



EDISON Phonograph Monthly

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THE NATIONAL PHONOGRAPH CO.

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NATIONAL PHONOGRAPH CO.
ORANGE, N. J.

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D. F., MEXICO.

EDISON PHONOGRAPHS AND RECORDS.

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

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ABOUT TRADE IN GENERAL.

"Our general Phonograph business is above the average but our Edison business is remarkable," is the way an Edison Jobber stated it in an interview in the early part of December and this remark seems to be typical of the talking machine business everywhere. All makes of talking machines have enjoyed an excellent fall and holiday trade, but the demand for the Edison Phonograph has outstripped them all. The season has been most satisfactory in more ways than in volume and profit. The ability of our factory to practically meet the requirements of the trade for Phonographs and Records, large as they were, has made the doing of a large business easy and pleasant. There has been little of the troubles of a year ago in the matter of getting goods. Few sales have been lost on this account. Much correspondence and needless friction have been saved. What has been our gain in sales has been our competitors' losses, for a year ago many machines of other makes were bought because Edison Phonographs could not be had in sufficient numbers.

The trade must not now look for a falling off in business simply because the holiday season is over. On the contrary, it should prepare for a still larger sale of Edison goods. In January of last year the demand for Phonographs and Records, but especially the latter, took a tremendous upward jump and continued with increasing force right into hot weather. It behooves every Edison Jobber and Dealer to place orders at once that will make his stock as complete as his store or storage facilities will permit. We are preparing at Orange to take care of the greatest business in our history as a company but hardly expect to be able to fill all orders complete. We hardly need tell either Jobbers or Dealers that there is absolutely no risk in carrying a large stock of Edison goods. They are just as sure to find a ready sale as flour in a grocery store.

THE ADVANCE LIST OF MARCH RECORDS APPEARS ON PAGE 2.

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NEW EDISON GOLD MOULDED RECORDS. ADVANCE LIST FOR MARCH, 1907.

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

- | | | |
|------|--|---------------------------|
| 9482 | The Uhlans' Call (Eilenberg) | Edison Concert Band |
| | <i>A characteristic piece played with dash and brilliancy</i> | |
| 9483 | The Mountain King (Phillips) | Frank C. Stanley |
| | <i>An impressive solo for basso, with descriptive embellishments by the orchestra</i> | |
| 9484 | My Irish Rosie (Jerome and Schwartz) | Ada Jones |
| | <i>An Irish love song as sung by Hattie Williams in "The Little Cherub"</i> | |
| 9485 | Memories of Home (Friedrich) | Edison Venetian Trio |
| | <i>Played by a new instrumental trio—Violin, flute and harp</i> | |
| 9486 | We Have No One to Care for Us Now (Henry) | Byron G. Harlan |
| | <i>By the composer of "After They Gather the Hay"</i> | |
| 9487 | Pedro, the Hand Organ Man (Original) | Len Spencer |
| | <i>A familiar street scene, in which a hand organ is one of the features</i> | |
| 9488 | I've Got a Vacant Room for You (Williams and Van Alstyne) | Bob Roberts |
| | <i>A new coon song by the writers of numerous hits</i> | |
| 9489 | High School Cadets March (Sousa) | Edison Military Band |
| | <i>If you liked the "Manhattan Beach" March you'll like this. It is performed in the same manner—a la Sousa</i> | |
| 9490 | In a Chimney Corner (Von Tilzer) | Harry MacDonough |
| | <i>The tune is the catchy thing about this song</i> | |
| 9491 | Will There be any Stars in My Crown? (Sweeney) | Anthony and Harrison |
| | <i>The popularity of these sacred numbers is growing with each new selection</i> | |
| 9492 | All In Down and Out (Smith and Johnson) | Arthur Collins |
| | <i>A coon song, the moral of which is "A dollar is your only friend"</i> | |
| 9493 | Not Because Your Hair is Curly Medley (Original) | Albert Benzler |
| | <i>Xylophone medley made up of three popular songs: "Not Because Your Hair is Curly," "Won't You Come Over to My House" and "Alice, Where Art Thou Going?"</i> | |
| 9494 | Good Bye, Nellie Darling (Morley) | W. H. Thompson |
| | <i>An Australian soldier song with some appropriate effects by the orchestra</i> | |
| 9495 | Flanagan's Troubles in a Restaurant (Original) | Steve Porter |
| | <i>A lively vaudeville specialty</i> | |
| 9496 | Waiting for a Certain Girl (Carle) | Billy Murray and Chorus |
| | <i>A comic song from Richard Carle's "The Spring Chicken"</i> | |
| 9497 | Lalu, Ma Lubly Queen (Myddleton) | Edison Concert Band |
| | <i>A charming selection</i> | |
| 9498 | We'll Be Sweethearts to the End (Rose) | J. W. Myers |
| | <i>One of those beautiful "home" ballads, the subject of which appeals to everybody</i> | |
| 9499 | Bake Dat Chicken Pie (Dumont) | Collins and Harlan |
| | <i>A coon song male duet</i> | |
| 9500 | I Miss You in a Thousand Different Ways (Cobb and Edwards) | Irving Gillette |
| | <i>One of the season's best sentimental songs, written and composed by two of the foremost producers of popular songs</i> | |
| 9501 | The Guardmount Patrol (Eilenberg) | Edison Symphony Orchestra |
| | <i>A patrol played by orchestra is new to our catalogue. Hear the approach and passing effect</i> | |
| 9502 | Merry Whistling Darkey (Anonymous) | S. H. Dudley |
| | <i>One of the old-time darkey songs popular many years ago</i> | |
| 9503 | Rüdolph and Rosie at the Roller Rink (Original) | Ada Jones and Len Spencer |
| | <i>A Dutch character sketch, declared to be the best Dutch sketch since "Heinie."</i> | |
| | <i>Miss Jones sings, "Take Me on the Rollers" (Long)</i> | |
| 9504 | Beauty's Eyes (Tosti) | Edison Male Quartette |
| | <i>An unaccompanied male quartette, well known to music lovers</i> | |
| 9505 | The Record March (Englemann) | Edison Military Band |
| | <i>A bright, snappy six-eight march, with plenty of vim and go to it</i> | |

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

THE PROPOSED COPYRIGHT BILL.

As many of our readers probably know, very active efforts have been made during the past year to amend the copyright laws of this country, so that they shall apply not only to those intellectual creations heretofore contemplated, but also to many other fields, including perforated music rolls and talking machine records. The proposed copyright bill, in fact, attempts to cover so much that Mark Twain has expressed surprise that oyster culture should have been overlooked! On Monday, December 10 last, Frank L. Dyer, our General Counsel, addressed the Joint Committee of the Senate and House in opposition to the bill. Mr. Dyer's address occupied more than an hour in its delivery and was attentively followed by the members of the Committee. To attempt to reproduce the entire speech, would, of course, be impossible in this publication, but since Mr. Dyer, as the authorized mouthpiece of the company, was speaking in our direct interest and was voicing our own sentiments, a brief statement of his general position may be interesting. It was pointed out in the first place, that any attempt to apply copyright protection to a talking machine record would make the bill unconstitutional, at least so far as concerns the sections applying to those records. Any bill for copyright protection must be based on the Constitution, and that instrument refers only to the protection of "writings." Heretofore, this word as construed by the Supreme Court has been held to apply only to a visible embodiment of the author's idea, by which its sense is comprehended by sight. According to Mr. Dyer's position, if it was attempted to extend copyright protection beyond a writing, as thus interpreted, or in the case of music, the printed score, and if the law can protect the reproduction of sounds through the sense of hearing, it can be reasonably argued that by means of copyright, perfumers and confectioners might similarly protect their goods, which appeal to the mind through other senses. Of course, such protection is afforded by means of patents, and not by means of copyrights.

In the next place, it was argued that to attempt at this late day to modify our laws so as to hamper and levy tribute upon the talking machine industry, involving many millions of invested capital, and giving employment to many thousand men and women, would be most unfair and unjust, and opposed to broad considerations of public policy. The purpose of copyrights under the Constitution being "to

promote the progress of science and the useful arts," to attempt in any way to restrict the general dissemination of music would have a directly contrary effect. Attention was then called to the fact that although the bill sought primarily to protect composers, it was really introduced on behalf of, and principally supported by, the music publishers. It was pointed out that under existing conditions, the composers are fully protected, since they have only to go to the individual talking machine companies with their new songs, and if the latter are acceptable, they would be liberally paid. In other words, a scoop in this industry is as valuable as in the newspaper business.

An interesting comparison was then made between copyright and patent protection, and it was shown that in the domain of patents, many intellectual ideas were held to be outside of the Constitutional protection. Among these were mentioned the discovery of the anaesthetic properties of ether; the electric telegraph; the rubber tipped lead pencil, and numerous valuable and meritorious suggestions, in all of which the patents were held to be invalid as defining inventions not contemplated by the Constitution. Under the law, an inventor cannot secure protection on a principle or idea, but only on the mechanism or means for carrying the conception into effect. Similarly, a composer, while entitled to a monopoly of his printed or written music, cannot successfully contend for such protection of his creation as to prevent its public performance, either on a phonograph, or vocally or instrumentally. To do otherwise, would be to place the composers of this country on a plane enormously higher than its inventors and to give them special privileges that the law has always refused to grant to inventors. Yet the Constitution puts the two classes of intellectual creators in the same category and intended for each the same rights and privileges as the other.

At the present writing, we are not able to state what disposition is to be made of the bill, but it is credibly rumored that the bill when presented to Congress will contain no reference to the talking machine industry. If, however, these rumors are unfounded, it appears very clear from the debates in the Joint Committee, that no bill will be introduced or passed that will in any way prevent us from making full and free use of such current music as we may consider necessary, so that our Jobbers and Dealers need have no fear that anything will be done that will prevent the business from being carried on exactly as it is now and always has been.

NEW GERMAN RECORDS.

By taking advantage of the splendid facilities of the recording department of our Berlin office, both as to artists and record-making skill, we are hereby able to present to Edison Jobbers and Dealers in the United States and Canada a list of thirty-five German selections of unusual attractiveness. The numbers and titles are those of Records that have been or are still appearing in our catalogue of foreign selections, but with one exception they have been made by new artists and are really new selections in every sense of the word. Being made in Germany they are absolutely correct as to music, enunciation, etc., and are sung by artists who sing in no other language. Some of these new selections bear numbers that have been cut from our Foreign Catalogue and still others are selections we have had no stock of for some time and were unable to make a supply because of defective moulds or other causes. All of the new selections, with changes in singers, new numbers, etc., will appear in the next Foreign Catalogue.

The artists whose names are for the first time given in this new list are: Robert Leonhardt, baritone; Max Steidl, tenor; E. Marian Alma, tenor; Carl Jörn, tenor; Siegfried Adler, tenor; Emilie Kraus, tenor; Josephine Kraus, soprano; Carl Nebe, bass; Hermann Gura, baritone; Emilie Herzog, soprano; Franziska Krug-Elfggen, soprano; Nebe Quartette and the Edison Orchestra, Berlin.

No. 15109, "Stille Nacht, heilige Nacht," given below, takes the place of No. 12388 in our present catalogue. It is a most attractive quartette selection.

We are now in a position to at once fill orders for these selections, and Jobbers and Dealers will find it desirable to put in a stock for the benefit of their German trade.

12237	DAS FRÄULEIN AN DER HIMMELSTÜR (<i>Genee</i>)	FRANZ PORTEN, Baritone
12239	AN DER WESER (<i>Pressel</i>)	ROBERT LEONHARDT, Baritone
12245	ACH, KONNT' ICH NOCH EINMAL SO LIEBEN (<i>Alleter</i>)	MAX STEIDL, Tenor
12246	SEI GEGRUSST, DU MEIN SCHÖNES SORRENT (<i>Waldmann</i>)	E. MARIAN ALMA, Tenor
12248	ACH, WIE SO TRUGERISCH, "Rigoletto," (<i>Verdi</i>)	CARL JORN, Tenor
12250	AUS DER JUGENDZEIT (<i>Radecke</i>)	SIEGFRIED ADLER, Tenor
12253	VERLORENES GLÜCK, (<i>Sprohwacker</i>)	SIEGFRIED ADLER, Tenor
12258	SCHWANLIED AUS "LOHENGRIN" (<i>Wagner</i>)	ERNST KRAUS, Tenor
12261	ICH WEISS EIN HERZ FÜR DAS ICH BETE (<i>Rodominsky</i>)	SIEGFRIED ADLER, Tenor
12262	ZWEI DUNKLE AUGEN (<i>Heins</i>)	ROBERT LEONHARDT, Baritone
12264	ARIE AUS "DINORAH" (<i>Meyerbeer</i>)	ROBERT LEONHARDT, Baritone
12275	HAB' ICH NUR DEINE LIEBE, AUS "BOCCACCIO" (<i>Suppe</i>)	JOSEPHINE KRAUS, Soprano
12373	DER RATTENFANGER (<i>Hofmann</i>)	CARL NEBE, Bass
12375	ACH, ICH HAB' SIE JA NUR AUF DIE SCHULTER GEKÜSST, AUS "DER TETTELSTUDENT" (<i>Millöcker</i>)	ROBERT LEONHARDT, Baritone
12376	FATA MORGANA (<i>Einodshofer</i>)	ROBERT LEONHARDT, Baritone
12379	WALDANDACHT (<i>Abt</i>)	CARL NEBE, Bass
12387	MAG DER HIMMEL EUCH VERGEBEN, AUS "MARTHA" (<i>Flotow</i>)	CARL JORN, Tenor
12393	BALLADE, "DIE UHR," (<i>Loewe</i>)	HERMANN GURA, Baritone
12396	NOCH SIND DIE TAGE DER ROSEN (<i>Baumgartner</i>)	CARL NEBE, Bass
12397	WO DU HINGEHST, TRAUUNGSGESANG (<i>Hildach</i>)	ROBERT LEONHARDT, Baritone
12400	PAGENARIE AUS "DIE HUGENOTTEN" (<i>Meyerbeer</i>)	EMILIE HERZOG, Soprano
12409	REICH' MIR DIE HAND, MEIN LEBEN, AUS "DON JUAN" (<i>Mozart</i>)	CARL NEBE, Bass, and KRUG-ELFGEN, Soprano
12410	ICH SETZT' DEN FALL, AUS "DER BETTELSTUDENT" (<i>Millöcker</i>)	KRUG-ELFGEN, Soprano E. MARIAN ALMA, Tenor
12721	RADETSKY-MARSCH (<i>J. Strauss Sen</i>)	EDISON ORCHESTRA, Berlin
12722	TORGAUER MARSCH (<i>Friedrich d. Grosse</i>)	EDISON ORCHESTRA, Berlin

12723	DER ALTE PARISER EINZUGS-MARSCH, 1814	EDISON ORCHESTRA, Berlin
12724	HOHENFRIEDBERGER MARSCH (<i>Friedrich d. Grosse</i>)	EDISON ORCHESTRA, Berlin
12725	MARSCH DER FINNLÄNDISCHEN REITERER	EDISON ORCHESTRA, Berlin
12726	ARMEE-MARSCH, No. 113	EDISON ORCHESTRA, Berlin
12727	KAISER FRIEDRICH, MARSCH (<i>C. Friedemann</i>)	EDISON ORCHESTRA, Berlin
12728	BARATARIA-MARSCH, NACH MOTIVEN DER OPERETTE "DIE GONDOLIERE" (<i>Arthur Sullivan</i>)	EDISON ORCHESTRA, Berlin
12729	SONNENLICHT, SONNENSCHEN (<i>Liebe</i>)	ROBERT LEONHARDT, Baritone
12733	BEHÜT' DICH GOTT, AUS "DER TROMPETER VON SACKINGEN" (<i>Nessler</i>)	ROBERT LEONHARDT, Baritone
12806	DAS LIED VOM SÜSSEN MÄDEL, AUS DER GLEICHNAMIGEN OPERETTE (<i>Reichardt</i>)	EDISON SYMPHONY ORCHESTRA, Berlin
15109	STILLE NACHT, HEILIGE NACHT (<i>Franz Gruber</i>)	NEBE QUARTETTE, Berlin

RETROSPECTIVE AND PROSPECTIVE.

The curtain has rung down upon 1906 and with it has closed the greatest year that the Edison Phonograph has ever known. In the language of the times, the year 1906 "made good" from an Edison standpoint. It opened auspiciously with trade in splendid shape and every indication pointing to a twelvemonth of great prosperity. Each new month since then has brought a greater volume of business than the previous one. Month after month the popularity of the Phonograph has grown in an ever-increasing circle. To-day it occupies a position of unquestioned supremacy as the musical instrument of the masses, and it is rapidly fulfilling Mr. Edison's expressed wish that one may find its way into every home. Its merit has to a large extent dissipated the prejudice engendered by the early types of machine and by some of those even now before the public.

What is the outlook for 1907? Notwithstanding the great Edison business of the present, there seems to be no reason why the increase in the coming year should not be as large as was that of 1906 over the previous year. The conditions are ideal for an Edison business of still greater volume. There is an Edison Phonograph in nearly one million homes in this country to-day, but this number is small compared to the nearly eighteen million homes occupied by the people of the United States. Nearly seventeen million homes are, therefore, possible customers for an Edison Phonograph. Consequently there is no limit to the possible sales. The Edison Phonograph possesses merit second to no similar instrument extant; its reproductions of sound are unequalled for naturalness, purity of tone and smoothness. Every Edison Dealer is an enthusiastic salesman of Edison goods, for, aside from the money-making possibilities of

the line, which are not inconsiderable, he knows that the deal he gets from the National Phonograph Company is the squarest of square. He knows that nothing is being left undone to improve the business for his benefit and he loses no opportunity to show his appreciation. Then more money than ever is being spent for advertising and publicity of all kinds; and the selling force is being urged to greater activity. With such conditions at work it cannot be questioned that 1907 will be a wonderful year for the Edison product.

PUBLISHERS OF MUSIC IN MARCH LIST.

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

9482	The Uhlans' Call—Hawkes & Sons, London.
9483	The Mountain King—Jos. W. Stern & Co., New York.
9484	My Irish Rosie—Francis, Day & Hunter, New York.
9485	We Have No One to Care for Us Now—Jos. W. Stern & Co., New York.
9488	I've Got a Vacant Room for You—Jerome H. Remick & Co., New York.
9489	High School Cadets March—Harry Coleman, Philadelphia.
9490	In a Chimney Corner—Harry Von Tilzer, New York.
9492	All In Down and Out—Gotham-Attucks Music Pub. Co., New York.
9494	Good Bye, Nellie Darling—Allan & Co., Melbourne, Aus.
9496	Waiting for a Certain Girl—M. Witmark & Sons, New York.
9497	Lalu, Ma Lubly Queen—W. H. Myddleton, London.
9498	We'll be Sweethearts to the End—Willis, Woodward & Co., New York.
9499	Bake Dat Chicken Pie—M. Witmark & Sons, New York.
9500	I Miss You in a Thousand Different Ways—Gus Edwards Pub. Co., New York.
9501	The Guardmount Patrol—Carl Fischer, New York.
9504	Beauty's Eyes—Geo. Molineux, New York.
9405	The Record March—Orpheus Music Co., Philadelphia.

PRINTED MATTER.

Within the next two weeks we will mail to the entire trade copies of the new numerical and alphabetical Record catalogues, Forms Nos. 1020 and 1025. The former will contain all Records, both domestic and foreign, to and including January. The latter will contain only the domestic list to January inclusive. Jobbers' orders will not be filled till after this mailing is done, and even then only limited quantities will be supplied. These catalogues are for trade use only and should not be used as order blanks for ordering a few Records. Dealers are requested to retain and not throw away the copies mailed to them.

Supplement No. 5, of the Grand Opera Records, to be sent out with these Records on January 27th, is really a complete catalogue of the entire Grand Opera list. Descriptions are printed of the five new titles, and the preceding forty are listed in a more simple form. It is a tastefully printed booklet and should prove an excellent means for getting business for these fine Records.

During January we are going to ship each Jobber a quantity of placards in two colors, showing an enlarged reprint of the advertisement depicting the King of England listening to his own show. The moral of this advertisement is that we are all kings when we have Edison Phonographs, for we can then have our own shows. Jobbers are asked to give copies to Dealers who will agree to display them. These shipments will exhaust our stock and the form will not be reprinted unless the demand should be unusual.

We have just mailed every Jobber and Dealer a complete set of the advertisements that we are running in magazines and newspapers, the combined circulations of which equal half the population of the country. These advertisements are well worth the careful perusal of every one in the trade.

AN ANNOYING SITUATION.

One of the perplexing problems constantly before our Advertising Department is to find a way to induce the trade to look at the sample forms of printed matter mailed them and to read the PHONOGRAPH MONTHLY. Every day we receive letters which show that even some Jobbers pay no attention to anything of this kind sent to them by mail. In fact, some Dealers seem to feel a pride in saying that they received a certain piece of printed matter but threw it away without looking at it. Or they received the PHONOGRAPH MONTHLY but hadn't had time to read it over. One Jobber recently

wrote that eight of his Dealers had asked him for a list of December Records, although they had received a Dealer's order blank and a copy of the October PHONOGRAPH MONTHLY. He wanted us to put a subscription price on the PHONOGRAPH MONTHLY, believing that if they had to pay for it Dealers would read it each month. The large number of Dealers who did not avail themselves of our offer to give them a handsomely framed copy of the Masini picture shows that they did not read the offer, and as they steadily refuse to read our mail matter they probably don't know of the offer yet. It is hard to account for such perverseness. Everything that we send to the trade is intended to improve the business of all Dealers, and it is difficult to understand why they cannot see it in that way and welcome the coming of our literature. Jobbers might aid the cause by calling the attention of their Dealers to their shortsightedness.

JUST A LITTLE PATIENCE.

When Dealers receive advance copies of new catalogues, folders, etc., from us they must not expect to find their Jobbers with a big supply on hand, ready to fill their orders. In most instances the best that a Jobber can do is to take your order and fill it when his own order is filled. By not advising Dealers concerning new forms for from four to six weeks after they had been sent to Jobbers we could arrange to stock up the latter in advance, but we have always felt that this would result in some Dealers getting forms far ahead of others. Under such a plan, Dealers in the habit of calling on their Jobbers would learn about new forms and get supplied ahead of the Dealer located farther away. The latter, in many instances, would find the forms exhausted by the time he knew of their existence. Dealers can help us in our efforts to help them by having a little patience after giving an order for printed matter to their Jobbers. The latter will gladly furnish it as soon as he can.

ODD ORDER CLEVERLY FILLED.

The following telegram was sent by the Sampson Music Co., Edison Dealers at Boise, Ida., to Graves & Co., Edison Jobbers, of Portland, Ore.:

Rush express twenty each, Bullfrog, Waiting, Preacher, Rockingchair, Manmooncoon, Softly, Fisher's, Sailor's, Dramatic, Mandy, Tydley, Blacksmiths, Jacksons, Chief, Campmeeting, Downfarm, Chowder, Housetops, Bullfinches, Widows, Turkey.

The Sampson Music Co. report getting what they wanted.

AMONG THE JOBBERS.

The Western Talking Machine Co., of 1110 Olive street, St. Louis, have disposed of their business and have been removed from the list of Edison Jobbers.

C. B. Haynes, who recently established himself at Richmond, Va., as an Edison Jobber, has bought out Magruder & Co., and is now the only Edison Jobber in Richmond. He reports that he has been successful beyond his expectations.

The Ball-Fintze Co., of Newark, O., who have made a great success in jobbing Edison goods, have opened a branch house at 108 West 3d street, Cincinnati, and are preparing to duplicate their Newark success in Cincinnati. They will carry a large stock of Edison goods and be prepared to meet every demand of the trade in that section.

Giles B. Miller, an Edison Jobber at Rochester, N. Y., died at his home in that city on December 9th. He was seventy-six years of age. He had been in the piano and music business in Rochester since 1873.

The visiting Jobbers at our New York office or factory during December included G. L. Ackerman, of Scranton, Pa.; H. D. Andrews, of Syracuse, N. Y.; Mr. Fintze, of Ball-Fintze, Newark, Ohio; Theodore F. Bentel, of Pittsburgh, Pa.; W. J. Dyer, of St. Paul; D. S. Johnston, of Seattle, Wash.; E. A. Clintsman, of Kohler & Chase, Oakland, Cal.; H. O. Pardee, of H. L. Ellenberger, New Haven, Conn.; A. J. Pommer, of Sacramento, Cal.; J. A. Rickard, of Schenectady, N. Y., and Mr. Carroll, of the Utica Cycle Co., Utica, N. Y.

BUILDING PROGRESS.

There is little new to report concerning the extensions being made to the factory by this company. The new Record moulding building is fully enclosed and should be ready for complete occupancy in a month or six weeks. The extension to No. 17 and the connecting building are both enclosed. Two of the five floors are occupied. The others are being pushed as fast as possible. The building to connect the extension to No. 17 with the proposed extension to No. 2 has been begun, but it is probable that cold weather will interfere with its progress. Across Lakeside avenue from the office building a 200 foot addition to the four-story building of the Edison Storage Battery Co. has been begun, but this, too, will probably be delayed on account of the weather. The one-story addition to No. 1, 15 feet wide by 250 feet long, has advanced to a point where the weather will not affect its completion.

GRAND OPERA RECORDS.

The advance list of Edison Grand Opera Records adds five beautiful selections to the number already issued by the National Phonograph Co. The list introduces a new singer in Mario Ancona, a noted Italian singer, who is one of the stars at the Manhattan Opera House this season. In addition to five new selections, we are giving the titles of the forty Grand Opera Records previously issued, making a complete catalogue for your reference.

Are you giving these Grand Opera Records the attention that they deserve from an artistic standpoint? Are you making the mistake of thinking that, because you cannot sell as many of them as you can regular Records, they are not worth putting in stock? Of course, most of your present patrons want the more popular Records, but don't you also want the business of those who prefer music of an operatic or classical character?

With his order for Grand Opera Records, we shall send your Jobber a supply of handsomely printed booklets, showing the entire forty-five selections and half-tone pictures of the artists who made them. Get some of these booklets and mail one to each of the best families in your town, including those who do not own Phonographs. Write them a letter, pointing out that with an Edison Phonograph and these Records they may have a grand opera concert at any time, to say nothing of the more popular music if they prefer it. Grand Opera Records will often cause the sale of a machine when nothing else will do so.

EASTERN JOBBERS' ASSOCIATION.

The Eastern Talking Machine Jobbers' Association held its first annual meeting in New York on November 23d and elected the following officers:

President, W. D. Andrews, Syracuse, N. Y.; Vice-President, J. Newcomb Blackman, of the Blackman Talking Machine Co., New York; Treasurer, S. B. Davega, New York City; Secretary, A. H. Jacot, of the Jacot Music Box Co., New York City. These officers represented reflections with the exception of Mr. Jacot, who succeeds J. B. Kelsey. The Board of Directors included the above officers and W. A. Pardee, of Pardee-Ellenberger Co, New Haven, Conn. The association has thirty-nine members, representing nearly every jobbing firm in the East. All but two are Jobbers of Edison goods.

I am a new Dealer in Phonographs, having started only a few weeks ago and am surprised how my business has grown in such a short time.—*Claude Harley, East Greenville, Pa.*

ABOUT INFERIOR PARTS.

The apparently growing practice in the trade of buying parts for Edison Phonographs from other sources than this company, either because they are cheaper or because of ignorance, is causing more trouble than most Dealers are aware of. A large proportion of the complaints made to us by owners of machines are found upon investigation to be due to the fact that inferior parts have been used to repair ones broken or worn-out. These owners were not aware of the imposition until it was pointed out by us, but had supposed they were getting parts as good as those in the machine originally. A further investigation has shown that the Dealer was equally unaware of the substitution, but had likewise thought he was getting parts.

Too much cannot be said in urging Jobbers and Dealers to be sure that they are getting genuine Edison parts when they buy. This statement is not because of the business we are losing through substitution, for it is too small a part of our yearly business. It is because we sincerely want owners of Edison Phonographs to get the best results from them. We do not want to see the reproduction spoiled through an inferior part when a few cents more would have bought a genuine Edison part. If Jobbers would buy Edison parts from us only; if the Dealers would insist upon having Edison parts when they buy, and if buyers of parts would insist upon knowing that they were getting genuine parts, the abuse would soon disappear.

There is no gain to anyone in selling inferior parts beyond the few cents difference in the original cost, and this is nothing compared to the loss of confidence when the buyer finds that he has been imposed upon. And the latter soon finds it out, when he tries to make the bogus parts take the place of the original ones. The Manufacturing Department of our business has seen so much trouble due to inferior parts and is so anxious to have the trade do what it can to lessen the evil, that it prepared the following reasons why genuine Edison parts should be insisted upon by everybody:

Belts.—The essential features of Phonograph belts are that they be of a first class quality of soft pliable leather, of even thickness and width throughout their entire length, and when jointed that no extra thickness or lump is found by the joint; any belts that are uneven in thickness or width, or have a lump at the joint, will cause a Phonograph mandrel to run unevenly, thereby causing a waver in the tone. The same trouble will be experienced if a belt is too tight or too loose, as, if tight, it pulls so hard on the driving shaft as to cause undue friction in the same; and, if too loose, it will slip on the pulleys, thereby causing the mandrel to run unevenly, which pro-

duces a waver in the tone, or what is technically called poor regulation.

Main Springs.—All main springs for Edison machines are made in very large quantities by expert spring makers, and the tempering is very carefully done, also the shape of the hole and bend in the end of the spring must be made exactly right or there is great danger of the spring slipping off from the spring hook in the casing and shaft. Any springs in which these points have not been carefully considered will not work satisfactorily in a Phonograph motor.

Governor Springs and Balls.—In replacing governor springs and balls on a Phonograph governor, when the entire set is to be replaced, each spring and ball should weigh exactly the same as the others that are to be used on the governor, and if they do not the heavy ones should be filed down to the weight of the lightest one. If only one is to be replaced the other two should be dismantled from the governor and weighed to see if they are the same as the one which is to be put on. If this is not done and springs and balls are replaced on governors that do not weigh the same the governor will be out of balance and cause the motor to run unevenly, thereby affecting the tone.

Feed Nuts.—All Edison feed nuts are made in specially designed tools and have a special shaped thread, and any feed nuts that are not made this way will not run properly on the thread of the Phonograph main shaft or feed screw, as if the pitch of the thread in the feed nut is not exactly the same as the shaft they will not fit together as they should to allow the shaft to run smoothly.

Button Arm Hooks.—These hooks must be made of the exact size wire and bent to the exact shape to work satisfactorily in Edison Reproducers. Poor reproduction will be the result if other size wire or different shape of hook is used.

Sapphires.—The reproducing button and recording stylus on Edison machines are made from genuine sapphire stones, and are made to a special shape and very highly polished so as to fit perfectly the indentations on Edison Records. Any departure from this shape or degree of smoothness will surely cut the Records and wear them out very much quicker than if the sapphire was properly made. Reproducing buttons made of glass should never under any circumstances be used, as they will invariably spoil the Records.

Rubber Gaskets.—The rubber gaskets used each side of the diaphragm in Phonograph reproducers must be made of the very best quality of pure Para rubber, of even thickness and width. Gaskets made of an inferior grade of rubber will not give good tones and will soon become hard and make replacement necessary.

HEARS PARENTS' VOICES FROM ACROSS OCEAN.

Rudolph Walter, of Council Bluffs, Ia., received to-day a unique season's greeting from his parents in England in the shape of a Phonograph Record upon which his parents talked to him. His sister also had sung into the Record one of his favorite songs. Walter says he will prepare a Record for his family and send it to them for the Christmas holidays—*Sioux City (Ia.) Tribune, Dec. 1.*

A TIP ABOUT THE FOREIGN LIST.

"It is too bad that so many Dealers know nothing about the Edison Records in the foreign catalogue," said L. Kaiser, manager of the talking machine department of S. B. Davega, New York City, to the editor of the PHONOGRAPH MONTHLY recently. "There are many fine Records in the foreign list that would find a large sale if Dealers knew more about them. For instance, there are about a dozen of these I feature among my trade and the order department at your factory will tell you that I order many of these numbers. They are fine and as good as anything in the domestic list. My Dealers are playing them for their customers and doing a nice business in them." At our request Mr. Kaiser furnished a list of these Records, as follows:

- 12945 Here, There and Everywhere—British Military Band.
- 13051 Farewell March—British Military Band.
- 13061 Kaiser Frederick March—British Military Band.
- 13065 Austria March—British Military Band.
- 13069 With Sword and Lance March—British Military Band.
- 18578 Vals Poetico—Banda Estado Mayor.
- 18624 Patria Feliz—Banda Estado Mayor.
- 12737 Sin Esperanza—Banda Estado Mayor.
- 12752 Gran Corrida de Toras en la Plara "Mexico."
- 18762 Celajes de Oro—Banda Estado Mayor.
- 18781 Monte Cristo—Quintete Jorda.

SALESMEN'S TERRITORIES.

The salesmen of the National Phonograph Co. are now distributed in the following territories:

- J. W. Scott—Maine, New Hampshire, Massachusetts, Rhode Island and Connecticut.
- George A. Hedden—Vermont and New York State, except Westchester, Putnam and Rockland Counties, Long Island and Greater New York.
- J. B. Wilson—Greater New York, Long Island and New Jersey.
- J. F. Stanton—Delaware, Maryland, District of Columbia, Virginia, West Virginia, North Carolina, Kentucky and Tennessee.
- W. H. Hug—Pennsylvania and Ohio.
- H. A. Turner—Louisiana, Texas and Arkansas.
- W. P. Hope—Wisconsin, Minnesota and Peninsula of Michigan, North Dakota and South Dakota.
- G. A. Renner—Nebraska, Colorado, Wyoming, Utah, Montana, New Mexico, also the following counties of Texas: El Paso, Reeves, Farmer, Deaf Smith, Randal, Potter, Oldham, Hartley and Dallam.
- F. L. Fritchey—Indiana and Southern Michigan.
- M. G. Kreusch—Iowa and Illinois.
- A. H. Kloehr—Kansas, Missouri, Indian Territory, Oklahoma, and the following counties in Texas: Lipscomb, Hemphill, Roberts, Gray, Carson, Potter, Oldham, Hartley, Dallam and Sherman.
- H. K. Miller—California, Washington, Oregon, Idaho, Nevada and Arizona.

FOREIGN RECORDS CUT OUT.

Notice is hereby given that we have no more moulds or masters for No. 12159, "Vals Las Golondrinas," and No. 12224, "Ojos Azules," both Spanish selections by Vargas. When our present stock of these selections is exhausted both will be put on our cutout list and omitted from the next edition of the Foreign Record Catalogue.

ADVERTISING EDISON GOODS.

On pages 16 and 17 of this issue are given copies of Edison advertisements that are appearing in the January issues of many of the leading publications of the country. One advertises the Edison Phonograph and the other advertises Edison Records. In magazines they are appearing on opposite pages and in other publications either side by side or one above the other. Each advertisement is strong in itself and each must be a potent factor in making sales. Together they will be irresistible. This plan of advertising in general mediums will be continued for some time at least and with the newspaper campaign being carried on in jobbing cities cannot, in our opinion, fail to make the Edison business in 1907 as much better than that of 1906 as the latter was better than the year before. The demand for Edison goods is bound to continue indefinitely, a fact that the trade should bear in mind both in advertising and in carrying an adequate stock. It will pay to keep a full line of machines and Records and it will pay to advertise the fact.

We wish that space made it possible to print even a brief reference to the many advertisements sent us during the past month by Jobbers and Dealers in all parts of the country and Canada. A mere list of the names of these advertisements would include a large percentage of the progressive Jobbers and Dealers. This advertising proves that the trade is keenly alive to the advantages of letting the people of their localities know that they have Edison goods and thereby reap the benefit of the general advertising we are doing. A general advertisement in a general medium and a local one in a local paper makes an ideal combination for a Dealer.

JANUARY 28th IS THE DATE.

Since January 27th falls on Sunday, Jobbers should be careful not to allow Edison Records to leave their stores until 8 o'clock on the morning of January 28th. To permit them to go out on the Sunday or Saturday before will be a violation of the rules laid down for the proper regulation of the plan now being followed. This plan is working most satisfactorily to all interested in the business.

ONLY WANTED EDISON RECORDS.

Campbell & King, Edison Dealers at Oelwein, Ia., report that their store was entered by thieves recently but the only goods stolen were a lot of Edison Records. A lot of fine cutlery, revolvers, etc., and even money were available, but the thieves wanted nothing but Edison Records, a fact that seemed very strange to the victimized firm.

EDISON GOLD MOULDED RECORDS FOR MARCH, 1907.

Of all 'round merit and variety is the Edison list for March. At the same time there are several new and attractive features. A new Edison combination, the Edison Venetian Trio, composed of violin, flute and harp, make the first Record by these instruments ever listed in our catalogues. And a delightful Record it is, too. The Edison Military Band plays Sousa's famous "High School Cadets' March" just as Sousa plays it, and it's great. Len Spencer makes a solo Record with a hand-organ as its chief feature. The naturalness of the hand-organ would deceive anyone. Steve Porter's recital of Flanagan's troubles in a restaurant is real fun. J. W. Myers has another well-rendered ballad. S. H. Dudley shows that he is still a whistler of the first rank. There are also good things by Jones, Collins, Harlan, Stanley, Roberts, MacDonough, Thompson and all the old favorites.

No. 9482, "The Uhlans' Call," by the Edison Concert Band, is a composition by R. Eilenberg, descriptive of the different charges required in battle of the Uhlans, a body of lancers in the German army. Played with the dash and brilliancy essential to such a selection.

No. 9483, "The Mountain King," by Frank C. Stanley, is an impressive solo for basso, with incidental music by the Edison Symphony Orchestra, featuring various effects suggested by the words of the song. The music is by Walter A. Phillips and the words by Percy Campbell Mason. The chorus:

For I am a ruler of terrible might,
The storm is a song I sing,
My crown is a cloud, in my strength I am proud,
For I am the Mountain King.

No. 9484, "My Irish Rosie," by Ada Jones, is an Irish love song as sung by Hattie Williams in Charles Frohman's musical production, "The Little Cherub." It is an Irish lover's appeal to his Rosie to come out and spoon in the moonlight. The words are by William Jerome and the music by Jean Schwartz. To say that Miss Jones gives the song an artistic rendition is to state what all Phonograph owners know must be so. She sings with orchestra accompaniment.

No. 9485, "Memories of Home," by the Edison Venetian Trio, is a trio by Friedrich Gutmann for violin, flute and harp. The first Record by these instruments ever made for the Edison catalogue. It is a thoroughly delightful selection. The air is charming and the effects of the three instruments are so artistic that after hearing the Record one cannot help hoping that others by the same instruments will appear later. An attractive feature is the harp cadenza. A harp Record is a novelty.

No. 9486, "We Have No One to Care for Us Now," by Byron G. Harlan, is a touching song of human interest, by the composer of "After They Gather the Hay." The words are by William Cahill and the music by D. R. Henry. Sung with orchestra accompaniment. Two lit-

tle children, always at the foot of their class, failed to pass on examination day, and when told that no one would love them if they didn't learn at school, replied:

We have no one to care for us now,
We have no one to put us to bed;
No one to kiss and caress us at night,
When our ev'ning prayer is said,
Since our mamma was taken away
We don't get along somehow.

This is why we didn't pass with the rest of the class,
We have no one to care for us now.

No. 9487, "Pedro, the Hand-Organ Man," is a solo Record by Len Spencer. The success of Record No. 9463, "Good-a-bye, John," in the February list, encouraged our Record Department in making a selection in which the hand-organ plays a more prominent part. The scene is laid in a city street and the characters are Pedro and his monkey; Bridget McFadden and a policeman. Pedro begins to play the "Marseillaise," and follows with the "Sailor's Hornpipe." Bridget appears and tries to drive Pedro away. To appease her he plays "Irish Washerwoman." All is well till Pedro wants a "nick." Bridget refuses it. To get square Pedro plays "Wacht Am Rhein." Bridget whacks him three times and cries for the police. Policeman rushes in and arrests Pedro for striking a woman. The patrol drives up. Pedro and his chattering monkey are placed in it. The policeman promises to speak a good word with the judge if Pedro will play "St. Patrick's Day." As the patrol wagon drives away this air can be heard, growing fainter and fainter till it dies away in the distance. These effects are very clever. The entire Record is most unusual.

No. 9488, "I've Got a Vacant Room for You," is a coon song by Bob Roberts. The vacant room is in the heart of the darkey lover, and he asks her to prove it by taking a peep inside, for she says that her room will be 23 if any of the other rooms are occupied. A new and rather cute variation of the old, old story. The song is by Egbert Van Alstve (music) and Harry Williams (words), writers of many other widely known songs. Sung with orchestra accompaniment.

No. 9489, "High School Cadets March," by the Edison Military Band, is one of Sousa's famous marches, written several years ago but quite as popular as ever. It is played by our band in much the same manner as it is rendered by Mr. Sousa's own organization. The music swells from soft to loud and varies from slow to fast. First one and then another of the different instruments pick up the melody and then all play in perfect harmony. A most unusual piece of recording. If you liked "Manhattan Beach March," recently listed, you'll like this one even better.

No. 9490, "In a Chimney Corner," is a song by Harry MacDonough. The tune is the catchy thing about it, although the verses by Andrew B. Sterling are well up to his usual high standard. The music is by Harry Von Tilzer. The words picture the delights of courting in a chimney corner, before an open fireplace, when the winter winds are blowing and it is hailing and snowing. Made with orchestra accompaniment.

No. 9491, "Will There Be Any Stars in My Crown?" is a sacred selection by Anthony and

Harrison. The demand for sacred numbers grows with each new addition to our catalogue. This one has been requested many times. That it is rendered by Messrs. Anthony and Harrison will please their many admirers. They sing it with orchestra accompaniment. The music of this hymn was written by John R. Sweeney and the words by Eliza E. Hewitt.

No. 9492, "All In Down and Out," by Arthur Collins, is a coon song by R. C. McPherson (words) and Chris. Smith and Billy B. Johnson (music), the moral of which is that a dollar is your only friend, and that when you are "all in down and out" and touch a friend for a loan the best that you can get is "Sorry I ain't got it; you could get it if I had it," etc. Sung with orchestra accompaniment.

No. 9493, "Not Because Your Hair is Curly Medley," by Albert Benzler, is a new xylophone medley arranged especially for our Record and made up of the following numbers in recent lists: "Not Because Your Hair is Curly" (Record No. 9398), "Won't You Come Over to My House" (Record No. 9394), and "Alice, Where Art Thou Going?" (Record No. 9474).

No. 9494, "Good-Bye, Nellie Darling," by W. H. Thompson, is an Australian soldier song, very popular there and tuneless enough to be a favorite anywhere. Some appropriate military effects by the orchestra enhance its attractiveness. Both words and music of this song were written by Arthur Morley.

