers in small cities where it will unquestionably have value as a drawing card for the theatres.

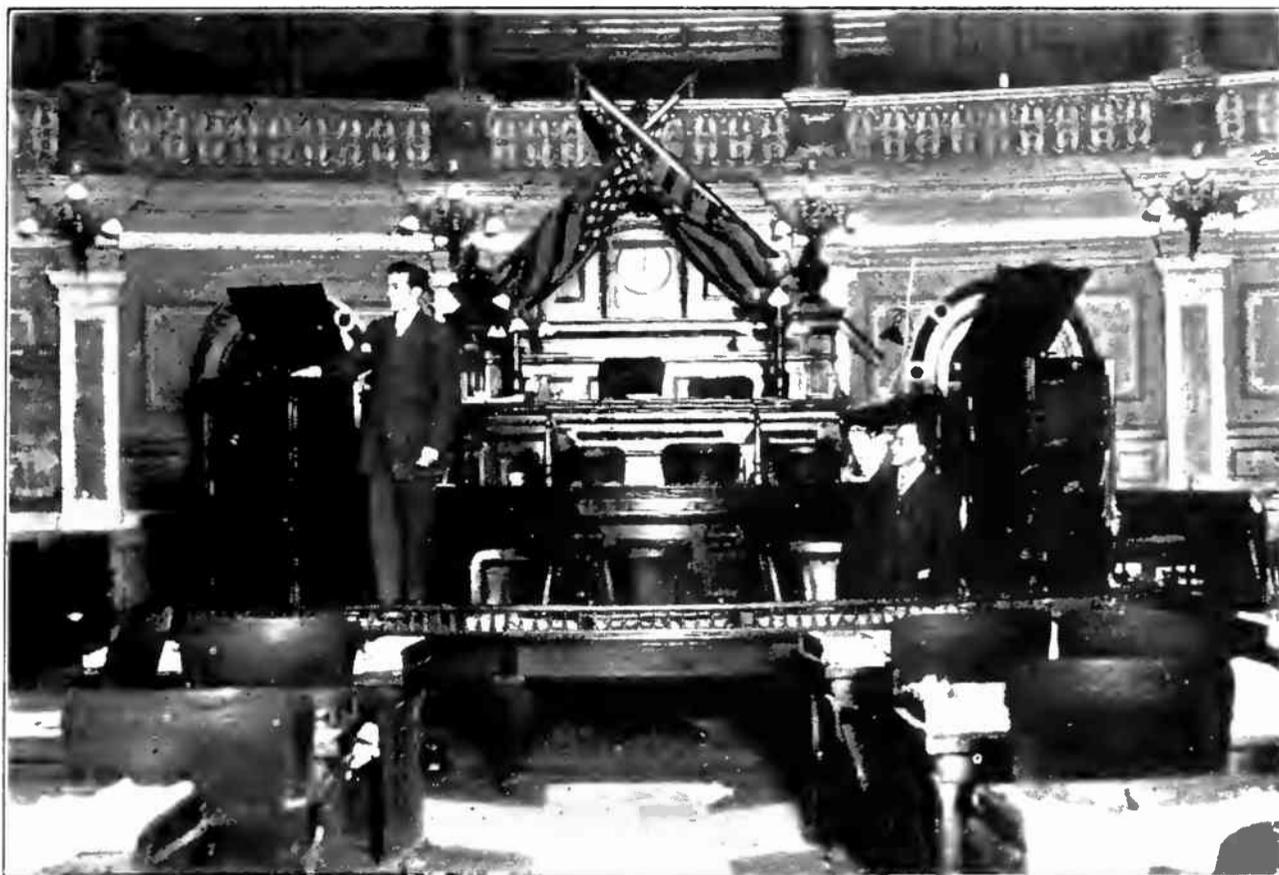
The advertising value of such a demonstration will be apparent to any Dealer. The machine will display its qualities to a large number of people who could not be induced to attend a concert at the Dealer's store, under any conditions. And, having once heard, they cannot fail to be impressed by the magnificent tone qualities of the Edison.

If you are located in a small city, see the local theatre manager, or managers, and show that the Edison will be valuable to him as an added attraction. It is decidedly worth your while to broach this subject to the local theatrical people.

One word of caution—if you complete arrangements with a vaudeville house, make sure that, if possible, you change your program of selections as often as they change their bill. They make their changes in order that their regular patrons will return to see the new bill. So if you do not change your program of Records at the corresponding time, you will be playing the same selections to a great many people two or three times. If you cannot make a complete change, you can at least add a few new numbers.

Let every one of your customers know that you can supply their orders in full—that they can pick out any Record with the assurance that they will not be disappointed.

SOOTHING THE LEGISLATURE



THE Santa Fe Watch Company of Topeka, Kans., recently demonstrated the power of music—real music—in a striking way. The Kansas State Legislature had been in session for several weeks and during that time many of the law makers had acquired the habit of dropping in at the Santa Fe store to hear the new Disc machine. So delighted were they with this instrument that, when these enterprising Dealers suggested that they give a concert in the House of Representatives on the closing night of the session, the proposition was eagerly accepted.

Some of the members were so anxious to hear Patrick Henry's famous speech, Lincoln's speech at Gettysburg, and Washington's farewell address that the Santa Fe Company sent both an Amberola and a Disc machine.

Like many closing sessions, this was a violently stormy one, lasting until 2.30 in the morning. At 11.30 the tension was pretty high and some knowing one started a cry for music. It was promptly taken up and soon received added emphasis from the waste-paper baskets and paper wads which began flying thick and fast. Finally the Speaker called a half hour recess and, after giving a little talk on the Edison, gave the floor to the Santa Fe Company's representatives.

Again at 1.30 a recess was taken and the Edison held the floor for another half hour while peace and music reigned supreme. At the end of the concert a vote of thanks was given to Mr. Edison and one enthusiastic Solon wanted to telegraph the resolution to the inventor.

The photograph shows the two Edison machines

and their sponsors taken during the supper hour, before the legislators had come in for their evening session.

The Santa Fe Watch Company is to be congratulated upon this remarkable achievement which finds few parallels in the history of Phonograph demonstrations. With such a remarkable product as the Edison Disc as a subject of their progressive sale methods, there is no doubt that these people will make a tremendous success.

BE THERE YOURSELF!

EVERY time there's a church social or chicken-pie supper in your city, you ought to be there with an Edison Phonograph. You'll add greatly to the evening's entertainment and it's a great opportunity for enlarging your mailing list. People are less on the defensive than when they come to your store and you are able to see who is really interested and what their particular tastes are. Then you can invite them to hear more of their kind of music when they're down near your store. It's certain to bring results.

A CORRECTION

ON page 5 of the March issue of the MONTHLY, we suggested as an advertisement for Dealers the following:—"James Smith, Edison Headquarters." We withdraw the suggestion for the reason that the term is misleading and furthermore that the exclusive right to use the name of Edison in such connection is vested with Thomas A. Edison, Inc. In place of the above phraseology we suggest, "Headquarters for Edison Phonographs."

EDISON WINDOW DISPLAY FOR JUNE

No. 30-A, B and C, Price \$3.00—Not Sold Singly
 10% Discount to Standing Order Dealers

HERE is window material that will reach you in June, consisting of three more center pieces any one of which may be used in a small window or a large one.

No. 30-A is a handsome cut-out show card with easel back which calls attention to home recording. True, it specializes on piano players but rest assured all will read it and carry its message to others.

No. 30-B repeats two previous desire-creating

Early orders are requested as the manufacturing and transporting consume time. It is just as easy to decide now as later to order display No. 30 complete at \$3.00 through your Jobber.

Keep up with the modern idea of improvement in your displays. These units will help you to arrange new, attractive windows. And this is the time to make your windows as attractive as possible, for people are planning their summer vacations and you must arrest their attention now by your

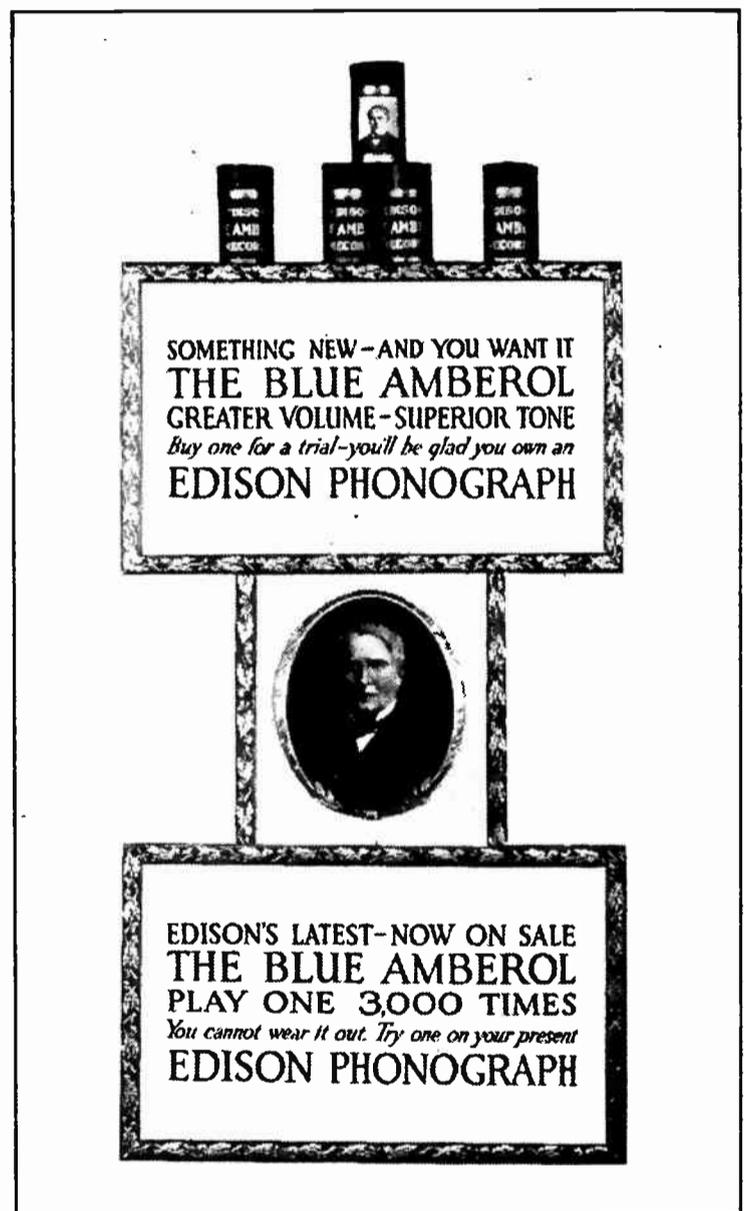


No. 30-A

phrases describing the Blue Amberol Records. It is neatly framed with Roman gold moulding and can be used to display record cartons on top. It has tone enough to be displayed with the finest instruments.

No. 30-C can be effectively used as a center piece in your Independence Day display. With a background of flags you can arrange an attractive setting. Real Records are used and the effect is sure to catch the eye. As to simplicity, these displays require no directions to use and assemble.

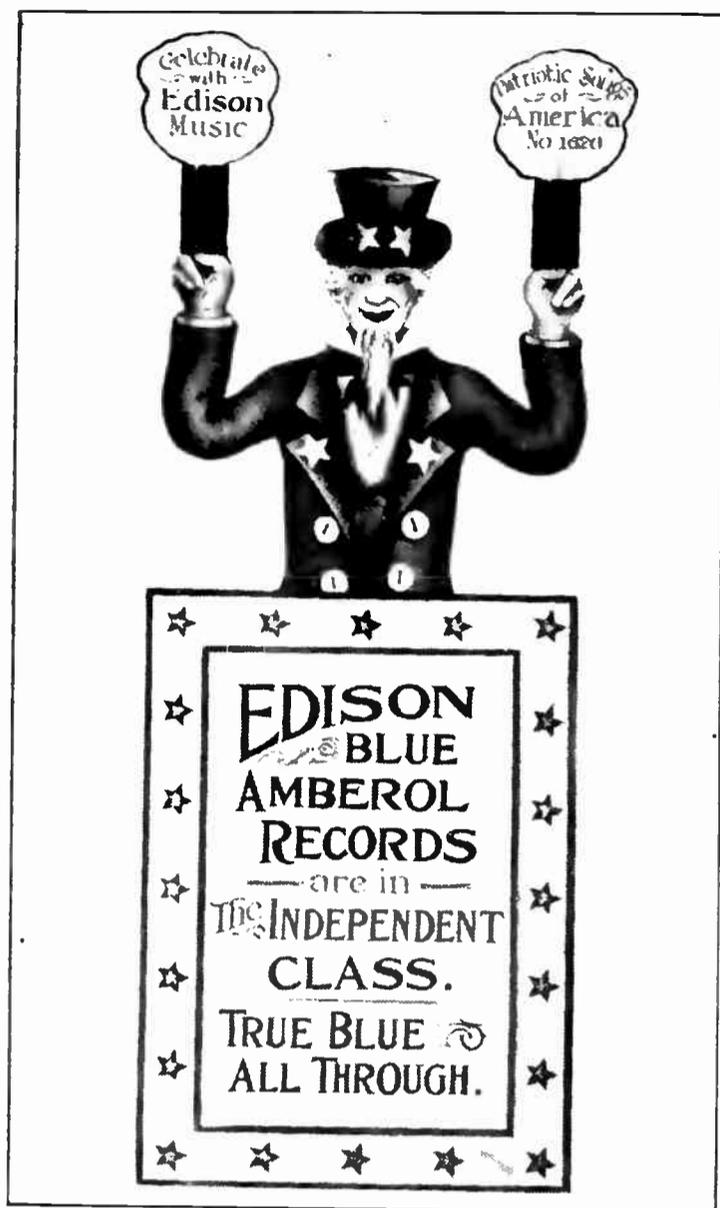
Remember that at one dollar each you are obtaining unusual value.



No. 30-B

window displays if the Edison is to form part of their summer equipment.

In connection with No. 30-A, put a placard in your window asking the passer-by to stop in and see a demonstration of the home recording feature. Practice with it yourself if you have not already thoroughly mastered it so that you can make a good Record without any effort. As a matter of fact it is extremely simple and requires no very prolonged study—but a very slight slip-up on your part would tend to discourage any prospective purchaser as he would naturally think that if it was too complicated for the Dealer it would



No. 30-C

be hopeless for him to attempt to do anything with it.

Order these window displays now so that we will have ample time in which to finish them and place them in your hands promptly.

EDISON ENTHUSIASM

IF some one should ask you why you are an Edison Dealer, what would you say? What *would* you say? Would you tell him, "Well I just thought I'd like to sell Phonographs, and ——— and ———". Or, would you say "Because I am an Edison enthusiast!" It makes all the difference in the world whether you have enthusiasm in your business or not.

Enthusiasm is a factor that counts for much in any line, but in nothing does it count for so much as in a competitive business. Mind you I am not speaking of that sentimental enthusiasm that only lasts while the gentle zephyrs blow and all is calm and serene as on a beautiful moonlight night; but the enthusiasm which is born of deep conviction and hammered into shape by the hard knocks of competition. Same kind of stuff, mentally, that muscle is physically; brain-brawn, if you like. Next month I am going to tell you why I am an Edison enthusiast. Look for it.

A 1913 VERSION OF THE ALPHABET

- A** merchant cannot succeed without customers.
Buying is easy, selling requires brain work.
Cultivate modern business-getting ideas.
Do you advertise in a modern manner?
Easy enough if you use your head.
For instance, there's your show window,
Get all the business possible through its use;
He who neglects this loses many sales;
It is your cheapest advertising bulletin;
Just give it the attention it deserves;
Keep it constantly trimmed attractively;
Look it square in the face each day;
Make an extra effort to attract attention;
Notice how others succeed through its use.
Open your purse strings for show cards.
Paint your front at least twice a year.
Quit complaining, seek for the cause.
Read everything pertaining to window display.
Study the public, learn what attracts them,
Then put your best ideas in action.
Use Edison MONTHLY display material.
Vary your trims each week of the year.
Without signs your windows are dead.
X stands for more "ten spots" to bank;
Yawning won't get them, that's sure.
Zealous research will prove worth while.

IN CHURCH AGAIN

ANOTHER case of the Edison supplementing the work of the pastor has come to our attention. C. R. Quade, Ames, Iowa, arranged an excellent musical program for Palm Sunday which was given in the Congregational Church. The pastor gave a short talk before each selection, pointing out its particular significance and its relation to other forms of music.

Of course the local paper devoted considerable space to the innovation and Mr. Quade got a lot of free advertising beside making a host of staunch friends in the congregation which numbered eight hundred. We are sure that it pays—so is he. Why not try it?

Another Victor Herbert Record—and a beauty.

ONE LOAD: 30,000 EDISON RECORDS!

THE Pacific Phonograph Co., Jobbers of Edison Phonographs and Records, San Francisco, Cal., believe in doing things in a large, practical and economical way. This one load contains 30,000 Edison Blue Amberol Records en route to their store-rooms, 818 Mission St. The method of handling a large order like this is worthy of comment, for the body of the "Dashund," their new motor truck, is only sixteen inches from the ground and, thereby, makes it easy for one man to both load and unload, if necessary. The advantages of carrying a large shipment in one load are obvious, saving time, labor



and expense. Dealers on the Pacific coast have always been expeditiously supplied by these enterprising Edison Jobbers and the new truck will enable them to render even better service in the future.

OUR SPECIAL OFFER TO OWNERS OF TWO-MINUTE EDISON PHONOGRAPHS

AS Dealers already know, we have for some time past been offering free with each Amberol Attachment Ten Special Records, not listed in our catalog or elsewhere. Many owners of two-minute Phonographs have availed themselves of this exceptional opportunity to bring their machines up-to-date, so that they can play the four-minute Records.

Beginning April 1st, we shall renew this offer, but in a somewhat modified form. First, we shall make these Ten Special Records in Blue Amberol *only*, and they will be fully the equal of any of our regular Blue Amberol Records. Second, we shall supply with each Attachment—except that for the Gem Phonograph—a Diamond Point Reproducer. This will enable owners of two-minute Phonographs to play any Edison Cylinder Record made. They will retain their Sapphire Reproducers to play their present stock of Standard Records, but will have the Diamond Point to play the Blue Amberols.

Here is a splendid chance to work up new trade in Blue Amberols by getting hold of your customers who have not yet brought their machines up-to-date. It means steady trade for you in Blue Amberols after they have once started playing them. One particularly strong point is that by means of this attachment they can obtain Grand Opera and Concert selections in Blue Amberol, at popular prices. The details of this offer are contained in a Dealers' Bulletin No. 85 already sent out. If you have not received one write at once for it.

We have also prepared a four-page circular fully

setting forth this offer to the owners of the two-minute Phonographs. You can obtain a supply of these circulars through your Jobber. Ask for Form 2372. Here is the way to go to work on this offer. Look up your old customers—those who have not ordered Blue Amberol Records. Then call on them or write them and explain the unusual offer, whereby they get 10 Blue Amberol Records free with each attachment. The attachment can readily be adjusted by any Dealer.

Points to be kept in mind:

We shall decline to accept and execute orders for attachments with Sapphire Reproducer, except for Gem Phonograph, nor will the set of Blue Amberol Records be omitted from these outfits. Orders now on file calling for the old outfits will be executed unless cancelled.

Adapter ring will be supplied with all attachments designed to carry the recorder, also models "C," "H" and "K" reproducers, but will not accommodate models "R" and "S" reproducers, nor are we in position to supply a special adapter ring to carry these two models.

In ordering attachment outfits for Phonographs equipped with cygnet horns, care should be taken to ascertain if the Phonograph has a cygnet horn with the old style bolt hanger assembled to the horn, or whether it has the present spring suspending connection. If the former, it will be necessary to supply with the outfit the parts necessary to convert the horn into the present spring suspension type. These parts will be supplied without additional charge and orders for such should read "For old style Cygnet Horn."

In ordering Triumph outfits, it should be borne in mind that it is necessary to specify whether models "A" or "B" are wanted. The dimensions between centers of the body casting vary slightly in these two models, consequently the main shafts and feed screws of the attachments for these models are not interchangeable.

The two models may be distinguished as follows: Model "A" Triumph Phonograph has a black

japanned winding crank, while the model "B" has a nickel-plated winding crank that screws on to the end of the winding shaft.

The model "A" has a swinging arm lock bolt, operated from the end of the straight edge, while the model "B" has a locking lever, operated from the front of the straight edge.

A further distinction may be noted in the cabinets—the model "A" bearing a transfer reading "Edison Triumph Phonograph," the model "B" cabinet having a transfer bearing the name "Edison."

DOES THIS MEAN YOU?

THE fact that you sell other lines of merchandise than Edison products should not influence you against the use of our window display material.

Will you stop and consider that anything which arrests the attention of the public is good for your entire business if displayed in your window?

We took up the task of educating our Dealers to use their show windows intelligently because such use insures a growing modern store whose proprietor is the sort of live wire needed to push Edison goods as well as his other lines.

Properly displaying merchandise in any line requires some expense, absolute cleanliness, precision, a fertile brain, plenty of patience, good live signs and some manual labor.

Realizing this every modern successful store merchant adds a decorator and show card writer to his force as soon as he can afford to do so.

We have placed at your service a staff of competent men to produce for you the very material you need to assist you in marching upward to the time when you can afford a staff of your own.

We want you to prosper through window advertising. Make a special effort to display all the lines you carry in an up to date manner.

Using Edison displays ten times a year will greatly aid in improving your entire year's efforts and educate the public to watch your windows, get familiar with your name, business and location.

Are you one who has used *one* display and decided that the result did not repay you?

How did you learn your A, B, C's? One at a time, as you know well.

Just so must you teach the public the A, B, C's of the merits of the Edison Phonograph. It requires three meals a day to build up a healthy body in most human beings. When food is digested the craving for more returns. Deny that craving and you die.

The catch phrases on that one display were digested by many in your locality. Why did you let those prospects die, when you could give them more to digest at so little expense?

Again we repeat, window displays will help your business. Edison displays will help your

entire business for they are attractions which the average Dealer cannot construct and which *no* Dealer can construct at so small a cash outlay. Why not be a modern merchant, one who is willing to accept an idea that is building up the big stores all around you? Start now to improve!

GOOD DISPLAY IS HALF THE BATTLE

Display your Edisons so that everyone who comes into your store or passes by your windows will know that you sell Edison Phonographs and Records.

You have everything to gain by letting everybody know this. The indifferent passer of today may be the buyer of next week. Or, he may mention to someone else that you sell the Edison.

You ought to keep an Edison or two in your window all the time. An Edison Window Display will certainly help sales. If you have not yet tried our material, you cannot do better than order an Edison Window today.

Use plenty of window cards giving prices and telling about the easy payment plan, if you sell in that way.

Inside the store give Edison goods a place near the front. Keep them on Record cabinets or on the counter always ready to play. Keep a number of good popular Records near at hand so there will be no delay when a customer wants to hear the Edison. It's an excellent plan to have at least one of each type of Edison already to start up so that your customers can hear the type they prefer or can make comparisons.

The Phonographs that are set in the window should be arranged so they can be gotten out readily. It is also desirable to have one or more of each type in unopened boxes just as they were received. A customer may want one shipped at once, or he may wish to carry it a long ways in a vehicle. Then, too, you will sometimes have customers who want a brand new machine that has never been used—fresh from the factory.

The new Amberola V should be placed very conspicuously in your window and also in your store. Just at this time it is an ideal Phonograph for summer use.

WRONG NUMBER

In Jobbers' Bulletin No. 133, dated March 14th, the combination attachment for old style Concert Phonograph is called "Combination Outfit No. 7." This is an error as the outfit referred to is No. 8.

Root for "The Baseball Girl."

THE EDISON IN INDIA



THE Eastern Talking Machine Co., Boston, received not long ago a letter from P. E. Moore, written in Kampur, India, relative to the Edison "Home" which he bought from them in 1910. Mr. Moore says that the machine is still giving excellent service despite its long jour-

ney. The photograph shows a group of Assam senators who were so interested in the Phonograph—the first they had ever seen—that they adjourned their regular sessions and devoted all their energies to puzzling out how it was possible to box up voices and carry them 13,000 miles.

HAD READ THE SKETCH

To the Editor:

In my last letter I referred to a window display which had attracted my attention. I have just had another experience which I am sure will prove of interest in view of our recent discussion.

I dropped into a Dealer's store and asked him if he had "I Hear You Calling Me," knowing of course that it had appeared in the first list of Blue Amberol Records and that it was sung by Orville Harrold. He replied that he had the selection and mentioned that it was sung by Harrold.

Then I very innocently asked him who this Harrold was, intimating that he was a new one to me. Of course, I expected him to evade the question or pass it off with some general remark about Harrold's being a well-known tenor, etc. But not a bit of it! He started off with quite an account of the singer's career, rehearsing with fair accuracy the facts which appeared in the MONTHLY.

A few other questions showed plainly that he makes a practice of reading the short sketches of the artists and of fixing in his mind a few facts concerning them so that he can talk intelligently about them to his customers. He also mentioned the other selections by Harrold which have been listed since his first Record. I omitted to say that the store had attracted me in the first place

because of its air of prosperity. But when I had had my talk with the owner and found that he was keenly alive to all the little details which are so important and apparently so trivial, I understood clearly why he was prosperous. He was very enthusiastic over the Blue Amberols and said that his only complaint was that he could not get enough—naturally.

This very agreeable surprise—for, as you remember, I contended that Dealers never paid any attention to these sketches—encourages me to still further pursue my wanderings among the Trade, in the hope of discovering other facts of interest.

THE VAGABOND.

WALZ AGAIN

ON October, 1912, we published a little article on the sales methods of the W. G. Walz Co., El Paso, Texas. They are the people who invade smelter districts, mining camps and other foreign colonies, armed with Edison goods. We have just received a report from them on a six-day trip into the country near El Paso, and during that time their sales totaled \$694.10! Think of it—over \$100.00 a day in Mexican smelter camps! Again we take off our hats to these people and wish that other Dealers would emulate their excellent example.

AMBEROLA V

WE launched the new Amberola just in time to enable you to push it for the spring trade—to get it into the hands of your prospects while they are making their plans for the summer.

It is an ideal Phonograph for summer use because of its compactness—16 $\frac{3}{4}$ inches by 22 inches—and because of its concealed horn. The ease with which it can be transported as a result of these two features adds greatly to its desirability. In bungalow or cottage, on the yacht—small or large, on the straw-ride or anywhere that the summer's vacation may lead the pleasure-seeker, the Amberola V will form an unalloyed source of amusement and entertainment.

But remember that the chief appeal of the Amberola V lies in its mechanical perfection—the worm drive, automatic stop and, above all, its tone.

The great increase in our Record manufacturing facilities enables you to get all the selections you want and you can assure all your prospects that their orders will be promptly taken care of—always important in building up your reputation for service.

Get up a circular on the Amberol V—see our last issue for the electros which we will supply free. Here is a suggestion for copy:

THE BEST OF SUMMER CHUMS

is an Edison Amberol V, the newest Edison Cylinder Phonograph. There's no horn to bother with (it's inside the machine) and there's little space needed (top of a table or even a trunk will do).

If you are going to stay home all summer here's the ideal machine for the veranda, the lawn or the shady side of the house. It's easily carried about. It's a summer chum you can always count upon whether the other fellows "come around" or not.

If you are going away to the sea-shore or the mountains Amberola V will many times pay for its transportation. It's the best entertainer you can take along (there's no horn to pack up, as on other models). You'll have more enjoyment this summer out of this machine than any other one thing you can take along. There'll be rainy days, in camp or cottage, of course. What better entertainment than an Edison Amberola V? There'll be moonlight nights also. Amberola V will prove "a jolly good fellow;" on land or on water. Pick it up and take it to the shady nook off in the glen; pick it up and put it in your boat, then row to some beautiful spot. It will add to the picturesque surroundings a charm of jolly songs and good music.

Come around to my store and see this ideal summer Phonograph. Let's talk the matter over. It's so easy to pack and ship it by express to any point that I feel sure you cannot choose a better instrument for your purpose.

HENRY E. SMITH, Edison Dealer,
231 Main Street.

One good Record sells another.

SYSTEM IN THE STOCK ROOM

THERE are two (if not more) excellent reasons why every Dealer in Phonographic Records should keep his stock always in ship-shape.

(1) A customer wants expeditious service, when waiting to hear a Record; and (2) a Dealer needs to know exactly how his stock stands that he may re-order promptly. It's bad business to leave Records out of place, around the demonstrating room, for it makes confusion oftentimes when a Record is needed instantly, and is not to be found in its proper place.

Some customers are more easily annoyed by a slight delay than others, and are prejudiced by that delay. It is a good plan to have one tray for demonstrating purposes and keep in the tray, a selection of Records for this purpose. It is also a good idea to have pasted on the bottom of the tray the numbers of other Records so they can be obtained quickly when needed, without reference to a catalog or index.

Then there is the other side of the proposition—keeping up your stock, so that you have almost any Record called for by a customer. Practice yourself and insist that your clerks practice, scrupulous care in keeping Records in the places where they belong.

BY PERSONAL CALL

WE have just received from Charles E. Shenk, Edison Dealer in Hagerstown, Md., two reports on inquiries which have been referred to him. On one he announces a sale amounting to \$35.00, and, on the other, to \$90.00. The interesting feature of both reports lies in his answer to the question "How, and when, did you follow up?" In both cases he answered "By a personal call upon receipt of inquiry from you."

Mr. Shenk did not lose any time in getting busy and he did not confine himself to form letters but went right out after the prospects himself—and closed the deal. When a person is sufficiently interested in Edison products to write us asking for information, the appearance of a Dealer in his home, armed with a Phonograph and a few good Records, is pretty sure to crystallize that "interest" into a sale.

It is a remarkable fact that there are some Dealers who will spend their time digging up prospects on their own account but will not follow up an inquiry referred to them by us. At best they write a form letter, but do not go after the prospect personally.

Our record of sales effected by Dealers to whom we have referred inquiries shows that it pays to follow up these references—and to do it by a personal call.

DIAMOND POINT REPRODUCER FOLDER

FORM 2344 is of course designed for those Phonograph owners who are still using the old sapphire point reproducer. Your books will tell you who they are. Mail one to each of them together with this letter or one similar to it:

Dear Madame:

By equipping your Edison Phonograph with the new Diamond Point Reproducer, described in the enclosed circular, you will be enabled to derive very much greater pleasure from your machine than is now possible with your present Sapphire Reproducer. The difference is very marked. The Diamond Point brings out the full value of the Blue Amberol Record; the quality of the tone, the clearness and the sweetness of the reproduction, are particularly noticeable when using it. I shall be very glad to demonstrate this if you will kindly stop in my store when in the neighborhood, or I shall be pleased to call and demonstrate it in your home. It brings your Edison right up to date and is certainly well worth the small expense incurred.

Yours, very truly,

The folder illustrates both Models A and B explaining just what models each is suited for and giving all the information possible about them together with strong arguments for the purchase of a Diamond Reproducer.

Order Form 2344 from your Jobber.

SCHOOL PHONOGRAPH FOLDER

WE have distributed a limited supply of Form 2343 among Jobbers who are now in a position to fill orders from the Trade. This folder deals with the School Phonograph and its adaptability to various educational purposes, giving a detailed description of the machine and stand. A full page cut of the machine appears on page two and the last four pages are devoted to a list of Edison Blue Amberol selections which have been especially prepared for educational work or which are suited by reason of historic significance, national interest, composer's fame, etc., to be considered of educational value.

Study this folder and see what possibilities the School Phonograph offers you. Get in touch with our educational department and let them co-operate with you in placing the Edison in the schools of your town or city.

AMBEROLA V LEAFLET

YOUR Jobber is now ready to supply you with a new and very important folder—the Amberola V leaflet. It is a four-page folder, size 8" x 8", having as a cover design the cut of the

new model which appears in the new cylinder machine catalog, showing the Amberola V on a table in a very beautifully furnished room. Inside are two illustrations showing the Amberola V closed and opened, with descriptive matter setting forth the chief points of the new model.

We believe that every Dealer will find it profitable to send one of these folders to each of his prospects and to every one of his customers who now owns a machine with the regular horn. There is no question but what there is a large demand for concealed horn types of Phonographs, in this smaller size. Many sales have probably been lost or deferred because people wanted "hornless" machines but could not afford to purchase the high priced machines. The \$45.00 difference in price between this model and Amberola III will be a tremendous factor in closing many sales with the Model V.

Remember that the tone has not suffered in this small model as it has in other efforts to compress the horn into so small a space. The detailed description of the machine which appeared in the last issue of the MONTHLY should convince any Dealer that it embodies the latest and best features in Phonograph construction.

Order a good quantity of this new folder from your Jobber and make an extra effort to place them in the hands of your customers and prospects.

NEW SHOWS FOR SUMMER GUESTS

NO better illustration of the magnitude of the encroachment of science on the realm of public entertainers can be had than by observing the practices in the large hotels in the many watering places. Until recently the proprietors were wont to expend large sums of money for the entertainment of their guests. Now, the Phonograph, the piano-player and the moving picture film are used at a greatly reduced cost.

There are over two hundred hotels in Atlantic City and Asbury Park alone where entertainments are given twice a week and, during the height of the season, oftener. It is seldom nowadays that one hears singers or players in the flesh in any of them, and the reason is explained by the remarks of a man who owns hotels in several of the larger resorts:

"Heretofore we were forced to pay from \$25 to \$100 a night to a singer of little or no reputation, while to a celebrity we were forced to pay as high as \$500. This last sum is more than double what we now spend for the entire season in one hotel and we give our guests programmes complete, with many well known singers and entertainers.

But this is not all. In one establishment housing as many as a thousand guests the outlay for entertainment in 1909 was \$2,700. This year this hotel gives three entertainments a week all without the aid of the professionals. On Monday evenings the Phonograph supplies the programme, and it is a fact that when I figured up what the hotel would have to pay for that programme if presented by

the artists themselves instead of their Records the total for one evening came to \$12,500, basing the estimate on their income in the opera houses and in the concert field. The actual cost placed on a nightly average would amount to less than \$7.00."

How many hotel managers are there in your territory? Have you talked "Edison" to them?

We have quoted from an article written last summer in order to show what has been done in the hotel field in the way of substituting Phonographs for other forms of entertainment. This is a subject which should be of vital interest to every Dealer in whose territory there is a summer hotel. The time is ripe to invite the manager to your store and show him just what the Edison means to him as a money saver. You can talk economy—which is always interesting to any manager—and you have all the arguments which you would use in an ordinary sale.

Of course we do not need to call your attention to the advertising value of having an Edison in the local hotel. In fact there will doubtless be a number of Dealers who will be glad to give a special weekly concert at the hotel. They would, of course, choose selections which the hotel manager had not purchased and probably would sell a number of the most popular numbers in each programme to the manager, besides gaining the interest and good will of the guests among whom they would be sure to find numerous prospects.

The summer hotel offers a good field of operation for the Edison Dealer. This is the time to sow the seed. Get busy.

MAKE A FRIEND OF THE CUSTOMER

"NEVER do business with your friends"—you have heard that quite often and you may have found by bitter experience that there is a distinct element of truth in the saying. But do not confuse business based on friendship with friendship based on business. The distinction is as wide as the poles.

The man who tries to do business with people simply because they are his friends—regardless of their business qualifications or of the possible lack of mutual benefit to be derived—that man generally reaps a harvest of enemies and small profit. But the man who does business with strangers and by his courtesy, interest and never-failing service, wins their personal esteem—that man reaps a harvest of friendship and large profit.

Unless you have a tremendous number of customers, you can cultivate a personal acquaintance with each one. Find out the things that he or she is interested in—not only musically, but in other ways. Of course your first concern is with your customers' musical tastes—is he a rag-time fiend or a grand opera enthusiast? Does he like the sacred selections or does he favor instrumental pieces as against vocal selections? Each customer can be classified according to a great many different preferences.

Having established his musical status so far as

your Record sales are concerned, the next thing to do is to learn where else his interests lie. It is never very difficult to discover what business a man is in and he is generally very willing to talk about it. You may forget everything that he tells you the minute after he leaves the store, but if you will simply keep in mind the kind of business he is in, a general remark about it the next time he calls, will serve to impress him with the fact that you are really interested in him. In a great many cases your interest in a customer will not have to be feigned very long but will become genuine as your acquaintance with him increases.

When he has become your friend—if the friendship is founded on satisfactory business relations—his trade is yours for all time.

KIPLING REVISED

Adapted from a parody in The Ideal Grocer.

When the man who manufactures feels his bosom pulse with pride,
As he sees his wealth increasing and his agents scattered wide,
He should keep his head from swelling, lest his great ambition fail,
For the female of the species goes to market for the male.

While the women are the bankers and the buyers, what is man
But a meek and lowly worker or at best an "also ran?"
Hark, ye great industrial captains and ye dealers who retail,
'Tis the female of the species does the shopping for the male.

Hear the wheels of factories whirring! Hear the hum of many mills!
Count the heavy daily total of the country's household bills!
All the sweat and toil for women, for the creatures soft and frail,
For the female of the species spends the money of the male.

See the advertisement-writer—there's some class to him, you say;
He can make men buy the needless, he can wield a magic sway;
But he's got to curb Pegasus when it comes to one detail,
For the female of the species buys the Records for the male.

Have you talked "Amberola V" to the owners of horn machines? Better do it.

EDISON BLUE AMBEROL RECORDS

SEVENTH LIST

THE Edison Records listed below will be shipped to Jobbers about May 15th and shipments will be made so that, so far as possible, the records will reach all Jobbers in the same territory at the same time. Jobbers may and should immediately re-ship to Dealers. *The Records may be placed on sale as soon as received.* Supplements and Phonograms will be shipped with Records to Jobbers, who should in turn re-distribute to Dealers. Bulletins will be mailed to Dealers direct from the Advertising Department. Printed matter may be sent out and displayed as soon as received. Jobbers should place orders for these Records *at once*, to insure prompt shipment, which will be made after the completion of orders for the Sixth List of Blue Amberols.

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

BLUE AMBEROL CONCERT LIST

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

- | | | | | | |
|-------|--|-----------------|-------|---|------------------|
| 28163 | Souvenir of Moscow—Russian Airs
(<i>Wieniawski</i>) | Albert Spalding | 28165 | Oh Promise Me (<i>de Koven</i>) | Marie Rappold |
| | <i>Violin, piano accompaniment by André Benoist</i> | | | <i>Soprano, orchestra accompaniment</i> | |
| 28164 | Kathleen Mavourneen (<i>J. N. Crouch</i>) | Thomas Chalmers | 28166 | Annie Laurie | Christine Miller |
| | <i>Baritone, orchestra accompaniment</i> | | | <i>Contralto, orchestra accompaniment</i> | |
| | | | 28167 | Good-Bye! (<i>Tosti</i>) | Reed Miller |
| | | | | <i>Tenor, orchestra accompaniment</i> | |

BLUE AMBEROL REGULAR

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

- | | | | | | |
|-------|--|--|------|---|-----------------------------|
| *1739 | All Night Long (<i>Shelton Brooks</i>) | Anna Chandler | 1749 | Good-bye Boys (<i>Harry von Tilzer</i>) | Billy Murray |
| | <i>Novelty song</i> | | | <i>Comic song, orchestra accompaniment</i> | |
| 1740 | Favorite Airs from the Geisha (<i>Sidney Jones</i>) | Edison Light Opera Co. | 1750 | Blue Danube Waltz (<i>Johann Strauss</i>) | American Standard Orchestra |
| | <i>Orchestra accompaniment</i> | | 1751 | La Paloma (The Dove) (<i>Yradier</i>) | Mary Carson |
| 1741 | I'll Get You (<i>Gus Edwards</i>) | Walter Van Brunt | | <i>Soprano, orchestra accompaniment</i> | |
| | <i>Tenor, orchestra accompaniment</i> | | 1752 | When the Midnight Choo-Choo Leaves for Alabam', Medley—Two-step (For dancing) | National Promenade Band |
| 1742 | Beautiful Isle of Somewhere (<i>J. S. Fearis</i>) | Sacred. Anthony and Harrison (John Young and Frederick J. Wheeler) | 1753 | Roll On, Missouri (<i>Harry Carroll</i>) | Collins and Harlan |
| | <i>Tenor and baritone, orchestra accompaniment</i> | | | <i>Baritone and tenor, orchestra accompaniment</i> | |
| 1743 | The Trail of the Lonesome Pine (<i>Harry Carroll</i>) | Manuel Romain | 1754 | My Tango Maid (<i>Henry Lodge</i>) | Charles W. Harrison |
| | <i>Tenor, orchestra accompaniment</i> | | | <i>Tenor, orchestra accompaniment</i> | |
| 1744 | Tango Land—Tango (For dancing) (<i>Henry Lodge</i>) | National Promenade Band | 1755 | Lead Kindly Light (<i>J. B. Dykes</i>) | Knickerbocker Quartet |
| 1745 | My Faith Looks up to Thee—Hymn-Anthem (<i>Lachner-Bassford</i>) | The Frank Croxton Quartet | | <i>Male voices, unaccompanied</i> | |
| | <i>Sacred, orchestra accompaniment</i> | | 1756 | La Bella Argentina—Tango (<i>Carlos Roberto</i>) (For dancing) | National Promenade Band |
| 1746 | You're Just as Sweet at Sixty as You were at Sweet Sixteen (<i>J. Fred Helf</i>) | Will Oakland | 1757 | Little Boy Blue (<i>Ethelbert Nevin</i>) | Elizabeth Spencer |
| | <i>Counter-tenor, orchestra accompaniment</i> | | | <i>Soprano, orchestra accompaniment</i> | |
| 1747 | The Baseball Girl (Talking) | Miss Ray Cox | 1758 | Till the Sands of the Desert Grow Cold (<i>Ernest R. Ball</i>) | Donald Chalmers |
| 1748 | Love and Devotion (<i>L. H. Drumheller</i>) | Venetian Instrumental Trio | | <i>Baritone, orchestra accompaniment</i> | |
| | <i>Violin, flute and harp</i> | | 1759 | Two Jolly Sailors (<i>Israel and Porter</i>) | Porter and Harlan |
| | | | | <i>Vaudeville sketch</i> | |

*This selection formed part of the Sixth List but was added to it after the March issue of the MONTHLY had gone to press.

- | | |
|--|--|
| <p>1760 Annie Laurie and Home Sweet Home
(Dunn-Payne) John F. Burckhardt
<i>Bells, orchestra accompaniment</i></p> <p>1761 Low Bridge!—Everybody Down (Thomas
S. Allen) Edward Meeker
<i>Coon song, orchestra accompaniment</i></p> <p>1762 Always Take a Girl Named Daisy (George
W. Meyer) Campbell and Gillette
<i>Tenor duet, orchestra accompaniment</i></p> <p>1763 Down at Finnegan's Jamboree
Charles D'Almaine and Co.
<i>Violin, descriptive scene</i></p> <p>1764 Stradella Overture (Flotow)
Edison Concert Band</p> <p>1765 Where the Sunset Turns the Ocean's
Blue to Gold (H. W. Petrie)
Byron G. Harlan
<i>Sentimental ballad, orchestra accompaniment</i></p> <p>1766 Old Comrades March (C. Teike)
United States Marine Band</p> <p>1767 (a) Three Little Owls and the Naughty
Little Mice; (b) I'm Old But I'm
Awfully Tough (Stewart) Cal Stewart
<i>Comic songs, orchestra accompaniment</i></p> <p>1768 Monte Cristo (Kotlar)
Jorda-Rocabrana Instrumental Quintet</p> <p>1769 Turkey in the Straw Sketch
Golden and Hughes
<i>Vaudeville sketch</i></p> | <p>1770 Fisher's Hornpipe Medley
Charles D'Almaine
<i>Violin, orchestra accompaniment</i></p> <p>1771 Just Plain Folks (Maurice Stonehill)
Ada Jones and Chorus
<i>Descriptive song, orchestra accompaniment</i></p> <p>1772 Somewhere (Charles K. Harris)
Irving Gillette and Chorus
<i>Tenor song, orchestra accompaniment</i></p> <p>1773 Invitation to the Waltz (Weber)
National Military Band</p> <p>1774 Italian Army March
Guido Deiro
<i>Accordion</i></p> <p>1775 The Dream Melody Intermezzo—Naughty
Marietta (Herbert)
Victor Herbert and his Orchestra</p> <p>1776 God Be With You Till We Meet Again
(W. G. Tomer) Edison Mixed Quartet
<i>Organ accompaniment</i></p> <p>1777 Any Girl Looks Good in Summer (Phil
Schwartz) Walter Van Brunt and Chorus
<i>Counter-tenor, orchestra accompaniment</i></p> <p>1778 Only a Pansy Blossom (Frank Howard)
Will Oakland and Chorus
<i>Orchestra accompaniment</i></p> <p>1779 Happy Days (A. Strelezki)
Elizabeth Spencer
<i>Soprano, piano accompaniment with violin
and violoncello obligato</i></p> |
|--|--|

KEEP THE DEMONSTRATOR TUNED UP

WHAT kind of a machine are you using to demonstrate your Records with? And what kind of shape is it in? Is it an old, dilapidated machine or one strictly up-to-date and in first-class running order? Because it makes all the difference in the world, both to you and ourselves.

You can't afford to give a customer a wrong impression of Edison Records and the reproducing quality of an Edison Phonograph; neither can we afford to have you do so. It seems almost incredible that any Dealer could be lax in so important a matter as this, but our salesmen occasionally report having discovered instances where machines obsolete in type and in poor condition are in use for demonstration purposes.

Every Dealer ought to realize the fact that the first impression made upon a customer is usually a lasting one, and for that reason should make it as favorable as possible by using a thoroughly up-to-date machine and keep it in the best possible working order. We trust this word of caution will be heeded by Dealers who have been negligent in this respect.

SALES PRACTICE ON THE PHONOGRAPH

IN Brooklyn recently a class of some 200 salesmen listened intently to John Prie, sales expert of the Denison Manufacturing Company, talk on "Scientific Salesmanship." He was grilled with

questions, but proved that modern salesmanship means that the man who would be a successful salesman, must be captain of his own abilities and then master the situation. One good point emphasized was that sales practice on the Phonograph was excellent and profitable.

Let the man who wants to create a favorable impression stand before a Phonograph and there present his argument in his most appealing way. Then listen, while the Phonograph gives back to him the same talk, with all its persuasive inflections. He will find much to criticise and improve upon.

For this purpose the Edison Home Recording feature is admirably adapted. The suggestion might be further augmented by the advice to ask some exceptionally good sales friend to make for you a Phonograph canvass on the Phonograph.

DO YOU NEED A WAGON?

FAY McFADDEN, Edison Dealer in Granville, N. Y., writes that he has a covered delivery wagon which he is anxious to sell. It is painted red, with stripes, and is in first class condition, having been run less than one hundred miles. It has full panel body with wood medallion on sides; double doors in rear with glass, nine by eleven inches, in upper panels. It is an ideal wagon for any Dealer who is located in the city. Write to the owner for full particulars.

Those Tango Records will make a hit.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

D. C., Washington—E. F. Droop & Sons Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.
Grinnell Bros.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.
St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.
Fort Worth—L. Shepherd & Co.
Houston—Houston Phonograph Co.
San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co. Ltd
Babson Bros.

Calgary—R. S. Williams & Sons Co Ltd,

The EDISON PHONOGRAPH MONTHLY

VOL. XI

June, 1913

No. 6

THE BLUE AMBEROL,

BECAUSE OF ITS DURABILITY

AND BEAUTIFUL TONE,

IS THE BEST FRIEND

OF THE DEALER.

MAKE IT WORK FOR YOU

BY WORKING FOR IT.

The EDISON PHONOGRAPH MONTHLY

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AMBEROLA V AS A SUMMER INSTRUMENT

WE especially recommend this new Edison model for summer use. It has several features which make it ideal for this purpose. In the first place it is the smallest cabinet Edison on the market, measuring only 16 x 22 inches. The fact that the horn is contained within the case specially commends it to those who wish to take an Edison to seashore or mountains, but have been deterred hitherto by the problem of shipping the horn as well as the case. Amberola V entirely overcomes this objection. In size and weight its transportation is easy. But even if the transportation is only from one room to another or out on the veranda or lawn, Amberola V will be found very easy to handle. It is quite impractical to use a horn type of Phonograph under such circumstances with entire satisfaction. In the horn type of machine the case must be placed in a level position and the horn carefully adjusted. Then there is the ever present possibility that the horn will be swayed by the breeze, or accidentally knocked, especially if children are about. All these difficulties are eliminated in Amberola V with its concealed horn. You can place it on a chair or on the lawn itself and it will be ready for instant use. The cover also further protects the works from injury or dust.

The motor being similar to that of our highest priced Amberolas I and III, with worm-driven governor and powerful spring, assures the possessor of the best possible results in the playing of Blue

Amberol Records. In fact, it is a drawing room instrument in every way worthy to be classed as an Amberola, so that one need never hesitate to honor it with the presence of those who are critical from an artistic as well as a musical point of view. With such a broad base and with the centre of gravity so close to its resting base, vibration is reduced to a minimum, and an even and steady operation of the motor assured.

For pleasure yachts it is the model to buy. A horn type would be quite undesirable owing to the rocking motion of the boat, but Amberola V will "ride the wave" as easily as if a part of the craft itself. Here again its size adapts it to nautical use.

We have spent a great deal of thought upon this model and believe that in it we have embodied all the desirable necessary features of our highest priced Amberolas, and at the same time made it so portable that it is an ideal summer outing model. The Dealer should be alert to recommend it for this purpose.

CORRECTION

The Advance List, Dealers' Order Blanks and MONTHLY all listed Concert Record No. 28167 (Tosti's "Good-bye") as being sung by Reed Miller. This is an error as the selection was sung by Riccardo Martin. The Record is listed correctly in the Phonogram and Supplement.

Keep the Amberola V constantly in the lime-light as an ideal summer Phonograph.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

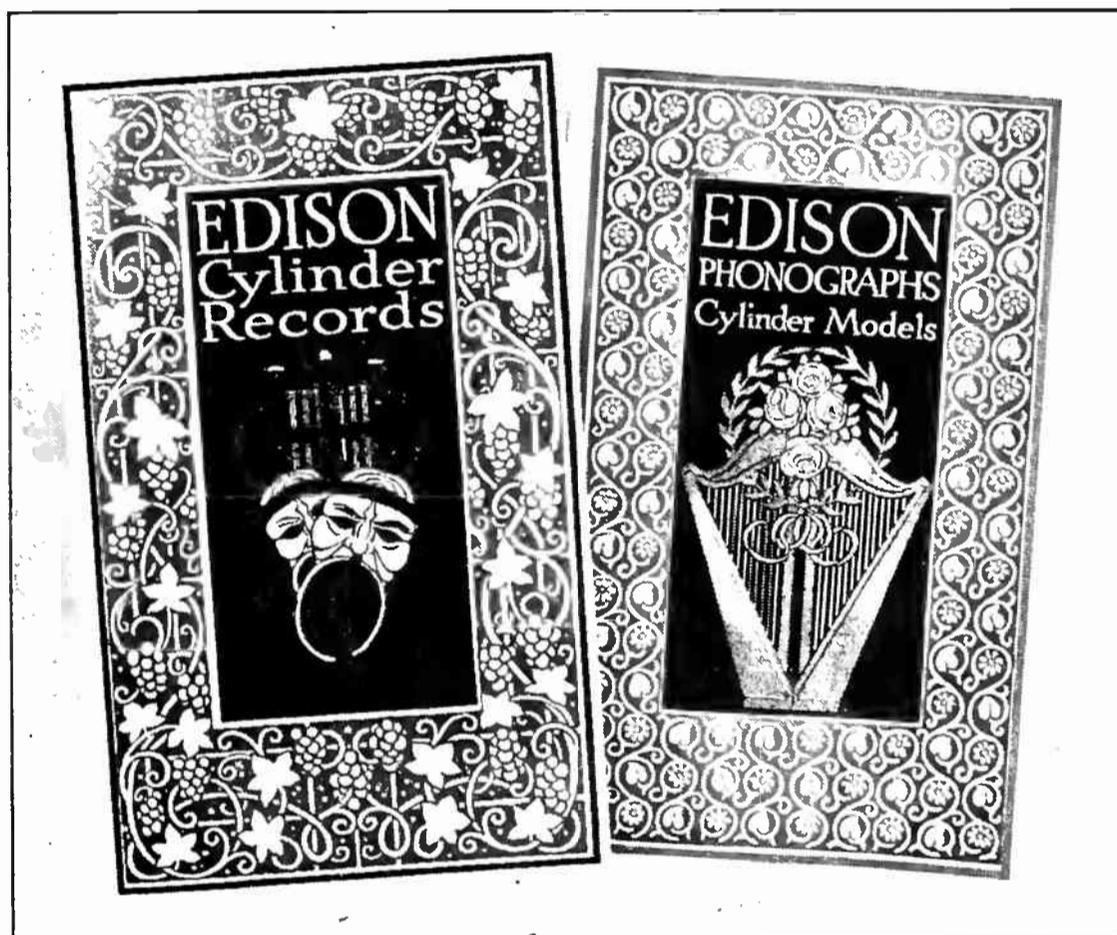
THOMAS A. EDISON, LTD. 364-372 KENT STREET, SYDNEY, N. S. W.
COMPANIA EDISON HISPANO-AMERICANA. VIAMONTE 515, BUENOS AIRES.
EDISON GESELLSCHAFT, M. B. H. 10 FRIEDRICHSTRASSE, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

Volume 11

JUNE, 1913

Number 6

NEW ATTRACTIVE CATALOGS OF EDISON CYLINDER RECORDS AND MODELS



IT is with much pleasure and satisfaction that we announce the first catalog of Blue Amberols.

The cover design, as will be seen above, is similar in size and arrangement to the Cylinder Model Catalog already announced, but entirely different in detail. Both designs, made by the same artist, are, we think, quite cleverly executed and present the Edison Records and models in an attractive, rich and pleasing manner.

The design on the left is done in carmine, gold and brown, while that on the right is done in deep blue, gold and green. In either case the colors harmonize, and together these two catalogs present a clean-cut, bright, rich appearance—just such a “first impression” as will be most favorable and

lasting, whether in the hand of the Dealer who presents it, or in the hand of the customer who receives and considers it.

It affords us much satisfaction that both artist and printer have turned out these two catalogs in every way worthy of the Dealer's pride in the Edison line, and the manufacturer's pride in presenting the best goods in the most attractive manner. In carrying out this policy in our catalogs of presenting the best goods in the best way, we hope to enlist, not only the Dealer's enthusiasm and enterprise, but win at first hand the prospective customer's good opinion. Artist and printer have done their part, and done it well; now it's the Dealer's turn to show what he can do in effecting

sales with the best of all good cards—an attractive, handsome, rich and pleasing catalog.

Turning to the title page in the Record Catalog we read: "Alphabetical Catalog of Edison Blue Amberol Records; includes all Grand Opera, Concert and Popular Blue Amberol Records, listed in the United States to April 13th, 1913." The whole catalog is an extended index, rendering superfluous any table of contents, or special index. One look brings the desired information, and this is readily obtained in its alphabetical place. Every Record is listed several times.

First, under its initial word; second, under its composer; third, under its artist-performer; fourth, under its appropriate classification; fifth, if a *vocal* selection, under its *voice* (soprano, bass, tenor, etc.), and if a vocal selection rendered by more than one person, under "Duet—Vocal," "Trio—Vocal," "Quartet—Vocal," etc. This same arrangement applies to *instrumental* pieces, when performed separately or in combination. All these classifications grow out of an Edison enthusiast's desire to know what other Edison Records may be obtained similar to one already enjoyed.

Brief biographical notes of artists (with portraits) are appended to each page. Many of these sing exclusively for Edison Records, and have become great favorites with Edison patrons, thus further emphasizing the fact that in the Edison repertoire is included the very best talent available to-day.

Here is a catalog that will materially aid the Dealer in demonstrating and selling Blue Amberols. The classifications will be of great assistance in finding quickly Records by the same artist, or similar to one already played. Study it, it will pay you. Place it in the hands of your best customers; that will pay you still better.

In the March PHONOGRAPH MONTHLY we spoke at length of the new Cylinder Machine Catalog. Each model is represented in it by being placed in an appropriately furnished room, showing its ideal home surroundings.

Both catalogs will win customers; use them discreetly and follow up every inquirer. Order by number: Blue Amberol Catalog, Form 2370, Cylinder Catalog, Form 2305.

SHALL WE SUPPLY ENVELOPES ?

WE have sent out a letter to the Trade, offering to supply envelopes to Dealers for the purpose of mailing supplements, catalogs, Phonograms and other forms of the 5 x 8 inch size.

Neither the letter nor this announcement should be regarded as a solicitation on our part. It would be much easier for us to let the Trade procure its own envelopes, but several Dealers have asked us

what prices we could secure for them and we are giving the entire Trade an opportunity to profit by these prices—provided, of course, that they cannot do better elsewhere.

A sample envelope was enclosed with each letter showing a cut of Mr. Edison listening to the Phonograph, with the words "The Newest Edison Phonographs and Edison Records are brilliant achievements in sound reproduction" in a panel underneath. We can furnish these envelopes in lots of 5M or more, with an imprint above or below the printed design, as follows:

5M to 9M, including Dealer's imprint, \$1.95 per M.

10M to 14M, including Dealer's imprint, \$1.90 per M.

15M to 24M, including Dealer's imprint, \$1.85 per M.

25M or more, including Dealer's imprint, \$1.80 per M.

Any quantity, without imprint, \$1.65 per M.

Any quantity, without printing of any kind, \$1.50 per M.

These prices are f. o. b. New York City. Freight charges must be paid by the Dealer.

So as to relieve Jobbers of any trouble, we would suggest that orders be accompanied by checks, made payable to the order of Thomas A. Edison, Inc., although where agreeable to Jobbers, orders may be placed through the latter and charged to their accounts.

Address all communications on this subject to the Advertising Department.

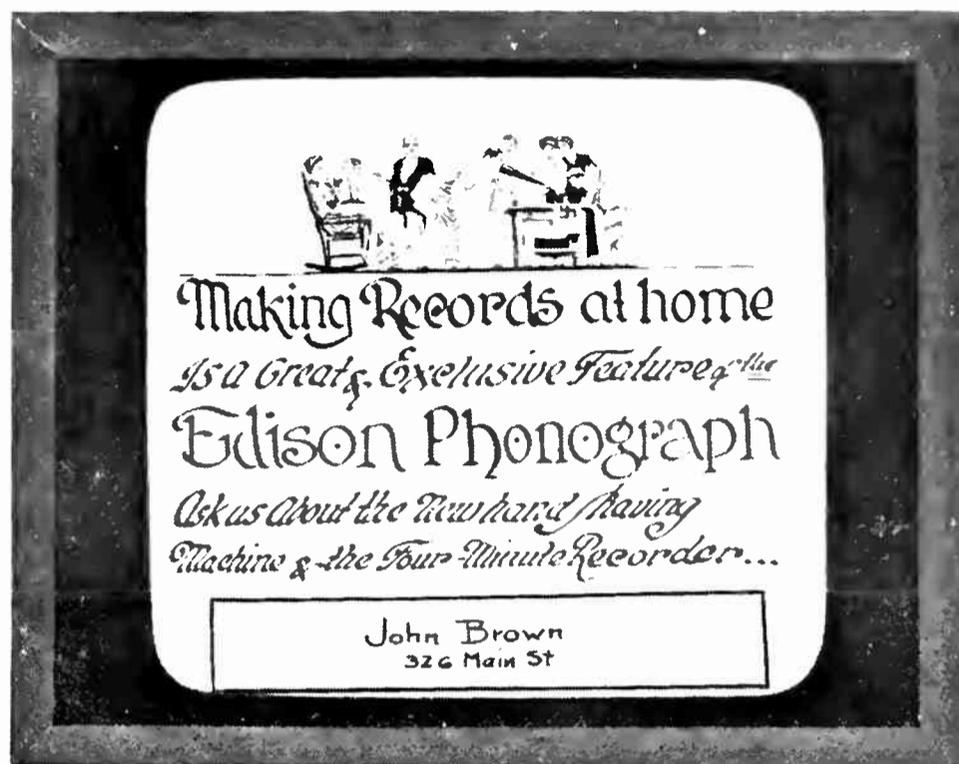
EXTENDING THE MACHINE PURCHASE ALLOWANCE

IN continuing the wax Record return allowance based on machine purchases for another period of six months, we are giving Dealers a splendid opportunity to make big inroads in their wax Record stock. The introduction of Amberolas V and VI, the popularity of which is assured from the start, will mean a big increase in machine sales and a consequent increase in Record return allowance.