No. 9495, "Flanagan's Troubles in a Restaurant," by Steve Porter, is an Irish monologue, with a vaudeville stage for a setting. Flanagan tells his troubles in an irresistibly funny manner. It's one of those Records that you can't laugh aloud while it's being played for fear you will miss some of the fun. You can only grin till it's ended. Then you have your laugh out and want it played over again. Mr. Porter has taken part in several other Edison Records, but this is the first one he has made alone.

No. 9496, "Waiting for a Certain Girl," by Billy Murray and Chorus, is a serio-comic song from Richard Carle's "The Spring Chicken," in which it is repeatedly encored at every performance. The Edison Male Quartette assists in the chorus and the orchestra accompanies the singers throughout. The music is by Milton W. Rush and the words by Richard Carle.

No. 9497, "Lalu, My Lubly Queen," by the Edison Concert Band, is a composition by W. H. Myddleton, of London, who styles it a coon serenade. A feature of the concerts by Sousa's Band. The composer's synopsis runs this way: Sambo, enchanted by the beauty of Lalu and anxious to gain her love, visits her cottage one beautiful summer night to sing his love song in praise of her many charms. A nightingale, attracted by Sambo's melodious voice, joins in the serenade. The sweet warblings of the bird, united with Sambo's earnest pleadings, finally wake in the bosom of Lalu love's tender passion, and appearing at the window she gives her sweet consent to their union.

No. 9498, "We'll Be Sweethearts to the End," by J. W. Myers, is one of those beautiful "home" ballads, the subject of which appeals to everybody. The loving husband is telling

his wife that they have been sweethearts for two score years and will be sweethearts to the end. No less appealing is the unusual musical setting. Samuel M. Lewis wrote the words and Dave Rose the music. Splendidly sung by Mr. Myers, with orchestra accompaniment.

No. 9499, "Bake Dat Chicken Pie," by Collins and Harlan, is a coon song built around this theme: "If you want to make a nigger feel good I'll tell you what to do; borrow a chicken from a neighbor's back yard and take it home with you." It has the old-fashioned swing that keeps your feet moving, and Collins and Harlan sing it as though they had the chicken and couldn't wait till it was baked. Sung with orchestra accompaniment. Frank Dumont wrote both words and music.

No. 9500, "I Miss You in a Thousand Different Ways," by Irving Gillette, is one of the season's best sentimental songs. Written by Gus Edwards (music) and Will D. Cobb (words), two of the foremost producers of popular songs. It is a song that exactly fits Mr. Gillette's voice. Sung with orchestra accompaniment.

No. 9501, "Guardmount Patrol," is a fine selection by the Edison Symphony Orchestra. The patrol effect is one of the best pieces of recording ever produced by our Recording Department. It begins so faintly as to be barely audible, gradually swells in volume and then passes away in the same remarkable manner as it begins. At the same time the air is most attractive. This Record is something new for our orchestra, previous patrols having been played by the bands. Richard Eilenberg is the composer.

No. 9502, "The Merry Whistling Darkey," by S. H. Dudley, is one of the old-time darkey songs, popular many years ago. The whistling and singing strains alternate with the delightful swing generally characteristic of these songs. Mr. Dudley shows that he has lost none of his skill as a whistler. It is some time since he has made a solo Record for our lists.

No. 9503, "Rudolph and Rosie at the Roller Rink," by Ada Jones and Len Spencer, is a Dutch character sketch, declared to be the best Dutch sketch since "Heinie." The title and the names of the artists making the Record are a sufficient guarantee as to its fun-making qualities. An opportunity is given Miss Jones to sing the new skating song, "Take Me on the Rollers," written by W. H. Long, Jr., and Barney Gilmore.

No. 9504, "Beauty's Eyes," by the Edison Male Quartette, is an unaccompanied male quartette, well-known to music lovers. It is of the standard variety and offers a change from the male quartettes of the more popular order listed. The selection is one by Tosti, the composer of many delightful ballads. Sung with unusual spirit by our quartette.

No. 9505, "The Record March," by the Edison Military Band, is a bright, snappy six-eight march, with plenty of vim and go. It makes a good Record and is already a favorite.

It is said that Europe has eight papers devoted to the talking machine industry. They are published in England, Germany, France and Italy.



MR. EDISON AT WORK IN HIS LIBRARY, DICTATING TO THE BUSINESS PHONOGRAPH.

EDISON BUSINESS PHONOGRAPH—HOW THE TRADE MAY HANDLE IT.

Now that the holiday season is ending, with its many demands for Edison Amusement Phonographs and Records, there are many Jobbers and Dealers who wish to turn their attention to the introduction of the Edison Commercial System in their locality.

January presents the best time to make a canvass for the Edison Business Phonograph, because it is the time of year that firms are ready to consider new office systems, and practice economy which they would not do in the latter part of the old year, when stock taking was in progress, or when it was not desirable to add to the furniture in their offices.

Jobbers and Dealers, in order to understand the requirements of the Commercial Department, should send for the three booklets, together with the catalogue, the three booklets being entitled, "Asked and Answered," "How to Sell the Edison Commercial System" and "How to Install the Edison Commercial System." With these four pieces of literature the representative will clearly understand the responsibility and the expectations of entering into the commercial business.

Representatives who have had experience in

the past few months have found that it is a good plan to go out and meet the large business firms of the city with an attractive proposition, like the Edison Commercial System. In canvassing and circularizing the business firms, the local representative becomes well advertised and prominent in business circles, where heretofore he has been practically unknown. The circularizing is done by the main office, who also furnish plenty of attractive literature for general distribution.

Aside from the time of year the commercial prospects were never so bright. Business firms are rapidly coming to understand that the Edison Commercial System is not an experiment, but an established success which they must look into sooner or later or else become one of the class of firms who refuse to advance with the age and expect to drop out of the business race.

"Voice writing" is the best way to speak of the Business Phonograph to a customer who wishes to know all about the commercial proposition. If you simply explain that by dictating to the Business Phonograph the man writes automatically with his voice instead of obliging another operation of writing these sounds phonetically in a note book, you have made a comprehensive statement which is very impressive. After this, if you enlarge upon this simple statement and show how the machine, the numbered box, the correction slip, the scale and all members of the system have been

worked out to duplicate the very best service of a human amanuensis, there are few brainy business men who can resist the temptation to make a trial of the system.

It is proper for us to repeat again the importance of a Jobber understanding that he cannot take up the Commercial line without purchasing at least one Business Phonograph and more probably two, which must be used to write his correspondence and thus demonstrate the system to customers who will ask about it. Furthermore, we want the local territory thoroughly worked by a representative if he is to take up the line; there is nothing in it for a representative to place a Business Phonograph in his office and wait for inquiries to come to him. It is necessary to visit the prospective customers in their business offices, and, if possible, show the machine there without waiting for a call at the store.

In answer to some Jobbers who have asked if they may not represent a certain large territory, we would say that the whole idea of representation is to establish a local service, without which no Commercial Department can be a success. The Jobber or Dealer who receives a commission for the sale of our machines is not paid for making the sale alone, but also for the service which he expects to give the customer in the matter of advice and inspection of the appliances during the next year. It is because there has been no serious consideration of this organized effort to guarantee the success of the commercial machines that the system of "voice writing" has not been more extensively adopted throughout the country.

The question of local representation is one that will now be presented by the Commercial Department of the National Phonograph Co. more forcibly than ever before. We wish to sell every large business firm in the United States and can only do it through a local representative, who will carry out the Edison one year guarantee. To provide for a large extension of business through local representation, a system of main office advice and assistance has been arranged, consisting of a report to the main office of the requirements of a business firm, explaining exactly where the appliances are to be used, and the peculiar situation of the dictators and transcribers. When the outfits are sent to the local representative to be installed there is a complete letter of advice sent with it, based on the representative's report. This and other important plans are in progress to extend "voice writing" into every business center in the United States. The Commercial Department will gladly explain further the advantages of taking up their line and the assistance they expect to render.

A CLEVER WINDOW DISPLAY.

In connection with window displays, we have what we think an attractive window displaying Records. While the actual display of Records in any quantity is not there, yet the result is attained.

Taking into account the wording on the Record boxes, that "Edison Records Echo All Over the World," we have taken a globe of the world and on the brass rim showing the

degrees we have placed five Record boxes by cutting a slit in the bottom of each box, and putting them over the rim. These form a sort of half circle over the globe. Hanging under the globe, we have a small picture of Mr. Edison. The floor of the window is dark red and the sides and back are all red. In the front of the window we have placed an electric light, which throws the light just on to the globe and Record boxes, and a sign displayed at the back reads, "Edison Records Echo All Over the World." Over this sign is suspended the framed picture of the old couple listening to the Phonograph, and at the back corners a framed lithograph of Edison show cards. The only light in the window is the one throwing on the globe.

The idea may not be original, but we give it to you for what it is worth.—M. W. Watt & Co., Ltd., Victoria, B. C.

WOULD YOU?

[Copy of circular sent out by an Edison Dealer at McGraw, N. Y.]

A crow can make as much noise as a canary. If you were buying a bird for music would you buy the crow because it was cheaper?

Then why should you choose a noise machine instead of a music machine?

There is the same difference between the cheap machines and the Edison Phonographs as there is with the noise bird and music bird.

I have sold a large number of Edison Phonographs and Records, and am still selling them.

I have sold them to many music lovers in McGraw, Cortland, Truxton, Solon, Cincinnati, Cuyler and Freetown, Willet, etc.

Ask these people if they did not get a square deal and are not satisfied.

If you would like the best machine made I will sell it to you for the next thirty days for One Dollar down and One Dollar a week until paid for.

This is guaranteed to be the very latest model Edison Phonograph and first class in every respect.

The price is the lowest for which the same machine can be bought for cash anywhere in the United States. You get the use of the Phonograph while paying for it.

I have the largest and best stock of Edison Records carried by any exclusive retail dealer in this section of the State.

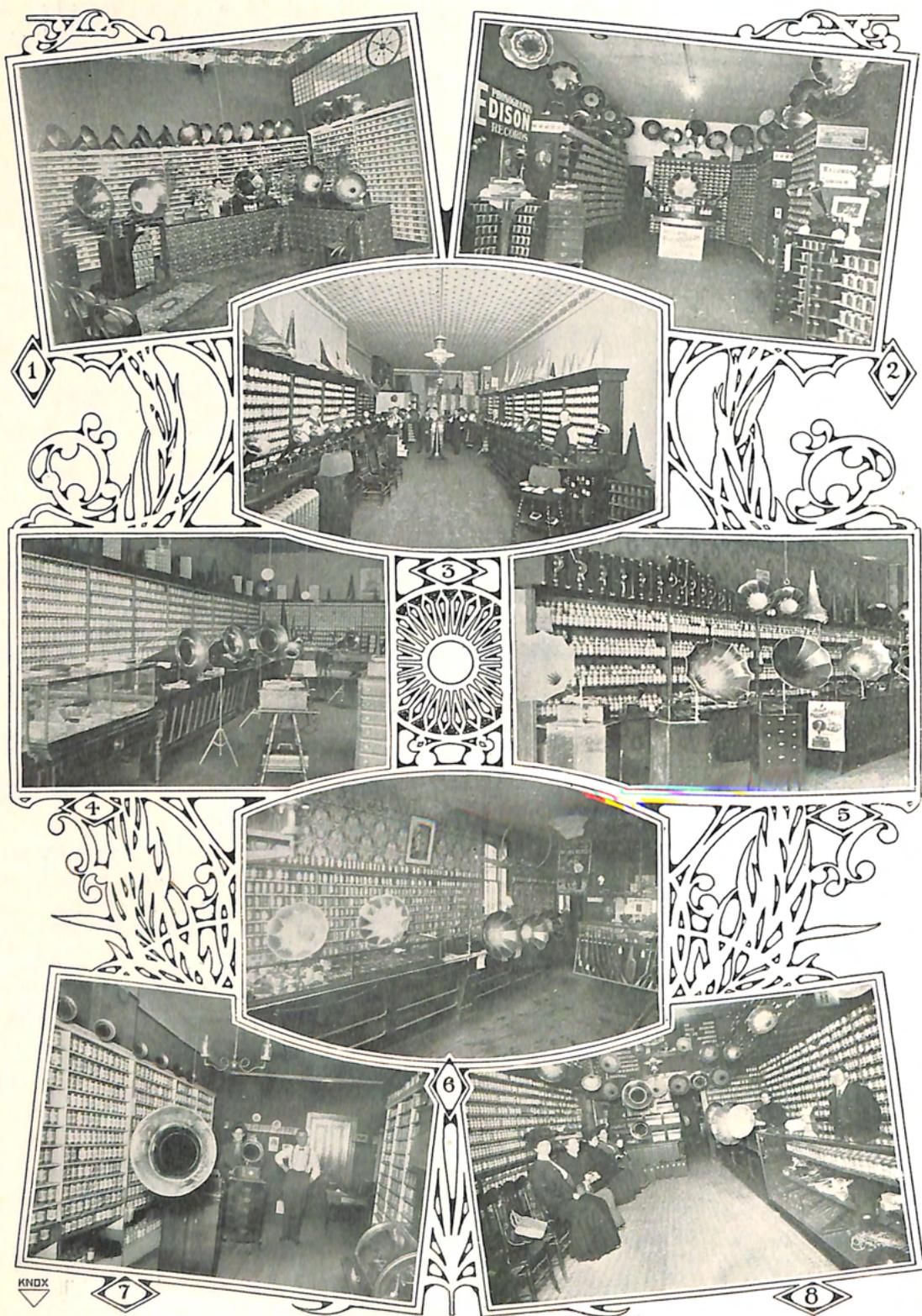
I have just returned to factory all defective and soiled goods and have a clean stock. I receive the latest Records on the 27th of each month.

I expect to move into my new quarters on Main street about Jan. 1 and will then carry a still larger stock.

Come in and hear the band play and make yourself or some one else a Christmas present which will wear and will not be forgotten in a week.

B. T. BURLINGHAM,
Postoffice Building. McGraw, N. Y.

E. F. Huhner, an Edison Dealer at Stillwater, Minn., recently wrote: "I have recently concluded a sale to the Minnesota State Prison of an Edison Triumph, which will undoubtedly prove to be a source of a great deal of enjoyment and pleasure to the inmates."



GROUP OF STORES OF EDISON JOBBERS AND DEALERS.

1. George Beach, Houston, Tex. 2. Portland Phonograph Agency, Portland, Ore. 3. Minnesota Phonograph Co., St. Paul, Minn. 4. C. E. Wyeth, Newark, Ohio. 5. Frank Rogers, South Bend, Ind. 6. George E. Buss, New Philadelphia, Ohio. 7. St. Paul Phonograph Co., St. Paul, Minn. 8. Spokane Phonograph Co., Spokane, Wash.

A PACIFIC COAST PHONOGRAPH STORE.

In the group of Jobbers' and Dealers' stores on the opposite page is a view of the rear half of the store of the Portland Phonograph Agency, E. B. Hyatt, proprietor, Portland, Oregon. Mr. Hyatt accompanied the photograph with a description of his store that will be interesting to the trade in general, for it includes some novel features. Mr. Hyatt said:

The table immediately in front has a larger top revolving on the under top, the former having a quarter-inch thick strip extending one inch above the top of table which keeps Records or machines from slipping off the table. This top will readily accommodate 1 Gem, 2 Standards, 2 Homes and 1 Triumph. The horn in front remains stationary but can be instantly raised or lowered or extended outward to accommodate a 48-inch horn. You can readily see the great advantage of this table, as you can show the different styles without lifting a single machine, horn or stand. The legs are made of 1½-inch gas pipe, joined together in the centers of each leg with ¾-inch gas pipe threaded. On the top and bottom of the legs are 4-inch flanges screwed on. This gives stability to the table. The upper top is veneered and then shellaced, which virtually makes it one piece.

Immediately to the right in the picture is a better view of one of the Record cases—the one on which is tacked the "Records made to order" sign. You can readily see the general plan of these cases. Each one holds 800 Records, each Record always forward and showing an empty space when a Record is out. The case holds six deep, all Record roll, the case in front being labeled with Rapke's labels with titles. Each case is portable and I find it in my estimation the greatest time saver I have ever used. On the right I put the slow sellers in wooden boxes I had made. These boxes hold 12 Records, or two each of six different selections. On these boxes I use the numbers without titles but had the boy cut the names from the catalogue and paste them immediately beneath the numbers. This rack holds 2,400 Records, while the cases on the opposite side hold 4,800 Records, giving me a total of 7,200 Edison Records, every one within reach and always able to know when the stock is getting low. In the room behind the partition I have another large row of shelves on which I can place in boxes about 3,000 additional Records. Here is where I have my surplus stock, excepting the ones I carry from 25 to 50 of.

I have made the Phonograph business a study and really believe I cannot at present improve in any way whatsoever on the keeping of the Records in the display, saving of time and the fact that all stock is within reach. In the window I have 16 Edison Phonographs, and that fact alone will cause a passerby to believe I have some faith in the Edison product.

If these facts, or rather suggestions, meet with your approval you are certainly at liberty to use them in any way you may see fit. The entire number of racks, shelves, boxes, labels, etc., complete cost about \$100, but the saving

in breakage, time and other advantages more than pay the difference of a cheap rack. The table costs about \$14.

STIMULATES MUSICAL TASTE.

I have often seen it stated that the Phonograph is a means of cultivating a taste for the better class of music among the people, and from experience I have found this to be a fact. Only a few years ago, when the price of talking machines was not within the reach of people of ordinary means, I noticed that most especially in the smaller towns and hamlets, a traveling musician, an organ grinder or a "barn-stormer" show proved a great attraction and was received with the warmest of welcome. The people, most in particular those of the rural class, were anxious to hear music, regardless of quality—anything, just so it had some of the characteristics of music about it. But there has been a decided change since the talking machine has made its way into many of the homes. The Italian organ grinder and his cunning friend, the "monk," are a thing of the past. The traveling musician is now rarely if ever seen, and poor class shows are getting scarce. People have been cultivated to the best class of music and entertainments through the marvelous little entertainer—the Phonograph—and the above-named class of vendors could now not get a hearing, to say nothing of a recompense for their labor if they put in an appearance. Some time since, a gentleman who is somewhat of a musician himself, remarked to me: "These talking machines, I tell you, have spoiled matters for the average musician. One cannot get any appreciation from the people now unless he is a first-class performer on an instrument." And it is true. Another evidence of the Phonograph's power as an educator to the better class of music is that many people, especially of the rural class, who possess less knowledge of the musical art than their city brothers, when they first purchase a talking machine their selection of records will be composed of popular music, but after they own a machine for a time they begin to pick on some of the classic selections. It is evident that the Phonograph has a great future before it, and will replace many other instruments of amusements, as I believe it has a wider scope of usefulness than any other musical device. All that remains necessary is for the manufacturer to keep pace with the times in its improvement, and from present indications they have in the past year certainly put forth every effort to this end. To state that the present products of the best manufacturers in this line are wonderful, is not expressing it, but I candidly believe that another twelve months will lay present results deeply in the shade. And as a gentleman who had listened to one of the latest makes of machines, I was playing for him the other day, remarked: "Wonderful! wonderful! Where will this end?"—*Wm. F. Hunt in the Talking Machine World.*

New Edison Records for January



SEND for these three books to-day. They are the Edison free library for lovers of the Phonograph—new every month; free to every asker. Mailed December 27th.

Do you remember to buy new records for your Edison Phonograph? Have you forgotten how you liked the records you now have when you first got them? Do you notice how entertaining they are to your guests who hear them for the first time? Then bear in mind that every new record renews your interest in your phonograph. It is time you had some new music.

When you bought your first supply of records, you possibly bought the things you liked at that time. There are other good things—perhaps different from what you liked then, but which appeal to you now; which appeal to your friends. Besides, there

are new records every month. The Edison Phonograph is the same phonograph. It is the records which change.

Go to your dealer and hear the new records.

Three Books Free—Send for the complete catalogue of Edison Records, the Supplemental catalogue of Edison Records for January and the Phonogram, describing the records for January. All published December 27. They will give you a new interest in your Edison Phonograph.



TRADE MARK
Thomas A. Edison

National Phonograph Company

Lakeside Avenue

Orange, N. J.

[Magazine Advertisement for January, 1907]



EVEN John Philip Sousa, who has no use for phonographs, has been forced to recognize the Edison Phonograph as a formidable competitor. The two-step king says that people will no longer go to concerts if they can have music in their own homes so easily and so cheaply as they can with the Edison Phonograph.

This is an unwilling tribute, but it nevertheless is a tribute. The man who has an Edison Phonograph has a concert in his own home. Even a king could not have more. At a store in your town you can hear the Edison Phonograph right away.

National Phonograph Company

Lakeside Ave., Orange, N. J.

[Magazine Advertisement for January, 1905]

A THANKSGIVING MENU.

[A most interesting piece of printed matter is the "Thanksgiving Menu" put out by an Edison Dealer at Columbus, O., as printed below.]

KNOSKE'S MUSIC STORE

THANKSGIVING

RECORD

MENU

November 29, 1906

Hotel Donavin Block

Chicken Chowder
No. 9385

Pearl of California
No. 9065

Bird Imitations
No. 8189

Oysters and Clams
No. 8730

Nothing from Nothing LEAVES YOU
No. 9155

Fishing
No. 9106

Olives

Radishes

Celery

Imagination
No. 8835

Lobster PROMENADE
No. 8540

Sea Shell WALTZ
No. 8322

Rabbit Hash
No. 8328

Champagne GALOP
No. 9378

Turkey IN THE STRAW
No. 8293

A Rare Old Bird?
No. 8925

WITH Wings OF LOVE
No. 8710

WHERE THE Sweet Potatoes GROW
No. 8810

Sauer Kraut IS BULLY
No. 4023

PREACHER AND Bear
No. 9000

Fowl and Game
In Season

Irish Canary
No. 8647

MY Kangaroo
No. 8727

Mr. Thomas Cat
No. 8132

Cocoanut DANCE
No. 2604

Possum Pie
No. 8697

Brandywine MEDLEY
No. 8748

GENERAL Hardtack No. 8670

Old Apple TREE No. 8958

Watermelon VINE
No. 8905

International Cake WALK
No. 8236

Peaches and Cream
No. 9359

OVER THE
Pilsner Foam
No. 8642

WHERE THE
Wurtzburger Flows
No. 8232

UNDER THE
Anheuser Bush
No. 8575

Laughing Water
No. 8532

Is There Anything Else You'd Like?
No. 7673

Gimme the Leavin's
No. 8912

Wouldn't it Make You Hungry?
No. 8602

Short Stories
By Frank Bush, No. 9163

A GOOD SOLICITING LETTER.

[The letter printed below is one being used by A. F. Smith, an Edison Dealer at Holstein, Ia., for sending to prospective customers in his territory. It is printed in imitation of a type-written letter and is accompanied by a stamped post card for the reply of the recipient. It is reprinted in full because it seems to us to meet the requirements of so many Dealers who do not feel equal to the task of writing one themselves. Holstein is a place of less than 1000 population, but Mr. Smith carries the complete Edison catalogue of Records].

Holstein, Iowa, December 20, 1906.

Dear Sir:—I have sold 67 Edison Phonographs since I started with them a little more than a year ago; I want to make it a hundred before this year's up.

Mr. Edison himself made a statement not long ago that he would like to see a Phonograph in every home, and since I have from my own experience and that of every one of my Phonograph customers learned the true value of one in the home, in added pleasure, entertainment, instructiveness and comfort, I have that same enthusiastic feeling myself—not because of the pecuniary benefit, as I could make just as much money doing something else, but it is a genuine pleasure for me to sell an Edison Phonograph.

Not one of my customers would part with his Phonograph outfit. Isn't that a good recommendation?

If I had time I would pack up one (like most everybody around here has bought), with the proper size amplifying horn for the home and a dozen select records and bring it out to you and let you try it for a week or so and see just how it would suit you anyway, and then if you didn't want to buy it, I would take it to someone else, but just at this season of the year I am too busy at the store to take the time this would require and I am anxious to make my 100 sales as stated, so I am going to ask you to come in after this outfit I have mentioned and take it out and keep it a week or ten days on trial and then return it, if you want to.

I will charge you nothing for the use of it, whether you buy or not, and you will be perfectly welcome to return it if you want to.

This way is the most satisfactory to both of us. It saves me time and it gives you an opportunity to test the Phonograph where it is to be used, and you will have plenty of time to make up your mind whether you would like to have one, and it won't cost you a cent unless you buy it—and you needn't buy it unless you think it is worth the money.

Regarding price—Machines and records are the same everywhere and no one can make them any different, viz: Gem, \$10.00; Standard, \$20.00; Home, \$30.00; Triumph, \$50.00. Records, 35 cents each, \$4.20 per dozen, but I have spent considerable time experimenting with different combinations to get the best results and can therefor be a decided help to you in selecting the outfit best suited for you.

I have amplifying horns from \$1.50 to \$15.00. Naturally some one of these would be the best for home use; I have found it.

I also have the largest stock of Records to be found in this part of the country.

Now will you take one of these on trial as suggested? If so, fill out the enclosed card and mail it to me at once.

Please return the enclosed postal card at once, as I need to know how to gauge my orders.

Yours truly,

A. F. SMITH.

COULDN'T FIND A PRICE CUTTER.

We are going to drop you a few lines to pass to you a compliment, that, to us, seems to be one of the highest that could be paid you, regarding the method of placing your goods in the hands of the public. Yesterday our Mr. Hampton accidentally came across a man who buys everything possible from department, bargain house and catalogue stores. In fact, the man makes a fad of this class of purchases. Incidentally the conversation drifted around to Edison Phonographs and he told Mr. Hampton that he had written to every bargain house he knew, looked up all the catalogues of mail order houses, etc., and had

been unable to strike a variation in price from that quoted in direct Edison advertisements, or the prices we had shown him on our wall as dealers' retail prices. Knowing the man as we do, we can realize what this means better than you. But it certainly proves the care you have taken to prevent injury to the trade and your goods by price cutting. And you will permit us to express our highest compliments to you for your thorough system, and constant watchfulness regarding this particular feature of the Phonograph and Record business. As Dealers we appreciate it most highly, as everyone connected with the distribution of Edison goods must do.—Geo. D. Hampton Piano Co., Newport News, Va.

AN INTERESTING CONTEST.

The Inland Printer, of Chicago, one of the brightest publications in this country, makes a feature of conducting in its columns a series of "ad." setting contests open to all printers. In its July issue it announced the conditions of Contest No. 20. At the suggestion of a Texas subscriber it submitted the following copy to prospective contestants:

"W. T. Herrick, of 320 Washington street, the hardware dealer, wants a good trade ad., giving especial prominence to his line of Edison Phonographs and gold-moulded records, for which he has the agency. He wants to impress the public that the Phonograph is the greatest entertainer for the home; that for \$20 to \$30 any one can own the latest improved machine, and that no skill is required to produce the finest selections of music by the world's greatest artists; complete list of latest records received every month, which can be had at only 35 cents each—and they can't wear out. Invite everybody to the store to hear the music, and state

that he is having a large sale on this line of goods, and no dissatisfaction from any purchaser, etc."

It was stated that the copy was wholly fictitious. The contestants were required to set their advertisements to uniform size of two columns wide and six inches deep.

The winners of the contest were announced in the November issue, with reproductions of the advertisements of the successful individuals. The winners were as follows: No. 1, William L. Holland, Boston Herald, Boston, Mass.; No. 2, Henry Clay Earle, Dallas, Texas; No. 3, A. W. Hammond, Penton Publishing Company, Cleveland, Ohio; No. 4, P. H. Kelly, Waltham, Mass. Nos. 5 and 6 were among others given special mention. The six advertisements are printed in reduced form below. The facts about the contest and the reprints of the advertisements cannot fail to be of interest to Edison Dealers. Nos. 2 and 5 were submitted by the same contestant.

Advertisement 1: W. T. HERRICK HARDWARE DEALER 320 Washington Street. EDISON Phonographs. The Latest Improved Machine. The Greatest Home Entertainer. \$20 to \$30. Gold-Molded Records. Complete list of latest records received every month. Only 35 Cents Each. IT IS IMPOSSIBLE TO WEAR THEM OUT.

Advertisement 2: ANNOUNCEMENT EXTRAORDINARY! THE EDISON PHONOGRAPH. FOR \$20 TO \$30. W. T. HERRICK THE HARDWARE MAN 320 WASHINGTON STREET.

Advertisement 3: Edison Phonographs. The latest improved clear, sweet-toned machines now have for \$20.00 to \$30.00. Gold Molded Records. We receive the latest every month, and sell them at only 35 cents each.

Advertisement 4: PHONOGRAPHS. GREATEST OF HOME ENTERTAINERS \$20 to \$30. Gold Molded Records. A Complete List of New Gold Molded Records (all the latest melodies) is received each month and sold for Only 35c Each. W. T. HERRICK Hardware Dealer 320 Washington St.

Advertisement 5: EVERYBODY GOES TO HERRICK'S TO HEAR THE EDISON PHONOGRAPH. TALK, LAUGH, PLAY AND SING FOR WHOLE HOURS—A MOST WONDERFUL INVENTION. FOR \$20 TO \$30. W. T. HERRICK THE HARDWARE MAN 320 WASHINGTON STREET.

Advertisement 6: The Best of Home Entertainers. Edison Phonograph. I have taken the agency for this machine and want you to see me in every home in town. Edison Gold Moulded Records. Complete list of latest records received every month. W. T. HERRICK The Hardware Dealer, 320 Washington St.

THE PHONOGRAPH IN THE FIELD OF SCIENCE.

The Record-Office of the Academy of Science in Vienna has been lately enriched with numerous records, says the Phonographische Zeitschrift, particularly in connection with five expeditions, which supplied interesting material for the study of philological science.

Prof. Dr. J. Schatz gathered in North Tyrol and Voralberg specimens of German dialects on 41 cylinders. Dr. Pöch had taken with him a Phonograph of the Record-Office to New Guinea, and had sent back 32 excellent Records, which contained the language and music of the natives, especially of the Monumbo tribe. Particularly interesting are the war songs with drum accompaniment, and the drum signals with which the tribes are in communication from village to village.

Dr. Felix Exner recorded in India old Sanscrit songs and brought 68 unapproachable records of same.

Franz Scheirl, who specialized in Pinzgau Dialects, supplied 32 cylinders to the Record-Office.

In addition to these, Field-Marshal Lieutenant Freiherr von und zu Eisentein placed at the disposal of the Record-Office cylinders made in connection with his trip to South America. These were made with an Edison Phonograph.

As well as the language and dialect records mentioned above, a quantity of records of the voices of celebrated personalities have been lately acquired. The recording of the voices of famous individuals is being carried on systematically.

The Record-Office expects shortly the return of an expedition from Australia, and this spring a machine and a supply of blanks is being sent to Greenland where Dr. R. Trebitsch and Dr. von Eissler will make records for the Record-Office.

THE WAY THEY ALL ARE THINKING.

The following interesting letter was written in reply to a "follow-up" inquiry sent to a gentleman who had some time previously asked us for catalogues:

South Coventry, Conn. I was enjoying the beautiful music of an Edison Phonograph when my daughter brought me a letter from you inquiring whether or not I had purchased an Edison Phonograph. I did not intend to purchase one until Christmas, but I went to Willimantic a few days after I got your reply to my letter and called at the store of the A. C. Andrew Music Co. I was in a hurry, but finally told Mr. Andrew that I would listen to just one Record, "I Surrender All." Well! I have listened to talking machines every chance I have had since they were placed on the market but never heard one that was so beautifully clear, smooth and distinct as that one. As soon as the singing stopped I said, "I will take that Phonograph and Record." I have 39 Records. There are a good many phonographs and talking machines in town, but only one that hears this one says it is the best one they ever heard. It is a "Standard," with a horn 2 1/2 feet long and 22 inches wide at bell. I could write good things about it for a long time, but will not intrude further on your valuable time. With best wishes for your continued success.—C. G. Coombs.

JOBBERS OF EDISON PHONOGRAPHS AND RECORDS. ALABAMA.

Birmingham—Talking Machine Co., 207 Second ave. Mobile—W. H. Reynolds, 167 Dauphin street. Montgomery—R. L. Penick, 119 Dexter ave.

ARKANSAS.

Little Rock—O. K. Houck Piano Co.

CALIFORNIA.

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

COLORADO.

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

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

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

ILLINOIS.

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

INDIANA.

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

IOWA.

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

KENTUCKY.

Louisville—C. A. Ray, 650-652 Fourth avenue.

LOUISIANA.

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

MAINE.

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

MARYLAND.

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

JOBBERS OF EDISON PHONOGRAPHS AND RECORDS—Continued.

MASSACHUSETTS.

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

MICHIGAN.

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

MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin ave.
Minnesota Phono. Co., 518 Nicollet avenue.
St. Paul—W. J. Dyer & Bro., 21-23 West 5th street.
Koehler & Hinrichs, 255 E. 3d St.
Thomas C. Hough, 302 Wabasha street.
Minnesota Phonograph Co., 37 E. 7th street.

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

NEW JERSEY.

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

NEW YORK.

Albany—Finch & Hahn, 92 State street.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons, 394 Fulton street.
Buffalo—W. D. Andrews, Seneca and Wells streets.
Robert L. Loud, 613 Main street.
Neal, Clark & Neal Co., 647 Main street.
Elmira—Elmira Arms Co., 117 Main street.
Gloversville—American Phono. Co., 99 W. Fulton st.
Kingston—Forsyth & Davis, 307 Wall street.
New York City—Bettini Phono. Co., 156 W. 23d street.
Blackman Talking Machine Co., 97
Chambers street.
J. F. Blackman & Son, 2737 3d avenue.
Sol Bloom, 3 E. 42d street.
I. Davega, Jr., 125 W. 125th st.
S. B. Davega, 32 E. 14th street.
Douglas Phono. Co., 89 Chambers st.
Jacot Music Box Co., 39 Union square.
Victor H. Rapke, 1661 Second avenue.
Siegel-Cooper Co.
John Wanamaker.
Alfred Weiss, 1622 First avenue.
Oswego—Frank E. Bolway, 32 W. Bridge street.
Rochester—A. J. Deninger, 345 North street.
Mackie Piano, O. & M. Co., 100 State street.
Giles B. Miller, 63 State street.
Talking Machine Co., 97 Main st., E.
Schenectady—Finch & Hahn, 504 State street.
Jay A. Rickard & Co., 253 State street.
Syracuse—W. D. Andrews, 216 E. Railroad street.
Troy—Finch & Hahn, 3 Third street.
Utica—Clark-Horrocks Co., 54 Genesee street.
Arthur F. Ferriss, 81 Washington street.
William Harrison, 50 Columbia street.
Utica Cycle Co., 31 Columbia street.

*Added since December 1st, 1906.

OHIO.

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

OREGON.

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

PENNSYLVANIA.

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

RHODE ISLAND.

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

UTAH.

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

TENNESSEE.

Knoxville—Knoxville Typewriter and Phonograph
Co., 421 Gay street.
Memphis—F. M. Atwood, 160 N. Main st.
O. K. Houck Piano Co., 105 S. Main street.
Nashville—Nashville Talking Mach. Co., 510 Church st.
Magruder & Co., 27 Arcade.
O. K. Houck Piano Co.

TEXAS.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

Seattle—D. S. Johnston Co., 903 Second ave.
Spokane—Spokane Phonograph Co., 7 Post st.

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d street.

CANADA.

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

SUSPENDED LIST, JANUARY 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—THOMAS MCGUIRE, 875 Main street.

GEORGIA.

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

ILLINOIS.

Champaign—EGGLESTON BROS., or EGGLESTON
MUSIC HOUSE, J. P. Eggleston, Prop.; also
Danville, Ill.
Danville—EGGLESTON BROS., or EGGLESTON
MUSIC HOUSE, J. P. Eggleston, Prop.; also
Champaign, Ill.
Ottawa—EDWARD HAYNE.
*Quincy—GILES BROS., 107 North 4th st.
Wheaton—E. IRVING.

INDIANA.

*Elkhart—WILBUR TEMPLIN MUSIC CO.
Logansport—F. M. NEFF, 406 Broadway.
South Bend—EUGENE MARSH, 126 Vista avenue.
SOUTH BEND BOOK BINDERY, Robert
Lebolt, Prop., 203 North Michigan street.

IOWA.

Burlington—JOHN P. WEISS, 711 Jefferson street.
Sioux City—HATTENBACH BROS. CO.
A. V. LARIMORE, 518 Fifth street.
State Center—ORA SARGEANT.

KANSAS.

Clay Centre—E. M. GOWENLOCK.
Lawrence—BELL BROS.
Topeka—R. H. MOREHOUSE, 510 E. 4th street.

MAINE.

Biddeford—W. H. FIELD.
Lewiston—J. W. SKENE.
Monmouth—G. H. STETSON.
Waterville—FRANK BLANCHARD, 150 Main street.

MASSACHUSETTS.

Boston—E. C. PECK, 43 Milk st.
HENRY SAVAGE & SONS, 166 Hanover st.
T. SINGER, 60 Leverett street.
*Florence—WILLIAM OATES, 87 Main st.
Franklin—E. P. Blackman.
Lawrence—LORD & CO., 314 Essex street.
E. O. MOSHER, 420 Essex street.
Malden—A. T. FULLER.
Nantucket—ARTHUR M. TAYLOR.
New Bedford—H. B. DEWOLFF.
Somerville—E. J. WINCHESTER, 32 Summit avenue.
Worcester—JOSEPH TUKMAN, 44 Front street.
Woburn—OSBORN GILLETTE, or THE BOLTON
JEWELRY CO., L. F. Maloney, Manager.

MICHIGAN.

Ann Arbor—ANN ARBOR MUSIC CO., F. J. Schwan-
kovsky, Prop.
Detroit—F. J. SCHWANKOVSKY.
Saginaw—GEO. W. EMENDORFER.
JAMES V. CALAHAN, 217 Genessee st.
TIERNEY BROS., 217 Genessee st.

MISSOURI.

Kansas City—THE WITTMANN CO.

NEBRASKA.

Lincoln—THE WITTMANN CO.
Omaha—THE WITTMANN CO.
PIANO PLAYER CO.
Red Cloud—ALBRIGHT BROS.

NEW HAMPSHIRE.

Hillsboro Bridge—E. M. BARNES.
Manchester—A. E. DUMAS
Nashua—F. A. McMASTER & CO.

*Added since December 1st, 1906.

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

NEW JERSEY.

Atlantic City—SAM'L D. WOLF, 32-34 Arkansas ave.
Bayonne—I. WIGDOR, 450 Avenue D.
Jersey City—W. L. HOFFMAN, 151 Montgomery st.
Long Branch—A. N. Alexander, 103 Broadway.
Newark—R. L. CORWIN; also New York City.
Passaic—I. HURWITZ.
Paterson—CHAS. H. KELLY, 25 N. Main street.
Plainfield—S. W. FRUCHT, or R. FRUCHT; also
New York City.
ELSTON M. LEONARD.
West Hoboken—EMIL HOLLANDER, or THE WEST
HOBOKEN BICYCLE & PHONO. CO., 169
Spring street.

NEW YORK.

Albany—G. LINDE, 353 S. Pearl street.
Amsterdam—D. C. KIRCHNER, 26 Market st.
Auburn—CHAS. C. CHIER CO., 18 Clark street.
Bedford Park—GEO. H. TYRRELL.
Brooklyn—WM. ALBRECHT, 204 Knickerbocker ave.
H. HINDERMANN, BUSHWICK PHONO-
GRAPH EXCHANGE, 1421 Myrtle avenue.
EMIL SMITH, 634 Eleventh st. and 230 Summer
avenue.
Dolgeville—GEORGE REESE.
Hobart—F. H. MARSHALL.
Honahk—ALBANY SPECIALTY CO., or CHAS. F.
RICE, Main street.
Horavia—C. D. LOOMIS & CO., Union Block.
New York City—A. T. ARMSTRONG, or AMERI-
CAN PHONO. CO., 106 Wall street.
AUTOMATIC ZITHER CO., M. Cohen, Prop.,
58 Second avenue.
BERN BEARWALD, 373 W. 14th st.
EDWARD BIELFELD, 481 Willis Ave.
BRONX PHONO. CO. or DAVID SWITKY
506 Willis ave.
R. L. CORWIN; also Newark, N. J.
EAGLE PHONO. CO., or C. LOWENTHAL
83 Nassau street.
EMPIRE PHONO. CO., 2 W. 14th street.
S. W. FRUCHT, or R. FRUCHT, 7 Barclay st.
or 68 Cortlandt st.; also Plainfield, N. J.
O. HACKER, 2 Murray street.
HAWTHORNE & SHEBLE, 297 Broadway
also Philadelphia, Pa.
HOLOBER BROS., 350, 421 and 491 West st.
N. HORN, 148 E. 58th street.
W. L. ISAACS, 114 Fulton street.
S. LEMBURG & CO., 194 Broadway.
J. McELLYNNE, 202 Broadway.
RICHMOND PEASE, 44 W. 132d st.
F. M. PRESCOTT, 44 Broad st.
WINTHROP CYCLE CO., 2212 Seventh ave.
Rome—CHARLES TUTTLE.
Saratoga—W. J. TOTTEN.
Saratoga Springs—MARVIN A. COTE.
Watertown—HENRY A. HARDY, 24 Arsenal st.
H. S. WARDWELL & CO., 39 Public Square.

NORTH CAROLINA.

Kinston—S. A. Quinerly.

OHIO.

Cincinnati—J. L. ANDEM.
SALM TALKING MACHINE CO., 639 Vine st.
Coshocton—BURNS & GOSSER.
Middleton—OTTO GRAU & CO., 135 E. 3d street
Springfield—D. & M. VANDERPOOL.
Uhrichsville—F. A. MAZURIE.

PENNSYLVANIA.

*Bradford—C. C. GRIFFEN, 20 N Washington st.
Philadelphia—A. R. CASSIDY, 2783 Emerald street.
HAWTHORNE & SHEBLE, 604 Chestnut st., or
Oxford and Mascher sts.; also New York City.
A. KROUSE, 832 Arch street.
PENN NOVELTY CO., 15 South 9th st
Pittsburg—A. LIPPARD, 615 Wylie ave.

RHODE ISLAND.

Providence—F. P. MOORE.
Rockville Center—O. A. CLARK.

WISCONSIN.

Milwaukee—J. C. BLATZEK.

What the "Other Fellow" Is Accomplishing

LANGUAGE STUDY IN CHICAGO.

Lyon & Healy Doing a Big Business With the Course Directed by the International Correspondence Schools.

(Special to The Talking Machine World.)

L. L. Lewis, representing the International Correspondence Schools of Scranton, Pa., is in charge of a special branch in the retail department of Lyon & Healy's devoted to the exploitation of language teaching through the medium of the talking machine. It is said that so far Lyon & Healy have disposed of over 300 outfits, mostly to the better class of customers, the facilities offered by the talking machine plan for studying at odd hours appealing directly to the busy man of affairs. All told, the International Correspondence Schools have disposed of 20,000 outfits, valued at \$1,000,000.