Dealers now have the reduction in price of the wax Records, the regular Record return allowance, the extended machine purchase allowance and the special sapphire reproducer for Amberolas V and VI as means of reducing their wax stock.

The big increase in manufacturing facilities enables us to supply Blue Amberols in large quantities and we are now ready to push these Records to the limit. A great many Dealers have argued that there was no use in exploiting the Blue Amberols when they could not get their orders filled complete. Now that objection has been removed we are doing our best to help Dealers to get rid of their

USE A LANTERN SLIDE



IN boosting the home-recording outfit of the Edison do not overlook the possibilities of the moving-picture theatre for advertising purposes. There is scarcely a community large enough to support an Edison Dealer which does not contain at least one moving-picture house. If the Dealer does not already realize that a great number of people visit each of these places daily, he need but reflect that it takes a lot of nickels every day to make a profit over and above the house rent, film rent, light, wages, etc., which are represented in the maintenance of a picture theatre.

The lantern slide, which is illustrated here, features home recording in an attractive way. It is made to fit any ordinary moving-picture machine. We will supply this slide, with your imprint on it, free of charge. See the manager of the local theatre and make arrangements with him to show the slide during each "run" of films.

The great advantage in moving-picture house advertising is that everybody sees the slide. A great many people claim as a weakness against street-car advertising the fact that such a large proportion of the passengers are interested in newspapers or events in the street. In the picture-

theatre all attention is riveted on the screen. The audience has paid admission to see what is projected on the screen, and it misses nothing.

Of course it may be argued that a large percentage of a photo-play audience consists of children or young folks who do not represent direct purchasing power. It frequently is true, in a great many places, that the afternoon shows are patronized by a large number of children. But is this a fault? The youthful imagination will be kindled by the possibilities offered by the home-recording outfit and you will have a forceful sales help in the family of that young person.

These slides are first-class in construction and will well repay you for the trouble of negotiating with the theatre manager. See him now.

A large number of Dealers have not gotten the full value out of the home-recording outfit. We believe that, as an exclusive Edison feature, it can be made a big factor in the sale of new machines. A great many Dealers are confining their efforts to the sale of recording outfits to Edison owners. Make the recording feature help you sell new machines. Try the picture theatres.

wax stock so that they will have plenty of room for Blue Amberols.

Though the Blue Records have never been exploited to their fullest extent, they have made a tremendous hit everywhere and it only remains for the Trade to put forth its best effort in order to get the full benefit of their rare quality.

It is our belief that the Blue Amberol will be a

big factor in closing many machine sales to new prospects and in reviving interest in many old Edisons which are no longer in use. These Records are such a vast improvement over any others now on the market, both in tone and durability, that there is no question but what they will do this for every Dealer who exploits them. Give them a chance and see what they will do for you.

WINDOW DISPLAY No. 31

A Mechanical and Pictorial Display at \$4 50
10% Less to Standing Order Dealers

THIS display consists of three separate units each of which will convey an object lesson individually or a more forcible one used in a group setting as shown.

The mechanical centerpiece calls attention to the fact that "The sense of sight never overlooks the beauty and refinement added to home surroundings by the Edison." By a clock-work motion, the attractive lithographed head nods to the right and left alternately and the eyes fall in an opposite direction creating a catchy facial expression true to life. This in itself cannot fail to stop the passing public.

At the left is a natural colored cut-out of a blindfolded man whose pose will tempt the curious to read the handsome placard stating, "This is an Edison," said the blindfolded man, 'Its superior tone easily distinguishes it from talking machines.' The sense of hearing always decides in favor of the Edison."

On the right stands a similar figure representing a salesman who is also posed as pointing to the late model Edison (omitted in the photograph in order to show all the design).

This explanatory show card reads, "The improved Edison,' says the enthusiastic salesman, 'Represents the last word in perfect reproduction.' The sense of speech acts voluntarily in praise of the Edison."

Now when you combine these three in the manner shown, showing an improved type of Edison machine in the center, and the mechanical head first glances at the one figure and then at the other, you'll find that these three short talks will be read by every observer. Then there's the invitation to "Step in and see the new models."

In no other manner can you advertise the goodness of the Edison and the progressiveness of your concern to as many prospects at so small an outlay.

All parts in this display are highly decorative and thoroughly strengthened. It is so simple to set in position that instructions are hardly necessary.

Only through the loyal support of our standing order patrons are we enabled to produce a mechanical attraction at this low price. May we not interest more in this attractive life-lending, sales-producing material that each and every Dealer will be benefitted by its advertising value?

Don't delay in this number, send your order to

your Jobber now for delivery in August. Remember that during the summer months extra exertion on your part is necessary to keep up sales. The pedestrians on the street linger longer in front of your show window during warm weather. Give them something to think about, something to see and remember.

This mechanical display is sure to attract the attention of the passer-by. The electric signs of to-day and the many mechanical contrivances which are used for advertising purposes

are due to a realization of the fact that motion arrests the human eye. A beautifully arranged window will attract attention but a moving figure placed in it will greatly increase its drawing power. Give this mechanical display a fair trial—order immediately.

HOME CONSTRUCTED DISPLAY SUGGESTION

A GLANCE at this photo should convince you that with a little effort you can enhance the surroundings of a single machine.

Reading this article will instruct you how to prepare a similar setting at a very small outlay. You need not be an expert carpenter, painter or decorator to build and embellish this framework. If you sell other lines of merchandise you can util-



ize this same frame work as the centerpiece of a display of any articles that will pile symmetrically or permit of pinning to the face of it. This of course to be constructed after you have given the Record display a sufficient time for display.

Proceed as follows:

Secure two smooth boards $\frac{7}{8}$ inch thick, 6 inches wide, 5 feet, 6 inches long; one board of same thickness and width, 2 feet long; two boards of same thickness 3 feet, 2 inches long. Nail these two last mentioned boards at the center and bottom rear of the upright boards at right angles to them so that the upright boards will stand alone and the 2 foot board will rest across the back boards (not seen in photo) as a shelf. You will need 26 feet of gold moulding, procurable at the wall-paper store, at a few cents a foot. Paint all the boards with bright yellow wall paint such as "calcimo," "alabastine" or "muresco." Then nail on the moulding with small brads. Place a shelf 10 inches long, 6 inches wide on top of each upright as shown. Procure two vases from a five and ten cent store and a few natural or artificial flowers. Tack the empty cartons to face of uprights with pins and arrange others as shown.

Get a show card made by your local sign painter, size 14 inches by 22 inches, on good heavy board. Instruct him to shade the capitals or some portion of the lettering with yellow.

You now have a blue, yellow and gold combination that is attractive and arranged at little labor and expense.

Try this at your earliest opportunity.

SEE THAT YOUR CLERK READS THIS

ALTOGETHER too little attention is paid to window display by the average small merchant. Can it be his lack of energy, ignorance of results that may be accomplished or absolute failure to perform any sort of function successfully which calls for taste and originality?

If it be the first, luck seems to be the only solution to his remaining in business.

If it is the second, he need not step many feet from his door to find one who utilizes the window space at his command to produce both actual "bought on the impulse" sales and general publicity heralded throughout the community by those who admire his cleanly, well kept, attractive show windows.

If it is the last, we beg to present a solution that, if heeded, will at least improve your present efforts and perhaps lead on to scientific display.

First let us look over your store front, the exterior portion of your building facing on the street.

Really there's little frame work on the average

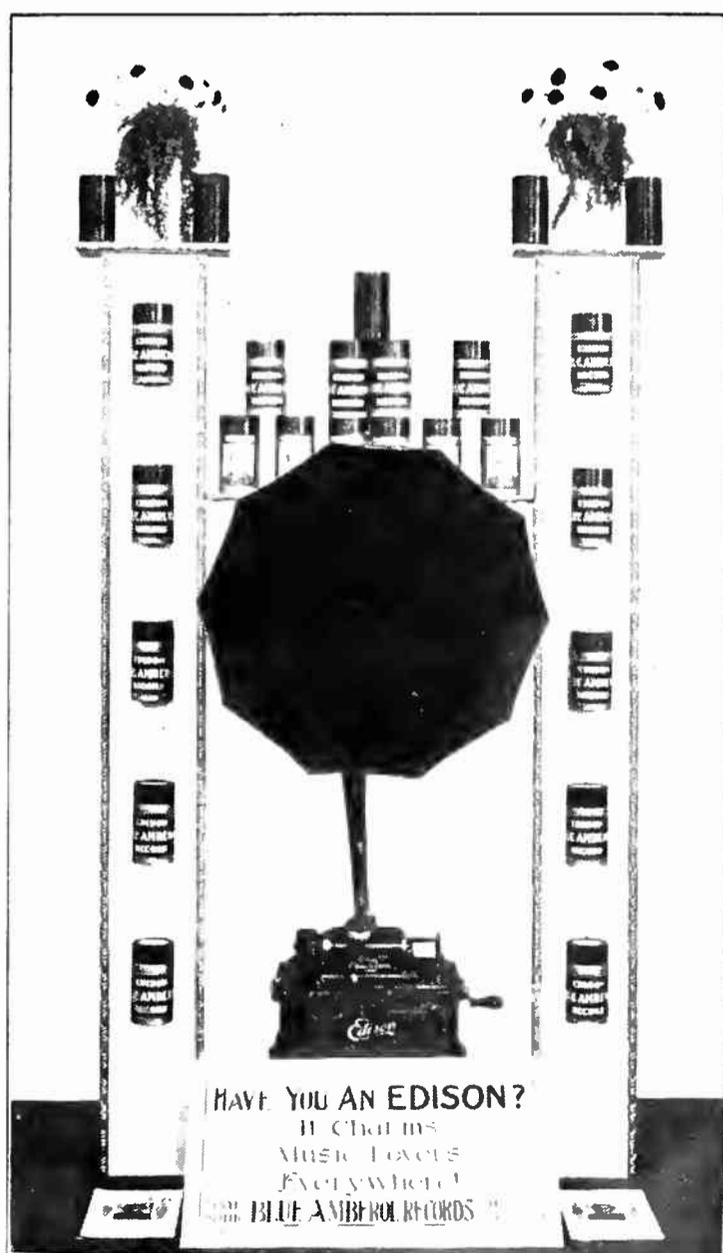
front. Have you given thought how little care and expense is necessary to give it an inviting look by polishing metal portions and painting the remainder? Are your exterior signs dirty, illegible, and ready to fall from their hangings just from neglect? Are your awning rods bent, rusty and squeaking with the wind? Do the ropes and battered edges of a faded awning slap every passerby in the face with every gust of wind? Does that awning hang so low that milady walks to the outside of the walk to protect her hat plumes?

Why should anyone stoop to enter your particular store?

Suppose you first attend to the exterior. Many of these corrections you can do yourself. Now there is the plate glass proper. Keep this as clean and bright as possible. Permit no obstruction to be placed directly in front of it or upon it at a height lower than six feet. See that there is a free unobstructed view of the interior of your window.

Now we take up the subject of the interior of the window—the portion reserved for placing the merchandise you desire to display.

First, let us impress you with the necessity of having this space lit by electricity and enough lights installed to make it a bright shining attraction at night, the best window gazing period of the twenty-four hour day. No window display



can be properly featured by the gas lighting process or made attractive when there are antiquated fixtures hanging from the ceiling. Use electricity, attach a clock switch and burn those lights every evening until one hour after theatres and amusement houses on your street close. Let the other fellow turn his off at nine if he is so short sighted but let your store front stand brilliantly lighted in the dark oasis thus created. Yes, your monthly lighting bills will be more but so will your profits, if you'll stick at it.

Next the floor and background, sides and ceiling of your windows must be prepared for proper display. Right here let us call your attention to the fact that nine-tenths of small merchants' store fronts have wasted display room directly back of the original built background which could be utilized to give more depth (a most desirable feature) by simply extending the platform or window floor a few feet to the rear and replacing the background farther from the plate glass. A show window should (and in nine cases out of ten can be so arranged at little expense) be deep enough and high enough to permit the one delegated to trim it to stand erect and move about with ease.

You cannot arrange (unless you are an expert) a symmetrical display by reaching and straining from the side or rear.

Supposing that your background, sides and floor are of smooth wood which does not present a good appearance. We recommend that you cover this neatly with gray or tan felt—the floor will probably give more service if dark green is used. This material is used plain, stretched smoothly and the seams or joined portions so arranged that they come in corners, direct center, or regular distances, each side of the center. These lap seams should be covered with small half round moulding painted the same shade as the cloth. A heading of moulding known as "O. G.," also painted, should extend around the top of background and sides.

If this be completed you will note with pleasure that the window proper is pleasing to the eye, minus merchandise of any description, depending of course upon carefulness in details and finishing touches.

Now, please note that there is usually a balance to all well arranged displays. For instance, if you were to divide the display in two portions, the right side is merely a duplicate of the left, at least in arrangement if not in actual merchandise. This is one of the first principles of display.

Now, to arrange merchandise simply use common sense. Make a firm decision to display only the quantity of material necessary to procure a pleasing effect and in such a manner that one article does not confuse or obstruct another from some

angle at which the observer may take up his position.

This is usually accomplished by flat or floor trimming in the extreme front, gradually elevating the merchandise toward the rear and ends by use of pedestals, stands, shelves or the larger merchandise itself. In this manner your completed display presents a picture covered by the plate glass and framed by the plate-glass frames.

Every article is within the line of vision from some point outside the glass. And it is pleasing because it conforms to the general rule of design—that is, it balances.

If you will but keep this one fact in your mind improvement in your efforts are assured.

Whole books and correspondence courses are devoted to display. A merchant should read some one of these monthly publications from beginning to end. They contain the ideas of the most successful men in the business, so plainly explained, that an average merchant can apply their original ideas to his particular business. We will gladly supply the name of the best magazine in the field on this class of work to any who are interested enough in their future success to expend \$2.00 a year for a mine of useful, practical information.

Make more use of your store front: first, by fitting it up properly; then, by frequently changing the merchandise and, lastly, do not neglect price tickets and sensible selling arguments hand-painted on neat show cards.

Tell the public through these why you can offer better inducements, how you secured the specials, and why they should purchase.

RETIRES FROM WAITT COMPANY

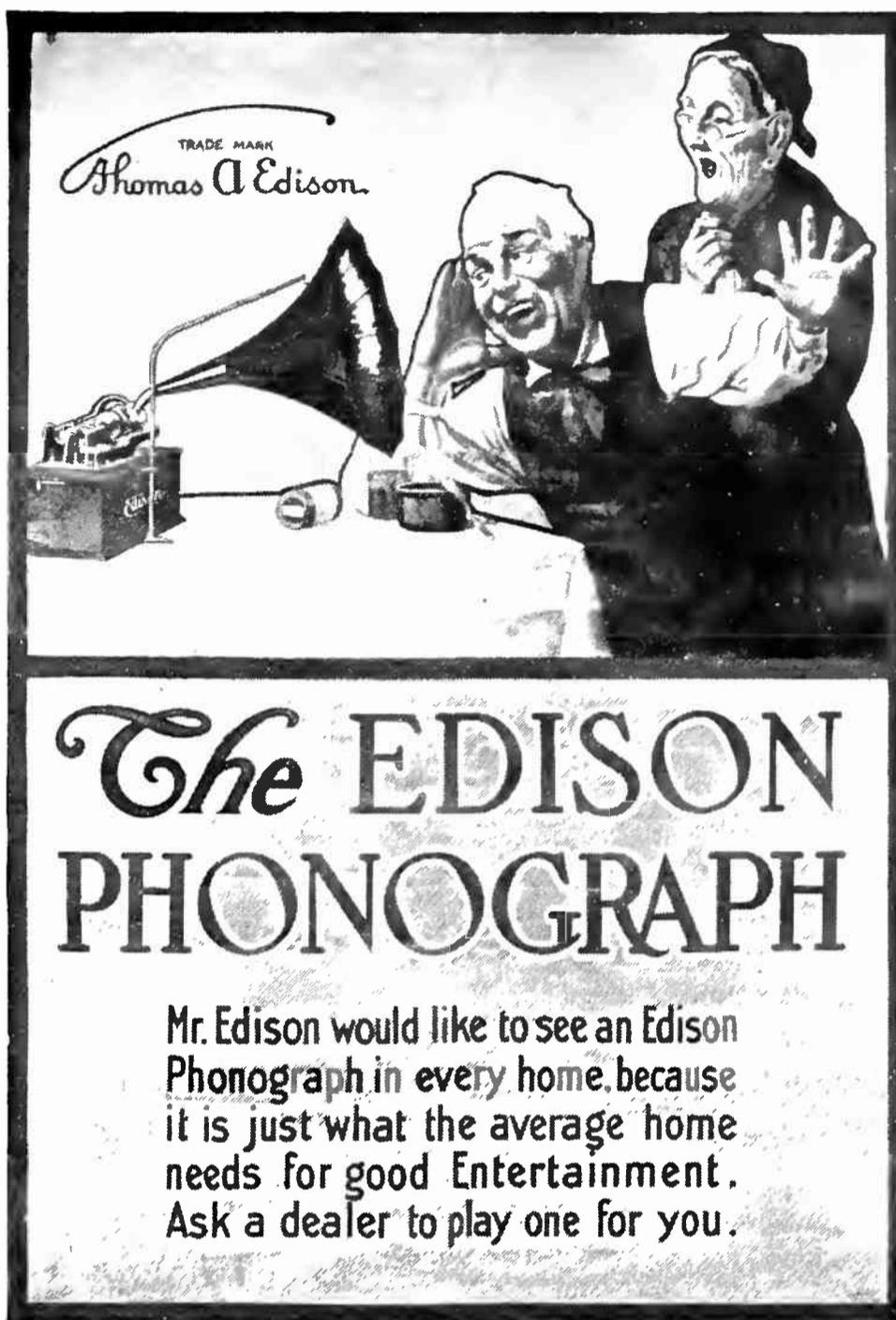
J. W. BOWES, for nine years a member of, and a director in, the firm of M. W. Waitt & Company, Ltd., Vancouver, B. C., has severed his connection with that house. Mr. Bowes has spent fifteen years with the "oldest music house in British Columbia," six years as head salesman in the Victoria Piano Department and the remaining years in the capacity of manager of the Vancouver establishment. During that time he has had the satisfaction of seeing the business grow, until the concern is now one of the largest and most successful of its kind in the West.

ALL dealers requiring repairs to their Diamond Reproducer have already been instructed to return them direct to the Edison factory at Orange, N. J. Mr. Edison feels confident that outsiders will be unable to make proper adjustments, so as to obtain the best possible results. We decline to sell *parts* of the Diamond Reproducer. In sending Diamond Reproducers for repairs be sure to enclose your address with the reproducer, and send it either by express or by registered letter. We make it a point to repair these expeditiously.

EDISON EIGHT-SHEET POSTERS

OF all the effective ways of advertising at this season of the year, the local bill-board certainly should be most favorably considered. More people are out of doors now than at any other time of the year, and observe more that is new and striking in the way of advertising. Our "Old-Couple" poster, a standard eight-sheet, executed in high colors, is bound to attract attention. We furnish these free to Dealers, requiring only a copy of your contract with your local bill-posting concern to complete our records. A strip containing Dealer's name and address can be printed, at small expense, and used either top or bottom of the poster.

Just now is a splendid time to use this kind of advertising, and now also is the time when good locations on bill-boards can be had, because so many contracts are renewed at this season of the year. You will be surprised how economical this service is when confined to your own immediate neighborhood. It will pay you to look into the matter and go over the ground with your bill-board contractor and see what locations he has to offer. Bear in mind that the summer season is the best for your purpose; that the eight-sheet posters are ready for immediate shipment, and are free. A little enterprise in this line will bring good results. How many posters can you use to advantage? Don't let the other fellow get ahead of you in this matter. *Order from the Advertising Department.*



BUILDING UP THE CATALOG

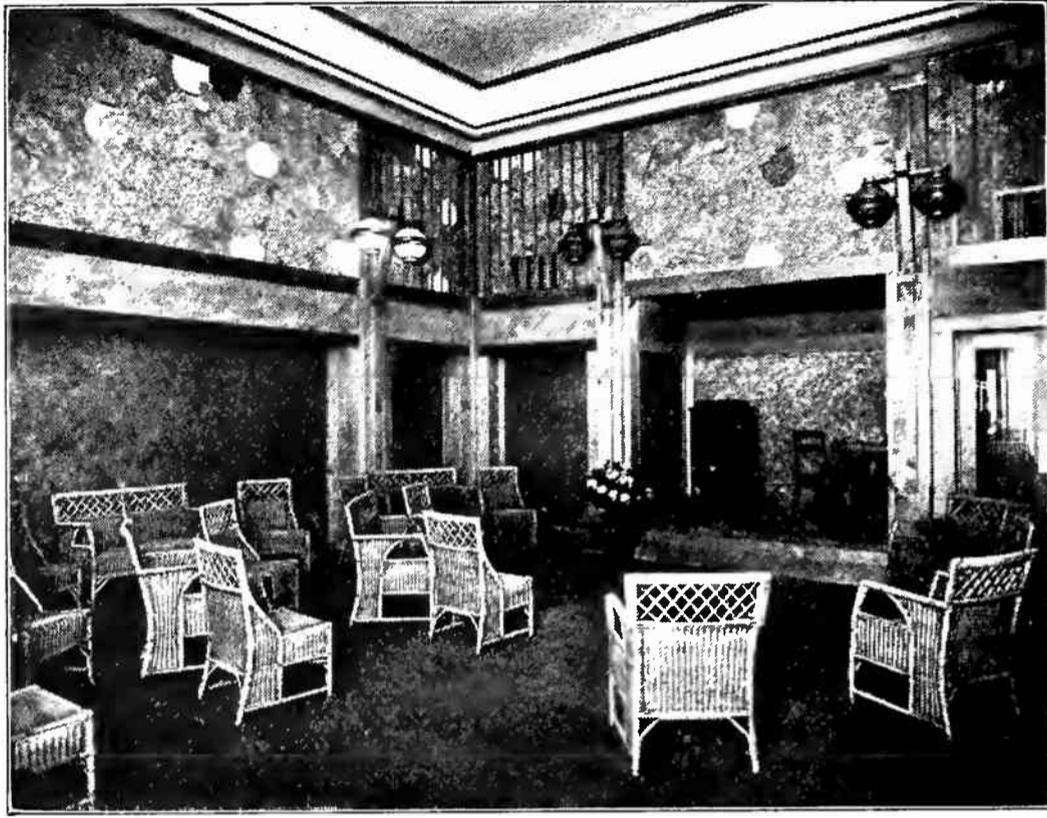
DEALERS will undoubtedly observe that the August list is considerably longer than the average mid-summer Record list. It is not our intention to have the Trade purchase a large number of each of these selections. The increase in number is due simply to our desire to build up a good size Blue Amberol Catalog which will offer every Edison owner a wide variety of choice. A great many machine sales will be more easily made when we have a Blue Amberol Catalog that

is more thoroughly representative of all kinds of music.

With that idea in mind, we shall continue to issue rather large lists until we have accomplished our purpose, with the understanding that Dealers will order only sufficient quantities of Records to meet their needs.

We wish to call attention to an error in the new Blue Amberol Trade Catalog. "Luella Lee" is No. 1582—not No. 1591 as listed.

TWO BEAUTIFUL ESTABLISHMENTS



THE RECITAL HALL

THE illustrations on this page picture three interesting spots in the beautiful new home of the Phonograph Company, Chicago, Dealers and Jobbers of Edison goods.

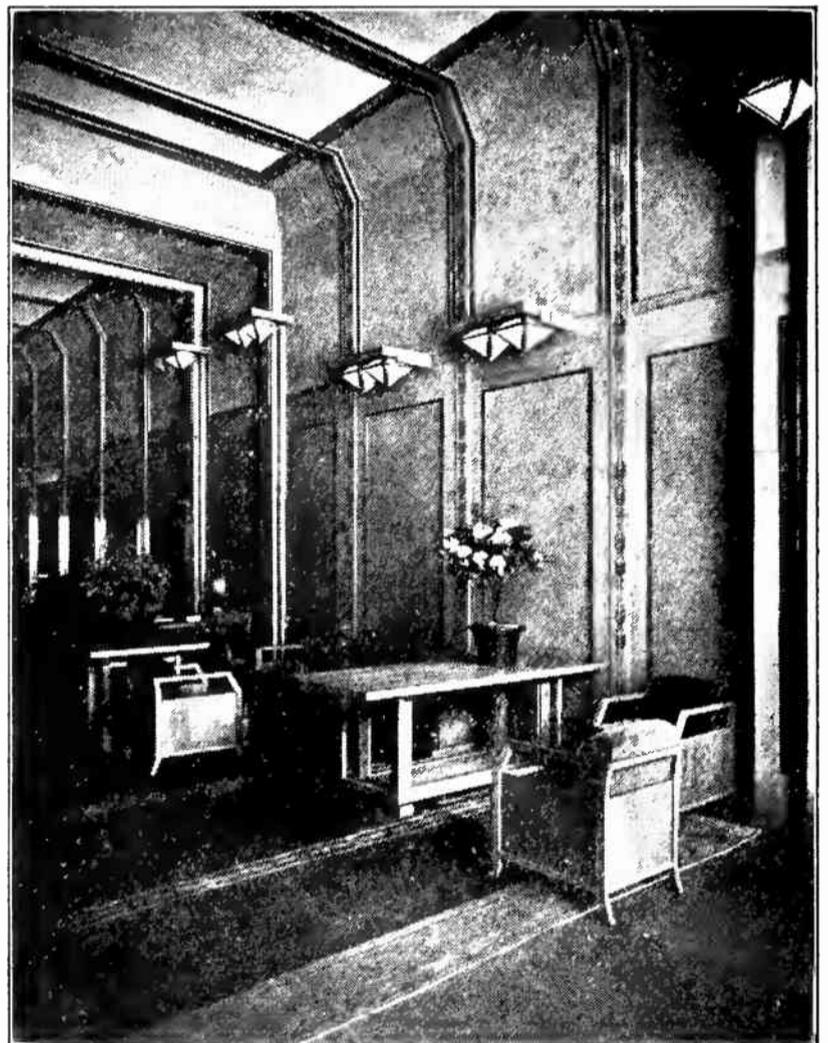
The exterior is of delicate cream enameled brick with ornamental terra cotta. A twenty-six foot loggia invites the passerby to step in and in-

spect this remarkable combination of beauty and utility.

The architects have striven to perfect an interior color scheme which would best harmonize with music. To that end they have used white birch, treated with gray stain except in the recital hall where it has been used in the natural state. Bands



RECORD ROOMS, SECOND FLOOR



AN INVITING CORNER

of black walnut bring out the full beauty of the gray. The entire floor surface has been covered with a soft brown cork carpet. The general color scheme of the walls is tan and russet, wicker furniture being used in the auditorium. Specially designed rugs and gray birch furniture are used on the first and second floors, all tending to develop the architectural lines and color scheme of the various rooms.

The first floor is devoted to machine sales; the second contains seven sound-proof record demonstrating booths each of which has a second door opening upon a long aisle lined with a complete stock of Records, thus enabling the salesman to demonstrate any selection with the least possible delay. The third floor is devoted to the general offices and wholesale stock rooms.

This magnificent establishment is under the able management of C. E. Goodwin, familiar to all Edison Dealers as former manager of Edison salesmen. Mr. Goodwin is extremely enthusiastic over the wonderful strides which the new company has made since its opening on April 6th, and there

is no doubt that the ideal equipment and progressive policy of the Phonograph Company will make it a tremendous success.

Our fourth illustration shows the beautiful Phonograph department in the well-known Winnipeg, Man., firm, the W. Doherty Piano and Organ Company. These enthusiastic Edison Dealers are pushing all models of Edison Phonographs with great success.

Their handsome Phonograph sales department will find few, if any, superiors among Phonograph Dealers. The room pictured here with its wicker furniture, palms and flowers and general air of comfort is well designed to fill the prospective purchaser with appreciation of the instruments which surround him. In their advertisements the Doherty Company always offer to demonstrate the Edison in the home, but we are sure that a salesroom of the type shown here could not be surpassed as a place in which to close the sales of musical instruments such as the Edison.



DOHERTY COMPANY'S SHOW ROOM

EDISON "CINCH"

THE most perfect of all sound reproducing instruments at cosmopolitan prices that fit the pockets of all classes, a catalog replete with brilliant and varied selections contributed by the most prominent artists in the world, and the name of Edison as a guarantee of the excellence

of both Records and machines—these are the assets which give the Edison Dealer a tremendous advantage over his competitor. And when that advantage is coupled with enthusiasm and aggressiveness in the exploitation of these Edison goods the Edison Dealer has no need to fear successful competition. He has an Edison "cinch!"

TWO POPULAR ARTISTS IN THIS LIST

Harry Lauder



ONE must go back to the days of Albert Chevalier and his coster songs to find a parallel to the phenomenal success which Lauder has achieved. He started his career as a boy in a coal-pit and has won his way to the top of the ladder by sheer grit and talent. In September, 1908, he appeared before King Edward. Andrew Carnegie is another of his admirers. In London he is, and has been for several years, the popular idol, and can fill two or three theatres in a single evening by merely appearing for fifteen or twenty minutes in each. His vogue in the United States is hardly less marked. He has appeared in this country several times and has left the public humming his tuneful ditties with a warm spot in their hearts for "the greatest living character singer." He is an optimist and paints life as a jolly business. There is not an ounce of cynicism in him. As you listen to him sing, or watch his antics on the stage you find something rising inside you that warms you, and exhilarates and mellows you. It is the very essence of good humor—the sweetness and light of life. He makes you feel that life is glorious and well worth living.

His recent performances are said to constitute his farewell trip in America, for he has decided to retire from the stage.

The six Records which we bring out with this list are among his best:—

- 1817 "She's My Daisy"
- 1818 "Good-bye Till We Meet Again"
- 1819 "Just a Wee Deoch and Doris"
- 1820 "It's Nice When You Love a Wee Lassie"
- 1821 "I Love a Lassie"
- 1822 "A Wee Hoose 'mang the Heather"

Irene Franklin

HAVE you heard Irene Franklin? If so, commendation is unnecessary, and you will realize the importance of the four delightful Records by her, announced in this issue. If you

have not heard her, you are undoubtedly aware of the fact that she holds a unique position in the esteem of the public. There is no denying the fact that she is the most gifted composer and songstress



in the comedy line in vaudeville to-day. Her versatility is certainly unequaled, while her pathos is as touching as her comedy is laughable. One only needs to hear her, to weep and laugh alternately. She enters into her songs with a wholehearted, spirited and appreciative understanding of the character she portrays. She really enjoys herself in aptly personifying different people and she brings out their foibles and follies, their glees and their misfortunes as skillfully as if she were the real person represented. Her songs captivate the ear, and take deep hold of the sensibilities and affections; so much so, that her audiences are held spellbound while she sings, and then grow hilarious with applause when she finishes. She has been a "head liner" for a number of seasons and bids fair to hold her prestige against all rivals. Here are four Records that will inevitably be big sellers:—

- 1813 "I've Got the Mumps"
- 1814 "The Talkative Waitress"
- 1815 "I Want to Be a Janitor's Child"
- 1816 "I'm A-Bringing Up the Family"

Be sure to stock up with these. They will be in great demand this summer. Nothing better to take to the seashore or mountains.

SPRING TONIC

SPRING, gentle spring, is tapping at the door in our northern States. Soon we'll open wide the door and admit her and then signalize the occasion by taking good doses of "spring tonic" in such shape as we believe best fitted to our systems. Why not apply a little spring tonic to your Phonograph business. It's the first spring season you have ever had such an excellent Record to offer as the Blue Amberol. The Diamond Point Reproducer is also a new spring proposition. There are other Edison spring tonics. Just a little more energy, a little more enthusiasm infused into your work will tone up your whole business system.

READING NOTICE FOR AUGUST LIST OF EDISON BLUE AMBEROLS

(Nearly all local papers will be glad to print this as news, and the favor may be had for the asking.)

The popularity of Harry Lauder grows greater and greater. He has endeared himself to his American audiences. Additional interest attaches to the six Edison Lauder Records in the August Edison Blue Amberol List, since it is announced that his present trip to the United States will probably be his last, as he will soon retire from the stage. Those who enjoy hearing him (and who does not?) will certainly want these six Records:—"She's My Daisy;" "Good-Bye Till We Meet Again;" "Just a Wee Deoch and Doris;" "It's Nice When You Love a Wee Lassie" and a "Wee Hoose 'mang he Heather."

Irene Franklin, another always popular singer, contributes four exceptionally happy hits: "I've Got the Mumps;" "The Talkative Waitress;" "I Want to be a Janitor's Child;" "I'm A-Bringing up the Family."

Among the light opera selections are, "Favorite Airs from Erminie" by the Edison Light Opera Co.; "My Hero—The Chocolate Soldier" by Elizabeth Spencer. "You Can't Play Every Instrument in the Orchestra," from "The Sunshine Girl," by Maurice Burkhart; "Then You'll Remember Me," from "The Bohemian Girl," by Charles Hackett.

There are a number of excellent comic songs: "Welcome Home," by Anna Chandler; "Whistling Jim," a coon song by Ada Jones; "Snookey Ookums" by Collins and Harlan; "Famous Songs from Irish Plays," by Walter Van Brunt; "Down on Uncle Jasper's Farm," by Steve Porter and Byron G. Harlan; "And the Green Grass Grew All Around," by the Premier Quartet; "Aloha Oe" by Toots Paka's Hawaiians.

Manuel Romain sings "Garland of Old Fashioned Roses." Helen Clark and Harry Anthony (John Young) are heard in "Ship of My Dreams," while Charles W. Harrison has a fine tenor solo entitled "Last Night was the End of the World." Some sentimental songs are: "As I Sat Upon My Dear Old Mother's Knee," by Will Oakland; "The Lover's Quarrel," by Walter Van Brunt; "She Sleeps 'Neath the Old Ohio River," by Anthony and Harrison; "You're a Great Big Blue Eyed Baby," by the Premier Quartet; "Where the River Shannon Flows," by Will Oakland; "Father O'Flynn," an old Irish melody, by Frank Croxton; "Ragtime Violin," by the Premier Quartet.

Among the instrumental pieces are "Chanson Triste," by Victor Herbert and his Orchestra; "Jim Lawson's Medley of Reels" (a violin solo) by Charles D'Almaine "Dreams of the Tyrolienne," by

the Venetian Instrumental Quartet; "Sweet Dreams of Home" (bells solo) by Charles Daab; "My Little Persian Rose Medley" (a two-step for dancing) by the National Promenade Band; "On Parade Medley," by National Guard Fife and Drum Corps; "The Glow-worm," by Edison Concert and "Invercargill March," by the New York Military Band.

The sacred selections include "Agnus Dei" sung by Marie Rappold; "Jesus Lover of My Soul;" "When the Roll is Called up Yonder" and "Beautiful Beckoning Hands." The three latter are rendered by the Edison Mixed Quartet.

SPECIAL SAPPHIRE REPRODUCER FOR AMBEROLA V

IN Bulletin No. 132, dated February 17th, 1913, in Phonograph Catalog (Form 2305) and in the Amberola V Folder, that instrument is described as being suitable to play wax Records, when equipped with a sapphire point. This does not refer to the regular Model "N" Reproducer, the construction of the Reproducer Arm and Lift Lever being such that the sapphire arm in the regular "N" Reproducer, touches the Record, and the lift lever will not raise the thin weight of the present Model "N."

In order to give the Dealer every possible advantage in the sale of the Amberola V, we have designed a sapphire point reproducer which closely resembles the present Model "N." This speaker has an especially designed weight that is operated by the lift lever in the same manner as the Diamond "B" Reproducer and requires no change in the present reproducer arm on the Amberola V. It will be designated as Model "N-56" and all orders for this special reproducer should indicate both letter and number.

PRICES

Dealer—United States, \$1.75; Canadian, \$2.28.

List—United States, \$2.00; Canadian, \$2.60.

This arrangement does not limit the purchasers of the new Amberola V to the comparatively restricted choice of the Blue Amberols, but opens up the whole Edison Record Catalog to them. Incidentally, it provides another outlet for your stock of wax Records—if you have not already cleared them up to a considerable extent.

Have you given Home Recording a fair trial? Have you tried to interest both your old customers and your new prospects in it? If not, you are losing valuable time.

EDISON BLUE AMBEROL RECORDS

AUGUST LIST

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before July 25th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on July 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on July 25th. Supplements and Phonograms will be shipped with Records. These may be distributed to Dealers after July 20th, but must not be circulated among the public before July 25th. Jobbers and Dealers may, however, deposit supplements and Phonograms in mail boxes or post offices after 5 P. M. on July 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for August Records on or before June 10th. Dealers should place August orders with Jobbers before June 10th to insure prompt shipment when Jobber's stock is received.

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

BLUE AMBEROL CONCERT LIST

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

- | | | | |
|-------|--|-------|---|
| 28168 | Andante cantabile—Quartet, op. 11
(<i>Tschaikowsky</i>) The Hoffmann Quartet
<i>String Quartet</i> | 28170 | Simplicius Waltz, op. 427 (<i>Johann Strauss</i>)
Armand Vecsey and His Hungarian
Orchestra |
| 28169 | The Sweetest Story Ever Told (<i>R. M. Stults</i>)
Orville Harrold
<i>Tenor, orchestra accompaniment</i> | 28171 | Agnus Dei (<i>Bizet</i>) Marie Rappold
<i>Soprano, orchestra accompaniment</i> |

BLUE AMBEROL REGULAR

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

- | | | | |
|------|--|------|---|
| 1780 | Favorite Airs from Erminie (<i>Jakebowski</i>)
Edison Light Opera Co.
<i>Orchestra accompaniment</i> | 1790 | Jim Lawson's Medley of Reels
Charles D'Almaine
<i>Violin, orchestra accompaniment</i> |
| 1781 | My Hero—The Chocolate Soldier (<i>Oscar Straus</i>)
Elizabeth Spencer and Chorus
<i>Soprano, orchestra accompaniment</i> | 1791 | You Can't Play Every Instrument in the
Orchestra—The Sunshine Girl (<i>John L. Golden</i>)
Maurice Burkhart
<i>Comic song, orchestra accompaniment</i> |
| 1782 | Garland of Old Fashioned Roses (<i>E. Clinton Keithley</i>)
Manuel Romain
<i>Tenor, orchestra accompaniment</i> | 1792 | You're a Great Big Blue Eyed Baby
(<i>A. Seymour Brown</i>) Premier Quartet
<i>Male voices, orchestra accompaniment</i> |
| 1783 | Ship of My Dreams (<i>Alfred Solman</i>)
Helen Clark and Harry Anthony
(John Young)
<i>Mezzo-soprano and tenor, orchestra accompaniment</i> | 1793 | Whistling Jim (<i>Theodore Morse</i>) Ada Jones
<i>Coon song, orchestra accompaniment</i> |
| 1784 | Welcome Home (<i>Irving Berlin</i>)
Anna Chandler
<i>Comic song, orchestra accompaniment</i> | 1794 | Beautiful Beckoning Hands (<i>John R. Bryant</i>)
Edison Mixed Quartet
<i>Sacred, organ accompaniment</i> |
| 1785 | Chanson Triste (<i>Tschaikowsky</i>)
Victor Herbert and His Orchestra | 1795 | Dream of the Tyrolienne (Herd Girl's
Dream) (<i>Aug. Labitzky</i>)
Venetian Instrumental Quartet
<i>Violin, violoncello, flute and harp</i> |
| 1786 | Last Night was the End of the World
(<i>Harry Von Tilzer</i>) Charles W. Harrison
<i>Tenor, orchestra accompaniment</i> | 1796 | Snookey Ookums (<i>Irving Berlin</i>)
Arthur Collins and Byron G. Harlan
<i>Comic duet orchestra accompaniment</i> |
| 1787 | As I Sat Upon My Dear Old Mother's Knee
(<i>J. P. Skelly</i>) Will Oakland and Chorus
<i>Counter-tenor, orchestra accompaniment</i> | 1797 | Famous Songs in Irish Plays
Walter Van Brunt
<i>Tenor, orchestra accompaniment</i> |
| 1788 | Mary and John (The Lovers' Quarrel)
(<i>W. Forest</i>) Walter Van Brunt
<i>Waltz song, orchestra accompaniment</i> | 1798 | Where the River Shannon Flows (<i>James I. Russell</i>)
Will Oakland and Chorus
<i>Sentimental song, orchestra accompaniment</i> |
| 1789 | She Sleeps 'neath the Old Ohio River
(<i>Alfred Solman</i>)
Harry Anthony and James F. Harrison
(John Young and Frederick J. Wheeler)
<i>Tenor and baritone, orchestra accompaniment</i> | 1799 | Sweet Dreams of Home (<i>H. Engelmann</i>)
Charles Daab
<i>Bells, orchestra accompaniment</i> |

- 1800 Oh, You Silv'ry Bells (*George Botsford*)
Ada Jones and Billy Murray
Orchestra accompaniment
- 1801 Then You'll Remember Me—The Bohemian Girl (*Balfe*) Charles Hackett
Tenor, orchestra accompaniment
- 1802 My Little Persian Rose Medley Two-step (For dancing) National Promenade Band
- 1803 Down on Uncle Jasper's Farm (*Jimmie V. Monaco*) Steve Porter and Byron G. Harlan
Rube duet, orchestra accompaniment
- 1804 On Parade Medley
National Guard Fife and Drum Corps
- 1805 Father O'Flynn (Old Irish Melody) Frank Croxton
Baritone, orchestra accompaniment
- 1806 Ragtime Violin (*Irving Berlin*) Premier Quartet
Male voices, orchestra accompaniment
- 1807 Glowworm (*Paul Lincke*) Edison Concert Band
- 1808 And the Green Grass Grew All Around (*Harry Von Tilzer*) Premier Quartet
Comic song, orchestra accompaniment
- 1809 Jesus, Lover of My Soul (*J. P. Holbrook*) Edison Mixed Quartet
Mixed voices, organ accompaniment
- 1810 Invercargill March (*Alex. F. Lithgow*) New York Military Band
- 1811 When the Roll is Called Up Yonder (*J. M. Black*) Edison Mixed Quartet
Sacred, orchestra accompaniment

- 1812 Aloha Oe (Farewell to Thee) (*H. M. Queen Liliuokalani*) Toots Paka's Hawaiians
Hawaiian song, native instrumental accompaniment

Four Character Songs by Irene Franklin

- 1813 I've Got the Mumps (*Franklin and Green*)
Character song, piano accompaniment
- 1814 The Talkative Waitress (*Franklin and Green*)
Character song, piano accompaniment
- 1815 I Want to be a Janitor's Child (*Franklin and Green*)
Character song, orchestra accompaniment
- 1816 I'm A-Bringing up the Family (*Franklin and Green*)
Character song, piano accompaniment

Six Scotch Comic Songs by Harry Lauder

- 1817 She's My Daisy (*Lauder*)
Scotch comic song
- 1818 Good-Bye Till We Meet Again (*Lauder*)
Scotch chorus song
- 1819 Just a Wee Deoch and Doris (*Morrison and Cunliffe*)
Scotch comic song
- 1820 It's Nice When You Love a Wee Lassie (*Lauder*)
Scotch comic song
- 1821 I Love a Lassie (*Lauder*)
Scotch comic song
- 1822 A Wee Hoose 'mang the Heather (*Wells and Lauder*)
Scotch comic song

FOR JULY FOURTH

WHY not have a little Fourth of July celebration right in your own store? The agitation for a sane Fourth is spreading rapidly and may have reached your town. Help it along by giving an Edison concert in your store on that day. A few cheap flags and a little bunting, or colored paper, will dress up your store sufficiently to attract attention. Don't forget that the Blue Amberols fit very well into the color scheme on such an occasion—use them liberally in your decorations.

We suggest the following Blue Amberol Records as being particularly appropriate to the day:

"Belle of New York March and 2d Regt. Conn. N. G. March"	New York Military Band	No. 1638
"Dixie"	New York Military Band	No. 1648
Finch's "The Blue and the Grey"	Recitation	No. 1653
"Home Sweet Home"	Eleonora de Cisneros	No. 28145
"Just Before the Battle, Mother"	Oakland and Chorus	No. 1516
"Lincoln's Speech at Gettysburg"	Recitation	No. 1651
"Manhattan Beach and El Capitan Marches"	Sousa's Band	No. 1711
"Medley of War Songs"	New York Military Band	No. 1574
"Ride of the Thuringia Hussars"	U. S. Marine Band	No. 1729
"Spirit of Independence March"	New York Military Band	No. 1612
"Washington's Farwell Address"	Recitation	No. 1654

These might form a nucleus of your program which would doubtless include a few of the latest Broadway hits.

Why not have some home recording-literature in evidence and have one of your machines prepared for demonstrating the Record-making possibilities

of the Edison. Lead the conversation into that topic and make a Record yourself. Then, ask if any one of your visitors would like to try it; but don't urge any one who seems embarrassed at the idea of performing before strangers. That is almost sure to do more harm than good.

Either you or your clerks should make a note of those who seem most interested by the concert or the home recording and, as far as possible, keep track of the kind of selections which please them most. Then, in a week or so, write them a letter telling them that you have several excellent selections which you are sure they would be interested in hearing. Name a few Records of the same kind as those to which they were partial. Tell them that if they will step into your store at such and such a time you will be glad to play these Records for them, or, if more convenient for them, you will gladly bring an Edison and the selections named to their home any evening that they might suggest.

If they seemed particularly interested in home recording, take a recorder and a couple of blanks with you. Keep that feature well in the foreground all the time. Remember that it is one of the best talking points that you have.

"You Can't Play Every Instrument in the Orchestra" is going to be a winner.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Allenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co

ILL., Chicago—Babson Bros.
James I Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co
Pardee-Allenberger Co
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.

St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros

N. H., Manchester—John B. Varick Co

N. J., Hoboken—Eclipse Phono. Co
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co
Gloversville—American Phono. Co

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.
O. K. Houck Piano Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.

Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence, McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co. Ltd
Babson Bros.

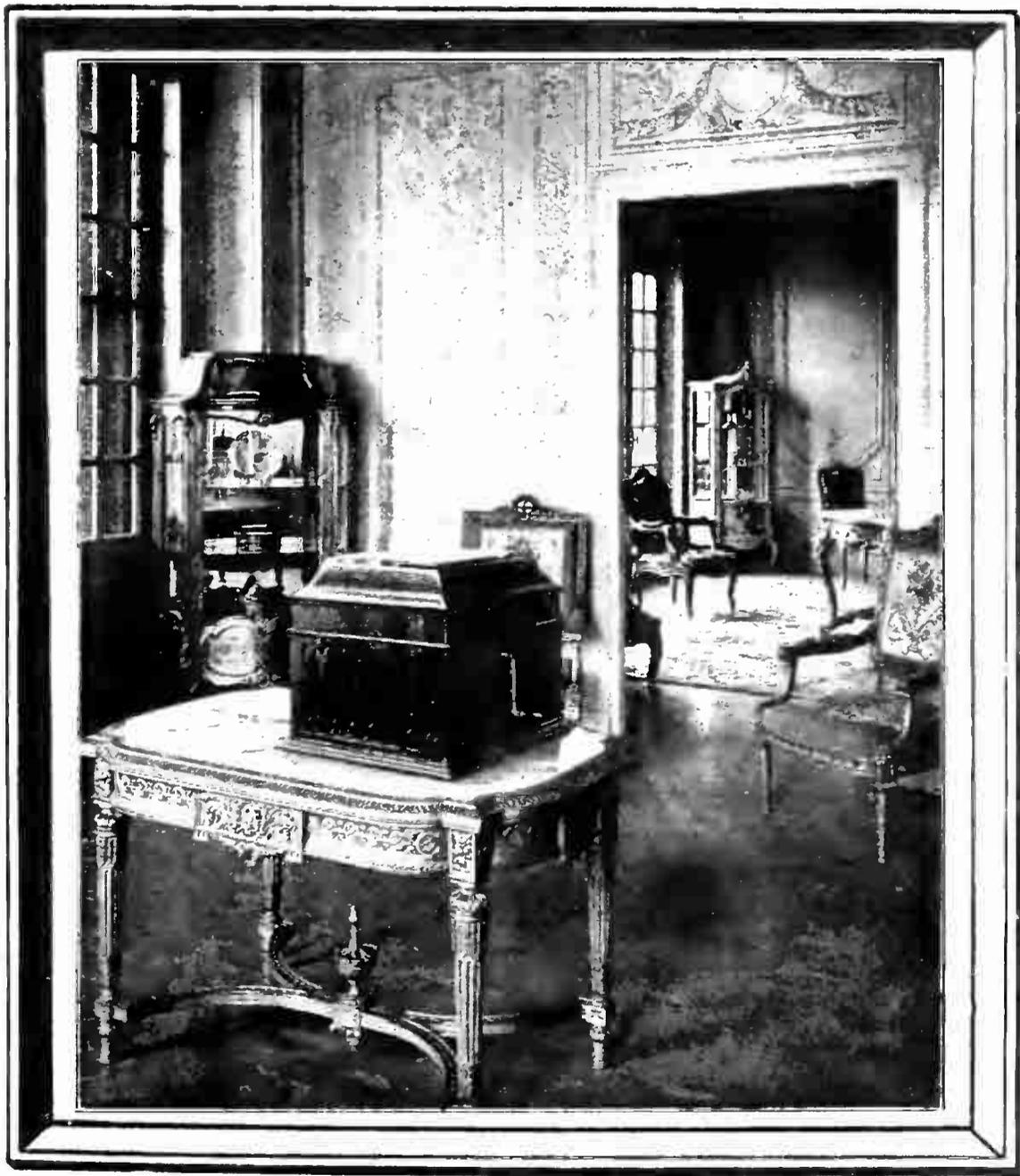
Calgary—R. S. Williams & Sons Co Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

July, 1913

No. 7



AMBEROLA VI

The EDISON PHONOGRAPH MONTHLY

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A GENEROUS PROPOSITION GENEROUSLY RESPONDED TO

OUR unusual offer to send Ten Special Blue Amberol Records free to every Edison owner who would order his Dealer to put on his machine the four-minute attachment so he can play any Blue Amberol, is meeting with a very generous response. Thousands of Edison owners have jumped at the chance to bring their machines up-to-date. Evidently some Dealers have done good work in acquainting their two-minute machine owners with this liberal Edison offer. There are thousands of owners yet to be heard from. Doubtless you have their names right on your books. Here's the simple test: Who among your customers has not yet ordered a Blue Amberol Record? Those are the dead ones which this offer will revive and interest. Get out your books; write down their names, go see them personally if you can; if not write them, enclosing our proposition (Form 2372). Your Jobber has plenty of this form and they are free. Bear in mind that with every attachment which we supply under this offer, we include the Diamond Point Reproducer (except in the case of the Gem Phonograph).

It means a renewed interest in a disused Phonograph. It means more sales for you in Blue Amberols, for any one who hears these Ten Special Records will certainly want more of the same kind. One of the strongest arguments in favor of having this attachment put on, is the fact that Grand Opera Records can be secured at the popular price of 75 cents each.

If you have not yet taken up this matter, now is the time to do so. Those of your customers who still have the two-minute Phonographs cannot afford to have them idle, just because they need the attachment. You cannot afford to let them remain inactive in the purchase of Records. It's a loss of trade which you have worked hard to build up. We quote a list of prices for the attachment:

(Including 10 Special Blue Amberol Records Free)

Outfit No.					
1	For GEM Phonograph.....				\$4.75
2	" STANDARD Phonograph (straight horn).....				10.00
3	" " " (cygnet ").....				10.00
4	" HOME " (straight ").....				11.25
5	" " " (cygnet ").....				11.25
6	" TRIUMPH " (straight ").....				11.25
7	" " " (cygnet ").....				11.25
8	" CONCERT " (old style ").....				13.75

All the above, except the GEM, include a Diamond Point Reproducer. Purchasers of this attachment retain their Sapphire Reproducer to play Standard Records. The Diamond Point can only be used with the Blue Amberols, as it cuts the wax Records.

See page 8 of the March issue of the MONTHLY for points to be kept in mind.

RECORD RETURN GUIDE

IN accordance with the decision announced in the April-May issue extending the machine purchase allowance until October 1st, 1913, U. S. Jobbers, (A to L), Canadian Jobbers, U. S. and Canadian Dealers, beginning July 1st, may return to the factory for credit such Edison wax Records as they may have in stock under the terms of the 10% Record Exchange plan and the 5% machine purchase allowance. These Records may be returned without regard to their serial numbers.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

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

Volume 11

JULY, 1913

Number 7

AMBEROLA VI



WE present, with much pleasure, the youngest member of the Edison Amberola family. With a concealed horn within a smaller compass than any other Amberola, with a clear, pure, sweet tone, so characteristic of all Amberolas, this new model easily invites our admiration of its distinctive merits. Perhaps the most noticeable of these is the popular price at which it has been found possible to produce this machine and still maintain its right to be included among the most exclusive of our cylinder models.

Here is a model that should gain instant favor among a whole host of appreciative people. The size of the case makes it equally welcome in the drawing room,

the library, the studio, the bedroom, the nursery, or even out on the veranda; while, as a summer instrument its size and cost make it especially serviceable in the cottage, the bungalow, the camp or on the yacht. Indeed, its unique compactness suggests a whole train of possibilities for its usefulness where a more expensive or larger cabinet could not well be considered. Its handiness, next to its very moderate price, will make it a favorite, whether it be welcomed into a family having spacious or limited quarters, or be welcomed into the rooms of those who, while boarding, find it quite impracticable to give place either to a more elaborate cabinet or a horn-type of Phonograph. Where one

seeks a machine that may be easily transported from room to room, or from house to house or taken down to the seashore or up to the mountains in summer, Amberola VI is certainly ideal.

Opening the neatly finished case, we find that this model is operated by a spur-gear drive, and controlled by a spur-gear governor, thus doing away with belt pulleys and insuring a more even and smooth operation. Its motive power is an extra strong spring, which can be wound while running, and which has abundant reserve power to keep the machine, when in action, always at its normal speed, whether it be the beginning or ending of a four-minute Record—a point that means much in the proper playing of a Blue Amberol Record.

Its acoustic properties are certainly fine. The long tapered horn, so skillfully shaped and adjusted to its limited space, has been the result of many experiments, and we feel that in its present exact form and proportions we have approached very closely to the ideal in concealed horns—another point that means so much in the true reproduction of the Blue Amberol Record.

Still another good feature about this model is that all parts are readily accessible for dusting or regulating. The grill-work at the mouth of the horn is removable, so that practically the entire inside surface of the horn can be kept free from dust; the motor itself is easily reached. The closely fitting case-cover fully protects the exposed parts from dust and injury and adds not a little to the acoustic properties of the machine. Indeed, it would be hard to conceive of a model that more perfectly meets the requirements of a high-class machine at a popular price. It invites our admiration for its many serviceable qualities, while in its actual operation it plays the Blue Amberol Record so evenly, so smoothly and with such nicely controlled power behind its action, as to suggest

those very qualities which we so much admire in a good singer's well-trained voice—clearness and sweetness, with abundant reserve power, finely tempered and controlled.

That this model will become a favorite among all who appreciate not only quality in a Record but a faithful and fine reproduction of that Record, seems a foregone conclusion. To the solution of this problem, ever keeping in mind the popular price at which it must be sold, we have applied ourselves with enthusiasm, and now are equally enthusiastic over the success which has crowned our efforts. Just let Amberola VI "speak for itself" and you will see that our confidence in it is not over-stated and that further endorsement is wholly unnecessary.

This instrument, equipped with the new Diamond Point Reproducer, plays Blue Amberol Records only; but at slight additional expense a model "N56" Reproducer with sapphire point can be obtained to play wax Amberol Records. With the two reproducers, therefore, the owner of Amberola VI is fully prepared to play any four-minute Edison Cylinder Record.

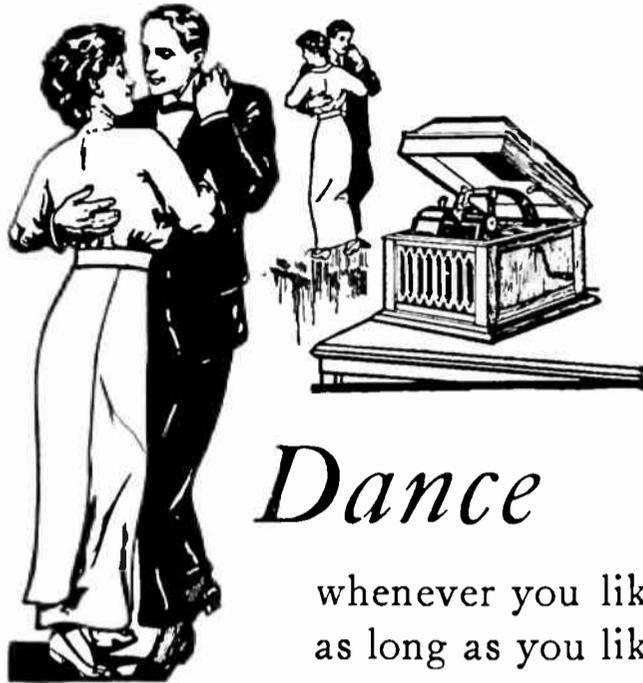
Size $15\frac{1}{2}$ inches high; $16\frac{3}{4}$ inches wide, 22 inches deep.

Price in mahogany (piano finish), or golden oak, \$60.00.

JACK TAR TO ENJOY THE PHONOGRAPH MORE

SEA-LIFE, particularly on light-ships anchored far off-shore, is apt to become a trifle monotonous. To all thus situated, the Edison Phonograph comes as a God-send, for it converts their dull spare hours, into keen enjoyment and rapturous laughter. Among the recent vessels equipped with the Phonograph and a liberal supply of Records is the Light Ship No. 94 on Frying Pan Shoals. The government can well afford to extend this service to all the light-houses, and to the life-saving stations. It will be gladly welcomed. Some enterprising Dealers, situated near life-saving stations could well afford to canvass them this summer.

SUGGESTED ADS FOR THE NEW AMBEROLA VI



Dance

whenever you like,
as long as you like.

*No need to wait for
some one to play. The*

**EDISON
PHONOGRAPH**

is always ready—
is always willing—
is never tired—
is never out of tune—
is *always in good time.*

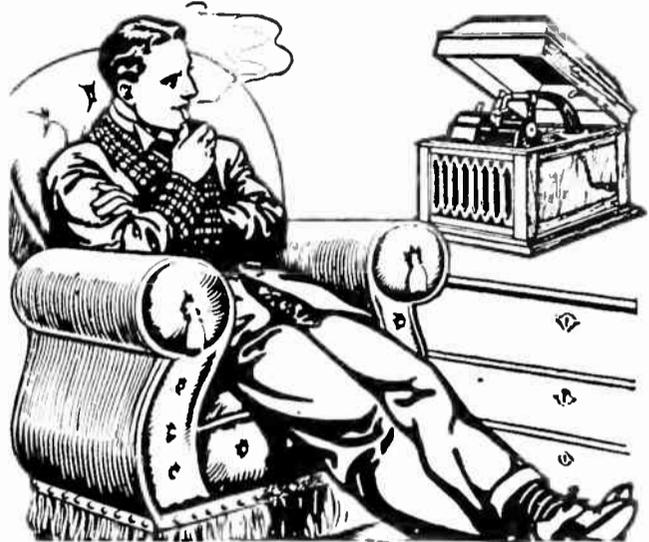
EVERYBODY can join in
the dance, and the Edison has a full
repertoire of the best DANCES.

Ask to hear

AMBEROLA VI

It's the model that you can carry
wherever you would dance.