Another story of a "dealer who has tried it." And a prominent firm in Atlanta is going to open a regular school of language study with the aid of our phonograph system. They are waking up all along the line to the possibilities of the language feature of the business. How

I.C.S. LANGUAGE SYSTEM

WITH
Thomas A. Edison
PHONOGRAPH

about YOU? Do you realize what I. C. S. Language Outfits will do for YOUR business? Do you know that with these outfits you can reach a class of trade that would not think of using a phonograph for ordinary purposes, that you can reach those people who have become tired of their phonographs as an amusement fad, and that you can quickly interest your regular customers in this PROFITABLE use for the phonograph? "Dealers who have tried it" have increased their business from 10 to 30 per cent. and more. Don't be slow. Get into the game and get YOUR share of this trade. Write TODAY for further particulars.

International Correspondence Schools

Box 920, SCRANTON, PA.

EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY
THE NATIONAL PHONOGRAPH CO.

VOL. IV. ORANGE, N. J., FEBRUARY, 1907. No. 12.

NATIONAL PHONOGRAPH CO.
ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

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

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

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

EDISON PHONOGRAPHS AND RECORDS.

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

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THE YEAR OPENS WELL.

January has performed its part in making 1907 the greatest year in the history of the Edison Phonograph and the National Phonograph Company. It has broken all past records and set a pace that succeeding months will find it difficult to keep up with. In volume of orders, goods manufactured and shipped, collections, hands employed and, naturally, in expenditures the month of January outdistanced all of its predecessors. December had not closed before Jobbers began to place unusually large orders for stock Records, not waiting as heretofore until they had taken the yearly or semi-yearly inventory, and the orders are still coming. The increased business found our factory force fully prepared and waiting. Some of the increased facilities afforded by the new buildings came into play at once, making it easy to add to the Record making force and thereby increase the output. As a result many days in January exceeded the highest output of any single day in the past. In the same way, but not to the same extent as Records, the demand for machines has made it necessary to turn out more of them than was ever done in one month before. We regret that it is not deemed good policy to give figures showing the January output. It is doubtful, anyway, if we would get credit for telling the truth, for the actual figures would not be believed by the general public. Even men more familiar with the business would be incredulous.

These statements are of little interest to the trade and would not be made did we not desire to impress upon them the fact that the business in Edison Phonographs and Records is not something for a day or a week, but for an almost unlimited time to come. It is a business in which it is as safe to invest money in as that of a grocer or butcher. It has grown and grown, is growing and growing and will grow and grow in the future for every man with the faith necessary to put his money into it and push it. To the man who doesn't believe in it and who won't hustle for it, it offers little.

THE ADVANCE LIST OF APRIL RECORDS APPEARS ON PAGE 2.

NEW EDISON GOLD MOULDED RECORDS. ADVANCE LIST FOR APRIL, 1907.

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

- | | | |
|------|---|---------------------------|
| 9506 | Gambrinus Polka (Bial) | Edison Concert Band |
| | <i>The old, familiar and much played instrumental piece.</i> | |
| 9507 | Let It Alone (Williams) | Ada Jones |
| | <i>A unique coon song by the writers of "Nobody." The semi-conversational way in which it is sung marks it a decided and interesting departure.</i> | |
| 9508 | Captain Baby Bunting (Helf) | Byron G. Harlan |
| | <i>A real "Mamma's Boy" song, by the same composer.</i> | |
| 9509 | Angel's Serenade (Braga-Hasselmann) | Charles Schuetze |
| | <i>A harp solo unaccompanied.</i> | |
| 9510 | Farewell Killarney (Edwards) | Irving Gillette |
| | <i>A new sentimental Irish march ballad. "Killarney" is the sweetheart to whom the Irish lad is bidding farewell.</i> | |
| 9511 | The Precious Name (Doane) | Edison Mixed Quartette |
| | <i>The well known gospel hymn, sung by a quartette of mixed voices.</i> | |
| 9512 | If Anybody Wants to Meet a Jonah, Shake Hands with Me (Hoyt) | Arthur Collins |
| | <i>A "hard luck" coon song that already has a good start on the road to success</i> | |
| 9513 | National Fencibles March (Sousa) | Edison Military Band |
| | <i>One of John Phillip Sousa's first and best marches, also performed a la Sousa.</i> | |
| 9514 | Far Away (Richmond) | Harry Anthony |
| | <i>A beautiful ballad. Its sub-title is "Some One Thinks of You To-night."</i> | |
| 9515 | When Bob White is Whistling in the Meadow (Rosenfeld) | Harlan and Stanley |
| | <i>A sentimental song with a pretty melody and real touch of nature in the story.</i> | |
| 9516 | If You Want to Pick a Fuss, Wait 'till the Sun Shines (Furth) | Bob Roberts |
| | <i>A coon song, genuinely characteristic and, of course, funny.</i> | |
| 9517 | The Silvery Brook Waltz (Bruham) | Edison Symphony Orchestra |
| | <i>One of the best orchestra selections that we have recorded in some time</i> | |
| 9518 | That's What the Rose Said to Me (Edwards) | Louise Le Baron |
| | <i>A ballad of a somewhat higher order, sung by contralto.</i> | |
| 9519 | My Kickapoo Queen (Reed) | Collins and Harlan |
| | <i>A Zulu-Indian kind of a coon song, sung as a male duet.</i> | |
| 9520 | Ida-Ho! (Von Tilzer) | Billy Murray and Chorus |
| | <i>A western song, called the "melodious cyclone," that is sweeping the country. The Edison Male Quartette joins in the chorus.</i> | |
| 9521 | Popularity March (Cohan) | Vess L. Ossman |
| | <i>A lively march played as a banjo solo. George M. Cohan is the composer.</i> | |
| 9522 | The Tale the Church Bell Told (Van Alstyne) | Harry MacDonough |
| | <i>A new descriptive song destined to become widely popular.</i> | |
| 9523 | How Matt Got the Mitten (Original) | Ada Jones and Len Spencer |
| | <i>A vaudeville specialty describing a down eastern courtship. Miss Jones sings "I Don't Like Your Family" (Howard).</i> | |
| 9524 | The Bowery Grenadiers (Kelly) | J. W. Myers |
| | <i>The late J. W. Kelly entertained thousands with this song.</i> | |
| 9525 | Sunbeam Dance (Rolfe) | Albert Benzler |
| | <i>A sparkling instrumental number in schottische tempo, played as a bells solo.</i> | |
| 9526 | Do, Re, Mi, Fa, Sol, La, Si, Do (Burt) | Edward Meeker |
| | <i>A comic song with an odd title.</i> | |
| 9527 | Flanagan on a Broadway Car (Original) | Steve Porter |
| | <i>Another vaudeville specialty in which, as in the restaurant, "Flanagan's troubles" is the chief feature.</i> | |
| 9528 | When the Roses Are in Bloom (Nattus) | Edison Male Quartette |
| | <i>A pathetic rustic-sentimental song, specially arranged as a male quartette.</i> | |
| 9529 | My Mariuccia Take-a Steamboat Medley (Original) | Edison Military Band |
| | <i>Includes: "My Mariuccia Take-a Steamboat," "In a Chimney Corner" and "My Irish Rosie."</i> | |

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

NEW YORK PHONOGRAPH CO. SUITS.

Jobbers and Dealers in the State of New York, against whom suits were brought by the New York Phonograph Company, have recently been served by registered mail with a notice wherein that company's attorney calls attention to a section of a code which gives him a lien upon his clients cause of action.

This does not effect or concern the Jobbers and Dealers, and no such notice was necessary to protect the attorney of that company, and we believe the real purpose of the notice is to create the impression that the New York Company obtained a decision in its favor, which is not the case, in fact the suits have not yet been brought to final hearing. The only hearing so far has been on the motion for preliminary injunction, which was denied.

UP TO THE DEALERS.

Judging by letters occasionally received from Dealers, there is an evident chafing in the trade over the sales made in Dealers' towns by those engaged in selling Phonographs on the mail order plan. Few of these Dealers realize that they have materially aided the mail order houses in making these sales. If a mail order man was asked for some of the reasons for his success, he would say that he advertised liberally and sold on installments. Pressed further, he would admit that he sold outfits, and even Records, in Dealers' towns because the average Dealer does not carry a proper stock of goods. Thus the Dealer contributes to his own undoing.

Now, there is nothing about a mail order business that a Dealer can not duplicate. He can advertise, he can carry an adequate stock and he can sell on installments. He can do even more. He can deliver to his trade and save the freight charges.

He can advertise. It is not necessary in a small place to spend much money. If a town is too small to have a weekly paper, two or three dollars a month will mail a folder or a circular to every possible purchaser in the place. The larger the town, the more money can be expended and the larger number of sales made. The success of any advertising will depend upon the stock a Dealer carries.

He can carry an adequate stock. On January 1st there were 1,387 selections in the complete domestic list of Edison Records. One of each will cost \$291.27. One of each of the four popular styles of Edison Phonographs will cost \$66.00 more. A system for carrying 1,387 Records will cost from \$15 to \$40. One each of the half dozen popular styles of horns may be had for \$20 or less. With this equipment and proper facilities for getting more goods and accessories from a Jobber, no Dealer need fear outside competition. He can get and hold the business of every man or woman having a bit of local pride. He will also make money and will continue to make it as long as he keeps up his stock and keeps it clean and neatly arranged.

He can sell on installments. The average Dealer declares that he hasn't the necessary capital and cannot afford it. Now, does it require much capital? The machine most sold on installments is the Standard. This costs a Dealer \$12. Most installment sales are made

on the basis of from \$3 to \$5 down and weekly payments of \$1. Suppose the first payment is \$3. The capital required to carry the sale is \$9, or an average of \$4.50 for seventeen months costing eight cents if borrowed at 5 per cent. interest, and the deal makes \$8. With a capital of less than \$100 (worth \$1.67 at 5 per cent. per four months) a Dealer can sell one Standard machine every week for twenty weeks and have a steady income of \$8 a week, with no extra work than keeping a record of the weekly payments.

Some Dealers recognize the desirability of having a purchaser get a stock of Records, when an installment sale is made, for when he does he is not likely to tire of his Phonograph and want to return it or give up his payments. Therefore, they let him have the machine on a payment of \$1, providing he will buy one dozen Records or more. This plan requires a little more capital, but it is more profitable in the long run.

Then, having installment purchasers come into a Dealer's store once a week is a source of much additional business. Few machine owners can resist the inclination to buy one or more new Records. This feature is so much thought of by some Dealers that they induce an installment purchaser to buy Records with his weekly payment and defer the final payment a week. This plan is quite safe after a machine has been at least half paid for. It is safe to estimate that three dozen Records will be sold to every purchaser of a Phonograph on the installment plan.

The above statements have been made to show that even small Dealers can safely sell Phonographs on installments and with a comparatively small capital. They are not to be taken as a desire on our part to induce any Dealer to follow the plan against his own judgment or inclination. Unless a Dealer believed in it, he would be wise not to sell on installments. Because installment selling has mainly been carried on in cities, the claim has been made that it is not adaptable to smaller places. This is not so, for where a Dealer knows all about the people of his town he is less liable to make bad accounts than the man in the large city. As a matter of fact, where ordinary care is taken to look up a purchaser's character and antecedents, there are few bad sales in the installment business. This plan of selling goods has been, and is, wonderfully successful. It is making the fortunes of thousands of men, and no man having an opportunity to follow it should pass it by without a thorough investigation.

GO AFTER NEW DEALERS.

An Edison Jobber recently commented upon the ease with which his salesman had established eighteen new Dealers in his State, which is one of the smallest in the Union. He had long ago felt that he had covered it quite thoroughly. He said that his man went into twenty-one towns of 1,000 or less population, and created a Dealer in all but three of them. One of the towns was four miles away from a railroad and the Dealer had to go after his goods in a wagon. Being asked for a reason for this success, he said it was because the Edison proposition had become so well known that it required little more than a presentation of the case to sell the goods.

The volume of the Edison business to-day bears out this statement that the Edison Phonograph has become well known. It has achieved popularity because it is the greatest music-making instrument of the day, because it is backed by the Edison name for quality and merit, because its standard is always maintained, because it has the good will of nearly 10,000 loyal Jobbers and Dealers, because it is sold under conditions that guarantee a "square deal" to all, and because it is and has been extensively advertised. To no one of these features is its success due. Without advertising none of the others would avail much, but without the others advertising would soon fail.

The aim of this company is to see a Dealer established in every city and town in the United States and Canada, and when that is done we shall be in a position to get the greatest benefit from our advertising appropriation. Jobbers can do much toward establishing Dealers in unoccupied towns by making a list of such in their territories and taking steps to cover them. The fact that they have tried some time ago and not been successful should not deter them from trying again. The Jobber named above had before failed in most of the eighteen towns referred to. When he tried again he found it comparatively easy. The Edison Phonograph is one of the best known propositions in this country to-day, and its fame is increasing in an astonishing manner. Jobbers who are relying upon the non-success of their previous efforts to sign new Dealers will find the situation quite different if they will again go after them. They should make up a list of towns where they know there are no Edison Dealers; get the names of firms in those towns who have stores and can sell Edison goods. If a salesman cannot be sent because of the cost, write each a carefully prepared letter, setting forth the advantages of

carrying a stock of Edison Phonographs and Records, and then follow them up with other letters until a reply is received or a Dealer established. A systematic campaign along these lines will bring results that will surprise most Jobbers.

EXPENSIVE BUT IT PAYS.

The February advertising of this company in magazines and weekly publications again comprises two full pages or double spaces in each medium on our list. Copies of these advertisements are printed on pages 22 and 23. The Record page is given up to exploiting the Grand Opera Records, while the other page is devoted to Phonograph advertising, the copy being one of the silhouette series. This advertising, together with the newspaper advertising being done in every large city of the United States and Canada, is creating a tremendous demand for Edison Phonographs and Records. It is daily inducing nearly 1,500 persons to put Edison Phonographs in their homes. It is creating a splendid business for Edison Dealers, and only the conservatism of the latter in not doing their share of local advertising prevents them from doing a still larger business.

PRINTED MATTER.

The *Phonogram* continues to be very popular among the trade as a means of getting Edison Record business. Its edition grows larger each month and it is seldom that an order for copies is cut down. Beginning with the March issue, the *Phonogram* will appear in a new dress. It will have a new title page, a feature of which each month will be a funny design illustrating one of the selections in the monthly list. "Rudolph and Rosie at the Roller Rink" will be featured in the March issue. The descriptions of the Records will be made more interesting by the use of bright little silhouetted illustrations of the titles. Other features will be new headings and a new arrangement.

Dealers occasionally write for a supply of forms to be used for selling Phonographs on installments. It has never been possible to get out a form for this purpose, owing to the different legal requirements in each State. Dealers should not use blanks of this kind without making sure that they comply with the statutes of their States.

The Kern Music Company of Jersey City on January 4th, received a money order on account of a Phonograph sale, which had been mailed at St. Michael, Alaska, on November 7th. Nearly two months were occupied in transit.

AMONG THE JOBBERS.

Visiting Jobbers at our New York office during January, in addition to those who attended the informal dinner on January 17th, were the following: Theodore F. Bentel of Theodore F. Bentel Company, Pittsburg, Pa.; J. W. Dittreich, of Rudolph Wurlitzer Company, Cincinnati, Ohio; H. M. Holleman of Texas Phonograph Company, Houston, Tex.; G. L. Ackerman of Ackerman & Co., Scranton, Pa.; J. N. Willys of Elmira Arms Company, Elmira, N. Y.; W. O. Pardee of the Pardee-Ellenberger Company New Haven, Conn.; John Sykes, Trenton, N. J.; Robert Loud, Buffalo, N. Y.; Henry Weymann of H. A. Weymann & Son, Philadelphia, Pa.; H. Wonderlich of J. Samuels & Bro., Providence, R. I.; Mr. Marschalk of Musical Echo Company, Philadelphia; J. T. Leimert and Mr. Long, of Cable Company, Chicago, Ill.; D. R. Harvey and S. J. Francis of Iver Johnson Sporting Goods Company, Boston, Mass.; Mr. Dyer of W. J. Dyer & Bro., St. Paul, Minn.; Mr. Brickett of Flint & Brickett, Springfield, Mass.; Fred Babson of Babson Bros., Chicago, Ill.

The Montenegro-Riehm Music Company have succeeded C. A. Ray as Edison Jobbers at 628 and 630 Fourth avenue, Louisville. Mr. Ray will remain with them as manager of the talking machine department.

M. W. Waitt & Co., of Vancouver, Canada, became Jobbers in Edison goods last month. They have been Edison Dealers for some time, having stores at Vancouver and Victoria. They will make Vancouver their wholesale headquarters and will continue the branch store at Victoria.

The style of the Edison jobbing firm of the Wells Phonograph Company, at 45 North Ninth street, Philadelphia, has been changed to Louis Buehn & Bro. This involves no change in ownership or management. Mr. Buehn and his brother have been owners of the business for nearly five years.

NOT MERELY A TALKING MACHINE.

Too many people look upon the Phonograph as a talking machine. Usually these are the people who have not heard the Edison Phonograph. Of course, the Edison Phonograph is a talking machine, but it has far greater claims to the name "musical instrument" than the majority of other instruments. Dealers should not let a possible customer think of the Edison Phonograph as a talking machine pure and simple. Emphasize the fact that, with Edison Records, the Phonograph is undoubtedly the finest musical entertainer your customer can

have in his home. A piano, violin, or guitar, or mandolin, or musical box, or organ—these all have their limits. But with Edison Records and an Edison Phonograph one can listen to the music of any instrument, and it is just as easy to listen to orchestral music or to marches played by well-known bands.

Remind your customer that the vast majority of Edison Records are of music and songs—comparatively few are talking Records pure and simple.

Then play over half a dozen Records which will bear out your arguments that the Edison Phonograph is the ideal musical entertainer. Play one of the Edison Grand Opera Records, then a band selection, next a humorous song, then a violin solo, then a Record introducing chimes and bells, and finish up with either a talking Record or one of a song introducing talking.

By the strong association of music with Edison goods Dealers can make many a sale to people who, because they have never heard the Edison Phonograph, look upon it as a "talking machine."

PERSONAL.

President W. E. Gilmore and General Sales Manager C. H. Wilson made a trip to Chicago last month partly for the purpose of conferring with the Western members of the selling force. A feature of the trip was a dinner at the Auditorium, at which reports from salesmen were heard and plans for the future discussed.

A FURNITURE FIRM'S LETTER.

[The letter printed below is one of a series being sent to their customers by Brown & Durham, a furniture firm at New Haven, Conn., who are selling Edison goods on installments.]

We have recently received a complete line of Edison Phonographs, and all the records now published, numbering 1300. We will also have the twenty-four new records which are published each month as soon as they appear.

We have fitted up the department, which is on the first floor near the front door, with comfortable chairs, and we cordially invite you to call and hear the records.

If you have not heard of the new Edison you will be surprised and pleased at the clearness of tone and the absence of the metallic sound so noticeable in the earlier machines.

We have selected your name from those on our books to whom we would like to sell an Edison Phonograph, and we offer you an instrument on exceptional terms at the regular cash prices, \$10.00, \$20.00 and \$30.00.

If you are paying on an account we will add the Phonograph by the additional payment of one dollar weekly. If your account is closed at present, we will accept three dollars or five dollars as you please for the first payment, and one dollar a week.

If you already own a Phonograph, we hope you will find our store a pleasant and convenient place to hear and select new records. You are welcome whether you purchase or not, but we are sure that you and your family would be delighted with an Edison, and that it would prove a great source of entertainment and education.

BROOKLYN EAGLE COMMENDS IT.

The Edison Commercial System for dictation is in use throughout the offices of the Brooklyn *Eagle*, and that the system is popular is shown by the following article published in a recent issue of the *Eagle*:

The Business Phonograph is one of the latest developments in office time saving devices. It has the advantage of being always ready for work, and never has to be called away from some other task to take dictation. In brief, it is a Phonograph, built for the office desk, whose motive power is electricity, easily connected with a chandelier or by a direct wire with the electric current that supplies every business building nowadays. It is ready for action when a cylinder is placed in position and the current turned on. The cylinder will hold from fifteen to twenty letters, and as soon as the cylinder is full, it may be transferred to another machine in another room, if necessary, or desired, where the letter is reproduced in the ears of the typewriter, and by her transcribed on a machine. It is, of course, one of the devices of the wizard Edison, and has within the past ten years been brought to a high state of perfection. The idea of the Business Phonograph is not new. The first ones were put into commission as long as fifteen years ago. The idea then did not receive the favor that has come to it of late. The first machines, moreover, were not a business success. The new machines are complete mechanically, easily handled and adjusted, free from intricate mechanical devices and small in bulk.

The advantage in their use lies in this: That the Phonograph is always ready for action. The letter may be put upon it at any time, correspondence does not pile up on the office desk, memoranda may be put upon it, before the matter is forgotten or overlooked. Further advantage lies in the fact that the transcriber wastes no time in waiting for letters to write. As soon as a cylinder from one machine is finished another one may be taken up. It is thus possible for a business concern to lessen the number of typewriters employed in keeping them busy all the time.

Business men who have tried the machine are enthusiastic in its praises. It is coming into use very largely in concerns where a large amount of correspondence is handled. Those whose business it is to write letters find it a great convenience to have a device at hand which is ready at all times to take the matter that is to go out.

DEALERS' ADVERTISING.

Apropos of the prevailing popularity of the specially written letters and post cards for advertising purposes, George E. Buss, Edison Dealer at New Philadelphia, O., sent an unusually clever letter to his trade just before the holidays. Each letter was written in long hand, on fine correspondence stationery, the salutation comparing with the first name of the recipient, and each was sealed and mailed under two-cent postage. The letter is given in full below. Whether or not the recipient real-

ized that the letter was an advertisement, the effect was all that the sender could desire:

NEW PHILADELPHIA, O.,
Thursday afternoon.

DEAR FANNY:—

I have been worried to death till now, to know what to get the girls and boys for Christmas. You know it is hard to tell what they do want and like.

But a few minutes ago I stepped into George E. Buss's, and the pleasant clerk there, told me exactly what I wanted. I got the youngsters an air rifle, a pair of boxing gloves, a pair of skates and a knife. Guess that will please them some. And I bought Tom a safety razor, and mother a dandy Phonograph.

I'm thinking, somewhat, of getting John a watch and a mouth organ, and you (well, you'll know Christmas morning.)

If you want to get me anything, go to George E. Buss's, see the pleasant clerk, and she may give you a hint or two that I might appreciate. Don't forget.

Yours lovingly,

LILLIAN.

C. V. Mills, Edison Dealer at Battle Creek, Mich., sends photographs of several excellent window displays of Edison goods.

A GOOD LETTER FOR DEALERS.

[One of our salesmen, who has been most successful in his efforts to assist Dealers in Edison goods, sends the letter printed below, as one that he has many times suggested to his Dealers and which has been used by them with excellent results. Any Dealer can readily adapt it to his own business.]

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

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

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

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

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

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

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

A UNIQUE ADVERTISEMENT.

About seven years ago F. C. Pethick, agent for the Edison Phonograph, took a record of John Hennings' voice, who sang, "Nearer, My God, to Thee," into the instrument. Mr. Hennings died the 18th of December. On Christmas day, Mrs. John Morris, daughter of Mr. Hennings, and who has had the record put away ever since, reproduced his voice on the Phonograph. The Edison is the only machine on which this can be done. Why not buy the best? —*Bowmanville, Ont., News.*

DOUBTFUL POINTS LEGALLY INTERPRETED.

For the information of Jobbers and Dealers, and so that they will be in a position to answer certain questions which have been raised of late, the following series of questions and answers have been prepared by our Legal Department, and a copy furnished all our travelling salesmen. They should be carefully studied by every loyal Edison Jobber and Dealer, all of whom should not only comply with their interpretations, but should render us every assistance in our efforts to strictly enforce them.

1. *What constitutes a proper initial order from a new Dealer, and what is meant by a suitable store?*

The strict letter of the Dealers' Agreement requires a new Dealer to purchase at least three machines, each of a different type, and 150 Records; and such new Dealers must have an established store, suitable for the display and handling of goods of our manufacture, and at all times carry a representative stock. These provisions are becoming more important every day, owing to the fact that Jobbers' travelling men overlook these requirements, or entirely disregard same in their efforts to secure new business for their houses.

A great many cases have been called to our attention recently where Jobbers have established Dealers who do not measure up to these requirements, particularly in respect to "an established store," and in most cases we have received strong complaints from existing Dealers. In many cases Dealers who do not measure up to this "Store" requirement, develop into price cutters. They take all chances of being suspended, because, as a rule, their investment is small, and if suspended they will not be left with a store or stock of goods on their hands. You will readily appreciate the unfairness of this toward an existing Dealer who has spent considerable time and money in building up his business.

On the question of the initial order of three machines, each of a different type, we are advised that in many instances Dealers prefer to order three or more machines, but do not like to order three types of machines. This would be permissible where all other conditions are complied with, and where there is absolute certainty that the order is a bona fide Dealers' order. But, in order to be on the safe side and avoid complaints, you should always endeavor to obtain the order for three machines, each of a different type, and instruct all Jobbers and their salesmen that these conditions must be strictly adhered to. We have had many cases called to our attention where three machines have been ordered, say two Standard and one Home, or two Homes and one Standard, by storekeepers who never had any intention of becoming regular Dealers, and who obtained the machines for themselves and their friends. This is one of the conditions that we try to prevent by the requirement of three machines, each of a different type, etc., and the requirement of a suitable store.

The requirement to purchase an initial order of not less than the quantity stated, applies to

all new Dealers, also to old Dealers (except suspended Dealers) who discontinued the handling of our goods, and to existing Talking Machine Dealers who never handled our goods.

On the question of a store, we do not, of course, insist that a Dealer must have an elaborate store, or that he must have a store used entirely for his own business; that is to say, a Dealer will comply with requirements if he hires part of a store from another storekeeper for displaying and selling Phonographs. Where a man occupies a small private house, and arranges one of the rooms, say the front room on the first floor, exclusively for business, we would have a case where the Phonograph business conducted from a private house would comply with all of the requirements, since a room so fitted up would be fully equivalent to a store. Where, however, a Dealer is living, say, on one of the upper floors of an apartment house, and devotes part of his living rooms to the business, we could not consider this compliance with our requirements, since such use of the living apartments could not in any sense be equivalent to a store.

2. *Can an authorized Dealer sell out his business to another party, provided his successor continues the sale of our goods?*

This is permissible, provided the successor immediately signs the Dealers' Agreement, and we are promptly notified that he has succeeded to the business. As regards the initial order in such a case, we must look to the purpose of the requirement of the initial order. The object of the requirement to purchase three machines and 150 Records, and also to maintain a suitable store for the display of our goods, is: First, to prevent a storekeeper obtaining our goods at less than list prices by pretending to become a Dealer; second, to prevent three or more persons getting together and having one of them purchase outfits for each at Dealers' prices, on the pretense of going into the business as a Dealer; and, third, to prevent, as far as possible, the handicapping of an active Dealer, who carries a representative stock, by a Dealer who merely makes purchases to fill orders from customers.

Having these points in mind, you will see that it would not be necessary to insist on the successor to the business making an initial purchase, for the reason that the business is already established and undoubtedly would have the required amount of goods on hand. If, however, the party selling out has not a representative stock of our goods on hand, then the successor would immediately have to order a sufficient amount of our machines and Records to make the stock a representative one. A representative stock undoubtedly means an amount equal to the initial order.

3. *Can a Dealer who has sold out his business open up in another town without placing the initial order required of a new Dealer?*

In answer to this question we will state that such a Dealer would be required to again sign the Agreement covering his new place of business, and must comply with all the requirements of the Agreement, including the purchase of the initial order. This must be obvious, since it is evident that by selling out his former business he has no stock on hand, and in order to measure up to the require-

ments as to a representative stock he would certainly have to buy the initial quantity provided for in the Dealers' Agreement.

4. *Is a Dealer allowed to pay a commission, and may the commission be paid in Records?*

A Dealer is permitted to pay anyone for services rendered, but under no circumstances can commissions be paid in goods of our manufacture. If the person making or aiding in making the sale is not an employee of the Jobber or Dealer, and happens to be the owner of an Edison outfit, the situation obviously becomes all the more objectionable. If anyone sells or is instrumental in selling for a Jobber or Dealer goods of our manufacture, the sale must be made in the name of the Jobber or Dealer, and they must receive the full list price, and subsequently the commission may be paid. The object of this requirement is to have their books show the complete transaction, and to prevent, as far as possible, the agent of the Jobber or Dealer splitting his commission with a purchaser.

Commission schemes in various forms have been proposed, and while our Conditions of Sale do not prohibit them, we are opposed to any arrangement of this kind, for the very simple reason that price-cutting would be carried on indirectly and in a way difficult to prevent. We have always urged against commission schemes, and insist that commission should only be paid to persons regularly in the employ of the Jobber or Dealer. Even then the trade will find it necessary to be extremely careful, since it is a well-known fact that, no matter how careful a house may be, salesmen or agents working on a commission basis are always willing to split commissions rather than lose sales.

The following are several good reasons why we do not approve of same:

First, a commission scheme, particularly one designed to induce owners of outfits to create business for a Jobber or Dealer, eventually, if not immediately, resolves itself into nothing more or less than price-cutting, for the reason that intending purchasers will get together and obtain machines at reduced prices by having one of their number purchase an outfit at the full list price, and subsequently supply the others with outfits, and divide the commissions between them.

Second, any commission scheme would enable Dealers to cut prices and claim that the cut represented a commission on a sale made in their behalf.

Third, under any commission scheme Jobbers would be in a position to pay commissions on single outfits or on Records equal to Dealers' discounts, and in that way injure regularly established Dealers, who are required to comply with our requirements as above outlined.

Fourth, we would have practically no control over the handling of goods manufactured and sold by us. While Jobbers and Dealers would be responsible for the acts of their agents, still all sorts of excuses would be raised and endless discussion and constant friction would be created between Jobbers, Dealers and ourselves.

We undoubtedly can proceed against anyone in the courts for violating the restrictions which go with our goods, but this would involve

keeping watch on a very much larger number of persons, and the probability of carrying on an endless number of suits, all of which, as you can readily see, would work injury to the contract system.

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

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

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

Thereafter, if the subscriber wishes to exchange the premium machine for a more expensive machine, the Jobber or Dealer agrees to allow the subscriber a specified sum, for instance, \$4.00, for the machine which cost the subscriber nothing; therefore, the Jobber or Dealer takes back a machine which cost him \$2.00, and gives the subscriber the benefit of \$2.00, in addition, for which the Jobber or Dealer receives no consideration in return. In this transaction the subscriber pays, say for an Edison Standard machine, in cash, \$16.00, and a machine which costs \$2.00, making a total of \$18.00, and hence our list price is cut to the extent of \$2.00, thus violating Section 1 and 2 respectively, of the Jobbers' and Dealers' Agreements. This basis of calculation, however, is entirely in favor of the Jobber or Dealer, while, as a matter of fact, the subscriber pays nothing more than \$16.00 for the Edison machine. The subscriber pays *absolutely nothing* for the premium machine, and hence neither gives, forfeits nor loses anything when he returns the machine, so that the Jobber or Dealer in reality presents the subscriber with \$4.00, or cuts the price on the Edison machine to that extent. This situation is exactly parallel to a Jobber or Dealer giving away a Talking Machine or any other article valued at \$4.00, and the next day or later sells to the recipient an Edison Standard machine for \$16.00 upon returning the gift. If this were permissible, then it should be equally permissible for a Jobber or Dealer to give away free an Edison Gem machine, or any other low-priced machine, as a trial machine,

and accept that machine at list price in part payment for a higher-priced Edison machine. This manifestly is not permissible under our Conditions of Sale.

We understand it has been suggested that a violation of our Conditions of Sale would be avoided in the exchange of machines, if the premium machine be accepted in exchange for a large horn and crane and other supplies, and charge, or rather pretend to charge, the full list price for the Edison machine. This suggestion, however, does not avoid our Conditions of Sale. Following out the figures above indicated, the subscriber would obtain three additional articles at less than current prices, and thus there would still be a violation of Sections 2 and 1, respectively, of the Jobbers' and Dealers' Agreements, since additional articles would be included with an Edison outfit at less than the current prices, which constitutes indirect price-cutting. Furthermore, the transaction would involve the giving away or selling of other goods at less than current prices as an inducement to the sale of Edison machines, which is a violation of Sections 3 and 2, respectively, of the Jobbers' and Dealers' Agreements.

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

WHY IT GROWS.

The growth of the talking machine industry in the United States is the marvel of the business world. Even the bicycle boom was not more striking in the rapidity and permanency of its growth. The reason for its volume is advertising. Considering the small number of companies engaged in manufacturing talking machines, it is the best advertised business in the country to-day. Every manufacturer is a liberal advertiser. The combined effect of their efforts is proving an irresistible power in breaking down prejudice and building up in its place a widespread demand for these unique musical instruments. The advertising done by the National Phonograph Company helps its competitors and in precisely the same way we are benefited by the advertising of other companies. The effect upon the public of the combined advertising is to unconsciously arouse an interest in talking machines as a general proposition. A little later comes a desire to know about the different kinds. Then the announcements of each company perform their special function and the Dealers do the rest.

THE EDISON WON.

Adolph Bernath, an Edison Dealer at Pine Bluff, Ark., writes that Woodmen of the World Lodge, No. 6, of Pine Bluff, recently had a competition to determine what kind of a talking machine the lodge should buy. The Edison Phonograph won over three other kinds, two being disc machines and the other a cylinder.

PUBLISHERS OF MUSIC IN APRIL LIST.

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

- 9506 Gambrius Polka—Carl Fischer, New York.
- 9507 Let It Alone—The Gotham-Attucks Music Co., New York.
- 9508 Captain Baby Bunting—Helf & Hager Co., New York.
- 9509 Angel's Serenade—G. Schirmer, Jr., New York.
- 9510 Farewell Killarney—Gus Edwards Music Pub. Co., New York.
- 9512 If Anybody Wants to Meet a Jonah, Shake Hands With Me—Maurice Shapiro, New York.
- 9513 National Fencibles March—Harry Coleman, Philadelphia.
- 9514 Far Away—M. Witmark & Sons, New York.
- 9515 When Bob White is Whistling in the Meadow—Jos. W. Stern & Co., New York.
- 9516 If You Want to Pick a Fuss, Wait Till the Sun Shines—Maurice Shapiro, New York.
- 9517 Silvery Brook Waltz—Carl Fischer, New York.
- 9518 That's What the Rose Said to Me—Gus Edwards Music Publishing Co., New York.
- 9519 My Kickapoo Queen—M. Witmark & Sons, New York.
- 9520 Ida-Ho—Harry Von Tilzer, New York.
- 9521 Popularity March—F. A. Mills, New York.
- 9522 The Tale the Church Bell Told—Jerome H. Remick & Co., New York.
- 9525 Sunbeam Dance—Walter Rolfe Music Co., Rumford Falls, Me.
- 9526 Do, Re, Mi, Fa, Sol, La, Si, Do.—Jos. W. Stern Co., New York.
- 9528 When the Roses are in Bloom—Willis Woodward & Co., New York.

FOREIGN RECORDS.

Two of the special list of twelve Foreign Records furnished by L. Kaiser and printed in the January EDISON PHONOGRAPH MONTHLY were given as 12737 and 12752. They should have been 18737 and 18752.

Notice is hereby given that we have no more moulds or masters for the following selections:

- 12082 El Celoso (Spanish).....Vargas
- 12145 Te Amo (Spanish).....Vargas
- 12313 Adieu, Mignon! Courage (French).... Bartel
- 12364 Je vis dans la tempête amère (French).Lacroix
- 12380 Auf Flügeln des Gesanges (German)..Hofman
- 12386 Deine blauen Augen (German).....Hofman
- 12498 Cielo e mar (Italian).....Sala
- 12507 Lo so che il torto é mio (Italian).Gambardella

When the present stock of these selections is exhausted they will be put on our cutout list and omitted from the next edition of the Foreign Record Catalogue.

CORRECTION.

In the group of photographs of Jobbers and Dealers' stores in the EDISON PHONOGRAPH MONTHLY for January No. 1 was given as that of George Beach, of Houston, Texas. Mr. Beach was the photographer who made the photograph and an error was made in copying his name. The store was that of Taylor Bros., one of our most progressive Southern Dealers.

EDISON GOLD MOULDED RECORDS FOR APRIL.

Consider the April list as a menu of entertainment, but remember that it is prepared with the tastes and whims of over a million people in mind. That is why its range extends from the sublime to the ridiculous and back again. Some people think it is a waste of time to listen to anything but grand opera; others consider ragtime the one supreme proof of a Phonograph's ability to entertain, while still others have an ear only for sentimental songs. But whatever the individual taste of a Phonograph owner may be, the monthly output of new Records always includes much to his liking.

Dealers should not let a Phonograph owner lose interest in his machine. It is just as able to entertain him to-day as it was when he first bought it. Then he listened to it for hours at a time. He will do so again if you provide it with the new Records. Have him look over the list for April set forth in the following pages; pick out the ones that look good to him; then hear them reproduced. They will sound good to him also, on his own instrument, in his own home, to his whole family circle.

He is not tired of his Phonograph. He may be tired of the music and recitations he has and think the Phonograph has outlived its usefulness. If his instrument does not give him the pleasure it used to give, have him wake it up with some of the good new things here offered. Every new Record means a new sensation.

No. 9506, "Gambrinus Polka," by the Edison Concert Band, is an old, familiar and much played instrumental selection. Every one accustomed to hearing band music will recognize this composition as an old-time friend. It was written by the late Rudolph Bial, formerly of Koster & Bial, the former well-known New York amusement managers. It was a favorite in the days of wax Records, but has not until now been made by the gold mould process.

No. 9507, "Let It Alone," by Ada Jones, is a new song by Bert A. Williams and Alexander Rogers, that is full of good philosophy. The moral that it teaches is to mind your own business and don't meddle with that of others. Miss Jones sings the song in a conversational way that will make a hit. The Record gives two verses and two choruses. One of the latter runs this way:

Let it alone, let it alone,
If it don't concern you, let it alone,
Don't go four-flushin' and puttin' on airs,
And dippin' into other people's affairs.
Mind your own business, and let it alone.

This song is being featured by Mr. Williams, who is a member of the famous Williams and Walker team.

No. 9508, "Captain Baby Bunting" (of the Rocking Horse Brigade), by Byron G. Harlan, is a march song by J. Fred Hager (music) and

Ed. Gardenier (words), that will be met with that cordial welcome in thousands of homes always accorded to songs on childhood themes. One verse and two choruses are given. Mr. Harlan occupies an almost unique position in the talking machine world as a singer of these songs. This is because no one else has as yet been able to sing them quite as well as he. The words of "Captain Baby Bunting" are as cute as the music is attractive. Mr. Harlan makes the Record with orchestra accompaniment.

No. 9509, "Angel's Serenade," is a harp solo by Charles Schuetze, a member of the Edison Venetian Trio, which last month made our Record No. 9485, "Memories of Home." Mr. Schuetze's harp playing was a charming feature of this delightful Record, and it was at once decided to put out a solo by the harp. We feel especially gratified that the first harp solo made for the Edison Phonograph is such a splendid rendition of Braga's well-known composition. Mr. Schuetze is also a member and harp soloist of the New York Philharmonic Society.

No. 9510, "Farewell Killarney," is sung by Irving Gillette. The Killarney of this melodious, sentimental ballad is not the much sung about locality in Ireland, but a sweet little Irish maid, to whom her soldier lover is saying farewell. Most artistically sung by Mr. Gillette, with orchestra accompaniment. The music is by Gus Edwards and the words by Ed. Madden. The chorus:

Farewell Killarney,
Smile through your tears,
Don't mind the blarney,
I gave in the-bygone years, Acush-la!
Kiss me, Marvourneen,
Just for love's sweet sake,
By-and-bye we'll meet
By Killarney's lake.

No. 9511, "The Precious Name," is a sacred selection by the Edison Mixed Quartette. This gospel hymn by W. H. Doane and Mrs. Lydia Baxter is perhaps better known as "Take the Name of Jesus With You." Its reproduction on our Record cannot fail to please the many thousands to whom these sacred selections appeal so strongly. The singers are unaccompanied.

No. 9512, "If Anybody Wants to Meet a Jonah, Shake Hands With Me," is a coon song by Arthur Collins. Two verses and two choruses of a real hard luck story are given in Mr. Collins' monthly solo contribution. It is a coon's harrowing tale of his daily race with ill-fortune, with the latter always finishing first. This is the way he sings of his woes in the chorus:

If anybody wants to meet a Jonah,
Shake hands with me;
I can't get rid of my troubles,
Such a mystery.
If luck was a thing people sold by the slice,
When I would go to buy it they would raise the price.
If anybody wants to meet a Jonah,
Shake hands with me.

Harry Hoyt wrote both the words and music. Mr. Collins sings with orchestra accompaniment.

No. 9513, "National Fencibles March," by the Edison Military Band, is another one of John Philip Sousa's first and best marches. It is also played in the characteristic manner of Mr. Sousa's own organization; that is, it is played with many lights and shades. Our

Military Band has made a splendid Record of this selection.

No. 9514, "Far Away," by Harry Anthony, is a sentimental ballad by Frank J. Richmond (music) and Collin Davis (words). It has a sub-title of "Some One Thinks of You To-night," that is more explanatory than the main title. Mr. Anthony's rendition of the song meets every requirement of the composers as to expression and artistic effect. The words of the chorus are very attractive:

Far away a vine of ivy twines around a kitchen door,
Far away a robin red-breast sings as sweetly as of
yore,
Far away a light is burning in a window clear and
bright,
Far away you're not forgotten, some one thinks of
you to-night.

No. 9515, "When Bob White is Whistling in the Meadow," by Harlan and Stanley, is a sentimental song with a pretty melody and real touch of nature in the story. The beauty of the selection is enhanced by its rendition as a tenor and baritone duet. The voices of Messrs. Harlan and Stanley blend finely. They are accompanied by the orchestra. Both music and words of this song are by Monroe H. Rosenfeld.

No. 9516, "If You Want to Pick a Fuss, Wait 'Till the Sun Shines," by Bob Roberts, is a genuinely characteristic and funny coon song. It is another of those tales of colored connubial infelicity, and the concluding line of the chorus, "'Cause I ain't a goin' to leave home in de rain," tells why he wants the fuss postponed 'till the sun shines. The music is by Seymour Furth and the words by E. P. Moran. The Record is made with orchestra accompaniment.

No. 9517, "Silvery Brook Waltz," by the Edison Symphony Orchestra, is one of Edward Braham's most delightful compositions. Splendidly played in concert style by our Symphony Orchestra, with introduction, waltz and coda. One of the best orchestra selections that we have made in some time.

No. 9518, "That's What the Rose Said to Me," by Louise LeBaron, is really a formal introduction of Miss LeBaron to the Edison clientele, although she acquired a limited acquaintance from having made over Record No. 8223, "Whisper and I Shall Hear," formerly sung by Miss Morgan. Miss LeBaron has a clear, powerful, resonant contralto voice. She will at once become a most useful addition to the list of Edison artists. Her selection is a ballad of the higher order. Sung with orchestra accompaniment. Its chorus:

Somebody loves you, I know,
Some one cares for you so,
Somebody longs to be near you,
Somebody's heart beats true.
Somebody's thoughts are of you,
Wondering where you can be,
When you are not nigh
Somebody does sigh.
That's what the rose said to me.

No. 9519, "My Kickapoo Queen," by Collins and Harlan, is a Zulu-Indian kind of a coon song. The idea of the words is quite new and the music is exceptionally catchy and odd. Dave Reed, Jr., wrote the music and words. Messrs. Collins and Harlan have caught the spirit of the song and given it a clear rendition, being accompanied by the orchestra. The chorus:

In Zula land
Lives a Kickapoo lady,
In a castle grand
Full of foliage green;
I've won her hand,
Keep a tippin' your caddy,
All understand
She's my Kickapoo queen.

No. 9520, "Ida-Ho!" by Billy Murray and Chorus, is a Western song, called the "Melodious Cyclone," that has been sweeping the country and is now popular from coast to coast. The Edison Male Quartette joins in the chorus, and all the singing is accompanied by the orchestra. The chorus runs thus:

Ida-Ho, whoa! whoa! don't go so fast, dear,
My horse won't last, dear,
So please go slow.
My Ida-Ho, I'll kiss you if I catch you,
Won't you stay, dear,
Don't run away, dear, my Ida-Ho.

No. 9521, "Popularity March," by Vess L. Ossman, is a lively selection, played as a banjo solo by one of the best banjosts of the country. Written by George M. Cohan, composer of scores of popular songs. The orchestra accompaniment provides an attractive background to the banjo music.

No. 9522, "The Tale the Church Bell Told," by Harry MacDonough, is a new descriptive song by Egbert Van Alstyne, that has become widely popular. The story is on a new and impressive theme and the musical setting is fully up to the merit of the composer's past successes. Nicely sung by Mr. MacDonough with orchestra accompaniment.

No. 9523, "How Matt Got the Mitten," by Ada Jones and Len Spencer, is a funny vaudeville specialty describing a Down-East courtship which resulted unfortunately for Matt. Sal's reason is given in the chorus of the song, "I don't like your family," the words of which are by Hough and Adams and the music by Joseph E. Howard; sung by Miss Jones:

I don't like your family,
They don't make a hit with me
I don't want to bother
Lending money to your father
While your wife's relations live with me.
I don't think your Uncle John
Ever had a collar on.
You want me for a wife,
But when I get hitched for life
I want an orphan.

No. 9524, "The Bowery Grenadiers," by J. W. Myers, is a revival of an old song that will awaken more than ordinary interest. It will recall by-gone days, when the late John W. Kelly entertained thousands with it. Thirty or more years ago it was one of the most popular songs of the day. Sung with orchestra accompaniment.

No. 9525, "Sunbeam Dance," by Albert Benzler, is a sparkling instrumental number in schottische tempo, played as a solo with the bells. The bell tones are particularly clear and combine with the orchestra accompaniment to make an unusually attractive Record. Walter Rolfe is the composer.

No. 9526, "Do, Re, Mi, Fa, Sol, La, Si, Do," by Edward Meeker, is a comic song with an odd title. The music is by Benjamin H. Burt and the words by William Cahill. Sung with orchestra accompaniment. The Record possesses the unusual feature of four verses and three choruses. We quote the chorus to give its character:

Do, re, mi, fa, sol, la, si, do,
That's what my father used to teach me many years ago,

Dough means money, ain't it funny, everywhere we go
It 'do, re, mi, fa, sol, la, si, do (dough).

No. 9527, "Flanagan on a Broadway Car," by Steve Porter, is another Irish dialect specialty, in which Flanagan tells in a funny way about what took place in a Broadway car. It is just as humorous as "Flanagan's Troubles in a Restaurant," issued last month. Mr. Porter has the brogue down to a nicety.

No. 9528, "When the Roses are in Bloom," by the Edison Male Quartette, is a pathetic, rustic-sentimental song, especially arranged as a male quartette. The solo part by the basso, and the duet by first and second tenors stand out prominently in their harmonious surroundings. Sung without accompaniment.

No. 9529, "My Mariuccia Take-a Steamboat Medley," by the Edison Military Band, includes three popular songs, "My Mariuccia Take-a Steamboat" (Record No. 9430); "In a Chimney Corner" (Record No. 9490), and "My Irish Rosie" (Record No. 9484).

GRAND OPERA RECORDS.

The fifth instalment of Edison Grand Opera Records are now in the hands of all Edison Jobbers. Every Dealer who has not already done so should put in a stock of the entire forty-five Grand Opera Records thus far issued, get a supply of supplements and go after some of the best people in his town. These high class Records will aid in affecting the sale of many Phonographs to people who with ordinary selections could not be induced to listen to one.

A LITTLE BEHIND THE TIMES.

Ralph C. Young, an Edison Dealer at Oliver, Neb., recently wrote to the H. E. Sidles Cycle Company, of Lincoln, Neb., as follows:

"Here is one that is too good to keep. You might send it in to the PHONOGRAPH MONTHLY: 'One of my customers from this city went to one of our neighboring towns, and, going into a Dealer's store, asked if they had any of Ada Jones' Records. He got this reply: 'Why, I didn't know Ada Jones was selling records.' The customer said he really did not think he would know it if she was, for all his records were at least a year old."

KING OF TALKING MACHINES.

"I am an Edison crank and think it is the king of all talking machines," wrote H. Sweetman, an Edison Dealer at Waco, Texas., just before the holidays. "Of course, I sell some of the other makes, but in my opinion the Edison has them all beat a city block. I advertise it and push it all I can. This month I am running two electrical trains in my show windows. They have attracted great crowds. I expect to have a big holiday trade."

OPERAS REPRESENTED.

The operas represented in the Edison list of Grand Opera Records are as follows:

"Aida,"	Italian	..2
"Carmen,"	French	..1
"Cavalleria Rusticana,"	Italian	..1
"Der Fliegende Hollander,"	German	..2
"Der Freischutz,"	German	..1
"Die Meistersinger von Nurnberg,"	German	..2
"Die Walkure,"	German	..1
"Don Giovanni,"	German	..1
"Don Pasquale,"	Italian	..1
"Faust,"	French	..1
"The Hugenots,"	Italian	..2
"Il Barbiere di Siviglia,"	German	..1
"Il Trovatore,"	Italian	..1
"Konigen von Saba,"	German	..1
"La Favorita,"	Italian	..1
"La Traviata,"	Italian	..3
"La Gioconda,"	Italian	..1
"La Sonnambula,"	Italian	..1
"Lohengrin,"	German	..3
"Mantou Lescaut,"	Italian	..1
"Martha,"	German	..1
"Pagliacci,"	Italian	..2
"Rigoletto,"	Italian	..3
"Romeo et Juliette,"	French	..1
"Tannhauser,"	German	..3
"Tosca,"	Italian	..1

INFORMAL DINNER.

The automobile show in New York City brings to the city each year a number of Edison Jobbers who sell automobiles (shall we say as a side line?) in addition to Edison goods. Following its usual custom, the National Phonograph Company became the hosts of such Jobbers as could be induced to attend an informal dinner at the Cafe Martin, Broadway and Twenty-sixth street, on the night of January 17th. Thirteen Jobbers, with ten of our own representatives, sat down. A number of other Edison Jobbers were in town during the week, but returned home too soon to attend the dinner. It was the intention of President W. E. Gilmore to be present, but he was unavoidably kept away. Those who attended were:

Representing the Jobbers—E. F. Taft, Eastern Talking Machine Co., Boston; C. F. Andrews and Mr. Corey, Boston Cycle and Sundry Company, Boston; T. H. Towell, Eclipse Musical Company, Cleveland, Ohio; C. B. Haynes, Richmond, Va.; W. D. Andrews, Syracuse, N. Y.; Louis Buehn, Louis Buehn & Bro., Philadelphia; W. E. Henry. Powers & Henry, Pittsburg; Mr. Gerson, Musical Echo Company, Philadelphia; H. E. Ellenberger, of Pardee-Ellenberger Company, New Haven; N. D. Griffin and Mr. Becker, American Phonograph Company, Gloversville, N. Y.; W. N. Davis, Forsyth & Davis, Kingston, N. Y.

Representing the National Phonograph Company—C. H. Wilson, A. Westee, F. K. Dolbeer, L. C. McChesney, William Pelzer, John E. Helm, A. C. Ireton, B. R. Barklow, J. W. Scott, W. H. Hug, J. F. Stanton.

DID EDISON INVENT THE TALKING MACHINE?

The letter given below was written by Frank L. Dyer, General Counsel of the National Phonograph Company. It was addressed to J. R. Schermerhorn, Chairman of Directors of the National Phonograph Company, Limited, London, and published in the London edition of the EDISON PHONOGRAPH MONTHLY for January. This letter will be found very interesting by our readers. It sets at rest a controversy that has been carried on in a London talking machine publication and straightens out some errors that have found believers through the persistency of companies and individuals unfriendly to Mr. Edison.

"My attention has been directed to the two letters in the 'Talking Machine News' of the issues of October 15th and November 1st last, signed respectively 'Veritas' and 'Henry Seymour,' in which the question was discussed, 'Did Edison Invent the Talking Machine.' There are so many misstatements of fact and conclusion in these two communications that I hardly think that they will in any way disturb the verdict of history. Yet I cannot let the opportunity pass of telling again what every well informed person ought to know concerning this invention.

"I have been associated with Mr. Edison as his counsel for years, am familiar with all his patents, have critically examined his note books, have read the contemporaneous literature relating to his inventions, have considered the testimony of his assistants, given in litigations within a few years after the development of those inventions, have frequently talked with Mr. Edison himself, with his experimenters and with eye witnesses, in order to develop a true history of his work, so that I submit that what I shall have to say on the subject comes with a fair degree of authority.

"It is a fact that long antecedent to Edison's association with the Talking Machine, experiments in the direction of recording sound waves had been made, and that they had been attended with complete success." This was the well known 'Phonautograph' of Leon Scott, an instrument in which a hog bristle was vibrated by a diaphragm so as to develop a wave-like line on a blackened plate or drum. The instrument, however, was used only for the purpose of analysis of sound, and not for its synthesis. Although the Phonautograph had been well known for many years prior to Edison's work, no one ever perceived the possibility of obtaining a REPRODUCTION of original sound therefrom. The test of non-invention is not that a thing appears obvious AFTER its accomplishment, but that it must follow as a necessary consequence of an original suggestion. When this test is applied to the Phonograph, the invention of the latter must be given a very high place. In fact, I think it is generally admitted by scientists that the Phonograph is one of the most remarkable mechanical accomplishments of mankind. Yet Mr. Edison's characteristic modesty regarding his own work was never better shown than when he saw a Phonautograph for the first time in the Smithsonian Institute at Washington, AFTER HE HAD INVENTED THE PHONOGRAPH; he expressed surprise that Scott having gone so far had not seen that the lamp black record could have been made permanent and could have been used to obtain a reproduction.

"It is not a fact, as stated by 'Veritas,' that 'the reproduction of sound in the method of the talking machine was known in France contemporaneously, if not antecedently to the Edison boom,' unless this statement be properly qualified. The fact is that very shortly after Edison's invention had been made, but before his patents had issued Charles Cros deposited with the French Academy a sealed paper, substantially describing the modern gramophone, but that paper was not disclosed until the Phonograph had been actually exhibited in this country. Cros and Edison were undoubtedly independent inventors; both hit upon the same germ contemporaneously; Edison was slightly ahead of his French co-worker. Cros did not actually build a machine but based his ideas solely on theory. Edison, however, did build an actual working Phonograph and demonstrated the possibilities of the art. The claims of Edison and of Cros have been subjected to judicial determination and Edison has been declared the prior inventor.

"So far as Mr. Berliner is concerned, it is well known that his work followed Edison's by many years; he was not in any sense a contemporary.

"Regarding the claim that the Phonograph was the result of the joint work of Edison and his assistant Kruesi—if not wholly the work of the latter—this absurd claim has not to my knowledge ever been before seriously made. Kruesi was merely a skilled mechanic in Edison's employ and constructed the first machine from Edison's sketches. The testimony of everyone who was associated with Mr. Edison at the time, and who might be familiar with the fact, is to the effect that when Kruesi was requested to build a talking machine, he expressed the view that Mr. Edison's sanity ought to be looked into. I do not question the statement that the Phonograph in its original form was a mere philosophical toy, but I do deny most emphatically that Mr. Edison had no conception of its possibilities. As a matter of fact in 1878, Mr. Edison, writing of the future applications of the invention, said:

"Among the many uses to which the Phonograph will be applied are the following:

1. Letter writing and all kinds of dictation without the aid of a stenographer.
2. Phonographic books, that will speak to blind people without effort on their part.
3. The teaching of elocution.
4. Reproduction of music.
5. The "Family Record"—a registry of sayings, reminiscences, etc. by members of a family in their own voices, and of the last words of dying persons.
6. Music boxes and toys.
7. Clocks that should announce in articulate speech the time for going home, going to meals, etc.
8. The preservation of languages, by exact reproduction in the manner of pronouncing.

9. Educational purposes: such as preserving the explanation made by a teacher, so that the pupil can refer to them at any moment, and spelling or other lessons placed upon the Phonograph for convenience in committing to memory.

10. Connection with the telephone, so as to make the invention an auxiliary in the transmission of permanent in invaluable records, instead of being the recipient of momentary and fleeting communications."

"I have no desire to detract from the credit which should be given to Messrs. Bell and Tainter for their work in this field, but to all who remember the original graphophone, with its soft ozocerite cylinder, its steel recording and reproducing needles, and its faint and uncertain reproduction, must admit that this machine was as much of a 'toy' as the original tin-foil phonograph. It was not until Edison again took up the Phonograph, about 1887, and proceeded to develop it commercially, that a practical and successful machine was obtained, and in this work I have no hesitation in saying that at least ninety-five per cent. of the accomplishment was done by Mr. Edison himself. He adopted the present standard of feed screw, and of diameter of the record; he invented the modern soapblank, the sapphire recorder and reproducer; he first made a recorder with a curved edge; he was the first to make a reproducer stylus with a rounded bearing surface; he invented the floating weight, which did away with all of the adjusting screws previously used; he suggested the modern diaphragm, and he outlined WITH HIS OWN HAND the present mechanical design of the modern Phonograph. What else has been done that can be compared with this accomplishment? When we come to the modern moulded record we find that as early as 1888 Mr. Edison made moulds by VACUOUS DEPOSIT PROCESS, and was duplicating from them in his laboratory up to the time that the moulded record was put on the market. Even in a commercial sense, it is not a fact, as stated by Mr. Seymour, 'that the Columbia Company produced the first moulded record.' The National Phonograph Company put out its records one month before any of the original and very crude first moulded productions of the Columbia Company was marketed. As is well known, it was not until August, 1903, eighteen months afterwards, that the Columbia Company began to market its present type of moulded records.

"If, therefore, the truth is to be ascertained, there can be only one answer to the question discussed by 'Veritas' and 'Henry Seymour,' and that is that Mr. Edison DID invent the talking machine. More than that, he was the father and creator not only of the modern talking machine business, but of the modern moulded record.

FRANK L. DYER."

THE PHONOGRAPH—MY PET INVENTION AND THE POSSIBILITIES I SEE IN IT.

An interview with Thomas A. Edison, by Clarence Axman, in the Music Trades.

The world's greatest inventor, Thomas A. Edison, whose genius has for years furnished one sensation after another to the scientific world, has in the Patent Office in Washington models for more than six hundred productions which originated in his brain. Despite the fact that some of these are the automatic telegraph, the quadruplex, the mimeograph, the telephone transmitter, as it is used at present, and the kinoscope, Mr. Edison has the warmest spot in his heart for the talking machine. This confession was made by the great inventor to a representative of *The Music Trades*, who saw him recently in his laboratory at Orange, N. J.

"Why do you feel so warmly toward the Phonograph, when it is only one of the many great inventions that you have to your credit?" I asked him.

CHEAPEST ENTERTAINMENT FOR MILLIONS.

The wizard of the scientific world nestled deeper in his chair, shifted his cigar to one corner of his mouth, and, bringing his teeth down sharply upon it, said:

"Because it is not only a great entertainer, but a wonderful force for education. The talking machine not only entertains hundreds of thousands of persons, but is their cheapest mode of entertainment. It is the cheapest entertainment in the world for the money. The price is so low that it is within the reach of all. There is no family in America so poor that it can not buy a talking machine, provided that there is any fund at all available for amusement.

"It is a clean entertainment. There is yet to be made a record containing any sentiment to which the most religious can object. The Phonograph is as much at home in the parlor of the country minister as in the brightly lighted cafe in the crowded city. It is easy to transport, and for the miner and the farmer, the summer cottager and the flat dweller, the yacht owner and the huntsman who lives in a log cabin, it is equally available.

"One of the tributes paid to the Phonograph as an educator that delighted me most was the sentiment in the gold record presented me at Orange by the National Phonograph Company Jobbers, when they were entertained by the company last summer. They called the Phonograph the greatest of all modern forces as an educator, and this, of course, was pleasant to me. While their kind sentiments toward me, as evidenced upon many occasions, probably caused them to exaggerate, at the

same time one can easily see how the Phonograph has taken its place as an instructor, particularly in the field of languages. I have been informed that thousands of students, not only in America, but abroad, are learning English, French, German, Spanish and other tongues with the assistance of the Phonograph, while there are a number of schools which teach languages in no other way.

A GREAT MUSIC EDUCATOR.

"Then, the Phonograph has educated the people to a better knowledge of music and an appreciation of a higher class of music. The Phonograph will give you 'I Guess I'll Have to Telegraph My Baby' or 'The Flower Song' of 'Faust' with equal impartiality. The family which has a Phonograph and begins by thinking that 'Waltz Me Around Again, Willie,' is the finest specimen of music and song-writing; often winds up by learning that numbers from 'Carmen' and 'Rigoletto' are much more charming and delightful.

"I think that more lusty strokes have been struck at cheap music, and for high-grade and classic music, by the Phonograph than through any other agency. The advantages of the Phonograph to music students is also inestimable. Many of the students can't afford to hear the great operatic singers, at the opera houses, or are too far away from the places where they sing. The Phonograph not only brings these singers to the students, but does it cheaply.

"These are a few of my reasons for feeling proud of the Phonograph. Every time a Phonograph is sold, some good is done somewhere."

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EDISON AND HIS LABORATORY.

Clad in a crash suit and wearing the string necktie, which type he has worn for years, Mr. Edison was found seated in a big armchair in his laboratory building, looking tired from a long siege of work, but smiling affably. The big laboratory building is plainly furnished, and no attempt is made to decorate it with rugs or pictures. The inventor is in good health and says that he will continue active for years yet. His hair is growing grayer every year, and the only wrinkles on his face are those about his mouth which come from an abyssmal well of good nature, and those in his forehead that arise from deep thought. His eyes are blue, and in conversation have little of the dreamer about them. He is a constant smoker, but says he is indifferent to the quality of tobacco he smokes.

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HOW THE PHONOGRAPH WAS INVENTED.

"A great many stories have been printed about the manner in which you invented the Phonograph." Mr. Edison was asked, "Did you discover it accidentally?"

"Yes, it was as much of a surprise to me as to any one. At the time I was working on a telegraph apparatus whereby dots and dashes were indented into a disk. After working for a while, I thought, 'I don't see why I can't record the vibrations of a diaphragm.' I took out Morse's apparatus and substituted the diaphragm with a point in it and substituted a tinfoil for paper. I got some little results, but they didn't amount to anything. Then I made

it into a cylinder form, and experimented. It talked the first time.

"That first talking machine is now in the South Kensington Museum, in London. The selection was 'Mary Had a Little Lamb.' That was in '77."

"Had you any idea at that time that the result would be a Phonograph which would achieve the remarkable popularity that eventually came?"

"No, we did not. Naturally, we thought the new invention was very interesting, but none of us had any idea that it would become so popular. We did think, however, that the Phonograph would be more than a toy. Our idea at first was that it would be a wonderful help in a business office, and save endless time. We did install a few in shorthand schools, and they met with determined opposition there. Why, in those days many of the teachers of stenography thought that the Phonograph would eventually drive them out of their profession, and they played all sorts of tricks on our instruments, putting them out of commission whenever they could.

PHONOGRAPH TRIUMPHS OVER ENEMIES.

"But the Phonograph triumphed despite them and now you have seen how our Commercial Phonograph department has grown. Many of the greatest corporations in the country are using the Edison commercial machine, and find that it is of remarkable value to them. At the same time, no one has lost employment because of these machines."

In telling how the Phonograph has grown in popularity, Mr. Edison took out a pencil and began drawing lines at different angles, illustrating the growth of the Phonograph with each year. The increase often has been so great that, despite the fact that new buildings are constantly being erected, the company are still behind on their orders, and one month it was necessary to discontinue issuing new Records in order that the company might catch up on the old orders.

"I suppose you get some unique letters about the Phonograph?"

"Hundreds of interesting letters about the machines and records come in," Mr. Edison replied, "but few of them reach me. Occasionally, when one contains some information or comment that is particularly interesting, they turn it over to me.

"I remember one that was put on my desk last week. It was from a man who said he was organizing a company to exploit on street cars a Phonograph that would call out the names of street corners, and thereby do away with the necessity for conductors shouting them. You have seen, of course, that some of the railroad companies are using the Phonograph as announcers in stations. There is one advantage in this, for the Phonograph pronounces the names correctly, and hasn't yet learned the jargon of mispronunciation which is characteristic of some of the announcers. The Phonograph as an orchestra furnishing music in ballrooms for dancers is an old story now. The Phonograph is also being used to make political speeches, to deliver sermons in pulpits and for many other purposes.

EXPLORER'S HOPES BLASTED BY PHONOGRAPH.

"Some of the letters we receive tell of the

Phonograph being met in all sorts of out-of-the-way places in the world. A man who went exploring up the Amazon River got hundreds of miles from civilization. He was sure that he and the natives with him had reached a region never before visited by the white man. One night he was surprised to hear a song that was popular a few years before on the talking machine. He and his companions hastened through the woods to where they heard the music and were surprised to find a talking machine. It told them that other white men had been there before.

"During the days when men were climbing the Chilkoot Path to reach the Klondike, during the gold fever there, talking machines often formed part of their pack, which otherwise were as light as they could make them. There are hundreds of the machines in the Klondike to-day. South African explorers have found the Phonograph in the African jungles, and it has been on board ships which have sought the North Pole. We have an agency in North Finland now. Many of the ships which hunt whales have talking machines on them."

"Have any of the crowned heads of Europe a Phonograph?" the inventor was asked.

KINGS LIKE RAGTIME.

"Oh, indeed, yes. All of them. They were placed with the royal families long ago, and we have many letters from the rulers of Europe and other parts of the earth, telling of pleasure derived from hearing the Phonograph. It is peculiar that the monarchs like American 'ragtime,' those records having a big run with them."

Mr. Edison was asked what he thought of the recent attack upon the talking machine by the bandmaster-composer, John Philip Sousa.

"I don't think his attack will hurt the industry any," Mr. Edison answered. "Mr. Sousa is only injuring himself in attacking the talking machines. He may not know it, but by carrying his selections to all parts of the world they increase the sales of his music wherever they go."

"Do you think that the talking machine means a deterioration in music, and that it will have the effect of causing a decline in piano playing?"

"Indeed, I do not," Mr. Edison said, vigorously. "Where a piano goes to one person, talking machines go to 1,500. By the way, how many pianos are made a year, and at what is the cheapest a person can buy one of those instruments?"

The Music Trades representative told the inventor of the number of piano factories there were in the country in 1904, the figures being taken from the 1905 government census, and some facts about commercial piano prices.

"Well, those figures give you the answer to your question," Mr. Edison remarked. "As long as there are people who love music, and as long as there are hundreds of thousands of people on the earth who cannot afford to buy pianos, there will always be a wide popularity for the Phonograph. The talking machine is not a fad. It has come to stay. At first we did not think its reign would be so strong, but now every one tells us that nothing can displace the Phonograph in the hearts of the people."

THE OLD AND THE NEW METHOD.

In a recent interview with J. Newcomb Blackman, proprietor of the Blackman Talking Machine Company, New York City, the subject of the necessity of a proper system for carrying records was discussed, and Mr. Blackman gave his experience as follows:

"When I first started in the talking machine business in 1897 a record catalogue was issued, but to find a dealer who carried a complete catalogue stock was like looking for a four-leaf clover. We used to carry our records in peg boxes, offering a selection of bands, orchestras, vocal solos, etc., and a customer did not consult a catalogue as a rule. It was a case of looking over the dealer's assortment and making a choice accordingly. This plan continued very largely until the introduction of the dealer's contracts, which made it impossible to offer any price inducements, either by a cut in price or otherwise, and by the time the moulded record was placed on the market the public expected and were satisfied to pay the restricted price. They were satisfied not only because they knew they were buying at rock bottom prices, but the quality of the goods proved that they were getting full value.

"It was realized by the dealer as well as the public, that competition must exist, however, even in the face of restricted prices, and enterprising dealers, therefore, knew the advantage a dealer who carried a complete stock would have over a competitor who had only a small part of the catalogue. It was natural for the record buyer to give his patronage to the dealer who offered him a complete catalogue stock to select from. The service cost no more, and the record was purchased for the same price. The increased demand, together with the larger stocks necessary, soon gave the successful dealer confidence, and the old plan of stocking records is now as much a back number as one of the records of that time would be if offered for sale at the price of a moulded record. A customer now buys his records very much as he asks for a railroad ticket. He does not expect any special price, but he does insist on your having what he calls for and without delay.

"I have carefully watched the success of our dealers in the last two years, and almost without exception found that a dealer carrying a complete stock and using a system whereby all records are in numerical order, so that any number can be found immediately, or the customer informed that it is not in stock, he has made steady progress, and usually at the expense of other dealers in his locality who did not adopt up-to-date methods. It has also been proven that the use of record labels, containing the number and name of the record selection on the front of wire racks, or record trays, not only removes the desire to put off ordering records, but really makes it a pleasure, for every vacant space, together with the label, tells its complete story. It also provides a wall catalogue and encourages the customer to purchase records which his eye might not locate in the catalogue. A system of carrying records, together with the attractive appearance of a store, always wins with the customer, and the dealer who uses every spare moment in

learning every point regarding machines and records he sells, enjoys the confidence of the prospective customer.

"In most cases where dealers accuse their competitors of using unfair methods and cutting prices, their principal argument has been the loss of a certain sale that they think they should have made. They do not seem to realize that the impression that they make on the prospective buyer, not only by their remarks, but by the appearance of their store and their methods, either encourages or discourages a purchase. The sooner the dealer realizes that to get the full benefit of his profit which the price restriction is intended to give him, he must give his customer a full measure of service, his sales will increase and his complaints will be less. My policy as a jobber is not to simply sell a dealer as much as possible, but help him in turn to get his profit, for it is the continued patronage that insures success.

"Dealers and jobbers are selling restricted goods, and the service is what counts. The jobbers that are giving the best service are reaping the benefit, and in a town where there are several dealers, the up-to-date ones, who are always awake to use a method that insures the best service, are making fast inroads on the business of their competitors. The talking machine business is a paying one, but a dealer who expects to make a big success must not overlook any small details that will cause his customer to go elsewhere."—*Talking Machine World*.

AN ENTHUSIASTIC DEALER.

Notification of suspensions received and it will be a sorry day when I sell to one of them. I have been intensely interested in all the tightening of screws, which seems to be your bent. Not one single move have you made which does not redound to your Jobbers' and Dealers' benefit first: to yourselves secondarily. Never, so far as my information goes, in the history of corporations, has a company or corporation acted so like a foster father as does the National Phonograph Co. You are a dear old hen and we chicks feel doubly safe under your wings.

In Edison goods it is so hard to tell "dead stock." For instance, one customer who selected (after looking at a Standard and Gem machine), a Home, a large flowered Horn, Crane, and as fast as I could play the older make of Records, would say "I want that," and only stopped when he got scared at the number he had selected lest he should be longer paying for the whole than he intended (60 days). Did I stay unloaded of the "dead stock?" No! I duplicated the whole lot in my next order. Another time (last November), a customer called for "Sauerkraut is Bully" (4023). I had sidetracked it. I put my hand on it at once and duplicated it. We have got to try to keep up with the Wizard Edison and get there Eli. We are in the swim, not for the fun of it, but for business. It's a grand good school to be in. We are up against every phase of human nature and when we have a prospective customer who *knows it all*, have patience and let him run amuck.—*W. H. Dougal, New Preston, Conn.*

**AN ADVERTISING NOVELTY.**

The above picture shows the plan followed by William J. Stilley, an Edison Dealer at New Castle, Ind., to advertise Edison goods. Mr. Stilley writes as follows:

"I run a galvanized pipe from the inside of the building under the sidewalk up the inside of the post, the post being hollow. With a two-way connection for the horns, a large Edison machine, with Repeater, is connected with the pipe. All I have to do is to set my ma-

chine in place, attach it to this pipe by a rubber connection, wind up my machine, set it going and attend to my other work. I think it is certainly one of the best ways of advertising and selling Records and machines. It attracts the attention of all passersby, and it can be heard for three squares away. I have a large card hanging close by on the post or on the front window. I originated this method of advertising May 22, 1905, and have used it with great success ever since."

FROM NEW ZEALAND.

The following interesting letter was written by B. G. Holton, manager of the New Century Talking Machine Company at Wellington, New Zealand:

"I have pleasure in penning these few items that may prove of interest to you for use in the EDISON PHONOGRAPH MONTHLY. One amusing letter from a country client, who has an Edison machine and also a ———, in writing for Records says: 'Dear Sir—I think the ——— is a thing of the past,' so concludes by saying: 'Send me Edison Gold Moulded Cylinder Records, and you will oblige,' etc. Another one says: 'The only fault I find with my Edison machine is that it draws too much company.' He says that he had to sit up all midnight, and then they wanted him to play on till Monday morning. Had to play some Records six times. The aforementioned customer lives in the country and his machine is the only one handy at present. A third client says: After hearing the Accordion Solo, No. 9341 by John Kimmble, that he'd put his accordion on the fire when he got home. Until he heard Kimmble he thought he could play, hence the resolution.

"A very amusing incident occurred the other evening. Opposite the 'boarding house' where I'm at present residing, a family has a talking machine and we can sit on the verandah and

hear the selections very distinctly, as they leave the door open. After we had all finished dinner, most of the boys were on the verandah and the music hadn't started opposite, so the boys all shouted in one voice: 'We want some music!' and soon after the Phonograph started, much to the delight of the boys, who look for it every evening. Wishing you the compliments of the season."

A SCANDAL IN A TROUSERLESS HOTEL.

The New York Sun is authority for the statement that a scandal was narrowly averted at the Hotel Martha Washington, a trouserless hostelry in that city, a few nights ago. No mere man is allowed above the parlor floor, but at the hour of midnight a masculine voice was heard distinctly saying something like this:

"Je vais faire des emplettes ce matin. Je vais, tu vas, il va."

There were many screams among the kimono clad, especially when a delegation of girl clerks went upstairs on a hunting expedition and heard the voice continue as follows: "Je Connais de fils du pardinier, which means "I know the son of a gardener."

Upon knocking strenuously at the door the searching party found a pretty girl giving herself language lessons with the assistance of an Edison Phonograph.

UNCLE JOHN AND THE PHONOGRAPH.

There was great excitement on our plantation when it became known to the darkies that "Marse Nat" had returned from New York and "brought a horn dat could talk like er man." "Uncle" John, better known as "Sugar" John in the neighborhood, because of his fondness for sugar cane, had never even heard of a Phonograph. He had long predicted that the day would come when "they'd have steam buggies," and had felt vindicated when the first automobile went puffing through Lincoln County; but he was skeptical about the Phonograph. He refused to believe that a horn could talk, and hurried along with his liveliest hobble toward the "big 'ouse," to see with his own eyes what it all meant.

We had no record for the machine giving a sermon or scriptural reading, which would have pleased "Uncle" John most—for he is a pious man—and, strangely enough, the nearest thing to it in our stock was the late Colonel Robert Ingersoll's oration, "At the Tomb of Napoleon." The record was adjusted, and after the Phonograph finished with the preliminary sputtering and popping it began:

"A little while ago I stood by the grave of the old Napoleon," thundered the deep, sepulchral voice in the big brass horn, and a look of intense anxiety came over the face of "Uncle" John. He leaned forward; his gray beard crushed in the withered black hand he had raised to his ear.

"A magnificent tomb of gilt and gold," the Phonograph went on, "and I gazed upon the sarcophagus of black Egyptian marble, where rest at last the ashes of that restless man!"

"Amen!" groaned "Uncle" John, just as he does when in the pulpit at camp-meeting times.

"I leaned over the balustrade, and thought about the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine, contemplating suicide. I saw him at Toulon. I saw him putting down the mob in the streets of Paris. I saw him at the head of the army of Italy. I saw him in Egypt, in the shade of the pyramids. I saw him conquer the Alps, and I saw him mingle the eagles of France with the eagles of the crags. I saw him at Marengo, at Ulm, at Austerlitz!"

"Preach on, man, preach on," shouted "Uncle" John, who could no longer restrain himself. I wonder how an uneducated man who knew absolutely nothing about Napoleon and his great battles could become so emotional.

"I saw him in Russia," roared the relentless Phonograph, "where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves. I saw him at Leipzig in defeat and disaster, driven by a million bayonets back upon Paris—clutched like a wild beast, banished to Elba!"

"Praise de Lamb," groaned "Uncle" John.

"I saw him escape and retake an empire by the force of his genius. I saw him upon the frightful field of Waterloo, where Chance and Fate combined to wreck the fortunes of their former king; and I saw him at St. Helena,

with his hands crossed behind him, gazing out o'er the sad and solemn sea."

"Show pity, Lawd," sobbed "Uncle" John. "I thought of the widows and orphans he had made," thundered the voice of Robert Ingersoll, striking his antithesis with telling effect, while "Uncle" John shouted aloud, "Dar, bless. Gawd!"—"of the tears that had been shed for his glory; and of the only woman that ever loved him, pushed from his side by the cold hand of Ambition. I thought of these things and I said to myself I would rather have been a French peasant and worn wooden shoes!"

"Ain't it de truth?" exclaimed "Uncle" John. "I would rather have lived in a hut with a vine growing over the door, and the grapes growing purple in the kisses of the autumn sun—I would rather have been that poor peasant with my loving wife by my side, knitting as the day died out of the skies, with my children about me—I would rather have been that man and gone down to the tongueless silence of the dreamless dust than to have been that imperial impersonation of force and murder known as Napoleon the Great!"

"Amen!" moaned "Uncle" John, slapping his hands and rubbing them on his ragged trouser legs in turns. It was explained to him that he had been saying "Amen" to the words of an infidel, a man who believed there was no God.

"Look heah, Marse Nat," he replied, "dat man may say he don't believe in no Gawd—he may say he don't, but he's got Gawd Er-mighty in ev'y word dat comes out uv his lips!"

He sat silent for a long time, rolling his eyes and moistening his lips with his tongue. He waited his word.

"And as for dat," said "Uncle" John at last, pointing a quivering finger toward the instrument which shone resplendent in the slant rays of the sun, "dat's the Lord's own horn."—*Remsen Crawford in the Broadway Magazine.*

ARABIAN NIGHTS' WONDERS.

From articles that appear semi-occasionally in the daily newspapers it is evident that the Phonograph, as a wonder-worker, has the Arabian Nights, the brothers Grimm and the mediaeval legends "frayed to a frazzle." The return of the dead to life is one of the wonders related in the fairy tales, but the Phonograph almost succeeds in doing this by preserving a record of the voice. The Kaiser has talked a speech into a Phonograph and should he die or be killed to-morrow his voice would still be heard. An old preacher in an Illinois village has talked his favorite benediction into a machine, so that his flock can hear him bless them, when his coffin is placed in the ground. Rather grewsome this, and reminiscent of the Arabian Nights. A dying wife has recorded some of her utterances in the same way, so that the husband can be comforted and lifted up in spirit after her soul has departed.

Not quite so poetic was the trick of the Hungarian peasant, who, fearing he had been cut off by his father's will, impressed the talk-

ing machine's aid in an attempt to secure the whole estate. He made a Phonograph Record with his own voice, saying, "I bequeathe to my son, Alois Szabo, all my lands and chattels," and when the old man had passed away he stationed a confederate under the bed with a talking machine, and, calling in the peasants, told them his father was dying and would announce the provisions of his will in their presence as witnesses. The peasants then heard a hollow voice pronounce the words as above, and matters looked very rosy for Alois until the confederate gave the snap away. At least, so runs the tale.

A recent remarkable use of the Phonograph is that adopted by W. R. Hearst in his New York governorship campaign. He had a Record made of one of his hustling speeches and brought in another twentieth century wonder, the kinetoscope, to picture him in the act of making the speech. The kinetoscope and the Phonograph are supposed to keep time, and thus render it possible for any audience that is unable to meet the great man face to face to come pretty near to it by means of this combination.

The Salvation Army in Cleveland has also impressed the service of the Phonograph in a manner that many will think is a decided improvement on their regular method of soul-saving. Prayers and hymns are recorded on discs and repeated at street corners to passers-by, who put their contribution in a slot in the machine. As the cheapest Phonograph is less disagreeable to the ear than the rasping, whining tone of a Salvation Army dame, a rain of nickels ought to reward the scheme.

The idea of frightening a burglar away by

starting a Phonograph in a distant room was used effectually in a Harlem flat, and has been adopted on the stage, we believe.

The Phonograph has been used to represent the voice of some famous singer when an act in a play is supposed to take place in the foyer, the greenroom or outside of a theatre.

An amusing employment of the instrument was that made by a man in a Western city, who silenced the terror of a certain block, a creaky violin, by turning on his Phonograph in the open air whenever the piercing dissonances of the fiddle were wafted abroad.

But it is not our aim to tell all that the Phonograph can do. It is a wonderful enough contrivance in itself, without regard to its possibilities in the way of preserving a beloved voice or its usefulness in frightening away burglars, violins and other nuisances.—*The Indicator.*

WOULD MAKE LIFE EASY.

I am heartily in sympathy with your efforts along lines indicated by said list. If all manufacturers would handle their products on the same plans as that adopted by the National Phonograph Company, the life of the average retail merchant would be a comparatively easy one. Assuring you of my heartiest co-operation, I subscribe myself, as ever, an Edison admirer.—*S. B. Gjerde, Hobart, Wash.*

A year ago we had two machines and 200 Records. We now carry 25 machines and 2,500 Records, and are still adding.—*Eagle Piano House, San Jose, Cal.*

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

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

ARKANSAS.

Little Rock—O. K. Houck Piano Co.

CALIFORNIA.

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

COLORADO.

Denver—Denver Dry Goods Co., 610 16th street.
Hext Music Co., 15th and California streets

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

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

ILLINOIS.

Chicago—Babson Bros., 304 Wabash ave.
Lyon & Healy, Wabash ave. & Adams st.
James I. Lyons, 102 Van Buren street.
The Cable Co., Wabash avenue.
The Vim Co., 68 E. Lake street.
Montgomery Ward & Co., 111 Michigan ave.
Rudolph Wurlitzer Co., 266 Wabash ave.
Peoria—Peoria Phonograph Co., 416 S. Adams street.
Quincy—Quincy Phonograph Co., 808 Hampshire st.

INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.
Kipp-Link Phonograph Co., 217 N. Illinois st.
A. B. Wahl & Co., 116 S. Illinois street.
Lafayette—A. B. Wahl & Co., 304 Main street.

IOWA.

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

KENTUCKY.

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

LOUISIANA.

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

MAINE.

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

MARYLAND.

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

Continued on page 20.

JOBBER'S OF EDISON PHONOGRAPHS AND RECORDS—Continued.

MASSACHUSETTS.

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

MICHIGAN.

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

MINNESOTA.

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

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

NEW JERSEY.

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

NEW YORK.

Albany—Finch & Hahn, 92 State street.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons, 394 Fulton street.
Buffalo—W. D. Andrews, Seneca and Wells streets.
Robert L. Loud, 613 Main street.
Neal, Clark & Neal Co., 647 Main street.
Elmira—Elmira Arms Co., 117 Main street.
Gloversville—American Phono. Co., 99 W. Fulton st.
Kingston—Forsyth & Davis, 307 Wall street.
New York City—Bettini Phono. Co., 156 W. 23d street.
Blackman Talking Machine Co., 97 Chambers street.
J. F. Blackman & Son, 2737 3d avenue
Sol Bloom, 3 E. 42d street
I. Davega, Jr., 125 W. 125th st.
S. B. Davega, 32 E. 14th street.
Douglas Phono. Co., 89 Chambers st.
Jacot Music Box Co., 39 Union square.
Victor H. Rapke, 1661 Second avenue.
Siegel-Cooper Co.
John Wanamaker.
Alfred Weiss, 1622 First avenue.
Oswego—Frank E. Bolway, 32 W. Bridge street.
Rochester—A. J. Deninger, 345 North street.
Mackie Piano, O. & M. Co., 100 State street.
Giles B. Miller, 63 State street.
Talking Machine Co., 97 Main st., E.
Schenectady—Finch & Hahn, 504 State street.
Jay A. Rickard & Co., 253 State street.
Syracuse—W. D. Andrews, 215 E. Railroad street.
Troy—Finch & Hahn, 3 Third street.
Utica—Clark-Horrocks Co., 54 Genesee street.
Arthur F. Ferriss, 83 Washington street.
William Harrison, 50 Columbia street.
Utica Cycle Co., 21 Columbia street.

*Added since January 1st, 1907.

OHIO.

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

OREGON.

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

PENNSYLVANIA.

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

RHODE ISLAND.

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

UTAH.

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

TENNESSEE.

Knoxville—Knoxville Typewriter and Phonograph Co., 421 Gay street.
Memphis—F. M. Atwood, 160 N. Main st.
O. K. Houck Piano Co., 105 S. Main street.
Nashville—Nashville Talking Mach. Co., 510 Church st.
Magruder & Co., 27 Arcade.
O. K. Houck Piano Co.

TEXAS.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

Seattle—D. S. Johnson Co., 903 Second ave.
Spokane—Spokane Phonograph Co., 7 Post st.

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d street.

CANADA.

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

SUSPENDED LIST, FEBRUARY 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CANADA.

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

CALIFORNIA.

Petaluma—THOMAS MCGUIRE, 875 Main street.

GEORGIA.

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

ILLINOIS.

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

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

Ottawa—EDWARD HAYNE.

Quincy—GILES BROS., 107 North 4th st.

Wheaton—E. IRVING.

INDIANA.

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

IOWA.

Burlington—JOHN P. WEISS, 711 Jefferson street.

Sioux City—HATTENBACH BROS. CO.

A. V. LARIMORE, 518 Fifth street.

State Center—ORA SARGEANT.

KANSAS.