JOHN BLACKSTONE
205 Main Street



R

For Restful Recreation

A good cigar,
an easy chair

—and an

**EDISON
PHONOGRAPH**

IF you're alone, or you're homesick—
or if you are boarding—off in camp,
left "on duty,"

**Don't forget, there is
one jolly good fellow:**

The New Edison Amberola VI

It has concealed horn, diamond point re-
producer. Plays all Blue Amberol Records.
Portable and companionable. Ask to hear

AMBEROLA VI

SPENCER MARSH & CO.
301 Somerset Avenue

STOCK ELECTROS OF THE ABOVE CUTS OF AMBEROLA VI

(Figures Dancing)

4 in. wide Line cut No. 179
2 " " " " " 174

(Easy Chair)

4 in. wide Line cut No. 180
2 " " " " " 177

WINDOW DISPLAY No. 32

A Transparency Attraction at \$3.50
10% Less to Standing Order Dealers

OCCUPYING but three and a half feet of space and admitting of showing any type of machine under the central arch by using the central transparency at another time this display will form an inviting and attractive centerpiece in any Dealer's window.

The pictorial features are harmoniously colored and center attention on the reading matter which quickly impresses the onlooker with the merit of new Edison features.

The general color is a rich buff with Roman gold moulding and relief effect air brush scrolls.

For a night attraction the deep frame in the rear center will prove irresistible if you but place a light where directed, thus displaying a handsome moonlight scene of Venetian gondoliers, rippling water and soft moonbeams. The windows glow in various colors while the figure in the foreground sits on the frame in splendid cut-out contrast.

This centerpiece is independent of the two outside units which support the arch, and in fact any portion may be used singly, but we advise a setting such as shown as it requires but small space.

By removing two brass paper fasteners, you may remove the arch and use it as a centerpiece over the center transparency. Thus you are at liberty to set the two side posts with pictorial oval tops farther apart and place machines in the space thus derived.

There's a use for this material in every Dealer's window. There are sales awaiting the Dealer who trims his show window effectively.

Now note that this display appears in this, the July MONTHLY. It reaches Dealers in September, the very time you will be starting a new Fall campaign.

Right now is the time to order display No. 32 from your Jobber at \$3.50—or, better still, place a

standing order (simply agree to give us notice thirty days in advance of cancellation) and secure these displays at a 10% discount from list price.

WHAT IS ON THE OTHER FELLOW'S MIND?

THIS none of us can safely answer. We believe at times that we have a listener lending us his undivided attention, but remember that loop hole of "in one ear and out the other."

With sight and thought concentrated on deciphering a pictorial or written message pertaining to the product we desire to give publicity, we make at least a momentary impression and a lasting one if the message is clever, concise

and of human interest.

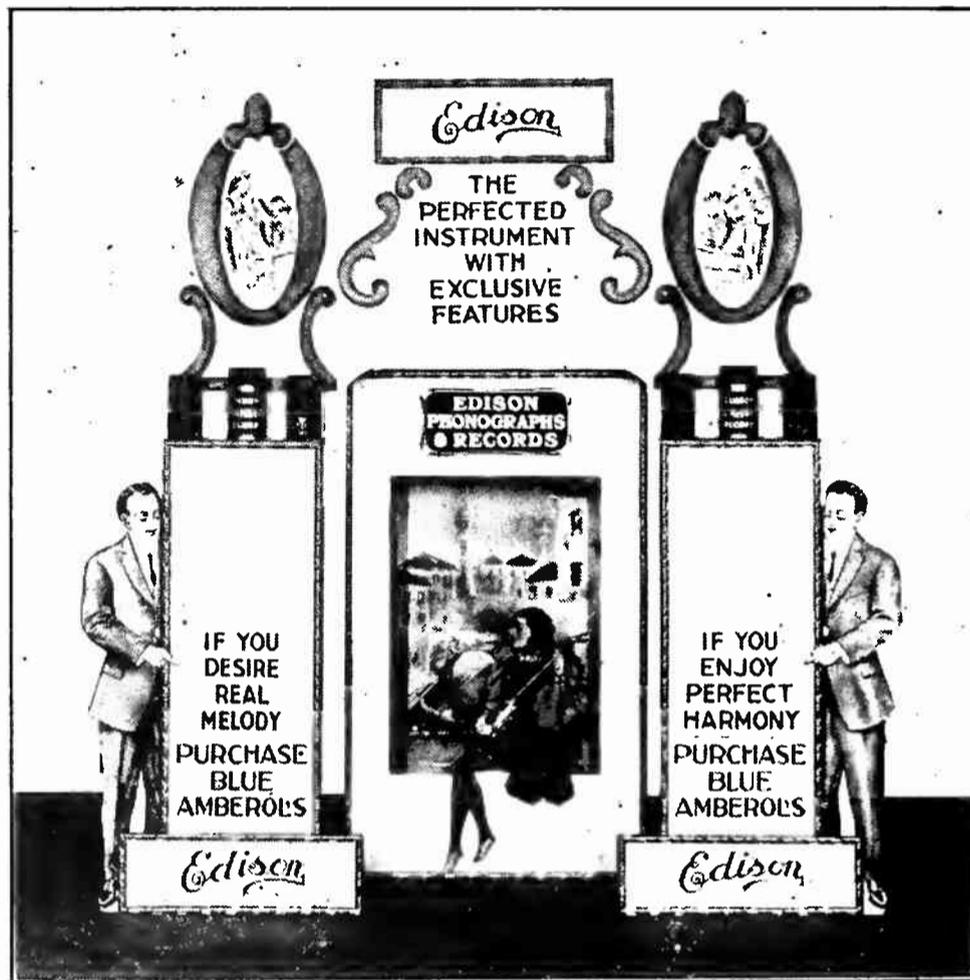
Curiosity to inspect the unusual or extraordinary will often gain the attention of the man bent on fulfilling an important errand. During that period of examination his sense of sight is susceptible and his thoughts diverted long enough to receive the impression desired to convey.

At least you may thus have his undivided attention for a short interval through the impression of sight and the element of curiosity. Thus it seems that an appeal to the sight is a direct influence on the thoughts.

Upon the subject of the talking arguments of a salesman we all agree that a good salesman suggests and invites inspection of goods other than those voluntarily asked for by the customer.

Now the question arises as to how many sales result from personal speech persuasion in comparison to the sight impression forced upon the customer by attractively displayed merchandise.

Let us not discuss this, let us agree that neither the opportunity to introduce by speech or impress by sight should be overlooked by any retail merchant. As a matter for serious consideration, how-



ever, is not the percentage of population which daily passes your place of business one hundred times greater than that with whom your salesmen secure an audience for personal speech solicitation? Granting this, have you any sane reason for neglecting the open-eyed reading public through failure to provide something to excite its curiosity?

You can control the other fellow's thoughts at many times throughout each business year. Even if it be but for a few moments at a time, you will eventually leave a lasting favorable impression that will create a desire for an investigation and sale. This cannot be done without placing something clever where he will see it often and the setting must be changed lest he tire of the monotony. Where is there any saving in neglecting an opportunity to exploit the merits of a salable article with good profit, to thousands each day at a daily expense of approximately ten cents?

Give Edison Records and machines a place in your show windows regularly. Use Edison display material at all times to add that attractiveness which awakens curiosity and furnishes terse information regarding the superiority of them.

You may not think them clever. Someone of them may not appeal to you. But we do not know what is on the other fellow's mind. At least give him something to look at, something different to see and to read each month.

Look at the display material for September in this issue. Order it at once and join the movement to expand and excel.

EDISON SALESMANSHIP

EVERY Edison salesman as he goes forth to sell Edison goods ought to feel abundantly confident of success, for back of his efforts is Edison superiority and Edison organization. If he has any doubts at all of the superiority of the Edison product, let him eradicate it once and for all by a very simple and effective plan. Let him make an exhaustive test of the Edison alongside of any and all other machines; of the Blue Amberol alongside of any and all other Records; and if he feels that he might be personally biased, let him take to the test one or two disinterested friends. One cannot sell successfully if he has a "lingering suspicion" that he hasn't really the *best* on the market; he cannot convince others of that fact unless he himself is enthusiastic about Edison superiority. We know of no means to accomplish this result so good as this exhaustive test.

"Salesmanship is one of the greatest games there is—it's the matching of the wits of the salesman against the wits of the buyer, and the harder the proposition the more joy to the true salesman in landing the order. It's a confidence game not because the salesman tries to do the buyer, but

because the salesman's bearing, his appearance, his manner of approaching and presenting his arguments, must inspire confidence in him, his goods and his house."

Hugh Chalmers, President of the Chalmers Motor Company of Detroit has defined salesmanship as follows:—"Now what is salesmanship? If I were asked to define it in a simple way I should say that it is nothing more or less than making the other fellow feel as you do about the goods you have to sell. I have found with salesmen that it is nine-tenths men and one-tenth territory. In short, it is a matter of personal equation. The qualities of success as I have found them are health, honesty, ability, initiative, knowledge of the business, tact, industry, sincerity, open-mindedness and enthusiasm. It takes a combination of things to make a business profitable."

It takes a combination of qualities to make a Phonograph and a Phonograph Record perfect. But in order to make a perfect Record profitable to handle there must be a real business organization behind it. Such an organization is the Edison, Edison skill, Edison honesty, and Edison progressive methods have made the Edison Phonograph and the Blue Amberol Record one of the biggest factors in the market to-day. Let the salesman remember this and enthusiastically add his selling ability and his enthusiasm for success is then assured. Edison salesmanship is the greatest opportunity for an earnest, determined and tactful man in the selling line today.

THE EDISON IS SUPERIOR

BECAUSE it gives just the right volume of sound—is not too loud; neither is it harsh nor metallic.

BECAUSE it plays the Blue Amberol—the sweet-toned four-minute Record which is practically indestructible.

BECAUSE being equipped with the new Diamond Point Reproducer, its contact point never needs changing (as do the needles of talking machines).

BECAUSE the new Diaphragm (the result of thousands of experiments) reproduces the color-tones or *overtones*, heretofore impractical.

BECAUSE it is the only type on which Records can be made at home.

BECAUSE, being made under Mr. Edison's supervision, it embodies technical excellencies that exhaustive experiments have found desirable.

Are you reading our window-display offer every month? Notice that in this issue we are announcing a transparency at \$3.50.

EDISON FIELD DAY



MR. EDISON STARTS THE "GRAND PRIX EDISON"



"FANS"

On Thursday, June 12th, the pursuit of worldly gain was laid aside for the more glorious struggle which crowns the victor's brow with the olive wreath—for it was Edison Field Day. Telephones jingled unanswered on firmly locked desks, trusty fountain pens wandered far afield lacking the guiding hand, the Blue Amberols ceased their lay, and even in the Diamond Room "the sound of the grinding was low." Every one connected with the vast Edison organization at Orange was at hand during the celebration which was held at Olympic Park.

The morning was devoted to the preliminaries in the field and track events, the finals of which were run off in the afternoon. By two o'clock the spectators numbered approximately three thousand, and when Mr. Edison appeared on the field shortly after that time he received a hearty ovation. From his place in the grand stand he awarded the prizes, among the handsomest of which was a bronze statue, his personal gift to the winner of the highest number of points. Mr. Edison also fired the gun which started the "Grand Prix Edison" in which the Edison Club defeated the Laboratory Fire Company.

Probably the most notable event in the track meet was the whirl-wind finish in which Sales Manager

Dolbeer captured the fat man's race. Mr. Dolbeer's burst of speed brought the crowd to its feet with a shout of applause.

After the track meet the Edison Club crossed bats with the Edison Manufacturer's League team in a hard fought contest during which Credit Manager Phillips, Vice-President Wilson, Harry Miller and Second Vice-President Maxwell were "caught in the act" by the vigilant camera.

Perfect weather and excellent management combined to make the day a thorough success.

Officials, department heads and all employees were unanimous in their verdict that Field Day should go down in the annals as one of the biggest events of the year.



SALES MANAGER DOLBEER OFF TO GLORY

A PRACTICAL AND SUCCESSFUL EDISON "R. S. V. P."

"Answer if you please" (R. S. V. P.) carries with it an implied courtesy that few would wish to ignore. We all know what it means when placed upon a social invitation and unhesitatingly inform our kind friend of our intention in the matter. One enterprising Dealer in Waterloo, Iowa, has adopted and worked out the idea in selling Blue Amberol Records that can be used advantageously by Dealers everywhere. We let Messrs. E. W. Coburn & Son of the above named town, state it in their own letter:—

Gentlemen:—Here is "a little plan" of my own that will interest you as the results interested me. I selected twenty names from our mailing list of those who had been good Record buyers, but had dropped off of late. I mailed to each of these twenty addresses a Blue Amberol Record that I had thought would especially appeal to them. I wrote each a short letter about the 4th list (which I enclosed) and concluded, asking them to drop in and pay for the Record when they were down town or else return it.

Here is the result: Twelve kept the Record which I had mailed them, and, when they paid for it bought twenty-six additional Records—an average of over two apiece. Five exchanged the Record I had mailed them, and bought thirteen additional Records—an average of nearly three apiece. Two returned the Record and did not then buy any, but I have hopes they will do so later on. One has as yet to be heard from. It cost me just \$2.00 to sell fifty-six Records and to interest nineteen Edison owners in Blue Amberols!

That is a record to be proud of. It shows intelligent planning, for to each person was sent a Blue Amberol Record of a selection most likely to please—a ragtime piece, to one, a sacred selection to another, an instrumental piece to another, etc. The knowledge of what to send was based on what each one had bought previously, and here again is the value of keeping close tab on a purchaser's tastes. Then again the names were selected from among those who had bought, but were falling off in their purchases. Another point in keeping sale details so as to be of value and service at any time.

But, perhaps, best of all was the implied confidence in a customer's willingness to try the Record sent and either to return or pay for it. Results show how splendidly this trust was responded to by these twenty customers.

As each Edison List is published, an enterprising Dealer should scan it carefully and note the particular Records that will please certain of his customers. With discriminating care in selecting the Records to be sent out, the results cannot fail to justify the expense. Of course, it can be overdone

so as to become a sort of imposition, but where a Dealer wants to interest his customers in certain Records that especially appeal to their tastes, we know of no plan so good. It economizes the time of the purchaser and enables the whole family to hear the Record sent, at their convenience. It saves the Dealer's time also, and builds up a mutual confidence that is the very essence of good sound business.

READING NOTICE FOR SEPTEMBER

THE pronounced success of the Blue Amberol Record has warranted the Edison people in bringing out an unusually large September list of one hundred choice selections. Among the very popular ones may be mentioned the four "Pinafore" Records by Gilbert and Sullivan. The revival of the Pinafore Airs at this time only demonstrates how reluctant the public are to let such jolly selections lie dormant any longer. They are admirably rendered by the Edison Light Opera Co., as is also the one from "Patience." A similar pleasure awaits those who will play any of the four Records by the Toots Paka's Hawaiians.

Among the Blue Amberol Concert Records are "Good-Bye" by Christine Miller, "Prologue from Pagliacci" by Thomas Chalmers, and "Sing, Smile, Slumber" by Marie Rappold. Paulo Gruppe renders on the violoncello, "Rondo" by Dvorák.

The other Edison soloists this month are Elizabeth Spencer, whose charming soprano voice is heard in Pestalozza's "Ciribirbin Waltz Song;" in "Dream Faces" and also in a duet with Miss E. Eleanor Patterson in Mendelssohn's "I Would That My Love." A name new to Edison audiences is that of Mrs. Clarence Eddy whose contralto voice is heard in "Kathleen Mavourneen." Manuel Romain sings very acceptably "Daddy Has a Sweetheart and Mother is Her Name;" "When the Evening Bells are Chiming;" also "Under Southern Skies." Vernon Archibald renders "Down by the Old Mill Stream," while Charles W. Harrison sings "A Woman's Smile," from the "Firefly," and "Why Did You Make Me Care." Irving Gillette is heard in "I'll Change the Shadows to Sunshine," "Where the Silvery Colorado Wends its Way," and in a duet with Albert Campbell in "Sail on Silv'ry Moon." W. H. Thompson sings "I Love You, California," a new song that bids fair to be adopted as the State song of California. Walter Van Brunt's fine tenor voice is heard in "It Takes a Little Rain with the Sunshine," "There's One in a Million Like You" and "Good-Bye, Rose." Will Oakland renders "When You and I Were Young, Maggie" and "Say Au Revoir but not Good-Bye." James F. Harrison gives us a stir-

ring war song in "Marching Through Georgia." Among the duets, trios, and quartets are:—"Moonlight Bay" by the Premier Quartet; "Darling Nellie Gray" by the Metropolitan Quartet; "Old Black Joe" and "We're Tenting To-night" also "The Bridge" by the Knickerbocker Quartet; "Silver Star," an Indian Love Song, and "Rainbow" by Ada Jones and Billy Murray. The Gobble Duet from "The Mascot" by Elizabeth Wheeler and Harry Anthony; "The Bloom is on the Rye" by Anthony and Harrison; "Pussy's in the Well" by the Manhattan Ladies Quartet.

Vaudeville selections are well represented. They are:—"When Michael Dooley Heard the Booley Booley;" "In My Harem;" "Rum, Tum Tiddle" by Billy Murray; "I'd Do as Much for You" by Billy Murray and Ada Jones; "Melinda's Wedding Day" and "Waiting for the Robert E. Lee" by Arthur Collins and Byron G. Harlan; "Hear the Pickaninny Band" by Walter Van Brunt; "Sauerkraut is Bully Medley" by George P. Watson; "Seated Around an Oil Stove" by Murray K. Hill; "Just Plain Dog" by Van Avery; "I Laughed at the Wrong Time"; "Uncle Josh's Huskin' Bee" and "Uncle Josh in a Barber Shop," "The Show Troupe at Pumpkin Centre" by Cal Stewart; "I'm Looking for a Nice Young Fellow" by Ada Jones; "The Golden Wedding" by Ada Jones and Len Spencer; "The Rube and the Country Doctor" by Byron G. Harlan and Frank C. Stanley; "Characteristic Negro Melody" by the Peerless Quartet; "Put on Your Slippers, You're in for the Night", and "Put Your Arms Around Me Honey" by Ada Jones. "The Doctor's Testimonials" and "An Easy Job on the Farm" by Billy Golden and Joe Hughes.

There are several excellent sacred selections, including "Holy, Holy, Holy, Lord God Almighty;" "What a Friend We Have in Jesus;" The "Gloria from Mozart's Twelfth Mass;" "I Love to Tell the Story," all rendered by the Edison Mixed Quartet. One duet, "Gathering Home" sung by Young and Wheeler, and one trio, "God is Love; His Mercy Brightens" by Agnes Kimball, Reed Miller and Frank Croxton, complete the sacred pieces.

Among the excellent band and orchestra selections are:—"Light Cavalry Overture" and "William Tell Overture" by the Edison Concert Band; "Tango—La Rumba," "Good-Bye Boys Medley," "Hula, Hula Medley Two-step," and "Officer of the Day" by the National Promenade Band; "The Whip March," "Moonlight in Jungland Medley" and "Angel's Dream Waltz" by the New York Military Band; "Jolly Fellow's Waltz" by Sousa's Band; "Selections from the Red Mill" by Victor Herbert and his orchestra; "Teddy Bear's Picnic" by the American Symphony Orchestra; "Moonlight

Dance" by the American Standard Orchestra.

The other instrumental pieces embrace two bells solos by Charles Daab; a xylophone solo by Albert Benzler, a violin selection by the Venetian Trio, an accordion solo by P. Frosini, a flute and clarinet duet by Eugene C. Rose and George Rubel; two violin solos by José Rocabuma, a violin solo by Charles D'Almaine, two selections by the Venetian Trio on the violin, flute and harp; another trio on the piano, violin and violoncello by the Tollefsen Trio and a piano solo by André Benoist entitled "Home, Sweet Home—With Variations."

ONE HUNDRED SELECTIONS

IN accordance with the statement in the last number of the MONTHLY, we are listing one hundred selections for September. We believe that the Trade will readily appreciate the fact that the more rapidly we build up an extensive Blue Amberol Catalog, the better for everybody concerned. There is no question but what machine sales will be materially aided and you can offer your prospect a Record Catalog which allows a good choice of selections.

Of course the superiority of the Blue Amberol over competing Records has made a great impression upon the public, and has boomed machine sales materially, but an extensive Record Catalog is sure to add greatly to the drawing power of the Blue Amberols.

The one hundred selections contained in this list represent a gain of almost two months over the usual schedule of Record issues—that is, instead of making the Trade wait until we accumulate a large catalog stock by listing the Records in monthly quantities of thirty-five or so, we are hustling them out at top speed.

Remember that we do not expect you to order these Records in the same quantities as you would order under ordinary circumstances.

PLAN NO. 8

THE Plan Maker's eighth plan was announced just after we had gone to press with the June issue. We are printing it for the benefit of those Dealers who are not on the Plan Maker's mailing list. This is the ideal time to try out such a plan because business men have—or take—more leisure than they do in the winter and will lend a more ready ear to your invitation to step in and try the Home Recording Outfit:

It is the easiest of all the plans thus far—a sort of shirt-sleeve plan that fits in with the early summer moods which prompt the judge and the banker to unbend from their dignity and pitch horse-shoes in a public square. It is a plan that requires you to call people in from the street or send for them.

This plan relates to Home Recording. If you have not a Home Recording outfit in stock—with a shaving machine and a supply of blanks—surely you ought to have one. The little shaving machine has demonstrated that it will do the work in first class shape. Only a very little knack is required—a knack that anyone can acquire.

Now as to the plan. Pick out ten people as always. Let one be a lawyer, another a traveling salesman, another a man with political aspirations, another a singer—anyone who might be interested in hearing his or her own voice, which means practically everyone. Get them into the store—one at a time, of course; lead them up to the recorder; take a copy of "The Modern Blarney Stone" and have your man—or woman—read into the recording horn the passage from "The Modern Blarney Stone" which you think will do him or her the most good. If he is a merchant, have him read the part about salesmanship; if a lawyer, the part about lawyers; if a banker, the part about business men learning to speak effectively; if he or she is a singer or instrumentalist, the part about singing or "instrumentalism." After the record has been made, play it; then shave it; then have your man—or woman—make the record over again; then give it to the person who made it with your compliments; then play some of your best Blue Amberol amusement records.

After you have done all this, I fancy you don't need anyone to tell you what else to do. An exclusive feature is a mighty rare thing in a competitive article. Home Recording is an exclusive Edison cylinder phonograph feature. Muffing an easy *v* with the bases full is a small crime compared with neglecting to feature Home Recording when you are trying to sell a phonograph.

Try this plan, please, and let us know if it isn't a winner.

The following article from the "Brooklyn Daily Eagle," referring to a very successful demonstration conducted by our Educational Department, is interesting because of its bearing on the Home Recording feature in relation to business training.

The views of a disinterested sales expert on the importance of the very things which the Edison is best fitted to correct—hesitancy, jumbled sentences, inability to think clearly while on the feet, a lack of force in presenting one's proposition—show that the Edison is invaluable to people in many branches of business. The speaker's words are addressed to a school of salesmen but they apply with equal force to the lawyer, the politician, or to any one whose success depends to a large degree upon ability to speak clearly and forcibly to a large audience or to only one person at a time.

The machine under discussion is the school Phonograph. The main point, however, is the recording feature which is, of course, available on any Edison machine:

Control of the Voice

As an Aid to Salesmanship is Shown by Phonograph.

To aid pupils of the class in salesmanship and advertising of the Brooklyn Evening High School for men to become masters of their voices and to

think while speaking, the phonograph was brought into use at the Commercial High School last night. Representatives from the Thomas A. Edison Company were present and permitted the members of the two classes to talk into the machine and a few moments later to listen to their own remarks.

Instructor Charles F. Southard, in charge of the advertising department of A. D. Matthews' Sons, said it was most important that salesmen should be masters of their voices and to think while speaking. He stated by way of introduction that Howard Gibb, of the firm of Frederick Loeser & Co., had once told him that of the 100 salesmen who called upon him in a day, 95 per cent of them when in his office were unable to state their business clearly and distinctly.

Mr. Southard remarked that it was no easy matter to get into the office of Mr. Gibb. It was necessary to first send in a card and to state the object of the call. Mr. Gibb, he said, was not an easy man to approach for he had an eagle eye that made his caller feel unimportant and stand before him almost speechless.

"Men, you should be ready at all times to express yourselves fluently, concisely and to the point," said Mr. Southard. "Learn to think as you speak and be a master of your voice. You should know how to approach a prospect in selling, also how to think when on your feet. It is a question of idea and resourcefulness."

Mr. Southard told how, when the phonograph was comparatively a new thing, he had made use of one to apply for a position with a large department store in Manhattan. As soon as his phonograph record reached the office he got a telephone message to come to the store, and he got the position. It was a new idea, he said, and the firm was impressed with his method of seeking the position.

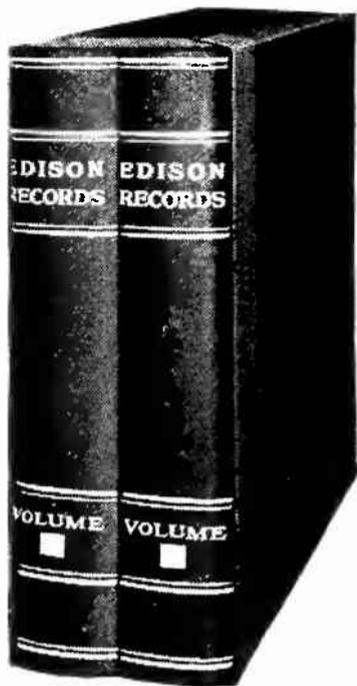
YOU CAN SELL THE AMBEROLA!

DON'T think of the Amberola as a rich man's instrument. It isn't. Think of the hundreds of people who buy pianos every day—almost everybody affords a piano nowadays. Yet, how good a piano can you get for the price of an Amberola? There are people right in your neighborhood who are thinking of buying pianos right now—to-day. Every one of these people is your prospective customer for the Amberola, for, not only can you prove to him how much better entertainment the Amberola gives than can possibly be gotten from a piano, no matter how well some members of his family might play, but when you bring him face to face with the fact that the Amberola does all this, at a price far below that which he would have to pay for a piano that is any good, you are certain to land a sale—if not of Amberola I or III at least of Amberola V at \$80.

It is far easier to sell an Amberola to a good prospect than a lower-priced machine. If you begin with an Amberola you can certainly land a sale, even if eventually you have to sell him a Concert model or one even lower in price.

The "Pinafore" Records will sell well.

EDISON CYLINDER RECORD ALBUM



THE Record Album has met with a cordial reception by Phonograph owners and with a little pushing by the Trade, is sure to enjoy very extensive sales. It is something which every Dealer can handle profitably because it appeals to the owners of both wax and Blue Amberol Records—that is, every customer of every Dealer is a good prospect.

The man who owns Blue Amberol Records only, ought to have albums in which to keep them instead of scattering them around or keeping them in old boxes, etc., under the piano or the sofa.

These albums are decidedly ornamental in appearance and offer the best possible substitute for a large wooden cabinet. They will contain twenty-four Records, opening conveniently on the broad side.

If your customer has an Amberola III, he can use three of these albums which will fit exactly on the lower shelf. The owner of any of the other models can place them conveniently on the lower shelf of the table—just as he would keep his dictionary or encyclopedia.

Every owner of wax Records should have these albums, not merely as a matter of convenience and neatness but because of their protective qualities which will save the wax Record many a hard—and perhaps fatal—knock.

Instead of opening and closing each individual Record carton every time he wants to play a selection, the owner of an album has access to twenty-four selections at once, and can close them up and put them away with equal facility. As a matter of transportation also, the albums offer the greatest possible convenience.

The albums have considerable decorative value, being finished in black cloth and imitation Russian leather, with gilt lettering. Size, 16" x 11 $\frac{3}{4}$ " x 6 $\frac{1}{2}$ "

Furnished at the following prices:

	U. S.	CANADA
Dealer,	\$1.50	\$2.50
	2.00	2.50

The cut shown herewith is stock electro No. 150. If you are going to do any circularizing, etc., we will furnish it without charge. Give the albums some of your time—it will be well spent.

Feature the dance Records in this list.

MRS. CLARENCE EDDY

Contralto



It is with much pleasure that we introduce to Edison audiences this gifted contralto singer. She has a voice of remarkably beautiful quality, and phenomenal compass. The press everywhere speaks of her in the highest terms.

She is a woman of great charm, with a genuine and rich contralto voice. The famous singer, Mme. Trebelli heard Mrs. Eddy when she was a young girl and was so impressed with her wonderful voice, which she called "the little basso," that she offered to superintend her musical education.

She is a native of California and studied under Randegger of London, Juliani of Paris, and Arthur Mees of New York. She has sung in many of her husband's organ concerts throughout this country. Her rendition of "Kathleen Mavourneen" is particularly fine, being full of expression and color. We bespeak for Edison patrons much pleasure in listening to this splendid Record.

BOOMING THE EDISON IN KERRVILLE

J. L. PAMPELL of Kerrville, Texas, having built up a prosperous confectionery business that is a credit to himself and to the city, saw the wonderful possibilities of the Edison and wisely decided to avail himself of them.

With the same thoroughness which has always characterized the Texan in whatever he does, whether eliminating undesirable persons from the scenery or teaching the people of Bermuda how to raise real onions, Mr. Pampell proceeded to expound the virtues of the Amberola I with the result that he has already sold eight of that model. They always do things in a big way down in Texas and we are safe in expecting big things of Mr. Pampell. The business ability to which his present establishment bears testimony, coupled with the merits of Edison goods, should prove invincible. Here's hoping!

EDISON BLUE AMBEROL RECORDS

FOR SEPTEMBER, 1913

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before August 25th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on August 23d. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on August 25th. Supplements and Phonograms will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before August 25th. Jobbers and Dealers may, however, deposit supplements and Phonograms in mail boxes or post offices after 5 P. M. on August 23d, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for September Records on or before July 10th. Dealers should place September orders with Jobbers before July 10th to insure prompt shipment when Jobber's stock is received.

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

BLUE AMBEROL CONCERT LIST

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

- | | | | |
|-------|--|-------|--|
| 28172 | Good-Bye, Sweet Day (<i>Kate Vannah</i>)
Christine Miller
<i>Contralto, orchestra accompaniment</i> | 28174 | Prologue from <i>Pagliacci</i> (<i>Leoncavallo</i>)
Thomas Chalmers
<i>Baritone, orchestra accompaniment</i> |
| 28173 | Rondo (Op. 94) (<i>Dvorák</i>) Paulo Gruppe
<i>Violoncello, piano accompaniment by Charles Gilbert Spross</i> | 28175 | Sing, Smile, Slumber (<i>Charles Gounod</i>)
Marie Rappold
<i>Soprano, orchestra accompaniment</i> |

BLUE AMBEROL REGULAR

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

- | | | | |
|------|---|------|---|
| 1823 | Favorite Airs from <i>Patience</i> (<i>Gilbert and Sullivan</i>)
Edison Light Opera Co.
<i>Orchestra accompaniment</i> | 1833 | When Michael Dooley Heard the Booley, Booley (<i>Harry Von Tilzer</i>)
Billy Murray
<i>Comic song, orchestra accompaniment</i> |
| 1824 | It Takes a Little Rain with the Sunshine (<i>Harry Carroll</i>)
Walter Van Brunt
<i>Tenor, orchestra accompaniment</i> | 1834 | The Little Flatterer (<i>R. Eilenberg</i>)
Charles Daab
<i>Bells, orchestra accompaniment</i> |
| 1825 | Ciribiribin Waltz Song (<i>A. Pestalozza</i>)
Elizabeth Spencer
<i>Soprano, orchestra accompaniment</i> | 1835 | Gathering Home (<i>W. A. Ogden</i>)
Harry Anthony and James F. Harrison
(John Young and Frederick J. Wheeler)
<i>Sacred, orchestra accompaniment</i> |
| 1826 | Light Cavalry Overture (<i>Franz von Suppé</i>)
Edison Concert Band | 1836 | Ragtime Regiment Band (<i>Melville Morris</i>)
Edward Meeker
<i>Coon song, orchestra accompaniment</i> |
| 1827 | Sail on Silv'ry Moon (<i>Ernie Erdman</i>)
Albert H. Campbell and Irving Gillette
<i>Tenor, orchestra accompaniment</i> | 1837 | Clamy Green
Billy Golden and Joe Hughes
<i>Vaudeville sketch</i> |
| 1828 | Kathleen Mavourneen (<i>F. W. Nichols Crouch</i>)
Mrs. Clarence Eddy
<i>Contralto, orchestra accompaniment</i> | 1838 | I Love You, California (<i>A. E. Frankenstein</i>)
Knickerbocker Quartet and Elizabeth Spencer
<i>March song, orchestra accompaniment</i> |
| 1829 | Down by the Old Mill Stream (<i>Tell Taylor</i>)
Introducing Marie Kaiser in refrain
Vernon Archibald
<i>Baritone, orchestra accompaniment</i> | 1839 | I'd Do as Much for You (<i>Harry Von Tilzer</i>)
Ada Jones and Billy Murray
<i>Conversational duet, orchestra accompaniment</i> |
| 1830 | A Woman's Smile—The Firefly (<i>Rudolf Friml</i>)
Charles W. Harrison
<i>Tenor, orchestra accompaniment</i> | 1840 | Just Plain Dog (The Original Rastus)
Van Avery
<i>Vaudeville specialty</i> |
| 1831 | I Would that My Love (<i>Felix Mendelssohn</i>)
Elizabeth Spencer and E. Eleanor Patterson
<i>Soprano and contralto, orchestra accompaniment</i> | 1841 | In My Harem (<i>Irving Berlin</i>)
Billy Murray
<i>Comic song, orchestra accompaniment</i> |
| 1832 | I'll Change the Shadows to Sunshine (<i>Ernest R. Ball</i>)
Irving Gillette
<i>Tenor, orchestra accompaniment</i> | | |

- 1842 La Rumba—Tango (For dancing) (*J. Tim Brymn*) National Promenade Band
- 1843 Good-Bye, Boys Medley Two-Step (For dancing) National Promenade Band
- 1844 Melinda's Wedding Day (*Al. Piantadosi*) Arthur Collins and Byron G. Harlan
Coon duet, orchestra accompaniment
- 1845 Daddy Has a Sweetheart and Mother is Her Name (*Dave Stamper*) Manuel Romain
Tenor, orchestra accompaniment
- 1846 There's One in a Million Like You (*Jean Schwartz*) Walter Van Brunt
Tenor, orchestra accompaniment
- 1847 The Whip March (*Abe Holzmann*) New York Military Band
- 1848 Moonlight Bay (*Percy Wenrich*) Premier Quartet
Vocal, orchestra accompaniment
- 1849 Holy! Holy! Lord God Almighty! (*Rev. John B. Dykes*) Edison Mixed Quartet
Sacred, organ accompaniment
- 1850 Dream Faces (*W. M. Hutchinson*) Elizabeth Spencer and Chorus
Soprano, orchestra accompaniment
- 1851 Why Did You Make Me Care? (*Alfred Solman*) Charles W. Harrison
Tenor, orchestra accompaniment
- 1852 I Laughed at the Wrong Time (*Stewart*) Cal Stewart
Laughing song, orchestra accompaniment
- 1853 I'm Looking for a Nice Young Fellow Who is Looking for a Nice Young Girl (*S. R. Henry*) Ada Jones and Chorus
Serio comic, orchestra accompaniment
- 1854 Always Gallant Polka (*Ph. Fahrbach, Jr.*) Albert Benzler
Xylophone, orchestra accompaniment
- 1855 What a Friend We Have in Jesus (*C. C. Converse*) Edison Mixed Quartet
Sacred, orchestra accompaniment
- 1856 Where the Silvery Colorado Wends its Way (*Charles Avril*) Irving Gillette and Chorus
Tenor, orchestra accompaniment
- 1857 Memories of Home (*Fr. Gutmann*) Venetian Instrumental Trio
Violin, flute and harp
- 1858 Silver Star (*Charles L. Johnson*) Ada Jones and Billy Murray
Indian love song, orchestra accompaniment
- 1859 Hula, Hula Medley Two-step (For dancing) National Promenade Band
- 1860 Darling Nellie Gray (*B. R. Hanby*) Metropolitan Quartet
Vocal, orchestra accompaniment
- 1861 Wedding of the Winds Waltz (*John T. Hall*) P. Frosini
Accordion
- 1862 God is Love, His Mercy Brightens (*Conradin Kreuzer*) Agnes Kimball, Reed Miller and Frank Croxton
Soprano, tenor and baritone
- 1863 William Tell Overture (*G. Rossini*) Edison Concert Band
- 1864 Alexander's Ragtime Band Medley Fred Van Eps
Banjo, orchestra accompaniment
- 1865 Old Black Joe (*Foster-Van der Stucken*) Knickerbocker Quartet
Vocal, orchestra accompaniment
- 1866 Uncle Josh's Huskin' Bee Cal Stewart and Co.
Farm scene
- 1867 Teddy Bears' Picnic (*John W. Bratton*) American Symphony Orchestra
- 1868 Lasca (*F. Desprez*) Edgar L. Davenport
Recitation
- 1869 When the Evening Bells are Chiming Songs of Auld Lang Syne (*J. Fred Helf*) Manuel Romain
Sentimental ballad, orchestra accompaniment
- 1870 The Butterfly (*Theo. Bendix*) Eugene C. Rose and George Rubel
Flute and clarinet, orchestra accompaniment
- 1871 The Golden Wedding Ada Jones and Len Spencer
Vaudeville sketch
- 1872 Selection from The Red Mill (*Herbert*) Victor Herbert and His Orchestra
- 1873 When You and I Were Young, Maggie (*J. A. Butterfield*) Will Oakland and Chorus
Sentimental ballad, orchestra accompaniment
- 1874 Gobble Duet from The Mascot (*Edmond Audran*) Elizabeth Wheeler and Harry Anthony (John Young)
Soprano and tenor, orchestra accompaniment
- 1875 The Rube and the Country Doctor Byron G. Harlan and Frank C. Stanley
Rube sketch
- 1876 Characteristic Negro Medley Male voices Peerless Quartet
- 1877 (a) Romance (*Schubert*); (b) Tarantella (*Lucantoni*) José Rocabrana
Violin, piano accompaniment
- 1878 Jolly Fellows Waltz (*H. Vollstedt*) Sousa's Band
- 1879 Put on Your Slippers, You're in for the Night (*Seymour Furth*) Ada Jones
Comic song, orchestra accompaniment
- 1880 Doctors' Testimonials Billy Golden and Joe Hughes
Vaudeville sketch
- 1881 We're Tenting To-night (*Walter Kittredge*) Knickerbocker Quartet
Descriptive war-time ballad
- 1882 Put Your Arms Around Me, Honey (*Albert Von Tilzer*) Ada Jones and Chorus
Coon song, orchestra accompaniment
- 1883 Moonlight in Jungleland Medley (*Dempsey and Schmid*) New York Military Band
- 1884 Rainbow (*Percy Wenrich*) Ada Jones and Billy Murray
Vocal, orchestra accompaniment
- 1885 Shepherds' Dance (*Edward German*) Charles D'Almaine
Violin, orchestra accompaniment
- 1886 Love's Old Sweet Song (*Molloy*) Venetian Instrumental Trio
Violin, flute and harp
- 1887 The Prettiest Little Song of All (*Belasco*) Charles Daab
Bells, orchestra accompaniment
- 1888 Marching Through Georgia (*Henry C. Work*) James F. Harrison (Frederick J. Wheeler) and Chorus
Descriptive war-time song, orchestra accompaniment
- 1889 Angel's Dream Waltz New York Military Band
- 1890 Pinafore Airs—No. 1 (*Gilbert and Sullivan*) Edison Light Opera Co.
Vocal, orchestra accompaniment
- 1891 Pinafore Airs—No. 2 (*Gilbert and Sullivan*) Edison Light Opera Co.
Vocal, orchestra accompaniment

- 1892 Pinafore Airs—No. 3 (*Gilbert and Sullivan*)
Edison Light Opera Co.
Vocal, orchestra accompaniment
- 1893 Pinafore Airs—No. 4 (*Gilbert and Sullivan*)
Edison Light Opera Co.
Vocal, orchestra accompaniment
- 1894 Under Southern Skies (*Lee Olean Smith*)
Manuel Romain and Chorus
Tenor, orchestra accompaniment
- 1895 Officer of the Day Two-step (*Hall-Alpert*)
and The Hurricane Two-step (*Paull*) For
dancing National Promenade Band
- 1896 Uncle Josh in a Barber Shop (*Stewart*)
Cal Stewart
Talking
- 1897 Waiting for the Robert E. Lee (*Lewis F. Muir*)
Arthur Collins and Byron G. Harlan
Coon duet, orchestra accompaniment
- 1898 Gloria from Twelfth Mass (*W. A. Mozart*)
Edison Mixed Quartet
In Latin, orchestra accompaniment
- 1899 Angel's Serenade (*G. Braga*)
Venetian Instrumental Trio
Violin, flute and harp
- 1900 The Bloom is on the Rye (*Henry R. Bishop*)
Harry Anthony and James F. Harrison
(John Young and Frederick J. Wheeler)
Tenor and baritone, orchestra accompaniment
- 1901 The Bridge (*Longfellow-Lindsay*)
Knickerbocker Quartet
Male voices, orchestra accompaniment
- 1902 Hear the Pickaninny Band (*Seymour Furth*)
Walter Van Brunt and Chorus
Coon song, orchestra accompaniment
- 1903 Sauerkraut is Bully Medley
George F. Watson
Yodel songs, orchestra accompaniment
- 1904 Extase—Rêverie (*Louis Ganne*)
Tollefsen Trio
Piano, violin and violoncello
- 1905 Pussy's in the Well (*George B. Nevin*)
Manhattan Ladies' Quartet
Orchestra accompaniment
- 1906 Rum, Tum, Tiddle (*Jean Schwartz*)
Billy Murray and Chorus
Novelty song, orchestra accompaniment
- 1907 An Easy Job on the Farm
Billy Golden and Joe Hughes
Vaudeville specialty
- 1908 Old Folks at Home—with Variations
(*Foster-Meacham*) André Benoist
Piano
- 1909 Seated Around an Oil Stove Murry K. Hill
Vaudeville specialty
- 1910 Good Bye, Rose (*Herbert Ingraham*)
Walter Van Brunt
Tenor, orchestra accompaniment
- 1911 Say Au Revoir, but not Good-Bye (*Harry Kennedy*)
Will Oakland and Chorus
Counter-tenor, orchestra accompaniment
- 1912 The Show Troupe at Pumpkin Center
(*Stewart*) Cal Stewart
Talking
- 1913 I Love to Tell the Story (*W. G. Fischer*)
Edison Mixed Quartet
Sacred, organ accompaniment
- 1914 Moonlight Dance (*Herman Finck*)
American Standard Orchestra

FOUR HAWAIIAN SELECTIONS

- 1915 Waialae (Waltz Song) (*Major Kealakae*)
Toots Paka's Hawaiians
- 1916 Pulupe (Waltz Song) (*Prince Leleiohoku*)
Toots Paka's Hawaiians
- 1917 Tomi! Tomi!—Hawaiian Hula (*Solomon Hailama*)
Toots Paka's Hawaiians
- 1918 Lalani Hula's Hawaii
Toots Paka's Hawaiians

CONGRATULATIONS BY PHONOGRAPH

BEN CHILDERS of Pulaski, Tenn., writes us of an incident which may furnish an inspiration to some enterprising Edison Dealer.

On June 19th, B. M. Falk of Schneidemuehl, Province Posen, Germany, celebrated his seventieth birthday. Like many other elderly Germans, he has a number of relatives in this country. The American kin of Herr Falk, consisting of his brother and several nephews, decided to send the old gentleman their congratulations by Phonograph.

Accordingly, Sol. Chon, one of the nephews, went to the office of Mr. Childers and filled a Record with his congratulations in German. All the other relatives made Records of a similar character and on his birthday the old gentleman received these many messages of congratulations and well-wishing on Edison Records.

Practically every one of your customers has some relative or dear friend who lives at a great distance. Doubtless many of them have relatives on the other side of the water. Have you ever suggested to them the pleasure which it would afford

these distant ones to receive similar Records made by themselves? In talking to a prospect, do you lay strong emphasis on the recording feature as something to be found only in the Edison? In doing so, there is no better way of bringing home the possibilities of Edison recording than by a concrete example such as this one, with its decided "human interest" element.

Keep this incident in mind and work it into your sales talk—and bring it to the attention of your own customers.

SPECIAL PRICE ON MODEL "N" REPRODUCER AND ARMS

IN the January issue we quoted special prices on the sapphire-pointed Model "N" Reproducer and arms. Have you taken advantage of this to equip any "Fireside" or "Standard" models you have in stock with the "C," "H" or "K" reproducers with small diaphragms? If not, read again the article in the January issue. It will help you dispose of your Fireside and Standard models and also enable you to sell more Records. It will pay you to investigate!

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.

St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—Kent Piano Company, Ltd., successors
to M. W. Waitt & Co., Ltd.

Winnipeg—R. S. Williams & Sons Co. Ltd
Babson Bros.

Calgary—R. S. Williams & Sons Co. Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

August, 1913

No. 8



ALESSANDRO BONCI

The EDISON PHONOGRAPH MONTHLY

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READING NOTICE FOR OCTOBER LIST OF BLUE AMBEROLS

EDISON announces in the October list of Blue Amberol Phonograph Records, five new ones by Alessandro Bonci, all sung in Italian. They embrace selections from "Rigoletto," "Elisir d'Amore," "Faust," "Lucia di Lammermoor" and "Luisa Miller." Here is a rich treat for lovers of Grand Opera.

Among the list—there are one hundred to choose from this month—are four Masonic hymns, sung at various Masonic functions, and three I. O. O. F. Records, used in their ceremonies.

The jolly, imperturbable "Uncle Josh" contributes two most amusing Records, about his rheumatism, and his experiences at the "Revival Meeting at Pumpkin Centre." Billy Murray, Anna Chandler, Byron G. Harlan, Arthur Collins, Ada Jones, Joe Hughes, Len Spencer, Murray K. Hill and Steve Porter, so well known to Edison audiences, all appear in this October list with selections well worth while.

The soloists include Frank Stanley Grinsted, Elsie Baker, Helen Clark, Agnes Kimball, Elizabeth Spencer, Marie Dressler, Marie Narelle, Walter Van Brunt, Charles W. Harrison, Will Oakland, John Young, Fred'k. J. Wheeler, Manuel Romain, Gus Reed, Frank X. Doyle, Irving Gillette, Albert H. Campbell, Reed Miller, Frank Croxton, Bessie Volckmann and Arthur C. Clough.

The instrumentalists are particularly fine this month. They include a saxophone solo by H. Benne Henton, a flute solo by Julius Spindler, a clarinet solo by the U. S. Marine Band, a mandolin

solo by Demetrius C. Dounis, a whistling solo by Jere Sanford, a whistling and yodling solo by Guido Gialdini, an accordion solo by Guido Deiro, a xylophone duet by Charles Daab and William Dorn, a cornet solo by Herbert L. Clarke, two solos on bells by Charles Daab, a violin solo by Charles D'Almaine, and a violoncello solo by Victor Sorlin. Other instrumental pieces by The Edison Concert Band, Edison Light Opera Co., Peerless, Knickerbocker and Venetian Quartets, Victor Herbert and His Orchestra, American Standard Orchestra, National Promenade Band, Bohumir Kryl and His Band, New York Military Band, and Venetian Trio.

The sacred Records embrace several well-known hymns; a selection from Verdi and from Faure, all beautifully rendered by soloists and by quartets.

One Record in particular is quite a novelty; "The Woodland Serenade"—a piece rendered by the reed instruments only of the Edison Concert Band. The Record is an especially fine and successful one, giving great clearness and definition.

"Sheridan's Ride"—a stirring civil war poem by Thomas Buchanan Reed, is admirably recited by Edgar L. Davenport.

We wish to call particular attention to the Bonci records enumerated on page 13. They are the result of a recent engagement with the famous operatic star and serve as a wonderful example of his well recognized powers. Do not fail to get these records. They are going to appeal to every music lover.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

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THOMAS A. EDISON, LTD., 364-372 KENT STREET, SYDNEY, N. S. W.
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COMPAGNIE FRANCAISE THOMAS A. EDISON, 59 RUE DES PETITES-ECURIES, PARIS.

Volume 11

AUGUST, 1913

Number 8

THE EDISON CARRIES PRESIDENT'S MESSAGE TO THE INDIANS

THE home recording feature of the Edison has once again brought it into prominence, this time as a means of conveying the official message of the President of the United States to the North American Indian.

On February 22nd, 1913, President Taft, members of his cabinet, the acting commissioner of Indian affairs, the Governor of New York, and many other notables, including representatives of the Army and Navy, joined with the thirty-two Indian chieftains from the western reservations in the impressive exercises which accompanied the ground breaking for the National Memorial to the North American Indian. Rodman Wanamaker conceived the idea of erecting this memorial to the noble race which our ancestors found in possession of the land. Through his efforts, Congress was induced to pass a bill permitting the erection of a statue upon a government reservation and Fort Wadsworth, in New York harbor, was chosen for the site.

After the President and one of the chiefs had broken ground and the various speeches had been delivered, each chief was given a cord which was attached to the halyard of the flag. Then as the

regimental band played "The Indians' Requiem," they slowly raised the flag.

During the ceremony each chief placed his thumb print upon a Declaration of Allegiance to the Government of the United States, composed by the Indians themselves.

The dedication of this memorial is the first step in a great movement to bring the Indian into closer touch with the white man and to awaken in him a keen sense of his share in, and responsibilities to, the government. It is in this expedition of citizenship to the North American Indian that the Edison Phonograph is taking an important part.

Dr. Joseph K. Dixon, for fifteen years a close student of Indian affairs, is at the head of the expedition which will travel twenty-two thousand miles, visiting every one of the one hundred and sixty-nine tribes in the United States. Several of the tribes have already been visited, and each one has been presented with an American flag. The same flag and the same cords which were used at Fort Wadsworth are being used in the ceremonies at each reservation where the chiefs, after listening to the Edison reproduce the speeches of President Wilson, Franklin K. Lane, Secretary of

Address of the President of the United States to the North American Indian

*Delivered into an Edison Phonograph, at the White House, Washington, D. C.,
May 24, 1913*

My Brothers:

A hundred years ago, President Jefferson, one of the greatest of my predecessors, said to the Chiefs of the Upper Cherokees:

“My children, I shall rejoice to see the day when the Red Men, our neighbors, become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty as we do, without any one to make them afraid, to injure their persons, or take their property without being punished for it according to fixed laws.”

This I say to you again to-day; but a hundred years have gone by, and we are nearer these great things than hoped for, now, much nearer than we were then. Education, agriculture, the trades, are the red man’s road to the white man’s civilization to-day, as they were in the day of Jefferson, and happily you have gone a long way on that road.

There are some dark pages in the history of the white man’s dealings with the Indian, and many parts of the record are stained with the greed and avarice of those who have thought only of their own profit; but it is also true that the purposes and motives of this great Government and of our nation as a whole toward the red man have been wise, just and beneficial. The remarkable progress of our Indian brothers towards civilization is proof of it, and open to all to see.

During the past half-century you have seen the schoolhouse take the place of the military post on your reservations. The administration of Indian affairs has been transferred from the military to the civil arm of the Government. The education and industrial training the Government has given you have enabled thousands of Indian men and women to take their places in civilization alongside their white neighbors. Thousands are living in substantial farmhouses on their own separate allotments of land. Hundreds of others have won places of prominence in the professions, and some have worked their way into the halls of Congress and into places of responsibility in our State and National Governments. Thirty thousand Indian children are enrolled in Government, State and Mission schools. The Great White Father now calls you his “brothers,” not his “children.” Because you have shown in your education and in your settled ways of life staunch, manly, worthy qualities of sound character, the nation is about to give you distinguished recognition through the erection of a monument in honor of the Indian people, in the harbor of New York. The erection of that monument will usher in that day which Thomas Jefferson said he would rejoice to see, “when the Red Men become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty.” I rejoice to foresee the day.

It gives me pleasure as President of the United States to send this greeting to you and to commend to you the lesson in industry, patriotism and devotion to our common country which participation in this ceremony brings to you.

the Interior, and F. H. Abbot, Acting Commissioner of Indian affairs, raise the flag and sign the Declaration of Allegiance. Mr. Wanamaker believes that the possession of a flag—something new to the Indians—and the fact that the Red Men hear the actual voice of the

white father at Washington, will do much in stirring them to renew their self-cultivation and to a new loyalty to the government.

Woodrow Wilson is the third successive President of the United States to make Records on the Edison, Mr. Roose-

velt and Mr. Taft having also availed themselves of its recording possibilities. But no former President has had the opportunity of using the Edison for a similar purpose. How simple it would have been for Mr. Wilson to have dictated his message to a stenographer and to have had it printed. How unimpressive and impersonal it would have been, however, compared to the method which was so wisely employed. Instead of "cold type" the human voice—the actual voice of the President of the nation—offers real greetings and expressions of sympathetic interest to these people. No more effective means could have been found in the effort to reach the Red Man and to impress him with a sense of personal allegiance than this which has been described.

Of course the Edison is the only machine which made such a scheme possible, and we are naturally proud to have played this important part in so great an undertaking. Incidents are being continually brought to our notice which emphasize the wide range of activity of home recording, but this is perhaps the greatest tribute which has been paid to the exclusive Edison feature. Your customers would undoubtedly be interested in hearing of it.

THE TEN SPECIAL RECORD OFFER

IT'S astonishing with what alacrity and zeal many Dealers have taken hold of this generous proposition, and done good work in reviving the interest of Edison two-minute Phonograph owners. It's equally astonishing how loth other Dealers are to push a proposition of this kind, and we must ascribe only one of two reasons for it—first, either that they do not appreciate the offer, or else have not kept a list of their two-minute Phonograph sales.

For the benefit of the first we earnestly refer them to Form 2372, a copy of which their Jobbers will send them, or we will gladly supply on request. Don't lose sight of the fact that these ten Records are *special*, and cannot be had in any other way. They represent a value of \$5.00 actually given away in order to induce an Edison owner to bring

his machine up-to-date so as to play the Blue Amberol Records.

As to the Dealers who have not kept a record of their sales of the two-minute Phonograph Machines, we suggest that they place a placard in their windows and in their store announcing briefly this remarkable offer. Furthermore, in all their letters and packages they should place circulars announcing it so that the good news may be known far and wide.

We are much gratified with the results of the offer, but are anxious to include more Dealers who have as yet not taken the matter up seriously.

INTRODUCE AMBEROLA VI TO MOTOR-BOAT ENTHUSIASTS

MOTOR-BOATING is rapidly becoming one of the leading summer sports. One has only to visit any of the leading lake resorts to find the motor-boat very much in evidence. The fairer the day, the more beautiful the moonlight night, the greater the number of motor-boats of all descriptions. Some of the owners of these crafts make a practice of entertaining their friends on "week-end" vacations. Excursions to the various points of the lake are made, on which perhaps a bounteous repast is provided. Just one thing seems needed to complete the thorough enjoyment of the occasion—an Edison Phonograph. It will do the entertaining while you lunch, while you ride at anchor, while you glide swiftly over the water. No need to importune your friends to do their oft-requested stunt. Here's a royal entertainer—"a jolly good fellow." The Dealer who does not see a fertile field here for enterprising sales, is certainly asleep.

It's ten chances to one you will hear music issuing from some of the crafts. Doubtless some wide-awake motor-boat enthusiast has already placed an Edison aboard. The luxurious cruisers in our harbors, the comfortable house boats on our rivers and the smaller motor boats all offer a capital field for the Edison Phonograph.

The new Edison Amberola VI is ideal for this purpose. It's the smallest cabinet Edison made. There's no separate horn to bother with—it's all contained in the case. It will play any Blue Amberol Record, for it has a Diamond Point Reproducer.

If, Mr. Dealer, you are located near any lake resort where boating, particularly motor-boating, is indulged in, here is your summer opportunity and here is the Edison model to push. A visit among the campers will prove profitable. It's a field somebody will surely work this season. Why not you?

The insertion of a dash between the last two paragraphs of column one, page four of the June-July Phonograph is misleading. The offer referred to is the attachment offer.

FIVE NEW BONCI RECORDS

ALESSANDRO BONCI is acknowledged to be one of the great tenors. His success has been phenomenal, for while he is only forty-three years of age, he has won hosts of laurels in Europe, South America and the United States. Everywhere people are clamorous to hear him and the prices they pay would be exorbitant were it not that Bonci is now at the zenith of his fame and power. He gives a most masterly interpretation of nearly all the great tenor roles, and is especially admired in his wonderful rendering of the "Donna é mobile" in Rigoletto. He has sung for Edison audiences five of his most characteristic selections—two from "Verdi's Rigoletto," one from Verdi's "Luisa Miller," one from Donizetti's "Elisir d'Amore," one from Gounod's "Faust" and another from Donizetti's "Lucia di Lammermoor." The Edison Recording Department has been exceptionally fortunate in getting five excellent records in which Bonci's voice is reproduced in all its sweetness, modulation and force. (See Records 29001 to 29005).

There should be—there will be—an eager market for these five wonderful Bonci Records. Bonci is well known; his fame is on every music lover's lips. We feel confident then if the Dealer will only exploit these records he will be richly repaid. Order all five at once for demonstration purposes, and order an extra supply so that anyone or all five can be furnished instantly on request. The special price of \$1.00 each is more than justified by the fame of the artist and by the beauty of the selections themselves.

HARLAN E. KNIGHT



ALTHOUGH born in the backwoods, a native of Limerick, Maine, this artist had the same advantages as Abraham Lincoln, in that he absorbed knowledge in a little whitewashed school house, which is still standing in a small town near Kennebunkport, Maine. He spoke "pieces" in school—what boy hasn't—but his first inspiration for a stage career came when a group of theatrical folks boarded at the Knight farm for a summer.

Theatrical folks talk shop whether on Broadway or in the wilds of Maine, and Knight was fired with an ambition to be a play actor. His chance came later, and that he "made good" is proven by his present popularity.

His latest success was with the one-act rural comedy-drama, in vaudeville, called "The Chalk Line." In it, Mr. Knight played "the original rube from Maine," a character that he has made famous. Previous to this success, he was with the comedian Willie Collier, and in many other big productions. He is now considered one of the cleverest portrayers of rural character now before the public, and is deservedly popular with playgoers everywhere.

HAVE YOU HEARD THE BLUE AMBEROL?

We are suggesting under this heading, text for a circular or circular letter to your prospects and to owners of Edison Phonographs who have not yet bought Blue Amberol Records. While few Dealers would make use of the whole article, many will find parts which will be easily adapted to their needs:

The Edison Blue Amberol is a Musical Triumph. That has been decided by a discriminating public after several months' publicity. The mingled surprise and pleasure with which it was first received, has spread from home to home, until now it is the talk of thousands of delighted, music-loving people. "Have you heard the Blue Amberol," has become, among Phonograph owners, a sort of greeting. The enthusiasm with which the question is asked leaves no doubt in the mind of the unacquainted, that the pleasure is deep and genuine. To admit that one has not yet heard the Blue Amberol, is to receive a spontaneous invitation to do so at once; in every instance the joy shared is more than doubled, and so the enthusiasm spreads. Bear in mind that the emphasis is not placed upon a "Caruso," or a "Melba" or some other noted artist's record, but upon the Blue Amberol which includes operatic, concert and popular selections.

It's a new experience to hear for the first time this Blue Amberol, no matter how many eminent artists you have heard upon the Phonograph. It's a pleasure akin to discovering for yourself some new and brilliant voice in an evening's program. You never knew such a singer had such a voice or so great a spell over you, till you were taken almost unawares. People who have heard so many fine selections on the Phonograph have come to believe that there are none finer; that they have heard the best there is. Granted they have, but now let them hear those same selections played by the Blue Amberol! What a surprise comes over their faces! It's like sunrise upon the mountains after a spell of

dull, gloomy weather! All is fresh, clear, glorious! New life seems throbbing in every note, and as the record plays on, the face brightens more and more, like the sunrise touching the heights.

In no other way can they know how much there is in a great singer's voice except they actually hear that voice itself, because no record has done justice to great artists like the Blue Amberol. That may seem a strong statement to make, but it's true! Take any concert or Grand Opera selection made in Blue Amberol and play it on the Edison; then play the same selection by some other make. Or, if you care more for some familiar song or hymn or instrumental selection, make the comparison with these. Some instruments, such as the violin in its highest notes and runs and trills, make a severe test, both upon the recording and the reproducing ability of the manufacturers. The Blue Amberol is fully equal to the test, and, we believe, in the minds of all fair minded people, will result in a superior, and clearer definition of all notes with their values properly shaded and balanced. Try it; it is an interesting and profitable experiment.