Clay Centre—E. M. GOWENLOCK.

Lawrence—BELL BROS.

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

MAINE.

Biddeford—W. H. FIELD.

Lewiston—J. W. SKENE.

Monmouth—G. H. STETSON.

Waterville—FRANK BLANCHARD, 150 Main street.

MASSACHUSETTS.

Boston—E. C. PECK, 43 Milk st.
HENRY SAVAGE & SONS, 166 Hanover st.
T. SINGER, 60 Leverett street.

Florence—WILLIAM OATES, 87 Main st.

Franklin—E. P. BLACKMAN.

Lawrence—LORD & CO., 314 Essex street.

E. O. MOSHER, 420 Essex street.

Malden—A. T. FULLER.

Nantucket—ARTHUR M. TAYLOR.

New Bedford—H. B. DEWOLFF.

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

Worcester—JOSEPH TUKMAN, 44 Front street.

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

MICHIGAN.

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

Detroit—F. J. SCHWANKOVSKY.

Saginaw—GEO. W. EMENDORFER.

JAMES V. CALAHAN, 217 Genesee st.

TIERNEY BROS., 217 Genesee st.

MISSOURI.

Kansas City—THE WITTMANN CO.

NEBRASKA.

Lincoln—THE WITTMANN CO.

Omaha—THE WITTMANN CO.

PIANO PLAYER CO.

Red Cloud—ALBRIGHT BROS.

NEW HAMPSHIRE.

Hillsboro Bridge—E. M. BARNES.

Manchester—A. E. DUMAS

Nashua—F. A. McMASTER & CO.

NEW JERSEY.

Atlantic City—SAM'L D. WOLF, 32-34 Arkansas ave.
Jersey City—W. L. HOFFMAN, 151 Montgomery st.
Long Branch—A. N. ALEXANDER, 103 Broadway.

*A. NASTASIO, 103 Broadway.

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

Passaic—I. HURWITZ.

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

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

ELSTON M. LEONARD.

West Hoboken—EMIL HOLLANDER, or THE WEST HOBOKEN BICYCLE & PHONO. CO., 169 Spring street.

NEW YORK.

Albany—G. LINDE, 253 S. Pearl street.

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

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

Bedford Park—GEO. H. TYRRELL.

Brooklyn—WM. ALBRECHT, 204 Knickerbocker ave.

H. HINDERMANN, BUSHWICK PHONO-

GRAPH EXCHANGE, 1421 Myrtle avenue.

EMIL SMITH, 634 Eleventh st. and 230 Summer

avenue.

Hobart—F. H. MARSHALL.

Hobart—ALBANY SPECIALTY CO., or CHAS. F. RICE, Main street.

Horavla—C. D. LOOMIS & CO., Union Block.

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

CAN PHONO. CO., 106 Wall street.

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

58 Second avenue.

BERN BEARWALD, 373 W. 11th st.

EDWARD BIELFELD, 481 Willis Ave.

BRONX PHONO. CO. or DAVID SWITKY,

506 Willis ave.

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

EAGLE PHONO. CO., or C. LOWENTHAL,

83 Nassau street.

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

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

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

O. HACKER, 2 Murray street.

HAWTHORNE & SHEBLE, 297 Broadway.

also Philadelphia, Pa.

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

N. HORN, 148 E. 58th street.

W. L. ISAACS, 114 Fulton street.

S. LEMBURG & CO., 194 Broadway.

J. McELLYNNE, 202 Broadway.

RICHMOND PEASE, 44 W. 132d st.

F. M. PRESCOTT, 44 Broad st.

WINTHROP CYCLE CO., 2212 Seventh ave.

Rome—CHARLES TUTTLE.

Saratoga—W. J. TOTTEN.

Saratoga Springs—MARVIN A. COTE.

Watertown—HENRY A. HARDY, 24 Arsenal st.

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

NORTH CAROLINA.

Kinston—S. A. QUINERLY.

OHIO.

Cincinnati—J. L. ANDEM.

SALM TALKING MACHINE CO., 639 Vine st.

Coshocton—BURNS & GOSSER.

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

Springfield—D. & M. VANDERPOOL.

Uhrichsville—F. A. MAZURIE.

PENNSYLVANIA.

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

Philadelphia—A. R. CASSIDY, 2783 Emerald street.

HAWTHORNE & SHEBLE, 604 Chestnut st., or

Oxford and Mascher sts.; also New York City.

A. KROUSE, 832 Arch street.

PENN NOVELTY CO., 15 South 9th st.

Pittsburg—A. LIPPARD, 615 Wylie ave.

RHODE ISLAND.

Providence—F. P. MOORE.

Rockville Center—O. A. CLARK.

WISCONSIN.

Milwaukee—J. C. BLATZKE.

*Added since January 1st, 1907.

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



WHEN a man leaves home in the evening it is because he seeks amusement. The best way to keep him home is to give him the amusement there. Make home a competitor of downtown, the club, the café, the theatre and the concert hall. No one thing will furnish so much amusement for so many people, so many times, and in so many ways as the Edison Phonograph.

Talk about versatility! If you had a brass band on tap and several leading concert hall singers on salary, and two or three funny men to crack jokes, and a beautiful soprano to sing ballads, you could not give the same amount of varied entertainment that the Edison Phonograph gives by simply changing records.

You can hear the whole program at some nearby store in this town.

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

[Phonograph Advertisement in February Magazines.]

Grand Opera for the Edison Phonograph



THIS is the month of grand opera in New York. A new interest in the great singers of the world has been given by the opening of Hammerstein's Manhattan Opera House, and now New York City is the only city in the world where grand opera is given on a grand scale in two opera houses at the same time. This unusual interest in grand opera gives a special point to our announcement of five new grand opera records.

- B 41—"Nobil Dama" ("Noble Lady"), "Gli Ugonotti" ("The Huguenots")—Meyerbeer. By Mario Ancona, Baritone. Sung in Italian. Orchestra accompaniment.
- B 42—"Guardate pazzo son' io" ("Behold Me, I am Mad"), "Manon Lescaut"—Puccini. By Florencio Constantino, Tenor. Sung in Italian. Orchestra accompaniment.
- B 43—Gebet (Prayer), "Allmaecht'ge Jungfrau" ("All-powerful Virgin"), "Tannhauser"—Wagner. By Mme. Rappold, Soprano. Sung in German. Orchestra accompaniment.
- B 44—"Bella siccome un angelo" ("Beautiful as an Angel"), "Don Pasquale"—Donizetti. By Antonio Scotti, Baritone. Sung in Italian. Orchestra accompaniment.
- B 45—"Willst jenes Tags" ("Wilt thou recall that day"), "Der Fliegende Hollaender" ("The Flying Dutchman")—Wagner. By Alois Burgstaller, Tenor. Sung in German. Orchestra accompaniment.

Comment on this list is almost unnecessary. Wherever music is known and loved these songs are great. Rappold, Scotti and Burgstaller have sung in grand opera all over this country. Ancona is Hammerstein's new baritone. Constantino is now singing in the South with the San Carlos Opera Company. Two selections are from Wagner, including the always popular "Flying Dutchman." Puccini is of special interest not only on account of his "Madame Butterfly" playing here, but also on account of the fact that he is now visiting in this country and conducting his own operas in New York.

If you love good music, go to the nearest Edison store and hear these grand opera records. These five make forty-five Edison Grand Opera Records. The complete list will be sent to any one on request. If you like grand opera music, write for it to-day. Ask for Grand Opera Selections, Supplement No. 5. Anyway, if you care for music, let us send you the following Edison Musical Library. Ask for it to-day, but it will not be mailed until January 28th:

Phonogram for February — Supplemental Catalogue — Complete Catalogue

20 Lakeside Avenue

National Phonograph Company

ORANGE, N. J.

[Record Advertisement in February Magazines.]



Listen!

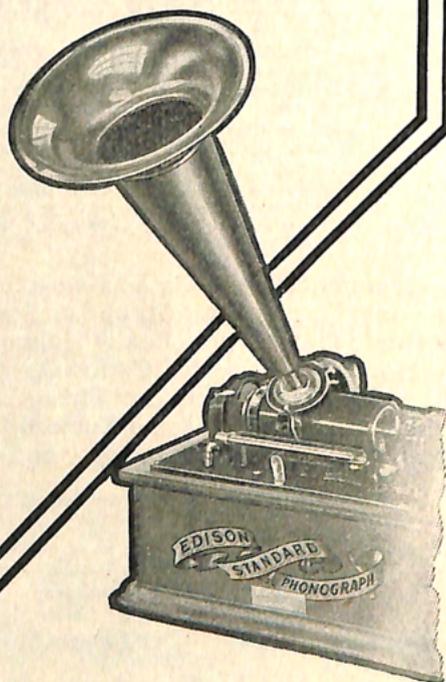
To the voice of the greatest and most perfect language teacher in the world. He says:—I do not want to boast of my achievements. No. But I would like to tell my friends, the phonograph dealers, how I can help them, how I can increase their business from 10 to 30 per cent.—and just stop and think what this means to **you**. Why there is a dealer out West who is doing a business of \$15,000 a year on his I. C. S. Language Outfits exclusive of his amusement records, outfits, etc. This shows the possibilities that exist in the

I.C.S. LANGUAGE SYSTEM

WITH
Thomas A. Edison
PHONOGRAPH

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

**International
Correspondence Schools**
Scranton, Pa.



EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY
THE NATIONAL PHONOGRAPH CO.

VOL. V. ORANGE, N. J., MARCH, 1907. No. 1

NATIONAL PHONOGRAPH CO.
ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.
NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL
ROAD, LONDON, ENG.
340 KENT STREET, SYDNEY, N. S. W.
PROLONGACION DEL CINCO DE MAYO, NO. 67-77, MEXICO.
D. F., MEXICO.

EDISON PHONOGRAPHS AND RECORDS.

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

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MEETING A GREAT DEMAND.

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

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

BEGINS ITS FIFTH YEAR.

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

THE ADVANCE LIST OF MAY RECORDS APPEARS ON PAGE 2.

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

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

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

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

DINNER TO MR. EDISON.

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

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

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

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

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

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

CHORUS.

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

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

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

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

(Tune: "Arrah Wanna.")

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

CHORUS.

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

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

CHORUS.

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

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

CHORUS.

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

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

CHORUS.

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

NEW QUARTERS FOR MEXICO CITY BRANCH.

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

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

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

MARCH ADVERTISING.

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

A CONVERT WITH ONE HEARING.

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

AMONG THE JOBBERS.

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

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

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

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

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

PERSONAL.

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

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

CUT-OUT FOREIGN RECORD.

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

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

ABOUT ORDERS.

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

NO. 9366 CUT FROM STOCK.

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

I. C. S. TO THE RESCUE.

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

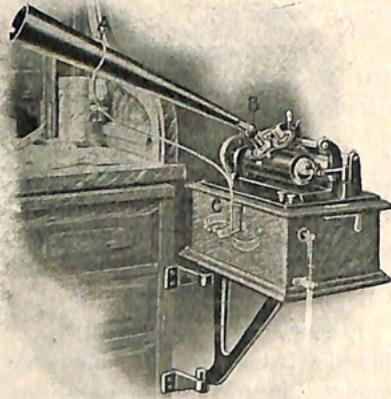
INVITATION

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

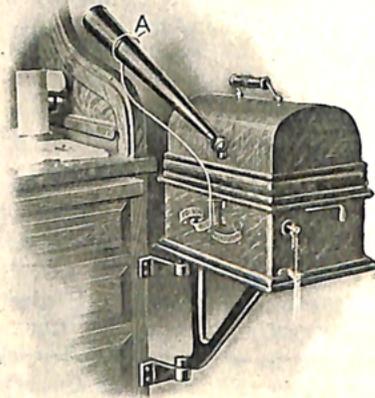
All the up-to-date devices of the Commercial Department will be shown at this Annual Show in the Coliseum, Chicago. Two large spaces will be filled with men and women demonstrating the operation of the Edison Commercial System. The history of the Phonograph will be illustrated from the original models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

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

THE 1907 MODEL OF THE EDISON BUSINESS PHONOGRAPH.



READY FOR USE.



NOT IN USE.

PUBLISHERS OF MUSIC IN MAY, 1907, LIST.

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

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

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

PRINTED MATTER.

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

ADVANCE LIST EDISON GRAND OPERA RECORDS.

SUPPLEMENT No. 6, MAY, 1907.

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

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

TO THE TRADE

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

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

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

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

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

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

NATIONAL PHONOGRAPH CO.

TWO USEFUL LISTS.

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

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

COMMENTS ON EDISON GOLD MOULDED RECORDS FOR MAY, 1907.

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

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

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

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

The Record is made with orchestra accompaniment.

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

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

Mr. Gillette sings with orchestra accompaniment.

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

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

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

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

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

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

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

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

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

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

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

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

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

Messrs. Collins and Harlan sing with orchestra accompaniment.

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

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

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

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

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

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

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

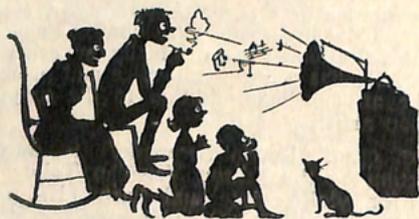
No. 9551, "Ask Me Not," by Will F. Denny, is a comic song by Cobb and Edwards and is one of those topical compositions with which Mr. Denny has been prominently identified in the past. It is written to be sung in race-horse time, and keeps its hearers on the *qui vive* to catch the story. It tells of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

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

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

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

[The funny advertisement of a Boston Edison Jobber.]



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

Phonographs, \$10 to \$50.

Edison Records, 35c each.

Wholesale and retail.

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

JOBBER'S NEW BUILDING.

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

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

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

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

D. S. JOHNSTON CO. TO BUILD.

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

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

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

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

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

On the second floor will be located the talk-

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

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

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

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

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

NOT A HARDSHIP.

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

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

MOST POPULAR OF ALL MUSICAL INSTRUMENTS.

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

FROM JAMAICA.

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

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

THAT THANKSGIVING MENU.

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

NOT ONE OF THE INDIFFERENTS.

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

EDISON AND THE PHONOGRAPH.

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

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

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

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

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

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

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

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

JOBBER OF EDISON PHONOGRAPHS AND RECORDS.

ALABAMA.

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

ARKANSAS.

Little Rock—O. K. Houck Piano Co.

CALIFORNIA.

Los Angeles—Southern California Music Co., 332 South Broadway.

Oakland—Kohler & Chase, Inc., 1013 Broadway.
Sacramento—A. J. Pommer Co., 9th and J sts.
San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

COLORADO.

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

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

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

ILLINOIS.

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

INDIANA.

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

IOWA.

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

KENTUCKY.

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

LOUISIANA.

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

MAINE.

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

MARYLAND.

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

JOBBER OF EDISON PHONOGRAPHS AND RECORDS—Continued.

MASSACHUSETTS.

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

MICHIGAN.

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

MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin ave.
Minnesota Phono. Co., 518 Nicollet avenue.
St. Paul—W. J. Dyer & Bro., 21-23 West 5th street.
Koehler & Hinrichs, 255 E. 3d St.
Thomas C. Hough, 302 Wabasha street.
Minnesota Phonograph Co., 37 E. 7th street.

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

NEW JERSEY.

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

NEW YORK.

Albany—Finch & Hahn, 92 State street.
Astoria—John Rose.
Brooklyn—A. D. Matthews' Sons, 394 Fulton street.
Buffalo—W. D. Andrews, Seneca and Wells streets.
Robert L. Loud, 613 Main street.
Neal, Clark & Neal Co., 647 Main street.
Elmira—Elmira Arms Co., 117 Main street.
Gloversville—American Phono. Co., 99 W. Fulton st.
Kingston—Forsyth & Davis, 307 Wall street.
New York City—Bettini Phono. Co., 156 W. 23d street.
Blackman Talking Machine Co., 97 Chambers street.
J. F. Blackman & Son, 2737 3d avenue
I. Davega, Jr., 125 W. 125th st.
S. B. Davega, 32 E. 14th street.
Douglas Phono. Co., 89 Chambers st.
Jacot Music Box Co., 39 Union square
Victor H. Rapke, 1669 Second avenue.
*Regina Co., 41 Union Square.
Siegel-Cooper Co.
John Wanamaker.
Alfred Weiss, 1622 First avenue.
Oswego—Frank E. Bolway, 32 W. Bridge street.
Rochester—A. J. Deninger, 345 North street.
Mackie Piano, O. & M. Co., 100 State street.
Giles B. Miller, 63 State street.
Talking Machine Co., 97 Main st., E.
Schenectady—Finch & Hahn, 504 State street.
Jay A. Rickard & Co., 253 State street.
Syracuse—W. D. Andrews, 216 E. Railroad street.
Troy—Finch & Hahn, 3 Third street.
Utica—Clark-Horrocks Co., 54 Genesee street.
Arthur F. Ferriss, 81 Washington street.
William Harrison, 50 Columbia street.
Utica Cycle Co., 21 Columbia street.

OHIO.

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

OREGON.

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

PENNSYLVANIA.

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

RHODE ISLAND.

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

TENNESSEE.

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

TEXAS.

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

UTAH.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

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

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d street.

CANADA.

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

*Added since February 1st, 1907.

SUSPENDED LIST, MARCH 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—THOMAS MCGUIRE, 875 Main street.

CANADA.

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

GEORGIA.

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

ILLINOIS.

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

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

Ottawa—EDWARD HAYNE.

Quincy—GILES BROS., 107 North 4th st.

*J. F. Whittaker, 618 Hampshire Street.

Wheaton—E. IRVING.

INDIANA.

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

IOWA.

Burlington—JOHN P. WEISS, 711 Jefferson street.

*McClelland—J. W. ROUNDS & CO.

Sioux City—HATTENBACH BROS. CO.

A. V. LARIMORE, 518 Fifth street.

State Center—ORA SARGEANT.

KANSAS.

Clay Centre—E. M. GOWENLOCK.

Lawrence—BELL BROS.

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

MAINE.

Biddeford—W. H. FIELD.

Lewiston—J. W. SKENE.

Monmouth—G. H. STETSON.

Waterville—FRANK BLANCHARD, 150 Main street.

MASSACHUSETTS.

Boston—E. C. PECK, 43 Milk st.

HENRY SAVAGE & SONS, 166 Hanover st.

T. SINGER, 60 Leverett street.

Florence—WILLIAM OATES, 87 Main st.

Franklin—E. P. BLACKMAN.

Lawrence—LORD & CO., 314 Essex street.

E. O. MOSHER, 420 Essex street.

Malden—A. T. FULLER.

Nantucket—ARTHUR M. TAYLOR.

New Bedford—H. B. DEWOLFF.

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

Worcester—JOSEPH TUKMAN, 44 Front street.

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

MICHIGAN.

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

Detroit—F. J. SCHWANKOVSKY.

Saginaw—GEO. W. EMENDORFER.

JAMES V. CALAHAN, 217 Genessee st.

TIERNY BROS., 217 Genessee st.

MISSOURI.

Kansas City—THE WITTMANN CO.

NEBRASKA.

Lincoln—THE WITTMANN CO.

Omaha—THE WITTMANN CO.

PIANO PLAYER CO.

Red Cloud—ALBRIGHT BROS.

NEW HAMPSHIRE.

Hillsboro Bridge—E. M. BARNES.

Manchester—A. E. DUMAS

Nashua—F. A. McMASTER & CO.

NEW JERSEY.

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

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

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

A. NASTASIO, 103 Broadway.

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

Passaic—I. HURWITZ.

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

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

New York City.

ELSTON M. LEONARD.

West Hoboken—EMIL HOLLANDER, or THE WEST

HOBOKEN BICYCLE & PHONO. CO., 169

Spring street.

NEW YORK.

Albany—G. LINDE, 353 S. Pearl street.

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

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

Bedford Park—GEO. H. TYRRELL.

Brooklyn—WM. ALBRECHT, 294 Knickerbocker ave.

H. HINDERMANN, BUSHWICK PHONO-

GRAPH EXCHANGE, 1421 Myrtle avenue.

EMIL SMITH, 634 Eleventh st. and 230 Summer

avenue.

Hobart—F. H. MARSHALL.

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

RICE, Main street.

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

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

CAN PHONO. CO., 106 Wall street.

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

58 Second avenue.

BERN BEARWALD, 373 W. 11th st.

EDWARD BIELFELD, 481 Willis Ave.

BRONX PHONO. CO. or DAVID SWITKY,

506 Willis ave.

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

EAGLE PHONO. CO., or C. LOWENTHAL,

83 Nassau street.

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

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

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

O. HACKER, 2 Murray street.

HAWTHORNE & SHEBLE, 297 Broadway.

also Philadelphia, Pa.

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

N. HORN, 148 E. 58th street.

W. L. ISAACS, 114 Fulton street.

S. LEMBURG & CO., 194 Broadway.

J. McELLYNNE, 202 Broadway.

RICHMOND PEASE, 44 W. 132d st.

F. M. PRESCOTT, 44 Broad st.

WINTHROP CYCLE CO., 2212 Seventh ave.

Rome—CHARLES TUTTLE.

Saratoga—W. J. TOTTEN.

Saratoga Springs—MARVIN A. COTE.

Watertown—HENRY A. HARDY, 24 Arsenal st.

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

NORTH CAROLINA.

Kinston—S. A. QUINERLY.

OHIO.

Cincinnati—J. L. ANDEM.

SALM TALKING MACHINE CO., 639 Vine st.

Coshocton—BURNS & GOSSER.

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

Springfield—D. & M. VANDERPOOL.

Uhrichsville—F. A. MAZURIE.

PENNSYLVANIA.

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

*Mt. Pleasant—BENJAMIN POSNER.

Philadelphia—A. R. CASSIDY, 2783 Emerald street

HAWTHORNE & SHEBLE, 604 Chestnut st., or

Oxford and Mascher sts.; also New York City.

A. KROUSE, 832 Arch street.

PENN NOVELTY CO., 15 South 9th st.

Pittsburg—A. LIPPARD, 615 Wylie ave.

RHODE ISLAND.

Providence—F. P. MOORE.

Rockville Center—O. A. CLARK.

WISCONSIN.

Milwaukee—J. C. BLATZEK.

*Added since February 1st, 1907.

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

Buy the New Edison Records for March for Your Phonograph

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

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

"My Irish Rosie"

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



New Edison Records for March On Sale February 27th

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

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



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

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

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

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

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

(Continued from page 1.)

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

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

AN IMPORTANT EDISON PATENT SUSTAINED.

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

In considering the question of infringement

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

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

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

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

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

MR. EDISON AND THE NEWSPAPER MEN.

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

SALE OF INFERIOR PARTS NOT A "SQUARE DEAL"

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

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

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

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

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

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

PRINTED MATTER.

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

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

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

ABOUT ADVERTISING.

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

PERSONAL.

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

PUBLISHERS OF MUSIC IN JUNE LIST.

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

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

WINDOW DISPLAY.

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

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

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

TO THE TRADE.

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

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

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

NATIONAL PHONOGRAPH CO.,

W. E. GILMORE, President.

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

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

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

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

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

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

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

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

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

GRAND OPERA RECORDS.

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

GRAND OPERA RECORDS.

Supplement No. 6, May, 1907.

B. 46—"Tarantella" Rossini

By GIUSEPPE CAMPANARI, Baritone
Sung in Italian Orchestra accompaniment

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

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

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

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

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

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

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

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

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

MORE MEXICAN RECORDS.

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

AMONG JOBBERS.

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

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

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

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

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

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

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

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

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

MR. EDISON'S PLAYDAY.

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

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

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

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

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

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

CONCRETE WORK AGAIN UNDER WAY.

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

COMMENTS ON EDISON GOLD MOULDED RECORDS FOR JUNE.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Izzy—Vat's the news, anyway?

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

Izzy—Oi, oi, when is it?

Becky—It was last night.

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

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

Becky—What's dat?

Izzy—I'd have to fail.

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

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

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

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

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

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

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

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

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

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

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

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

A SEVENTEEN CENT PHONOGRAPH MADE BY BOYS.

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

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

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

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

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

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

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

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

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

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

VISITING JOBBERS.

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

THE BUSINESS CARD NOVELTY OF A PHILADELPHIA DEALER.

Hello Bill. I was looking for you last night.

Where at?

Why, at the wedding.

Who's married?

Two lemons. All suckers were invited.

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

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



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

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

THE HUMAN VOICE IN COLD STORAGE.

[Jack Read in *The Star Monthly*.]

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

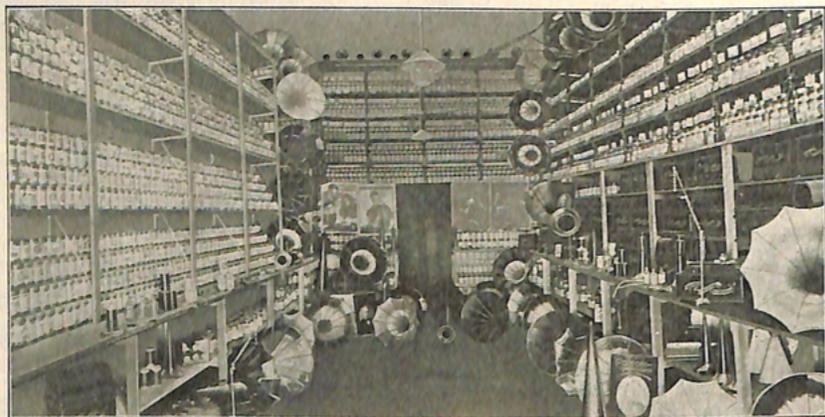
factory would be impossible to enumerate here. I have only touched upon the very high points, and on looking over this article I find I have even missed some of those.

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

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

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

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



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

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

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

JOBBER'S TRADE LETTERS.

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

TO DEALER.

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

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

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

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

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

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

TO PROSPECTIVE DEALERS.

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

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

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

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

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

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

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

JOBBER'S OF EDISON PHONOGRAPHS AND RECORDS.

ALABAMA.

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

ARKANSAS.

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

CALIFORNIA.

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

COLORADO.

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

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

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

ILLINOIS.

Chicago—Babson Bros., 304 Wabash ave.
Lyon & Healy, Wabash ave. & Adams st.
James I. Lyons, 192 Van Buren st.
The Cable Co., Wabash ave.
The Vim Co., 68 E. Lake st.
Montgomery Ward & Co., 111 Michigan avenue.
Rudolph Wurlitzer Co., 266 Wabash ave.

Peoria—Peoria Phonograph Co., 416 S. Adams street.

Quincy—Quincy Phonograph Co., 808 Hampshire st.

INDIANA.

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

IOWA.

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

KENTUCKY.

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

LOUISIANA.

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

MAINE.

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

MARYLAND.

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

MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 48 Hanover st.
Eastern Talking Mach. Co., 177 Tremont street.
Iver Johnson Sptg. Goods Co., 163 Washington st.
C. E. Osgood Co., 744 Washington st.

Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.

Lowell—Thomas Wardell, 111 Central st.
New Bedford—Household Furnishing Co., 170 Purchase street.

Springfield—Flint & Brickett Co., 439 Main st.
Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

JOBBERB OF EDISON PHONOGRAPHS AND RECORDS—Continued.

MICHIGAN.

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

MINNESOTA.

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

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

NEW JERSEY.

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

NEW YORK.

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

OHIO.

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

* Added since March 1st, 1907.

Ohio—Continued.

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

OREGON.

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

PENNSYLVANIA.

Allentown—G. C. Aschbach, 539 Hamilton st.
Easton—William Werner, 432 Northampton st.
Harrisburg—S. K. Hamburger, 12-14 N. Market square.
Philadelphia—Louis Buehn & Bro., 45 N. 9th street.
C. J. Hepp & Son, 1117 Chestnut st.
Lit Bros., Market and 8th sts.
Musical Echo Co., 1217 Chestnut st.
Penn Phonograph Co., 17 S. 9th st.
John Wanamaker, 13th and Market sts.
Western Talking Mach. Co., 41 and 43 N. 9th st.

H. A. Weymann & Son, 923 Market st.
Pittsburg—Pittsburg Phono. Co., 937 Liberty st.

Powers & Henry Co., 101 Sixth st.
Standard Talk Mach. Co., 435 Wood st.
Reading—S. K. Hamburger, 723 Chestnut st.
Reading Phonograph Co., 48 N. 8th st.
Scranton—Ackerman & Co., 217 Wyoming av.
Technical Supply Co.
Sharon—W. C. DeForeest & Son.
Williamsport—W. A. Myers, 145 W. 3d st.

RHODE ISLAND.

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

TENNESSEE.

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

TEXAS.

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

UTAH.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

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

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d st.

CANADA.

Montreal—Peter Kelly, 232 St. Lawrence st.
Quebec—C. Robitaille, 320 Rue St. Joseph.
St. John—W. H. Thorne & Co., Ltd., 42-44 Prince William st.
Toronto—R. S. Williams & Sons Co., Limited, 143 Yonge st.
Vancouver—M. W. Waitt & Co., 558 Granville street.
Winnipeg—R. S. Williams & Sons Co., Ltd., 121 Princess st.

SUSPENDED LIST, APRIL 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.

CANADA.

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

GEORGIA.

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

ILLINOIS.

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

***Chicago**—A. Gloss & Son, 727 W. North av.
Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

***Kempton**—C. E. Bute.

Ottawa—Edward Hayne.

Quincy—Giles Bros., 107 North 4th st.

J. F. Whittaker, 618 Hampshire st.

Wheaton—E. Irving.

INDIANA.

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

IOWA.

Burlington—John P. Weiss, 711 Jefferson st.
McClelland—J. W. Rounds & Co.
Sioux City—Hattenbach Bros. Co.
A. V. Larimore, 518 Fifth st.
State Center—Ora Sargeant.

KANSAS.

Clay Centre—E. M. Gowenlock.

Lawrence—Bell Bros.

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

MAINE.

Biddeford—W. H. Field.

Lewiston—J. W. Skene.

Monmouth—G. H. Stetson.

Waterville—Frank Blanchard, 150 Main st.

MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.
Henry Savage & Sons, 166 Hanover st.
T. Singer, 60 Leverett st.

Florence—William Oates, 87 Main st.

Franklin—E. P. Blackman.

Lawrence—Lord & Co., 314 Essex st.

E. O. Mosher, 420 Essex st.

Malden—A. T. Fuller.

Nantucket—Arthur M. Taylor.

New Bedford—H. B. DeWolf.

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

Worcester—Joseph Tukman, 44 Front st.

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

MICHIGAN.

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

Detroit—F. J. Schwankovsky.

Saginaw—Geo. W. Emendorfer.

James V. Calahan, 217 Genessee st.

Tierney Bros, 217 Genessee st.

MISSOURI.

***Ewing**—Hal R. Ewalt.

Kansas City—The Wittmann Co.

NEBRASKA.

Lincoln—The Wittmann Co.

Omaha—The Wittmann Co.

Piano Player Co.

Red Cloud—Albright Bros.

NEW HAMPSHIRE.

Hillsboro Bridge—E. M. Barnes.

Manchester—A. E. Dumas.

Nashua—F. A. McMaster & Co.

NEW JERSEY.

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

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

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

A. Nastasio, 103 Broadway.

* Added since March 1, 1907.

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

New Jersey—Continued.

Newark—R. L. Corwin; also New York City.
Passaic—I. Hurwitz.

Paterson—Chas. H. Kelly, 25 N. Main st.
Plainfield—S. W. Frucht, or R. Frucht; also New York City.
Elston M. Leonard.

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

NEW YORK.

Albany—G. Linde, 353 S. Pearl st.

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

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

Bedford Park—Geo. H. Tyrrell.

Brooklyn—Wm. Albrecht, 294 Knickerbocker ave.

H. Hindermann, Bushwick Phonograph

Exchange, 1421 Myrtle ave.

Emil Smith, 634 Eleventh st., and 230

Summer ave.

Hobart—F. H. Marshall.

Mohawk—Albany Specialty Co., or Chas F.

Rice, Main st.

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

New York City—A. T. Armstrong, or Amer-

ican Phono Co., 106 Wall st.

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

Second ave.

Bern Bearwald, 373 W. 11th st.

Edward Biefeld, 481 Willis ave.

Bronx Phono. Co., or David Switky, 506

Willis ave.

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

Eagle Phono Co., or C. Lowenthal, 83

Nassau st.

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

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

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

O. Hacker, 2 Murray st.

Hawthorne & Sheble, 297 Broadway; also

Philadelphia, Pa.

Holober Bros., 350, 421 and 491 West st.

N. Horn, 148 E. 58th st.

W. L. Isaacs, 114 Fulton st.

S. Lemburg & Co., 194 Broadway.

J. McEllynn, 202 Broadway.

Richmond Pease, 44 W. 132d st.

F. M. Prescott, 44 Broad st.

Winthrop Cycle Co., 2212 Seventh av.

Rome—Charles Tuttle.

Saratoga—W. J. Totten.

Saratoga Springs—Marvin A. Cote.

Watertown—Henry A. Hardy, 24 Arsenal st.

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

***Wayland**—John Gross, Pursel Block.

NORTH CAROLINA.

Kinston—S. A. Quinerly.

***New Bern**—E. Wallnau, 122 Middle st., or

Southern Music House: E. Wallnau,

Prop.

OHIO.

Cincinnati—J. L. Andem.

Salm Talking Machine Co., 639 Vine st.

Coshocton—Burns & Gosser.

Middletown—Otto Grau & Co., 135 E. 3d st.

Springfield—D. & M. Vanderpool.

Uhrichsville—F. A. Mazurie.

PENNSYLVANIA.

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

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

Mt. Pleasant—Benjamin Posner.

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

Hawthorne & Sheble, 604 Chestnut st., or

Oxford and Mascher sts.; also New

York City.

A. Krouse, 832 Arch st.

Penn Novelty Co., 15 South 9th st.

Pittsburg—A. Lippard, 615 Wylie ave.

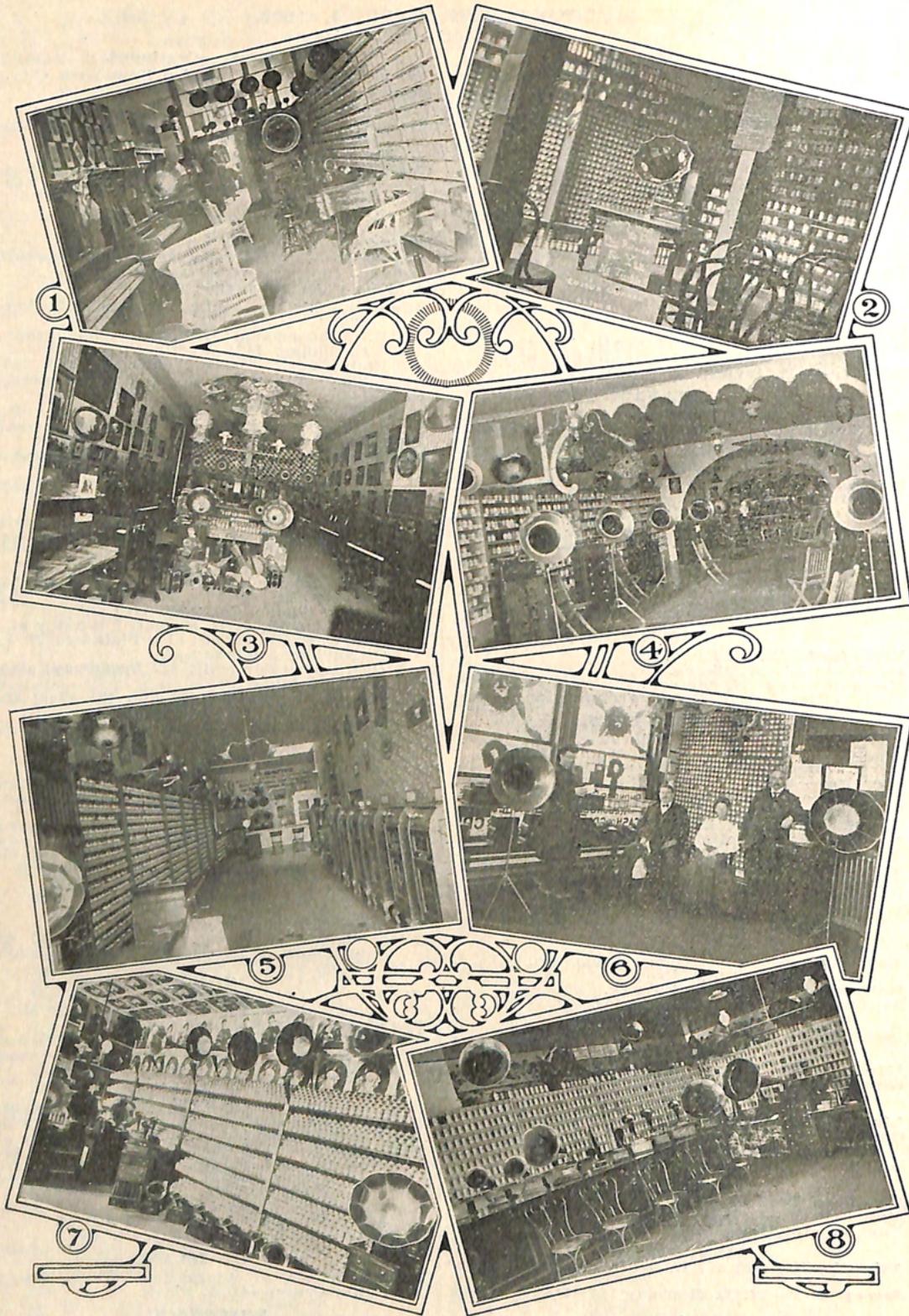
RHODE ISLAND.

Providence—F. P. Moore.

Rockville Center—O. A. Clark.

WISCONSIN.

Milwaukee—J. C. Blatzek.

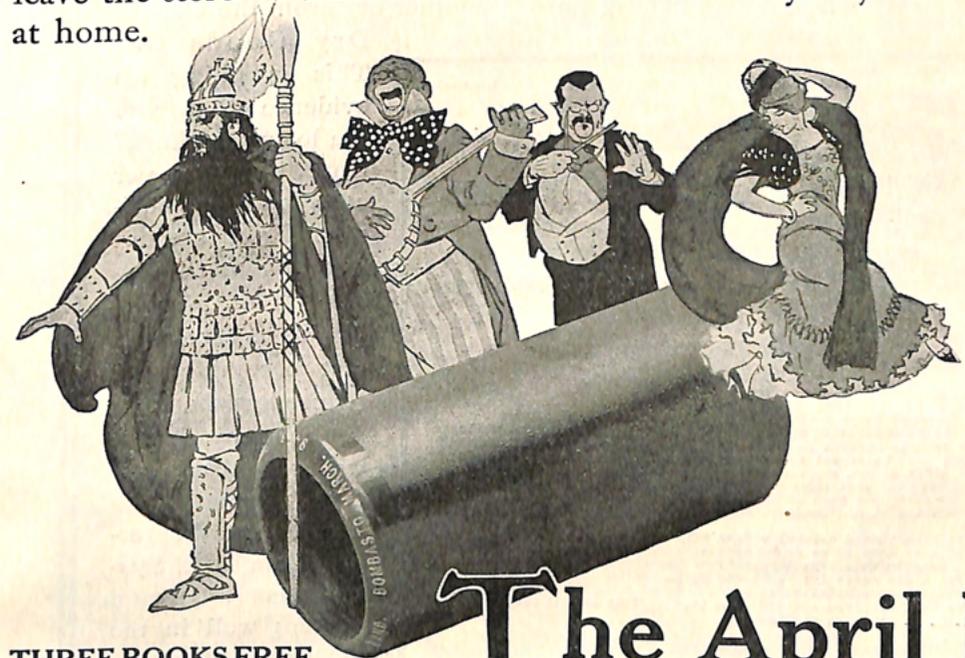


GROUP OF STORES OF EDISON DEALERS

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

New Edison Records

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



The April List

On Sale at All Edison Stores on March 27th

THREE BOOKS FREE

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

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



Thomas A. Edison

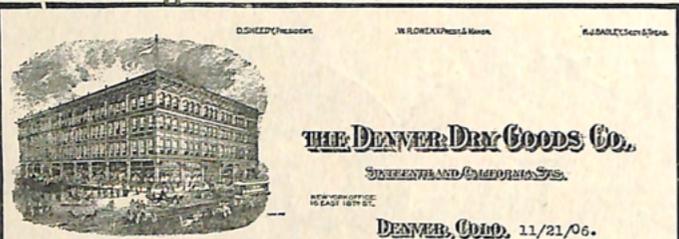
NATIONAL PHONOGRAPH COMPANY, Lakeside Ave., Orange, N. J.

[Record Advertisement in April Magazines]

In the Words of Others "Sell I.C.S. Language Outfits"

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

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



International Correspondence Schools,
Scranton, Pa.

Gentlemen:

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

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

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

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

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



International Correspondence Schools
SCRANTON, PA.

EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY
THE NATIONAL PHONOGRAPH COMPANY.

VOL. V.

ORANGE, N. J., MAY, 1907.

No. 3.

NATIONAL PHONOGRAPH CO.
ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

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

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

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

D. F., MEXICO.

EDISON PHONOGRAPHS AND RECORDS

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

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EVER GROWING IN VOLUME AND PRESTIGE.

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

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

(Continued on page 3.)

THE ADVANCE LIST OF JULY RECORDS APPEARS ON PAGE 2.

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

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **June 27th**, all things being favorable, but they **must not be placed on sale by Jobbers or leave their places of business, or be shipped to Dealers before 8 A. M. on June 27th.** Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after June 20th, but must not be circulated among the public before **June 27th.** Jobbers are required to place orders for July Records on or before **May 10th.** Dealers should place July orders with Jobbers before **May 10th** to insure prompt shipment when Jobbers' stock is received.

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

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

(Continued from page 1.)

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

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

TO OPEN A BRANCH AT BUENOS AIRES.

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

PERSONAL.

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

MR. GILMORE TO GO TO EUROPE.

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

AND THE WORK GOES ON.

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

RECORDS CUT FROM CATALOGUE.

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

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

EDISON RECORDS TO BE WITHDRAWN.

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

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

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

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

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

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

LIST OF 150 CUT OUT RECORDS.