We are now arriving at the point where Mr. Edison arrived after months and months of patient toil and study. His was a critical, as well as an appreciative ear, and not until he had satisfied himself after a long series of exhaustive experiments, did he permit the present Blue Amberol to be placed before the public. His whole method of recording, in the first place, underwent a sort of "third degree" of examination, elimination and revision. It resulted in a method of recording unknown to other manufacturers and vastly superior. He overthrew a multitude of false theories and evolved a new and superior method of recording sound which is known and practiced only by the Edison Recording Laboratory.

Too much emphasis cannot be placed upon this first step, because it is certain you cannot get out of a record more music than you actually record upon it. Sound is elusive; it will escape if possible. How to catch and hold all the finer tones—the overtones or tone colors was one of the most difficult problems to which Mr. Edison long devoted his wonderful knowledge and practice of acoustics. The Blue Amberol shares in this "musical triumph," because back of the substance of the Record itself is the superior method of recording.

But the Blue Amberol represents not only a triumph in recording music, but a triumph in cylinder record construction. It is practically indestructible, and, best of all, gives no evidence of wear even if played thousands of times. Of what other record on the market can this be said? On the contrary, the constantly changing needles used on others is the best evidence that such records are not permanent.

It has been a source of great satisfaction to the manufacturers as well as to Mr. Edison himself, that the superiority of the Blue Amberol has been so quickly and universally admitted and admired. That there has been an underlying dissatisfaction with the usual record upon the market, is conceded on every hand. The apology of friend to friend for its defects and imperfections, its indistinct and at times distant sounds, its utter failure to reproduce the overtones, has been upon the lips of every one, even if not voiced. "We must accept the best we can get without a murmur," seems to have been the submerged feeling. With the Blue Amberol all this is changed. No longer is any apology needed, or forthcoming. As you listen you are enthused; your critical ear is satisfied and delighted; IT'S REAL MUSIC. Then back of the tones of the Edison Blue Amberol, always, so clear and sweet and true, is that reserve power which we so much admire in a voice well trained, finely balanced, and controlled. You no longer strain your ear and your imagination in order to detect the finer notes; you no longer knit your brow while you listen to some lapse of faithfulness on the part of a record, for the Blue Amberol gives you an entirely different sensation—that of a pent-up delight, which, when the record has finished, bursts forth into exclamations of admiration.

Now here's a record you can be proud to own—the Blue Amberol. Here, too, is a record you will want to keep, and can keep in perfect condition a lifetime. Indeed, it's a pleasure that is never exhausted, for even though you play your favorite selection over and over again thousands of times, you still have as perfect a Blue Amberol as when you first heard it. The initial expense, which is slight, is the final expense, for time and use have no effect upon a Blue Amberol.

We might write volumes in praise of this new record and still be within the truth. But when you have heard it, as eventually you will, you will realize that the Edison genius behind it has fully won your approval of this Musical Triumph!

RECORD RETURN GUIDE

IN accordance with the decision announced in the April-May issue extending the machine purchase allowance until October 1st, 1913, U. S. Jobbers (M to Z), beginning August 1st, may return to the factory for credit such Edison wax records as they may have in stock under the terms of the 10% record Exchange plan and the 5% machine purchase allowance. These records may be returned without regard to their serial numbers.

Are you particularly proud of the appearance of your store? Are you working any "stunts" which would interest your fellow Edison boosters? If so, let us hear from you.

Three Suggestions *for* Amberola VI



The EDISON PHONOGRAPH

provides delightful entertainment
for the whole family. The new

Amberola VI

just ready, is an Ideal Instrument—Con-
cealed Horn, Diamond Point Reproducer,
Portable Cabinets. Just the thing for the
Centre Table, out on the Lawn or Veranda.

BROWNELL MARTIN & CO'S
241 STATE STREET



“He’s a Jolly Good Fellow”

No better company could be
wished for than the

NEW AMBEROLA VI

All contained in a small cabinet,
Diamond Point Reproducer.

DONALD JOHNSON
COTTAGE AVENUE



The Edison Phonograph

Entertains Royally—The New

AMBEROLA VI

is a beauty—Small Cabinet (size 16
x 14), No Horn, Diamond Point Re-
producer. An ornament *anywhere*.

Anything and Everything in the Edison Line
Promptly Supplied.

MARSHAL FIELD & CO.

HERE are three sug- gestions for your newspaper advertising in connection with the new Amberola VI

They are all line cuts and will
give excellent results in either
newspaper work or on circulars

ORDER BY NUMBER

	2" size	3" size
Family Group.....	188.....	187
“Three is Company”.....	184.....	183
Bachelors Hall.....	186.....	185

SENT PROMPTLY ON REQUEST

Address:

The Advertising Dept.
THOMAS A. EDISON, Inc.
ORANGE, N. J.

FIRST BRITISH BLUE AMBEROL SUPPLEMENT

YOUR Jobber has already received a quantity of Form 2402, the supplement of British selections for July. This folder contains a list of fifty Records made by the most popular British artists, among whom are Harry Lauder, Florrie Forde, Billy Williams, Jack Charman and Stanley Kirkby. The famous National Military Band, one of the best known organizations in the world, contributes six splendid selections which will appeal instantly to any lover of instrumental music.

Harry Lauder is, of course, as well known on this side of the water as he is in England. His "Roamin' in the Gloamin'" and "Breakfast in Bed" are famous. This is the first time that these selections have been offered as Blue Amberols in the United States. They are sure to be popular.

Get a good supply of these British Blue Amberols and let your customers hear them. Order a supply of the supplements from your Jobber and distribute them among your patrons. Look up their purchases and mark the kind of selections which you find them most interested in. Make a special list of those who have bought Phonographs since the advent of the Blue Amberol and point out the British selections as a novelty and as affording an opportunity to hear the favorite artists of the London music halls at the same prices for which they obtain the records of our native songsters and fun makers.

The list is as follows:

British Blue Amberol Records

50 cents each in the United States

- 23001 Poet and Peasant Overture (*Suppé*)
National Military Band
- 23002 Thora (*Adams*)
Peter Dawson
Bass solo, orchestra accompaniment
- 23003 Roamin' in the Gloamin' (*Lauder*)
Harry Lauder
Comic song, orchestra accompaniment
- 23004 Poppies and Wheat, Barn Dance (*Hucke*)
Olly Oakley
Banjo solo, orchestra accompaniment
- 23005 Take a Pair of Sparkling Eyes (*Sullivan*)
Ernest Pike
Tenor solo, orchestra accompaniment
- 23006 Keep on Swinging Me, Charlie (*Long and Scott*)
Miss Florrie Forde
Comic song, orchestra accompaniment
- 23007 Off I Went to Doctor ——— (*David and Fragon*)
Jack Charman
Comic song, orchestra accompaniment
- 23008 March, Strathspey and Reel (*Traditional*)
Highlanders' Bagpipe Band
- 23009 Come Along, Be One of the Boys (*Lawrence Wright*)
Stanley Kirkby
Baritone solo, orchestra accompaniment
- 23010 Kangaroo Hop, The (*Godfrey and Williams*)
Billy Williams
Comic song, orchestra accompaniment
- 23011 Fight the Good Fight (*Rev. W. Boyd*)
Williamson and Kinniburgh
Tenor and baritone duet, orchestra accompaniment
- 23012 My Heart is with You To-Night (*Mills and Scott*)
Hardy Williamson
Tenor solo, orchestra accompaniment
- 23013 Bells of St. Malo, The (*Rimmer*)
National Military Band
- 23014 The Singer Was Irish (*Murphy and Castling*)
Peter Dawson
Bass solo, orchestra accompaniment

- 23015 I Must Go Home To-night (*Hargreaves*)
Billy Williams
Comic song, orchestra accompaniment
- 23016 The Broken Melody (*Van Biene*)
Jean Schwiller
Violoncello solo, orchestra accompaniment
- 23017 Breakfast in Bed (*Lauder*)
Harry Lauder
Comic song, orchestra accompaniment
- 23018 Muleteer of Malaga (*Trotére*)
T. F. Kinniburgh
Baritone solo, orchestra accompaniment
- 23019 Joshu-ah (*Arthurs and Lee*)
Stanley Kirkby
Comic song, orchestra accompaniment
- 23020 Regimental Marches, No. 3
National Military Band
- 23021 Valse Triste (*Sibilius*)
National Military Band
- 23022 *A Wee Hoose 'Mang the Heather (*Wells and Lauder*)
Harry Lauder
Baritone solo, orchestra accompaniment
- 23023 When I Survey the Wondrous Cross (*Miller*)
Williamson and Kinniburgh
Tenor and baritone, orchestra accompaniment
- 23024 My Young Man is Not the Chocolate Soldier (*Godfrey and Williams*)
Billy Williams
Comic song, orchestra accompaniment
- 23025 The Choristers Waltz (*Phelps*)
Alhambra Orchestra
- 23026 The Volunteer Organist (*Lamb*)
Peter Dawson
Bass solo, orchestra accompaniment
- 23027 Little Willie's Woodbines (*Weston and Barnes*)
Billy Williams
Comic song, orchestra accompaniment
- 23028 The Death of Nelson (*Brahm*)
Ernest Pike
Tenor solo, orchestra accompaniment
- 23029 Medley of Irish Airs
Alexander Prince
Concertina solo, piano accompaniment
- 23030 My Boy (*Weston, Barnes and Scott*)
Miss Florrie Forde
Sentimental song, orchestra accompaniment
- 23031 Burial of Sir John Moore (*Wolfe*)
Bransby Williams
A military episode—Recitation
- 23032 Yes, Let Me Like a Soldier Fall (*Vincent Wallace*)
Hardy Williamson
Tenor solo, orchestra accompaniment
- 23033 Why Do You Keep Laughing at Me? (*Long and Scott*)
Stanley Kirkby
Baritone solo, orchestra accompaniment
- 23034 Afton Water (*Robt. Burns and A. Hume*)
William Davidson
Baritone solo, orchestra accompaniment
- 23035 Don't Sing in Ragtime (*Merson, Long and Pelham*)
Billy Merson
Comic song, orchestra accompaniment
- 23036 Lancashire Clogs (*Emile Grimshaw*)
Olly Oakley
Banjo solo, orchestra accompaniment
- 23037 Willie's gane tae Melville Castle (*Traditional*)
T. F. Kinniburgh
Baritone solo, orchestra accompaniment
- 23038 The Wibble, Wobbly Walk (*Long and Pelham*)
Jack Charman
Comic song, orchestra accompaniment
- 23039 Tell Her I Love Her So (*Paul de Faye*)
Charles Compton
Tenor solo, orchestra accompaniment
- 23040 New Colonial March (*Hall*)
National Military Band
- 23041 Praeludium (*Armas Jarnefelt*)
National Military Band
- 23042 Wait Till I'm as Old as Father (*Godfrey and Williams*)
Billy Williams
Comic song, orchestra accompaniment
- 23043 Evening Breeze (*Otto Langey*)
National String Quartet
First and Second Violins, Viola and Violoncello
- 23044 The Miner's Dream of Home (*Godwin and Dryden*)
Peter Dawson
Bass solo, orchestra accompaniment
- 23045 A Dream of Paradise (*Gray and Lyttleton*)
Hardy Williamson
Tenor solo, orchestra accompaniment
- 23046 The Yacht I've not Got (*Merson*)
Billy Merson
Comic song, orchestra accompaniment
- 23047 Mister Cupid (*Weston*)
Stanley Kirkby
Comic song, orchestra accompaniment
- 23048 In the Shadows (*Finck*)
Alhambra Orchestra
- 23049 Come into the Garden, Maud (*Balfe*)
Charles Compton
Tenor solo, orchestra accompaniment
- 23050 Hark! Hark! My Soul (*Smart and Faber*)
Williamson and Kinniburgh
Tenor and baritone duet, orchestra accompaniment

*Is No. 1822 in the United States List for August?

WE want every Dealer to be fully informed. We issue from time to time Trade Bulletins, and mail them under sealed envelope to every Dealer. Do you preserve these carefully? Be sure you keep in touch with us, by obtaining all our latest announcements.

GO AFTER UNUSED MACHINES

NEXT to selling a new Edison, a Dealer cannot do a better thing for himself or his trade than to find Phonograph owners who are not using their machines, because they are out of order, or because they have never had the four-minute attachment put on so they can play Blue Amberol Records. Here is a good field to brush up; it means steady customers for the Blue Amberol Records now being issued. Where a Phonograph has not been used for several months, and the Dealer has induced the owner to have it cleaned and repaired, a new interest is awakened and the owner has as much enthusiasm as he had when he first bought it. As a result there are more Records sold. Elsewhere we have urged Dealers to look up two-minute Phonograph owners. This is a further step in the same direction.

HOME RECORDING A STRONG FEATURE

IN the Home Recording Outfit, the Dealer has one of the strongest arguments in favor of an Edison over all other Phonographs. Being exclusively an Edison feature, it puts the Edison in a class by itself. We believe the Dealer has not as yet begun to realize the full value of this feature. As a practice, Home Recording is yet in its infancy, because its simplicity is not understood nor its great utility appreciated. When its value becomes recognized, as it surely will, those who purchased an Edison Phonograph will be glad they made their choice of a machine that will record for them in their homes, as well as play the Records they purchase.

We urge upon every Edison Dealer that, if he has not already done so, he procure at once a complete Edison Home Recording Outfit and familiarize himself with the making and shaving of Records. Every Dealer knows that if he can perform an operation deftly and without any apparent effort, his customers will be eager to try it. If, on the other hand, he seems to have the slightest difficulty, they will immediately decide that the mechanism, whatever it may be, is too complicated for them, and the sale is lost.

As a matter of fact, the making of a Record is extremely simple, and the use of the hand-shaving machine presents no difficulties, if the instructions are followed out. But, the Dealer needs a certain amount of practice to obtain that dexterity which comes only through practice. So, get that Recording Outfit at once and do a little practicing. We want you to be thoroughly familiar with the outfit when customers come to your store to investigate it. Get also the two brochures which we publish on Home Recording:—

(1) "To Hear Ourselves as Others Hear Us; or, Confidences Concerning the Modern Blarney Stone" (Form 2290). (2) "One of the Many Pleasures of the Edison Phonograph" (Form 2216). Both are free for the asking. Be sure to read them.

Now then for business. The first step is to enlist the help of some good singer in your town. You will probably find one among the church choirs who will be willing to favor you enough to make a record. Perhaps you can also get an elocutionist; the school Principal ought to be able to suggest one. Possibly you can get a good comic story teller (a near relative to "Uncle Josh"). Securing enough local talent, go ahead and arrange for a real fine concert. Let the Home Recording Feature predominate. The invitations to the concert should be neatly printed and sent out several days in advance.

From the interest sure to develop at this concert it will be possible to map out a campaign and call upon a number of prospects.

1st. It should interest the school teachers, particularly those in the lower grades of school work, where there is considerable dictation and repetition. By its use a teacher can commit to the Phonograph a great deal of her most tiresome and monotonous work of dictation. The primary teacher will also find it a strong help in entertaining the little ones by her own stories.

2nd. Clergymen will find its use a desirable substitute for writing out their sermons, even if such preparation consists only of an "outline skeleton" of what they will say. The amount of labor saved over writing, the great advantage over a stenographer, because dictation can be made at any hour and be easily resumed when interrupted, are strong features. The advantage of listening to one's sermon before delivering will prove well worth a trial, particularly so among young ministers.

3rd. Sunday-school teachers, especially those in the primary grades, will find the home recording feature a wonderful help in their work—a help that will become more and more apparent as its usefulness is put to the test.

4th. But in the home its value will be even more pronounced. Let the kind mother remember the fondness little folks have for stories, and then record some good ones on the Phonograph which can be repeated indefinitely. If there is not time nor talent to invent a new story, then repeat some that are to be found so plentiful in little folks' story books. Children can listen if they cannot yet read, and the Phonograph admirably will do the talking if you will furnish the story.

Then there are the older boys and girls. Does the boy play the banjo, the guitar or the mandolin? Let him make a record and find in it not only

a source of amusement to others when he is not home, but a means of learning better how to play these instruments. Does the girl take piano lessons? Her instructor will gladly assist her in making a record, or better yet, play the piano as it should be played, and then let the record thus made by the Phonograph be her guide to further practice. Many a family has treasured up the song records of some member who had a talent that way—records that have a value far beyond their cost when these human voices are no longer available.

There is no end of applications for this unique Edison feature, and the energetic Dealer will find no trouble in placing a goodly number of these outfits among intelligent Edison owners.

The hand-shaving device eliminates any inconvenience in preparing a used record for another trial. It can be done right in the home.

As regards the prospective purchaser of an Edison, your sales arguments are greatly strengthened—in fact, doubled. If he buys an Edison he will be able to derive just twice the enjoyment from it that a purchaser of any other make of machine can derive.

BONCI HANGERS READY

WE have prepared an attractive Bonci hanger (22 x 28 inches) announcing the five new Bonci records in the October list. Beside a characteristic portrait of Bonci it gives the titles of the records. It is just the thing to hang up in the store window or over the counter. Elsewhere we have spoken of the commanding character of this great singer's work, and the high regard in which he is held both here and abroad by those best able to judge. A little attention to some good publicity on the part of the Dealer will surely

result in sales of the Bonci records, and for this purpose we know of nothing better than this attractive hanger.

We are shipping these Bonci hangers to Jobbers and they will re-distribute them to all Dealers who order the Bonci records. Ask for Form 2436 if you do not receive it with your Bonci records.

A VARIETY OF INSTRUMENTALS

THE October list is particularly notable for the number of selections rendered on various musical instruments. Beside the violin, flute and harp, there is a cornet solo, a saxophone solo, a bells solo, a banjo solo, a xylophone solo, a clarinet solo, a flute solo, a violoncello solo, a mandolin solo (beside the organ accompaniment to the Masonic and Odd Fellows' selections.) Surely the instrumental portion has not been overlooked, and many a home will be glad to have these different instrumentals as they lend variety to any entertainment. Play them for your prospective customers; they are sure winners.

RECORD LEAFLETS

MAKE use of the record leaflets. Each Edison Record, as you know, contains one.

Let the customer look it over while you are playing the record. Use it yourself at such times, to get quick access to other similar records. Leave some of these leaflets in your store window or on your counter. They are excellent advertising, though originally intended for those who had already bought the respective records in which they are contained. It will frequently be found that the information given in them will lead to a lively interest in the records—that is, to a sale.

THE HUGHES STUDIO

This photograph of the Hughes Studio, Boone, Iowa, serves to show that Mr. Hughes carries a well-assorted stock of Edison machines.



It does not, however, give an adequate idea of the real charm of the establishment, nor does it show the two demonstration booths which form part of its equipment. Mr. Hughes has gone into the Phonograph business with a full knowledge of its possibilities and a determination to make the most of them. Accordingly, we find him giving weekly concerts and doing a lot of local advertising that brings results. It is a pleasure to show even this corner of The Studio for it indicates that this Edison Dealer is aware of the importance of an attractive store.

HALF-TONE ELECTROS

of various sizes (see table below) will be furnished without cost to any Dealer who may wish to use an Edison illustration in any circular, announcement or magazine advertising. Of course half-tones cannot be used for newspaper work; we have *line cuts* for that purpose. It frequently happens, however, that a Dealer has occasion to use an illustration of some one of the several Edison models. By consulting the table below he will see the sizes and styles we carry in stock.

You are probably planning some advertising—circularizing or otherwise—for the Fall. If so, you will need some of the cuts enumerated in this table. We are offering them early in order to give you plenty of time in which to get them and plan your copy. See also the recent issues of the Monthly for cuts illustrating Amberolas V and VI.

Order by number from the Advertising Department.



"Concert" Model
(2 in. cut)

The EDISON
PHONOGRAPH

WE WILL GLADLY DEMONSTRATE
it in your home without cost or
obligation to you.

E. R. WILSON



"Home" Model
(2 in. cut)

The EDISON
**Blue
Amberol
Records**

can be played thou-
sands of times with-
out wear or injury.
They play

**Four
Minutes**

We carry a full line of EDISON
RECORDS, and can show you all
styles of

EDISON
PHONOGRAPHS

JOHN BROWN

NUMBER AND SIZES OF HALF-
TONE CUTS OBTAINABLE FROM
THE ADVERTISING DEPART-
MENT

STYLE	SIZE (WIDTH)			
	3"	2"	1½"	1"
Concert.....		16	17	15
Triumph.....			14	19
Home.....			18	3
Standard.....			2	5
" (sapphire).....			8	7
Fireside (cygnet horn)			6	
" " "				
(sapphire).....			4	9
Fireside (straight horn)	895	896	897	
" " (sapphire)	898	899	1	
" " (flowered horn)		21		23
" " (sapphire)		13		
Gem (sapphire only).....		127		128

Unless otherwise indicated, these cuts show the diamond reproducer. Nos. 20 and 22, not in this table, are four inches wide, showing the Fireside (flowered horn) with diamond and sapphire points respectively.

EDISON BLUE AMBEROL RECORDS

FOR OCTOBER, 1913

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 25th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on September 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on September 25th. Supplements and Phonograms will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 25th. Jobbers and Dealers may, however, deposit supplements and Phonograms in mail boxes or post offices after 5 P. M. on September 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for October Records on or before August 10th. Dealers should place October orders with Jobbers before August 10th to insure prompt shipment when Jobber's stock is received.

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

SPECIAL GRAND OPERA RECORDS

\$1.00 each in the United States; \$1.25 each in Canada

- | | |
|---|--|
| 29001 (a) Rigoletto—Questa o quella; (b)
Rigoletto—La Donna é mobile (<i>Verdi</i>)
Alessandro Bonci
<i>Tenor. In Italian. Orchestra accompaniment</i> | |
| 29002 Elisir d'Amore—Una furtiva lagrima
(<i>Donizetti</i>)
<i>Tenor. In Italian. Orchestra accompaniment</i> | 29004 Lucia—Fra poco a me ricovero (<i>Donizetti</i>)
Alessandro Bonci
<i>Tenor. In Italian. Orchestra accompaniment</i> |
| 29003 Faust—Salve, dimora (All hail, thou
dwelling lowly) (<i>Gounod</i>)
<i>Tenor. In Italian. Orchestra accompaniment</i> | 29005 Luisa Miller—Quando le sere al placido
(<i>Verdi</i>)
<i>Tenor. In Italian. Orchestra accompaniment</i> |

BLUE AMBEROL REGULAR

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

- | | |
|--|--|
| 1919 Raymond Overture (<i>Ambroise Thomas</i>)
Edison Concert Band | 1927 The Beautiful Dawn of Love (<i>Neil Moret</i>)
Arthur C. Clough
<i>Tenor, orchestra accompaniment</i> |
| 1920 Call Me Back (<i>L. Denza</i>)
Charles W. Harrison
<i>Tenor, orchestra accompaniment</i> | 1928 That Tinkling Tango Tune (<i>Albert Gumble</i>)
Billy Murray and Chorus
<i>Orchestra accompaniment</i> |
| 1921 Where the Red, Red Roses Grow (<i>Jean Schwartz</i>)
Helen Clark and Walter Van Brunt
<i>Mezzo-soprano and tenor, orchestra accompaniment</i> | 1929 Funny Doings at Sleepy Hollow (<i>Knight</i>)
<i>Rube sketch</i> Harlan E. Knight and Co. |
| 1922 Tango—Trocha (<i>William H. Tyers</i>)
National Promenade Band
<i>For dancing</i> | 1930 Way Back Home (<i>Theodore Morse</i>)
Peerless Quartet
<i>Male voices, orchestra accompaniment</i> |
| 1923 Emmet's Lullaby (<i>Joseph K. Emmet</i>)
Will Oakland
<i>Counter-tenor, orchestra accompaniment</i> | 1931 You Made Me Love You (<i>James V. Monaco</i>)
Anna Chandler
<i>Orchestra accompaniment</i> |
| 1924 Crossing the Bar (<i>Joseph Barnby</i>)
Edison Mixed Quartet
<i>Sacred, orchestra accompaniment</i> | 1932 When I Want a Little Loving (<i>John Larkins and Chris Smith</i>)
Albert H. Campbell and Irving Gillette
<i>Tenor duet, orchestra accompaniment</i> |
| 1925 Too Much Mustard, One-step (<i>Cecil Macklin</i>)
National Promenade Band
<i>For dancing</i> | 1933 Come Where My Love Lies Dreaming
(<i>Stephen C. Foster</i>) Knickerbocker Quartet
<i>Male voices, unaccompanied</i> |
| 1926 Serenade (<i>Moszkowski</i>)
Venetian Instrumental Quartet
<i>Violin, violoncello, flute and harp</i> | 1934 Down on the Farm in Harvest Time (<i>Dick Richards</i>)
Byron G. Harlan
<i>Rube song, orchestra accompaniment</i> |

- 1935 Sleepy Chile—Lullaby (*Neil Moret*)
Elsie Baker
Contralto, orchestra accompaniment
- 1936 Lead Us, Heavenly Father, Lead Us
(*J. Wiegand*) Edison Mixed Quartet
Sacred, orchestra accompaniment
- 1937 Silv'ry Bells Medley, Two-step
National Promenade Band
For Dancing
- 1938 We've Got a Parrot in Our House (*Lewis F. Muir*)
Arthur Collins and Byron G. Harlan
Comic duet, orchestra accompaniment
- 1939 Trail of the Lonesome Pine Medley, Two-step
National Promenade Band
For dancing
- 1940 Draw Me Nearer (*William H. Doane*)
John Young and Frederick J. Wheeler
Sacred, orchestra accompaniment
- 1941 Somebody's Coming to My House (*Irving Berlin*)
Walter Van Brunt
Tenor, orchestra accompaniment
- 1942 Come and Kiss Your Little Baby (*Albert Von Tilzer*)
Ada Jones and Billy Murray
Conversational duet, orchestra accompaniment
- 1943 There's a Girl in the Heart of Maryland
(*Harry Carroll*) Walter Van Brunt
Tenor, orchestra accompaniment
- 1944 Down on the Mississippi (*Porter*)
Premier Quartet
Male voices unaccompanied
- 1945 Just Some One (*Will R. Anderson*)
Manuel Romain
Tenor, orchestra accompaniment
- 1946 The Sweetest Story Ever Told (*R. M. Stults*)
Venetian Instrumental Trio
Violin, flute and harp
- 1947 Only to See Her Face Again (*Stewart*)
Will Oakland and Chorus
Counter-tenor, orchestra accompaniment
- 1948 Bear's Oil Billy Golden and Joe Hughes
Vaudeville sketch
- 1949 Come, Josephine in My Flying Machine
(*Fred Fischer*)
Ada Jones, Billy Murray and Chorus
Conversational duet, orchestra accompaniment
- 1950 The Singing Girl—Selection (*Herbert*)
Victor Herbert and His Orchestra
- 1955 My Sweetheart (*Tesero Mio*) Waltz (*Becucci*)
Guido Deiro
Accordion
- 1956 When the Bell in the Lighthouse Rings
(*Alfred Solman*) Gus Reed
Basso, orchestra accompaniment
- 1957 Sheridan's Ride (*Thomas Buchanan Read*)
Edgar L. Davenport
Talking
- 1958 Killarney, My Home O'er the Sea (*Frederic Knight Logan*)
Frank X. Doyle and Chorus
Sentimental song, orchestra accompaniment
- 1959 Waiting Down by the Mississippi Shore
(*Dave Reed, Jr.*)
Albert H. Campbell and Irving Gillette
Tenor duet, orchestra accompaniment
- 1960 Boston Commandery March (*T. M. Carter*)
Edison Concert Band
- 1961 The Lighthouse by the Sea (*Charles A. Davies*)
Knickerbocker Quartet
Orchestra accompaniment
- 1962 The Bride of the Waves (*Herbert L. Clarke*)
Herbert L. Clarke
Cornet, orchestra accompaniment
- 1963 Rockin' in de Win' (*W. H. Neidlinger*)
Bessie Volckmann
Contralto, orchestra accompaniment
- 1964 Sailor's Hornpipe Medley
Charles D'Almaine
Violin
- 1965 Grand Baby, or a Baby Grand? (*Hampton Durand*)
Ada Jones
Waltz song, orchestra accompaniment
- 1966 The Kiss Waltz (*Luigi Arditi*)
H. Benne Henton
Saxophone, orchestra accompaniment
- 1967 By the Light of the Jungle Moon
(*J. Caldwell Atkinson*)
Walter Van Brunt and Mixed Chorus
Tenor, orchestra accompaniment
- 1968 A Day in Venice Suite No. 2 (a) Venetian
Love Song; (b) Good-Night (*Ethelbert Nevin*)
American Standard Orchestra
- 1969 Grandma's Mustard Plaster
Murry K. Hill
Vaudeville specialty
- 1970 Massaniello Overture (*Auber*)
Edison Concert Band
- 1971 Peaches and Cream
Ada Jones and Len Spencer
Vaudeville sketch
- 1972 Dancing on the House Top (*Edwin Christie*)
Charles Daab
Bells, orchestra accompaniment
- 1973 Do They Think of Me at Home? (*C. W. Glover*)
Manhattan Mixed Trio
Soprano, tenor and bass, orchestra accompaniment
- 1974 Bonnie Doone (Ye Banks and Braes) (*James Miller*)
Marie Narelle
Soprano
- 1975 March Religioso—Gospel Hymns (*Ecke*)
Edison Concert Band
- 1976 Be Happy (*Kirkpatrick*)
Edison Mixed Quartet
Sacred, orchestra accompaniment
- 1977 Ah, Moon of My Delight—In a Persian
Garden (*Liza Lehmann*) Reed Miller
Tenor, orchestra accompaniment
- 1978 I Want to be Down Home in Dixie (*Berlin and Snyder*)
Arthur Collins and Byron G. Harlan
Coon duet, orchestra accompaniment
- 1979 Birds of the Forest—Gavotte (*Aug. Adolfs*)
Guido Gialdini
Whistling, orchestra accompaniment
- 1980 Infanta March (*Gregory*) Fred Van Eps
Banjo, orchestra accompaniment
- 1984 Are You Coming Home To-night? (*James McGranahan*)
John Young and Frederick J. Wheeler
Sacred, orchestra accompaniment
- 1985 "So So" Polka (*Fahrbach-Ecke*)
Charles Daab and William Dorn
Xylophone, orchestra accompaniment
- 1986 Uncle Josh's Rheumatism (*Stewart*)
Cal Stewart
Talking
- 1987 It's Got to be Some One I Love (*Doyle*)
Ada Jones and Chorus
Orchestra accompaniment
- 1988 Jere Sanford's Yodling and Whistling
Specialty Jere Sanford
Orchestra accompaniment
- 1989 Anvil Chorus—Il Trovatore (*Verdi*)
Edison Light Opera Co.
Orchestra accompaniment

- 1990 Girimeo Polka (*A. Gatti*)
United States Marine Band
Clarinet
- 1991 Praise Ye—Attila (*Verdi*)
Agnes Kimball, Reed Miller and Frank
Croxton
Soprano, tenor and baritone, orchestra accompaniment
- 1992 My Beautiful Lady—The Pink Lady
(*Ivan Caryll*) Elizabeth Spencer
Soprano, orchestra accompaniment
- 1993 Long, Long Ago—with Variations (*Bayley-Popp*)
Julius Spindler
Flute, orchestra accompaniment
- 1994 Never the Maiden Dreamed—Mignon
(*Ambroise Thomas*) Charles W. Harrison
Tenor, orchestra accompaniment
- 1995 At the Mill March (*Fr. Kmoch*)
Bohumir Kryl and His Band
- 1996 The Harp That Once Thro' Tara's Halls
(*Thomas Moore*) Irving Gillette and Chorus
Tenor, orchestra accompaniment
- 1997 You'll Do the Same Thing Over Again
(*Albert Gumble*) Billy Murray
Comic song, orchestra accompaniment
- 1998 Silver Bell—Indian Intermezzo (*Percy Wenrich*)
American Standard Orchestra
- 1999 The Old Time Street Fakir (*Porter*)
Steve Porter and Byron G. Harlan
- 2000 Chimes of Normandy Airs—No. 1 (*Robert Planquette*)
Edison Light Opera Co.
Orchestra accompaniment
- 2001 Rastus Take Me Back (*Starr*)
Marie Dressler
Coon song, orchestra accompaniment
- 2002 A Woodland Serenade (*Mascheroni-Ecke*)
(Reed only) Edison Concert Band
- 2003 I Hope I Don't Intrude (*W. H. Delehanty*)
Charles Daab
Bells, orchestra accompaniment
- 2004 Crucifix (*J. Faure*)
Reed Miller and Frank Croxton
Tenor and baritone, orchestra accompaniment
- 2005 The Skater Waltz (*Waldteufel*)
New York Military Band
- 2006 Comic Epitaphs
Billy Golden and Joe Hughes
Vaudeville sketch
- 2007 When the Old Folks Were Young Folks
(*Alfred Solman*)
Manuel Romain and Chorus
March song, orchestra accompaniment
- 2008 Madame Butterfly—Fantasie (*Puccini*)
Victor Sorlin
Violoncello, orchestra accompaniment
- 2009 The Revival Meeting at Pumpkin Center
(*Stewart*) Cal Stewart
Talking
- 2010 Souvenir (*Franz Drdla*)
Demetrius C. Dounis
Mandolin, piano accompaniment
- 2011 All Aboard for Blanket Bay (*Sterling and Von Tilzer*)
John Young and Frederick J. Wheeler
Tenor and baritone, orchestra accompaniment
- 2012 In the Golden Afterwhile (*Frank Stanley Grinstead*)
Peerless Quartet
Orchestra accompaniment
- 2013 Good Night Waltz New York Military Band
For dancing

SPECIAL I. O. O. F. SELECTIONS

- 1981 I. O. O. F. Opening and Closing Odes
Male Quartet
Organ accompaniment
- 1982 I. O. O. F. Initiation and Installation Odes
Male Quartet
Organ accompaniment
- 1983 I. O. O. F. Funeral Ode
Male Quartet
Organ accompaniment

FOUR MASONIC HYMNS

- 1951 Entered Apprentice Degree Hymn
Male Quartet
Masonic hymn, organ accompaniment
- 1952 Fellowcraft Degree Hymn
Male Quartet
Masonic hymn, organ accompaniment
- 1953 Master Mason Degree Dirge
Male Quartet
Masonic hymn, organ accompaniment
- 1954 Master Mason Degree Hymn
Male Quartet
Masonic hymn, organ accompaniment

SPECIAL ODD FELLOWS' AND MASONIC RECORDS

WE are listing this month three special I. O. O. F. and four Masonic records containing some of the hymns used in their ceremonials. They should find immediate favor with members of both these great fraternal organizations.

The Odd Fellows are published officially by the Sovereign Grand Lodge I. O. O. F. They have been made by a perfectly balanced male quartet whose performance could scarcely be excelled. The use of an organ in all the accompaniments has given a fitting air of dignity which would make these records very desirable for use in various Odd Fellows' Lodges throughout the country—particularly where there is any difficulty in ob-

taining suitable musical assistance during ritual ceremonies.

The Masonic records are equally impressive, and as beautifully rendered by a male quartet. Every Mason will be delighted with them and glad to have them both in his Lodge and in his home.

These two organizations have chosen some of the grandest and stateliest melodies known as setting for the expression of their ideals and vows.

Keep these records handy so that you can play them for every visitor who enters your store. One does not necessarily have to be an Odd Fellow or a Mason to appreciate such grand good music as these records afford: so let every one hear them; they are sure to sell.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.
St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—Kent Piano Company, Ltd., successors
to M. W. Waitt & Co., Ltd.

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

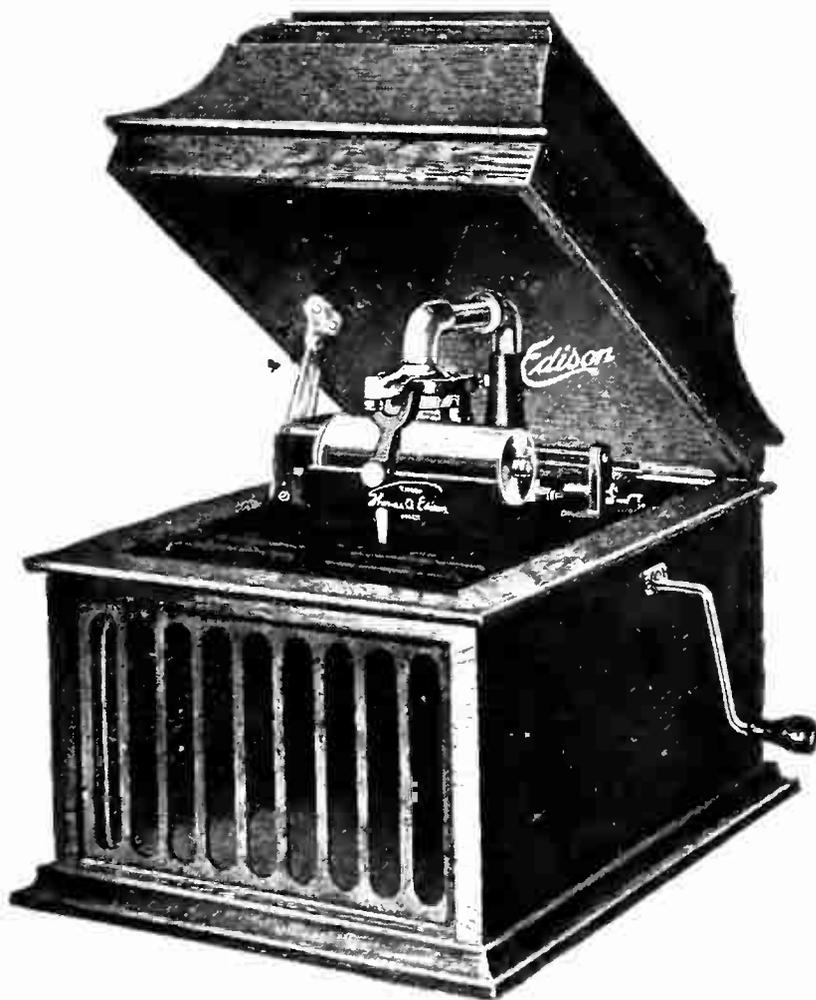
Calgary—R. S. Williams & Sons Co. Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

September, 1913

No. 9



THE NEW AMBEROLA X, \$30.00

The EDISON PHONOGRAPH MONTHLY

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JUST BETWEEN OURSELVES

We are always glad to welcome any dealer or Jobber to our home office and factory at Orange, N. J.

Three new Edison models are announced in this issue. Be sure to read the description on the following pages.

One thing every dealer, little or big, in city or town, can do that will help immensely and it doesn't cost any money: *Inject more personality* into your business. (See page 9.)

See the Edison models—all of them—and hear them. Then you will *know* what you're talking about. Better yet, keep at least *one* of each in stock.

Don't get behind *this* Fall. Perhaps you did get behind last year, but there's no reason why you should this year. Read carefully the announcements in this issue including the November List—then order.

Tom Leonard (see page 6) improved his business and gave up the idea that his location was bad. Are you feeling sometimes that your town is a poor one for business? Read page 6.

Losing customers is worse than losing dollars because you can't get them back so easily. Don't wait till you miss their faces; look up your individual sales. (See page 7).

Over in England they gave the Edison Home Recording a big boost. The idea is feasible in America. Read how it was done. (See page 7).

The new Edison baby is very small—only weighs twenty-two pounds. Think of it! But it's a darling and sings and talks right from birth—"Amberola X." is its name.

Make more liberal use of The Phonogram. It carries the Blue Amberol List each month and goes right into the homes. Carries your *imprint*, too, if you wish.

Look keenly over the November list announced in this issue. There's a wide variety in selections. Get out the list of your customers and check up what will doubtless please each one. See suggestion on page 6.

Albert Spalding, the noted violinist, is here from Europe. Came specially to make some new Edison records. Here's a talking point for the Edison Records we have already listed. Use it.

Riccardo Martin, the famous Metropolitan artist, listened to a Virginia boy's voice, made by an Edison home recording outfit. The record was forwarded to him from point to point, until it overtook Martin in Milan, Italy. When he listened, he exclaimed "That boy certainly has a voice." Then he telegraphed him: "By all means go ahead with your vocal studies." Here's another talking point for Home Recording.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

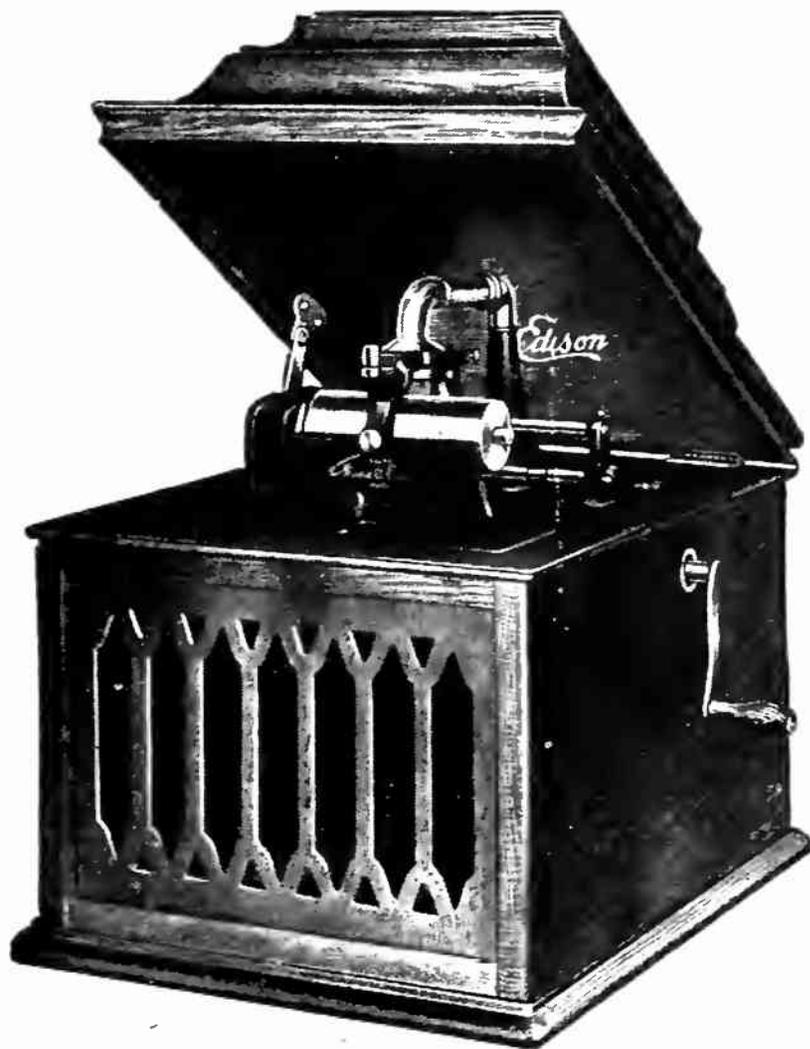
BY
THOMAS A. EDISON, Inc.
ORANGE, N. J., U. S. A.

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

Volume XI

SEPTEMBER, 1913

Number 9



THE NEW AMBEROLA VIII \$45.00

IMPORTANT ANNOUNCEMENT

THREE NEW CABINET CYLINDER MACHINES

On October 1st we shall bring out three new types of Edison Cabinet Phonographs—Amberola IV, Amberola VIII and Amberola X, (See front cover for illustration) all equipped with the Diamond Point Reproducer to play the Blue Amberol Records.

From that date, also, we shall discontinue listing any types of exposed horn models, except the School Phonograph.

We will furnish, however (if requested), any Edison machine of the horn type so long as we have any in stock.

This is a step we have long had in view, for, whatever special merits the horn type of machine possessed—and it certainly did have some distinctive merits—the public has decided in favor of the concealed horn, or cabinet style of phonograph.

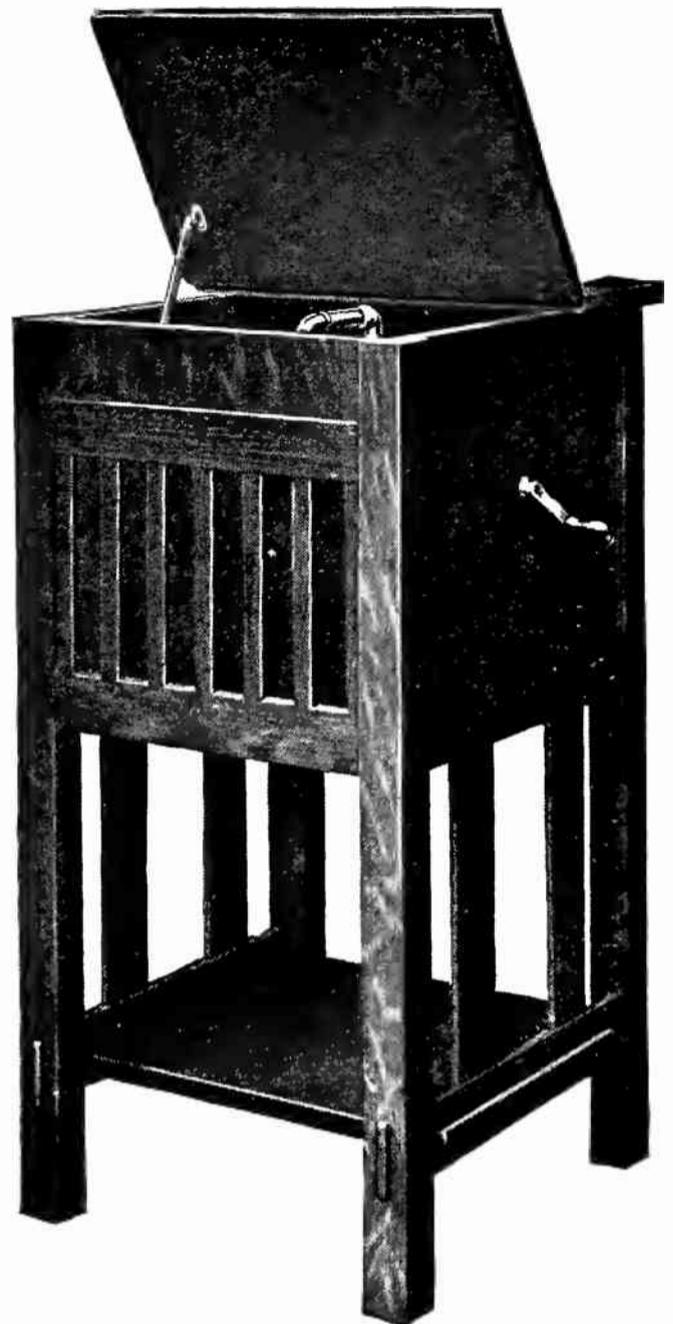
The passing of the horn type of machine marks an era in the production of Edison Phonographs. Unquestionably the horn type has won its laurels, and held them ever since the first phonograph was heralded to the world by its original inventor, Mr. Edison, in 1877.

The concealed horn has been the subject of protracted study and experiments in order to secure the best possible acoustic properties. In its present shape we believe we have achieved a notable result, so that whatever style of cabinet machine is selected, an Edison purchaser is assured of superior tonal qualities. In the case of the smaller cabinets, where the space has been necessarily very limited, the acoustic properties have been jealously guarded.

All Edison Cylinder Models will now have, beside the concealed horn in an attractive cabinet, the Diamond Point Reproducer and be fully equipped to play the Blue Amberol Record. A list of all Edison Cylinder Models follows:—

AMBEROLA I.....	\$250.00
(Canada, \$300.00)	
Circassian Walnut.	
AMBEROLA I.....	200.00
(Canada \$250.00)	
Mahogany semi-gloss finish or Quartered Golden Oak.	
AMBEROLA III.....	125.00
(Canada \$150.00)	
Mahogany semi-gloss finish or Quartered Golden Oak.	
AMBEROLA IV.....	100.00
(Canada \$125.00)	
Entirely new "Craftsman" design cabinet in Oak-fumed finish.	
AMBEROLA V.....	80.00
(Canada \$100.00)	
Mahogany semi-gloss finish or Quartered Golden Oak.	
AMBEROLA VI.....	60.00
(Canada \$78.00)	
Mahogany semi-gloss finish or Quartered Golden Oak.	
AMBEROLA VIII.....	45.00
(Canada \$58.50)	
Entirely new design cabinet; Plain Golden Oak, dull finish. <i>No record return allowance</i> on this type instrument.	
AMBEROLA X.....	30.00
(Canada \$39.00)	
Entirely new design cabinet; Plain Oak-fumed finish. <i>No record return allowance</i> on this type instrument.	

The three new models, Amberola IV, Amberola VIII and Amberola X, are wonderful examples of Edison ingenuity



THE NEW AMBEROLA IV \$100

and contain in small compass all that is essential to an artistic rendering of the Blue Amberol. Amberol X, the smallest cabinet machine we make, measures only 12½ inches wide, 15½ inches deep, and 13⅜ inches high. It is made in fumed oak only. It certainly must prove a very popular style, especially where space is limited or portability is of first consideration.

Amberola VIII has a little larger cabinet, is finished in golden oak only, and measures 13⅞ inches wide, 16⅞ inches deep and 15⅝ inches high. Amberola IV is entirely in the new "Craftsman" design finished in fumed oak. It measures 21¼ inches wide, 22¼ inches deep and 41½ inches high.

Here is a beautiful array of Edison Models, *all new within a short space of time*, all beautifully finished in their various styles and all moderately priced. Yes, and all equipped with the Diamond Point Reproducer which will render any Blue Amberol Record with artistic skill, with evenness in running power, and with a

clear sweet tone that distinctly places the Edison in advance of all other cylinder record phonographs.

Right at the opening of the fall months we place in the dealer's hands a splendid series of outfits, moderately priced and nicely finished to meet the needs of every purchaser from the humblest to the most exacting.

With a record that easily takes the lead; with a series of beautiful model

machines; with an abundance of good advertising materials; and, with a policy that is fair and liberal, what more can any reasonable, energetic dealer ask?

We, ourselves, are highly optimistic on the fall outlook. The business is to be had and here's the equipment with which to secure it. Don't underate the future but **GET YOUR ORDERS IN EARLY** and save yourself and your customer's future disappointment.

NOW FOR FALL BUSINESS

IT is none too early for the dealer to lay his plans for a brisk fall business, both in machines and records. We have already anticipated these needs and provided a very greatly augmented list of Blue Amberol Records, and stocked up with the various models of Edison Phonographs. We, ourselves, long ago took a very optimistic view of the fall and have been very busy all summer getting ready for a big season, so that to-day our plans are maturing nicely and manufacturing is brisk and getting brisker every day. Facilities at the factory have been increased and our output this year will have the advantage of improved methods and still greater expedition in all manufacturing details.

Never before has the Edison outlook seemed brighter, nor our expectations of a big business season more confident. We see no reason in the world why this fall cannot be a record-breaker in Edison sales, and our faith is amply backed up by the hum in all branches of our plant.

The Edison Blue Amberol Record has been on the market, now, over a year, and the sales have grown with leaps and bounds. It is tremendously popular. Everyone is pleased with it. It's practically indistructible character, next to its clear sweet tone has won for it unqualified approval. We feel that in the character of the Blue Amberol Record every dealer now has ample assurance that his patronage will increase its purchases more

and more. There is nothing better on the market; in fact there is nothing so good in cylinder line, and the public are fast finding it out.

Encouraged by the wonderful popularity of the Blue Amberol, and feeling that in it we have reached a very high degree of perfection, we have, during the past year, turned our energies and enthusiasm upon the improvement of the Edison machine, and already have put out several types of models that will meet with favor and announce three more in this issue.

Into these models we have put our best thought, ever studying how we may turn out a still better machine and yet keep it within moderate prices.

In the preparation of advertising material we have endeavored to give the dealer ample assistance and we are now prepared to furnish at short notice, catalogs, circulars, posters, electros, etc., of our various models and of our Blue Amberol artists and their selections.

It's the time *right now* to take an optimistic view of the coming months; to lay plans to circularize your patronage and to feature the Edison in your store, in your show window and in your home demonstrations. It's none too early to think of Christmas and New Year trade and to order far in advance that you may not be disappointed in getting your orders filled promptly. **NOW FOR FALL BUSINESS!**

YES, HE KEPT EDISON PHONOGRAPHS AND RECORDS BUT SOMEWAY THEY DIDN'T SELL VERY WELL— WHY ?

EVERYBODY in Sayreville knew Tom Leonard. He had been in business there for years, and kept a pretty decent store, too. People liked to go there and look around his shop, because, as a rule, he had about everything in the stationery, music and camera line. They knew, pretty well too, what he had, with the exception of some few hundred dollars worth of dead stock hidden beneath the counters and some other stock way back in the rear of the store where they were figuring over their account books and nobody cared to intrude.

Tom had a fairly good stock of Edison Records and Phonographs, but wondered why he didn't sell more. Occasionally he sold one, but then they didn't go. So it happened one day he got into conversation with the druggist next door, who seemed to think the solution of the problem of poor trade in town was to be explained by the fact that everybody took the trolley into Decatur, just thirty minutes away.

"I swear" said Tom, "I've a good mind to sell out this blooming business and work dad's old farm. I believe it would pay better."

"Same here" said the druggist, "This town is dead, and people whom you think are your friends, spend their money in Decatur."

"Why do you know" said Tom, "Bob Dixon came into my store the other day with a phonograph he had bought down at Decatur and asked me if I could adjust it. I asked him why he hadn't bought it through me. Everybody knows I carry phonographs; and what do you suppose he said?"

"I don't know" said the druggist. "What did he say?"

"Why, he said he didn't know I carried 'em, and I've had them in my store for almost a year."

"Well, well," said the druggist, "Some people are certainly dumb. What did you say, Tom?"

"I didn't say a word, but I did a lot of thinking. I just thought and thought, and finally decided I myself was *dumb* because I hadn't *made him* know I kept phonographs. So I got busy and here's the result. I put this adv. in the *Gazette* and changed it every other day for two weeks?"

"Do any good, Tom?"

"Do any good?"

"Why, yes! I sold an 'Edison Concert' last Monday and now I am about to close a deal for an 'Amberola V,' and I have some other prospects in view."

"I'll tell you, Jim, I woke up to the fact that it was *all my fault*. I've got the Edison goods out

front now, and I've got them in the window too! I'll push them a little harder and believe I can work up a good Edison trade and keep it in town rather than let it go to Decatur any more."

"Well, I'll be darned," said the druggist.

So Tom didn't go back to the farm, and is more than pleased with the results of his efforts and enterprise.

Mr. Dealer, do you know of a Tom Leonard in your town? Run him out, if you do, for he's not the man to handle Edison Phonographs and Records unless he does a little thinking along the line of publicity and display.

VACATION DAYS ARE OVER

PEOPLE are returning and getting back to their accustomed life in the community.

Children are resuming their school-life. Everybody, let us hope has been much benefitted by the summer's outing. Now's the time to plan great things. Get the store concerts arranged. Look up prospects. Make some home demonstrations. Study the Edison Blue Amberol List and see what new records will probably please your summer wanderers. Some will like ragtime, some religious, some instrumental. It will pay you to take a quiet time to go over your customers' addresses and jot opposite each name some new Blue Amberol numbers which will probably appeal to their individual tastes. Then let your clerk take a postal card printed in the style below, and fill in the titles of the records which you have indicated and mail it:

Dear Madam:

The following NEW Edison Blue Amberol Records will interest you.

.....
.....

I have them in stock and will be glad to supply them.

JOHN D. SIMPSON,
243 Wabash Ave.

HERE'S A HINT

AT this time of year many apartments are being rented; many stores also, and some dwellings offered for sale. In each a card is usually displayed, "For Rent," "For Sale" hung in the windows. On the reverse side an Edison Phonograph advertisement so printed as to be readily seen by the party examining the flat, store or residence, is sure to remind one that a phonograph will be one of the things not to be overlooked in the new home.

AN EDISON HOME-RECORDING COMPETITION IN ENGLAND

ON Saturday, July 5, a grand fete was held in connection with the Shepherds Bush Football Club, in its own magnificent grounds at Ellerslie Road, Loftus Road, Shepherds Bush, when a very complete and interesting series of sporting events were provided for the entertainment of those present on this enjoyable occasion, in which the members of the club and their friends participated.

Undoubtedly, however, for all present the great event of the day, and perhaps one of the most fascinating demonstrations which has ever occurred in connection with the talking machine, took the form of a home-recording competition, open to everyone present, on payment of a few pence, and carried out, in full view of the large surrounding audience, under cover of a prettily decorated Edison kiosk. The latter was provided with two compartments, i. e., recording room and Blue Amberol demonstration room, so that, while the recording competition was proceeding in one room, an attractive programme was also being carried out on the Edison Concert Phonograph in that adjoining, to the great appreciation of a critical as well as a numerous audience. The kiosk was so constructed as to wholly avoid inconvenient interference and to secure effective isolation.

The competition was declared open by a Phonogram, made by Mr. H. D. Pride, representing the Thomas A. Edison Company, punctually at 2.30 P. M., and the announcement was greeted with applause. At 6 P. M., after fifty-eight competitors had made records, it was deemed advisable to close the competition, in order to allow sufficient time for the adjudication and selection of the winners. In consequence many enthusiastic would-be competitors were necessarily disappointed. The judging, which took place before an audience of about 500 (notwithstanding a heavy downpour of rain), proved to be by no means an easy business, owing to the very fine records made, including ragtime duets, solos, speeches, recitations, comic songs, and vaudeville sketches, but was finally decided popularly in favour of Mr. J. Ashdown, who sang "Longshoreman Billy;" second, Mrs. Stevens, who sang "An Old Garden;" third, Mr. R. G. McMillian, who recited Mark Anthony's "Oration" from "Julius Cæsar;" fourth, Messrs. Hughes and Bradley, who sang the popular ragtime duet, "Ragtime Cowboy Joe." The Blue Amberol programme was most highly appreciated, on account of the brilliant and real tone, once again showing how popular genuine Edison records and phonographs are becoming in relation to open-air entertainments. Encores were frequent, the most notable being an old favorite, entitled "The Rosary," by Miss Elizabeth Spencer

(Blue Amberol Record, No. 1525), which was played five times in succession on one occasion.

Mr. H. D. Pride (representing Thomas A. Edison, Ltd.), carried out the entire demonstration, not only from a technical standpoint, with remarkable aptitude and skill, but also with a *savoir faire* which at once secured for him personally the favor and general appreciation of his numerous audience.

KEEPING CUSTOMERS

EVERY Dealer undoubtedly keeps a list of all persons to whom he sells Phonographs, but does every Dealer go over this list carefully every month and note the names of any Edison owners who have failed to buy records that month? The maintenance of every customer's interest is a vital point in the business, for an idle Phonograph in any home is a poor advertisement for any Dealer, and would seriously affect his Phonograph sales.

If a customer buys only one or two records for a month or more, it is no cause for alarm, but if he fails to buy *any* for a month, then it is up to the Dealer to get into immediate communication with that man. If possible, the Dealer would do well to select a few new records of the character which the delinquent's past purchases show him to prefer, and then call on him at his own home. Hearing the new records, together with a realization of the Dealer's interest in him, would go a long way toward changing the customer's attitude.

In the event of a personal call being impossible, the Dealer ought at least to telephone the backward one, or failing this, to write him a letter inquiring the reason for his failure to purchase any records for the given time—as the case may be.

So many causes can contribute to the falling off of record sales that it is absolutely essential to watch carefully the purchases of each individual customer. Possibly he has failed to receive his Phonogram or his Supplement for that month; or perhaps careless handling has broken something on his machine, or put some part of the mechanism out of adjustment. Some little thing may be bothering him which he has not had time to consult you about, but your appearance at his home at that time would prove your interest in him and bind him just so much closer to you in the future—to his permanent satisfaction and your increasing profit.

The secret of success in life is for a man to be ready for his opportunity when it comes.—*Disraeli*.

A promise should be made with caution and kept with care. It should be made with the heart and kept with the head.—*William H. Baldwin*.

SUGGESTED ADS FOR THE NEW AMBEROLA VI



EDISON PHONOGRAPH

The New Cabinet Model

Amberola VI

Is just what you want for the
home, camp or school

J. R. NORRIS' SONS

131 Atlantic St.



The EDISON PHONOGRAPH

Here is a model that has a concealed horn, diamond point reproducer. Plays all Blue Amberol Records. Portable and companionable. Ask to hear

AMBEROLA VI

J. R. CANDEE and CO.

302 Dorset Ave.



EDISON PHONOGRAPH

Ask to hear

AMBEROLA VI

It's the model that you can carry
wherever you would like

BROWNELL and SPENCER

350 Boulevard Ave.

STOCK ELECTROS OF THE ABOVE CUTS OF AMBEROLA VI

(Old Man with Glasses on Forehead)

4 in. wide Line cut No. 178
2 " " " " " 176

(Father Smoking)

4 in. wide Line cut No. 182
2 " " " " " 175

(Young Men and Women)

4 in. wide Line cut No. 181
2 " " " " " 173

SENT PROMPTLY ON REQUEST

Address:

The Advertising Dept.

THOMAS A. EDISON, INC.

ORANGE, N. J.

TWO NEW EDISON ARTISTS



MISS E. ELEANOR PATTERSON, though a young woman, possesses one of the rarest of voices—a pure contralto. “It is rich, smooth as velvet, well modulated, steady, true and deep as a violoncello.” She has a full three octave range. It is also a voice of great volume, sympathetic in quality and splendidly controlled. Such a wide unbroken range in a contralto is seldom known. She comes to us highly recommended, both by music critics and by the public press. She has sung in many oratorios and is well known in concert work. At present she is the contralto soloist in the Madison Avenue Presbyterian Church, New York. Her first appearance to Edison audiences is in a duet with Elizabeth Spencer in a selection from Mendelssohn entitled “I Would That My Love” (Edison Blue Amberol Record 1831.)



VARCHIBALD has an especially pleasing baritone voice of wonderful compass, sweetness and quality. He has done much oratorio work, and also shown marked ability as an interpreter of popular songs. His enunciation is clear and distinct. Born at Morocco, Ind., in 1886, he has had a varied musical experience under some of the foremost teachers, and has made several concert tours of the United States and Canada. At present he is baritone soloist in the Madison Avenue Methodist Episcopal Church, New York. His first Edison Record is one of Tell Taylor’s selections, “Down by the Old Mill Stream” (Edison Blue Amberol Record 1829) where his fine baritone voice is heard with much distinctness.

PERSONALITY IN THE PHONOGRAPH BUSINESS

Inject more personality into your business; then watch results. They will surprise you; they will gratify and encourage you. Salesmanship is ninety per cent personality, and ten per cent a combination of opportunity, good luck and happy circumstances. Go in to win when you attempt a sale, and make sure that your personality is at its very best. Shall we get right down to details in defining the kind of personality we are talking about? Well, first of all there’s the personal appearance, and its a mighty big factor too. Clean linen, polished boots, clean shave, good clothes and neatness in every particular. Let these matters be so far above criticism that you have no misgivings when you stand before a well-dressed prospect.

Then there’s the mental attitude. Cordiality but not familiarity; alertness; willingness to please and an entire confidence in your prospect’s sincerity and ability to purchase.

Enthusiasm for your goods is also a prime factor and is one of the salesman’s best assets. Let it be in your mind not a phonograph, but the *Edison* phonograph—the Edison because it’s *the best*. On this point satisfy yourself fully; then when you talk sales you won’t have any other “bee in your bonnet;” you will be enthusiastic because you *know*.

Still another point is to know your stock; not only know that Edison’s is superior, but that the Edison types of machines will meet every need, and the Blue Amberol List caters to a wide variety of tastes. Familiarity with both machines and list is essential to perfect ease when the time to present the Edison to a prospect arrives. Aim high; show your higher priced Amberolas first. You thereby flatter your prospect’s taste and ability to purchase a fine machine. Acquaintance with the best creates a desire for the best; it never repels, while the reverse may be true. Many an Edison Amberol I sale has been made to a prospect who was so charmed with it that a less expensive model did not appeal at all. Inject more personality into your business; then watch results.

PARCEL POST IMPROVEMENTS

On August 15th the limit of weight of parcel post packages was increased from eleven pounds to twenty pounds for the 1st and 2d zones; that is for all points within 150 miles from a given centre. On all other zones the limit of weight remains the same as heretofore, eleven pounds. This new ruling will be of material assistance in sending phonograph parts and records to points within 150 miles of a dealer’s location.

READING NOTICE FOR NOVEMBER LIST OF BLUE AMBEROLS

THE Edison Blue Amberol List for November is just announced. Among the Concert selections are: A contralto solo by Margaret Keys, entitled "O, Happy Day, O, Day So Dear;" another contralto solo by Christine Miller, "Abide With Me" and a tenor solo by Orville Harrold, "Come Back to Erin," Albert Spalding, the noted violinist (who by the way is now in this country specially to make new Edison records), renders the Prize Song—"Die Meistersinger," by Wagner accompanied by the piano.

On the regular list we find several solos: Marie Kaiser (soprano) sings "Villanelle—Oft Have I Seen the Swift Swallow;" Nevada Van der Veer-Miller (contralto), sings Händel's "Trust in the Lord;" Agnes Kimball (Soprano) "One Fine Day" from Madame Butterfly; Helen Clark (Mezzo-soprano), "Face to Face;" Irving Gillette, sings "When It's Apple Blossom Time in Normandy," and "Sunshine and Roses;" Will Oakland (Counter-tenor), "The Curse of an Aching Heart" and "There's a Mother Always Waiting for You;" Walter Van Brunt (Tenor), "Your'e the Same Old Girl," "You're My Girl" and "Peg o' My Heart;" Reinald Werrenrath (baritone) "Ashore."

Billy Murray has several comic selections: "They've Got Me Doin' it Now," "That Tango Tokio," "Where Did You Get the Girl," and "Alexander's Ragtime Band;" Frank X. Doyle (tenor) and chorus sing "A Little Bunch of Shamrocks;" Ed. Meeker "Pulman Porter's on Parade;" Manuel Romain, "I Long to See the Girl I Left Behind."

Among the comic selections are several that will prove favorites: Collins & Harlan render "Mammy Jinny's Jubilee," and "When Old Silas Does the Turkey Trot;" Steve Porter, "Alderman Doolin's Campaign Speech; Golden & Hughes, "The Ship-

mates," and Empire Vaudeville Co., "Mrs. Clancy's Boarding House;" Anna Chandler sings, "Come Back, I'm Pining for You."

Two sacred duets are finely rendered: "Is My Name Written There," by John Young and Fred'k. J. Wheeler, and "Calm as the Night," by Elizabeth Spencer and Fred'k. J. Wheeler.

Other duets are: "An Indian Love Song," by Jones & Murray; "The Snow Deer," also a tenor duet "Rainbow Smiles" by Albert H. Campbell and Irving Gillette.

Several quartets are also included in the list: The Peerless Quartet gives us "Salvation Nell;" The Premier Quartet, "Good-Bye Summer," and "Sailing Down Chesapeake Bay; The Knickerbocker Quartet, "The Old Oaken Bucket."

The band selections are varied and attractive. Edison Concert Band plays, "Der Tambour der Garde Overture;" the New York Military Band plays "The National Emblem March," "Marche Lorraine," "S. R. Henry's Barn Dance" and "The Passing Caravan Patrol." Bohumir Kryl and his band renders "Praise Ye" from Attila while the American Standard Orchestra renders "Every Little Movement" from Madame Sherry, and "Dream Pictures."

Other instrumentals are: A xylophone solo, "Irish and Scotch Melodies—Fantasia," by Charles Daab; a violin solo, "Garry Owen Medley," by Eugene A. Jaudas; a mandolin and guitar duet by Samuel Siegel and Roy H. Buttin, and an instrumental trio (flute, violin and harp) by the Venetian Instrumental Trio, entitled "Sweet Longing."

The Edison Light Opera Co. give "Favorite Airs for the Arcadians."

For dancing three selections are given: "Here Comes My Daddy Now Medley Two-step," by The National Promenade Band and the real "Virginia Reel" by the same band and "Gold and Silver Waltz—Waltz Boston."

AN ATTRACTIVE RICHMOND, VA., STORE

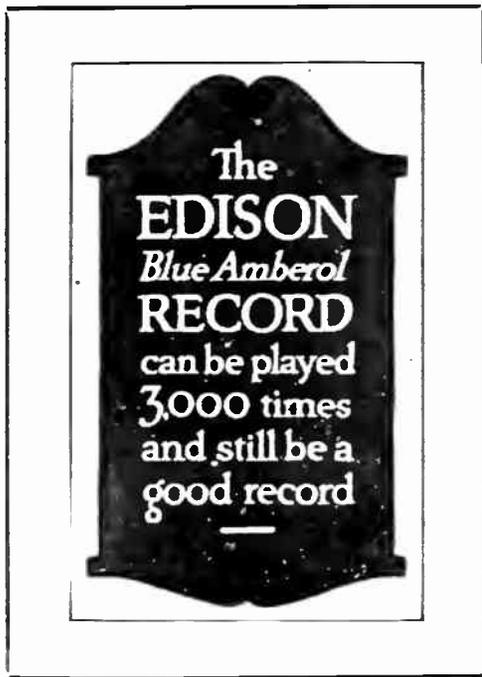
C. B. Hahnes & Co., wholesale and retail dealers in Edison Phonographs and Records of Richmond, Va.,



recently moved into a new store on West Broad Street, where they have arrayed their stock in a most attractive style. Here the Edison Records are plainly available on one side of the show room while the Edison Phonographs occupy a good part of the other side. Ample space is left for an aisle. The lighting facilities at night are all that could be desired. Already their trade has shown a decided improvement over the old store on North Seventh Street, fully justifying their change and practically endorsing their good taste in store arrangement. We wish them unqualified success.

EDISON BLUE AMBEROL RECORDS

FOR NOVEMBER, 1913



THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 25th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on October 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on October 25th. Supplements and Phonograms will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 25th. Jobbers and Dealers may, however, deposit supplements and Phonograms in mail boxes or post offices after

5 P. M. on October 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for November Records on or before September 10th. Dealers should place November orders with Jobbers before September 10th to insure prompt shipment when Jobber's stock is received.

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

SPECIAL GRAND OPERA RECORDS

\$1.00 each in the United States; \$1.25 each in Canada

- | | |
|---|---|
| 28176 O, Happy Day, O, Day so Dear (<i>Carl Götze</i>)
Margaret Keyes
<i>Contralto, orchestra accompaniment</i> | 28178 Abide With Me (<i>S. Liddle</i>)
Christine Miller
<i>Contralto, orchestra accompaniment</i> |
| 28177 Prize Song—Die Meistersinger (<i>Wagner-Wilhelmj</i>)
Albert Spalding
<i>Violin, piano accompaniment</i> | 28179 Come Back to Erin (<i>Claribel</i>)
Orville Harrold
<i>Tenor, orchestra accompaniment</i> |

BLUE AMBEROL REGULAR

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

- | | |
|--|---|
| 2014 Der Tambour der Garde Overture
(<i>A. E. Titl</i>)
Edison Concert Band | 2019 Here Comes My Daddy Now Medley,
Two-step
National Promenade Band
<i>For Dancing</i> |
| 2015 Villanelle—Oft Have I Seen the Swift
Swallow (<i>Eva Dell' Acqua</i>)
Marie Kaiser
<i>Soprano, orchestra accompaniment</i> | 2020 You're the Same Old Girl (<i>Bert Grant</i>)
Walter Van Brunt
<i>Tenor, orchestra accompaniment</i> |
| 2016 They've Got Me Doin' it Now—Medley
(<i>Irving Berlin</i>)
Billy Murray
<i>Ragtime song, orchestra accompaniment</i> | 2021 Snow Deer (<i>Percy Wenrich</i>)
Ada Jones and Billy Murray
<i>Indian song, orchestra accompaniment</i> |
| 2017 When It's Apple Blossom Time in Nor-
mandy (<i>Mellor, Gifford and Trevor</i>)
Irving Gillette
<i>Tenor, orchestra accompaniment</i> | 2022 The Curse of an Aching Heart
(<i>Al. Piantadosi</i>)
Will Oakland
<i>Counter-tenor, orchestra accompaniment</i> |
| 2018 A Little Bunch of Shamrocks (<i>Harry Von
Tilzer</i>)
Frank X. Doyle and Chorus
<i>Tenor, orchestra accompaniment</i> | 2023 Sunshine and Roses (<i>Egbert Van Alstyne</i>)
Irving Gillette
<i>Tenor, orchestra accompaniment</i> |

- 2024 Chant Sans Paroles (*Tschaikowsky*)
The Tollefsen Trio
Violin, 'cello and piano
- 2025 Is My Name Written There (*Frank M. Davis*) John Young and Fred'k. J. Wheeler
Sacred duet
- 2026 That Tango Tokio (*Wells and Lange*)
Billy Murray
Comic song, orchestra accompaniment
- 2027 Salvation Nell (*Theodore Morse*)
Peerless Quartet
Male voices, orchestra accompaniment
- 2028 Rainbow Smiles (*Ted S. Barron*)
Albert H. Campbell and Irving Gillette
Tenor duet, orchestra accompaniment
- 2029 National Emblem March (*E. E. Bagley*)
New York Military Band
- 2030 There's a Mother Always Waiting You,
at Home, Sweet Home (*James Thornton*)
Will Oakland and Chorus
Counter-tenor, orchestra accompaniment
- 2031 Good-Bye Summer! So Long Fall! Hello
Wintertime! (*Percy Wenrich*)
Premier Quartet
Male voices, orchestra accompaniment
- 2032 Mammy Jinny's Jubilee (*Lewis F. Muir*)
Arthur Collins and Byron G. Harlan
Coon duet, orchestra accompaniment
- 2033 You're My Girl (*Bobby Heath*)
Walter Van Brunt
Tenor, orchestra accompaniment
- 2034 Gold and Silver Waltz—Waltz Boston
(*Franz Lehar*) National Promenade Band
For dancing
- 2035 Where Did You Get That Girl? (*Harry Puck*)
Billy Murray
Orchestra accompaniment
- 2036 Peg o' My Heart (*Fred Fischer*)
Walter Van Brunt
Tenor, orchestra accompaniment
- 2037 Alderman Doolin's Campaign Speech
Steve Porter
- 2038 Marche Lorraine (*L. Ganne*)
New York Military Band
- 2039 Sailing Down the Chesapeake Bay
(*George Botsford*) Premier Quartet
Male voices, orchestra accompaniment
- 2040 Come Back, I'm Pining for You
(*Al. Piantadosi*) Anna Chandler
Orchestra accompaniment
- 2041 When Old Silas Does the Turkey-Trot
(*Glenn C. Leap*)
Arthur Collins and Byron G. Harlan
Rube duet, orchestra accompaniment
- 2042 Face to Face (*Herbert Johnson*) Helen Clark
Sacred, orchestra accompaniment
- 2043 The Pullman Porters on Parade (*Maurice Abrahams*)
Edward Meeker
Coon song, orchestra accompaniment
- 2044 S. R. Henry's Barn Dance (*S. R. Henry*)
New York Military Band
For dancing
- 2045 The Shipmates Billy Golden and Joe Hughes
Vaudeville sketch
- 2046 The Old Oaken Bucket
Knickerbocker Quartet
Male voices, orchestra accompaniment
- 2047 Every Little Movement—Madame Sherry
(*Karl Hoschna*) American Standard Orchestra
- 2048 Alexander's Ragtime Band (*Irving Berlin*)
Billy Murray
Coon song, orchestra accompaniment
- 2049 Trust in the Lord (*Händel-Buck*)
Nevada Van der Veer-Miller
Contralto, orchestra accompaniment
- 2050 The Passing Caravan Patrol (*Johann C. Schmid*)
New York Military Band
- 2051 Favorite Airs from The Arcadians (*Lionel Monckton*)
Edison Light Opera Co.
Orchestra accompaniment
- 2052 Irish and Scotch Melodies—Fantasia
(*Wm. R. Stobbe*) Charles Daab
Xylophone, orchestra accompaniment
- 2053 I Long to See the Girl I Left Behind
(*John T. Kelly*) Manuel Romain
Tenor, orchestra accompaniment
- 2054 Praise Ye—Attila (*Verdi*)
Bohumir Kryl and His Band
- 2055 Asthore (*Trotère*) Reinald Werrenrath
Baritone, orchestra accompaniment
- 2056 Garry Owen Medley (Original)
Eugene A. Jaudas
Violin, orchestra accompaniment
- 2057 One Fine Day—Madame Butterfly (*Puccini*)
Agnes Kimball
Soprano, orchestra accompaniment
- 2058 Dream Pictures (*H. C. Lumbye*)
American Standard Orchestra
- 2059 Mrs. Clancy's Boarding House
Empire Vaudeville Co.
Vaudeville sketch
- 2060 Waltz—Caprice (*Samuel Siegel*)
Samuel Siegel and Roy H. Butin
Mandolin and guitar
- 2061 Sweet Longing (*Fr. Menzel*)
Venetian Instrumental Trio
Violin, flute and harp
- 2062 Calm as the Night (*Carl Götze*)
Elizabeth Spencer and Frederick J. Wheeler
Soprano and baritone, orchestra accompaniment
- 2360 Virginia Reel National Promenade Band
For dancing

THE SERVICE IDEA IN BUSINESS BUILDING

TO build up a successful talking machine business and to draw to a store a regular following of men and women who would not think of buying their records or supplies at any other store or recommending to their friends to do otherwise, it is necessary for the dealer and his associates to be something more than mere automatons. In the first place he must secure the confidence of his trade—become friends with each of his customers and be willing to at least show a desire to be obliging upon all occasions. It is the little attentions that do not bring in any real money at the time which do more to build up a permanent business than the actual sales themselves.

This all brings to mind the policy of a Western house in keeping its stock in first-class condition by refusing to send goods out on trial and yet proving most accommodating to its customers and prospects on every possible occasion. For instance, the house in question will not send records on trial to any customer, no matter how large his purchases. They will, however, send a cultured young man, versed in social etiquette and an entertainer of ability, to the house of the customer with a dozen or two of the latest records for selection. The young man looks after the machine personally and has all to do with the handling of the records while they are out of the store. Between selections he carries on a pleasant conversation and makes himself generally agreeable, but he holds on to those records! If a further hearing is desired before purchasing, the young man calls again and still gives his personal attention to the demonstration.

Under the foregoing plan there are no opportunities open for the long-drawn-out discussions growing out of the return of damaged records. The prospect cannot come back with a badly scratched record and say that it is the way he received it and get away without paying. Every record sent out is paid for in advance, and tested and examined to insure its perfection, and there is no loophole left. The cost of the demonstration is offset by the absence of quarrels with customers and consequent loss of trade.

This same house also conducts what may be termed a social bureau as an adjunct to its sales organization. There are many customers who have a limited library who desire to give a talking machine recital in addition to other entertainments at their homes on a certain evening. They are not in a position to lay out a hundred or more dollars for records for that particular occasion, but the company has already impressed them with the fact that such a sudden outlay is not really necessary,

although a good library, built up by degrees, is most desirable.

Upon application one of the young salesmen is sent up to the customer's house on the specified evening with probably \$200 worth of first-class records in his case and with a machine, if necessary. The young man is selected for his attractive presence and his ability as a "mixer" in society. He shows up faultlessly attired in evening clothes and with the essence of grace, looks after the playing of the records, entertains the guests in other ways and makes himself as pleasant as possible to the young folks, without mentioning business at any time. As he prepares to go he may, perhaps, hand his engraved personal card to a few of the young ladies, with an invitation to call and hear some records at the store, the invitation being extended as though it was strictly a personal matter. The effectiveness of the system is best indicated when it is stated that on very few occasions has such a free concert in a home failed to result in a sale of one or more outfits. The young lady, for instance, calls at the store to see the pleasant young man she met on that particular evening. He drops everything and is most attentive, showing the new machines, trying some new records and entertaining in other ways. The young lady grows enthusiastic and promises to bring her mother and father down and enjoy a treat when the opportunity offers. It is not long after that before the father is booked for an outfit.

Much the same system is worked with the parents themselves if they are approached first and with the young men, the result being that after the sale is made the salesman is in the position to be considered a real friend of the family and finds numerous opportunities to work the same game in new fields on the endless chain system. The fact that the salesmen work on a commission basis and are safeguarded in holding their own particular customers adds zest to the pursuit of the prospect.

—From *The Talking Machine World*.

RECORD RETURN GUIDE

IN accordance with the decision announced in the April-May issue extending the machine purchase allowance until October 1st, 1913, U. S. Jobbers and Canadian Jobbers (A-L) beginning September 1st, may return to the factory for credit such Edison wax records as they may have in stock under the terms of the 10% record exchange plan and the 5% machine purchase allowance. These records may be returned without regard to their serial numbers.

THE BRITISH BLUE AMBEROLS

WE want to impress upon all Dealers the fact that the "British Blue Amberol List" is of the utmost importance to every U. S. dealer. These records are made by famous English artists—the very people whom Americans rush to hear when they arrive in England. We are bringing these artists over the water into the homes of those who cannot afford to go to Europe whenever they happen to feel so inclined.

Florrie Forde, Billy Williams, Jack Charman, Stanley Kirkby and others on the list are famous as entertainers, their selections being some of the cleverest songs ever written. The National (London) Military Band is one of the greatest organizations of its kind and any one who is fond of band pieces will be delighted by the selections offered by this band.

Then there is Harry Lauder, the great comedian, who is said to be the highest paid vaudeville performer on the stage to-day, ex-baseball stars, former royal favorites, etc. Lauder has captured America just as he captured Europe, and every time that he appears in this country we have the same scramble for seats and the same paying of ridiculous prices for the privilege of hearing him.

Make a point of ordering some of these records each month and play them over for your customers when they come in. If you have never carried any of these British records in your store, you can introduce them as a sort of novelty. Feature them as "a rare opportunity to secure some of these excellent records—for they are excellent—by famous English artists many of whom they will be able to hear in no other way."

Get some of these British selections—you will soon need more.

British Blue Amberol Records

50 cents each in the United States

- 23051 Keep Straight Down the Road (*Maynard and Wright*)
Miss Florrie Forde
Comic song, orchestral accompaniment
- 23052 The Old Rustic Bridge (*Skelley*) Pike and Dawson
Tenor and bass duet, orchestral accompaniment
- 23053 Mikado Waltz (*Sullivan*) National Military Band
- 23054 The Ragtime Yokel (*Leigh*) Jack Charman
Comic song, orchestral accompaniment
- 23055 Nazareth (*Gounod*) Alexander Prince
Concertina solo, piano accompaniment
- 23056 Alice, Where Art Thou? (*Ascher*) Ernest Pike
Tenor solo, orchestral accompaniment
- 23057 The Deathless Army (*Trotter and Weatherley*)
T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23058 We're all Waiting for a Girl (*Murray and Godfrey*)
Billy Williams
Comic song, orchestral accompaniment
- 23059 The Kilty Lads (*Milligan and Lauder*) Harry Lauder
Scotch song, orchestral accompaniment
- 23060 Here, There and Everywhere—March (*Bosc*)
National Military Band
- 23061 Selection from Veronique (*André Messager*)
National Military Band
- 23062 Sally in Our Alley (*Henry Carey*) Charles Compton
Tenor solo, orchestral accompaniment
- 23063 I Do Like You, Susie (*Murphy and David*)
Stanley Kirkby
Baritone solo, orchestral accompaniment

- 23064 Catch Me if you Can—Dance (*Jocelyn Noel*)
Alexander Prince
Concertina solo, piano accompaniment
- 23065 The Toreador's Song—"Carmen" (*Bizet*) Peter Dawson
Bass solo, orchestral accompaniment
- 23066 Finlandia—Tone Poem (*Sibelius*)
National Military Band
- 23067 Jesus Lover of my Soul (*Rev. J. B. Dykes*)
Williamson and Kinniburgh
Tenor and baritone duet, orchestral accompaniment
- 23068 The Burglar Rag (*Brady, Mahoney and Ferguson*)
Jack Charman
Comic song, orchestral accompaniment
- 23069 Patricia (*Weston, Barnes and Scott*) Miss Florrie Forde
Comic song, orchestral accompaniment
- 23070 It's Mine when You've Done with it (*Godfrey and Williams*)
Billy Williams
Comic song, orchestral accompaniment
- 23071 In Sheltered Vale (*Gluck*) T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23072 The Moon Has Raised Her Lamp Above (*Benedict*)
Pike and Dawson
Tenor and bass duet, orchestral accompaniment
- 23073 She's the Lass for Me (*Lauder*) Harry Lauder
Scotch song, orchestral accompaniment
- 23074 With Sword and Lance—March (*H. Starke*)
National Military Band
- 23075 I Want to be Down Home in Dixie (*Berlin and Snyder*)
Collins and Harlan
Coon duet, orchestral accompaniment
- 23076 Suite de Ballet, Les Deux Pigeons (The two pigeons) (*André Messager*)
National Military Band
- 23077 Beside You (*Hoare and Jones*) G. Hughes Macklin
Tenor solo, orchestral accompaniment
- 23078 The Ragtime Wedding (*Godfrey and Williams*)
Billy Williams
Comic song, orchestral accompaniment
- 23079 The Athol Highlander's March (Traditional)
Highland Bagpipe Band
- 23080 I Loved You More Than I Knew (*Simpson and Ketelbey*)
Charles Compton
Tenor solo, orchestral accompaniment
- 23081 The Butterfly (*Theo. Bendix*) Alexander Prince
Concertina solo, piano accompaniment
- 23082 Only a Faded Rose (*Cooke and Stroude*) Stanley Kirkby
Baritone solo, orchestral accompaniment
- 23083 In Gay Patee (*David, Lee and Fragon*) Jack Charman
Comic song, orchestral accompaniment
- 23084 The Bandolero (*Leslie Stuart*) Peter Dawson
Bass solo, orchestral accompaniment
- 23085 Boys of the Old Brigade March (*Barri and Myddleton*)
National Military Band
- 23086 Prelude (*Rachmaninoff*) National Military Band
- 23087 Parted (*Weatherly and Tosti*) Hughes Macklin
Tenor solo, orchestral accompaniment
- 23088 On Her Pic-Pic-Piccolo (*Godfrey and Williams*)
Billy Williams
Comic song, orchestral accompaniment
- 23089 A Dinder Courtship (*Weatherly and Coates*)
T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23090 In the Island of Go as You Please (*Godfrey and Gifford*)
Jack Charman
Comic song, orchestral accompaniment
- 23091 Excelsior (*Balse*) Ernest Pike and Peter Dawson
Tenor and bass, orchestral accompaniment
- 23092 Dear Love Remember Me (*Harford and Marshall*)
Charles Compton
Tenor solo, orchestral accompaniment
- 23093 'Tis a Story That Shall Live For Ever (*Pelham and Wright*)
Stanley Kirkby
Song and recitation, orchestral accompaniment
- 23094 The Gay Cavalier (*Merson*) Billy Merson
Comic song, orchestral accompaniment
- 23095 Nights of Gladness Waltz (*C. Ancliffe*)
National Military Band
- 23096 Bells of London March (*Keith Keppell*)
National Military Band
- 23097 Your World is My World (*Morrison and Rawlins*)
Hardy Williamson
Tenor solo, orchestral accompaniment
- 23098 Sandy, Take Hold of My Hand (*Alf. Glover*)
Daisy Taylor
Comic song, orchestral accompaniment
- 23099 I Wish I Were Back in Lancashire (*Godfrey and Williams*)
Billy Williams
Baritone solo, orchestral accompaniment
- 23100 Be Kind to the Loved Ones at Home (*J. B. Woodbury*)
Charles Compton
Tenor solo, orchestral accompaniment
- 23101 A Ragtime Honeymoon (*Sullivan and Glover Kind*)
Stanley Kirkby
Comic song, orchestral accompaniment
- 23102 Anywhere in Manxland (*Murphy and David*)
Florrie Forde
Comic song, orchestral accompaniment

- 23103 Sing to Me in the Gloaming (*Raymond and Hubi-Newcombe*) T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23104 Where Shall We Go To-night? (*Maynard and Darewski*) Jack Charman
Comic song, orchestral accompaniment
- 23105 "Salome"—Intermezzo (*W. Lorraine*) National Military Band
- 23106 "Duncan Gray" Paraphrase (*Shipley Douglas*) National Military Band
- 23107 Farewell in the Desert (*Adams and Weatherly*) Hughes Macklin
Tenor solo, orchestral accompaniment
- 23108 All the Girls are Lovely by the Seaside (*Fragson, David and Lee*) Jack Charman
Comic song, orchestral accompaniment
- 23109 I'm Coming Back to Bonnie Scotland (*Trevor and Wright*) Daisy Taylor
Comic song, orchestral accompaniment
- 23110 The Call of the Homeland (*E. Teschemacher*) T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23111 "The Merry Widow—Waltz" (*Franz Lehar*) Alexander Prince
Concertina solo, piano accompaniment
- 23112 Don't Play That Old Love Melody (*Edna May and H. Nicholls*) Harry Williamson
Tenor solo, orchestral accompaniment
- 23113 She Does Like a Little Bit of Scotch (*Godfrey and Williams*) Billy Williams
Comic song, orchestral accompaniment
- 23114 Little Miss Demure (*Harrington and Hemley*) Stanley Kirkby
Baritone solo, orchestral accompaniment
- 23115 Marche Lorraine (*Louis Ganne*) National Military Band
- 23116 Overture Oberon (*Weber*) National Military Band
- 23117 Macushla (*Rowe and Macmurrough*) Hughes Macklin
Tenor solo, orchestral accompaniment
- 23118 Hold Your Hand Out, Naughty Boy (*Murphy and David*) Florrie Forde
Comic song, orchestral accompaniment
- 23119 Berceuse De Jocelyn (Angels Guard Thee) (*Godard*) Jean Schwiller
'Cello solo, organ accompaniment
- 23120 Shipmates o' Mine (*Teschemacher and Sanderson*) T. F. Kinniburgh
Baritone solo, orchestral accompaniment
- 23121 In Mem'ry Land (*A. Stroude*) Charles Compton
Tenor solo, orchestral accompaniment
- 23122 The Dollar Princess Waltz (*Fall-Keifert*) Alhambra Orchestra
- 23123 Make Your Mind up Maggie Mackenzie (*Mills and Scott*) Daisy Taylor
Comic song, orchestral accompaniment
- 23124 There Must Be Something Nice About the Isle of Man (*Godfrey and Williams*) Billy Williams
Comic song, orchestral accompaniment
- 23125 Eileen Alannah (*Marble and Thomas*) Hughes Macklin and David Brazell
Tenor and baritone duet, orchestral accompaniment
- 23126 I Do Love You My Orange Girl (*Mellor and Trevor*) Jack Charman
Baritone solo, orchestral accompaniment
- 23127 Queen of the Earth (*Pinsuti*) Peter Dawson
Bass solo, orchestral accompaniment
- 23128 Forgotten Melodies Alexander Prince
Concertina solo, piano accompaniment
- 23129 Who Were You With Last Night? (*Godfrey and Sheridan*) Stanley Kirkby
Comic song, orchestral accompaniment
- 23130 Casse Noisette—March and Dance Russe (*Tschaikowsky*) National Military Band

GOOD STORE MAXIMS

If you are near the entrance and see persons approaching the store, open the door widely for them to enter, and greet them pleasantly.

If a lady comes to your store offer her a chair while she explains what she wants. Never allow a woman to stand without showing her this attention.

Keep your Edison demonstrating phonograph always in prime condition and ready to play at a moment's decision. Some records near at hand, too.

When your customers start to leave, never forget to accompany them to the door, open it for them, and thank them for having called.

THE TEN SPECIAL RECORD OFFER

Have you brought this remarkable offer to the attention of all your two-minute Edison phonograph patrons? The offer is still in force, but may be withdrawn any time, now. Our proposition is clearly outlined in form 2372. Send to your jobber for it or write us direct. Briefly it is an offer, as you know, on our part to include ten select records (value \$5.00) with every order to equip a two-minute Edison phonograph with a four-minute attachment. We quote list of prices for this attachment:—

(Including 10 Special Blue Amberol Records)

Outfit No.			
1	For GEM Phonograph.....		\$4.75
2	" STANDARD Phonograph (straight horn).....		10.00
3	" " (cygnet ").....		10.00
4	" HOME " (straight ").....		11.25
5	" " (cygnet ").....		11.25
6	" TRIUMPH " (straight ").....		11.25
7	" " (cygnet ").....		11.25
8	" CONCERT " (old style ").....		13.75

All the above, except the GEM, include a Diamond Point Reproducer. Purchasers of this attachment retain their Sapphire Reproducer to play Standard Records. The Diamond Point can only be used with the Blue Amberols, as it cuts the wax records.

See page 8 of the March issue of the MONTHLY for points to be kept in mind.

PRACTICAL ENCOURAGEMENT FOR THE AMERICAN COMPOSER

THE National Federation of Musical Clubs, representing 60,000 American music lovers, have announced the terms and conditions of a series of quadrennial American opera contests to be held for the purpose of promoting a permanent interest in grand opera in English. The first of these contests will be decided in time for the production of the winning opera in Los Angeles, Cal., at the ninth bi-ennial festival of the Federation in June, 1915. A prize of \$10,000 is offered for the best score and libretto submitted by an American composer and author for production at the festival. The contest is open to citizens of the United States, whether residing at home or abroad, and the score and libretto must be of such dignity and quality as to constitute grand opera in the accepted definition of the phrase.

The prize money has already been subscribed by the citizens of Los Angeles, who have further pledged themselves to finance a \$40,000 production of the winning score.

WANTED AT ONCE. Phonograph Sales Lady. We need at once a competent young lady to take charge of our Edison Phonograph Sales Room. One of pleasing address and some knowledge of phonograph records. Permanent position to the right party. Apply by letter or in person to EBERHARDT-HAYS Music Co., Wichita, Kansas.

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.
St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO, Cincinnati—

Cleveland—The Phonograph Co., Successors to
H. D. Berner and Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co

Scranton—Ackerman & Co.

Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—F. M. Atwood.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—Kent Piano Company, Ltd., successors
to M. W. Waitt & Co., Ltd.

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

Calgary—R. S. Williams & Sons Co. Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

October, 1913

No. 10

THE NEW EDISON
DISC PHONOGRAPH
IS FORMALLY AN-
NOUNCED IN THIS
ISSUE. See pages 3-4,
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The EDISON PHONOGRAPH MONTHLY

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PROSPEROUS, HAPPY DAYS AHEAD FOR EDISON DEALERS EVERYWHERE

Order *at once*; it's none too early to stock up for Christmas trade. If you wait till another month you take your chances with the holiday rush. Be forehanded and **ORDER TO-DAY!**

Disraeli once said: "The secret of success in life is to be ready when an opportunity arises." Such an opportunity is presented in this issue of the MONTHLY. A chance to become an Edison Disc representative doesn't arise every day. We have a few vacancies for live-wire, hustling representatives; *but we are particular*. Read pages 3-5.

The Edison line of both cylinder and disc phonographs is now complete. There is a wide choice in styles of cabinets and in prices. There's room for every prospect to come in on one style or another. The shrewd dealer will carry all models, particularly those of moderate price. You can't sell by proxy; have the goods in stock.

In the interests of the new Edison Disc Phonograph, four representatives have been traveling among the summer resorts of New England, including the famous White Mountain district, the sea coast resorts of Maine, out on Cape Cod and along the Connecticut shore. At each hotel concerts were held, using the new Edison disc phonograph. As these concerts were arranged through the courtesy of Thomas A. Edison, the guests came out in full force. Only the highest class hotels were selected, so that the character of this publicity was of invaluable purchasing power, which is already being realized by the dealers in towns to which these summer people have returned home again.

Henry J. Buehn, of the Buehn Phonograph Co., of Pittsburgh, returning from a visit to New York recently, said he was very sanguine about the future and intimated that the Edison people will soon produce **some surprises** for the trade.

Sales Manager Dolbeer of the Edison Company, speaking recently at one of the Jobber's meeting said: "We have planned a schedule of an output of both disc and cylinder machines and records which we believe will take care of the trade demand. The schedule has been based at rational figures considering what the capacity of the plant is. A large amount of raw material has been purchased and the force of workmen increased. It certainly looks as if we are going to be able to provide sufficient disc and cylinder goods to take care of the sales."

Mark Silverstone, president of the Silverstone Music Co., St. Louis, Mo., returned from the Edison's Jobbers meeting in New York recently holding most optimistic news of the fall trade. He says: "Never did I see the fall look better to me. We have realized on a surprisingly big lot of prospects this summer that I thought were for fall use, and each sale adds to our prospect list. The number of persons coming to hear the new Edison disc phonograph increases every day. We are pushing the \$250 Edison disc model and tell our prospects that it is for their interests that we urge the purchase of this machine. What I saw at the Edison factory recently, of increased facilities and of the hustle there, makes me feel very much elated and encouraged."

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

BY
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THE NEW EDISON DISC PHONO- GRAPH AND DISC RECORDS

IT is with much pleasure and satisfaction that we are enabled, through increased manufacturing facilities, to announce formally, at this time, the new Edison Disc Phonograph and Disc Records. Although these goods have been on the market in a limited way for about a year, yet at no time prior to this have we felt warranted in making any announcement, for it has been practically impossible for our factory to take care of additional orders.

The Edison Disc Phonograph marks the attainment of a man whose ideals are many years in advance of the age in which he lives. Mr. Edison long ago set for himself the seemingly impossible task of reproducing the exact character and quality of the finest music and the richest voices. This called for the reproduction of the "tone colors," or overtones. Any talking machine can reproduce the fundamental tones of the original music; but, as the beauty of music lies in its *overtones* an instrument which cannot reproduce these cannot truly reproduce music. That is why so many dislike talking machines; incidentally it is why the Edison disc wins instant favor, for it is the attainment of

this long-sought ideal to reproduce the *overtones*.

Everywhere dealers and public alike are enthusiastic over it. In many instances dealers have voluntarily given up their other lines, and taken on the Edison disc, confident that the future holds in store for them a far brighter prospect than anything else on the market. In some instances the sacrifice has been considerable, but in their judgment *the Edison disc held the key to a cultured, high-class clientele*; a clientele that had the money to spend and needed but to hear the Edison disc to become enthusiasts like themselves.

It is really wonderful with what sincere enjoyment each one listens to the Edison disc; IT IS A REVELATION! The clear, sweet tone, the well-nigh perfect reproduction of the overtones, the even, smooth, and abundant reserve power behind the playing of the records, all combine to produce an effect that challenges admiration and elicits an outburst of enthusiasm when the record is finished. *The Edison Disc makes its chief appeal to people of cultured and elegant tastes*; it is a musical instrument of marvelous attainment and of unlim-

ted musical possibilities! What a tribute to the inventor's genius that when it comes before a critical, music-loving people, it instantly wins their admiration and then evokes enthusiastic praise!

Since the Edison Disc Phonograph is a high-class proposition in every sense of the word, naturally we are particular as to its representation. Now that our facilities have been increased and the machines and records are coming through in a larger ratio per day, we are in a position to take care of a few more first-class dealers who wish to add to their present line. It is an opportunity that seldom arises. The factors in the case are highly encouraging and full of promise for an enterprising dealer. With an instrument far superior to anything yet produced; with a high-class moneyed clientele to appeal to; with a strong organization behind its manufacture, and with a policy that is all an energetic dealer could wish for, the present chance to represent the Edison disc in a community where we still have no representation, is a rare opportunity for a live, hustling dealer. In fact the applications to take on the disc are becoming so numerous that we are obliged to exercise unusual care in passing upon them. It will be our first endeavor to favor the dealer who is already established in a town, rather than to give the disc to one who is just starting in the phonographic line, PROVIDED, however, that he can and will measure up to our requirements. These are the points we shall consider:

- 1st Present business and desirability of applicant.
- 2d Financial standing.
- 3d Size and location of place of business.
- 4th Size of initial order and admitted willingness to maintain suitable stock.
- 5th Will line be given equal prominence and publicity with all other goods carried?
- 6th Will applicant erect booths where line may be properly demonstrated?
- 7th Will window space be provided for proper display of Edison goods?
- 8th Will prospective dealer plan to give recitals with Edison Phonographs?

9th Will Edison Phonographs be placed on free trial?

10th Will Edison Phonographs be sold on installments?

11th Will the line be properly advertised?

To such Dealers or applicants as may be accepted, proper protection will be given, but under no circumstances will exclusive territory be granted, we reserving at all times the right to establish other Dealers should the conditions make it necessary.

On other pages of this issue of the Monthly we have featured the full line of Edison Disc Phonographs. They are adapted to a great variety of tastes, and since they will make their appeal chiefly to the refined cultured classes, unusual care has been bestowed upon the cabinets, both in design and finish.

We have also given a full list of Edison Disc Records (so far as issued). These are all double faced (containing a selection on either side), all ten inches in diameter, and capable of holding 50 per cent. more music than any other disc made.

One strong point about the Edison Disc Phonograph should not be overlooked: It is equipped with the new Edison Diamond Point Reproducer, which, being a genuine diamond, ground under a microscope to a perfect fit, neither wears the record nor is worn itself. *It never needs to be changed* (as do the needles in other disc machines). This feature insures the life of every record. It also assures the owner that the pleasure of hearing his favorite selections will never be diminished nor distorted by a wear of either reproducer point or of the record.

From every point of view the new Edison Disc is going to be *the* phonograph which will meet the needs of the cultured musical class. If properly presented it can hardly fail to find to satisfy every requirement. The most cultured the prospect the better chance to sell him one of the finest cabinet Disc machines and a choice selection of Discs.

WORKING WITH THE CHURCHES

ALMOST every church realizes the need of special entertainment. Some churches go into the matter more deeply than others, and not all are successful in realizing as much profit as they anticipated. There is a good opportunity for a wide-awake Edison phonograph dealer in many instances, to co-operate with entertainment committees. We have in mind one recent experience which actually took place up in New Britain, Connecticut. There the Methodist Episcopal Church desired to raise about \$50 for a special purpose. The matter was heard of by L. A. Gladding our representative there. He immediately got busy and conferred with the committee and arranged for an "Edison Night." A programme was decided upon and nicely printed. It called for selections from the new Edison Disc phonograph, as well as for the Edison Cylinder phonograph, both of which machines were furnished by him. He also supplied an Edison Kinetoscope which furnished a pleasing variety to the program. Local talent was then drawn upon in the shape of a cornet solo, a soprano solo, and a reading by one well up in elocution. The total outlay was \$7.25 which included the expenses of the elocutionist, the only paid talent on the list.

Although the night was very rainy the attendance was large, for the affair had been well advertised. The total receipts amounted to \$48.00 and everyone present felt that they got the biggest 25 cents worth (the price of tickets) they had ever had. The Edison phonograph and kinetoscope came in for a great ovation and Mr. Gladding reports trade afterwards, both in records and machines, very gratifying indeed. Other churches will doubtless want his services in the same way, and meanwhile he will add to his prospect list of names many prominent families.

There is another field of church co-operation open to the phonograph dealer, and that is with the ministers on the home-recording outfit. It is an entirely practical method of sermon preparation. If a dealer would go to the clergyman some morning with the outfit all in prime condition, an actual demonstration could be made in the pastor's study. The dealer could not lose any money on the experiment, and stands to win a friend and patron. One successful pastor using the Edison Recording outfit would easily win over others, for it is an ideal way to prepare a sermon.

THE OLD OAKEN BUCKET

THE "Old Oaken Bucket" will never lose its charm. What a capital idea for a novel window display just at this season when so many are coming back from country scenes. It can be made the centre of attraction for the whole November list. Its Record 2046, finally rendered by the Knickerbocker Quartet. Make use of the idea. Get the old oaken bucket in your window and then announce the whole November list. It's a winner! Try it!

WHAT IS A THANKSGIVING DAY WITHOUT AN EDISON PHONOGRAPH?

ABETTER day than Thanksgiving to play the phonograph cannot be imagined. This year, it will occur on Thursday, November 27th. In nearly every home it will be a day of family reunion. After a bounteous repast the question arises, "who will entertain the family?" Let the phonograph respond! Every taste can be gratified—speeches, jolly songs, solos, instrumental pieces, bands, dances and vaudeville; from little tot to grandma, everyone will find the phonograph a royal entertainer.

The alert Edison dealer should plan *now* to take advantage of these family reunions. We suggest a postal card be sent to all your patrons, and it might take the following form:—

THANKSGIVING DAY



**SMITH'S
PHONO
STORE**

34 St. Clair
Street

Dear Madame:
Thanksgiving Day will occur, as you doubtless know, November 27th. We have some fine Edison records that would make a delightful "after-dinner" entertainment. We would like to have you hear them; Will you call at our store or may we demonstrate them in your home?
J. R. Smith & Sons.

We will furnish *free*, on request, the electro for the illustration, the dealer to print the cards. Of course a larger card than the regular post-card can be used and other matter included *if desired*.

Another plan is to loan a phonograph to some family where a prospective sale is most likely. The advertising it will give the dealer cannot fail to bring him returns in one form or another.

Still another plan would be to hold a neighborhood phonographic concert and have a good selection of records played by some one from your store.

The opportunity is too good to miss. Some plan should be thought out and followed.

Searching up and down the aisles of a great department store in one of our principal cities, a nicely dressed gentleman was accosted by a floor-walker who politely inquired "Can I direct you sir?" "Why," said the gentleman, "I've lost my wife." "Ah!" replied the floor-walker, "Mourning goods on the third floor front; take the elevator."

JAKE GRAHAM, LIVERPOOL'S LARGEST PHONOGRAPH DEALER HERE ON A VISIT—HIS INTERESTING VIEWS

PERHAPS one of the most widely known phonograph dealers in the world is Jake Graham of Liverpool, England, who has just recently come to New York. His store is one of the showplaces of Liverpool.

"During my entire experience of fifteen years says Mr. Graham, "there is one principle that I have always adhered to, and that is to concentrate my business as much as possible on the better class of trade. Although, of course, I have found it necessary to do a certain percentage of my business with the cheaper grade of prospects, it has been my constant aim and endeavor to build up an essentially high-class business. I believe I have succeeded in this desire.

Mr. Graham started fifteen years ago with a dining-room as a place of business and with a few machines in stock to attract diners. At the present time his show window is the largest one in England (outside of the best known department stores). His stock of both machines and records of all makes is very large.

"From the first year" says Mr. Graham "that I entered business I was convinced that the only way to achieve success in this field was to carry in stock every title of every manufacturer I represented, and this is what I am doing at the present time. The dealer who does not carry every title is placed at a serious disadvantage, and I attribute a considerable portion of my success to my complete stock."

"I am also," he says, "a firm believer in printer's ink. I advertise constantly in magazines and newspapers, and I do not believe that it is possible to score a success in any line of business without advertising. I also utilize to excellent advantage my large show window. As a matter of fact, window dressing in England is still in its infancy, and when a few years ago I engaged the services of a window dresser for my windows, the public looked upon it as a nonsensical idea. Since that time, I have, however, introduced some of the most novel displays ever presented by the phonograph trade. These displays are changed at frequent intervals, and special occasions warrant appropriate and timely displays. I consider this a handsome investment, and intend to still further develop it along the proper lines."

"This is my first visit to America" he said. "I am simply amazed at the wonderful and well nigh unbelievable heights that the talking machine industry has attained in this country. My visits to the Edison plant have

been revelations to me, and I can readily understand, after going through this immense plant, how production shows such splendid gains in construction year after year."

"From a store standpoint those retail establishments that I have seen in New York City have many superior points in comparison with our stores on the other side. Plate glass, sound proof demonstration booths or rooms are rarities, indeed, in England."

Mr. Graham will stay in this country a month, then proceed to Honolulu by way of Valparaiso. He intimated that he was so much impressed with America that he might stay here indefinitely, leaving his business in the hands of his daughter, who is an expert in the talking machine line.

EDISON BLUE AMBEROL LEADS IN AN ENGLISH RECORD CONTEST

IN the report of the Tenth meeting of the South London Society, is given the result of a competitive test of all makes of phonograph records, and it is to be noted that the Edison Blue Amberol took first place for clearness, tone and minimum surface noises; the Edison Standard (or wax) record came in for second place. One prominent member of this Society, Mr. Tamblyn, writes in appreciation of the Blue Amberol Records which he heard at a demonstration given in London last Spring, and enthusiastically remarks that he considers the results obtained from them to excel anything he has heard in respect to reproduced sound. He says that the skeptical need only *hear* the Blue Amberol to become Edison enthusiasts.

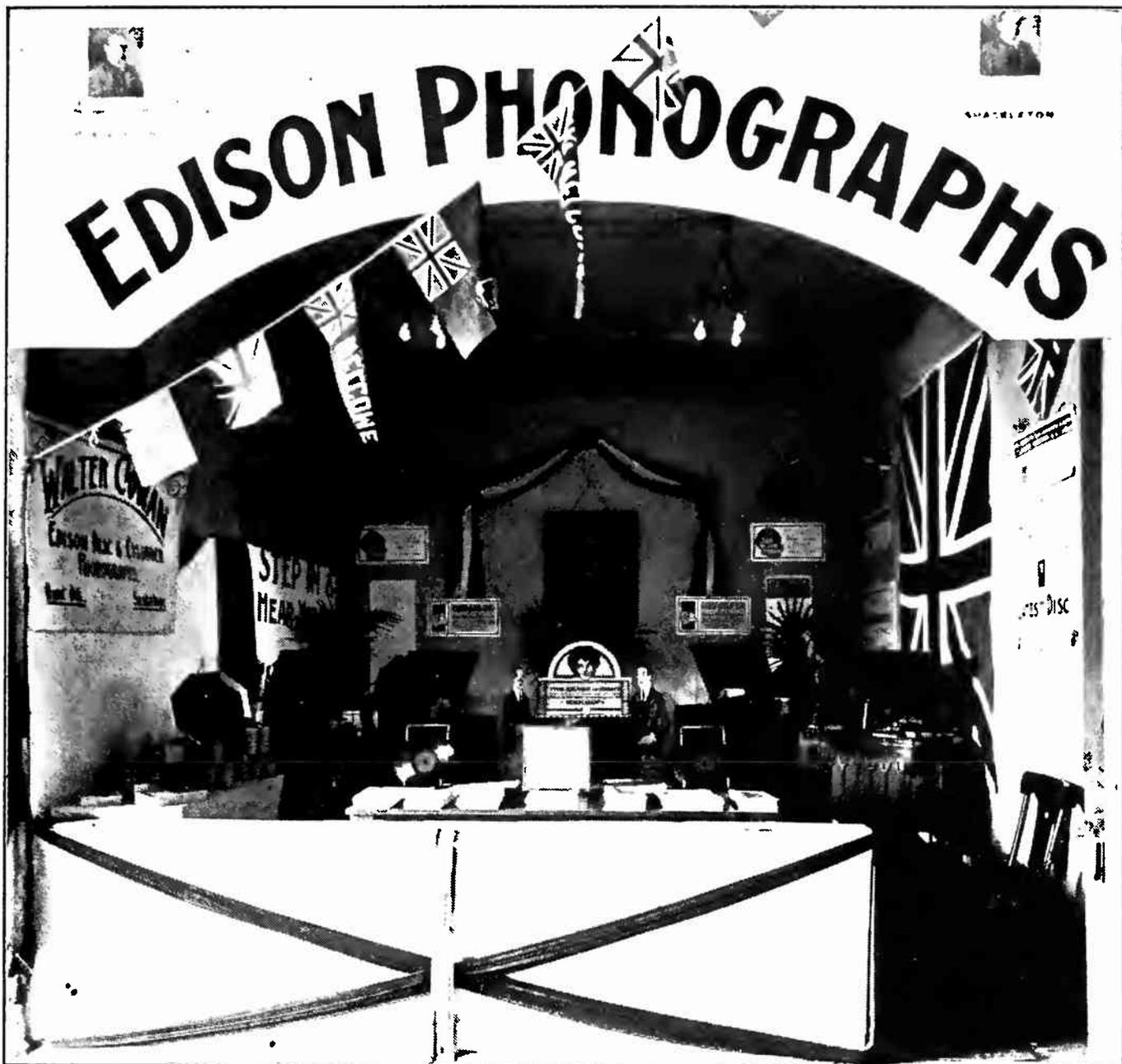
UNITED STATES MARINE BAND TO TOUR

PRESIDENT WILSON has granted the United States Marine Band a leave of absence so that the famous organization may make a tour from September 29 until November 15, to include the New England States, New York, Ohio, Pennsylvania, Michigan, West Virginia and Maryland.

Edison Records by the United States Band are:
1729, Ride of the Thuringia Hussars.
1766, Old Comrades March.
1990, Girimeo Polka (clarinet duet).

Wherever the United States Marine Band appears attention should be called to these records by a display card in store window.

From now until Christmas and New Year you ought to do a good Edison business. The Edison line is all ready; how about your selling campaign?



SELLING TO FARMERS IN MID-SUMMER

WALTER COWAN'S EDISON EXHIBIT AT THE
SASKATOON FAIR, LAST AUGUST

ONE would suppose that the selling of Edison Phonographs to the farmers of the great Canadian Northwest in mid-summer was well nigh impossible. Our enterprising representatives, Walter Cowan, of Saskatoon, Sask., knew his field and seized his opportunity in the great mid-summer fair. A picture of his exhibit appears above. The advantage of reaching the farmers at such a time is self-evident. They are out for the sights and to be entertained. The Edison Phonograph was equal to the occasion and the result of Mr. Cowan's enterprise was very gratifying. Besides actual sales, there was a grand opportunity to secure many prospects' addresses and the extent of territory covered by this single exhibit more than justifies the time and labor and expense put upon it. The harvests have already proved the biggest in the history of the great Canadian Northwest. Every farmer has money in the bank! May he have music in his home, too, by the homecoming of an Edison Phonograph. Where there's a will there's a way and Mr. Cowan certainly found the way into many a prosperous farmer's heart and his pocket-book too!

But beside the farmer, he reached the city population who are keenly interested in agricultural exhibits and greatly swelled the attendance at the fair, throughout its continuance.

Mr. Cowan is a firm believer in printer's ink and uses the local press generously *right in mid-summer*. His copy is carefully made up and well displayed. His slogan is "Anything and everything in the Edison line promptly supplied."

The Saskatoon Fair is one of the big events in Saskatchewan, Canada, and we cannot too heartily praise the Cowan Music Store for its enterprise in fitting up this booth at the Fair.

Immediately upon receipt of their first consignment of Blue Amberol Records and printed matter these people started advertising the new product in the newspaper and sent out a special canvasser whose sole duty it was to round up all owners of Edison Phonographs and interest them in the Blue Amberol Records. They also sent out an excellent form letter to all their regular customers.

GIUSEPPE VERDI'S CENTENNIAL

AS the Verdi centenary approaches all Italy is preparing to honor her greatest master.

Milan, the country's musical metropolis, will not only have a series of Verdi performances, but a parade on October 10th, in which Italy's leading musical organizations will be represented, and many eminent stars will march personally. The parade will stop at Verdi's tomb, in the Casa di Riposo per Musicisti.

Verdi's position in the musical firmament is fixed forever. Great artists are unanimous in their praise of this wonderful composer. Madame Patti says "I owe so much to Verdi that I simply could not refuse the committee's invitation to pay my poor homage to his memory."

The public subscription to the Verdi monument, has been very generously responded to by lovers of Verdi's work throughout the world. Mrs. Edith Rockefeller McCormick, of Chicago, gave \$6,000 to start the list, and other large subscriptions have been reported. Ximenes is to be the sculptor and that alone is sufficient guarantee that the monument will be worthy the great composer's fame.

We have issued a number of Verdi selections, and for the benefit of dealers who wish to take advantage of the Verdi publicity during October and November we give them here:—

- 28113 "Ah! si ben mio" (The Vows We Fondly Plighted) Il Trovatore. Sung by Riccardo Martin. (In Italian).
- 28115 "Di Provenza il mar" (Thy Home in Fair Provence) La Traviata. Sung by Carlo Galeffi. (In Italian).
- 28121 "Pagenarie—Masked Ball." Sung by Melitta Heim. (In German).
- 28130 "Eri tu" (Is it thou?) Ballo in Maschera. Sung by Ernesto Caronna. (In Italian).
- 28138 "Dei miei bollenti spiriti" (Wild my dream of youth) Traviata. Sung by Elvino Ventura. (In Italian).
- 28139 "Ave Maria" (Hail Mary) Otello. Sung by Maria Farneti. (In English).
- 28140 "Morte d'Otello (Death of Othello)—Otello. Sung by Florencio Constantino. (In Italian).
- 28141 "O tu che in seno agli Angeli (Thou Heavenly One) La Forza del Destino. Sung by Carlo Albani. (In Italian).
- 28148 "Il Balen (The Tempest of the Heart) Il Trovatore. Sung by Carlo Galeffi. (In Italian).
- 28159 "Addio del passato (Farewell to the Bright Visions) La Traviata. Sung by Adelina Agnostinelli. (In Italian).
- 28161 "Celeste Aïda" (Heavenly Aïda). Sung by Florencio Constantino. (In Italian).
- 1528 "Quartet from Rigoletto." Sung by Frank Croxton Quartet. (In English).
- 29005 Louisa Miller—Quando le sere al placido. Tenor solo in Italian. Sung by Alessandro Bonci.
- 29001 (a) Rigoletto—Questa o quella (b) Rigoletto—La Donna é mobile. Tenor solos in Italian. Sung by Alessandro Bonci.

A VERDI STATUE ARRIVES HERE FOR SAN FRANCISCO

The steamship "Europa," which recently arrived from Genoa, brought the colossal statue of Verdi, by Orazio Grossani, of Milan. The statue is to be erected in San Francisco and is presented to the city by the Italian citizens. It is in twenty-two cases of black and red marble and bronze, weighing fifty tons.

EDISON DAY AT LAKE NAOMI IN THE POCONO MOUNTAINS

Wm. Werner, an Edison Jobber, at Easton, Pa., transferred his establishment to the Pocono Mountains for a day of celebration and entertainment on August 20th. Down in Easton, Pa., everybody knows Edison, because that's "Billy" Werner's middle name. "Billy's" an Edison sandwich, so to speak.

"Billy" Werner has most Edison Jobbers beaten when it comes to personal popularity. Most ordinary, everyday enthusiasts have to go through life with just one beaming, well-known face and one good name. But "Billy" studied eugenics and early in life prepared for his 1913-1914 Edison campaign by planning the finest staff of "Assistant Werners" that ever a fond merchant father could wish for.

The three Werner boys aggregate a total of 600 pounds with only two birthdays, (for Charley and Robert are twins.) Top this off with "Billy's" 250 weight and you have some idea of why the Werner family need a camp in the Pocono Mountains to work off surplus energy when Easton quiets down in August.

"Billy" knew that sin is only misdirected energy—so years ago he turned loose that 600 pounds of Werner energy into lugging logs, cutting, hammering and joining together, with expert direction, Camp Willanna in the Poconos—one of the finest camps on Lake Naomi.

"Some camp" is a good enough description for the Edison man that responded to Billy's invitation to attend an Edison Day at the Lake. Edison thought enough of this outfit to send a representative—for Edison does not forget that "Billy" sat on his right hand at the 1905 New York Banquet as one of the old guard that's still on the "right" side.

On the camp wharf a large photo of Edison was illuminated from in back with a big lamp—the whole camp was hung with lanterns and flags. There was red fire burning and a hundred canoes with their "campers" were listening to the new Edison Disc Phonograph floating and singing on the lake front. This will give you some idea of Edison Day as "Billy" worked it up and carried it through on August 20th.

Everybody voted the show a big success. It was well worth the trip for an Edison factory man, who carried away the thought that Edison's long vigil for a better disc product would be appreciated by many more like the Werners.

The correct price of Amberola IV is \$130. By an error it was stated in Form 2470 as \$125. We very much regret the mistake.

READING NOTICE FOR DECEMBER LIST OF BLUE AMBEROLS

THE Edison Blue Amberol List for December is just announced. In all, there are fifty-four records of which four are exceptionally fine Concert selections. These Concert selections are: "O, Wert Thou in the Cauld Blast—Cello Obligato" (Felix Mendelssohn) rendered by Eleonora de Cisneros (contralto) and Paul Gruppe ('cellist); "Copelia—Entra'acte and Waltz" by Armand Vecsey and His Hungarian Orchestra; "Cavalleria Rusticana"—(Mother You Know the Story), sung by Marguerita Sylvia; and, "Angel of Light—Spirto Gentil"—"La Favorita" (Gaetano Donizetti) sung by Orville Harrold.