- 154 Morning, Noon and Night in Vienna E. C. Band
155 Little Kinkies E. M. Band
503 Ange d'Amour Waltz E. S. Orchestra
698 Fortune Teller Waltz P. Orchestra
700 Ma Ragtime Baby P. Orchestra
1070 Mr. Captain Stop the Ship Dudley
1562 As Your Hair Grows Whiter Anthony
2617 In Old Madrid (Banjo) Van Epps
2804 Gem Polka (Piccolo) Mazziotta
3609 Sally in Our Alley (Clarinet) Tuson
5710 Because Anthony
7163 Gypsy Love Song Harrison
7327 Schubert's Serenade Harrison
7329 Military Galop E. M. Band
7418 Serenade, Moskowsky (Zither) Wormser
7666 San Toy Selections (Banjo) Ossman
7668 Manzanillo (Mandolin) Siegel
7760 Valse Bleue P. Orchestra
7839 Bedouin Love Song Duffy
8010 The Bridge Duffy
8017 Can't You Take My Word Favor
8033 Victorious America E. M. Band
8042 On Board the Oregon I. M. Quartette
8055 Temptation Schottische P. Orchestra
8059 Prince Henry March E. C. Band
8112 Bill Bailey, Won't You Please Come Home Collins
8117 Bismarck March E. M. Band
8132 Mr. Thomas Cat E. C. Band
8145 Sylvia Yorke (Clarinet) Tuson
8184 Miss McLeod's Reel (Bagpipe) McAuliffe
8187 All Aboard for Stumerville Harlan and Stanley
8193 Please Let Me Sleep Collins
8240 Come Down Ma Evening Star Thompson
8246 Selection from a Country Girl E. S. Orchestra
8268 O Tell Us Merry Birds Morgan and Stanley
8294 Tell Me Harlan and Stanley
8297 Tipperary March E. C. Band
8311 Mixed Ale Party Golden
8362 Therese Polka (Cornet) Kryl
8364 Tessie, You are the Only, Only, Only Thompson
8416 Butterfly Gavotte (Bells) Rubsam
8427 Lord's Prayer and Gloria Patri M. M. Quartette
8437 Engaging an Opera Company Dudley
8467 When We Get Married Denny
8481 Come Where My Love Lies Dreaming Edison Brass Quartette
8486 When Jane and I Were Wed Harlan
8488 I Ain't Got No Use For Sleep Collins
8512 Must You Favor
8577 Nobody's Looking but the Owl and the Moon Morgan and Stanley
8611 Your Dad Gave His Life for His Country Wallace
8615 If You're Such a Great Star, Why Don't You Shine Collins
8616 Merry Birds Polka (Piccolo) Mazziotta
8628 Somebody's Waiting Neath Southern Skies MacDonough & Biehling
8635 Auction Sale Musical Instrument Store Spencer and Holt

- 8647 My Little Irish Canary Collins and Harlan
8651 In Zanzibar MacDonough
8657 Rosedale March E. M. Band
8667 In a Nutshell (Xylophone) Benzler
8670 General Hardtack on Guard Stanley
8680 In the Days of Old Roberts
8696 On a Good Old Trolley Ride Redmond
8699 Ramona E. M. Band
8700 All Aboard for Dreamland Harlan
8718 It's the Band Harlan
8729 Invitation to the Waltz E. S. Orchestra
8735 Sylvia (Piccolo) Mazziotta
8737 Hannah Murray
8758 Little Rustic Cottage by the Stream Anthony
8782 Why, Hello, Bill, Who's Your Friend Collins
8789 Bluettes (Piccolo) Mazziotta
8812 Cupid's Arrow (Banjo) Van Epps
8813 Sylvie Harlan
8827 Shine On, Oh Stars Gillette
8833 Make a Fuss Over Me Collins
8835 Imagination Collins
8842 Hail! Smiling Morn E. M. Quartette
8853 Star of Bethlehem Gillette
8858 My Little Canoe Nelson
8867 The Girl Who Cares for Me MacDonough
8869 Countess of Alagazam Roberts
8873 Abraham Collins
8876 By the Old Oak Tree Morgan and Stanley
8904 My Dreams Gillette
8908 Good Bye Sis MacDonough
8909 Original Fantasia (Euphonium) Mantia
8917 Gimme de Leavin's Collins
8933 The Troubadour E. C. Band
8935 Oh, Oh, Sallie Collins and Harlan
8938 Marguerite MacDonough and Biehling
8939 The Bingville Band Collins
8944 Won't You Fondle Me Collins
8947 Tommy Harlan and Stanley
8961 Longing For You Harlan
8962 The Magnet March E. M. Band
8963 Farewell, Mr. Abner Heminway
8968 How Can I Leave Thee (Mandolin) Siegel
8970 When the Swallows Homeward Fly MacDonough and Biehling
8972 Love's Sorrow Anthony
8978 Always Forward March E. M. Band
8980 Just Like the Ivy, I'll Cling to You MacDonough
8985 Excelsior Anthony and Harrison
8986 I've Set My Heart On You Harlan
8987 Belle of the Phillipines March E. M. Band
8992 Murphy Favor
8997 Just My Style Morgan and Stanley
9001 Oh, Oh, Sallie Medley E. M. Band
9003 Rose-Marie Anthony
9006 Her Boy in Blue MacDonough
9008 The First Heart Throbs E. S. Orchestra
9010 O, Morning Land Anthony and Harrison
9017 La Cascade E. C. Band
9018 Sweet Maid Divine Morgan and Stanley
9021 On a Summer Night MacDonough and Biehling

AMONG THE JOBBERS.

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

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

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

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

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

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

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

GLAD HE'S A DEALER.

Allentown, N. Y., April 9, 1907. I am pleased with the way you handle this business, as it protects all dealers. I am also glad I am a Dealer. I have only had the Phonographs in for a couple of weeks, but have sold a number of them, and lots of prospects ahead. This is only a small place. Am sure this is going to be a successful addition to my business. A. E. BRANDON.

- 9027 To My First Love Gillette
9039 He Looks Just Like His Mother Harlan
9041 American Fantasia E. C. Band
9056 Bewitching Beauty E. S. Orchestra
9059 Cleopatra Finnegan E. M. Band
9068 Presentation March E. M. Band
9077 Swiss Boy (Cornet Duet) Clarke and Hazel
9082 Crucifix Anthony and Harrison
9094 Little Girl, You'll Do Gillette
9101 Robert Adair (Cornet and Trombone) Clarke and Zimmerman
9102 I Wait for Thee Van Yorx
9110 New Era Overture E. S. Orchestra
9112 Angelena MacDonough and Biehling
9122 Hungarian Fantasia E. C. Band
9123 Mother o' Mine Van Yorx
9126 Honeymoon Hall MacDonough
9127 In Timbuctoo Murray
9129 Bold Front March E. M. Band
9131 And the World Goes On Roberts
9132 Betty MacDonough and Biehling
9133 Roses and Thorns E. S. Orchestra
9134 We'll Be Together When the Clouds Roll By Gillette
9136 Pretty Mary Harlan and Stanley
9137 Dancing in the Starlight E. C. Band
9140 The Irish Girl I Love Barrow
9157 Romantic Overture E. S. Orchestra
9174 I'm Getting Sleepy Collins
9178 Miss Mary Gillette
9181 Forget-Me-Not E. S. Orchestra
9194 Caprice Militaire E. C. Band
9205 Ghost of the Mayor Overture E. S. Orchestra
9208 Neath the Spreading Chestnut Tree Gillette
9208 Pocahontas Favor
9208 Titania—Air de Ballet E. C. Band
9209 Robinson Crusoe's Isle Collins
9235 Once Upon a Time Harlan
9242 Eldorey E. C. Band

JAMESTOWN EXPOSITION.

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

FIRE AT 304 WABASH AVENUE, CHICAGO.

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

(Copy of Letter being Mailed to the Trade.)

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

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

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

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

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

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

NATIONAL PHONOGRAPH COMPANY.

ABOUT MACHINE EQUIPMENTS.

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

New York, July 27, 1906.

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

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

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

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

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

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

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

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

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

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

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

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

C. H. WILSON,
General Manager of Sales.

WEDDINGS.

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

**HOW THE EDISON DEALER IS MAKING
MONEY REPRESENTING THE COM-
MERCIAL DEPARTMENT.**

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

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

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

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

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

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

PUBLISHERS OF MUSIC IN JULY LIST.

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

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



**SELLING PHONOGRAPHS UNDER
DIFFICULTIES.**

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

COMMENTS ON EDISON GOLD MOULDED RECORDS FOR JULY.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"That's not a good record."
"It wor the best I could do; I wor sick two days."
"Well, you can come to work at 10 o'clock in the morning."
"I'd sooner come at 8 o'clock, and then if I don't like the place I can be back in time to go to the matinee."

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

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

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

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

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

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

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

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

WHAT THE FULL LINE DOES.

Gardner, Mass., April 15, 1907.

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

F. L. GILSON.

PRINTED MATTER.

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

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

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

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

REMOVAL OF PARIS BRANCH.

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



FLORENCIO CONSTANTINO.

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

From the San Francisco Chronicle, March 19th.

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

From the San Francisco Call, March 19th.

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

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

From the San Francisco Chronicle, March 22d.

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

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

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

From the San Francisco Chronicle, March 26th.

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

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

From the Seattle Times, April 8th.

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

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

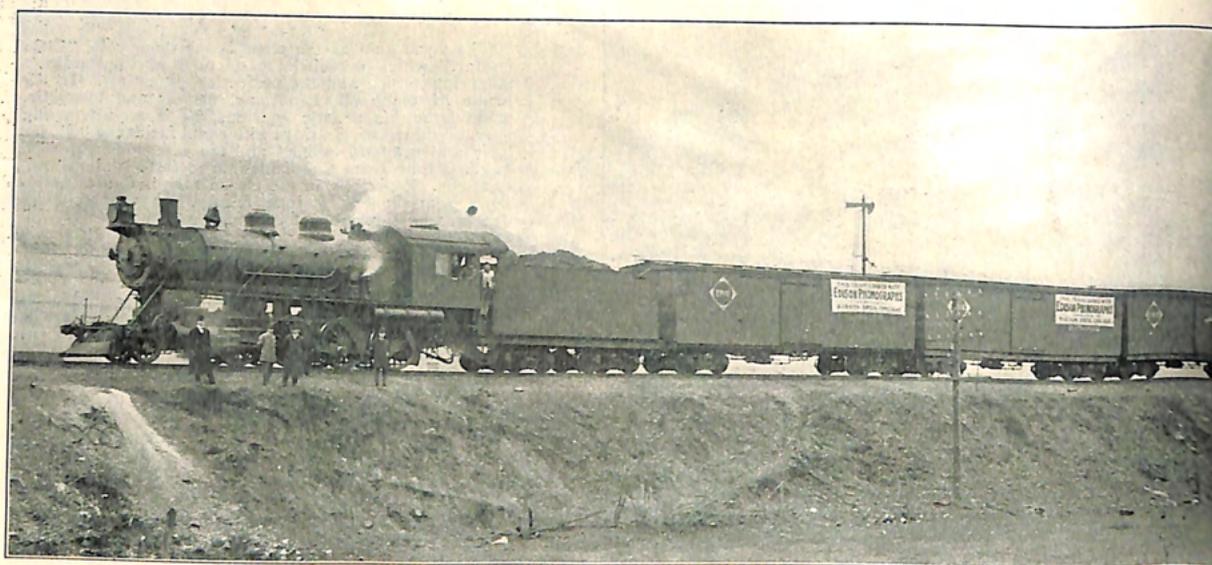
WHAT TWO DEALERS SAY.

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

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

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

E. A. GYDE,
Aitkin, Minn.



PHOTOGRAPH OF TRAIN TAKEN AT MEADVILLE, PA.

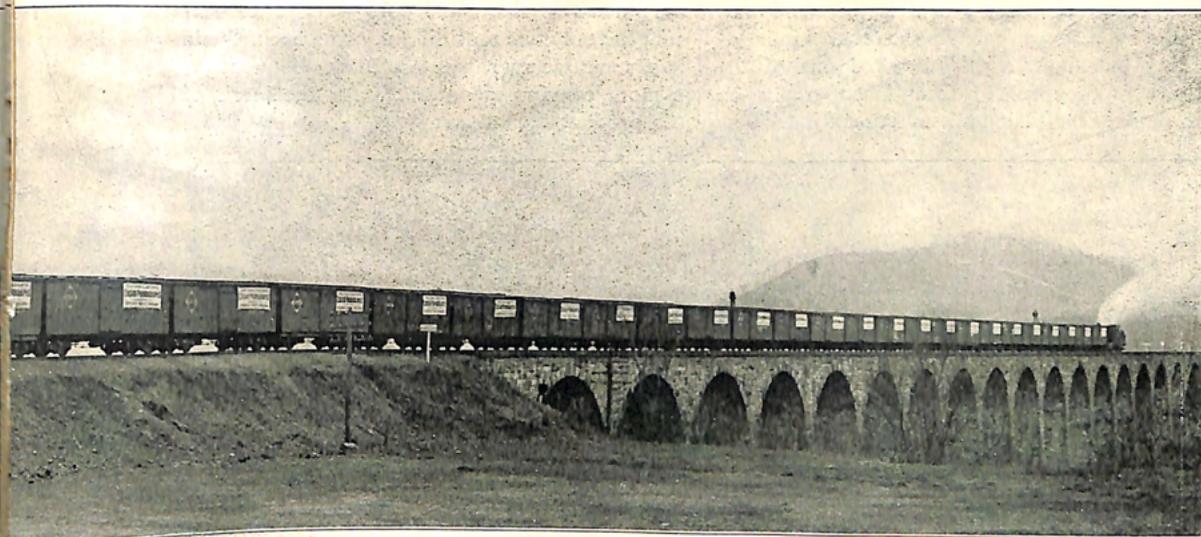
An Entire Train of Edison Phonographs and Records for Babson Bros., Chicago--Largest Shipment of Talking Machine Goods Ever Made.

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

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

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

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



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

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

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

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

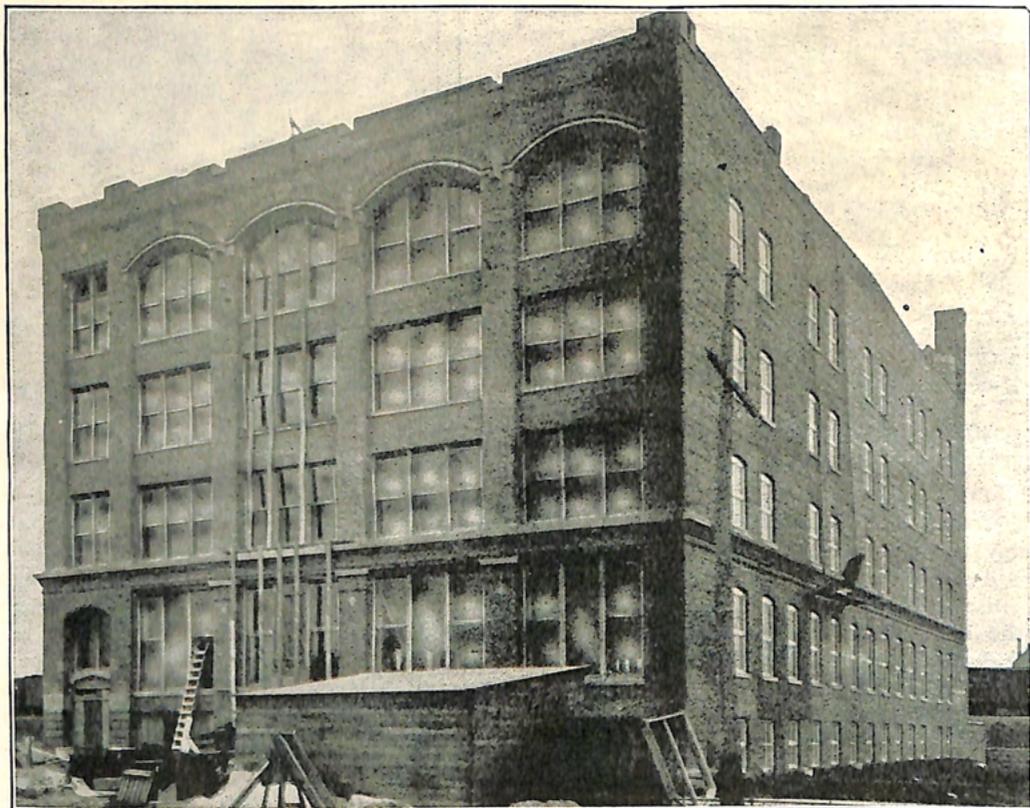
The train reached Hammond, Ind., at 6 o'clock Saturday morning. It was there met by representatives of the Erie Railroad, Babson Bros. and the National Phonograph Company. Additional photographs were made and the train proceeded to its destination, reaching 51st street at 12.30 o'clock. Its contents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

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

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

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

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



BABSON BROS. GREAT BUILDING.

AS A SINGING TEACHER.

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

BOTH ARE CORRECT.

[Extract from a Dealer's Circular.]

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

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

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

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

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

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



RAILROAD ADVERTISING SIGNS.

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

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



GIUSEPPE CAMPANARI, BARITONE.



ROBERT BLASS, BASSO.

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



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

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

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



EXHIBIT OF F. C. SMITH.

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

THE PHONOGRAPH AS A PROMOTER.

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

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

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

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

When he had secured a good supply of these

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

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

VALUE OF SEPARATE ROOMS.

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

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

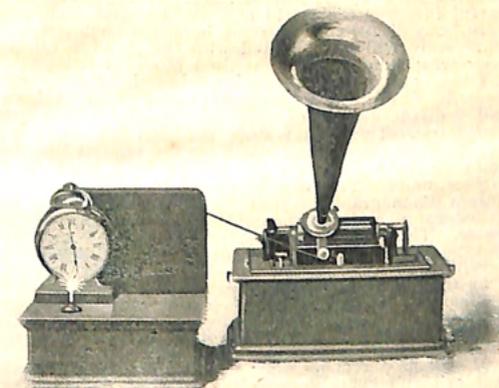
EDISON PHONOGRAPHS AND RECORDS BY THE CARLOAD.

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

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

A TIME-CONTROLLED PHONOGRAPH.

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



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

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

The mechanism is very simple and consists

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

LETTERS SENT BY DEALERS TO RETAIL INQUIRERS.

From C. M. Olney, Copemish, Mich.

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

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

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

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

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

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

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

From Hardy's Music House, Ludington, Mich.

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

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

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

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

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

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

From F. R. Pancoast, Hastings, Mich.

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

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

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

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

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

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

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

AN ARTICLE WORTH READING.

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

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

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

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

FORM LETTERS TO "FOLLOW UP" INQUIRIES.

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

FIRST LETTER.

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

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

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

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

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

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

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

Very truly yours,

SECOND LETTER.

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

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

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

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

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

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

Very truly yours,

JOBBER OF EDISON PHONOGRAPHS AND RECORDS.

ALABAMA.

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

ARKANSAS.

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

CALIFORNIA.

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

COLORADO.

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

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

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

ILLINOIS.

Chicago—Babson Bros., 304 Wabash ave.
 Lyon & Healy, Wabash ave. & Adams st.
 James I. Lyons, 192 Van Buren st.
 The Vim Co., 63 E. Lake st.
 Montgomery Ward & Co., 111 Michigan avenue.
 Rudolph Wurlitzer Co., 266 Wabash ave.
Peoria—Peoria Phonograph Co., 416 S. Adams street.
Quincy—Quincy Phonograph Co., 808 Hampshire st.

INDIANA.

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

IOWA.

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

KENTUCKY.

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

LOUISIANA.

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

MAINE.

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

MARYLAND.

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

MASSACHUSETTS.

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

MICHIGAN.

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

MINNESOTA.

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

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

JOBBER OF EDISON PHONOGRAPHS AND RECORDS—Continued.

NEW JERSEY.

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

NEW YORK.

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

OHIO.

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

OREGON.

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

PENNSYLVANIA.

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

Pennsylvania—Continued.

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

RHODE ISLAND.

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

TENNESSEE.

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

TEXAS.

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

UTAH.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

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

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d st.

CANADA.

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

*Added since April 1st, 1907.

SUSPENDED LIST, MAY 1, 1907.
SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.

CANADA.

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

GEORGIA.

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

ILLINOIS.

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

Chicago—A. Gloss & Son, 727 W. North av.
Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.

Kempton—C. E. Bute.
Ottawa—Edward Hayne.
Quincy—Giles Bros., 107 North 4th st.
J. F. Whittaker, 618 Hampshire st.
Wheaton—E. Irving.

INDIANA.

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

IOWA.

Burlington—John P. Weiss, 711 Jefferson st.
McClelland—J. W. Rounds & Co.
Sioux City—Hattenbach Bros. Co.
A. V. Larimore, 518 Fifth st.
State Center—Ora Sargeant.

KANSAS.

Clay Centre—E. M. Gowenlock.
Lawrence—Bell Bros.
Topeka—R. H. Morehouse, 510 E. 4th st.

MAINE.

Biddeford—W. H. Field.
Lewiston—J. W. Skene.
Monmouth—G. H. Stetson.
Waterville—Frank Blanchard, 150 Main st.

MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.
Henry Savage & Sons, 166 Hanover st.
T. Singer, 60 Leverett st.
Florence—William Oates, 87 Main st.
Franklin—E. P. Blackman.
Lawrence—Lord & Co., 314 Essex st.
E. O. Mosher, 420 Essex st.
Malden—A. T. Fuller.
Nantucket—Arthur M. Taylor.
New Bedford—H. B. DeWolff.
Somerville—E. J. Winchester, 32 Summit ave.
Worcester—Joseph Tukman, 44 Front st.
Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.

MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.
Detroit—F. J. Schwankovsky.
Saginaw—Geo. W. Emendorfer.
James V. Calahan, 217 Genessee st.
Tierney Bros, 217 Genessee st.

MISSOURI.

Ewing—Hal R. Ewalt.
Kansas City—The Wittmann Co.

NEBRASKA.

Lincoln—The Wittmann Co.
Omaha—The Wittmann Co.
Piano Player Co.
Red Cloud—Albright Bros.

NEW HAMPSHIRE.

Hillsboro Bridge—E. M. Barnes.
Manchester—A. E. Dumas.
Nashua—F. A. McMaster & Co.

NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.
Jersey City—W. L. Hoffman, 151 Montgomery street.
Long Branch—A. N. Alexander, 103 Broadway.
A. Nastasio, 103 Broadway.

*Added since April 1, 1907.

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

New Jersey—Continued.

Newark—R. L. Corwin; also New York City.
Passaic—I. Hurwitz.
Paterson—Chas. H. Kelly, 25 N. Main st.
Plainfield—S. W. Frucht, or R. Frucht; also New York City.
Elston M. Leonard.
West Hoboken—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

NEW YORK.

Albany—G. Linde, 353 S. Pearl st.
Amsterdam—D. C. Kirchner, 26 Market st.
Auburn—Chas. C. Chier Co., 18 Clark st.
Bedford Park—Geo. H. Tyrrell.
Brooklyn—*Nathan Abrahams, 602 Broadway.
Wm. Albrecht, 294 Knickerbocker ave.
H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.
Emil Smith, 634 Eleventh st., and 230 Summer ave.
Hobart—F. H. Marshall.
Mohawk—Albany Specialty Co., or Chas F. Rice, Main st.
Moravia—C. D. Loomis & Co., Union Block.
New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.
Automatic Zither Co., M. Cohen, Prop., 58 Second ave.
Bern Bearwald, 373 W. 11th st.
Edward Bielfeld, 481 Willis ave.
Bronx Phono. Co., or David Switky, 506 Willis ave.
R. L. Corwin; also Newark, N. J.
Eagle Phono Co., or C. Lowenthal, 83 Nassau st.
Empire Phono. Co., 2 W. 14th st.
S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st.; also Plainfield, N. J.
O. Hacker, 2 Murray st.
Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.
Holober Bros., 350, 421 and 491 West st.
N. Horn, 148 E. 58th st.
W. L. Isaacs, 114 Fulton st.
S. Lemburg & Co., 194 Broadway.
J. McEllyne, 202 Broadway.
*Parker & Cooley, 2087 Amsterdam ave.
Richmond Pease, 44 W. 132d st.
F. M. Prescott, 44 Broad st.
Winthrop Cycle Co., 2212 Seventh av.
Rome—Charles Tuttle.
Saratoga—W. J. Totten.
Saratoga Springs—Marvin A. Cote.
Watertown—Henry A. Hardy, 24 Arsenal st.
H. S. Wardwell & Co., 39 Public Square.
Wayland—John Gross, Pursel Block.

NORTH CAROLINA.

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

OHIO.

Cincinnati—J. L. Andem.
Salm Talking Machine Co., 639 Vine st.
Coshocton—Burns & Gosser.
Middleton—Otto Grau & Co., 135 E. 3d st.
Springfield—D. & M. Vanderpool.
Uhrichsville—F. A. Mazurie.

PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.
Mt. Pleasant—Benjamin Posner.
Philadelphia—A. R. Cassidy, 2783 Emerald st.
Hawthorne & Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.
A. Krouse, 832 Arch st.
Penn Novelty Co., 15 South 9th st.
Pittsburg—A. Lippard, 615 Wylie ave.

RHODE ISLAND.

Providence—F. P. Moore.
Rockville Center—O. A. Clark.

WISCONSIN.

Milwaukee—J. C. Blatzek.

A New Pleasure in Each New EDISON RECORD



For MAY

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

Here are the New May Records

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

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

Five New Grand Opera Records

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



TRADE MARK
Thomas A. Edison

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

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

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

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

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

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

CONCERNING SHOP-WORN MACHINES.

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

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

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

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

DISTRIBUTION OF PHONOGRAMS AND SUPPLEMENTS.

As we find that some Jobbers and Dealers are not quite certain as to the date of distributing Phonograms, Supplements, Bulletins, etc., we publish the following further interpretation of the notice issued last month, so that there may be no further confusion in the matter.

1. Phonograms, Supplements and Bulletins may be distributed to Dealers at any time between the 20th and 27th of each month.

2. Dealers and Jobbers must not distribute them at retail before the 27th.

3. Jobbers and Dealers may distribute Supplements of their own printing or advertise in advance of the 27th, provided they distinctly state that the Records will not be on sale before the 27th.

Under no circumstances must Supplements of our printing be distributed before the 27th.

The principal reason why we cannot permit our Supplements and Phonograms to be distributed at retail before the 27th is because we cannot guarantee that they will reach all Job-

bers at the same time. At present Records and printed matter reach Jobbers at different times. If they were all to distribute the printed matter at any time after its receipt, the Dealers of one Jobber would, in most instances, get and circulate printed matter considerably in advance of the Dealers of another Jobber, whose shipments were delayed, or made at the same time. This would lead to many complications that we desire to avoid.

Permitting Jobbers and Dealers to circulate Supplements of their own printing, puts them all on the same plane and does not make us a party to their competition. At the same time, we believe it to be unwise for dealers to distribute printed matter in advance of the receipt of new Records.

OUR ATTITUDE RESPECTING PREMIUM SCHEMES.

In order that Jobbers or Dealers should have no possible excuse for being misinformed as to the precise meaning of our agreement with them, and the conditions of sale relating to Edison Goods, our legal department prepared for the February issue of the EDISON PHONOGRAPH MONTHLY, a clearly worded article entitled "Doubtful Points Legally Interpreted."

In order to emphasize this even more strongly, W. E. Gilmore, President of the National Phonograph Company, drew attention to this article, in the April number, and warned all Jobbers and Dealers that no goods manufactured by the National Phonograph Company must be coupled with any premium or advertising schemes.

Notwithstanding this, it has come to our notice that certain Dealers have been taking up similar schemes against which they have been doubly warned, in section 5 of the first article, which was also reprinted in the April issue.

These Dealers have taken up the premium scheme after consulting with the Jobbers' travelling men. From this it would appear that the Jobbers had not brought our warning to their salesmen's notice, or else had not fully understood it themselves. As we can under no condition deviate from the course we have laid down after most mature consideration, we must reiterate our instructions, and shall be glad if Jobbers, who have not done so, will bring them to the attention of their salesmen and through them to any Dealers who may not have studied the matter closely. Failure to comply with this warning may lead to the suspension of offending Jobbers or Dealers from the advantages and privileges of our Jobbers' & Dealers' Agreements.

AMONG THE JOBBERS.

Grinnell Bros., Edison Jobbers, at Detroit, are to have a new building at 243-247 Woodward avenue, which will be ready for occupancy about December 1. The new structure is to cost \$150,000 and will be six stories high, on a plot of ground 60 x 100 feet. The columns and footings, however, will be designed heavy enough to carry several additional stories, which will be built at the same time as the main structure, provided occupants for the same can be found before the completion of the building. The building will be of reinforced concrete and steel and of fireproof construction throughout. The firm of Grinnell Bros. is composed of Ira L. and Clayton A. Grinnell. They came to Detroit from Ann Arbor in 1882 and opened up a store opposite their present location. They have since opened branches in Adrian, Bay City, Escanaba, Flint, Hancock, Petoskey, Pontiac, Port Huron, Saginaw, Sault Ste. Marie and Traverse City.

P. E. Conroy, President of the Conroy Piano Co., Edison Jobbers, at St. Louis, in speaking of business, said in an interview: "I have been in the Phonograph business twelve years, and the trade that we have had the first quarter of this year beats all records by a very large margin. Our trade throughout Kansas, Oklahoma and Texas, as well as other tributary States, has showed a phenomenal increase, and it is constantly growing, and the demand is for the best line of goods we carry." He added, "I consider this a remarkable showing in view of the fact that we are exclusively Edison Dealers." Mr. Conroy will sail for a three months' tour of Europe in July, joining his wife and son, who are now in Berlin.

J. W. Jenkins Sons Music Company, Edison Jobbers at Kansas City, Mo., have purchased the stock and fixtures of the J. Frank Walker Music Company, at 611 Main street, Joplin, Mo., and will in the future conduct a branch at that location. The building will be remodeled on the inside, a passenger elevator will be installed, and the third floor will be used as a work room and stock room. The Joplin branch will have four men on the road covering the territory south and east of that city. It includes part of Western Kansas, the southern part of Missouri and most of Arkansas. The force at the salesrooms will number about fifteen men. The manager of the new branch is J. O. Adams.

It has been announced that H. A. Weymann & Sons, Edison Jobbers at Philadelphia, will move from their present location at 925 Market street to 1012 Chestnut street, where they have secured an entire building.

The J. F. Schmelyzer Sons Arms Co., Edison Jobbers at Kansas City, observed the fiftieth anniversary of the founding of their business on April 30th. They started in business in Leavenworth, Kas., in 1857.

Koehler & Hinrichs, Edison Jobbers of St. Paul, Minn., have found their business increasing to such an extent that they have been compelled to enlarge their stock rooms. It is their intention to carry 100,000 Edison Records in stock.

Visiting Edison Jobbers at our New York office during May were: Thomas Hext, Hext Music Co., Denver; R. Wurlitzer, Jr., R. Wurlitzer Co., Cincinnati; W. H. Beck, Eastern Talking Machine Co., Boston; James Fintze, Ball-Fintze Co., Newark, Ohio; C. N. Post and J. F. Bowers, Lyon & Healy, Chicago; W. E. Henry, Powers & Henry, Pittsburg.

MR. BERGMANN AT ORANGE.

Among the visitors to the Edison Laboratory during May was Seligman Bergmann, who has had a business connection with Mr. Edison or his interests for many years. In 1878, with a factory at Avenue B and 17th street, New York City, Mr. Bergmann manufactured a quantity of the old style tin-foil Phonographs, modelled after the original Phonograph invented by Mr. Edison while at Menlo Park. The original Phonograph made in the Edison Laboratory at that place now occupies a place in the Kensington Museum at London. The numerous "original" Phonographs which come to life from time to time in this country are part of the lot made by Mr. Bergmann and patterned after the original. Shortly after these Phonographs were put on the market, Mr. Bergmann began the manufacture of electric light and telephone supplies, both of which inventions were then occupying a large part of Mr. Edison's time. Even after Mr. Edison disposed of his interests in these inventions, Mr. Bergmann continued the manufacture of these supplies in New York City. Some years ago he disposed of his business there and went to Germany, where he continued the manufacture of similar goods. In addition to manufacturing these lines, Mr. Bergmann is at present interested in the marketing of the Edison Storage Battery in Germany. He is now making a combined business and pleasure trip to this country and expects to return shortly. While visiting the Edison Laboratory and factory at Orange, he was greatly interested in the improvements and changes that have been made since his last visit.

PERSONAL.

William E. Gilmore, President of the National Phonograph Co., accompanied by Mrs. Gilmore, who sailed for Europe on the Baltic on May 8th, had the unpleasant experience of being delayed twenty-four hours off Sandy Hook by the boat grounding on the bar. A large party of personal friends and company officials were at the pier when they left New York. As stated last month, they expect to return early in July, accompanied by J. R. Schermerhorn, Assistant General Manager, and family. Mr. Schermerhorn has been in charge of the London office for nearly two years past.

J. W. Aylesworth, one of the chief experimenters of the National Phonograph Co., sailed for England on the Baltic on May 8th on a business trip.

Oliver K. Kauffman, proprietor of the Reading Phonograph Co., Reading, Pa., was one of those killed in the wreck of the Shriners excursion train in California last month. Mr. Kauffman was well known in the talking machine trade. He was thirty-three years old and married.

JOKE ON THE JOKER.

Jokes, like chickens, sometimes come home to roost. Confirmation of this fact will be furnished by L. E. McGreal, of McGreal Bros., Edison Jobbers at Milwaukee. The PHONOGRAPH MONTHLY for May contained a paragraph to the effect that Mr. McGreal was married on April 2nd to Miss Helen Gannon, daughter of Mayor Gannon of Dixon, Ill. This paragraph was copied from a music trade publication and the editor of the PHONOGRAPH MONTHLY, not being fully informed concerning Mr. McGreal's family affairs, reprinted it as an item of news. The PHONOGRAPH MONTHLY had scarcely appeared when the editor learned to his chagrin that Mr. McGreal's marriage to Miss Gannon had occurred some four years ago, and that Mr. McGreal, instead of being a newly made Benedick, was the father of two happy and healthy children. A letter of apology to Mr. McGreal brought back the information that he had himself given the information to a Milwaukee reporter as a joke, and with little thought that it would be given such national publicity. Mr. McGreal admits that the joke is now on him and he relieves the editor of the PHONOGRAPH MONTHLY of all responsibility.

§Don't let up 'because summer is coming. Edison goods have no dull season.

SALES DEPARTMENT CHANGES.

A. C. Ireton, Assistant Sales Manager, with headquarters at 31 Union Square, New York, was on May 13th relieved of the work that he has been doing for some time past in connection with the correspondence of the department, and made general superintendent of the traveling salesmen, retaining his title of Assistant Sales Manager. It is the company's intention to increase the number of salesmen, covering the country more completely than ever before. Frank E. Madison, heretofore in charge of the Agreement Department, will be Chief Correspondence Clerk. E. E. Davidson, heretofore in the general correspondence office, will have charge of the Agreement Department.

FACTORY EXTENSIONS.

By the recent transfer of the title to two lots, one 25 x 132 and the other 30 x 133, the Edison interests at Orange have become the owners of the entire block now occupied by the Edison factories. This block is bounded by Valley road, Lakeside avenue, Alden street and Watchung avenue. It has for years been owned and occupied by the Edison companies with the exception of the two lots referred to. These would have been bought long ago but for a difference of opinion as to their value. The dwellings standing on them will now be moved away, and a five-story concrete building will be erected in their stead in the near future.

PUBLISHERS OF MUSIC IN AUGUST LIST.

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

- 9602 Minuet and Gavotte from Pagliacci—Carl Fischer, New York.
- 9603 He Never Even Said Good Bye—Jerome H. Remick & Co., New York.
- 9604 My Dear—M. Witmark & Sons, New York.
- 9605 Sonoma—Maurice Shapiro, New York.
- 9606 I'm Tying the Leaves So They Won't Come Down—Helf & Hager, New York.
- 9609 Joyce's 71st Regiment March—J. W. Pepper, Philadelphia.
- 9610 Dearest, Sweetest, Best—Joseph W. Stern & Co., New York.
- 9611 Ev'ry Little Bit Added to What You've Got Makes Just A Little Bit More—Helf & Hager, New York.
- 9612 He Goes to Church On Sunday—Maurice Shapiro, New York.
- 9613 Heather Bells—Vandersloof Music Pub. Co., Williamsport, Pa.
- 9614 She Was a Grand Old Lady—Jos. W. Stern & Co., New York.
- 9616 Harrigan—F. A. Mills, New York.
- 9617 Miss Dixie—Helf & Hager, New York.
- 9618 So Long, So Long—M. Witmark & Sons, New York.
- 9620 My Word! What a Lot of It—M. Witmark & Sons, New York.
- 9621 The Merry Lark—Thos. Bendix, New York.
- 9622 Red Wing—F. A. Mills, New York.
- 9624 The Sailors' Chorus—Oliver Ditson Co., Boston.

ADVANCE LIST NEW FRENCH, GERMAN AND ITALIAN SELECTIONS.

EDISON GOLD MOULDED RECORDS.

The 45 French, 90 German and 11 Italian Records named below will be ready for shipment to Jobbers about July 1st or as soon as the necessary printed matter for distribution to the public can be prepared. Jobbers' orders will then be filled in the order received and without regard to territory. Jobbers should place advance orders at once. These Records, which are of the standard size, and will be sold at retail at 35 cents each, are being put out to meet the demand of the trade for more selections in these languages. Excepting the 35 German selections made over and listed a few months ago, no new Edison Records in French, German and Italian have been made in some years, due to the inability of our factory to meet the demand for domestic Records. With the increase in Record-making facilities it is now our intention to pay more attention to making Records in other languages. This advance list is a beginning in that direction.

These selections represent the best efforts of our record-making experts, than whom there are none better in the world. The French and German masters were made abroad and the Italian masters by our own Recording Department in New York City. Jobbers and Dealers in cities and towns where there is a French, German or Italian population will make no mistake in ordering and carrying a full stock of all of these selections.

45 NEW FRENCH RECORDS.

Most of these French selections have been taken from the best known and most popular operas of the day. They are sung for our Records by some of the best and most talented artists of France. Their efforts were directed by our own recording experts. Consequently, they combine every qualification that enters into the make-up of an up-to-date Edison Record. That they will meet with unqualified approval of the French speaking public of the United States and Canada, we do not doubt.

17033	NE PARLE PAS, "LES DRAGONS DE VILLARS" Maillart	M. Gluck de l'Opéra Comique
17203	BENEDICTION DES POIGNARDS, "LES HUGUENOTS" Meyerbeer	M. Fournets de l'Opéra
17221	ROMANCE DE LA FLEUR, "CARMEN" Bizet	M. Gluck de l'Opéra Comique
17225	AIR DE MICAËLA, "CARMEN" Bizet	Mlle. Mary Boyer de l'Opéra Comique
17226	HABANERA, "CARMEN" Bizet	Mlle. Mary Boyer de l'Opéra Comique
17231	AIR DES BIJOUX, "FAUST" Gounod	Mme. Mathieu de l'Opéra
17232	SALUT O MON DERNIER MATIN, "FAUST" Gounod	M. Gluck de l'Opéra Comique
17235	SOIT IMMOBILE, "GUILLAUME TELL" Rossini	M. Noté de l'Opéra
17236	ASILE HEREDITAIRE, "GUILLAUME TELL" Rossini	M. Gluck de l'Opéra Comique
17238	AIR DE JEAN, "HERODIADE" Massenet	M. Gluck de l'Opéra Comique
17239	AIR DU PAGE, "LES HUGUENOTS" Meyerbeer	Mme. Mathieu de l'Opéra
17240	BERCEUSE D'AMOUR P. Delmet	M. Muratore de l'Opéra
17243	DEPUIS LE JOUR OU JE ME SUIS DONNE, "LOUISE" Charpentier	Mlle. Mary Boyer de l'Opéra Comique
17244	LE REVE DE DES GRIEUX, "MANON" Massenet	M. Gluck de l'Opéra Comique
17245	SCENE DE LA SEDUCTION, "MANON" Massenet	Mlle. Merguillier de l'Opéra Comique
17247	ADIEU NOTRE PETITE TABLE, "MANON" Massenet	Mlle. Merguillier de l'Opéra Comique
17253	COMME LA PLUME AU VENT, "RIGOLETTO" Verdi	M. Gluck de l'Opéra Comique
17257	LA CHINE EST UN, "LE VOYAGE EN CHINE" Bazin	M. Gluck de l'Opéra Comique
17285	CAVATINE, "LE BARBIER DE SEVILLE" Rossini	Mlle. Merguillier de l'Opéra Comique
17324	CONCERT COLONNE, "NOËL" Adam	M. Jan Reder
17336	SALUT D'EMMEURE CHASTE ET PURE, "FAUST" Gounod	M. Gluck de l'Opéra Comique
17337	ANGE SI PUR, "LA FAVORITE" Donizetti	M. Gluck de l'Opéra Comique

FRENCH SELECTIONS—Continued

17338	AIR DE LA COUPE, "GALATHEE" V. Massé	Mlle. Merguillier de l'Opéra Comique
17343	RACHEL QUAND DU SEIGNEUR, "LA JUIVE" Halévy	M. Gluck de l'Opéra Comique
17347	AIR DE ST. SULPICE, "MANON" Massenet	M. Gluck de l'Opéra Comique
17349	ELLE NE CROYAIT PAS, "MIGNON" A. Thomas	M. Gluck de l'Opéra Comique
17359	ARIOSO, "LE ROI DE LAHORE" Massenet	M. Noté de l'Opéra
17370	DUO DO MAGALI, "MIREILLE" Gounod	Mlle. Merguillier et M. Gluck de l'Opéra Comique
17531	LES PLIS DE LA MAIN Christiné et Rimbault	M. Polin
17532	POUR ME FORTIFIER Christiné et Rimbault	M. Polin
17537	VALSE, "LES CLOCHES DE CORNEVILLE" Planquette	M. Boyer de l'Opéra Comique
17567	CONNAIS-TU LE PAYS, "MIGNON" A. Thomas	Mme. Magali Muratore
17583	CHANSON DES DRAGONS D'ALCALA, "CARMEN" Bizet	M. Muratore
17603	JE SUIS LE PASSEUR DU PRINTEMPS Goublier	M. Mercadier
17619	QUAND JE SUIS D'SORTIE Spencer	M. Polin
17697	AUBADE, "LE ROI D'YS" Lalo	M. Gluck de l'Opéra Comique
17716	MAM'SELLE PERVENCHE, Will. Maquis	M. Dalbret
17732	RENDEZ-MOI MA BELLE, Mortreuil Chaudin	Bérard de l'Eldorado
17745	BONJOUR MIMI!	M. Ribet de l'Alcazar
17773	AMOUR NOIR ET BLANC	M. Maréchal
17785	LA PETITE TONKINOISE	Mlle. E. Lékain
17787	L'ENFANT DE LA FORET NOIRE	Mme. Rollini
17792	DUO DES HIRONDELLES, "MIGNON" A. Thomas	Mme. Ida Vaudère et M. Ragneau de l'Opéra
17810	BONJOUR TOI!	M. Maréchal
17812	LIESCHEN ET FRITZCHEN (DUO) Offenbach	Mme. Ida Vaudère et M. Ragneau de l'Opéra

90 NEW GERMAN RECORDS.

The German Records listed below comprise a variety of selections suited to every taste, from sacred to operatic, from grave to gay, from songs from the great operas to selections whose only claim for recognition is the merriment they provoke. They include solos, duets and quartettes, and songs in every kind of voice.

The artists singing the operatic selections rank among the best opera singers to be found in the German Empire. The masters were made in Germany and moulds shipped to this country. They are, therefore, German Records in every sense. Each will be a treat to every lover of German music and humor.