The Regular Blue Amberol List includes four especially appropriate Christmas ones: *i. e.* "Hail! Hail! Day of Days," sung by the Edison Mixed Quartet; "Bells of Christmas" by the Edison Band and Chorus; "Old Jim's Christmas Hymn" by Young and Wheeler, and "Ring Out the Bells for Christmas" by the Edison Concert Band and Edison Mixed Quartet, together.

The comic selections are varied and interesting; "I Wish that You Belonged to Me" by Ada Jones and Billy Murray, a conversational duet. "The Hotel Porter and the Travelling Salesman," by Golden Hughes; "The International Rag," "Rag-time in the Air—America" (New York Hippodrome) and "Ever Since You Told Me that You Loved Me," by Billy Murray; "The Musical Wizard and the Bell Boy," a musical act by Spencer and Campbell; "Burlesque Opera," by Nat M. Wills; "The Two Poets," by Golden and Hughes; "The Bird on Nellie's Hat," a comic song by Ada Jones; "Uncle Josh in a Photograph Gallery," by Cal Stewart; "A String of Laughs," by Murry K. Hill; "The Owl in the Old Oak Tree," by the Girls' Quartet.

Several fine solo records are in the list. T. Michael Why (basso) sings "Thy Sentinel Am I." Thomas Chalmers (baritone) sings "When Dreams Come True," Elizabeth Spencer, (soprano) renders "Adele," from the comic opera, "Adele," and "Lieber Augustin" from the comic opera, "Lieber Augustin." Will Oakland (tenor) sings "Dear Old Girl" and "I'll Take You Home Again, Kathleen;" Manuel Romain (tenor) "We Have Much to be Thankful For;" Charles W. Harrison (tenor) "Farewell Marguerite;" Reed Miller (tenor) "The Lost Chord;" Frank Croxton (with Mixed Chorus) "Gypsy Love Song," from "The Fortune Teller;" Vernon Archibald (baritone) sings, "Look in Her Eyes," from the comic opera, "Lieber Augustin;" Harvey Hindermeyer, "The Girl in the Gingham Gown—America"—(as sung in the New York Hippodrome) and Elsie Baker (contralto) sings "The Cradle Song."

There are several fine duets:—"The Doll Girl—Come on Over Here" is rendered by Elizabeth Spencer and Billy Murray; "In the Shadow of the Pines," by Vernon Archibald and Royal Fish; "The Doll Girl—If We Were on Our Honeymoon," by Elsie Baker and Royal Fish; "Lizabeth Ann," by Campbell and Gillette; "Every Little Movement," by Miss Narrelle and Mr. Potter (with chorus).

The instrumental selections include a violoncello solo by Hans Kronold, entitled "Liebeslied;" a flute and clarinet duet by Julius Spindler and Anthony Giammatteo, entitled "Maria Padilla;" a violin flute and harp trio by the Venetian Trio, entitled "Romance from L'Eclair;" an accordion solo by P. Frosini, entitled "Amoureuse;" a cornet solo by Authur S. Witcomb, entitled "The Premier Polka," accompanied by the United States Marine Band.

The band selections are:—"That Tango Tokio Medley—Turkey Trot," "Valse Boston" (for dancing) and "The Horse Trot," by the National Promenade Band; "Aisha"—(Indian intermezzo), from Weber and Field's "All Aboard," by the Edison Concert Band; "The Hungarian Rag," by the New York Concert Band; "Selections from Rigoletto," by the Edison Concert Band; "The Stars and Stripes Forever," by Sousa's Band; "The Broken Melody," by the American Standard Orchestra, and the "Southern Dream Patrol" by the New York Military Band.

The Premier Quartet (male voices) render "Cross the Mason-Dixon Line."

COL. GREEN TO THOMAS A. EDISON

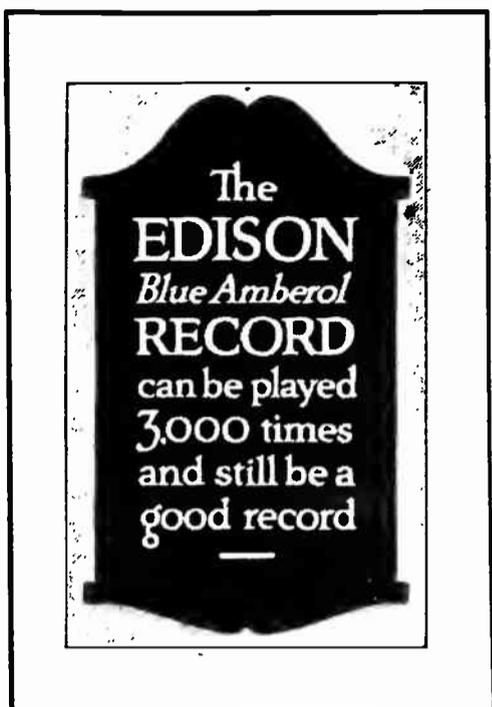
As an indication of the class of people that are impressed with the new Edison Disc line, the Tower Mfg. and Novelty Co., New York, now displays an original letter written to Thomas A. Edison in praise of the Edison Disc machine by Col. E. H. R. Green, a son of Hetty Green, (the richest woman in the world), who is recognized as one of the ablest railroad men in the country.

Col. Green's letter to Mr. Edison, written subsequent to the purchase of a \$475 Edison Disc Phonograph this spring, is as follows:

"I was greatly impressed with the exhibition of your new Disc Phonograph. Its tone is a challenge to real artists and its quality not equaled by any. I did not hesitate to purchase one of these new machines. The effects of the orchestral numbers which were played for me were convincing. The absence of the usual burr and scratching was gratifying."

Within the past ten days two sales were closed in the Tower Co. for \$150 Disc machines to prominent residents of New York. One of these was shipped to Naples, Italy, where the purchaser will spend the winter.

EDISON BLUE AMBEROL CYLINDER RECORDS



FOR DECEMBER, 1913

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 25th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on November 24th. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on November 25th. Supplements and Phonograms will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 25th. Jobbers and Dealers may, however, deposit supplements and Phonograms in mail boxes or post offices after 5 P. M. on November 24th, for delivery on the morning of the 25th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for November Records on or before October 10th. Dealers should place November orders with Jobbers before October 10th to insure prompt shipment when Jobber's stock is received.

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

BLUE AMBEROL CONCERT LIST—CYLINDER RECORDS

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

- | | |
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| <p>28180 O, Wert Thou in the Cauld Blast—'Cello obligato (<i>Felix Mendelssohn</i>)
Eleonora de Cisneros
<i>Contralto solo, piano accompaniment</i></p> <p>28181 Coppelia—Entra'acte and Waltz
Armand Vecsey and His Hungarian Orchestra</p> | <p>28182 Angel of Light—Spirto Gentil "La Favorita" (<i>Gaetana Donizetti</i>)
Orville Harrold
<i>Tenor solo, orchestra accompaniment</i></p> <p>28183 Cavalleria Rusticana (<i>Mascagni</i>)—
Mother You Know the Story
Marguerita Sylva
<i>Soprano solo, orchestra accompaniment</i></p> |
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BLUE AMBEROL REGULAR LIST—CYLINDER RECORDS

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

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| <p>2064 Hail! Hail! Day of Days—Christmas Number (<i>I. H. Meredith</i>)
Edison Mixed Quartet
<i>Sacred, brass quartet, bells and chimes accompan't</i></p> <p>2065 Thy Sentinel Am I (<i>Michael Watson</i>)
T. Foster Why
<i>Basso solo, orchestra accompaniment</i></p> <p>2066 The Doll Girl—Come on Over Here (<i>Walter Kollo</i>)
Elizabeth Spencer and Billy Murray
<i>Soprano and tenor, orchestra accompaniment</i></p> <p>2067 That Tango Tokio Medley—Turkey Trot
National Promenade Band
<i>For dancing</i></p> <p>2068 When Dreams Come True. New Musical Comedy (<i>Silver Hein and Roy Webb</i>)
Thomas Chalmers
<i>Baritone, orchestra accompaniment</i></p> <p>2069 I Wish That You Belonged to Me (<i>Raymond H. Brown</i>)
Ada Jones and Billy Murray
<i>Conversational duet, orchestra accompaniment</i></p> <p>2070 Adele, from the Comic Opera Adele (<i>Briquet and Philipp</i>)
Elizabeth Spencer
<i>Soprano solo, orchestra accompaniment</i></p> <p>2071 Ragtime in the Air—America (New York Hippodrome) (<i>Manuel Klein</i>)
Billy Murray and Chorus
<i>Comic selection</i></p> | <p>2072 Liebeslied (<i>Fritz Kriesler</i>)
Hans Kronold
<i>Violoncello, solo, orchestra accompaniment</i></p> <p>2073 In the Shadow of the Pines (<i>G. O. Lang</i>)
Vernon Archibald and Royal Fish
<i>Baritone and tenor duet, orchestra accompaniment</i></p> <p>2074 The Hotel Porter and the Travelling Salesman
Golden and Hughes
<i>Vaudeville sketch</i></p> <p>2075 Dear Old Girl (<i>Theodore F. Morse</i>)
Will Oakland
<i>Counter-tenor, orchestra accompaniment</i></p> <p>2076 The Horse Trot (<i>Uriel Davis</i>)
National Promenade Band
<i>For dancing</i></p> <p>2077 The Doll Girl—If We Were on our Honeymoon (<i>Jerome D. Kern</i>)
Elsie Baker and Royal Fish
<i>Contralto and tenor, orchestra accompaniment</i></p> <p>2078 The International Rag (<i>Irving Berlin</i>)
Billy Murray
<i>Comic selection, orchestra accompaniment</i></p> <p>2079 Those Ragtime Melodies (<i>Gene Hodgkins</i>)
Peerless Quartet
<i>Male voices, orchestra, accompaniment</i></p> <p>2080 Maria Padilla (<i>Gaetano Donizetti</i>)
Julius Spindler and Anthony Giammatteo
<i>Duet, flute and clarinet, orchestra accompaniment</i></p> <p>2081 We Have Much to be Thankful For (<i>Irving Berlin</i>)
Manuel Romain
<i>Tenor, orchestra accompaniment</i></p> |
|---|--|

- 2082 Cross the Mason-Dixon Line
(Henry I. Marshall) Premier Quartet
Male voices, orchestra accompaniment
- 2083 Farewell, Marguerite (George Boardman)
Charles W. Harrison
Tenor solo, orchestra accompaniment
- 2084 "Aisha"—Indian Intermezzo. Weber
and Fields "All Aboard" (John Lindsey)
Edison Concert Band
- 2085 Lieber Augustin, from the Comic Opera,
Lieber Augustin (Carl Weber)
Elizabeth Spencer
Soprano solo, orchestra accompaniment
- 2086 Look in Her Eyes—Lieber Augustin
(Jerome D. Kern) Vernon Archibald
Baritone solo, orchestra accompaniment
- 2087 Ever Since You Told Me That You
Loved Me (Jean Swartz) Billy Murray
Comic selection, orchestra accompaniment
- 2088 The Girl in the Gingham Gown—
America (New York Hippodrome)
Harvey Hindermeyer and Chorus
Tenor solo, orchestra accompaniment
- 2089 Hungarian Rag (Julius Lenzberg)
New York Military Band
- 2090 Bells of Christmas (I. H. Meredith)
Edison Concert Band and Chorus
Band and vocal selection
- 2091 Ring Out the Bells for Christmas
(W. C. Williams) Edison Concert Band
and Edison Mixed Quartet
Christmas Song
- 2092 Old Jim's Christmas Hymn
(Wm. B. Gray) Young and Wheeler
Descriptive song, orchestra accompaniment
- 2093 The Musical Wizard and the Bell Boy
(Spencer) Spencer and Campbell
Musical act
- 2094 Song-Bird—Intermezzo (Harry L. Alford)
Charles Daab
Bells solo, orchestra accompaniment
- 2095 'Lizabeth Ann (Theodore F. Morse)
Campbell and Gillette
Tenor duet, orchestra accompaniment
- 2096 Valse Boston (Dirgo-Lumbye)
National Promenade Band
For dancing
- 2097 Cradle Song (Kate Vannah) Elsie Baker
Contralto solo, orchestra accompaniment
- 2098 Every Little Movement (Karl Hoschna)
Miss Narelle, Mr. Potter and Chorus
Soprano and tenor, orchestra accompaniment
- 2099 Burlesque Opera (Nat M. Wills)
Nat M. Wills
Comic selection, orchestra accompaniment
- 2100 Selections from "Rigoletto" (Verdi)
Edison Concert Band
- 2101 The Two Poets Golden and Hughes
Vaudeville sketch
- 2102 Romance from "L'Eclair" (Jacques Halévy)
Venetian Instrumental Trio
Violin, flute and harp
- 2103 I'll Take You Home Again, Kathleen
(Thomas P. Westendorf)
Will Oakland and Chorus
Counter-tenor, solo, orchestra accompaniment
- 2104 Stars and Stripes Forever March
(John Philip Sousa) Sousa's Band
- 2105 The Bird on Nellie's Hat (Alfred Solman)
Ada Jones
Comic song, orchestra accompaniment
- 2106 The Last Chord (Sir Arthur Sullivan)
Reed Miller
Tenor solo, orchestra accompaniment
- 2107 Amoureuse Waltz (Rudolph Berger) P. Frosini
Accordion solo
- 2108 Uncle Josh in a Photograph Gallery
(Stewart) Cal Stewart
Talking record
- 2109 The Broken Melody (Auguste von Biene)
American Standard Orchestra
- 2110 Gypsy Love Song—"The Fortune Teller"
(Victor Herbert)
Frank Croxton and Mixed Chorus
Baritone, orchestra accompaniment
- 2111 The Premier Polka (Edward Llewellyn)
Arthur S. Witcomb
Cornet solo, accompanied by the U. S. Marine Band
- 2112 A String of Laughs (Murry K. Hill)
Murry K. Hill
Vaudeville specialty
- 2113 The Owl in the Old Oak Tree (Benj. Hap-
good Burt) "That Girl" Quartet
Female voices, orchestra accompaniment
- 2114 Southern Dream Patrol (Franz Mahl)
New York Military Band

DEATH OF NOTED COMPOSER

AT Buxton, England, recently, Michael Maybrick, the English musical composer, who under the name of "Stephen Adams" wrote some of the most popular songs in the English language, died at the age of sixty-nine. He was a native of Liverpool, but had lived for many years in the Isle of Wight, where he devoted himself to municipal politics, serving five terms as Mayor of Ryde.

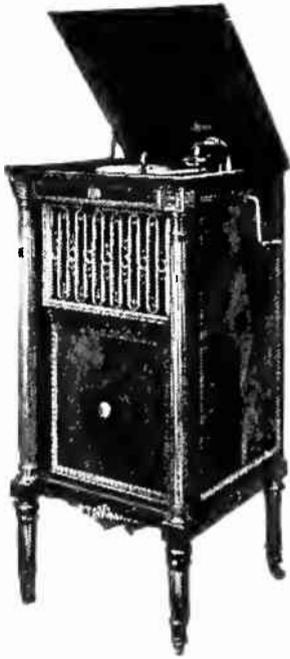
Some of his best known songs were "The Holy City," "The Star of Bethlehem," "Nancy Lee," "A Warrior Bold," "The Blue Alsatian Mountains" and "The Midshipmate."

UTILIZE THE MOVING PICTURE SHOWS TO ADVERTISE YOUR BUSINESS

EVERYBODY goes to the "movies"—and then they go again. You know how it is in your own town. Men and women flock to these places of amusement. Arrange with the proprietors of these shows to run your advertisement in between the acts. It will pay you. It's good advertising. Try the plan! Consider how certainly everyone at the show will read your advertisement. We supply the lantern slides free. Particulars on request.

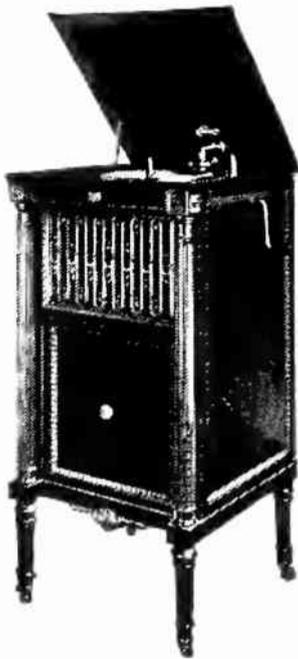
Complete Line of EDISON DISC

ALL EQUIPPED WITH THE NEW



Model A 450
LOUIS XVI
Circassian Walnut
Price \$450.

Has large drawer, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 400
LOUIS XVI
Mahogany
Price \$400.

Has large drawer, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 425
LOUIS XV
Circassian Walnut
Price \$425.

Has large drawer, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 375
LOUIS XV
Mahogany
Price \$375.

Has large drawer, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



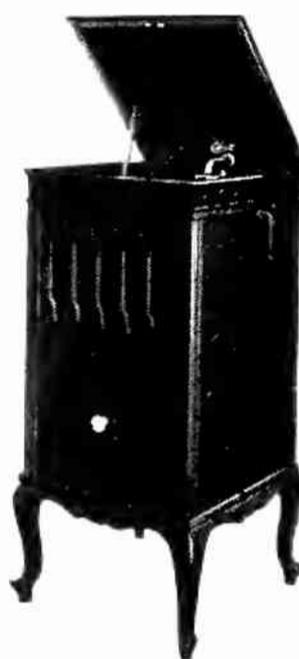
Model A 250
OAK
Golden Finish
Price \$250.

Has two drawers each holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 200
MAHOGANY
Semi-Gloss Finish
Price \$200.

Has large drawer holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears; can be wound while running. Metal parts gold plated. Automatic stop.



Model A 200
OAK
Golden Finish
Price \$200.

Has large drawer holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 150
MAHOGANY
Semi-Gloss Finish
Price \$150.

Has shelf for holding six Record Portfolios. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated oxidized bronze. Automatic stop.

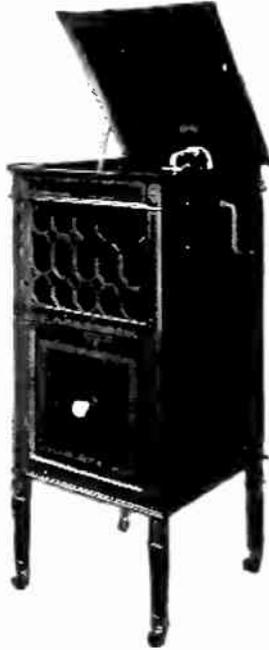
PHONOGRAPHS *for* 1913-1914

EDISON DIAMOND POINT REPRODUCER



Model A 290
SHERATON
Mahogany
Inlaid Marquetry
Price \$290

Has large drawer, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 275
SHERATON
Inlaid Plain
Price \$275

Has large drawers, holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 300
Circassian Walnut
Price \$300

Has two drawers each holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts gold plated. Automatic stop.



Model A 250
MAHOGANY
Semi-Gloss Finish
Price \$250

Has two drawers each holding 36 Edison Disc Records. 12 in. turn-table. Automatic record feed. Powerful spring motor with worm-driven gears.



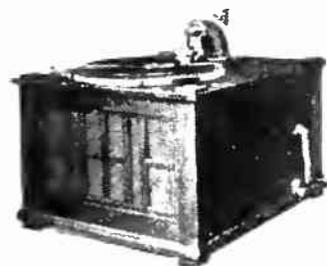
Model A 150
QUARTERED OAK
Golden Fumed or Weathered
Finish
Price (Including Six Record
Portfolios, \$150)

Has shelf for holding six Record Portfolios. 12 inch turn-table. Automatic record feed. Powerful spring motor with worm-driven gears. Metal parts oxydized bronze. Automatic stop.



Model A 80
MAHOGANY
Semi-Gloss Finish or Quartered
Oak
Golden Finish
Price \$80

12 inch turn-table. Automatic record feed. Metal parts nickel plated, buffed and polished. Spring motor. Turn-table stop.



Model B 60
QUARTERED OAK
Fumed Finish
Price \$60

12 inch turn-table. Automatic record feed. Metal parts nickel plated, buffed and polished. Spring motor. Turn-table stop.

EDISON DISC RECORDS

REVISED TO AUGUST 1st, 1913

THE Edison disc is a chemical compound of extraordinary density and hardness. It is much harder than the material used in any other disc record. Until now the delicate beauties of chamber music have baffled reproduction as they were either lost in recording or so weakly reproduced as to be practically lost. The new Edison disc record will receive and preserve the most minute sound wave indentations and reproduce them perfectly. This opens wide the

entire field of chamber music. It is also capable of holding fifty per cent. more than any other disc record of the same size, which means the recording of countless beautiful symphony movements and operatic selections that have never been heard on talking machines. It also means that many beautiful selections can be reproduced entire.

The following records are all double faced and ten inches in diameter.

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

50001	{	Moonlight in Jungland (<i>Dempsey and Schmid</i>).....	Baritone and Tenor Duet
		Below the Mason-Dixon Line (<i>Dave Reed</i>).....	Baritone Solo
50043	{	As We Parted at the Gate (<i>E. Austin Keith</i>).....	Tenor and Baritone Duet
		Close to Thee (<i>S. J. Vail</i>).....	Tenor and Baritone Duet
50045	{	Lucy Anna Lou (<i>Gus Edwards</i>).....	Negro Duet
		Ain't You Coming Out To-Night? (<i>Blanke-Belcher</i>).....	Negro Duet
50051	{	Fairest Rose Waltz (<i>H. Engelmann</i>).....	Xylophone Solo
		L'Elegante Polka (<i>Demaré</i>).....	Xylophone Solo
50052	{	Apple Blossoms (<i>Kathleen A. Roberts</i>).....	String Orchestra
		Flower Song (<i>Gustav Lange</i>).....	Flute, Violin, Violoncello and Harp
50053	{	Broken Heart (<i>Ernest Gillet</i>).....	String Orchestra
		Largo (<i>Händel</i>).....	String Orchestra
50054	{	Two Poets (Original).....	Vaudeville Specialty
		Bear's Oil.....	Vaudeville Specialty
50055	{	Ma Lady Lou (<i>Edwin S. Brill</i>) Negro Love Song.....	Tenor and Chorus
		Some Day (<i>Milton Wellings</i>).....	Soprano and Chorus
50056	{	My Uncle's Farm.....	Vaudeville Specialty
		Shipmates.....	Vaudeville Specialty
50057	{	Beauty's Eyes (<i>Tosti</i>).....	Baritone Solo
		Love Me and the World is Mine (<i>Ernest R. Ball</i>).....	Tenor and Chorus
50058	{	Southern Rose Waltz (<i>Johann Strauss</i>).....	String Orchestra
		Forosetta-Tarantella (<i>Luigi Arditi</i>).....	Orchestra
50059	{	Mignon Overture (<i>Ambroise Thomas</i>).....	String Orchestra
		Semiramide Overture (<i>Rossini</i>).....	String Orchestra
50060	{	Massa's in de Cold, Cold Ground (<i>Stephen C. Foster</i>).....	Mixed Quartet
		Old Folks at Home (<i>Stephen C. Foster</i>).....	Contralto and Chorus
50061	{	Dear Heart (<i>Tito Mattei</i>).....	Violin, Flute and Harp
		Memories of Home (<i>Friedrich Gutmann</i>).....	Violin, Violoncello, Flute and Harp
50062	{	In the Valley Where the Bluebirds Sing (<i>Alfred Solman</i>).....	Tenor and Chorus
		Where the Morning Glories Twine Around the Door (<i>Harry Von Tilzer</i>)....	Tenor and Chorus
50063	{	My Sambo (<i>Isidore Witmark</i>) Negro Love Song.....	Baritone Solo
		That Mesmerizing Mendelssohn Tune (<i>Irving Berlin</i>).....	Baritone and Tenor Duet
50064	{	Hear How the Sweet Sound (<i>Johann Strauss</i>) Vocal Transcription of the Beautiful Blue Danube Waltz.....	Mixed Quintet
		For All Eternity (<i>Angelo Mascheroni</i>).....	Tenor Solo
50065	{	Wedding of the Winds Waltz (<i>John T. Hall</i>).....	String Orchestra
		On the High Alps (<i>Ludwig André</i>).....	Violin, Violoncello, Flute and Harp
50066	{	Forest Whispers (<i>E. H. Losey</i>).....	Reed Orchestra
		Birds and the Brook (<i>R. M. Stults</i>).....	Reed Orchestra
50067	{	On the Road to Mandalay (<i>Dyneley Prince</i>).....	Baritone and Chorus
		Danny Deever (<i>Kipling-Damrosch</i>).....	Baritone and Chorus
50068	{	Träumerei (<i>Robert Schumann</i>).....	String Orchestra
		Air (<i>Bach</i>).....	String Quartet
50069	{	Forgotten (<i>Eugene Cowles</i>) Orchestra accompaniment.....	Baritone Solo
		Bonnie Sweet Bessie (<i>J. L. Gilbert</i>).....	Soprano Solo
50070	{	Where the Water Lilies Grow (<i>Harry Green</i>).....	Tenor and Chorus
		Marguerite (<i>C. A. White</i>).....	Tenor and Chorus
50071	{	Waltz of the Swallows (<i>Chueca and Valverde</i>).....	String Orchestra
		Dolores Waltz (<i>Waldteufel</i>).....	String Orchestra
50072	{	William Tell—Fantasie (<i>Rossini</i>).....	Xylophone Solo
		Mocking Bird—Fantasia (<i>Winner-Stobbe</i>).....	Xylophone Solo
50073	{	Lazarre Waltzes (<i>H. B. Blanke</i>).....	Brass Orchestra
		Angel's Dream Waltz (<i>Andrew Herman</i>).....	Brass Orchestra

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

- 80010 { Ever of Thee I Am Fondly Dreaming (*Foley Hall*).....Soprano and Baritone Duet
 Darling Nellie Gray (*B. R. Hanby*).....Mixed Quartet
- 80047 { In the Sweet Bye and Bye (*Joseph P. Webster*).....Baritone and Chorus
 Flee as a Bird (*Mrs. M. S. B. Dana*).....Baritone and Chorus
- 80048 { Blue Danube Waltz (*Johann Strauss*).....String Orchestra
 Loveland Waltz (*Abe Holzmann*).....String Orchestra
- 80049 { Wilhelmina Waltzes (*John T. Hall*).....String Orchestra
 Songe d'Automne Valse (*Archibald Joyce*).....String Orchestra
- 80050 { Entr'acte and Waltz—From *Coppélia* (*Delibes*).....Hungarian Orchestra
 Spanish Fandango (*A. Schwartz*).....Reed and Brass Orchestra
- 80055 { Carry Me Back to Old Virginny (*James Bland*).....Baritone and Chorus
 O, Promise Me (*Reginald de Koven*).....Soprano and Chorus
- 80061 { Silver Threads Among the Gold (*H. P. Danks*).....Soprano and Chorus
 The Kiss Waltz (*Luigi Arditi*).....Soprano and Chorus
- 80062 { Tancredi Overture (*Rossini*).....Orchestra
 Carmen Selections—Carmen (*Bizet*).....String Orchestra
- 80063 { Hear Me, Norma—Norma (*Bellini*) Reed orchestra accompaniment..Flute and Clarinet Duet
 La Paloma (*Sebastian Yradier*).....String Quartet
- 80064 { Beautiful Isle of Somewhere (*J. S. Fearis*) Sacred.....Tenor, Baritone and Mixed Quartet
 Kathleen Mavourneen (*F. W. N. Crouch*).....Baritone and Chorus
- 80065 { Zampa Overture (*Ferdinand Herold*).....String Orchestra
 Poet and Peasant Overture (*von Suppé*).....String Orchestra
- 80066 { A Dream (*J. C. Bartlett*).....Contralto Solo
 Ben Bolt (*Nelson Kneass*).....Contralto Solo
- 80067 { Vivra! contende il giubilo (Oh, Joy, He's Saved!)—Il Trovatore (*Verdi*)
 Ah! So Pure—Martha (*von Flotow*).....Soprano and Baritone Duet in English
 Simple Aveu (Simple Confession) (*Thomé*) Piano accompaniment.....Tenor Solo in English
- 80068 { S'kommt ein Vogel geflogen (There came a bird a-flying) Humorous (*Müller-Ochs*)
 String Orchestra
- 80069 { Alice Where Art Thou? (*Joseph Ascher*).....Tenor and Baritone Duet
 Sweet Genevieve (*Henry Tucker*).....Tenor and Mixed Chorus
- 80070 { Then You'll Remember Me—Bohemian Girl (*Balfe*).....Tenor Solo
 Killarney (*Balfe*).....Soprano and Chorus
- 80071 { Souvenir of Moscow (*Henri Wieniawski*) Russian Airs, Piano accompaniment...Violin Solo
 Träumerei (*Robert Schumann*) Piano accompaniment.....Violoncello Solo
- 80072 { The Bloom is on the Rye (*Henry R. Bishop*).....Tenor and Baritone Duet
 Rocked in the Cradle of the Deep (*Rev. Joseph P. Knight*).....Basso and Chorus
- 80073 { Heimweh (*Albert Jungmann*).....Violin, Violoncello, Flute and Harp
 Funeral March (*Chopin*).....String Orchestra
- 80074 { Dreams of Galilee (*G. P. Morrison*) Sacred.....Soprano, Tenor and Basso
 Nearer, My God, to Thee (*Lowell Mason*) Sacred.....Baritone and Chorus
- 80075 { Lukumi—Tango (*Ruperto Ruiz de Velasco*).....Hungarian Orchestra
 Every Little Movement—Madame Sherry (*Karl Hoschna*).....Hungarian Orchestra
- 80076 { Skaters Waltz (*Walteufel*).....Reed and Brass Orchestra
 Wine, Woman and Song Waltz (*Johann Strauss*).....String Orchestra
- 80077 { And a Little Child Shall Lead Them (*Charles K. Harris*).....Tenor and Chorus
 For You (*Sydney Smith*).....Mezzo-Soprano and Chorus
- 80078 { Melody in F (*Rubinstein*) Orchestra accompaniment.....Violin Solo
 Humoresque (*Dvorák*) Orchestra accompaniment.....Violin Solo
- 80079 { Cavatina—Op. 85, No. 3 (*J. Raff*).....Violin Solo
 Melodie (*Tschaikowsky*) Piano accompaniment.....Violin Solo
- 80080 { Morning, Noon and Night in Vienna Overture (*von Suppé*).....String Orchestra
 Dance of the Hours—La Gioconda (*Ponchielli*).....String Orchestra
- 80081 { Whisper and I Shall Hear (*Maria Piccolomini*) Violin and Violoncello Obligato..Soprano Solo
 Wait Till the Clouds Roll By (*H. J. Fulmer*).....Tenor and Chorus
- 80082 { Afterwards (*John W. Mullen*).....Tenor and Chorus
 Mocking Bird (*Septimus Winner*).....Soprano and Tenor Duet
- 80083 { Norinne Maureen (*E. Fox*).....Tenor and Baritone
 Bright Star of Love (*V. Robaudi*).....Tenor Solo
- 80084 { Serenade (*Moszkowski*).....Violin, Flute and Harp
 Evening Star—Tannhäuser (*Wagner*).....Violoncello Solo
- 80085 { 'Tis But a Little Faded Flower (*J. R. Thomas*).....Tenor and Baritone Duet
 Only to See Her Face Again (*James E. Stewart*).....Tenor and Chorus
- 80086 { Sweetest Story Ever Told (*R. M. Stultz*).....Tenor Solo
 Mattinata ('Tis the Day) (*Leoncavallo*).....Tenor Solo
- 80087 { La Lettre de Manon (*Ernest Gillet*).....Reed Orchestra
 Rose of Mexico Waltz (*John J. Dunn*).....Reed Orchestra
- 80088 { Roses, Roses Everywhere (*Henry Trotère*).....Soprano and Tenor Duet
 Scenes that are Brightest—Maritana (*W. Vincent Wallace*).....Soprano Solo

- 80089 { We Have no One to Care for Us Now (*S. R. Henry*) Tenor and Chorus
Baby Rose (*George Christie*) Tenor and Chorus
- 80090 { (a) Mária (*Davila*); (b) La Media Noche (*Aviles*) Reed Orchestra
Coquetterie (Caprice Brilliant) (*Sidney Smith*) Reed Orchestra
- 80091 { Hearts and Flowers (*Theodore M. Tobani*) String Orchestra
Genius Loci (*Carl Thern*) First and Second Violins, Viola, Violoncello and Bass
- 80092 { Waltz Song—Tom Jones (*Edward German*) Soprano Solo
Beneath Thy Window (O, sole mio!) (*Eduardo di Capua*) Soprano Solo
- 80093 { Sweet Old Rose (*Dempsey and Schmid*) Tenor and Chorus
There'll Come a Day (*Ted Snyder*) Soprano and Tenor Duet
- 80094 { Birds of Spring—Mazurka (*R. Williams*) Reed Orchestra
Stephanie Gavotte (*Czibulka*) String Orchestra
Alice, Where Art Thou? (*Joseph Ascher*) Harp and Reed Orchestra accompaniment
Saxophone and Clarinet Duet
- 80095 { Treasure Waltz—Gypsy Baron (*Johann Strauss*) Hungarian Orchestra
- 80096 { Light Cavalry Overture (*von Suppé*) Brass Orchestra
La Danseuse Intermezzo (*Franz von Blon*) String Orchestra
- 80097 { Romanza Andalusia (Andalusian Romance) (*Sarasate*) Op. 22, No. 3 Violin Solo
Spring Song (*Mendelssohn*) String Orchestra
- 80098 { Call Me Your Darling Again (*Joseph P. Skelly*) Soprano and Chorus
Annie Laurie (*Scott*) Mixed Quartet

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

- 82020 { Believe Me if All Those Endearing Young Charms (*Moore*) Contralto Solo
My Old Kentucky Home (*Stephen C. Foster*) Baritone and Chorus
- 82031 { Vesti la giubba (On with the play)—Pagliacci (*Leoncavallo*) Tenor Solo in English
Evening Star—Tannhäuser (*Wagner*) Baritone Solo
Sweet Spirit, Hear My Prayer—Lurline (*W. Vincent Wallace*)
Violin, Violoncello, Flute and Harp
- 82032 { Kathleen Mavourneen (*F. W. N. Crouch*) Violin, Violoncello, Flute and Harp
- 82033 { Home, Sweet Home (*John Howard Payne*) Mixed Quartet
The Swallow (*Narcisco Serradell*) Mixed Quartet
- 82034 { Ah, Moon of My Delight—In a Persian Garden (*Liza Lehmann*) Tenor Solo
Where the Silvery Colorado Wends its Way (*Charles Avrill*) Tenor and Chorus
- 82035 { Ballatella—Stridono lassu (Bird Song)—Pagliacci (*Leoncavallo*) Soprano Solo in Italian
Tacea la notte placida (My heart is his alone)—Il Trovatore (*Verdi*) Soprano Solo in Italian
- 82036 { Recondita Armonia (Strange Harmony)—La Tosca (*Puccini*) Tenor Solo in Italian
E lucevan le stelle (The stars were shining)—La Tosca (*Puccini*) Tenor Solo in Italian
- 82037 { Tre giorni son che Nina (Song of Nina)—Siciliana (*Giovanni Battista Pergolesi*) Piano
accompaniment Soprano Solo in Italian
Seconda Mattinata (Second Mattinata) (*Tosti*) Soprano Solo in Italian
- 82038 { Eclat de rire (Laughing song)—Manon (*Auber*) Soprano Solo in French
In quelle trine morbide (In those silken curtains)—Manon Lescaut (*Puccini*)
Soprano Solo in Italian
- 82039 { Voi lo sapete (Well do you know)—Cavalleria Rusticana (*Mascagni*) Soprano Solo in Italian
Il est doux, il est bon—Herodiade (*Massenet*) Soprano Solo in French
- 82040 { Bird on the Wing (*Auguste Mey*) Mixed Quartet
Silent Night—Christmas Carol (*Franz Gruber*) Soprano, Tenor and Baritone
- 82041 { Because You're You—Red Mill (*Victor Herbert*) Soprano and Baritone Duet
The Bird's Reply (*J. Clarence West*) Mixed Quartet
Voce di donna (Thanks unto thee, Angelic voice)—La Gioconda (*Ponchielli*)
Tenor Solo in English
- 82042 { Siciliana (O, Lola, fair as flowers in beauty smiling)—Cavalleria Rusticana (*Mascagni*)
Harp accompaniment Tenor Solo in English
- 82043 { Rondo Capriccioso (*Saint-Saëns*) Piano accompaniment Violin Solo
Meditation—Thaïs (*Massenet*) Piano accompaniment Violin Solo

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

- 82510 { O, That We Two Were Maying (*Alice Mary Smith*) Soprano and Baritone Duet
In the Evening by the Moonlight, Dear Louise (*Harry Von Tilzer*) Tenor and Chorus
- 82511 { Ave Maria (Hail, Mary) (*Gounod*) Harp accompaniment, with violin obligato
Soprano Solo in Latin
Sweet Spirit, Hear My Prayer—Lurline (*W. Vincent Wallace*) Soprano and Chorus
- 82512 { Re dell' abisso affrettati (The King of the Shades)—Una Ballo in Maschera (*Verdi*)
Soprano Solo in English
Mon coeur s'ouvre a ta voix (My heart at thy sweet voice)—Samson et Dalila (*Saint-Saëns*)
Contralto Solo in English
- 82513 { Siciliana (O, Lola, fair as flowers in beauty smiling)—Cavalleria Rusticana (*Mascagni*)
Tenor Solo in Italian
Ambo nati in questa valle (Here in this our own native valley)—Linda di Chamounix
(*Donizetti*) Baritone Solo in Italian

- | | | | |
|-------|---|---|--------------------------------------|
| 82514 | { | Mein lieber Schwan (My faithful swan)—Lohengrin (<i>Wagner</i>)..... | Tenor Solo in German |
| | | Ständchen (Serenade) (<i>Richard Strauss</i>)..... | Tenor Solo in German |
| 82515 | { | La donna é mobile (Woman is fickle)—Rigoletto (<i>Verdi</i>)..... | Tenor Solo in Italian |
| | | Reconto di Rodolfo (Rudolph's narrative) (Che gelida manina) La Bohème (<i>Puccini</i>) | Tenor Solo in Italian |
| 82516 | { | Anvil Chorus—Il Trovatore (<i>Verdi</i>)..... | Mixed Chorus in English |
| | | Miserere—Il Trovatore (<i>Verdi</i>)..... | Soprano, Tenor and Chorus in English |

Price, \$3.00 in United States; \$4.00 in Canada

- | | | | |
|-------|---|---|-------------------------|
| 83002 | { | Cielo e mar—(Heaven and ocean) La Gioconda (<i>Ponchielli</i>)..... | Tenor Solo in Italian |
| | | Dir che ci sono al mondo (Here in this world)—Zaza (<i>Leoncavallo</i>)..... | Soprano Solo in Italian |
| 83003 | { | So anch' io la virtù magica (I, too, thy magic powers know)—Don Pasquale (<i>Donizetti</i>) | Soprano Solo in Italian |
| | | Celeste Aïda (Heavenly Aïda)—Aïda (<i>Verdi</i>)..... | Tenor Solo in Italian |

OPERATIC OUTLOOK FOR THE SEASON OF 1913-1914

THE Metropolitan Opera House, New York, will have a season of twenty weeks; the American Opera House (Arthur Hammerstein's new house, now building) will also have a season of twenty weeks; the Century Opera Company, a season of thirty-five weeks. Truly a rich harvest of opera for the inhabitants of greater New York embracing some six millions of people!

The Metropolitan repertoire of operas includes operas of every nationality. Mr. Hammerstein announces opera in Italian, French, and English but omits German operas. The new undertaking by the Century, managed by the Aborns, also announces opera in every language. They began the season on September 15th with Verdi's "Aïda." This opera will be given, eight times at this house throughout the week, in English, and on the following Monday it will be sung in Italian. Every succeeding opera will be presented in the same way.

The operatic season at the Metropolitan and the Hammerstein house does not open until the middle of November.

The Century Opera Company being the first institution of its kind in America—an organization to present "opera for the people," subsidized by stockholders of recognized standing—has been considered an experiment, the only question being whether such an institution was needed and would be sustained. This question has been mutually settled by the large advance subscription list.

The following operas will be rendered during the season:—"Aïda;" "La Gioconda;" "The Tales of Hoffman;" "Lohengrin;" "Jewells of Madonna;" "Madam Butterfly;" "Samson and Delilah;" "Romeo and Juliet;" Carpenter's "Louise;" "Il Trovatore;" "La Tosca;" "Hänsel and Gretel;" "Thaïs;" "Manon;" "The Bohemian Girl;" "Lucia

di Lammermoor;" "Carmen;" "Mignon;" "La Bohème;" "Martha;" "Koenigs kinder;" "Faust;" "Tannhäuser;" "Tiefland;" "Cavalleria Rusticana;" "I Pagliacci;" "La Traviata;" "Rigoletto;" "Tristan and Isolde;" "Parsifal;" "Salome;" "Secret of Suzanne;" "Coppelia;" "Rheingold;" "Die Walkure;" "Siegfried;" "Götterdämmerung" and The "Huguenots."

A PHONOGRAPH CLOCK

A PHONOGRAPH clock has been perfected by Max Marcus, a German, after many years of labor. He is confident that his invention will come into general use. It not only keeps time to the second, but tells the time in a clear baritone voice. "Four o'clock!" and "Four-thirty" says the clock in a loud but very pleasantly modulated tones, and the half hours and full hours may be repeated at will by the pressing of a button. The quarter hours are not spoken.

The possibilities of this clock are wonderful. It can be made to speak kindly or sternly to the dilatory riser in the morning. It can even be made to remind him that certain chores await him. For the farmer who has a milk route, and must rise at 2 a. m. it will prove a god-send.

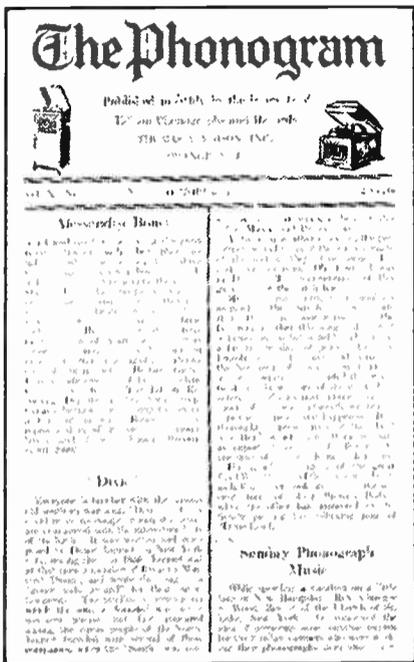
For the dilatory, suburban train-catcher, the church or theatre-goer, it will be excellent.

RECORD RETURN GUIDE

IN accordance with the decision announced in the April-May issue extending the machine purchase allowance until November 1st, 1913, U. S. Jobbers and Canadian Jobbers (M-Z) beginning October 1st, may return to the factory for credit such Edison wax records as they may have in stock under the terms of the 10% record exchange plan and the 5% machine purchase allowance. These records may be returned without regard to their serial numbers.

THE PHONOGRAM

USE the Phonogram more freely. It carries, as you know, the new Edison Blue Amberol List each month right into the home. It



also carries (if you so desire) your *imprint*. The cost to the dealer is merely nominal, and, where actual distribution is carefully and systematically made will certainly promote your sales. Don't overlook the importance of the Phonogram in your Fall campaign. Look up your customers and see that a copy is sent each one.

sidered a necessity in the home, hence people are inquiring for it, and progressive music dealers have not hesitated to take it on. Where they once refused the line for fear of injured prestige, they are now featuring it because of prestige thus increased, and the profit there is in the line.

JUST GRIT!

What counts for most
When mind and heart are tempest-tossed;
When after all, the fight seems lost?
Just grit!
What saves the day,
When plan and purpose go astray,
And fortune strikes and flies a way?
Just grit!
What does the job,
When troubles plot your soul to rob,
And foes assail you in a mob?
Just grit!

—T. C. Clark.

THE PHONOGRAPH HAS WON ITS PRESTIGE WITH MUSIC DEALERS

A MUSIC retailer who recently added a Talking Machine Department, was influenced in his decision by the number of persons who inquired at his store for phonograph records and machines. He had even been offered a piano in part payment on a good talking machine outfit. The prospective customer had a piano that nobody in the house could play. Its value was not great, nor could he afford to undertake a player piano, hence the talking machine, he rightly thought, would solve the problem of his musical wants.

This is not mentioned with the idea of showing that talking machines are taking the place of pianos, for they are not. Every home must have a piano or an organ. As to the status of the talking machine, it is rapidly approaching the stage where it is con-

WE ARE LOOKING FOR

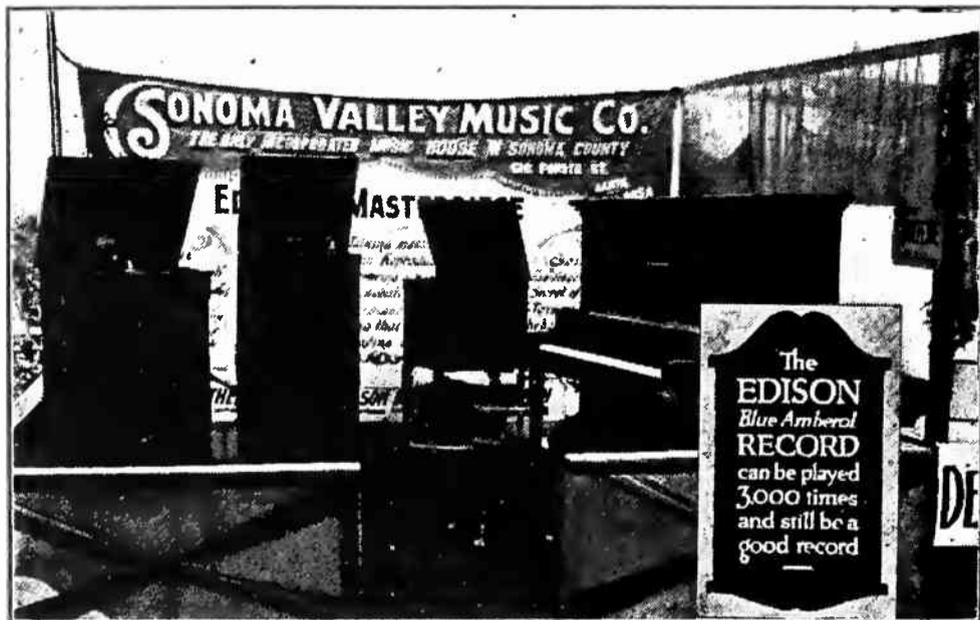
another "live wire" salesman—one who knows the Edison Disc and is enthusiastic over it. Must be a high-grade experienced Phonograph or Talking Machine salesman.

To such a man we have a most interesting proposition to make. The opportunity is a rare one and the best man takes it.

RIGHT NOW IS THE TIME!
WE CANNOT WAIT LONG!

Apply with references to
E. W. COBURN & SON
WATERLOO, IOWA

A CALIFORNIA APPLE FAIR EXHIBIT



The Sonoma Valley Music Co. have shown commendable enterprise in pushing Edison goods. The exhibit here given at the Apple Show in August is evidence that no opportunity is neglected to bring Edison phonographs before the public. The results are fully justifying the trouble and expense. The Apple Fair held at Sebastopol, California, is an annual affair and brings a large attendance.

PERCENTAGE BASIS HELPS THE RECORD TRADE

So Declares F. K. Dolbeer, Edison Sales Manager, Who Counsels Eastern Talking Machine Dealers to Mutual Confidence

ONE of the most interesting events on the programme of the Eastern Talking Machine Dealers' Association at the recent meeting was a paper presented by F. K. Dolbeer, sales manager of the Thomas A. Edison, Inc. Mr. Dolbeer is an authority on matters relating to the phonograph trade, and his remarks on any subject in that connection were of the greatest interest to those who heard him. In fact, they are of so much interest and importance that *THE MUSIC TRADES* presents them herewith.

"I was somewhat surprised as well as amused at an article appearing in a recent issue of the 'Talking Machine World' stating that I was going to address your members on the subject of our record exchange.

"Nothing—either in the letter received from your secretary or in my interview with your committee—indicated that this particular subject was to be discussed to the exclusion of other matters, nor do I deem it of more importance than many other things which are of mutual interest, but as there appears to be a desire to obtain some expression of opinion from our company as to the merits of our plan, I certainly have no objections to making entirely clear our position regarding it.

"Some years ago we instituted an exchange which compelled jobber and dealer to purchase three records for one—in order to be relieved of unsalable records—which resulted in the trade largely overstocking; later we changed the plan, making it only necessary for you to buy double the quantity to be returned, and still later on the even exchange became effective, which was obviously unfair to the factory, as it compelled us to manufacture two records for the price of one, and although we realized the plan was costing us enormous sums, it was continued until we had sustained a loss aggregating several hundred thousand dollars.

"Despite the fact that we were running our factory to the limit—to supply new goods for old—without profit, the practice was continued until it became too great a burden and some step was necessary to devise a plan which would prove more equitable and still bring about the same result.

"After serious consideration from all points of view it was decided that the proper method would be to permit the trade to return records based upon a percentage of their purchases; hence the present plan, which to the dealer, who is doing any business whatever, is wholly satisfactory, and has resulted in cleaning up the undesirable record stocks, particularly in the case of the dealer who has availed himself of the opportunity of taking on our new line.

"The provisions governing an even exchange are not only obviously unfair to the manufacturer, but do not prove entirely satisfactory to the dealer, as it necessitates the ordering of a quantity of records, some of which immediately become an overstock and which must again be returned, causing an added expense when you come to consider the cost of packing, freight charges and incidentals.

"One moment's serious thought on your part will clearly show the effect that an even exchange has on the manufacturer, who is compelled to manufacture an excessive quantity of records, only a percentage of which are ever sold or are absorbed by the buying public.

"At the present moment we are particularly interested in the live Edison dealer who is pushing the sale of our goods, and who is seriously considering taking on our combined lines, and to such dealers we can give our assurance of eventually being relieved of their overstock of records, because we know that our present exchange plan will bring about the desired result for such dealers within a reasonable length of time.

"It has been intimated that apparently I was not in accord with your association or associations generally; but such is not a fact, as I am heartily in favor of them, and your policy of getting together as you do at frequent intervals is to be highly commended.

"Men in the same line of business co-operating through lunch clubs or other friendly meetings should endeavor to be very frank with one another, and when called upon to explain some act which does not appear to be quite friendly in a business way may often be covered by an honest explanation, which in almost all cases will prove to be entirely satisfactory.

"Remember that your competitor is probably as free from and as far above dishonorable actions and trickery or cunning practices as you are.

"The increase of mutual confidence among business men will do much to bring about a better condition of affairs, and you will also find, after becoming better acquainted, that there is much to admire in the character of your business associates.

"As I stated earlier in my remarks, there are many things which could be discussed to our mutual advantage, but having consumed so much of your time on this subject, will only touch upon one thing more, and that is the matter of protection to dealers.

"One of the principles now recognized by the keenest and shrewdest observers is that the 'square deal' is the surest and soundest foundation of success in either a large or small business, and that is what Edison dealers are going to obtain from our company if we are accorded the same treatment.

"You are all aware that we do not under any circumstances grant exclusive territory, but we are giving the loyal Edison dealer the utmost protection by refraining from establishing other dealers where we are obtaining proper representation at the hands of those already established. I have one case in mind, a city where the population is in excess of forty-five thousand, with only one Edison Class 'A' dealer, we having declined to accept bona fide immediate shipping orders from two other concerns, both in excess of \$5,000. Would you consider the Edison franchise a valuable one under such conditions? Do you want to obtain a franchise to sell these goods under somewhat similar conditions? It rests largely with yourselves!"

(From *The Music Trades*)

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Youmans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND., Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sptg. Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.
St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Shultz Bros.

N. H., Manchester—John B. Varick Co.

N. J., Hoboken—Eclipse Phono. Co.
Paterson—James K. O'Dea.

N. Y., Albany—Finch & Hahn.
Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.
Elmira—Elmira Arms Co.
Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son.
I. Davega, Jr., Inc.
S. B. Davega Co.
Greenhut-Siegel-Cooper Co.

Oswego—Frank E. Bolway.

Rochester—Talking Machine Co.

Syracuse—W. D. Andrews.

Utica—Arthur F. Ferriss.
William Harrison.

OHIO

Cleveland—The Phonograph Co., Successors to
H. D. Berner and Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.

Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.
Technical Supply Co.

Williamsport—W. A. Myers.

R. I. Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—Atwood Phonograph Co.

TEX., Dallas—Southern Talking Machine Co.
El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shepherd & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.
Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono. Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.
Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.
Successors to Lawrence McGreal.

CANADA, Quebec

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—Kent Piano Company, Ltd., successors
to M. W. Waitt & Co., Ltd.

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

Calgary—R. S. Williams & Sons Co. Ltd.

The EDISON PHONOGRAPH MONTHLY

VOL. XI

November, 1913

No. 11

GET your holi-
day order in
at once. This will
greatly facilitate
shipment and insure
its prompt and
careful handling.

The EDISON PHONOGRAPH MONTHLY

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A WORD IN SEASON TO THE ALERT DEALER

There are two injunctions that just at this time transcend all other selling tips and arguments. They are—**BE PREPARED AND ADVERTISE.**

If you haven't the goods *in stock* to meet the demand and to demonstrate with, you're seriously handicapped.

If you don't advertise and push matters right now the other fellow is going to get the cream of the trade.

This is the time your store interior and exterior should look its best. Give the interior a new arrangement and the exterior a new coat of paint.

Get your Holiday Order in early. Right now is the best time. Your jobber needs a chance to fill it. Maybe he must order more goods from the Edison factory to meet the rush. If so, the sooner he gets your order the easier for all.

Just because the Holidays are at hand and everybody can be expected to do more or less shopping is no reason why you should temporarily suspend the most logical of all sales methods—Home Demonstration.

Concerts are the best kind of publicity. Get some local talent to aid you if possible. A soprano, a tenor, a basso or an instrumentalist. Then advertise it by special invitations by post. Keep it up—at least two concerts a week. The result will soon show and sales must follow.

The smaller hornless Edison models, both disc and cylinder, are fine specimens. They will prove immensely popular. Be sure to stock up.

Perhaps there is a considerable foreign element in your town. If so the Blue Amberols in foreign languages will be attractive. See special announcement in this issue.

The store window just now is a mighty big lever to raise your sales, and Edison's new models are sure winners. Get at the window display immediately and keep it up; at least till after New Years.

The ten special Blue Amberol hits described elsewhere, are sure to sell if brought to customers' attention. See page 10.

After business hours, if you have no other time, is a good opportunity to go over your stock and see that it is replenished. Not one night only, but constantly as the season advances and your sales diminish your reserve stock.

Look to the brilliant lighting of your windows and keep them lighted till 10 P. M. or later. No better advertising could be devised.

Thanksgiving Day is coming. Everybody is going to enjoy the day and an Edison will grandly entertain all the family and the guests. Don't miss this chance.

In the December Phonogram, shortly to reach all the dealers, there are three suggestions for Holiday presents (1) a phonograph (2) additional records (3) four minute attachment and 10 records. A full line of cylinder machines is given with the illustration and price of each. It's a good issue to circularize *right now*.

Placards are easily made and very effective. Here's the text for one, right now. "Three Big Holidays coming, Thanksgiving, Christmas—New Years. Better get an Edison to entertain you after dinner. Weather may be stormy—then you'll need it still more."

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

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

Volume XI

NOVEMBER, 1913

Number 11

GOING AFTER EDISON BUSINESS IN A DETERMINED, SYSTEMATIC WAY, RIGHT NOW

LET us size up the situation as we at the factory see it. The Edison Models, Cylinder and Disc Types are READY; they are moderately priced, neatly finished and embody our latest improvements. In the language of other lines of business, they are "Fall goods" correct in shape and style and varied enough to meet every prospective customer. So much for the Edison *machines*.

The Blue Amberol Record has fully sustained the claims made when first issued, more than a year ago. It is a record you can conscientiously push. There will be no change in its manufacture.

The only other factor lies in the *choice of records*. Our Blue Amberol list has been greatly augmented and is rapidly increasing from month to month. There will be no lessening of efforts to secure the best talent. Our Recording Department will see that the excellency of each record is fully sustained.

Now, there's your goods; there's our policy behind them; Edison all the way through, and that means sustained reliability in manufacture, in output, and in fair and liberal dealing.

UNCERTAINTY IS ELIMINATED
SO FAR AS EDISON PRODUCTS
ARE CONCERNED.

But we want SALES; we want every dealer to make money for himself as well as for the factory, and if a "get-together" policy can help towards this end (as we believe it can) let us by all means get together right now at the opening of the Fall season. We're ready to talk business; to plan business; to push business. Personally we would like to clasp hands heartily with every Edison dealer; to greet him here at our factory; to show him through the works; to answer any questions, to settle any doubts; to talk over with him his selling difficulties, and to reassure him of our personal, hearty interest in his success. We know he would go away enthusiastic, because so many have been here and gone back to their fields encouraged and determined. Some have said: "Why, I never knew you had such a plant;" "I never realized how much detail was involved in the manufacture of an Edison Phonograph."

But apart from all such expressions, we would be glad to have every Edison dealer make us a visit if for nothing more than to realize the EDISON ENTHUSIASM, and catch the EDISON SPIRIT. *We're in love with our job here at the factory; we're delighted to turn out a better and a still better machine, and were it possible, a better record;*

in short, to so perfect the work under Mr. Edison's invaluable personal, supervision, that the Edison Phonographs and Records will always maintain their supremacy.

So much we have said by way of introduction, particularly for the benefit of the Edison dealer who cannot visit our factory.

Now let us get together on the selling proposition. How best can we help you, Mr. Dealer? Have you any suggestions? Have you any kick coming? If so, let us hear from you at once.

What we now have to say is in the nature of *suggestion*, not advice, for we fully realize you dealers know your territory better than we do.

Some of these suggestions may seem a trifle trite to the veteran phonograph dealer. But they are, we believe *fundamental* to real solid success, and because they are so important and apt to be overlooked, we are willing to risk being trite at times if we can be explicit and helpful.

As a first suggestion, we want to urge upon every Edison dealer the importance of *having the goods on hand*. Business cannot be done by proxy in the phonograph line. One of the largest phonograph dealers in Liverpool, now in this country on a visit, stated the other day that he owed his success primarily to the one principle of keeping in stock every record of all the manufacturers he represented. We believe every dealer should carry at least one of every Edison machine and a full line of Blue Amberol Records, and then there would be no uncertainty about demonstrating.

The hustling dealer who'd do well
Must study much the goods he'd sell;
Must keep his Edison in sight,
Then talk and play the Records right.

As a second suggestion, learn the difference in the Edison models, then you will be able to talk intelligently as to prices. Obviously a \$250 Edison cannot be the same machine as a \$30 one. There's a difference in every model that fully accounts for the difference in price. Learn to know thoroughly your Edison stock in detail as we here at the factory know it. Many sales are lost because the salesman could not readily explain the difference in the price of Edison machines. A salesman who hesitates to meet this

question of difference in price has lost a valuable point in any sale and created in the mind of his prospect a doubt about his sincerity and judgment.

As a third suggestion, drill your clerks in the art of demonstration. *It is an art*, and it has a wonderful influence on a prospective sale. To keep your prospect entertained while you are changing records, to bring out the importance of a particular record, to know what is popular in the theatres at the time, to be able to converse with some degree of musical intelligence, are all nice points that need explaining and demonstrating to your clerks. Too often a record is placed on the machine and the clerk stands with his hands on his hips looking at the prospect, evidently waiting to see "how it strikes her." There's a better way and you dealers know it and know how to demonstrate in a graceful, interesting manner.

One successful dealer says: "Selling is really a combination of art and science. A knowledge of the art of music is necessary for the proper selection and playing of records. The science of salesmanship is necessary to bring about their final disposition. A salesman certainly must possess some knowledge of the leading operas. In fact in my selling last season I purchased several grand opera season tickets and sent my salesmen two at a time to hear the grand opera in the neighborhood of my store. The increased sales of the better class of opera records, growing out of an increased knowledge of the salesmen how to select and play these operatic records, in the first season alone, paid the cost of the season tickets."

As a fourth suggestion, a full acquaintance with the Blue Amberol list is indispensable. You can't sell goods unless you know them; records are no exception. This acquaintance implies a method of getting at similar records quickly and to this end we cannot too highly commend the Edison Record Folders. Use them for quick reference. Practice on the use of these folders with your fellow salesmen as prospects so as to get perfectly familiar with Edison records similar to the one first selected.

These folders will be found inside each Blue Amberol Records.

WITHIN THE EDISON GATE

The sale of machines, even without records, has reached wonderful proportions, and the machine plant, already busy with current and stock orders is likely to be completely swamped when the Holiday rush begins. However, machines of all models are being turned out in large quantities daily, according to those connected with the selling end.

One New England dealer has succeeded in placing over a dozen Edison disc phonographs, though his entire stock of disc records consists of two, which he holds on to for demonstrating purposes. Other dealers have met with the same experience.

To show how rapidly the Edison products are taking hold, we need but mention one little town just over the border in Canada which formerly used \$200 or \$300 worth every year. It has increased its orders recently to \$5,000 worth of new Edison goods.

With the enlarged plant working smoothly and the pressing department going at full speed, the prospects are that the trade will now begin to receive disc records in satisfactory quantities.

Ten Special Blue Amberols—the principal song hits in current theatre circles in New York are being prepared and will appear in the December issue.

From London, England, most optimistic news of the fall is received. One London correspondent writes: "With the completion of vacation time the foundation of plans for a big season are being realized, right now. Abundant Edison orders, are coming in finely, exceeding our fondest expectations."

We have recently added to our sales force two new, enterprising representatives. Mr. Thomas O'Grady will represent our interests throughout the State of Kansas; Mr. Joseph R. Allen will cover the States of North Carolina, South Carolina, Georgia and Florida. We welcome them to the Edison family circle, and wish them every possible success.

Mr. H. R. Skelton, of our sales department, spent several days recently in Boston. He found the trade keen for Edison business, which bespeaks a record volume of trade in Edison machines as the season advances.

F. H. Silliman, manager for the Pardee-Ellenberger Co., Boston distributors, reported an immense trade in Edison machines and records. So great is the volume that standing orders are the rule with the factory.

Frank K. Dolbeer, manager of sales, is thoroughly enthusiastic regarding the manner in which the Edison Disc Phonograph has been taken up by the trade and the interest shown in it by the public. His most difficult task at present is to select those best qualified to handle the line in certain sections out of all those anxious to secure the dealership.

For the exploitation of the Edison Disc Phonograph, we have made a special Disc salesmanship record. A deep, powerful voice tells the story, beginning with Mr. Edison's first experiment thirty-four years ago—how he made 2,000 experiments on reproducers; how the materials are selected and manufactured; of the details of the recording of the artists; of the plans to come for music—an interesting story in every way.

"LAST CALL FOR DINNER"— THANKSGIVING DINNER!

IN the October issue of this MONTHLY we suggested a plan by which the energetic dealer could take advantage of a national opportunity—that which occurs right after dinner; a bounteous Thanksgiving dinner, when everybody is just in the humor to be entertained and nobody feels quite ready to do the entertaining. That's the Edison phonograph's national opportunity, and it's up to the dealer to see that the "after dinner" entertain-



ment is provided. It's certain enough every one of your patrons is going to have a good Thanksgiving dinner; you can count on that. But how about the entertainment afterwards? Get busy right now and find out how they are provided. Don't they want an Edison phonograph? Don't they want more records. Ask them. Go after the trade NOW. It's a grand opportunity. See page 5 of October for suggestions.

From now until Christmas and New Years you ought to do a good Edison business and you *can* do it! Get the goods *in stock*. Have faith in your ability to sell them. Then hustle like—like sixty.

Work is the natural panacea for business ills. Don't "lay down," or failure will be written all over you in large letters.

ON THE EDISON TRAIL

Thomas F. Morris, of Newton Centre, Mass., recently opened at 297 Centre Street, an attractively arranged store for the exclusive sale of Edison Disc Phonographs, for which he will act as distributor. The furnishings of the private hearing rooms are of the Spanish leather craftsman style; the fixtures of antique oak.

Mr. E. L. Lues, traveler for the Pacific Phonograph Co. has returned from a trip in Nevada which resulted well. In Southern California, A. V. Chandler, general representative of the Edison Co., was accompanied on some of his trips with O. A. Lovejoy of the Southern California Music Co.

A. R. Pommer, manager of the Pacific Phonograph Co., reports several new dealers lined up to handle Edison goods, and among them quite a few who have never been in the talking machine business.

The Santa Rosa Music Co., of Santa Rosa, Cal., conducted a special demonstration of Edison disc machines during the recent Citrus Fair held in Cloverdale, California.

Coburn & Son, Waterloo, Iowa, have recently acquired a franchise to market Edison goods in West Waterloo and have placed a very large order for various Edison models with Harger & Blish, their Des Moines jobbers.

Out in Luana, Iowa, with a population of only 97, our enterprising representative, G. M. Lambert, has effected a sale of a \$150 disc phonograph to the Postville High School. Many special recitals are now being arranged by the High School committee so that all may enjoy "Mr. Edison's masterpiece."

J. B. Hughes of Boone, Iowa, has bought an Edison wagon from a concern in Atchison, Kansas, and is going after business with a vim in his own territory. He says he wants a first class manager for his phonograph department. See his advt. elsewhere in this issue.

Up in Montreal Layton Bros. are conducting a series of refined Edison concerts featuring both the cylinder and disc machines. The attendance is unusually good both in numbers and in purchasing power. A fine fall trade will certainly develop for this enterprising way of presenting the Edison.

North Des Moines, Iowa high school recently decided on an Edison disc in preference to all other makes of phonographs and added \$50 to their fund in order to get it. That's enthusiasm of a practical kind!

TWO EDISON HOME ENTERTAINERS WILL MAKE AN IDEAL PROGRAM

MOST of our readers are already familiar with the Edison Home Kinetoscope. It is a practical "moving picture show" easily operated by an electric current or acetylene gas, and everything necessary to run it is furnished complete by our Kinetoscope Department, including a choice list of subjects. Each subject is accompanied by a printed "lecture," fully describing the scenes thrown upon the screen.

With the Edison Phonograph, the two will furnish an ideal evening's entertainment. Interspersed with the moving pictures, the phonograph will furnish the songs, the instrumental pieces, the dialogues and even the concluding feature after the collation—a dance.

But the phonograph will do more. It will readily become the *lecturer* itself, talking clearly and plainly, just as a good lecturer would do. As some persons are not apt at reading a lecture or "talk," or may be indisposed by cold or throat difficulties, the phonograph comes in mighty handy, for its voice is always clear whatever the weather. Furthermore, by the use of the Home Recording Outfit, the lecture can be recorded by different members of the family. Part may be recorded by the father; part by the sister or brother, and, in some of the comic pictures, the talk may be recorded by the school boy or girl. All this adds increased interest to the pictures and gives a personal flavor to the talks.

It is a new field for the phonograph and has been found to work admirably. One Edison enthusiast in Buenos Aires, South America, writes us:—

"It certainly is quite a novelty for owners of Home Kinetoscopes to have the lectures delivered by the phonograph, instead of having to read them off themselves each time, under unfavorable conditions of light and voice. The recording itself is quite an interesting operation, especially for the younger members of the family, and they take special pride in having their voices reproduced on the phonograph for the benefit of their friends during the exhibitions. I have made the experiment, and find that by omitting a few unnecessary sentences in the lectures, and talking rather rapidly, the entire lectures corresponding to one reel can easily be made to fit on one cylinder phonograph blank. It makes an evening entertainment very enjoyable."



PRESIDENT WILSON'S ADDRESS TO THE INDIANS AT THE INDIAN CONGRESS, SPOKANE, SEPTEMBER 17TH.

NO more impressive sight could be imagined than that which occurred on the morning of September 17th, when at the Spokane Interstate Fair, there assembled in the section of the Fair specially devoted to Indian Exhibits, a large number of full-blooded Indians, in gala dress, to hear through an Edison Disc Phonograph, President Wilson's address to them. Dr. Joseph Dixon, U. S. A., conducted the ceremony which was certainly very unique and interesting. Assembled before him, and close to the new Edison Disc Phonograph, were war chiefs bedecked in full martial regalia, including feathers, beads, bright robes and gaudy sashes. No less noticeable was the dress of their comrades showing embroidery and bead work that revealed a high degree of skill in design and colors.

Through interpreters, the following tribes heard the message of the United States to them, assuring them that they were fellow citizens and worthy of protection and education in all arts that would contribute to their welfare and comfort: Coeur D'Alene Indians, Flathead Indians, Nez Perce Indians, Blackfoot Indians, Nes Pelem Indians.

Mr. Dixon for fifteen years has been a close student of Indian affairs, and is at the head of this expedition of twenty-two thousand miles, visiting every one of the one hundred and sixty-nine tribes in the United States. The same flag and the same chords which were used at Fort Wadsworth, New York Bay, are being used at the ceremonies at each reservation where the chiefs, after listening to the address, raise the flag and sign the Declaration of Independence.

"THE LONESOME PINE" BREAKS ALL RECORDS

According to a statement made recently by the publishers of the sheet music, the sale of the ballad "The Trail of the Lonesome Pine" is within 100,000 of the 2,000,000 mark. This song has beaten all records for big sales. The author's royalty on this one piece alone will probably be upwards of \$20,000. This selection is 1939 of the Blue Amberol List and should be featured by a placard in store and window. It is a fine selection to play in demonstrations and the above remarkable popularity may be cited as a selling point.

SUSPENDED LIST

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

The Talking Machine Co., Lexington, Ky.

John A. Bayne, Lexington, Ry.

Leonard-Lindemann Co., Albuquerque, N. M.

F. W. Peterson Co., Fargo, N. D.

TRADE CATALOG OF BLUE AMBEROL RECORDS (Form 2449)

THIS new catalog, numerically arranged, contains all the Blue Amberol Records, Concert, Grand Opera and Regular, issued up to and including October, 1913. It also contains a list of our Blue Amberols in Bohemian, British, Finnish, French, German, Greek, Hawaiian, Hebrew, Holland-Dutch, Hungarian, Italian, Mexican, Norwegian, Polish, Russian, Swedish and Welsh.

As explained in Sales Department Bulletin 145 most of the foreign records were formerly listed in wax and are now made over by the Blue Amberol process. Others like the British, German and French records, are here listed for the first time.

All of the British vocal and instrumental records, and all of the instrumental records in French, German and Mexican lists are being included in the October edition of the regular Blue Amberol Record Catalog. Among them are records by the Garde Republicaine Band and the Johann Strauss Orchestra; also some instrumental trios and quartets, harp and mandolin solos, etc., from the Mexican list. We have included these because we believe that the trade will find them as salable as most of the selections on the regular lists.

Jobbers and Dealers should make a study of Bulletin 145 and the lists of records so as to be fully informed concerning the foreign record selections. All of these records are now ready for shipment. Jobbers are urged to place orders for such languages as are in demand in their territory. Orders will be filled as received and the records may be put on sale at retail as soon as they reach dealers. The latter in turn should promptly place orders with Jobbers, thereby assisting them in making up their orders to us.

With these lists as a basis it is our intention to add to each classification from time to time, as well as to add languages not shown here.

The numbers included in the several lists are as follows:

- British**, Form 2481—50 Records, Nos. 23051 to 23100 inclusive, issued here for first time; Nos. 23001 to 23050 inclusive, were issued in British Record Folder Form 2402.
- French**, Form 2485—163 Records, Nos. 28125, 28126, 28136 and 28151, issued in Grand Opera Lists; Nos. 27001 to 27131 inclusive, and Nos. 27149 to 27167 inclusive, made over by new process, but issued here for first time; Nos. 27132 to 27148 inclusive, made new by Canada singers and here listed for first time.
- German**, Form 2486—169 Records, Nos. 28117, 28119, 28120, 28121, 28152, issued in Grand Opera Lists; Nos. 26001 to 26164, made over by new process but here listed for first time.
- Italian**, Form 2445—108 Records, Nos. 29001 to 29005 inclusive, issued in Special Grand Opera Lists; Nos. 28113, 28114, 28115, 28116, 28118, 28122, 28123, 28127, 28130, 28131, 28132, 28133, 28134, 28135, 28137, 28138, 28139, 28140, 28141, 28146, 28147, 28148, 28149, 28150, 28153, 28158, 28159, 28160, 28161, 28162 issued in Grand Opera Lists; Nos. 22406 to 22478 inclusive, made over by new process and here listed for first time.

Mexican, Form 2484—144 Records, Nos. 22007, 22008, 22009, 22011, 22012, 22013, 22032, 22036, 22039, 22056, 22058, 22064, 22088, 22090, 22103, 22108, 22113, 22116, 22120, 22122, 22126, 22129, 22134, 22135, 22139, 22142, (26 selections) issued in first Mexican List, Form 2329; all other numbers between 22001 and 22144 inclusive, made over by new process but here listed for first time.

Bohemian, Form 2452—18 Records, Nos. 9850 to 9863 inclusive, made over by new process but here listed for first time; Nos. 9864 to 9867 inclusive, made by new singers and here listed for first time.

Finnish, Form 2452—11 Records, Nos. 11700 to 11710 inclusive, made over by new process and here listed for first time.

Greek, Form 2452—6 Records, Nos. 11800 to 11805 inclusive, made over by new process and here listed for first time.

Hawaiian, Form 2452—10 Records, Nos. 1812, 1915, 1916, 1917 and 1918 issued in Domestic Lists; Nos. 22535 to 22539 inclusive, made over by new process and here listed for first time.

Hebrew, Form 2452—17 Records, Nos. 10050 to 10066 inclusive, made over by new process and here listed for first time.

Holland-Dutch, Form 2452, 20 Records, Nos. 9650 to 9669 inclusive, made over by new process and here listed for first time.

Hungarian, Form 2452—4 Records, Nos. 11025 to 11028 inclusive, made over by new process and here listed for first time.

Norwegian, Form 2452—7 Records, Nos. 9225 to 9231 inclusive, made over by new process and here listed for first time.

Polish, Form 2452—9 Records, Nos. 10750 to 10758 inclusive, made over by new process and here listed for first time.

Russian, Form 2452—7 Records, Nos. 11225 to 11231 inclusive, made over by new process and here listed for first time.

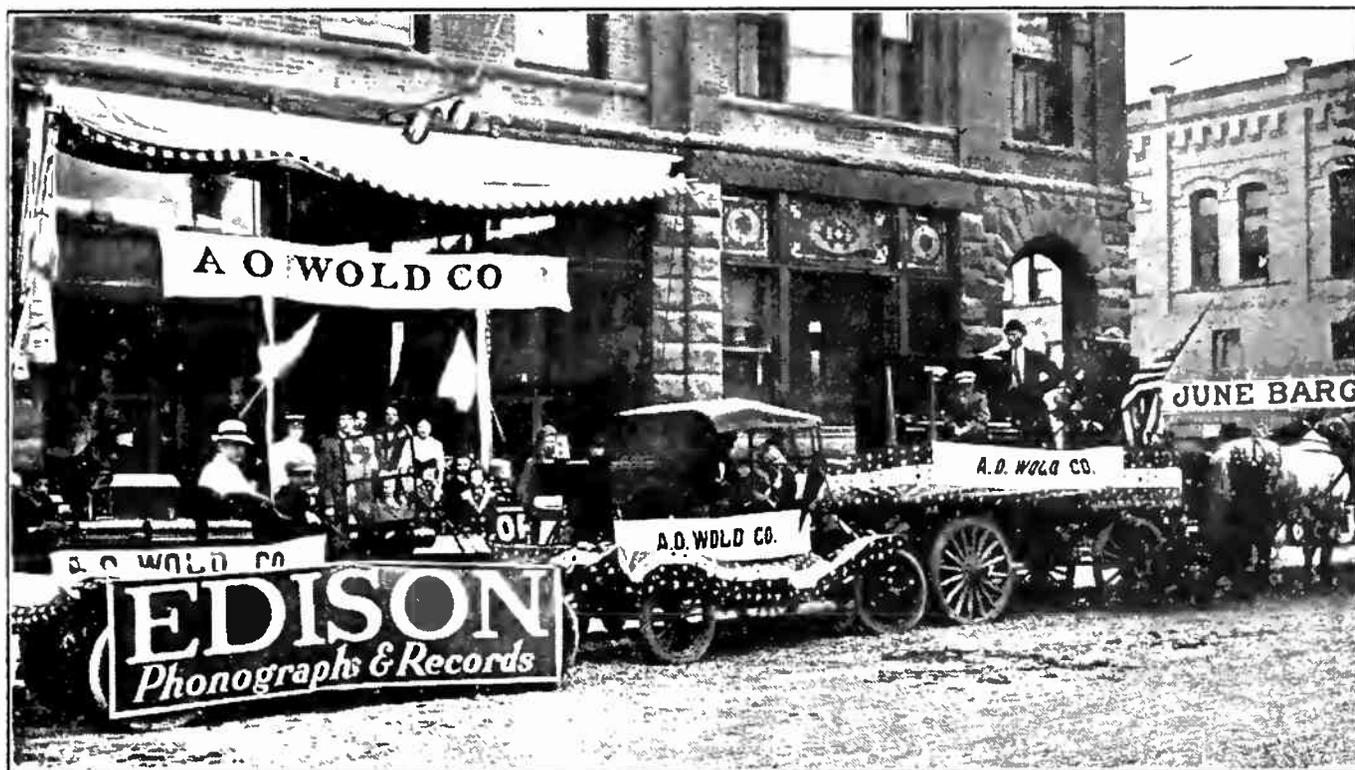
Swedish, Form 2452—8 Records, Nos. 9425 and 9426 made over by new process and here listed for first time; Nos. 9427 to 9432 inclusive, made by new singers and here listed for first time.

Welsh, Form 2452—12 Records, Nos. 14201 to 14212 inclusive, made over by new process and here listed for first time.

FOLDERS OF FOREIGN BLUE AMBEROL RECORDS

We have also issued small folders as follows:

- British**—Second list (October, 1913) of Fifty (50) new selections (Form 2481).
- French**—A list (October, 1913) of one hundred and seventy-one (171) selections (Form 2485).
- German**—A list (October, 1913) of one hundred and sixty-nine (169) selections (Form 2486).
- Italian**—A list (September, 1913) of one hundred and eight (108) (Form 2445).
- Mexican**—A list (September, 1913) of one hundred and forty-three (143) selections (Form 2484).
- Bohemian, Finnish, Greek, Hawaiian, Hebrew, Holland-Dutch, Hungarian, Norwegian, Polish, Russian, Swedish, Welsh**—A list of one hundred and twenty-eight (128) selections (Form 2452).



BOOMING SALES IN NORTH DAKOTA

“**T**HE secret of success is to be ready when opportunity comes.” So said Disraeli, we believe, and so thinks every live Edison dealer. The opportunity arrived sure enough for our enterprising representatives, A. O. Wold Co., Langdon, North Dakota.

Next Saturday was to be “Market Day.” All the country for miles around would be in town with the finest produce the land afforded. All the frugal housewives, who were just waiting for *their opportunity* to get fresh vegetables and fine fruit “right off the farm,” would be out in force. The occasion was too good for an Edison phonograph man to miss, so they planned ahead, and then put their plan into execution. The above photograph shows how they “did the town” that day. From morning till night these two autos and a dray loaded with Edison machines and well placarded, paraded up and down the main streets in full sight of the county dealers and the city housewives.

The result is that Wold Co. are fully satisfied that they have struck the only effective way to advertise Edison goods in their vicinity. In fact they were so well convinced of the success of their method, that they have since canvassed *the whole of Cavalier County*, which is thirty-two miles wide and forty-eight miles long. **THEY CARRIED THE GOODS—LITERALLY CARRIED THEM**, just as we have urged every Edison dealer to do. *Motto: Carry a full Edison line; don't talk by proxy.*

ADVERTISING THROUGH TALKING PICTURE SHOWS

Mark Silverstone of the Silverstone Music Co., St. Louis, took advantage of the introduction of the Edison talking pictures in local theatres to advertise: “We have the same voice in our talking machines. It was the perfection of the disc machine that held Mr. Edison back so long in perfecting the talking pictures. Come to our store and be convinced that the voice is the same.” In speaking of the advertisement he said:

“The people accepted the invitation, and during the past week we have demonstrated the machine and records to more than 1,500 persons in our informal concert hall here on the first floor. A surprisingly large number of persons have asked terms, and we are holding a number of sales for delivery as soon as the machines arrive.”

Try looking at life through clear glasses. You'll find it a right good place to live and work in.

“LIEBER AUGUSTIN” IS NOW “MISS CAPRICE”

The title of “Lieber Augustin,” the light opera now playing at the Casino, has been changed to “Miss Caprice.” The change was made owing to the great amount of confusion caused by the original German name. Many Germans who witnessed the performance expressed dissatisfaction as, owing to the title, they had believed the piece was to be presented in the original language, while others not speaking German remained away under the impression that they would not be able to understand the libretto. To correct this the title has been altered and since then the patronage has been steadily on the increase. The selection appears as No. 2085 of the Blue Amberol List for December.

The correct price of Amberola IV IN CANADA is \$130; in the United States, \$100. By an error it was stated in Form 2470 as \$125 in Canada. We very much regret the mistake.

WHAT MR. EDISON IS DOING AND SAYING

By a strange coincidence Mr. Edison happened to be in Claremont, N. H., this summer the same night that his moving pictures were being exhibited there for the first time. Mr. Edison is reported to have said to some townspeople who discovered his presence at the hotel:

"You must not judge the talking pictures from what you have seen here because we have only taken a flyer at them as yet. We will get it down fine in a little while and I hope to be able to get it out in colors. The talking machine as it is today is considered very wonderful but wait until we have finished with it and see how great will be the improvement."

Mr. Edison said he would resume work on the talking picture machine when he reached home. "I am going to give the five-cent fellow a little grand opera," he added.

"*There* is something you won't see in the street fifteen years hence," said Mr. Edison, as he pointed to a team passing. "Those wagons will be run by electricity and the work will be done forty per cent. cheaper than it is costing at the present time."

Mr. Edison was on his way home after an automobile trip to Maine, "If any one wants to get cooled off," he remarked, "he should go to Maine." "I got up at five o'clock, and it was like winter."

Mrs. Thomas A. Edison surprised her husband, one evening recently by having a dinner party awaiting him when he returned from the Edison Laboratory. The most distinguished of the guests was the Right Rev. Francis Alden Gasquet, Abbot General of the English Benedictines, one of the foremost men of letters of the Roman Catholic Church. The Abbot is revising the Vulgate, or Latin Bible.

Mr. Edison also had a surprise for the Abbot—the new Disc Phonograph. During the supper the company heard "Il Trovatore" and many other fine selections. The Abbot was so delighted with the clear and beautiful rendition, that when the dinner was over he lingered a long time to hear several more selections.

The Abbot celebrated the eve of his birthday in the Edison home, the next day being his sixty-ninth anniversary.

"Well," said Edison, "I am three years younger than you. I have three more years in which to catch up with you, haven't I?"

"You have long since surpassed me," replied the Abbot.

Mr. Edison was greatly interested in the restoration of ancient manuscripts and the processes used that were explained to him by his guest. A new

invention which enables the Benedictine scholars to decipher palimpsests deeply impressed him. Acids and galls were used in deciphering the original or first writings until a Benedictine scholar at Beuron perfected a photographic process which has simplified matters wonderfully. This process permits the reading of the first writing in the negative taken.

Mr. Edison heard of this process and of the other labors that the 400 Benedictines are performing to get the Bible back to its original writing. The Abbot said that more than 5,000 photographs had been taken of original manuscripts and copies which will be embraced in the collection now being prepared under the auspices of his order.

TIMELY BLUE AMBEROL SPECIALS

In Sales Department Bulletin 93 we have already informed the trade of these ten specials, nine of which represent the principal song "hits" in current New York theatrical successes and which are now being prepared so they may be offered to the buying public while the demand is greatest, due to the general publicity the songs are receiving through program and newspaper advertising. The other is a new dance.

THE RECORDS

- | | | |
|------|---|------------------------------------|
| 2066 | Come on Over Here—The Doll Girl | Elizabeth Spencer and Billy Murray |
| 2068 | When Dreams Come True | Thomas Chalmers |
| 2070 | Adele—from comic Opera Adele | Elizabeth Spencer |
| 2071 | Ragtime in the Air—America (N. Y. Hippodrome) | B. Murray and Chorus |
| 2076 | The Horse Trot (For Dancing) | National Promenade Band |
| 2077 | If We Were on Our Honeymoon—The Doll Girl | Elsie Baker and R. Fish |
| 2084 | Aisha—Intermezzo—Weber & Fields "All Aboard" | Edison Concert Band |
| 2085 | Lieber Augustin—Miss Caprice | Elizabeth Spencer |
| 2086 | Look in Her Eyes—Miss Caprice | Vernon Archibald |
| 2088 | The Girl in the Gingham Gown—America (N. Y. Hippodrome) | H. Hindermeyer and Chorus |

These selections are fully described in the folder enclosed.

These records are either now in the hands of Jobbers or en route to them, so that there need be no delay in filling orders of Dealers. They may be placed on sale as soon as received. These ten records will also appear in the December Supplement.

AGAIN, THE WINDOW DISPLAY

IN some lines of trade, a window display is of little or no use, but in the phonograph line it is of vital importance. It is a Dealer's ever available asset, and works day and night for him, without charge for overtime. He may get his commercial rating from Dun or Bradstreet, but he gets his commercial rating in the eyes of the public, by a well arranged and frequently changed window display. It's sort of a barometer known and read by all passers-by, indicating at a glance a Dealer's sluggishness or enterprise. We have puzzled over the reason why some Dealers are so indifferent about their windows, but confess we are at a loss to understand it.

A NEVADA STORE INTERIOR



Mrs. C. W. Friend out in Carson City, Nevada keeps an attractive store interior and holds the Edison models always ready for demonstration purposes. Scarcely a day passes that there are not some actual sales of machines and records. Mrs. Friend believes in a liberal display, free recitals, plenty of publicity and a cordial hospitality to all who inquire.

WINNING THE GOOD WILL OF CUSTOMERS

THE salesmen and clerks who would succeed should cultivate charm of manner. Courteous manners in little things are an asset worth acquiring. When a customer approaches, rise and offer a chair; step aside, and let the store's guest pass first into the elevator. These are little things, but they make you and your work finer. Your promise to a customer is your employer's promise. A broken promise always hurts, and it shows weakness in the character of a business organization, just as unreliability does in an individual.

If your business is to wait on customers, be careful of your dress and appearance. Do your manicuring before you reach the store, not after you get there. In a thousand ways a salesman can give evidence of a desire to be helpful, which is far removed from officiousness and which attitude makes friends for a store.

There's that clergyman in your town whom you have not as yet seen and talked sermon recording. Why not? It's practical. Just take an outfit up to his study some day (by appointment) and let him talk a little sermon into it. You can't lose any money; you may win a sale. One clergyman won over. brings others. *Now try it.*

A FEW APPRECIATIONS OF THE NEW EDISON DISC

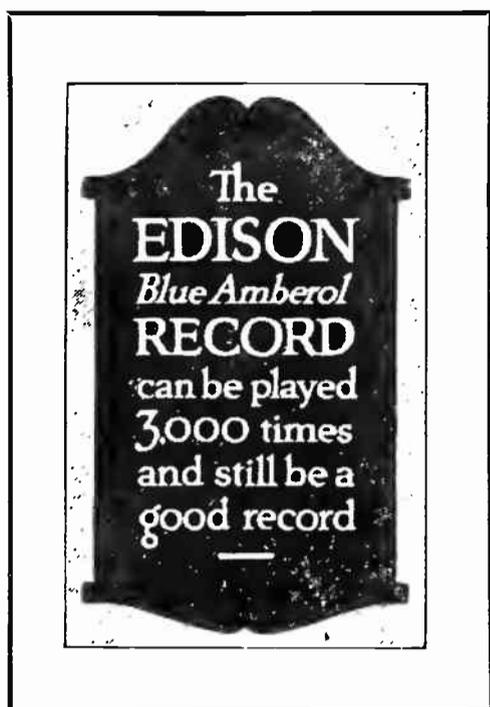
"The new Edison Disc Phonograph has a sweet tone, and doubtless will become the most popular phonograph in the field."—*Paterson (N. J.) Press*.

"In this disc, Edison has perfected the phonograph so that the tones are the exact reproductions of the human voice."—*Worcester, Mass., Telegram*.

"This wonderful machine reproduces perfect human tone. There is not the slightest metallic sound. Voices of famous singers are reproduced in all their natural softness, sweetness and strength. The "Miserere," from *Il Trovatore* and other selections seem to be sung by hidden human voices."—*Delhi (N. Y.) Express*.

"This latest of Edison's great achievements—the *Disc* phonograph—demonstrates clearly and well that the form of tone reproduction never has reached such a point of perfection as has been achieved in this new invention. The changing of needles, as is necessary on all other disc machines, is overcome, since the reproducing point is a diamond. The slightest pressure of the diamond on the record eliminates the surface noise that has become quite a part of the ordinary disc phonograph, thereby increasing the life of the record more than 500 per cent."—*Paterson (N. J.) Call*.

EDISON BLUE AMBEROL CYLINDER RECORDS



FOR JANUARY, 1914

THE Edison Records listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 24th, 1913, all things being favorable; and they may be re-shipped to Dealers at 8 A. M. on December 23rd. They must not, however, be exhibited, demonstrated, or placed on sale by Jobbers or Dealers until 8 A. M. on December 24th. Supplements and Phonograms will be shipped with records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 24th. Jobbers and Dealers may, however, deposit supplements and phonograms in mail boxes or post offices after 5 P. M. on December 23rd, for delivery on the morning of the 24th. Bulletins will be mailed direct to all Dealers from Orange. Jobbers are required to place orders for December Records on or before November 10th. Dealers should place December orders with Jobbers before November 10th to insure prompt shipment when Jobber's stock is received.

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

BLUE AMBEROL CONCERT LIST—CYLINDER RECORDS

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

- | | | | | | |
|-------|--|-----------------|-------|--|------------------|
| 28185 | The Swan (<i>Saiut-Saëns</i>)
<i>Violin-piano accompaniment by Andraé Benoist</i> | Albert Spalding | 28187 | Elsa's Traum—Lohengrin (<i>Wagner</i>)
<i>Soprano solo, orchestra accompaniment</i> | Marie Rappold |
| 28186 | The Bohemian Girl—The Heart Bowed Down (<i>Balfe</i>)
<i>Baritone solo, orchestra accompaniment</i> | Thomas Chalmers | 28188 | Air des Bijoux—Faust (<i>Gounod</i>)
<i>Soprano solo, orchestra accompaniment</i> | Marguerita Sylva |

BLUE AMBEROL REGULAR LIST—CYLINDER RECORDS

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

- | | | | | | |
|------|---|-------------------------------------|---|---|--|
| 2115 | The Beautiful Galatea Overture (<i>F. von Suppé</i>)
<i>Edison Concert Band</i> | 2122 | If You Only Know What I Know Says the Moon (<i>Sharp</i>)
<i>Comic song, orchestra accompaniment</i> | Ada Jones | |
| 2116 | Sunlight—Waltz song (<i>Harriet Ware</i>)
<i>Soprano solo, orchestra accompaniment</i> | Marie Kaiser | 2123 | Marriage Bells (<i>O'Reardon</i>)
<i>Bells and xylophone duet, orchestra accompaniment</i> | John F. Burckhardt and Charles Daab |
| 2117 | The Lord is My Shepherd (<i>Smart</i>)
<i>Soprano and contralto, orchestra accompaniment</i> | Charlotte Kirwan and Kathryn Staats | 2124 | Frisco Dan (<i>Van Alstyne</i>)
<i>Comic song, orchestra accompaniment</i> | Billy Murray |
| 2118 | Take Me Back (<i>Irving Berlin</i>)
<i>Tenor solo, orchestra accompaniment</i> | Walter Van Brunt | 2125 | Where is My Wandering Boy To-night? (<i>Robert Lowry</i>)
<i>Sacred, orchestra accompaniment</i> | Edison Mixed Quartet |
| 2119 | A Dream (<i>J. C. Bartlett</i>)
<i>Cornet solo, orchestra accompaniment</i> | Ernst Albert Couturier | 2126 | My Mother's Old Red Shawl (<i>Moreland</i>)
<i>Counter-tenor solo, orchestra accompaniment</i> | Will Oakland |
| 2120 | When the Song Birds Sing no More
<i>Tenor, orchestra accompaniment</i> | Emory B. Randolph | 2127 | Old Black Joe—With variations (<i>Foster-Benoist</i>)
<i>Piano solo</i> | André Benoist |
| 2121 | When I Dream of Old Erin (<i>Friedman</i>)
<i>Tenor and chorus, orchestra accompaniment</i> | Irving Gillette and Chorus | 2128 | The Maple Leaf Forever (<i>Muir</i>)
<i>Vocal, band accompaniment</i> | Knickerbocker Quartet and New York Military Band |

- | | |
|---|--|
| <p>2129 On the Old Front Porch (<i>Arthur Lange</i>)
Ada Jones and Billy Murray
<i>Conversational duet, orchestra accompaniment</i></p> <p>2130 On the Honeymoon Express (<i>Kendis and Stilwell</i>)
Collins and Harlan
<i>Comic song, orchestra accompaniment</i></p> <p>2131 When I Lost You (<i>Berlin</i>)
Charles D'Almaine
<i>Violin solo, harp accompaniment</i></p> <p>2132 Favorite Airs from Rob Roy (<i>de Koven</i>)
Edison Light Opera Co.</p> <p>2133 Floating Down the River (<i>White</i>)
Premier Quartet
<i>Male voices, orchestra accompaniment</i></p> <p>2134 An Irish Husband—The Marriage Market (<i>Kern</i>)
Irving Gillette and Chorus
<i>Tenor and chorus, orchestra accompaniment</i></p> <p>2135 Miss Mexico—Tango (<i>Henry Frantzen</i>)
National Promenade Band
<i>For dancing</i></p> <p>2136 Tra, La, La, La! (<i>Irving Berlin</i>)
Billy Murray
<i>Comic song, orchestra accompaniment</i></p> | <p>2137 What D'ye Mean You Lost Yer Dog? (<i>Daly</i>)
Edward Meeker
<i>Comic song, orchestra accompaniment</i></p> <p>2138 When the Corn is Waving (<i>Blamphin-Buck</i>)
Knickerbocker Quartet
<i>Male voices, orchestra accompaniment</i></p> <p>2139 The International Rag Medley—Turkey Trot
National Promenade Band
<i>For dancing</i></p> <p>2140 Be My Little Baby Bumble Bee—A Winsome Widow (<i>Henry I. Marshall</i>)
Elizabeth Spencer and Walter Van Brunt
<i>Soprano and tenor, orchestra accompaniment</i></p> <p>2141 Down in Monkeyville (<i>Theodore Morse</i>)
Collins and Harlan
<i>Jungle song, orchestra accompaniment</i></p> <p>2142 The Lass from the County Mayo (<i>Raymond A. Browne</i>)
Owen J. McCormack
<i>Baritone solo, orchestra accompaniment</i></p> <p>2143 In the Land of Plankity Plank (<i>Theodore Morse</i>)
Premier Quartet
<i>Male voices, orchestra accompaniment</i></p> <p>2144 From Maine to Oregon March (<i>Sousa</i>)
New York Military Band</p> |
|---|--|

READING NOTICE OF THE JANUARY 1914, LIST

EDISON Blue Amberol List for January, 1914, is announced at this time. The Concert List includes four superb records: Albert Spalding, the noted violinist has a violin solo entitled "The Swan," by Saint Saëns, with piano solo by Benoist; Thomas Chalmers is heard in a baritone solo entitled "The Bohemian Girl—The Heart Bowed Down" by Balfe; Marie Rappold, (soprano), favors us with a selection from Lohengrin—Elsa's Dream, by Wagner; Marguerita Sylva sings a selection from Faust, "Air des Bijoux," by Gounod, in French. These are four extra fine records.

In the regular list there are a number of solos well up to the Edison standard. Marie Kaiser (soprano) sings a waltz song entitled "Sunlight;" Walter Van Brunt (tenor) contributes one of Irving Berlin's compositions "Take Me Back;" Emory B. Randolph (tenor) is heard in "When the Song Birds Sing no More; Will Oakland (counter-tenor) in "My Mother's Old Red Shawl;" Owen J. McCormack (baritone) in "The Lass from the County Mayo;" Irving Gillette (tenor) in "When I Dream of Old Erin" and in "An Irish Husband—The Marriage Market."

The comic selections embrace a song by Ada Jones: "If You Only Knew What I Know Says the Moon;" by Billy Murray, "Frisco Dan" and "Tra La, La, La;" by Ada Jones and Billy Murray, a conversational duet, "On the Old Front Porch;" by Arthur Collins and Byron G. Harlan, "On the

Honeymoon Express;" by Edward Meeker, "What D'ye Mean You Lost Yer Dog;" by Arthur Collins and Byron G. Harlan, "Down in Monkeyville."

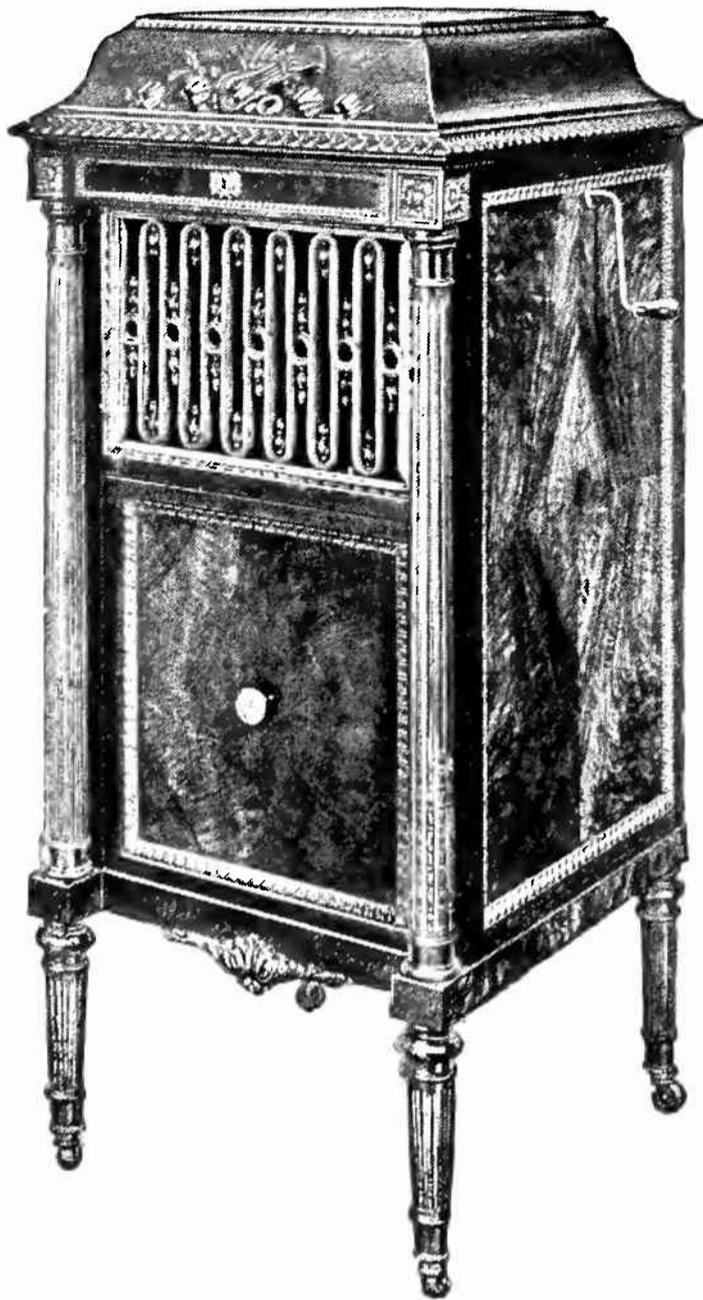
The religious records include "The Lord is My Shepherd," a soprano and contralto duet by Charlotte Kirwan, and Kathryn Hall Staats; and "Where is My Wandering Boy To-night," by the Edison Mixed Quartet.

There are several very fine instrumental selections: The Edison Concert Band plays a selection by von Suppé, "The Beautiful Galatea Overture;" Ernest Albert Couturier a corne solo, "A Dream;" John F. Burckhardt and Charles Daab, a bells and xylophone duet, "The Marriage Bells;" André Benoist, a piano solo "Old Black Joe;" Charles D'Almaine, a violin solo, with harp accompaniment "When I Lost You;" the National Promenade Band, a "Miss Mexico—Tango" and a "Turkey Trot—The International Rag Medley," both in dancing tempo, while the New York Military Band plays one of Sousa's pieces "From Maine to Oregon March."

The Canadian patriotic song "The Maple Leaf Forever," is finely rendered by the Knickerbocker Quartet and the New York Military Band, The Edison Light Opera Co. plays Reginald de Koven's "Favorite Airs from Rob Roy.

The Premier Quartet (male voices) render "Floating Down the River" and "In the Land of Plankity Plank;" The Knickerbocker Quartet (male voices) "When the Corn is Waving," while Elizabeth Spencer and Walter Van Brunt sing "Be My Little Baby Bumble Bee—A Winsome Widow."

CIRCASSIAN WALNUT



AN EDISON CABINET IN
CIRCASSIAN WALNUT

LOUIS XVI STYLE

THE handling of Circassian walnut in the making of a cabinet is a fine art. It requires considerable skill to match the various pieces together so as to make well-thought-out designs by a proper use of the grain of the wood.

We give above an illustration of the cabinet maker, who with much forethought has designed the pannel of this particular cabinet in diamond shape, and for this purpose has selected not one piece of Circassian walnut but at least *five* or more so as to utilize the peculiar grain of the wood in carrying out his design. Not only must the grain harmonize, but the color of the pieces used must be so nearly alike as to appear to the eye one piece. These are joined with such mathematical carefulness as to show no break in the wood.

Other designs, such as a "butterfly design" a "peacock design" etc., have been carried out with equal skill, there being no limit as to the designs, depending upon the originality of the craftsman who handles the wood.

On the opposite page will be seen a photographic

reproduction of a piece of native Circassian veneer, very brittle, very thin and full of cross-grain. This is the wood that must be skillfully handled so as to waste as little as possible and utilize the beauty of the grain.

All through the history of cabinet making and in the old carvings, Circassian walnut has been the first choice when selecting the finest wood. The most treasured of all the old furnishings of Europe that were considered priceless in their time, and are now real art relics, were made of Circassian walnut.

Circassian Walnut comes from the tree of the nut order, very much like our English walnut. Its native home is the Caucasus mountains in the southern part of Russia, and the chief ports of shipment for Circassian logs are Batoum and Poti, on the extreme eastern end of the Black Sea. About 12,000 logs pass through these ports annually and they are made into veneers for use in our fine piano, library and phonograph cabinets.

In the mountains contiguous to these Russian ports, the Circassian walnut attains its greatest growth. It is the land of banditti, where the highest ambition of the many types of Greeks, Armenians, Kurds, Lazes and other natives of Eastern Europe and Western Asia, is to capture and hold for ransom anyone imprudent enough to venture even a few miles unguarded by armed escorts.

The hauling of even small Circassian logs is a constant problem. The streams go dry when the floods of early spring cease, and it is almost heroic how some logs are gotten out of their native forest surroundings down to a railroad or to a seaport town.

The Russian Government owns the best of the trees on governmental grounds, and as yet they have not been cut to a large extent. The governors of the various political divisions of the country can be persuaded to allow a little cutting, but the cost is too great and small results are obtained in this way.

The export duty of one cent per pound on Circassian logs shipped out of Russia renders shipping of poor logs a very doubtful venture and the actual cull logs are sold at cheap prices for use in Russia, thus escaping export duty.

The buying of Circassian log is a gamble in most cases. It may cut up to advantage; it may not. Some logs cut better than one expects; some turn out so poor as to be a serious loss to the purchaser. This only increases the price of the logs that are evidently "good all through." In spite of all care, the number of sound logs for veneer is small and uncertain.

The most frequent fault in Circassian walnut logs is the result of a practice among Georgians or Kurds of striking a growing tree with their sword at several intervals along one side, using a downward stroke and making deep cuts three or four inches apart for a distance of several feet along the tree trunk. It seems to be a sword practice. This accounts for those gashes often found in a fine piece of veneer which destroy a beautiful piece of wood for a broad surface to be covered.

Then another defect is the holes made by early searchers after the finest colored trees, by boring with a half-inch core bit. This core reveals the color of the tree's wood and shows the grain. It also tells the prospector if the tree is hollow or if it has an unusually thick sap.

It is a common impression that Circassian logs are selected to have limb knots to enhance the figure, but quite the contrary is the rule, as there are always knots, and it is one of the difficulties to avoid them. We find trunks of trees with knots imbedded in them, very crooked and erratic and often crossing the tree from side to side most disagreeably if sound stock is wanted.

To bring about the best results of color and figure in Circassian walnut for cabinets and piano cases, butt jointing is essential, and perhaps it is this that accounts for some failures in case-work where Circassian was misused.

With all these difficulties to contend with, is it



A photographic reproduction of a piece of Circassian walnut veneer, showing native grain in the wood and jagged edges with knot hole.

any wonder that Circassian walnut becomes expensive veneer, and that a cabinet carefully made with Circassian walnut is an object of art—a beauty that lies in the curiously outlined grain of the wood and its matchless, natural color?

All our cabinets in Circassian walnut, are wonderful examples of the cabinet maker's skill and art.

AN EXPERIENCED TALKING-
MACHINE MAN SHOULD
TIE UP WITH US

WE'VE got a dandy field open right now, and as fine a proposition to present as ever a salesman handled. We can make a good deal with any wide-awake salesman of *experience*, who will tie up with us. He must know the new Edison Disc and be enthusiastic about it.

We're looking for the O. K. Man and we want him right away.

Apply with references to

E. W. COBURN & SON
WATERLOO, IOWA

HIGH-GRADE
TALKING MACHINE MANAGER
WANTED

He must be an enthusiast in his work and know and believe in the Edison Disc and the Blue Amberol Record. We will give him plenty of elbow room to work for definite results.

Apply by letter or in person with
references

J. B. HUGHES
BOONE, IOWA

Jobbers of Edison Phonographs and Records

ALA., Birmingham—Talking Machine Co.
Mobile—W. H. Reynolds.

CAL., Los Angeles—Southern Cal. Music Co.
San Francisco—Pacific Phonograph Co.

COLO., Denver—Denver Dry Goods Co.
Hext Music Co.

CONN., New Haven—Pardee-Ellenberger Co.

GA., Atlanta—Atlanta Phonograph Co.
Waycross—Yonimans Jewelry Co.

ILL., Chicago—Babson Bros.
James I. Lyons.
The Phonograph Co.
Peoria—Peoria Phonograph Co.
Putnam-Page Co., Inc.
Quincy—Quincy Phonograph Co.

IND. Indianapolis—Kipp-Link Phonograph Co.

IOWA, Des Moines—Harger & Blish.
Sioux City—Harger & Blish.

MAINE, Bangor—S. L. Crosby Co.
Portland—Portland Sporting Goods Co.

MD., Baltimore—E. F. Droop & Sons Co.

MASS., Boston—Eastern Talking Machine Co.
Iver Johnson Sporting Goods Co.
Pardee-Ellenberger Co.
Lowell—Thomas Wardell.

MICH., Detroit—American Phono. Co.

MINN., Minneapolis—Laurence H. Lucker.
St. Paul—W. J. Dwyer & Bro.
Koehler & Hinrichs.

MO., Kansas City—Schmelzer Arms Co.

St. Louis—Silverstone Music Co.

MONT., Helena—Montana Phono. Co.

NEB., Omaha—Schultz Bros.

N. H. Manchester—John B. Varick Co.

N. J. Hoboken—Eclipse Phono. Co.

Paterson—James K. O'Dea.

N. Y. Albany—Finch & Hahn.

Buffalo—W. D. Andrews.
Neal, Clark & Neal Co.

Elmira—Elmira Arms Co.

Gloversville—American Phono. Co.

New York City—Blackman Talking Machine Co.
J. F. Blackman & Son
I. Davega, Jr., Inc.
S. B. Davega, Co.
Greenhut-Siegel-Cooper Co.
Oswego—Frank E. Bolway.
Rochester—Talking Machine Co.
Syracuse—W. D. Andrews.
Utica—Arthur F. Ferriss.
William Harrison.

OHIO

Cleveland—The Phonograph Co., Successors to
H. D. Berner and Laurence H. Lucker.

Columbus—Perry B. Whitsit Co.

Newark—Ball-Fintze Co.
Toledo—Hayes Music Co.

OKLA., Oklahoma City—Schmelzer Arms Co.

OREGON, Portland—Graves Music Co.

PENNA., Philadelphia—Louis Buehn.
C. J. Heppe & Son.
Penn Phonograph Co.
H. A. Weymann & Son.

Pittsburg—Buehn Phonograph Co.

Scranton—Ackerman & Co.
Technical Supply Co.

Williamsport—W. A. Myers.

R. I., Providence—J. A. Foster Co.
J. Samuels & Bro.

TENN., Memphis—Atwood Phonograph Co.

TEX., Dallas—Southern Talking Machine Co.

El Paso—W. G. Walz Co.

Fort Worth—Texas-Oklahoma Phonograph Co.
Successors to L. Shephers & Co.

Houston—Houston Phonograph Co.

San Antonio—H. C. Rees Optical Co.

UTAH, Ogden—Proudfit Sporting Goods Co.

Salt Lake City—Consolidated Music Co.

VT., Burlington—American Phono Co.

VA., Richmond—C. B. Haynes & Co.

WASH., Seattle—Eilers Music House.

Spokane—Graves Music Co.

WIS., Milwaukee—Milwaukee Phonograph Co.

Successors to Lawrence McGreal.

CANADA, Quebec—C. Robitaille.

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

St. John—W. H. Thorne & Co., Ltd.

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

Vancouver—Kent Piano Company, Ltd., successors
to M. W. Waitt & Co., Ltd.

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

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

The EDISON PHONOGRAPH MONTHLY

VOL. XI

December, 1913

No. 12

To all Edison
Jobbers and
Dealers, a very
Merry Christmas
and a Prosperous
and Happy New
Year.

Thomas A Edison

The EDISON PHONOGRAPH MONTHLY

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A WORD TO THE ALERT DEALER

Don't overlook the Christmas records. There are several in the December List. Make a note of them and play them NOW. See list on page 6.

Be sure to keep the addresses of every one to whom you sell a phonograph or records during the holiday season. You will need them for your mailing list *after* the holidays.

Your first consideration, after your stock and advertising, is your window display. Don't put it off, as many do, until the final week; arrange at once and change it once or twice between now and Christmas week.

Your interior arrangement comes next in importance. Give plenty of space to the Edison cabinets, and so arrange your records that they are handy and easy of access.

Remember the big talking points of the Edison—all hornless models; all diamond point reproducers, indestructible records, clear sweet tone. And don't forget the home recording feature!

It takes all kinds of people to make a world. Everybody doesn't like the popular, ragtime pieces. Lots of people won't listen to it. They want high class music—concert numbers, songs of the better class, operatic arias and the like. You want to consider the needs and preferences of this part of your patronage. Cater to them. Keep a stock—at least one each—of operatic records and the concert numbers. Advertise these and you will add a valuable clientele.

We wish to call special attention at this season of grand opera to the five Bonci records, 2901-2-3-4-5. They are the result of a recent engagement with the famous operatic star and serve as a wonderful example of his well-recognized powers. Do not fail to get these records before Christmas patrons. They will certainly appeal to every music lover.

Six new Edison artists are featured this month. They are all strong cards. Be sure to familiarize yourself with their careers and their records. See pages 8-9.

Polk Miller and His Old South Quartet are to be heard again in Blue Amberols. See February list.

This is the time your store interior and exterior should look its best. Give the interior a Christmas trim.

Holiday concerts are the best kind of publicity. Get some local talent to aid you if possible. A soprano, a tenor, a basso or an instrumentalist. Then advertise it by special invitations by post. Keep it up—at least two concerts a week.

Dealers who apply for advertising electros are expected to send us copies of the advertisements or circulars in which they are used. It would be best to send these under first-class postage as our newspaper mail is very heavy and advertisements are liable to be overlooked. As we furnish these electros free of charge this request should always be carefully attended to, else we shall feel obliged to ask for some evidence of good use of electros before furnishing more.

THE EDISON PHONOGRAPH MONTHLY

Published in the interest of
EDISON PHONOGRAPHS AND RECORDS

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

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

Volume XI

DECEMBER, 1913

Number 12

MAKE THIS THE MERRIEST CHRISTMAS OF ALL

NOT only for those to whom you sell but for yourself! There are just three weeks ahead of you to Christmas Day. It's going to be, for every energetic dealer, the biggest Edison Christmas ever experienced, because both lines, Cylinder and Disc, are now complete!

The Disc is already attracting a *new* clientele—a clientele that heretofore never could be approached with a phonograph; but now they realize that here is “real music at last.” It's a high class clientele; a clientele that has the money to expend and the ear to appreciate the best in music. It's a Christmas-buying clientele of the very best kind. **APPEAL TO IT!**

The Blue Amberol Records and the new hornless phonographs are winning thousands of admiring purchasers every day, who are more than delighted, not only with the clear, sweet tone, but with “the no needle to change” feature; for the Edison Diamond Point Reproducer distinguishes an Edison from all others. It will hold its own against all comers! **MAKE MUCH OF THIS FEATURE!**

There's an Edison for every purse. No fireside can be “too musical” to ignore it, nor too poor to purchase one—on the easy payment plan, if desired. It is a gift the whole family can enjoy the year around!

With such an equipment why should not this be the merriest Christmas of all to every Edison purchaser, to every Edison dealer?

It will be if you so determine. Your sales will be larger than ever if you will stock up and then handle the trade intelligently and energetically during Holiday rush.

Just one word more: Don't neglect to **ADVERTISE!** This is the time to do it, if ever; right now before the holiday season while thousands are considering their purchases. With a view to assisting those dealers who are going to use their local papers for some announcements, and who wish to make up their own copy, we have prepared, under the Cylinder and Disc departments of this Monthly, advertising expressions that will facilitate copy writing. While nearly every one is complete in itself, many can be effectively combined to make a strong statement. The headline of an advertisement is always hard to select. Those given, we trust, will at least be suggestive. Go through these lists and check with a pencil what strikes you as probably of use for your purpose. Have your stenographer copy these.

Reserve space for the cuts. Then attach the typewritten matter to your copy in the spaces reserved for it. Send your copy at once to printer and ask for several proofs *without the cuts*. By the time you get proofs from the printer, the cuts will have reached you (provided you write us *immediately*). We will give prompt service.

GET THE CHRISTMAS SPIRIT, MR. DEALER!

YOUR SALES WILL BE ALL THE BRISKER

IN HOLIDAY TRIM

PUT new life into your store window; make it more fascinating than ever before. Decorate it for Christmas time and give it a real holiday attire! It will pay you to study over a plan, then execute it with dispatch, for there's no time to be lost. Keep it brilliantly lighted at night, till ten o'clock at least. See that the Edison is attractively displayed. A show card or two in the window will greatly aid in making the Edison merits known. Put some Edison Catalogues in the window; also use the Christmas poster. An effective window can be made by borrowing, if need be, a nice rug, a chair, and a table thus giving the window a home effect.

Let the interior of the store be even more like Christmas than the window. If you can, decorate the store with holly and Christmas greens. Bring forward the Edison cabinets and see that the Edison records are in good order and readily available. Get additional sales force, if necessary, early enough to have them familiar with the stock and in demonstrating on the Edison.

And don't forget to advertise in your local paper! Copy can be readily prepared if you will heed the suggestions in this issue.

"BEFORE THE HOLIDAYS" RECITALS

MANY Edison Dealers are located right in the shopping district. Here is a decided advantage if rightly used, and the advantage consists in the fact that so many women are doing the shopping and would be glad of a resting place just about noontime or shortly thereafter. The alert Edison dealer will not miss the opportunity. A recital planned at that time, will undoubtedly be well patronized, but some strong feature must be announced. One store recently announced that a contralto singer, prominent in a certain local church, would sing. The place was filled!

But apart from the attracting the shoppers, there is great importance to be attracted right now to Store Recitals. By all means get the machinery in working order. Have an attendant who understands the Edison and the record list, to take care of the matter. See that the machine itself is in good shape and the records selected and ready to play. Make it a high tone affair by a neat program, which may be varied from day to day. It will pay you to get up an attractive recital program.

HOLIDAY COURTESIES

THESE will be busy days from this time on till after New Year's. Every clerk will be taxed to his utmost to attend to the shopper's wishes. Long hours, several evenings perhaps, will tend to further put a strain on his nerves. But don't forget to be cheerful and courteous! Enter into the Christmas spirit of "good will to all." A disobliging, impudent or even a sullen clerk at this time of the year is decidedly out of place and a loss to the house he represents. "First impressions are longest and lasting." Make each customer—each inquirer—in fact—feel doubly welcome. The Edison may be an old old story to you, Mr. Dealer, and some of the records be quite thread-worn in your ears. But remember the new comer has a pleasure yet untasted, and surely you will not fail to enter into his enjoyment too! Holiday courtesies and good-will pay big, and selling an Edison is not a disagreeable job!

OLD KING CHRISTMAS

Old King Christmas comes again
Health and plenty in his train;
Bringing laughter, joy and mirth
To swell the song of Peace on Earth!
Summon festival and cheer
To usher in the glad New Year!
Wreath the holly! Ring the chime!
Greetings give! 'Tis Christmas time!

Hark! Upon the frosty night
Sleighbells jingle—
'Tis Kris Kringle
On his errand of delight!
Handclasps tingle—
Greetings mingle—
Merriment is at its height!
Portland, Oregon to Portland, Maine,
Clear across and back again,
Goes the ever new refrain;
Gulf to Rockies, Sault to Isthmus,
Merry Christmas! Merry Christmas!

—Charles A. Parker.

Remember the Edison Christmas Records. They will furnish Christmas cheer.

HOLIDAY WINDOW CARDS

MANY of the statements in pages 10 and 14 will make excellent window cards if transferred to plain white cardboard with a brush and black marking ink.



OLD SOLDIERS LISTENING TO AN EDISON

THE Old Soldiers' Home, located on a very historical spot between old Fort Snelling and Minnehaha Falls, Minn., where the above scene is of frequent occurrence, is a firm believer in the comfort and enjoyment of an Edison Phonograph. These old soldiers have over 1000 records including 300 of the new Blue Amberols. They have become so familiar with the selections that they can tell the titles of the records and the artists' names as soon as the first few notes are heard. Some of the younger chaps between the ages of eighty-five and ninety years, can even be seen occasionally doing the Tango dance to the strains of an Edison Concert Band. The selections which have found most favor are: 1626 Patriotic Songs of America, 1888 Marching Through Georgia, 1711 Manhattan Beach and El Capitan March, 1766 Old Comrades March, 1612 Spirit of Independence March, 1951 Entered Apprentice Degree Hymn. The photograph is sent us by courtesy of Laurence H. Lucker.

TOO MUCH FOR ONE VETERAN

OUT in Kalamazoo, Michigan, last month one veteran of the Civil war, John Dean, seventy years old was united in marriage to Mrs. Nancy E. Marks of Alabama. During the ceremony, which was performed in the Court House, a city band passed by playing "Marching Through Georgia." As soon as the old man recognized the air a thousand memories flashed through his mind and he was so much overcome with emotion that it was necessary to halt the ceremony till the band had passed. The band upon being informed of the circumstances soon marched back again and played "The Wedding March" as the couple descended the Court house steps amid the cheers of the crowd who had gathered.

THIS IS THE WAY TO DO IT!

"Yesterday I opened up my store in a small way, not having all my stock nor fixtures, but before evening I had sold the type A-250 Edison Phonograph and type A-150, and the outlook is simply great."—C. A. Carlson, Marshfield, Wisc.

POLK MILLER, A WELL-KNOWN EDISON ARTIST, DIES AT 69

POLK MILLER, a well-known business man of Richmond, Va., and author of several songs familiar to Edison enthusiasts, died at his home at the age of sixty-nine, last October. His plantation stories of war time, and his performances on the banjo and guitar at many Confederate reunions were always much admired and enjoyed. Four of his best selections appear in the February list: (2175) The Bonnie Blue Flag, (2176) The Laughing Song, (2177) What a Time, and (2178) The Watermelon Party; all but the first accompanied by the guitar. The first one is accompanied by the banjo. They are fine!