15007	OB DU MICH LIEBST, AUS "NAKIRIS HOCHZEIT" Paul Lincke	Max Steidl
15008	BEIM ZAHNARZT (Humoristische)	Mit Orchesterbegleitung
15014	SEI GEPRIESEN, DU LAUSCHIGE NACHT, AUS "DIE LAND-STREICHER" Ziehrer	Mit Orchesterbegleitung
15021	AM STAMMTISCH (Humoristische)	Opernsänger Hans Horsten
15028	EINE GARDINENPREDIGT (Humoristische)	Martin und Paul Bendix
15047	LA PALOMA Yradier	Ida Meyer und Gustav Schönwald
15061	EINE LUSTIGE EISENBAHNFABRT (Humoristische)	Ida Meyer und Gustav Schönwald
15068	AUF DEM JAHRMARKT (Humoristische)	Ida Meyer und Gustav Schönwald
15077	DAS IST DER TAG DES HERNN Kreuzer	Rost'sches Solo-Quartett
15078	MEIN HIMMEL, AUF DER ERDE Neuman	Rost'sches Solo-Quartett
15079	GRUSSE AN DIE HEIMAT Kromer	Rost'sches Solo-Quartett
15081	O LASS UNS FLIEHEN, DUETT AUS "TRAVIATA" Verdi	Hofopernsängerin Fr. Dietrich und Herr Alma
15098	STEUERMANNSLIED AUS "DER FLIEGENDE HOLLANDER" Wagner	Mit Orchesterbegleitung
15102	DIE KAPELLE Kreuzer	Hofopernsänger Carl Jörn
15106	WEH, DASS WIR SCHEIDEN MUSSEN Kinkel	Hofopernsänger Carl Jörn
15122	LACHEN UND WEINEN, AUS "UEBER'N GROSSEN TEICH" Philipp	Meistersänger-Quartett
15123	O DU MEIN PUSSELCHEN, DUETT AUS "EIN TOLLES JAHR" Holländer	Rost'sches Solo-Quartett
		Mit Orchesterbegleitung
		Fr. Grete Wiedecke
		Fr. Zimmer und Herr Braun

GERMAN SELECTIONS—Continued

- 15162 NACHTLICHES ABENTEUER EINES STUDENTEN (Humoristische) Gustav Schönwald
 15188 O ALTE BURSCHEHERRLICHKEIT. Mit Orchesterbegleitung Opernsänger Carl Nebe
 15197 STOLZENFELS AM RHEIN J. Meissler. Mit Orchesterbegleitung Opernsänger Robert Leonhardt
 15198 ICH SENDE DIESE BLUME DIR Wagner. Mit Orchesterbegleitung Opernsänger Robert Leonhardt
 15202 GNADENARIE AUS "ROBERT DER TEUFEL" Meyerbeer Kgl. Kammersängerin Frau Herzog
 15216 KENNST DU DAS LAND, AUS "MIGNON" Thomas Kgl. Hofopernsängerin Frau Götze
 15217 DER STUMME MUSIKANT (Humoristische) Gustav Schönwald
 15244 BEIM PHOTOGRAPHEN (Humoristische) Martin und Paul Bendix
 15254 MUSS I DENN ZUM STADTELE HINAUS. Mit Orchesterbegleitung Opernsänger Robert Leonhardt
 15258 DIE TRANE Witt Rost'sches Solo-Quartett
 15282 DAS GRAB AUF DER HEIDE Heiser. Mit Orchesterbegleitung Opernsänger Robert Leonhardt
 15286 EIN'FESTE BURG IST UNSER GOTT Martin L. Luther Opernsänger Carl Nebe
 15290 LOBE DEN HERREN S. Sohren. Mit Harmonium-Begleitung Opernsänger Robert Leonhardt
 15307 EIN BERLINER SONNTAGSVERGNUGEN (Humoristische Scene) Gustav Schönwald
 15317 VEXIRIÖDLER Zister Franzl. Mit Orchesterbegleitung Renoth und Huber
 15318 EINE SCENE AUF DER ALM C. Westermayer. Mit Orchesterbegleitung Renoth und Huber
 15321 NUN DANKET ALLE GOTT Johan Gruger. Mit Harmonium-Begleitung Opernsänger Carl Nebe
 15325 HANNSL UND MIRZERL SCHUHPLÄTTLER Franz Huber. Renoth und Huber
 15334 TEIF IM BOHMERWALD Bichel. Mit Orchesterbegleitung Opensänger Robert Leonhardt
 15340 VIERLANDERLIED, AUS "UEBERN GROSSEN TEICH" Philipp Opernsänger Robert Leonhardt
 15342 AM TELEPHON Duett Fr. Vincent und Gustav Schönwald
 15344 BALLGFLUSTER Meyer-Helmund. Mit Orchesterbegleitung Kgl. Württemberg Hofopernsängerin Fr. J. Schönberger
 15349 SCHAUERLICHE DREHORGELBALLADE VOM RENTIER DAHSE Steidl Gustav Schönwald
 15350 DIE KAPPLER ALM Joseph Kinnigl. Mit Orchesterbegleitung Renoth und Huber
 15353 SCHAUKELLIED, AUS DER REVUE "AUF INS METROPOL" Hollander Max Steidl
 15359 MISERERE AUS "TROUBADOUR" Verdi. Mit Chor and Orchester Hofopernsängerin Fr. Dietrich & Herr Carl Jörn
 15366 DER VORSCHUSS AUF DIE SELIGKEIT. LIED AUS DER REVUE "AUF INS METROPOL" Hollander. Mit Orchesterbegleitung Josef Josephi
 15370 IM ZOOLOGISCHEN GARTEN (Humoristische) Martin und Paul Bendix
 15385 BIS FRUH UM FUNFE Lincke. Duett mit Orchesterbegleitung Fr. Grete Wiedecke und Herr Ludwig Arno
 15388 GAUNER-DUETT, AUS "AUF INS METROPOL" Hollander Anna Möller-Lincke und Josef Dill
 15391 O SUSANNA W. Hinsch. Couplet mit Orchesterbegleitung H. Grossmann
 15394 EINE URKOMISCHE POSSE (Humoristische) Gustav Schönwald
 15398 MUTTERLIED, AUS DER OPERETTE "DIE SCHUTZENLIESEL" Eysler Fritz Werner, München
 15403 ROSEN, TULPEN, NELKEN, AUS "PRINZESS ROSINE" Lincke Else Cramer
 15431 ABGESCHRAUBT UND WEGGESTELLT Verfasst und vorgetragen von Carl Bretschneider
 15432 SCHNURRIGES ALLERLEI Original Couplet mit Orchesterbegleitung Fr. Grete Wiedecke und Herr Ludwig Arno
 15444 GEH, MACH DEIN FENSTERL AUF Turek. Mit Orchesterbegleitung Fritz Werner, München
 15445 FAUST-WALZER Gounod. Mit Orchesterbegleitung Opernsängerin Franziska Krug-Elfgin
 15446 DAS MUSIKALISCHE HAUS. Humoreske mit Orchester Oswald Klein
 15454 DER FESCHE JAGERSBUA Longhi. Jodler-Duett mit Orchesterbegleitung Renoth und Huber
 15461 HUTE DICH! Fried. Mit Orchesterbegleitung Opernsängerin Hansi Neuburg
 15462 EINE FIDELLE GERICHTSVERHANDLUNG (Humoristische) Vorgetragen von Gustav Schönwald
 15465 DER MUSIKALISCHE CLOWN (Humoristische) Vorgetragen von Carl Lüdicke
 15468 AM ORT, WO MEINE WIEGE STAND Handwerk Nebe-Quartett
 15477 IN DER VOLKSVERSAMMLUNG Vorgetragen von Martin und Paul Bendix
 15478 DIE ALTE UHR Gruber. Mit Orchesterbegleitung Fritz Werner, München
 15495 KOMISCHE SERENADE, AUS DER POSSE "DIE FALSCHER PEPITA" A. Müller Nebe-Quartett
 15513 ICH TRINKE NICHT MEHR Mit Orchesterbegleitung Fr. Grete Wiedecke
 15515 AUTO-DUETT, AUS "HOCHPARTERRE LINKS" Lincke Weide und Herr Carl Nebe
 15516 DU LIEBLICHE ROSE AN MEINER BRUST Grunow Opernsänger Ewald Brückner
 Mit Orchesterbegleitung

[GERMAN SELECTIONS—Continued]

- 15530 WAS ICH LANGST ERTRAUMTE, AUS DER OPERETTE "DER GOTTERGATTE" Lehár. Mit Orchesterbegleitung Opernsängerin Hans Horsten
 15531 POSTILLON D'AMOUR Abt. Mit Orchesterbegleitung Opernsängerin Franziska Krug-Elfgin
 15534 LIED DES POSAUNEN-NOWACK, AUS "IM WILDEN WESTEN" Philipp Ludwig Arno
 15538 DA GEH' ICH MAXIM, AUS DER OPERETTE "DIE LUSTIGE WITWE" Lehár. Mit Orchesterbegleitung Paul Biegler
 15539 HEUTE NACHT BEIM MONDENSCHIN. DUETT AUS "IM WILDEN WESTEN" Philipp. Mit Orchesterbegleitung Grete Wiedecke und Ludwig Arno
 15542 CASINO-LIED, AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Josef Josephi
 15543 VILJA-LIED AUS "DIE LUSTIGE WITWE" Lehár. Mit Orchesterbegleitung Victor Holländer
 15544 EIN FROSCHMARCHEN Original-Couplet mit Orchesterbegleitung Verfasst und vorgetragen von Robert Steidl
 15546 WILLST DU MEIN COUSINCHEN SEIN? DUETT AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Erne Ernani und Leonhard Haskel
 15551 WALZERLIED AUS DER OPERETTE "1001 NACHT" Strauss Erich Deutsch
 15552 ES IST BESTIMMT IN GOTTES RAT Mendelssohn Opernsängerin Agnes Hermann
 15553 DIE WELT IST WIE EIN HUHNERSTALL. Bretschneider Gustav Schönwald
 15558 DER ARME TEUFEL, AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Josef Josephi
 15560 MUCKEBICKE. EINE MOTORBOOTFAHRT NACH GRUNAU (Humoristische) Vorgetragen von Robert Steidl
 15558 DER ARME TEUFEL, AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Erna Ernani
 15564 MADAME ROULETTE, AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Erna Ernani
 15567 EMIL, DU BIST EINE PFLANZE Aletter Fr. Grete Wiedecke
 15569 AEBBELWEI-LIED Original-Vortrag in Frankfurter Mundart mit Orchesterbegleitung Gesungen von Adam Müller
 15575 DIE PUPPE MIT DER HUPPE Original Couplet mit Orchesterbegleitung Verfasst und vorgetragen von Robert Steidl
 15576 DER TANZHUSAR. DUETT AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Erna Ernani und Josef Giampietro
 15579 DER HOLLENFURST, AUS DER REVUE "DER TEUFEL LACHT DAZU" Holländer Josef Giampietro
 15580 BARCAROLE AUS "HOFFMANN'S ERZÄHLUNGEN" Offenbach Opernsängerin Malata Friedrichs
 15581 DER BALZER BEIM SACHENHAUSER AEBBELWEI Humoreske in Frankfurter Mundart Vorgetragen von Adam Müller

11 NEW ITALIAN RECORDS.

While the masters of these Italian Records were made in this country, no one who hears them will question for a moment their high class character. Signor Francesco Daddi, who made all of them is an artist of much ability. He was a member of the Manhattan Opera Company last season. He has a fine tenor voice and his enunciation is perfect. The selections are of a popular character, as their titles indicate.

Sung by Francesco Daddi, Tenor.

All accompanied by orchestra.

- 19063 NON SACCIO EPIEGA (Canzonetta Napoletana) P. E. Fonso
 19064 CHE BUO FA?—A PACCHIANELLA (Canzone Napoletana) V. Valente
 19065 SANTA LUCIA (Canzone Popolare)
 19066 'A SIMPATICONA (Canzone Popolare)
 19067 ROSA, RUSSELLA (Canzone Popolare) V. di Chiara
 19068 SERENATELLA NERA (Canzone Popolare) E. Di Capua e S. Gambardella
 19069 TORNA A SURRIENTO (Canzone Popolare) Ernesto de Curtis
 19070 PUSILLECO ADDIRUSO (Canzone Popolare)
 19071 MARECHIARE (Canto Napoletana) F. Paolo Tosti
 19072 'A SERENATA D' 'EROSE (Canzone Popolare) E. di Capua
 19073 CHI SE NE SCORD CHIU! (Canzone Napoletana) Richard Barthélemy
 19074 MARIA, MARI! (Canzone Napoletana) E. di Capua
 19075 VOCE 'E NOTTE! (Canzone Napoletana) E. de Curtis
 19076 PESCA D' AMORE (Canzone appassionata) Richard Barthélemy

ADVANCE LIST EDISON GRAND OPERA RECORDS SUPPLEMENT No. 7, AUGUST, 1907.

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

B. 51—Ich grolle nicht ("I'll not complain") Schumann

By OTTO GORITZ, Baritone
Sung in German Orchestra accompaniment
The one great romance of Schumann's life was his love for Clara Wieck, the daughter of Friederich Wieck, an eminent teacher of piano playing, to whom young Schumann had come as a pupil. Schumann fell desperately in love with Clara Wieck, but her father opposed the match. Schumann was, at that time, without great means, and he had not yet achieved the great fame as a composer, that afterward came to him. For four years the parental objection prevailed, and Schumann finally, in 1840, won Clara Wieck for his bride. From this year dates the greatest of his songs, including the present one, "Ich grolle nicht." This famous song is one of the set "Poet's Love," the text by Heinrich Heine. The first line: "I'll not complain, tho' break my heart in twain" sounds the keynote of this beautiful song. It rises to dramatic heights in its noble climaxes, but the mood of fine resignation is the controlling one.

B. 52—Brindisi ("Drinking Song"), "Cavalleria Rusticana," Mascagni

By FLORENCIO CONSTANTINO, Tenor
Sung in Italian Orchestra accompaniment
Mascagni's one act opera "Cavalleria Rusticana"—"Rustic Chivalry"—is one of the greatest of all operatic successes. It was written in competition for a prize offered by the Italian publisher Sonzogno, and besides winning the prize it earned immediate fame for its composer. The action of the work is based upon Verga's drama, and the swiftness of its dramatic incidents had much to do with the success of Mascagni's opera. The "Brindisi"—Drinking Song—is sung by Turiddu just after the villagers stream out of church. He calls to them and invites them to drain a cup with him. Raising his cup he sings this stirring song, the words of which begin:
"See the wine, so freely flowing,
In our brimming goblets glowing,
Red as roses newly blowing,
Bringing friendship, love and joy."
It is one of the most attractive numbers in the entire opera, its melody being marked by a rousing, impulsive spirit.

B. 53—In quelle trine morbide (In those soft silken curtains"), "Manon Lescaut" Puccini

By SIGNORINA GARAVAGLIA, Soprano
Sung in Italian Orchestra accompaniment
This excerpt from Puccini's dramatic opera, "Manon Lescaut," occurs in the second act. Manon has been

torn by her scheming brother from the companionship of her penniless beloved *Chevalier des Grieux*. She is now ensconced in the sumptuous mansion of an old doting admirer, *Geronte*, who has lavished upon her all the luxuries that are purchasable. When the curtain rises upon this act she is in the hands of her hairdresser. Her brother enters and reminds her that he rescued her from a life that was "rich in kisses but short in money." In return *Manon* confesses that she longs for tidings of the *Chevalier des Grieux*; and then admits that the luxury of her present abode is not an index to her bliss. Her plaint begins: "In those soft silken curtains, in that gilded alcove, there's a silence, there's a chill that freezes." This episode is lovely in its lyric tunefulness, and the pensive beauty of the concluding portion is very charming.

B. 54—Io son l'amore, ("I Am Love") Tosti

By GIUSEPPE CAMPANARI, Baritone
Sung in Italian Orchestra accompaniment
The composer calls this graceful song a "canzone notturna"—a nocturnal song, and this title describes its character and its mood. The sentimental poem underlying this musical text is by Francesco Cimmino. Tosti, one of the most popular of present day song composers, has chosen to garb this poem with music that is melodiously attractive. The curve of the melody employed is very graceful, and the rhythm is a swinging one. At the conclusion of the song comes the refrain: "Io son l'amore"—"I am love!"—both times dramatically uttered. About some portion of this attractive song there is a charm of simplicity that resembles the characteristic of a folk song.

B. 100—Cujus Animam ("Lord! vouchsafe Thy loving kindness"), Stabat Mater Rossini

By ANGILOLO PINTUCCI, Tenor
Sung in Latin Orchestra accompaniment
The "Stabat Mater" was written after the opera "William Tell," the failure of which drove Rossini into a resolve never to compose again. Although Rossini lived almost forty years after the premiere of "William Tell," he, in the main, was true to his resolve, and he broke this silence but a few times, "Stabat Mater" being the most notable instance. In "Stabat Mater" Rossini has been accused of being more theatrical than religious in his mood. Certainly, the work is more brilliant, and the present *Cujus Animam* is a very fine example of this composer's vivid melody. To the text: "Lord, vouchsafe Thy loving kindness, hear me in my supplication, and consider my distress," Rossini has furnished a musical setting that is famous for its melody and its brilliancy.

among people of cultured tastes. Most of these people, as Dealers should know very well, seem to think that all phonographic music is of the "coon" variety. You, as a Dealer, are quite right to specialize in these popular lines because of the profits to be made; but you should be careful not to think that you cannot just as well combine the two varieties. A customer coming in for Ada Jones' latest, will not accept the beautiful "Flower Song," from Gounod's "Faust," even if sung by Madame Jacoby, by way of substitution; for her, there is nothing "just as good." But it is quite as likely that among your customers, or among the musically cultured of your town, there are those who would buy the Edison Grand Opera

PUSHING GRAND OPERA RECORDS.

The new list of Edison Grand Opera Records, Supplement No. 7, given in full on page 9, has been made by noted artists from the works of the most famous composers, and is a very fine one. The new artists are Otto Goritz, a German baritone, who sang in the Metropolitan Opera Company, last winter; Signora Garavaglia, an Italian soprano, who has been engaged by Mr. Hammerstein for next season, and Angiolo Pintucci, a tenor, who has recently triumphed in Mexico.

Dealers who make special efforts to push the sale of Grand Opera Records will find the effort worth while. It is incontestable that there is a demand for this high class music

Records if they were persistently brought to their notice. Under no condition can the sale of the two classes of Records conflict in any way. The sale of Grand Opera Records simply means additional profit to you and as such you cannot afford not to do your best to sell them.

We are helping you by advertising them in the national magazines which go into millions of homes. This publicity must bring you many inquiries. If you carry the full line it is your business to make these inquirers into buyers.

The fact that during the past season New York City has supported two Grand Opera houses and the greatest galaxy of stars ever gathered together in one city, has brought the Grand Opera and its favorite songs closely home to the American people. The interest is growing and means a demand for the Records. The metropolitan and provincial press have helped to advertise the various arias, duets, trios and quartettes by giving great prominence to the doings of the Metropolitan and Manhattan Opera Houses. The desire to possess the gems of vocal operatic art at reasonable prices, is one that will continue to grow, and should prove very profitable to you, if only you use special efforts to make it known that you have them for sale.

NO EXHIBIT AT JAMESTOWN.

Unless something unexpected occurs within the next month, there will be no exhibition of Edison Phonographs at the Jamestown Exposition. C. B. Haynes & Co., Edison Jobbers at Richmond, who expected to have an exhibit of Edison goods at the Exposition, was compelled by circumstances to abandon the plan. None will be made by this company direct.

SELLING RECORDS BY TELEPHONE.

The following interesting letter from H. G. Stanton, general manager of R. S. Williams Sons & Co., Edison Jobbers at Toronto, Canada, shows that modern selling methods are flourishing in far-off British Columbia. As the idea may be a new one to many Dealers, we quote it in full:

"While in Victoria recently, I called upon our Edison Dealers there, Fletcher Bros., and upon entering their store was much interested and amused in the rather novel way they were making a sale of Records at the time. The Phonograph was being played a short distance from the telephone and the clerk seemed to be operating it with the same attention that would usually be given when a customer was listening to a Record; but as no customer was in sight, I assumed the playing was one for the clerk's benefit only and was very much surprised to find that the trial was for a customer, who was listening to the music over the 'phone and making her purchase while in the suburb named Esquimalt, six miles away."

NOTABLE ADVERTISING.

The beautiful three color advertisement in the May 4th issue of *Collier's*, which we mailed to all Edison Dealers, is typical of the thoroughness with which we are conducting our advertising campaign. The Dealer who refers to it will notice that two cuts appear on the second and third pages of the cover we sent. The magazines and newspapers are some of those in which we have advertised Edison Phonographs and Records; and a glance at the two will convince you of two things at least. First that these magazines and newspapers are such as to include all classes of possible purchasers, from the richest to the poorest, and are known in every State of the Union.

Secondly, that you are deriving very direct benefit from this universal publicity. Naturally, the cost of all this is very great but we are satisfied that we are on a right course and there is to be no let up in our activities. On June 8th we shall have a colored page in the *Saturday Evening Post*, well known as one of the costliest and best advertising media. Every Dealer must be benefitted by this carefully planned, systematic advertising and if he will only supplement it in his own town by distributing the literature we send him, as much as with his head as his hands, he will have every reason to be satisfied with his sales.

The sale of an Edison Phonograph differs from the sale of the usual commodity because the Edison Dealer has the opportunities for double profits—one from the sale of the Phonograph and the other from the sales of new Records. A Dealer who sells a stove or range to his customer does not get the opportunity to sell him the coal wherewith to feed it. That profit must go to the coal dealer. Similarly the man who sells you a horse is not the one who sells you oats and hay. The profits on what the animal eats go to another dealer. But with the Edison Dealer it is different—he sells the Phonograph and the Records. How many Records one Dealer can sell to the owner of a Phonograph depends very much upon his own ability as a salesman. We know of Dealers who sit and wait for people to come and buy, and we know of others who make people buy. The one looks desparingly at his stock and wonders when he will sell it. The other sends off telegrams to his Jobber to "rush that order through." No two blades of grass, grains of sand or Dealers are alike, but our advertising should help all Dealers without regard to their location or size of store.

COMMENTS ON EDISON GOLD MOULDED RECORDS FOR AUGUST.

The August list of Edison Gold Moulded Records is admirably adapted for the great vacation month, because there is something of everything and everything is good. A new baritone singer makes his bow in Reinald Werrenrath, whose splendid voice will make him a great favorite. Other new artists in the August list are Harvey Hindermeyer, a tenor with a strong vibrant voice; Murry K. Hill, a well known and popular vaudeville artist, and August Molinari, whose talents are of a physical character, for he furnishes the motive power for a street piano. There are good comic songs and sketches to laugh at and the instrumental selections are splendid, including as they do the Edison Venetian Trio in "Sonoma," dances from Pagliacci by the Edison Concert Band, and others that will be welcomed. The Edison Male Quartette has another Record that will enhance its already great popularity.

No. 9602, Minuet and Gavotte from "Pagliacci," is a fine selection by the Edison Concert Band. To all lovers of really high class, but at the same time tuneful music, this splendidly played Record will especially appeal. The great Italian composer, from whose beautiful but tragic opera these dances are taken, has recently made an extended visit to this country and was much gratified at the interest evinced in his works. Although Ruggiero Leoncavallo has written much in his fifty years of life, he has produced nothing comparable to "Pagliacci."

No. 9603, "He Never Even Said Goodbye," is sung by Ada Jones whose coon songs are always eagerly looked for. This latest by Albert Gumble (music) and Dave J. Clark (words) is a very amusing Record. It tells of the plaintive regrets of a colored lady whose colored gentleman has departed without bidding her farewell. She says frankly "He was no good to me," but when she reflects that Samuel was sometimes addicted to calling her "pet" and "honey," his falseness makes her sad, "Cause he never even said goodbye." Sung with orchestra accompaniment.

No. 9604, "My Dear," is a sentimental song by Reinald Werrenrath, who makes his first appearance as one of our soloists in this song, and it is safe to prophesy that he will soon become a prime favorite. He starts off well with his first song, for "My Dear" will be as popular as it's composer's great success, "Love Me and the World is Mine." Ernest R. Ball wrote the music and Dave Reed, Jr., the words. The melody is very tuneful, and Mr. Werrenrath's sympathetic, full, baritone voice is admirably suited to the charming sentiments of the words.

No. 9605, "Sonoma," by the Edison Venetian Trio, is a melodious intermezzo by Leo Friedman, played with the skill that the Venetian Trio is noted for. Originally an intermezzo was a piece of light character introduced be-

tween the acts of a tragedy to brighten up an audience thrilled by the deeper emotions. The meaning has changed now, but "Sonoma" is just the kind of graceful bright instrumentalization which would have answered the original purpose of the intermezzo. This selection is also known as "My Mexican Rose."

No. 9606, "I'm Tying the Leaves so They Won't Come Down," by Byron G. Harlan, is a descriptive song by J. Fred Helf (music) and E. S. S. Huntington (words) which will be liked especially by those to whom childish joys and trials appeal. A little lad, saddened by the news that Nell his little playmate will die in Autumn "when the leaves begin to fall," is discovered climbing a tree in order that he may stay the fatal day by tying the leaves on. Mr. Harlan sings this Record with the skill that has endeared him to hundreds of thousands of listeners who like songs of childhood. Sung with orchestra accompaniment.

No. 9607, "Work, For the Night is Coming," by the Edison Mixed Quartette, is a selection, familiar the world over to lovers of sacred songs. It is sweetly sung by the admirably blended voices of the Edison Mixed Quartette and will be eagerly welcomed by the many to whom its strains recall memories of the long ago.

No. 9608, "Flanagan and His Money," by Steve Porter, is one of Mr. Porter's Irish specialties in which Flanagan introduces himself as positively so full of money that he can't keep still. It is all derived from his father's gold mines, which are not really gold mines but one gold mine. And this gold mine turns out to be a coal yard, and Flanagan senior drives one of the wagons.

No. 9609, "Joyce's 71st Regiment March," by the Edison Military Band, is a bright stirring military composition that makes the feet beat time unconsciously with the fine swing and rhythm of the march. Sure to be welcome among music lovers of all classes. T. B. Boyer is the composer.

No. 9610, "Dearest, Sweetest, Best," by Harry Anthony, is a sentimental love song with orchestral accompaniment. Songs of this sort soon become liked and are very useful to the bashful lover who fears to tell his love. We are quite sure if he puts this Record on the machine and turns the lights conveniently low no right minded young lady would fail to be deeply touched thereby.

Dearest, sweetest, best in all the world to me,
Sunshine of my life thro' love's eternity.
I'll forsake you, darling, never,
But will love you, love, forever.
You're the dearest, sweetest, best in all the world to me.
Horatio N. Peabody wrote the music, Clarice Manning the words, and the Record is made with orchestra accompaniment.

No. 9611, "Ev'ry Little Bit Added to What You've Got Makes Just a Little Bit More," by Collins and Harlan, is an amusing duet, composed by the Dillon Bros., and is orchestrally accompanied. It has an excellent moral and may be recommended to those who believe in saving money. It's chorus:

When I was a boy my father said to me,
Always try to me a Carnegie;
Save up ev'ry penny, boy, that you may earn
And you may in turn have money to burn.

No. 9612, "He Goes to Church on Sunday," by Billy Murray, is a new comic song which protests—as well as a comic song can protest—at the hypocrite who goes to church on Sunday in order to deceive others into believing him good. The man who raises the singer's ire in this particular song is a very thorough-paced villain. So sunk in wickedness is he that he steals to the side of his peacefully sleeping and aged grandmother, and without any reverence for her age extracts her two gold teeth. The singer had other experiences of man's wickedness. The song is taken from the popular English comedy "The Orchid," and is sung with great success in the New York production by Eddie Foy. E. Ray Goetz wrote the music and Vincent Bryan the words. Orchestra accompaniment.

No. 9613, "Heather Bells," by Albert Benzler, is a bells solo in mazurka time played by Mr. Benzler with orchestral accompaniment and like all his work is beautifully clear and pure in articulation. It is a splendid Record with new chimes effect. "Heather Bells" is composed by F. H. Losey.

No. 9614, "She Was a Grand Old Lady," by Harvey Hindermeyer, is a song dealing with the affection of a son for his mother. It is one of the songs certain to please the tastes of a very large circle; and this will be no exception to the rule. It deals with the gray haired mother always ready to do everything she could for her child's welfare. This Record is a march ballad with good rhythm and tuneful air. And the singer, who is a new comer, will be appreciated. Sung with orchestra accompaniment. This song is composed by S. R. Henry (music, and William Cahill (words).

No. 9615, "Street Piano Medley," cranked by August Molinari, will prove to those who do not know how well a street piano can sound on a carefully made Record, a very pleasant surprise. There is nothing in the least shrill or unpleasing to the ear. The melody and runs are reproduced, together with the broken Italian talk of the organ-grinder with great fidelity. The first tune is the favorite "My Irish Rosie" which is followed by "Arrah Wanna" and "Speed the Plow." We feel certain that this and other similar succeeding Records will find considerable favor among Edison Phonograph owners.

No. 9616, "Harrigan," by Edward Meeker, is a new song by the "Yankee Doodle" comedian, George M. Cohan, and taken from his latest musical play, "Fifty Miles from Boston," Harrigan cuts loose from any feelings of mock modesty and declares in an amusing manner who, what and why he is. He enumerates his good points as follows:
Who is the man who will spend or even lend?
Harrigan, that's me.
Who is your friend when you find you need a friend?
Harrigan, that's me.

No. 9617, "Miss Dixie," by the Edison Concert Band, as its title plainly indicates, is reminiscent of the sugar cane and corn brake. Southern melodies are no less popular north of the Mason-Dixon Line than below it and this Record should please all. It is composed by Fred W. Hager and is played in the spirited manner of the Edison Concert Band.

No. 9618, "So Long, So Long," by Arthur Collins, is an amusing little song by Sadie Clark, sung with an orchestral accompaniment, and is another account of the departure of a colored gentleman; but in this song he stays to say good bye and explains at length the reason for going. He always tried to be good despite her aggravating ways, and might not have bought his "sleeper on de train" had she not wounded him to the heart in this cruel fashion:

I can't forget that day in court
You said, "Judge, he's a tin horn sport."
I spent twenty days in jail
'Cause you told the judge that tale.

It is taken from "The Boys of Company B."

No. 9619, "In the Good Old Steamboat Days," by Murry K. Hill, is a comic song telling of the days when the old Mississippi used to carry a different type of river boat from what she bears now. In those days, if the singer is to be believed, existence was far from monotonous. His grand-dad improved the shining hours by playing draw poker on board and became so expert as to hold five kings in one hand.

That started up the fun,
For the captain held a gun,
Then the coroner held an inquest,
In the good old steamboat days.

There are five verses on the Record. The enunciation though rapid is so distinct as to be easily understood. Murry K. Hill, who wrote it and sings it, although a new addition to our artists, is a well known singer on the vaudeville stage. He sings with an orchestral accompaniment.

No. 9620, "My Word! What a Lot of It!" by Will F. Denny, is a composition in which Dave Reed, Jr., the well known song writer, in a humorous manner relates the misadventures that happened to Chauncey who was inclined to overdo things. His first taste of champagne resulted disastrously because he took such a lot of it. Then he plunged recklessly into matrimony.

No. 9621, "The Merry Lark," by the Edison Symphony Orchestra, is taken from the suite, "A Love Episode in Birdland," by Theo. Bendix, and is a companion to "The Broken-hearted Sparrow," No. 9589, listed in our July Supplement. This is played with all the delicacy for which the Symphony Orchestra is noted.

No. 9622, "Red Wing," by Frederick H. Potter and Chorus, is a pretty little song, with orchestral accompaniment. Red Wing, a shy little Indian maid, loved a warrior bold who rode away to war. Alas for Red Wing, he "fell bravely in the fray." The Edison Male Quartette figures in the chorus with excellent effect. It is composed by Kerry Mills (music) and Thurland Chattaway (words).

No. 9623, "Burying the Hatchet," by Ada Jones and Len Spencer, is a diverting vaudeville coon specialty in which the favorite artists are so brilliantly successful. Henry has run away from Lucy because of her pernicious habit of throwing the furniture at him in moments of emotion. In this sketch they become reconciled, and as Henry has had the foresight to bring back a chicken with him, complete happiness seems in store. Lucy fir

ishes the sketch by singing the chorus of the song entitled "Henry," composed by Thomas V. White (music) and Claude L. Barker (words).

No. 9624, "The Sailors' Chorus," by the Edison Male Quartette, is a well-known and universally liked selection that will be gladly welcomed by all lovers of good part singing. As the title suggests, it is the fine, rollicking, smell-of-the-sea kind. The voices blend excellently. It is composed by Joseph Parry, and is sung unaccompanied.

No. 9625, "School Days Medley," by the Edison Military Band, includes the following hits, "School Days" (No. 9562), "When You Know You're Not Forgotten by the Girl You Can't Forget" (No. 9544) and "You'll Have to Wait 'Till My Ship Comes In" (No. 9590). This new waltz medley will give the pleasure that such old friends re-appearing in new form must always do.

AN ORCHESTRA WHICH PLAYS BEFORE A WORLD-WIDE AUDIENCE.

[The following article from Musical America was written after a visit to the Recording Department of the National Phonograph Company at Fifth Avenue and Sixteenth Street, New York City.]

The thousands of people all over the world who daily derive pleasure from their own talking-machines or those in public places have little idea of the infinite detail necessary in making a record.

A visit to the laboratories of one of the prominent talking-machine companies is of exceeding interest.

Let us follow the making of a "record" from the time the wax cylinder, made at the factory, is received at the laboratory. The cylinder, which has already been smoothed, is placed on a revolving bar beneath a knife whose keen edge traveling along the wax reduces it to the most absolute and glassy perfection.

Step across the hall into the recording room, a room bare of furniture, ending in a wooden partition from the centre of which projects a long, slender tube. Seated directly in front of this are three musicians, masters of their respective instruments, in fact, as the case happens, members of the Metropolitan Opera House Orchestra.

On a platform, raised to about the level of a man's head, sits the harpist, at the base of the platform and close to it, the flutist, to the fore and behind him the violinist. All three are huddled close together, so as to focus the body of tone, yet not too close to interfere with the freedom of motion necessary. The relative positions as to height and distance from the horn, of the various instruments have been carefully measured and tested by experiment. The artists are booked weeks ahead, just as if they were playing at an ordinary concert, only, as we shall see, they have to be exceedingly generous with encores.

The violin is not the ordinary wooden-bellied instrument we are accustomed to seeing, but is a bar of wood with strings, keys and bridge, and an aluminum diaphragm and horn, the invention of a London musician.

Step back of the wooden partition. There

on the other side of the aperture is the end of the horn with the attached needle cutting its careful groove in the cylinder, from which fly glistening clouds of the most delicate wax filaments. A tiny electric light illumines the rotary path of the record, which is taken on completion of this stage to another revolving machine where fine camels-hair brushes remove any stray threads of the wax which may have adhered.

The record is then taken into another room and played to the "critic" who passes judgment upon the rendering from a musical point of view and also as regards its reception by the machine. While this is going on, the musicians are making another record of the same selection in the room with the wooden partition. This completed, they join the critic and pass upon the records, deciding, perhaps, that some tone ought to sound stronger, another less harsh, etc., in this way finally making a record that is not only pronounced perfect by the musical critic, but by the record critic as well. The latter examines the finished cylinders with a microscope to see that they are exact in every detail.

The "master record," as it is called, is then ready for shipment to the factory, where the model, or matrix, is made. For this purpose it is enclosed in a tin can.

Arrived at the factory it is slipped on a pivot and surmounted by a stationary magnet in an absolutely air-free jar in which from electric wires are suspended two gold leaves. The sparks produced by this machine in action fly across the jar from one gold leaf to the other and create a beautiful gold atmosphere. Without the jar revolves another magnet, which, by force of attraction, turns the magnet in the jar and consequently the attached cylinder, which soon becomes coated with gold.

This process completed, the matrix, looking like an exquisite gold vase, is subjected to a coating of copper, one-sixteenth of an inch in thickness, after which it is fitted into a brass form and dashed into cold water, which contracts the wax more than the metal, so that the original cylinder drops out, and the impression is firmly registered in the metal. It is from this matrix that the records of the market are made.

While not more than six or eight at the most "master records" are turned out daily at the laboratory, about 120 to 125 thousand are sent out from the factory.

The thought and care which Edison lavishes on the wonderful little invention is demonstrated by the numerous sketches of improvements which he continually sends to factory and laboratories. It is interesting to recall the way in which he arrived at the proper combination for the cylinders on which the records are made. He used to prepare the various mixtures in little butter dishes, having as many as forty going at one time, carefully patting them to the proper consistency, and then testing their adaptability to the cutting machine with his pen-knife.

The soprano who sang in the choir
Let her voice rise higher and higher.
Till it reached such a height
It was clear out of sight,
And they found it next day in the spire.

Published Monthly in the interest of Voice-writing.

The Edison Business Record

Vol. III

APRIL, 1907

No. 2



Mr. Edison answering his personal mail with the Business Phonograph.

Thomas A. Edison

The above is a fac-simile of the cover on which appears a new portrait of Mr. Edison each month.

EDISON DEALERS:

Place your name on the mailing list of the Commercial Department for this monthly publication.

Also send the Commercial Department the names of local firms and their office managers for this mailing list. It will benefit YOU.

Address:

Commercial Department
National Phonograph
Company,
Orange, - - New Jersey

The Commercial Department of the National Phonograph Co. has recently opened three new branch offices. These are located at Newark, Cleveland and Washington, D. C. The Newark office is located at 321 Union Building and is in charge of N. R. Compton, formerly con-

nected with the New York branch. The Cleveland office is located at 511 Schofield Building and is in charge of J. O. Hanna. The Washington branch is in charge of C. T. Wilber, also connected with E. F. Droop & Sons Co., 925 Pennsylvania Avenue, N. W.

A COMPETITION SCHEME FOR DEALERS.

The Dealer with a fair trade has many more opportunities within his grasp to get into close contact with his clients, if he will only use them, than is generally thought to be the case. There is nothing so likely to make the progressive Dealer popular than an interesting series of prize competitions. The cost need be very little while the advertising he receives from the publicity, and the necessarily increased custom he gains will more than recompense him for the trouble. The following scheme, if properly carried out, cannot fail to please the majority of Edison Phonograph users.

Let the Dealer offer prizes for the best home-made records, to be judged impartially by a committee of non-competitors. Make it conditional that the blanks and recorders must be purchased at the store of the Dealer offering the awards, and insist that all records are made expressly for this competition by the competitors themselves. This cannot be too strongly insisted upon, as any doubts as to the genuineness of the scheme would only harm the Dealer. Competitors should understand that any failure to comply with advertised conditions render them ineligible.

Dealers have very much better knowledge of their local conditions than we can have and can frame rules accordingly. In a small town there need, perhaps, be no limit to the number of records sent in; but in a larger centre it may be found advisable to limit the number of each entrant to three. In this case the Dealer should suggest that the competitors themselves hold an elimination test and send in the three best they have made. If the scheme is likely to attract a very large number, it may be split up into three divisions, the hearing and judging of each to occupy one evening. These classes would resolve themselves into vocal, instrumental and talking records.

VOCAL RECORDS. This would be a very popular division because most people think they can sing, and nearly all fancy they could make records. If conditions allow, two prizes might be given, one for male and the other for female voices.

INSTRUMENTAL RECORDS. In this class all kinds of instrumental records would be allowed, but it must be borne in mind by the judges that greater skill is required to make a good record of a band or quartette than of a soloist. This branch of the contest will bring out the competitors' best intelligence.

TALKING RECORDS. In this class there should be a great deal of fun. Recitations of prose and verse naturally suggest themselves

for the subjects, but the Dealer should broaden the field by offering a prize for the best humorous original monologue and for the best duologue, (like Ada Jones and Len Spencer for example). This will prove extremely diverting if the competitors enter into the spirit of the thing.

ADVERTISING. This need not be a very expensive item. A window display, a few inches in the local paper, and some leaflet distributing should suffice. The regular clients of the Dealer should be circularized as in the ordinary course of business.

THE JUDGING. The judging of records should of course be done in public; this will be the Dealer's greatest advertisement; for it will not be difficult to gather a considerable number of interested people together. If the Dealer possesses a large Phonograph parlor the judging may take place here. But if he finds his store too small, a hall may be taken at a moderate rental for the occasion. Admission may be free with or without ticket, as local conditions indicate. A short concert of the latest Edison Gold Moulded Records should be given and then the judging should begin.

THE JUDGES. These should be chosen from people having no direct interest in the results. Not less than three should be the number, of whom the Dealer may be one. Experts are not necessary, although they need not be debarred on that account. It would be inadvisable to select as judge a man who consistently sounded the praises of machines of other make than the Edison Phonograph.

THE PRIZES. The conditions of the Dealer's agreement will not permit him to offer any Edison goods as prizes. But as the value of the awards is not likely to be the main inducement of the competitor, articles of relatively small value may be offered and will be heartily appreciated.

The Dealer should remember that such a competition as we have described would very materially augment his sale of blank records and recorders. But he must not forget, too, that although the making of home-records would be materially increased it does not follow in any way that the sale of the Gold Moulded Records will fall off. On the contrary he will find increased sales, owing to the greater general interest taken. No amateur records can ever hope to compete successfully with those produced professionally.

If we can aid the Dealer in elaborating this idea, we shall be only too glad to do so; we will also be pleased to learn what success a Dealer has had in following out these suggestions.

WHEN THE PHONOGRAPH WAS YOUNG.

The following memo. addressed to Mr. Edison just eighteen years ago, and preserved accidentally among some old correspondence, will bring very vividly to mind the phenomenal growth of the business of manufacturing Edison Phonographs and Records since May, 1889. At that time Edison Records were being made in Mr. Edison's own laboratory by his own assistants. Mr. Batchelor, writer of the memorandum, was then superintendent of the Edison Phonograph Works, which manufactured Edison Phonographs.

"Memo. to Mr. Edison:—

We have had enormous orders for musical cylinders, some of them dating as far as two months back. Can you not make some arrangements so that we can have our orders filled up there, as in many cases it prevents shipments of goods until we get them? We have now with you orders for one-half dozen for Nebraska, 1 dozen for Washington, 2 dozen for Nashville, Tenn., all dated back to March 28th. Five dozen for North American of April 1st, 1 dozen for Japan, May 8th, one-half dozen for Ohio May 13 and a few yesterday for Dakota. If you can give Wangemann orders to furnish us what we want, it will help us considerably in getting off our shipments more promptly.

CHARLES BATCHELOR.