FRATERNAL ORGANIZATIONS MAKE EXCELLENT PROSPECTS

These old soldiers get their 1000 records from some dealer; that's a safe guess. Such organizations make excellent prospects. Read the excerpt on page 14, this issue.

The Edison Cylinder

And the Blue Amberols

IMPORTANT NOTICE—*Acting upon the suggestion of several prominent jobbers, we have decided to place the January List of Blue Amberols on sale as follows:*

SHIPPING DATE, Friday, December 19th, 8 A. M.

SALES DATE, Saturday, December 20th, 8 A. M.

This we trust will obviate the arrival of these records at a time inopportune to the trade during the rush of holiday business.

The Phonogram and Supplement can be placed in the mail box on the 19th instant for delivery on the 20th.

NEW CYLINDER LITERATURE

A new edition of the Cylinder Machine Catalog is now ready (Form 2454). It lists all the hornless Cylinder Machines and the School Phonograph beside the Home Recording Outfit, the Diamond Point Reproducers, Recording Horns and the four-minute attachment for the Gem, Standard, Home or Triumph Phonographs.

A new edition of the Blue Amberol Record Catalog, listing all records issued up to and including those in the October supplement. Also Instrumental Records for various foreign lists 96 pp. Order by Form number 2453.

We have also issued a new Poster, medium size, 22 x 28 inches, in color especially for Christmas trade. Order by Form number 2535

OUR FULL PAGE ADVERTISE- MENT IN SATURDAY EVENING POST AND COLLIERS

Your attention has already been called to a full page—the second—which appeared in the Saturday Evening Post and Collier's Weekly of November 22nd, featuring the Blue Amberol and the hornless cylinder models. The inquiries, as fast as received, are being referred to dealers in cities near the source of request for information.

CHRISTMAS RECORDS

There are several Edison Blue Amberol Records especially appropriate to Christmas:

- 1606 "Silent Night," a beautiful German folk song, sung in English by Elizabeth Spencer, John Young and Frederick J. Wheeler.
- 1537 "List! The Cherubic Host—The Holy City," an oratorio selection rendered by a chorus of female voices and Frank Croxton.
- 2064 "Hail! Hail! Day of Days," a well-known Christmas carol sung by the Edison Mixed Quartet with bells and chime effect.
- 2090 "Bells of Christmas," a glorious hymn heralding the Savior's birth, by the Edison Concert Band and chorus.
- 2091 "Ring out the Bells for Christmas" another Christmas song by the Edison Concert Band and Edison Mixed Quartet.
- 2092 "Old Jim's Christmas Hymn" a real heart melody sung by John Young and Frederick J. Wheeler.
- 23055 "Nazareth," a Christmas anthem. Powerful bass solo. Concertina. By Alexander Prince.

READING NOTICE FEBRUARY LIST

Hand this to your local editor if possible, with a request to insert it under "Musical Information." Most editors are glad to get fresh information of this character.

The Edison Blue Amberol list has made its appearance for February. Mary Jordan, now the great attraction at the Century Theatre, New York, contributes a contralto solo from Sampson et Dalila. Elizabeth Spencer, soprano, sings "The Kerry Dance" and also "Just Because It's You." Vernon Archibald (baritone) is heard in "On the Banks of the Wabash." Manuel Romain (tenor) sings "Would You Take Me Back Again?" Owen McCormack (baritone) new to Edison audiences, sings "When it's Springtime in Virginia."

Helen Clark, (contralto) has a sacred selection, entitled "Flee as a Bird." George Ballard, tenor, new to Edison audiences, renders "When the Twilight Comes."

The comic selections are fine this month:—Billy Murray has a piece entitled "Kiss Me Good-night," and another, "How Long Have You Been Married?" Stella Mayhew sings "Lead Me to that Beautiful Band"—a coon song; Collins and Harlan; "Underneath the Tango Moon." Murry K. Hill gives us "The 'Honest' Hold-up Man and 'Billy Beans'." A conversational duet by Ada Jones and Billy Murray, "There's Lots of Stations on My Railroad Track." These complete the comic selections.

The instrumental selections are varied and pleasing. Henry Heidelberg has a very fine piccolo solo, "The Nightingale." The Venetian Instrumental Quartet play "Ever of Thee." Victor Herbert's Band plays "Ruy Blas Overture;" the United States Marine Band, "Our Volunteers Waltz;" The Edison Concert Band plays the "Aida March," while the National Promenade Band renders for dancing, "Tango—La Bella Cubana," and "Tres Chic—One-step." The New

York Military Band furnishes three choice selections:—"Under the Double Eagle March," "The Dance of the Hours," and "King Karl March."

Edward Wright, new to Edison audiences, gives four readings. (a) "A Little Christmas Basket," (b) "Howdy, Honey, Howdy," (c) "When de Co'n Pones' Hot and (d) "'Possum."

Polk Miller and His Old South Quartet, contribute four selections: (a) "The Bonnie Blue

Flag," (b) "Laughing Song," (c) "What a Time," (d) "The Watermelon Party."

The Peerless Quartet (male voices) sing "Dinah," while the Edison Mixed Quartet render "Saw Ye My Saviour," a Christian Science Communion Hymn.

Campbell and Gillette render very attractively, "Sweet Anna Marie," as a tenor duet. John Young and Frederick J. Miller sing "'Tis But a Little Faded Flower."

BLUE AMBEROL CYLINDER RECORDS

FOR FEBRUARY, 1914

REGULAR LIST

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

- | | | | | | |
|------|--|--|------|--|---|
| 2145 | Aïda March (<i>Verdi</i>) | Edison Concert Band | 2161 | Tango-LaBella Cubanera | National Promenade Band |
| 2146 | The Kerry Dance (<i>James L. Molloy</i>) | Elizabeth Spencer | | | <i>For dancing</i> |
| | | <i>Soprano solo, orchestra accompaniment</i> | 2162 | How Long Have You Been Married? | (<i>Rennie Cormack</i>) Billy Murray |
| 2147 | On the Banks of the Wabash, Far Away | (<i>Paul Dresser</i>) Vernon Archibald and Chorus | | | <i>Comic song, orchestra accompaniment</i> |
| | | <i>Baritone solo and chorus, orchestra accompaniment</i> | 2163 | Ever of Thee (<i>Foley Hall</i>) | Venetian Instrumental Quartet |
| 2148 | Kiss Me Good-night (<i>Goodwin and Brown</i>) | Billy Murray | | | <i>Violin, violoncello, flute and harp</i> |
| | | <i>Comic song, orchestra accompaniment</i> | 2164 | Just Because It's You—The Little Cafe | (<i>Ivan Caryll</i>) Elizabeth Spencer |
| 2149 | The Nightingale (<i>Ed. Mollenhauer</i>) | Henry Heidelberg | | | <i>Soprano solo, orchestra accompaniment</i> |
| | | <i>Piccolo solo, orchestra accompaniment</i> | 2165 | Tres Chic One-step (<i>Dan R. Caslar</i>) | National Promenade Band |
| 2150 | When the Twilight Comes to Kiss the | Rose Good-night (<i>Henry W. Petrie</i>) | | | <i>For dancing</i> |
| | | George Wilton Ballard | 2166 | The "Honest" Hold-up Man and "Billy Beans" | Murry K. Hill |
| | | <i>Tenor solo, orchestra accompaniment</i> | | | <i>Vaudeville specialty</i> |
| 2151 | Sweet Anna Marie (<i>Theodore Morse</i>) | Albert H. Campbell and Irving Gillette | 2167 | Dinah (<i>Henry I. Marshall</i>) | Peerless Quartet |
| | | <i>Tenor duet, orchestra accompaniment</i> | | | <i>Male voices, orchestra accompaniment</i> |
| 2152 | (a) A Little Christmas Basket | | 2168 | When It's Springtime in Virginia | (<i>Ernie Erdman</i>) Owen J. McCormack |
| | (b) Howdy! Honey! Howdy! | (<i>Paul Lawrence Dunbar</i>) | | | <i>Baritone solo, orchestra accompaniment</i> |
| | | Edward Sterling Wright | 2169 | Under the Double Eagle March | (<i>J. F. Wagner</i>) New York Military Band |
| | | <i>A Reading</i> | 2170 | Saw ye my Saviour—Communion Hymn | (<i>Mary Baker G. Eddy</i>) Edison Mixed Quartet |
| 2153 | (a) When De Co'n Pones' Hot | | | | <i>Christian Science hymn, organ accompaniment</i> |
| | (b) 'Possum (<i>Paul Lawrence Dunbar</i>) | Edward Sterling Wright | 2171 | Dance of the Hours (<i>Ponchielli</i>) | New York Military Band |
| | | <i>A Reading</i> | | | |
| 2154 | Our Volunteers Waltz (<i>Wm. H. Santelmann</i>) | United States Marine Band | 2172 | 'Tis But a Little Faded Flower (<i>Thomas</i>) | John Young and Frederick J. Wheeler |
| 2155 | Would You Take Me Back Again? | (<i>Alfred Solman</i>) Manuel Romain | | | <i>Tenor and baritone duet, orchestra accompaniment</i> |
| | | <i>Tenor solo, orchestra accompaniment</i> | 2173 | Lead Me to That Beautiful Land | (<i>Goetz and Berlin</i>) Stella Mayhew |
| 2156 | There's Lots of Stations on My Railroad | Track (<i>Leo Edwards</i>) | | | <i>Coon song, orchestra accompaniment</i> |
| | | Ada Jones and Billy Murray | 2174 | King Karl March (<i>C. L. Unrath</i>) | New York Military Band |
| | | <i>Conversational duet</i> | 2175 | The Bonnie Blue Flag | Polk Miller and His Old South Quartet |
| 2157 | Ruy Blas Overture (<i>Mendelssohn</i>) | Victor Herbert and His Orchestra | | | <i>Banjo accompaniment</i> |
| 2158 | Samson et Dalila—My Heart at Thy | Sweet Voice (<i>Saint-Saëns</i>) Mary Jordan | 2176 | Laughing Song | Polk Miller's Old South Quartet |
| | | <i>Contralto solo, orchestra accompaniment</i> | | | <i>Vocal selection, guitar accompaniment</i> |
| 2159 | Underneath the Tango Moon (<i>Harry Carroll</i>) | Arthur Collins and Byron G. Harlan | | | What a Time |
| | | <i>Comic song, orchestra accompaniment</i> | | | Polk Miller's Old South Quartet |
| 2160 | Flee as a Bird (<i>Mrs. S. M. B. Dana</i>) | Helen Clark | 2178 | The Watermelon Party | Polk Miller's Old South Quartet |
| | | <i>Contralto solo, sacred, orchestra accompaniment</i> | | | <i>Vocal selection, guitar accompaniment</i> |



EMORY B. RANDOLPH
Tenor



OWEN J. McCORMACK
Baritone



ERNST A. COUTURIER
Cornetist

SPLENDID, NEW EDISON TALENT ON

I. EMORY B. RANDOLPH, Tenor.

One of the finest church and oratorio singers of New York, Mr. Randolph has, for the past ten years, been identified with the best known artists in concert, oratorio and church work. His success at every appearance is assured, because of the unusually beautiful quality of his voice, and the sound musicianship which he brings to his work.

Mr. Randolph 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 orchestra. 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 addition he has organized numerous male quartets, Glee Clubs, etc. His special work is oratorio and English songs, and teaching voice development. At present he is singing in the Calvary Methodist Church of East Orange, N. J.

Mr. Randolph's voice is eminently suitable for recording purposes. It is rich, warm and powerful, and possesses that even, steadiness of tone, so desirable.

The January Edison Record List serves to introduce him to the thousands of Edison owners. He makes his debut with the famous old ballad, "When the Song Birds Sing no More" (Record 2120). Mr. Randolph has a most engaging voice and method of singing, and is bound to become as great a favorite in this line of endeavor as he already has in his other work.

II. OWEN J. McCORMACK, Baritone

Another singer new to Edison audiences.

Born in Utica, N. Y., son of the late O. F. McCormack, famous bandmaster and cornetist, Mr. McCormack started his professional career as a

violinist. After several years he decided to train his voice (a most promising natural baritone), and to that end he studied under White, Stevens and Mazzi, all prominent vocal instructors of New York City. He became connected with the Aborn Grand Opera Company, where he sang many baritone operatic roles. He also sang in several Klaw and Erlanger productions, and was with the Henry W. Savage "Everywoman" company. In addition to his stage work, Mr. McCormack has sung in many of the leading New York Church Choirs, and for the Edison Talking pictures, with which latter he has made a notable success. His first record appears in the January list, an Irish ballad called "The Lass from the County Mayo." (Record 2142).

III. ERNST ALBERT COUTURIER, Cornetist.

Ernst Albert Couturier, who makes his initial appearance among Edison artists in the January list, playing Bartlett's "A Dream" (Record 2119), was termed "the world's Greatest Cornet Virtuoso," after thirty-six consecutive concerts at Kroll's, the King's Opera Theatre, Berlin, Germany, considered by many to be the musical centre of the world. Mr. Couturier was born in New York, September 30th, 1869, of French and German parents, and when three years of age displayed remarkable musical talent. He was immediately placed under the guidance of the very best instructors of New York City and Boston. Having taken a thorough course on piano and violin—of which instruments he is complete master—he took up the study of cornet at the age of twelve. This soon became his favorite instrument, and his course of study was marked by rapid progression, and his instructors predicted his future to be one of the most brilliant ever enjoyed by a cornet virtuoso. Couturier, not only being an ardent student of the cornet,



EDWARD S. WRIGHT
Impersonator



GEORGE BALLARD
Tenor



HENRY HEIDELBERG
Piccolo

BLUE AMBEROL RECORDS—JAN.-FEB. LISTS

was equally interested in harmony and instrumentation, and after the death of the renowned Patrick Gilmore, the members of "Gilmore's Famous Band" unanimously elected Mr. Couturier conductor of their grand old organization, which position he successfully filled for nearly seven years, when owing to failing eyesight, he was compelled to disband one of the greatest Concert Military Bands in the world.

Couturier is a master of dynamic sounds. He controls all tone shades from a powerful fortissimo to a pianissimo, soft as the tone of a muted violin. He has been termed "The Arpeggio King," owing to his facility in arpeggio playing, which he does in all keys throughout the compass of the cornet, with the speed and accuracy of a concert pianist.

IV. EDWARD S. WRIGHT Reader, Impersonator.

Edward Sterling Wright, the noted negro reader and impersonator, was born in New York in 1876. He sold papers to help his mother along while attending school, and was inspired to strive to attain a higher sphere in life when he was refused employment in a factory on the ground of color. This refusal landed him in the Emerson College of Oratory, Boston. Dr. Charles Wesley Emerson became interested in his new pupil. He took Mr. Wright to live with him in his home at Millis, Mass., and at Rochester, Vt. This close association and personal influence exerted on the student by this most skillful master of elocution, together with his close application to the requirements of his profession has made Mr. Wright one of the most versatile, artistic and thoroughly competent entertainers before the public. His first appearance is in a reading by Paul Lawrence Dunbar, entitled, "A Little Christmas Basket." Edison Blue Amberol, 2152, in the February list.

V. GEORGE WILTON BALLARD Tenor

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 leading church choirs of Syracuse, where he remained upwards of ten years, participating in important concerts in his home town and throughout the state of New York.

Mr. Ballard is now located in New York City, where he occupies a prominent position as choir soloist of the Calvary Methodist Episcopal Church. Notwithstanding his success, he is still willing to learn, and is now studying under the famous vocal instructor, Oscar Saenger.

Mr. Ballard is bound to become a favorite with Edison owners. His enunciation and phrasing (those two qualities so necessary, for phonograph work), are especially commendable. His voice is clear and sweet, and he puts a fervor and feeling into his interpretations that are most impressive and enjoyable. He sings "When the Twilight Comes to Kiss the Rose Good-night" in the forthcoming February Edison list of Blue Amberols (2150).

VI. HENRY HEIDELBERG, Piccolo

Mr. Heidelberg was born on December 25th, 1867, in New York City. He studied under Frederick Lax, and became piccolo soloist with Innes Band in 1893, where he remained eleven years. He then played with Sousa's Band for five years, then with the New York Philharmonic Orchestra, (led by Walter Damrosch), and then with the orchestra at the Manhattan Opera House, New York City. Mr. Heidelberg is one of the finest piccolo players of the present time. His playing is like the song of a bird. Some of his notes are as thin as paper, and as fleeting as the flash of a firefly.

AIDS IN ADVERTISING THE CYLINDER TYPE AND THE BLUE AMBEROL

TO THE DEALER: The purpose of these lines is to facilitate copy making for local advertising purposes.

(a) HEADLINERS

The New Hornless Edison Phonograph.

The New Edison Cylinder Phonographs.

Why Wait Longer. Edison Phonographs have been perfected.

The Improved Edison Cylinder Phonograph and Blue Amberol Records.

(b) CYLINDER AND BLUE AMBEROL STATEMENTS

A diamond reproducing point cuts out the need of changing needles.

If you are one who doesn't know the wonders of the Blue Amberol played on an Edison Cylinder Phonograph let us show you what you are missing.

The Edison Phonograph goes right on winning new friends every day. It holds its audiences splendidly, and makes converts by the score. To hear it is to be converted—converted to the pleasure of hearing real music.

We've been in business a long time Mr. Reader. No one knows the talking machine line better than we do. We've watched the Edison develop until today we unhesitatingly claim it to be the best phonograph on the market.

Its clear sweet tone, its range of selections, its unbreakable character makes the Blue Amberol Record far and away the best phonograph record in cylinder form on the market today. It eclipses all disc records—save one, the one Edison has made.

The Edison Cylinder Phonograph, in its improved form, playing the Blue Amberol Record, is achieving remarkable popularity among those who want the best.

We staked everything on the Edison Phonograph and we won. This success is yours if you will only hear the newest Edison Phonograph and the Blue Amberol Records.

The value of a four-minute wear-resisting, sweet tone record on a steady powerful instrument is too great to be imagined—you must hear it—hear the Blue Amberol Record on an Edison.

GENERAL STATEMENTS FOR BOTH DISC AND CYLINDER ADVERTISING

(a) HEADLINERS

A Disc or a Cylinder—but an Edison.

We carry both Disc and Cylinder Models, but the best of either is *Edison*.

Hear them all. Then Hear the Edison. You'll be more than satisfied to take the Edison.

Hear the Edison first, you will not want to hear any others, because the Edison is well nigh perfect.

(b) GENERAL STATEMENTS

All Edison Phonographs are now made with the horn concealed within a beautiful cabinet.

The reproducing point is a genuine diamond that is never changed like a needle. It does not wear out nor does it wear the record.

Don't talk Phonograph Purchase till you have heard an Edison—Disc or Cylinder. They're the Latest and Best.

Every instrument is of cabinet design. Each case is a fine example of the cabinet maker's art. Rare woods are used in their construction; the finish is beautiful.

Mr. Edison has applied his genius to the production of the most wonderful phonograph ever produced. First the cylinder, then the Blue Amberol Record; now the perfect Disc.

Mr. Edison has now standardized his phonograph—it is now perfect in both disc and cylinder form. His O. K. has been affixed to every detail. Perfect sound reproduction is the general verdict.

1. All instruments have genuine Diamond Point Reproducers.

2. All instruments are concealed horn type, artistically designed.

3. All records are practically indestructible; cannot become injured by accident.

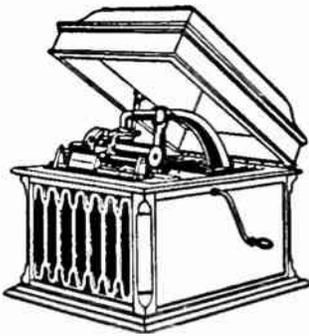
4. All records play the from four to seven minutes—the Blue Amberol four minutes—the disc about seven minutes.

5. Every record is a gem, carefully selected, properly recorded, skilfully handled in the manufacture.

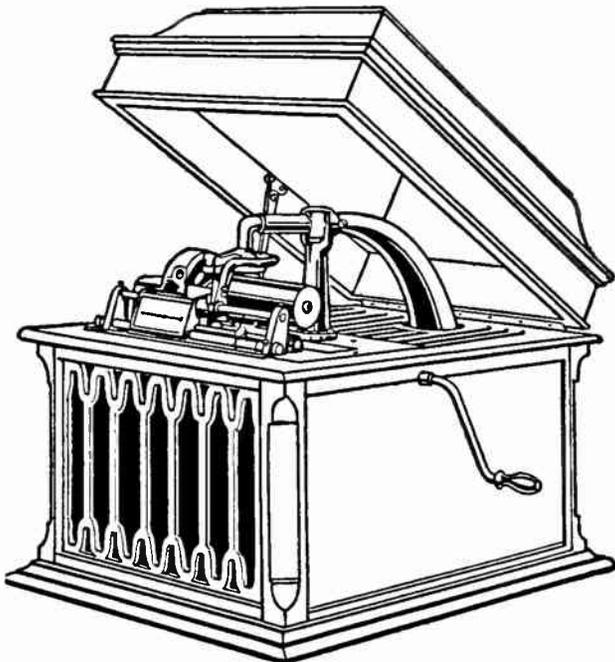
The Edison is the only machine on which one can make records at home. This is a valuable feature as it enables you to make some novel records of the songs and instrumental pieces of your friends, as well as members of your family.

Newspaper Line Cuts—Machines

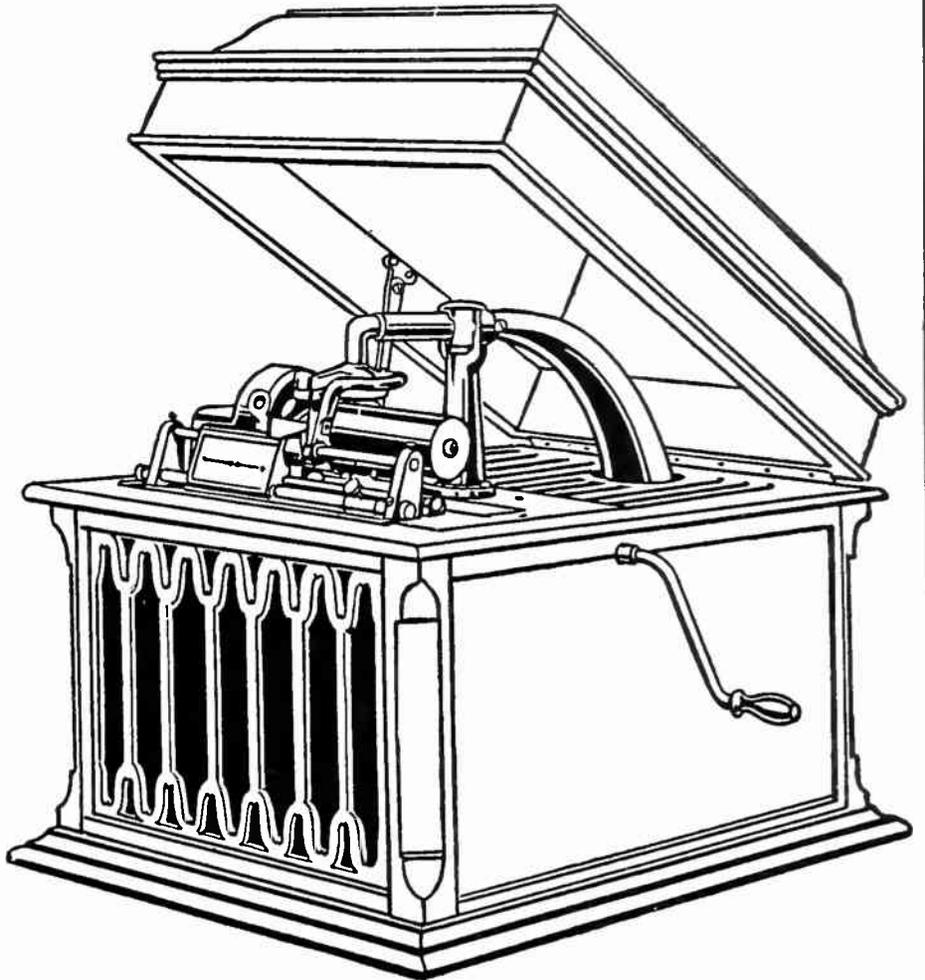
We offer these four sizes of Amberola V as specimens of what we can furnish of Amberol V, VI, VIII and X; also of Disc models, A80 and A60. We have these sizes with top open or shut. Where no choice is expressed we send open top.



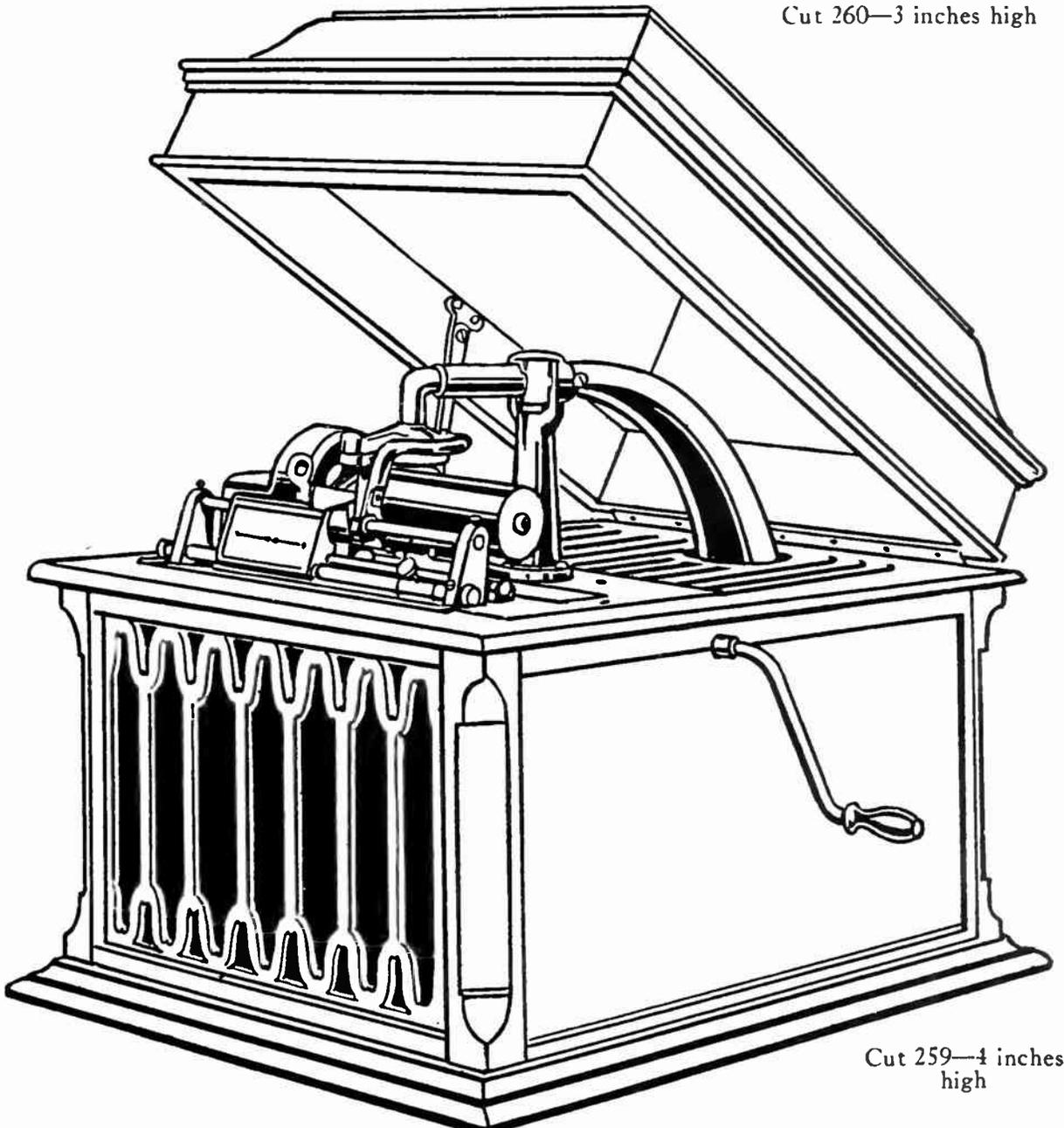
Cut 262—1 inch high



Cut 261—2 inches high



Cut 260—3 inches high



Cut 259—4 inches high

ORDER BY CUT NUMBER

Any of these cuts, suitable for newspaper advertising will be furnished free on request. Order only the one you desire to use, open top or closed top.

Cuts of other Amberolas may be had in similar sizes. If other models are desired order as follows: "Send line cut of Amberola—, two inches high (or three or four inches as the case may be), open top or closed top."

Or Disc A80, A60, open or closed top.

See printed form 2448 for specimens of Cylinder Machines.

Order only whichever cut you actually need.

The Edison Disc

NEW DISC LITERATURE

A new edition of the Disc machine catalog has just been issued (Form 2491). It lists the entire line of Disc Phonographs, Diamond Reproducers and Disc Record Portfolios.

The first Disc Record Catalog has made its appearance, (Form 2457). Illuminated cover and eight pages in center of catalog, giving Edison artists' portraits. It lists all disc records now ready.

Four-page Folder (Form 2411) description of Disc machines A-80 (\$80) and A-60 (\$60). Very convenient for a large part of your clientele who would not be interested in higher priced instruments; also for enclosing with letters.

OUR FORMAL ANNOUNCEMENT OF THE DISC IN A FULL PAGE ADVERTISEMENT

Your attention has already been called to a full page advertisement of the Edison Disc which appeared in the Saturday Evening Post and Collier's Weekly, of October 18th. The large number of inquiries which these two advertisements brought were referred to dealers located near the source from which each inquiry came.

WILMOT'S EFFECTIVE DISC ADVERTISING

THE ordinary style of advertisement, confined so closely to bald facts, usually set forth in all styles and sizes of type, makes uninteresting reading. The successful merchant as well as the large Department stores long ago learned to make their advertisements full of meaty, newsy items.

One dealer—there doubtless are more whose whose advertisements we have not seen—has evidently "caught on" to this style of advertising, and is reaping good returns for his enterprise. We refer with much pleasure to our representative in Fall River, Mass., W. D. Wilmot. His advertising of the Edison product is in the class "that is different." from the ordinary run. "The proof of the pudding is in the eating;" the chief interest in advertising is in the *results*. As Mr. Wilmot has built up a strong business in Fall River and is unusually successful in effecting Edison sales, we think it will be profitable at this time to pause and consider his advertising methods.

On another page we have reproduced as closely as possible in the space of one page of the MONTHLY,

one of his recent advertisements, that appeared in the Fall River *Herald, News, Globe* and *Independent* (French) occupying a space three columns wide by ten inches deep—480 agate lines. We invite a close study of this copy. The heading—or trade mark—is *novel*, and when repeated from time to time, becomes a sign post for the hungry reader to find "good browsing." The sign-post would be meaningless if the advertisements it heads became trite. But now as soon as the reader's eye catches it, interest is aroused with the thought "What is Wilmot Saying Now?"

Another important point—the second, but not the most important—is the opening statement, which is enough to whet the appetite. Then follows the most important of all—the body of the advertisement, couched in a confidential tone, yet expressed in a frank, honest way that leaves no room for the reader to doubt the sincerity and the truthfulness of its statements; it sounds plausible; it's transparent; it's reasonable; it's logical, and last and best of all it's CONVINCING.

The closing paragraphs drive the matter home to the reader, like the finale of a sermon: "Be fair to yourself." It's now up to you, dear reader!

Now, let us ask you, Mr. Dealer, what more can an advertisement do? It attracts; it interests; it convinces of sincerity; it applies to you its implied arguments. You can't get away from it. Even if you don't expect to buy an Edison right now, you look up the man's address, gaze into his store window and try to size up a straightforward, honest advertiser like that. Really, don't you? Perhaps you go a step inside the store and so complete the circuit of your thought, aroused by that advertisement. "It's different," that's the point! "Go thou and do likewise!"

THE DISC THE ULTIMATE CHOICE

One well-known dealer writes:—"Quite a number of people have called to buy a—, and actually selected the machine; then, as a matter of giving the customer a chance, we have shown the new up to date instrument that does not use needles, etc. Two parties who had selected and decided upon a \$50—reconsidered, and then selected *and paid for* a \$150 Edison disc."

In the August 1st Disc Record List we show the prices of Disc records—83002 and 83003, as \$4.00 in Canada, when the price should be \$3.75 each.

WILMOT'S AD·T·O·R·I·A·L

H

OCTOBER 21

1913.

I Have Closed Out All My——Records and Shall Now Increase My Stock of Edison Phonographs. Convincing Reasons Why This Decision Was Arrived At.

Everybody knows that for a good many years I have carried the largest and best stock of both Edison and —— records and machines hereabouts, but I have now decided to concentrate my time, money and space on what I am fully convinced is by far the best.

Let me tell you a few of the reasons why.

For the past few years I have known that Mr. Edison was making great progress towards perfecting the disc type of phonograph which he invented and patented the year after he invented the cylinder type—that is to say, thirty-five years ago.

Mr. Edison's musical masterpiece known as the Edison Disc Phonograph was first shown to the public at the Electric Show held in Boston about a year ago, but that was not the first time I had heard it.

Thousands of people know how greatly this new musical wonder was praised by everyone who heard it, although it was not so near perfection as it now is. And although until within the past week Mr. Edison has not advertised his disc type of instrument, its reputation has spread far and near until it is now known and acknowledged throughout the talking machine world as being far beyond comparison with any other sound reproducing instrument which either he himself or any of his followers have been able to devise.

Come in and hear one record and that one record will convince you of its sweet musical charm as nothing but itself can do.

MORE CONVINCING REASONS WORTH CONSIDERING.

After the Boston Electric Show closed, I was fortunate in being one of a few favored dealers among whom those sample instruments and records were distributed.

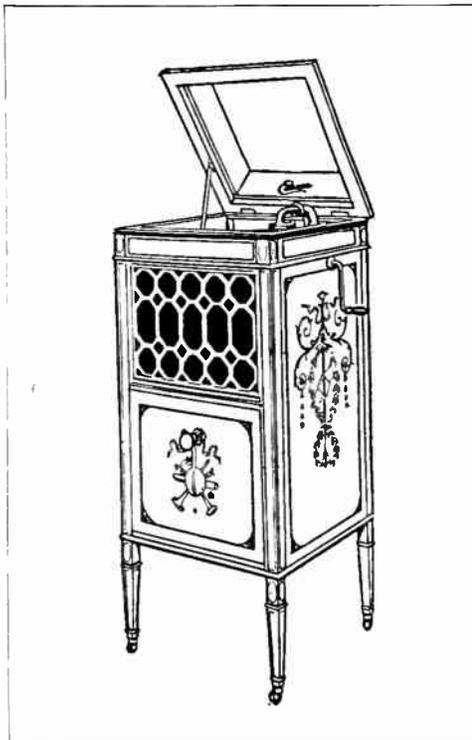
I received a \$250 instrument and three records, and just as soon as we could unpack it and set it up I telephoned a gentleman who was waiting to compare it with a well-

known talking machine which sells at \$200.

After hearing the Edison play one disc record he decided that this was the instrument for him and his family, and he promptly clinched his claim to this, the first one sold and delivered anywhere, by handing me his check for \$250, with the request that I store it for him until Christmas.

SALE NUMBER TWO.

Shortly after selling this first sample another gentleman called to hear the new Edison instrument which he had heard praised very highly.



As soon as he had heard one or two records played he asked how I would trade for a \$200 machine he owns. I asked him how many discs he had with it and he said he had about \$600 worth including many of the Grand Opera records. I told him I did not see how I could dispose of an \$800 outfit like his, and that nearly every owner of a talking machine who had heard this new Edison instrument wanted to exchange.

"Well," he said, "I wish I had not heard this new Edison."

After a few days he called again and asked me to bring one to his home and leave it over Sunday with the condition that I accept \$5 for the use of it.

I refused to take any rent from so good a customer, but he insisted that unless I take the \$5 he would not allow me to bring the instrument to his house, so I had to submit.

We took up the instrument, intending to go after it in a few days. On Tuesday morning following, I received a check from him, but instead of sending \$5, he had sent \$250, and kept the instrument.

He also kept his old one and all his records. But it is a safe guess that some day someone will be presented with his old machine.

I could tell you quite a number of interesting stories like this how a lot of men have already selected and paid for the new Edison Musical Instrument, but these two will give you a hint why I have decided to concentrate upon what everybody unites in pronouncing to be the best musical instrument yet produced.

BE FAIR TO YOURSELF.

If you have any thought of buying a talking machine, don't you think you owe it to yourself to hear the Edison before parting with your money?

Drop in any time and you will find others listening to it.

There is only one other instrument which can compare with the Edison Disc Phonograph for truthfulness and purity of tone, and that one is the Edison Blue Amberola Phonograph which plays the new Blue Amberola Cylinder Records.

101 NORTH MAIN STREET,

Where you can find the best of everything in Bicycles, Typewriters, Sporting Goods, Toys, Games, Flashlights, and handy repair work.

DON'T FORGET TO COME IN AND HEAR THE EDISON.

Then you will understand why I and other dealers have cut out other kinds.

PRICES:

Edison Disc Phonographs \$60, \$80,
\$150, \$200, \$250 to \$450

Blue Amberola Phonographs \$25, \$45,
\$60, \$80 and Upwards

H. J. Wilmot

Headquarters for Edison Phonographs
and Records

FALL RIVER, MASS.

Specimen Advertisement—See previous page.

A SPLENDID EDISON APPEAL PREPARED AND PLACED BY EDISON JOBBERS

YOUR attention, doubtless, has already been called to the remarkable display of Edison advertising in *The Talking Machine World* of October 15th. In that one issue appeared twenty-three full page Edison advertisements—five full pages by Thomas A. Edison Inc., and eighteen by Edison Jobbers. In calling attention editionally to this unusual display *The World* after speaking of the stimulating effects upon the trade of such a broadside, remarked: "The plan of preparing special fall business announcements originated with the Edison jobbers themselves; the Edison Co. knew nothing of this advertising campaign until the information came to it from the jobbers, so that the present issue of *The World* represents an array of advertising from the Edison representatives which came unsolicited, and shows a magnificent grouping in a single issue of the Edison wholesale interests. It emphasizes not merely the faith of these business men in advertising, but it shows that the Edison interests are represented by wide awake and energetic men who propose to exhibit progressiveness in the prosecution of their business interests."

Our appreciation has already been expressed to the dealers themselves, individually. It is exceedingly gratifying and encouraging to realize that the jobbers will co-operate among themselves as well as with the factory.

FRATERNAL ORGANIZATIONS ARE EXCELLENT PROSPECTS

IN every town—we might almost say in every hamlet—there is at least one fraternal organization. It's either a Masonic, Knights of Columbus, O. U. A. M., Knights of Pithias, Y. M. C. A., Press Club, Boys' Club, Women's Club or some similar organization. They are usually excellent prospects for phonographs. The important point, is to get in touch with the head party in each one and arrange for a recital at such times as is easiest for all the members to attend.

Out in Illinois, recently, our representative sold to the Lodge Rooms of a Masonic Order at Savanna, a \$150 Edison disc with several records. In Des Moines the Knights of Columbus purchased an Edison disc, after a comparison with all other discs, and have installed it in their lodge rooms. The Press Club, also of Des Moines, having very elaborate rooms, purchased an expensive Edison disc with a large number of records. Thereupon their secretary ordered another Edison disc for his own home, with several records.

AIDS IN ADVERTISING THE DISC

TO THE DEALER: The purpose of these lines is to facilitate copy making for local advertising.

(a) HEADLINES:

Edison's Musical Marvel.
Hear the New Edison Disc.
The Edison Disc Phonograph.
Edison's Latest—The New Disc.
Come Hear It—The New Edison Disc.
Edison's Masterpiece—The New Disc.
Now Comes the Edison Disc Phonograph.
Real Music at Last! Edison's Disc Phonograph.
Mr. Edison Announces the Final Perfection of the Phonograph as a Real Musical Instrument of the highest Type.

(b) DISC STATEMENTS

There is no demand in a sound reproducing instrument that the Edison Disc does not meet.

The New Edison Disc Phonograph is not a talking machine but a wonderful musical instrument.

You have no idea of the real music of a Disc Phonograph until you have heard the new Edison Disc.

All the Edison Disc Phonograph Cabinets are of a most beautiful design—the highest skill has been employed both in design and in construction.

A new motor has been perfected to play the Edison Disc—a motor of great power and accuracy, built to last a life-time and accurately adjusted.

The man who has learned to look with favor upon the disc type of phonograph can now have the PERFECT DISC made by Edison after years of experimenting.

Mr. Edison's greatest achievement in sound reproduction is a phonograph with a new voice—a voice of liquid and mellow tone, wide range and incomparable sweetness—The New Disc!

The Edison Disc represents thirty-five years of experiment and investigation in musical acoustics and sound reproduction. It embodies not only new reproducing methods but also new recording methods.

The records of the new Edison Disc are made of a new material—a chemical compound of great density and hardness, yet of such peculiar qualities that the most minute sound waves can be engraved upon it and no amount of wear will efface or distort them.

NEWSPAPER LINE CUTS—SPECIAL DESIGNS

FIVE STYLES, TWO SIZES EACH



Cut 328
2 inches
wide.

Same
4 inches
wide
No. 337



Cut 338
2 inches
wide.

Same
4 inches
wide
No. 331



Cut 336
2 inches
wide.

Same
4 inches
wide
No. 335



Cut 334
2 inches
wide.

Same
4 inches
wide
Cut 333

NEW DISC CUTS

FOUR SIZES.
FOR NEWSPAPER WORK



Cut
No. 328
One inch



Cut 330
2 inches
wide.

Same
4 inches
wide
Cut 329



Cut
No. 327
One and
one-half
inch



Cut
No. 325
Three
Inches



Cut
No. 326
Two
Inches



Please order only what you actually need

Jobbers of Edison Phonographs and Records

DISC AND CYLINDER

CALIFORNIA

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

COLORADO

DENVER—Denver Dry Goods Co.

CONNECTICUT

NEW HAVEN—Pardee-Ellenberger Co.

ILLINOIS

CHICAGO—The Phonograph Co.

INDIANA

INDIANAPOLIS—Kipp-Link Phonograph Co.

IOWA

DES MOINES—Harger & Blish.

MAINE

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

MASSACHUSETTS

BOSTON—Pardee-Ellenberger Co.

MICHIGAN

DETROIT—American Phonograph Co.

MINNESOTA

MINNEAPOLIS—Laurence H. Lucker.

MISSOURI

ST. LOUIS—Silverstone Music Co.

MONTANA

HELENA—Montana Phonograph Co.

NEBRASKA

OMAHA—Shultz Bros.

NEW JERSEY

HOBOKEN—Eclipse Phonograph Co.

NEW YORK

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

OHIO

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

OREGON

PORTLAND—Graves Music Co.

PENNSYLVANIA

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

TENNESSEE

MEMPHIS—Atwood Phonograph Co.

TEXAS

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

UTAH

OGDEN—Proudfit Sporting Goods Co.

VIRGINIA

RICHMOND—C. B. Haynes & Co.

WASHINGTON

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

WISCONSIN

MILWAUKEE—Milwaukee Phonograph Co.

CANADA

QUEBEC—C. Robitaille.
MONTREAL—R. S. Williams & Sons Co., Ltd.
ST. JOHN—W. H. Thorne & Co., Ltd.
TORONTO—R. S. Williams & Sons Co., Ltd.
VANCOUVER—Kent Piano Co., Ltd.
WINNIPEG—R. S. Williams & Sons Co., Ltd.
Babson Bros.
CALGARY—R. S. Williams & Sons Co., Ltd.

CYLINDER ONLY

ALABAMA

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

COLORADO

DENVER—Hext Music Co.

GEORGIA

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

ILLINOIS

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

IOWA

SIoux CITY—Harger & Blish.

MARYLAND

BALTIMORE—E. F. Droop & Sons Co.

MASSACHUSETTS

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

MINNESOTA

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

MISSOURI

KANSAS CITY—Schmelzer Arms Co.

NEW HAMPSHIRE

MANCHESTER—John B. Varick Co.

NEW JERSEY

PATERSON—James K. O'Dea.

NEW YORK

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

OHIO

COLUMBUS—Perry B. Whitsit Co.

OKLAHOMA

OKLAHOMA CITY—Schmelzer Arms Co.

PENNSYLVANIA

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

SCRANTON—Ackerman & Co.

RHODE ISLAND

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

TEXAS

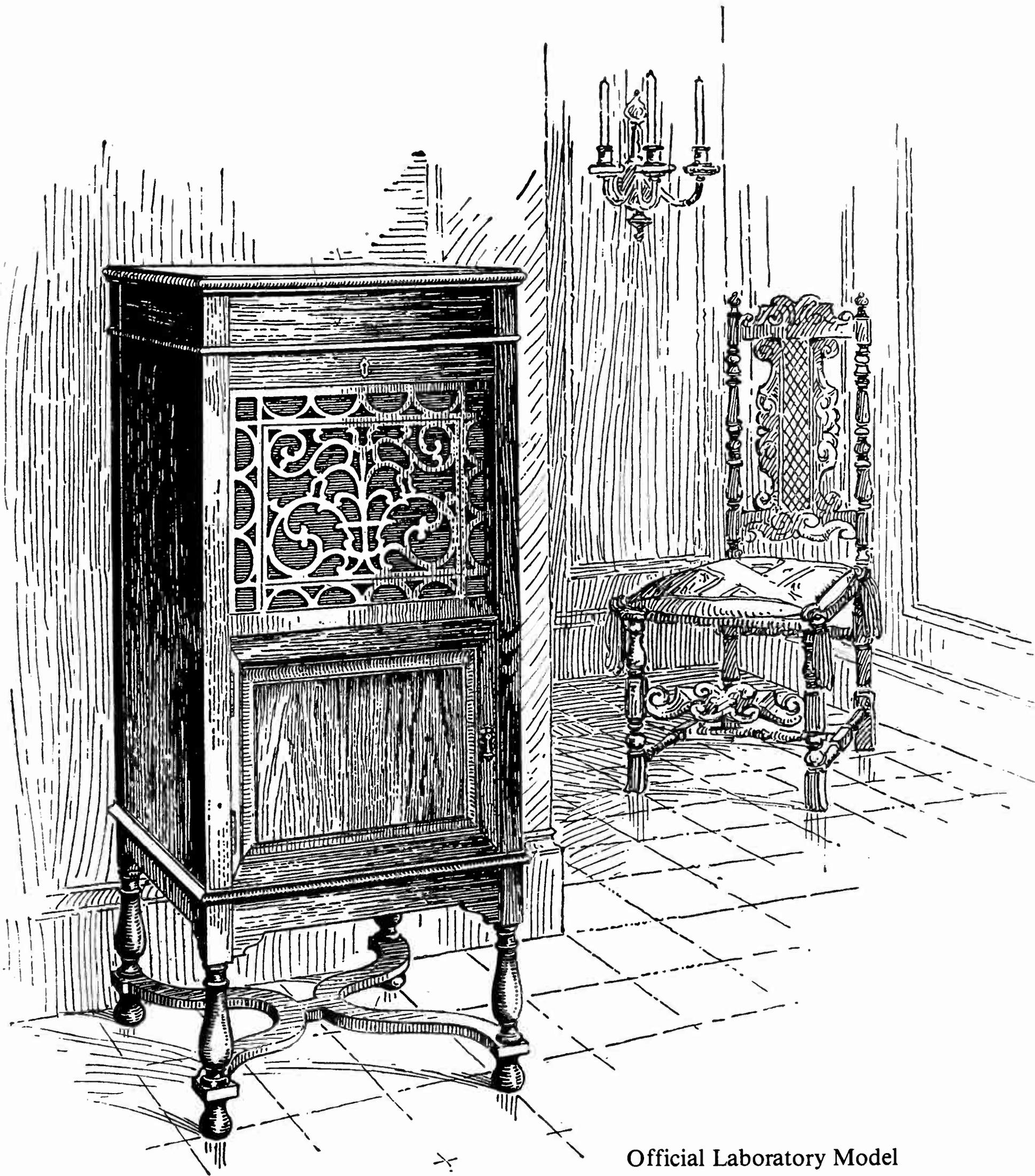
EL PASO—W. G. Walz Co.
SAN ANTONIO—H. C. Rees Optical Co.

UTAH

SALT LAKE CITY—Consolidated Music Co.

VERMONT

BURLINGTON—American Phonograph Co.

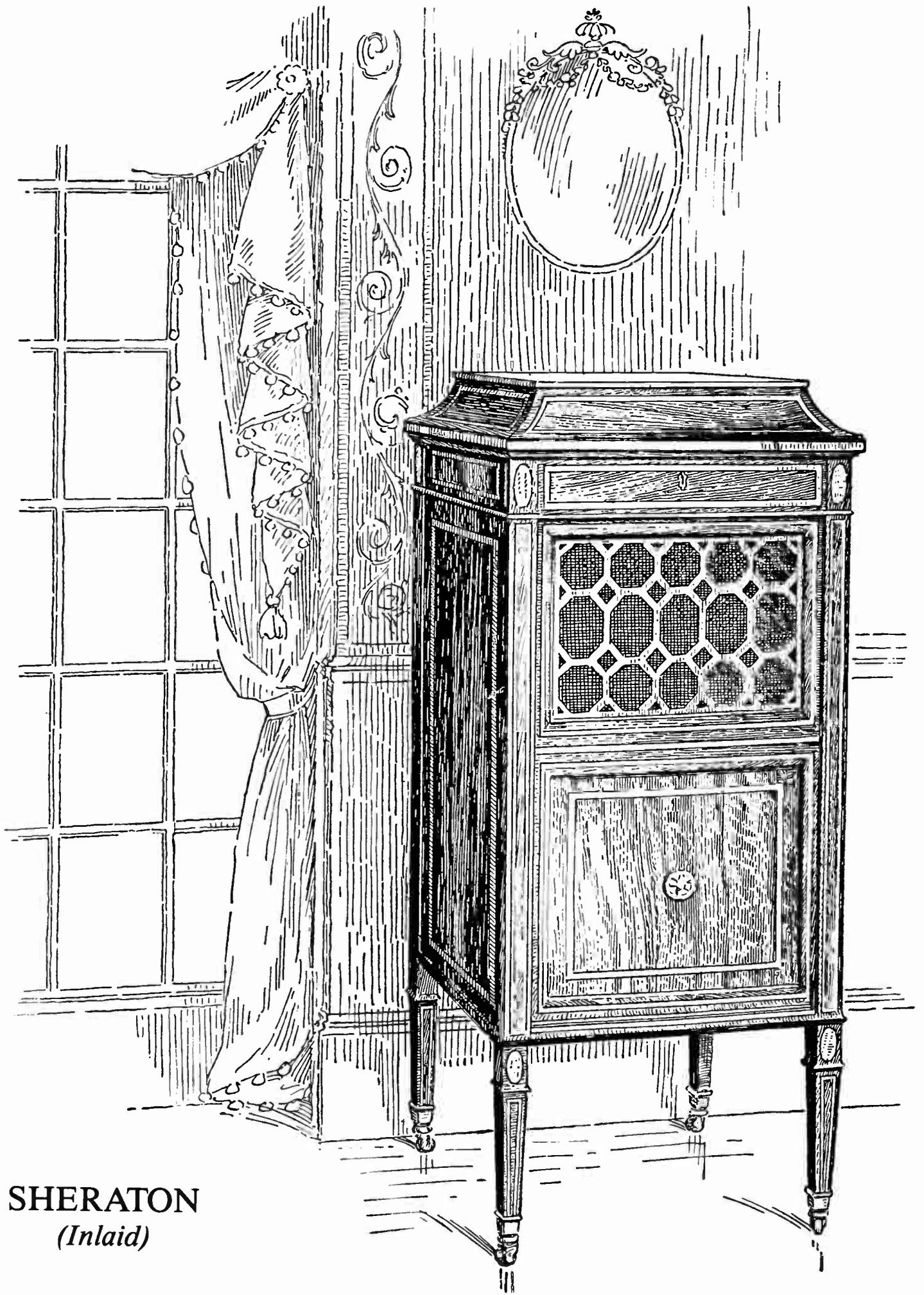


Official Laboratory Model

WILLIAM AND MARY

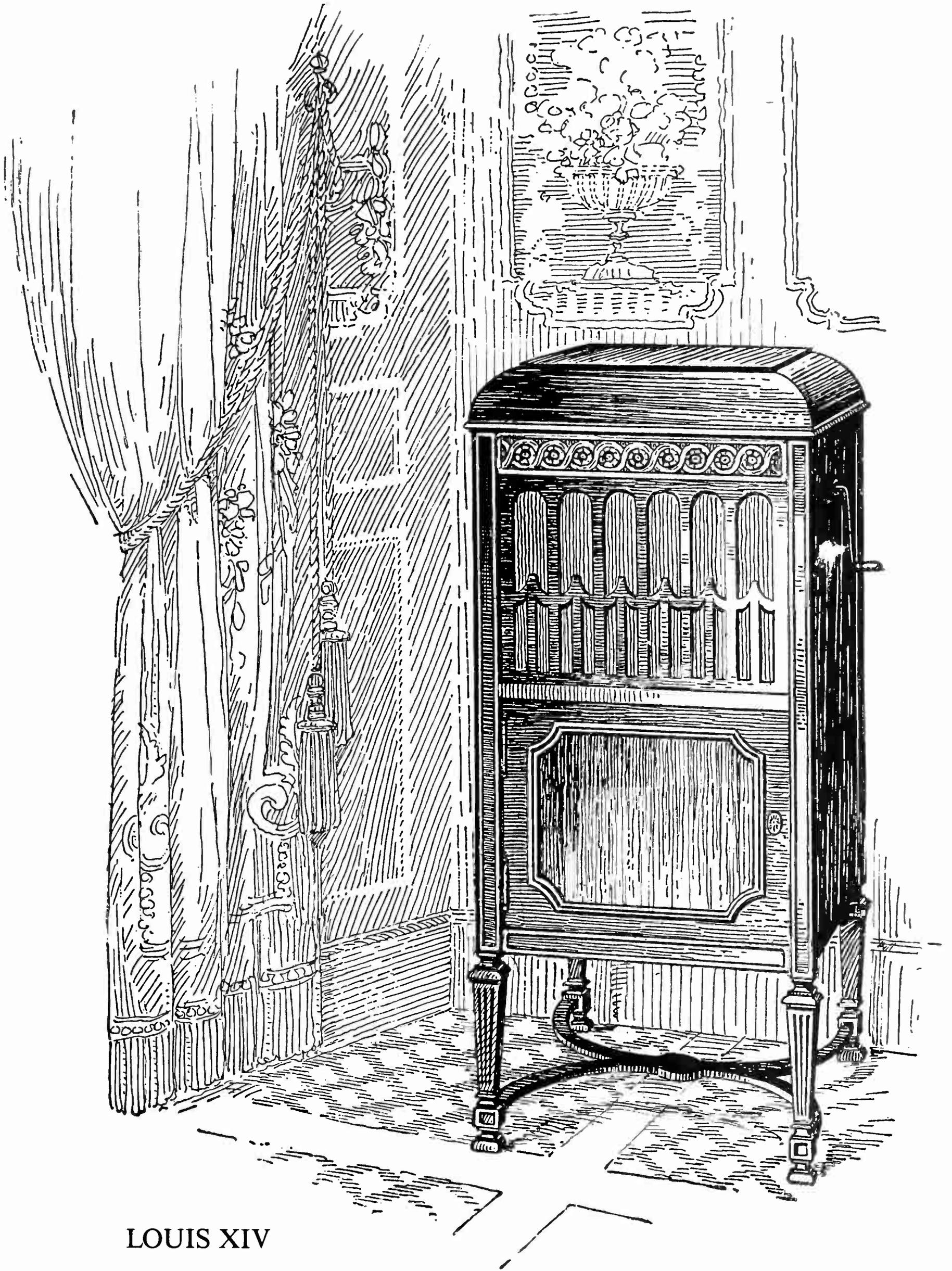
Mahogany
Authentic Finish of the Period

*For those who desire it,
this model will be executed in Walnut,
with the authentic finish of the period.*



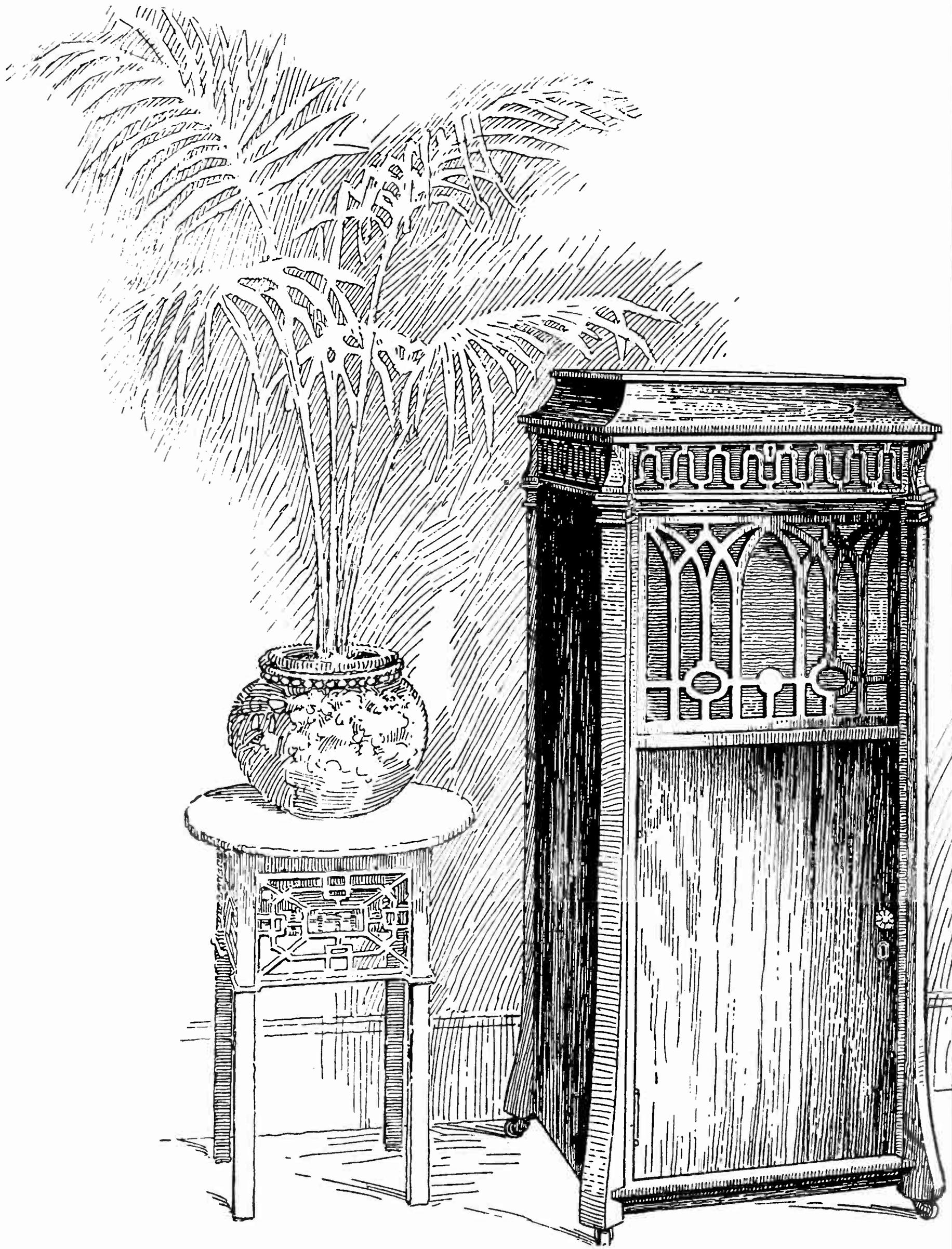
SHERATON
(Inlaid)

Genuine Mahogany
Semi-Gloss



LOUIS XIV

Walnut
Finished in French Gray,
Authentic of the Period



Official Laboratory Model

CHIPPENDALE

Genuine Mahogany
Semi-Gloss or English Brown

*For those who desire it,
this model will be executed in selected
quarter-sawed White Oak,
Fumed or Golden*