To this Mr. Edison replied a few days later, as follows:

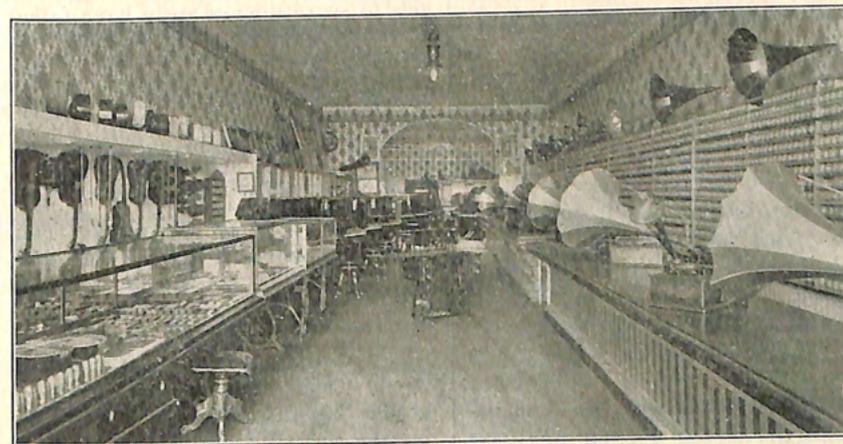
"We are making about 50 per day and I am rigging up to furnish 300 daily. Please send orders (written) to Laboratory. We will book them, fill the orders by sending them to Phono. Co., and make charges so that we will not be out of pocket. E."

As we have manufactured as many as 110,000 Records in a single day recently, it follows that for every one produced when this memo. was written, 2,200 have since been turned out in the same space of time! And it is just as impossible for us to put a limitation on the future sales of Edison Phonographs and Records as it was for those pioneers in 1889, who thought their orders were enormous.

THE PERSISTENT ADVERTISER.

J. L. Field, of Pittsfield, Ill., is one of the Edison Dealers whose policy is to bring his goods to the notice of past and possible customers in a thoroughly up-to-date manner. He might, as a few Dealers do, wait for customers to come around and ask what he had, but he prefers to play a winning game—and he ADVERTISES. We publish his announcement of last month's Records and are glad to know that we have such resourceful Dealers as he with us.

"Here comes the May Phonogram from Field, the Jeweler, Pittsfield, Ill. Do you get it regularly? Do you enjoy looking it over? Well we hope you do, we send it absolutely free. Why? We want some of your patronage when you get new Records. We carry the entire Catalogue of Edison Records. We carry the complete line of Genuine Edison Phonographs. Every machine and Record is absolutely perfect when it comes from Field, and as our favorite Ada Jones says, "Field knows his business all right, all right." If you don't want any Records or Machine, won't you kindly get your friend to call or order his Phonographs or Record of us. We thank you for your past patronage. We are expecting a share in the future. Can't we have your order now? The May list is great—write at once.—Field, the Edison Distributor, Pittsfield, Ill.



STORE OF GEORGE H. GARRETT, EDISON DEALER, WINTERSSET, IA.

The above photograph shows the interior of the store of George H. Garrett, of Winterset, Ia., who besides selling pianos and musical merchandise, is a most aggressive Dealer in Edison Phonographs and Records. He took

on the Edison line two years ago and in that time has sold over 300 Phonographs. He now carries a stock of 7,000 Records and 25 machines. He has three men canvassing the country adjacent to his town.

"PHONOGRAPHITIS STILL SPREADING."

This startling headline recently drew the attention of the readers of a Roseburg, Oregon, paper to an advertisement inserted by an enterprising Edison Dealer. Although offering other talking machines as temporary reliefs the advertiser went on to say: "the only permanent cure is an Edison, put up in \$20, \$30 and \$50 packages. Our stock of Edison machines is complete, and 5,000 Edison Records will give you 95 or 98 per cent. of any records called for in the Edison catalogue."

As our readers will recollect, we have always urged upon them that advertising is necessary to the growth of trade; but there are still some who may disagree with us. Such dealers will probably say that the Burr Music House wasted money when they inserted the above; but now follows a very direct and indisputable proof to the contrary. Graves & Co., Edison Jobbers, of Portland, Ore., to whom we are indebted for the clipping from which we have quoted, write as follows: "We think our man, one of our best Edison Dealers, has coined a new word. He has procured business on the strength of it as we are shipping him stacks of machines, Records and horns every day."

The Dealer's advertisement and the Jobber's proof of its usefulness, offer a seasonable little object lesson in cause and effect which the non-advertising dealer will note and act upon with profit to himself, his Jobber and to us.

PHONOGRAPHS IN FACTORIES.

A Baltimore manufacturer employing a large number of hands, has used the Edison Phonograph to great advantage as an incentive to better work among his people. For some time he had noticed that as the afternoon waned, his employes became more listless and tired. Himself the owner of a Phonograph, and therefore familiar with its capabilities, it occurred to him that if, after going home tired, the music cheered him, why should it not have a similar effect on his employes. He sent for the "Triumph," and at 3.30 o'clock started it with a swinging march. Tired eyes brightened and instead of looking at the clock every other minute the workers became engrossed in the latest popular airs until 5 o'clock came around to find himself less welcome than usual. Every afternoon the Phonograph was started and there was an appreciable difference not only in the cheerfulness of the listeners, but in the quality and quantity of the work they did.

The theory that men—or women too, for that matter—work better with cheerful music

is an old one. The military bands with the regimental marches that played troops into the battle were formed very largely for that very purpose. But in the "piping times of peace" how many employers of labor have adopted this device?

The dealer in manufacturing districts might do worse than try to induce such men to buy Edison Phonographs, presenting the double argument of brightening the lot of working people and increasing their capacities at the same time. The expense would be trifling, and particularly in the case where large numbers of women and girls are employed in sedentary tasks, the plan should be productive of excellent results. We should be glad to learn of similar cases—if any—where the Edison Phonograph and Records have been so employed.

CUT-OUT FOREIGN RECORDS.

Notice is hereby given that we have no more moulds or masters for the following selections:

12320, Grand Air du Tenor—La Reine de Saba (French) Bartel
12255, Unter dem Lindenbaum (German) Hofmann
12266 Dir, O Königin (German) Schumann

When our present stock of these selections is exhausted, they will be put on the cut-out list and omitted from the next edition of the Foreign Record Catalogue.

TALKING MACHINES BEST POLICE.

Phonographs as devices for protecting houses from robbers is a rather novel use of the talking machine, but it has been worked with a considerable degree of success in Paris, and is still used in certain sections where other methods to scare thieves away have failed.

With the reign of terrorism from robbers, that has recently assailed the Parisian capital, householders have tried every method to protect themselves from thieving bands with little avail, but the best solution of the trouble was recently found by an engineer, who places a talking machine at his front door.

The phonograph was so arranged that with the opening of the door it was started and loudly cried "Help! Robbers! Murder!" with the result that the frightened person who was attempting an entrance usually took to his heels.

A new price card, for use in connection with window and store displays of Edison Phonographs, has just been printed and is now ready for the trade. It is printed in red, green and gold on a buff card and is most attractive. It is Form 1089 and succeeds Form 641. Different cards are provided for the Standard, Horn and Triumph machines. They furnish an opportunity to give a new dress to a window display.

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

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

ARKANSAS.

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

CALIFORNIA.

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

COLORADO.

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

CONNECTICUT.

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

DISTRICT OF COLUMBIA.

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

GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.
Phillips & Crew Co., 37-39 Peachtree st.
Savannah—Youmans & Leete, 116 Barnard st.
Waycross—George R. Youmans.

ILLINOIS.

Chicago—Babson Bros., 1419 19th str.
Lyon & Healy, Wabash ave. & Adams st.
James I. Lyons, 192 Van Buren st.
The Vim Co., 68 E. Lake st.
Montgomery Ward & Co., 111 Michigan avenue.
Rudolph Wurlitzer Co., 266 Wabash ave.
Peoria—Peoria Phonograph Co., 416 S. Adams street.
Quincy—Quincy Phonograph Co., 808 Hampshire st.
Lafayette—A. B. Wahl & Co., 304 Main st.

INDIANA.

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

IOWA.

Des Moines—Hopkins Bros. Co., 620 Locust st.
Vim Co., 204 Seventh st.
Fort Dodge—Early Music House, 822 Central ave.
Sioux City—Early Music House, 315 Court st.

KENTUCKY.

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

LOUISIANA.

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

MAINE.

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

MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

MASSACHUSETTS.

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

MICHIGAN.

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

MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.
Minnesota Phono. Co., 505 Washington av.
St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.
Thomas C. Hough, 392 Wabasha st.
Koehler & Hinrichs, 255 E. 3d st.
Minnesota Phonograph Co., 37 E. 7th st.

MISSOURI.

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

MONTANA.

Helena—Frank Buser, Diamond Block, Sixth avenue.

NEBRASKA.

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

NEW HAMPSHIRE.

*Manchester—John B. Varick Co., Varick Bldg.

NEW JERSEY.

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

JOBBER OF EDISON PHONOGRAPHS AND RECORDS—Continued.

NEW YORK.

Albany—Finch & Hahn, 92 State st.
 Astoria—John Rose, 141 Fulton ave.
 Brooklyn—A. D. Matthews' Sons, 394 Fulton street.
 Buffalo—W. D. Andrews, Seneca and Wells sts.
 Robert L. Loud, 613 Main st.
 Neal, Clark & Neal Co., 647 Main st.
 Elmira—Elmira Arms Co., 117 Main st.
 Gloversville—American Phono. Co., 99 W. Fulton st.
 Kingston—Forsyth & Davis, 307 Wall st.
 New York City—Bettini Phono. Co., 156 W. 23d st.
 Blackman Talking Machine Co., 97 Chambers st.
 J. F. Blackman & Son, 2737 3d ave.
 I. Davega, Jr., Inc., 125 W. 125th st.
 S. B. Davega, 32 E. 14th st.
 Douglas Phono. Co., Inc., 89 Chambers st.
 Jacot Music Box Co., 39 Union square.
 Victor H. Rapke, 1659 Second ave.
 Regina Co., 41 Union square.
 Stegel-Cooper Co.
 John Wanamaker.
 Alfred Weiss, 1622 First ave.
 Oswego—Frank E. Bolway, 32 W. Bridge st.
 Rochester—A. J. Denninger, 345 North st.
 Mackie Piano, O. & M. Co., 100 State st.
 Giles B. Miller, 63 State st.
 Talking Machine Co., 97 Main st., E.
 Schenectady—Finch & Hahn, 504 State st.
 Jay A. Rickard & Co., 253 State st.
 Syracuse—W. D. Andrews, 216 E. Railroad st.
 Troy—Finch & Hahn, 3 Third st.
 Utica—Clark-Horrocks Co., 54 Genesee st.
 Arthur F. Ferriss, 89 Washington st.
 William Harrison, 50 Columbia st.
 Utica Cycle Co., 16 Columbia st.

OHIO.

Canton—Klein & Heffelman Co., 220 E. Tuscarawas st.
 Cincinnati—Ball-Flintze Co., 108 West 3d st.
 Ilsen & Co., 615 Vine st.
 *McGreal Bros., 29 East 5th st.
 Rudolph Wurlitzer Co., 121 East 4th st.
 Cleveland—Eclipse Musical Co., 714 Prospect avenue.
 Columbus—Perry B. Whitsett Co., 213 S. High street.
 Dayton—Niehaus & Dohse, 35 E. 5th st.
 Newark—Ball-Flintze Co.
 Toledo—Hayes Music Co., 608 Cherry st.

OREGON.

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

PENNSYLVANIA.

Allentown—G. C. Aschbach, 539 Hamilton st.
 Easton—William Werner, 432 Northampton st.
 Harrisburg—S. K. Hamburger, 12-14 N. Market square.
 Philadelphia—Louis Buehn & Bro., 45 N. 9th street.
 C. J. Heppe & Son, 1117 Chestnut st.
 Lit Bros., Market and 8th sts.
 Musical Echo Co., 1217 Chestnut st.
 Penn Phonograph Co., 17 S. 9th st.
 John Wanamaker, 13th and Market sts.
 Western Talking Mach. Co., 41 and 43 N. 9th st.
 H. A. Weymann & Son, 923 Market st.

*Added since May 1st, 1907.

Pennsylvania—Continued.

Pittsburg—Pittsburg Phono. Co., 937 Liberty st.
 Powers & Henry Co., 101 Sixth st.
 Standard Talk Mach. Co., 435 Wood st.
 Reading—S. K. Hamburger, 723 Chestnut st.
 Reading Phonograph Co., 48 N. 8th st.
 Scranton—Ackerman & Co., 217 Wyoming av.
 Technical Supply Co.
 Sharon—W. C. DeForeest & Son.
 Williamsport—W. A. Myers, 145 W. 3d st.

RHODE ISLAND.

Providence—J. M. Dean Co., 785-795 Westminster st.
 J. A. Foster Co., Weybosset and Dorrance sts.
 Household Furniture Co., 231 Weybosset st.
 J. Samuels & Bro., 154 Weybosset st.
 A. T. Scattergood Co., 106 N. Main st.

TENNESSEE.

Knoxville—Knoxville Typewriter and Phonograph Co., 421 Gay st.
 Memphis—F. M. Atwood, 160 N. Main st.
 O. K. Houck Piano Co., 103 S. Main st.
 Nashville—Nashville Talking Mach. Co., 723 Church st.
 Magruder & Co., 27 Arcade.
 O. K. Houck Piano Co., 236 Fifth ave.

TEXAS.

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

UTAH.

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

VERMONT.

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

VIRGINIA.

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

WASHINGTON.

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

WISCONSIN.

Milwaukee—McGreal Bros., 173 3d st.

CANADA.

Montreal—Peter Kelly, 282 St. Lawrence st.
 Quebec—C. Robitaille, 320 Rue St. Joseph.
 St. John—W. H. Thorne & Co., Ltd., 42-46 Prince William st.
 Toronto—R. S. Williams & Sons Co., Limited, 143 Yonge st.
 Vancouver—M. W. Walcott & Co., 558 Granville street.
 Winnipeg—R. S. Williams & Sons Co., Ltd., 121 Princess st.

SUSPENDED LIST, JUNE 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.
 *San Francisco—J. Raymond Smith, 2126 Sutter st.

CANADA.

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

GEORGIA.

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

ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.
 Chicago—A. Gloss & Son, 727 W. North av.
 Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.
 Kempton—C. E. Bute.
 Ottawa—Edward Hayne.
 Quincy—Giles Bros., 107 North 4th st.
 J. F. Whittaker, 618 Hampshire st.
 Wheaton—E. Irving.

INDIANA.

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

IOWA.

Burlington—John P. Weiss, 711 Jefferson st.
 McClelland—J. W. Rounds & Co.
 Sioux City—Hattenbach Bros. Co.
 A. V. Larimore, 518 Fifth st.
 State Center—Ora Sargeant.

KANSAS.

Clay Centre—E. M. Gowenlock.
 Lawrence—Bell Bros.
 Topeka—R. H. Morehouse, 510 E. 4th st.

MAINE.

Biddeford—W. H. Field.
 Lewiston—J. W. Skene.
 Monmouth—G. H. Stetson.
 Waterville—Frank Blanchard, 150 Main st.

MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.
 Henry Savage & Sons, 166 Hanover st.
 T. Singer, 60 Leverett st.
 Florence—William Oates, 87 Main st.
 Franklin—E. P. Blackman.
 Lawrence—Lord & Co., 314 Essex st.
 E. O. Mosher, 420 Essex st.
 Malden—A. T. Fuller.
 Nantucket—Arthur M. Taylor.
 New Bedford—H. B. DeWolf.
 Somerville—E. J. Winchester, 32 Summit ave.
 Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.
 Worcester—Joseph Tukman, 44 Front st.
 *Guy Furniture Co., 521 Main st.

MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.
 *Bay City—E. & J. Tierney, 1004 Water st.
 Detroit—F. J. Schwankovsky.
 Saginaw—Geo. W. Emendorfer.
 James V. Calahan, 217 Genessee st.
 Tierney Bros, 217 Genessee st.

MISSOURI.

Ewing—Hal R. Ewalt.
 Kansas City—The Wittmann Co.

NEBRASKA.

Lincoln—The Wittmann Co.
 Omaha—The Wittmann Co.
 Piano Player Co.
 Red Cloud—Albright Bros.
 NEW HAMPSHIRE.
 Hillsboro Bridge—E. M. Barnes.
 Manchester—A. E. Dumas.
 Nashua—F. A. McMaster & Co.

NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.
 Jersey City—W. L. Hoffman, 151 Montgomery street.
 Long Branch—A. N. Alexander, 103 Broadway.
 A. Nastasio, 103 Broadway.

*Added since May 1st, 1907.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

New Jersey—Continued.

Newark—R. L. Corwin; also New York City.
 Passaic—I. Hurwitz.
 Paterson—Chas. H. Kelly, 25 N. Main st.
 Plainfield—S. W. Frucht, or R. Frucht; also New York City.
 Elston M. Leonard.
 West Hoboken—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

NEW YORK.

Albany—G. Linde, 353 S. Pearl st.
 Amsterdam—D. C. Kirchner, 26 Market st.
 Auburn—Chas. C. Chier Co., 18 Clark st.
 Bedford Park—Geo. H. Tyrrell.
 Brooklyn—Nathan Abrahams, 602 Broadway.
 Wm. Albrecht, 294 Knickerbocker ave.
 H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.
 Emil Smith, 634 Eleventh st., and 230 Summer ave.
 Hobart—F. H. Marshall.
 Mohawk—Albany Specialty Co., or Chas F. Rice, Main st.
 Moravia—C. D. Loomis & Co., Union Block.
 New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.
 Automatic Zither Co., M. Cohen, Prop., 58 Second ave.
 Bern Bearwald, 373 W. 11th st.
 Edward Bielfeld, 481 Willis ave.
 Bronx Phono. Co., or David Switky, 506 Willis ave.
 R. L. Corwin; also Newark, N. J.
 Eagle Phono Co., or C. Lowenthal, 83 Nassau st.
 Empire Phono. Co., 2 W. 14th st.
 S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st.; also Plainfield, N. J.
 O. Hacker, 2 Murray st.
 Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.
 Holober Bros., 350, 421 and 491 West st.
 N. Horn, 148 E. 58th st.
 W. L. Isaacs, 114 Fulton st.
 S. Lemberg & Co., 194 Broadway.
 J. McEllyne, 202 Broadway.
 Parker & Cooley, 2087 Amsterdam ave.
 Richmond Pease, 44 W. 132d st.
 F. M. Prescott, 44 Broad st.
 Winthrop Cycle Co., 2212 Seventh av.
 Rome—Charles Tuttle.
 Saratoga—W. J. Totten.
 Saratoga Springs—Marvin A. Cote.
 Watertown—Henry A. Hardy, 24 Arsenal st.
 H. S. Wardwell & Co., 39 Public Square.
 Wayland—John Gross, Pursel Block.

NORTH CAROLINA.

Kinston—S. A. Quinerly.
 New Bern—E. Wallnau, 122 Middle st., or Southern Music House: E. Wallnau, Prop.

OHIO.

*Brookville—H. K. Merritt.
 Cincinnati—J. L. Aendem.
 Salm Talking Machine Co., 639 Vine st.
 Coshocton—Burns & Gosser.
 Middleton—Otto Grau & Co., 135 E. 3d st.
 Springfield—D. & M. Vanderpool.
 Uhrichsville—F. A. Mazurle.

OKLAHOMA.

*Oklahoma City—Armstrong, Byrd & Co.

PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.
 Mt. Pleasant—Benjamin Posner.
 Philadelphia—A. R. Cassidy, 2783 Emerald st.
 Hawthorne & Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.
 A. Krouse, 832 Arch st.
 Penn Novelty Co., 15 South 9th st.
 Pittsburg—A. Lippard, 615 Wylie ave.

RHODE ISLAND.

Providence—F. P. Moore.
 Rockville Center—O. A. Clark.

WISCONSIN.

Milwaukee—J. C. Blatzek.

The EDISON PHONOGRAPH



TO the Edison Phonograph can be applied the old saying: "A pleasure shared is a pleasure doubled." It is the art of entertainment expressed in tangible form. Three is never a crowd when one of the three is an Edison Phonograph. Love songs, dances, funny songs, ballads, all kinds of music in your own home, with less trouble and greater enjoyment than any other form of entertainment, and especially than any form of musical entertainment. Today is the best day for going to your dealer's to hear an Edison. You cannot possibly know how well the Edison Phonograph reproduces by listening to any other make of talking machine.

NATIONAL PHONOGRAPH COMPANY, Lakeside Ave., Orange, N.J.

[Phonograph advertisement in June Magazines.]

EDISON RECORDS for JUNE

An unusual number of good hits makes our June list one that every owner of an Edison Phonograph should hear at once. Look over the list below and notice how many things there are that you want to try on your own Edison Phonograph. Then on May 27—don't wait a day longer—go to your dealer's and hear these hits and buy those that you find as good as they promise.

Here is the June list—every kind of music and the best of each kind to suit every taste:

- 9554 Golden Rod—Intermezzo (McKinley).....Edison Concert Band
- 9555 With You in Eternity (Solman).....Irving Gillette
- 9556 Cavalleria Rusticana—Intermezzo (Mascagni) Vocal Imitation of a Violin, Edith Helena
- 9557 Pretzel Pete (Durand) BanjoVess L. Ossman
- 9558 In Washington (Hoffman).....Billy Murray
- 9559 Reed Bird (The Indian's Bride) (Reed).....Collins & Harlan
- 9560 It's a Long Way Back to Dear Old Mother's Knee (Mohr) W. H. Thompson
- 9561 The Telescope March (Seltzer).....Edison Military Band
- 9562 School Days (Cobb & Edwards).....Byron G. Harlan & Chorus
- 9563 Sometime We'll Understand (Granahan) Anthony & Harrison
- 9564 Mrs. Clancy and the Street Musicians (Original)Edison Vaudeville Co.
- 9565 The Dreamer Waltz (Keith).....Edison Symphony Orchestra
- 9566 Monte Cristo (Snyder).....Bob Roberts
- 9567 In the Wildwood Where the Blue Bells Grew (Taylor).....Harlan & Stanley
- 9568 You'll Have to Get Off and Walk (Reed).....Will F. Denny
- 9569 Petite Tonkinoise (Scotto).....Edison Concert Band
- 9570 Ephraim Johnson (Greene & Werner).....Arthur Collins
- 9571 The Last Rose of Summer is the Sweetest Song of All (Sidney) .. Harry Anthony
- 9572 Becky & Izzy (Original).....Ada Jones & Len Spencer
- 9573 Dainty Dames (Blake) Bells.....Albert Benzler
- 9574 Lulu and Her La, La, La (Von Tilzer).....Helen Trix
- 9575 Flanagan's Married Life (Original).....Steve Porter
- 9576 The Land League Band (J. W. Kelly).....J. W. Myers
- 9577 Poor John Medley (Original).....Edison Military Band

KEEP posted on the new Records for the Edison Phonograph as well as the old. There are three books which will be sent free on the 27th of May to anyone who asks for them, who cannot get them at a dealer's or who would rather write than go to a store and ask for them. They are the Phonogram, the Supplemental Catalogue and the Complete Catalogue. They are sent on request. Write today.



TRADE MARK
Thomas A. Edison

NATIONAL PHONOGRAPH COMPANY, Lakeside Ave., Orange, N.J.

[Record advertisement in June Magazines.]

In the Words of Others "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a good idea for you

to write us today for full particulars of what we can do for **you**? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

International Correspondence Schools
SCRANTON, PA.

THE DENVER DRY GOODS CO.
SIXTEENTH AND EMERSON STS.
DENVER, COLO., 11/21/06.

International Correspondence Schools,
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,
THE DENVER DRY GOODS CO.,
per *A. Schuller*

EDISON Phonograph Monthly

PUBLISHED FOR TRADE USE ONLY BY
THE NATIONAL PHONOGRAPH COMPANY.

VOL. V.

ORANGE, N. J., JULY, 1907.

No. 5.

NATIONAL PHONOGRAPH CO.

ORANGE, N. J.

NEW YORK: 31 UNION SQUARE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL
ROAD, LONDON, ENG.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD.,
340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO.,
AVENIDA ORIENTE NO. 117, MEXICO
D. F., MEXICO.

EDISON PHONOGRAPHS AND RECORDS

All communications to THE PHONOGRAPH MONTHLY should be addressed to the Advertising Department, Orange, N. J.

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CONTINUED BUSINESS GROWTH.

So far from there being any marked falling off in the sales of the July Records, there was an increase of some thousands in the number ordered. This may come as a shock to those who always anticipate particularly dull summer months, but it tends to prove that Edison Phonographs and Records are taking a stronger hold on all classes each successive year.

It would be folly to pretend that the summer is ever likely to become a more lucrative season than the winter; there is always the likelihood that there will be a falling off in sales at this time, but the falling off should be less and less every year. Our factory, however, has no dull season, and we have brought matters to such a stage that there can hardly be any demand put upon us that we cannot easily meet. But the old saying "First come—first served" is as much applicable to Phonographs and Phonograph Dealers as to anything else; and the Dealer who delays ordering until his customers, back from their vacations, are clamoring for Edison goods, must either keep them waiting, or send them to the stores of rivals who with greater foresight have ordered during the summer time.

As an inter-continental concern we have opportunities for feeling the business pulse of the entire world and we are convinced that the demand for Edison goods is increasing not gradually but rapidly every day. We do not base our opinion on mere hearsay but on actual orders. In another part of the MONTHLY it will be seen with what eagerness Australia is taking Edison Phonographs and Records and we are within the mark when we say that Australian business in 1906 increased 100 per cent. over that of 1905. This is merely a single instance of the healthiness of our trade conditions; and we look for a domestic demand this coming Autumn that will break all existing records. It was to meet this demand that we enlarged our factory, still keep enlarging it and shall have to enlarge it again.

THE ADVANCE LIST OF SEPTEMBER RECORDS APPEARS ON PAGE 2.

NEW EDISON GOLD MOULDED RECORDS ADVANCE LIST FOR SEPTEMBER, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before **August 27th**, all things being favorable, but they must not be placed on sale by Jobbers or leave their place of business, or be reshipped to Dealers before **8 A. M. on August 27th**. Supplements, Phonographs and Bulletins will be shipped with Records. These may be distributed to Dealers after August 20th, but must not be circulated among the public before **August 27**. Jobbers are required to place orders for September Records on or before **July 10th**. Dealers should place September orders with Jobbers before **July 16th** to insure prompt shipment when Jobbers' stock is received.

- 9626 Comin' Thro' the Rye—Humoresque** (Bellstedt) **Edison Concert Band**
A comic selection built along the same lines as "Everybody Works But Father" (No. 9266).
- 9627 Jack and Jill** (Cohan) **Ada Jones**
The new waltz song hit from Geo. M. Cohan's "Fifty Miles From Boston."
- 9628 When the Bluebirds Nest Again, Sweet Nellie Gray** (Helf) **Manuel Romain**
A new song by another new tenor to our Catalogue. You've often admired his singing with Dockstaer's Minstrels.
- 9629 Hungarian Dance—No. 2** (Brahms) **Edison Hungarian Orchestra**
Played in true Hungarian style—cymbal and all.
- 9630 Theodore** (Bryan) **Edward M. Favor**
The great comic song craze—of course, it's all about "Teddy."
- 9631 Many's the Time** (Rose & Fischer) **Collins and Harlan**
The new coon song by the writers of "If the Man In the Moon Were a Coon," sung as a coon duet, with some clever character talk added.
- 9632 When Someone Really Cares** (Cahill) **Irving Gillette**
"You Think the World a Paradise"—a new sentimental ballad likely to live longer than most popular songs of the day.
- 9633 To Your Health (Gesundheit) Waltz** (Helf) **Edison Military Band**
An entertaining waltz made up of familiar German melodies, with a bit of humor thrown in.
- 9634 I'd Rather Two-Step than Waltz, Bill** (Burt) **Billy Murray**
A comic march song with a swing melody and telling of "Annabelle's" fondness for the two-step.
- 9635 An Amateur Minstrel Rehearsal** (Original) **Edison Vaudeville Co.**
- 9636 Just Because I Loved You So** (Harris) **Harry Anthony**
Chas. K. Harris' latest heart story love ballad.
- 9637 Chopin's Nocturne** (Chopin) **Hans Kronold**
A beautiful "cello solo with piano accompaniment, for which the requests have been numerous.
- 9638 I Think I Oughtn't Ought To Any More** (Bryan) **Edward Meeker**
A comic song picturing the troubles of an autoist with his machine, the speed laws and all living things generally.
- 9639 Tell Mother I'll Be There** (Fillmore) **Edison Mixed Quartette**
Sacred selection with solo by James F. Harrison, accompanied by the organ, and chorus by quartette of mixed voices.
- 9640 Your Lips, Your Eyes, Your Golden Hair** (Sturges) **Reinald Werrenrath**
A love ballad of the quality superior. Like others of its kind it will always be ever new.
- 9641 The Magpie and the Parrot** (Bendix) **Edison Symphony Orchestra**
Final number from the suite "A Love Episode in Birdland."
- 9642 Brother Noah Gave Out Checks for Rain** (Longbrake) **Arthur Collins**
A new coon song by the writer of "Preacher and the Bear." Deacon Jones gives his idea of baseball.
- 9643 Herman and Minnie** (Original) **Ada Jones and Len Spencer**
A Dutch character sketch, with funny dialogue, during which Miss Jones, as "Minnie," sings Jerome & Schwartz's new Dutch song, "Herman."
- 9644 A Little Suit of Blue** (Chattaway) **Byron G. Harlan**
A pathetic march ballad in which a brass band is introduced.
- 9645 Red Wing Medley** (Original) **Albert Benzler**
The latest Xylophone medley: "Red Wing" (9622); "You'll Not Be Forgotten, Lady Lou" (9588); "She Was a Grand Old Lady" (9614) and "Ev'ry Little Bit Added to What You've Got, etc. (9611).
- 9646 Everloving Spoony Sam** (Fischer) **Bob Roberts**
A coon song about Fascinating Sam, who's "got enough lady friends to start a club," and who "keeps books to figure out his dates."
- 9647 Flanagan at the Barber's** (Original) **Steve Porter**
This latest addition to the popular Flanagan Series is full of laughs from start to finish. Same form—Irish Vaudeville Specialty.
- 9648 The Blue Jay and the Thrush** (Fulton) **Harlan and Belmont**
Another whistling and singing duet, melodious and with realistic imitation of birds.
- 9649 The 74th Regiment March** (Losey) **Edison Military Band**
Military marches are always bright and snappy. This one is no exception.

Edison Gold Moulded Records are made only in Standard Size. Both Standard and Concert Records may be ordered from this list. Order by number, not title. If Concert Records are wanted, give the number and letter C.

SOMETHING ABOUT OUR CONCRETE BUILDINGS.

As we have fifteen concrete buildings completed, a sixteenth in course of construction, and others in contemplation,—making the largest talking machine factory in the world and one of the largest pieces of concrete construction in the country—we feel that a few words about them and the mixture of which they are made will prove of interest generally.

The use of concrete in ancient times dates back from a period too remote to trace its beginning. The Chaldeans, Egyptians, Assyrians, Greeks and Romans all knew of it and used it in their public works, but it was not until the year 1824 that it became revived in England and was brought thence some years later to this country. The modern Portland concrete cement derives its name from its similarity to the limestone quarried by convicts from one of England's great penal settlements at Portland in Dorsetshire. The industry in the United States was begun some thirty years ago at Copley, Pennsylvania, and from an annual output of a few thousand barrels, has risen to over forty million barrels.

Reinforced concrete is so called on account of the small steel or iron bars that are used in conjunction with it to take up certain stresses. Steel is equally strong in tension and compression; concrete is only one-tenth as strong in tension as in compression and it is so arranged that the steel takes up the tension and the concrete the compression. In the ordinary calculations, from 12,000 to 16,000 lbs. per square inch of section is allowed for the steel in tension and 500 lbs. per square inch of surface for the concrete in compression, although the ultimate strength of both is about four or five times as great.

Each of the buildings, when completed, is practically a monolith—built of one stone—the spans or distances between supports ranging in the various buildings from 15 to 50 feet. As each successive story is built it is framed into a mould and the liquid or semi-liquid concrete poured in. The utmost care is taken in every process, the concrete being thoroughly puddled to prevent the formation of air chambers. Steel bars are embedded in the mass, making it able to bear with absolute safety the most enormous strain that could be placed upon it.

All the concrete is not of the same strength, being varied for special needs. Thus the concrete for the footings is a mixture of one part Portland Cement, three parts sand and five parts broken stone; that for the girders, beams, floor slabs and curtain walls, is mixed

in the proportions of one part Portland cement, two parts sand and four parts broken stone. For the columns the mixture is slightly richer in cement. Each column is reinforced by four one inch steel bars set vertically to take up any stresses that may be due to eccentric loading. Most of the Edison buildings are five stories in height and one of them when completed will contain over five acres of floor space.

Concrete construction has many advantages over other forms, but none will be more readily apparent to the non-expert than its virtue of being absolutely fireproof. There have been cases in other concrete factories where certain inflammable stock has caught fire on one floor while the girls employed on the one above it, so far from being in danger, leaned out of the windows and cheered the firemen and were able to resume their work without panic or damage. No less for sky scraping offices than for factories does this construction commend itself and the sixteen story Ingalls Building at Cincinnati may be regarded as a good specimen of reinforced concrete skyscrapers. Another unique advantage is that concrete buildings do not commence to depreciate as those of other materials must. Age, stress of weather, all tend to make good concrete into a substance even more durable than stone itself. The materials are readily obtainable in almost all localities and concrete buildings are adapted to all uses. The construction of such requires careful, patient, and painstaking labor rather than any high amount of engineering skill.

A great advantage when this form of construction is compared with others, is the fact that it can almost wholly be done by common, or unskilled labor, which means a considerable reduction in the payrolls. Contrary to the belief of some, the concrete building becomes mature enough to bear its full load almost as soon as it is put up. A month is a conservative estimate, and the rapidity with which large buildings may be erected and put into use, can have no better example than in our own case.

Although practically a new form of building so far as general use is concerned, it has already proven itself, by the many concrete erections which passed through the San Francisco disaster unharmed.

Concrete has been subjected to the strictest tests and has been found capable of bearing a live load of 5,000 lbs. per square foot on a span of 14 feet. Those accidents occasionally heard of are in every instance due to construction by engineers unfamiliar with reinforced concrete, and reflect in no way on the use of the material in skilled hands.

H. I. Moyer, the engineer who is putting up all our new buildings, has had a great deal of experience with concrete, used for many purposes in many parts of the country, and is convinced that it will prove eventually to be the most widely used method for construction.

The cement used in all our buildings is known as Edison Portland Cement and is manufactured by one of Mr. Edison's patent processes. By this process the cement is in a finer state of division than other and is capable of more perfect incorporation.

AMONG THE JOBBERS.

H. J. McGreal, of the firm of McGreal Bros., Edison Jobbers, Milwaukee, on May 14th, sold out his interest and good will in the business to his brother Lawrence S. McGreal. The latter will continue to use the old name of McGreal Bros. for a time, but will eventually adopt his own as the name by which the business will be known. Few men know the business more thoroughly than Lawrence McGreal, who has been intimately identified for a decade with the Phonograph industry. Previous to being our Western salesman for four years, he was manager of the talking machine department of the Conroy Co., of St. Louis. It was after severing his connection with the National Phonograph that he started in business in Milwaukee. Mr. McGreal has recently opened a wholesale and retail branch at Cincinnati, O.

Although the Kipp-Link Phonograph Co. have been only one year in business as Edison Jobbers at their North Illinois street quarters, Indianapolis, Ind., they find the space insufficient for their needs, and will move to much more spacious premises on Washington street some time this month. The new location is in the best business section of the city and the 7,000 square feet of floor space should offer exceptional advantages in displaying Edison Goods. The Kipp-Link Co., although selling Edison Phonographs at retail, devote most of their energies to pushing the wholesale branch.

The Douglas Phonograph Co., Edison Jobbers, whose headquarters are in New York, have leased a large building at New and Halsey streets, Newark, N. J., to which they will remove their branch house, now situated at 20 New street, early this month. The premises are to be thoroughly redecorated and suited to the growing needs of the firm, at an outlay of some \$6,000. The fine business the company has done in Newark and the excellent prospects ahead are the causes for removing.

AUSTRALIAN JOBBERS AND EDISON GOODS.

The following extracts from a letter addressed to our Foreign Department by T. E. Williams, of Adelaide, shows very plainly that he is filled with the right kind of enthusiasm:

Under no consideration will I violate your agreement. Business can be done on good straight lines. There is no need to stoop to any other method. I do not pretend to be any better than anyone else, but what I do say is this, when I have to violate your agreement to secure business I am going to get right straight out. Your goods speak for them-

selves, no salesmen are required, just let the people know them, Machines and Records, and they will do the rest, that is my experience. * * * My business at present is purely Edison, and I have no intention of its being otherwise. Edison is good enough for me. With the protection we have your goods are gold bond, and make no mistake the time will not be far distant when I will be one of the largest Edison Jobbers in Australia.

PERSONAL.

F. K. Dolbeer, head of the Credit Department of the National Phonograph Co., has recently returned from a business trip to Chicago, Milwaukee, Des Moines, Fort Dodge and other Western cities. He attended the twelfth annual meeting of the National Association of Credit Men, which was held in Chicago on June 12, 13 and 14, as the delegate from New York, an honor which has been his on more than one such occasion. It was his intention to return to Chicago for the Convention of the National Piano Dealers' Association which was held there from June 19th to 22d to deliver an address (published elsewhere in our columns) but press of business prevented, and his paper was read by a delegate.

Before he left for Iowa, however, he gave a very pleasant informal dinner at a private room in the Chicago Athletic Association on June 17th, to the Central States Jobbers' Association. The following gentlemen were invited: Edward Dohse, of Niehaus & Dohse, Dayton, O.; E. P. Ashton, American Phonograph Co., Detroit, Mich.; John A. Strausberg, Grinnell Bros., Detroit, Mich.; Rudolph Wurlitzer, Jr., Rudolph Wurlitzer Co., Cincinnati, O.; Perry B. Whitsit, Perry B. Whitsit Co., Columbus, O.; W. C. and M. V. DeForeest, W. C. DeForeest & Son, Sharon, Pa.; O. K. Houck, O. K. Houch Piano Co., Memphis, Tenn.; C. V. Henkel, Douglas Phonograph Co., New York; Victor H. Rapke, New York City; Lawrence H. Lucker, Minneapolis Phonograph Co., Minneapolis; H. H. Blish, Harger & Blish, Dubuque, Iowa; Lawrence McGreal, Milwaukee, Wis.; C. E. Goodwin, Lyon & Healy, Chicago, Ill.; E. H. Uhl, Rudolph Wurlitzer Co., Chicago; John A. Fetterly, Dayton, Ohio; Burton J. Pierce, J. W. Jenkins' Sons' Music Co., Kansas City, Mo.; P. E. Conroy, Conroy Piano Co., St. Louis, Mo.; A. L. Miles, French & Bassett, Duluth, Minn.; W. E. Kipp and E. A. Link, Kipp-Link Phonograph Co., Indianapolis; L. C. Wiswell, Lyon & Healy, Chicago; Clement Beecroft, Tea Tray Co., Newark, N. J.; W. A. Lawrence, Standard Metal Co., Newark, N. J.; James I. Lyons, Chicago; G. M. Nisbett, Babson Bros., Chicago; A. J. Grundman, Herzog Art Furniture Co., Saginaw, Mich.; A. V. Chandler, National Phonograph Co., Chicago.

H. K. Miller, who represented us on the Pacific Coast, has resigned on account of ill-health and is resting on the St. Lawrence River until September.

205 NEW CUBAN RECORDS.

The 205 Cuban selections presented herewith will be included in the next edition of our catalogue of foreign selections, to be issued in the fall. Orders for them will be filled as fast as received at our factory.

In order that we might have a better representation in our catalogues of the music so much beloved by the Cuban people, we sent a corps of experts from the Edison Laboratory to Havana, for the special purpose of making this series of Cuban Records. We were fortunate in securing the services of some of the most talented musical organizations and artists in Cuba to make them. The result of their efforts has been the production of what we confidently believe to be the most natural and most artistic series of Records ever made for a talking machine. We feel sure that they will meet with the cordial approval of all music loving people of this and other countries.

BANDA MUNICIPAL DE LA HABANA

- 19025 Almedine, Polka, C. Solomes.
19027 Bierela, Danzón, A. Ceballos.
18983 Danza Chilena, J. M. Missud.
18902 Danza Portorriqueña, Simón Maderas.
19024 Dame un Beso, Tango, A. Herrero.
18903 En el Africa, Sousa.
18985 Himno Invasor Cubano.
18904 Himno Nacional Cubano, P. Figueredo.
19023 Himno de Riego.
19026 La Gracia de Dios, Paso Doble, E. Roig.
18986 Las Dos y Media en Cartagena, Danzón, A. Ceballos.
18984 Marcha Caballeresca, G. Benoist.
18859 Marcha Egipcia, Strauss.
18858 Marcha Persana, Strauss.
18942 Marcha Real Española.
18944 Mosaico Cuba, 1a Parte, C. Anckermann.
18945 Mosaico Cuba, 2a Parte, C. Anckermann.
18946 Mosaico Cuba, 3a Parte, C. Anckermann.
18905 Serenata Cubana, W. P. Chambers.
18860 Viaje a un Ingenio, Tango, G. M. Tomás.
18943 Viaje a un Ingenio, El Ferrocarril, G. M. Tomás.
18861 Yankeelandia, G. M. Tomás.

ORQUESTA DE PABLO VALENZUELA

- 18991 Abul Chiquita me voy pa Tampa, Danzón, A. Ceballos.
18988 Almirante Dewey, Two Step, C. Smith.
18878 Anona, Danzón, P. Valenzuela.
18872 Cuba Musical, Danzón, 1a Parte, F. Valdez.
18873 Cuba Musical, Danzón, 2a Parte, F. Valdez.
18987 El Congo Libre, Danzón, P. Valenzuela.
18865 El Ferrocarril Central, Danzón, 1a Parte, C. Sainz.
18866 El Ferrocarril Central, Danzón, 2a Parte, C. Sainz.
18909 El Globo, Vals Tropical, R. Valenzuela.
18875 El Gondolier, Danzón, P. Valenzuela.
18876 El Guardián, Vals Tropical.
18900 El Montañés, Vals, L. Menció.
18870 El Pilareño, Danzón, 1a Parte, R. Valenzuela.
18871 El Pilareño, Danzón, 2a Parte, R. Valenzuela.
18952 El Piloncito, Danzón.
18992 El Señorito, Vals Tropical, Escalas.
19035 El Zuncho de Goma, Danzón, E. Peña.
19030 Florimel, Danzón, A. Lopez.
18869 Gran Zapateo Cubano.
18948 Happy Hobbs, Two Step.
18949 La Angélica, Danzón, R. Valenzuela.
18906 La Basilia, Danzón, R. Barbas.
18863 La China, Danzón, 1a Parte, A. Romeu.
18864 La China, Danzón, 2a Parte, A. Romeu.
19033 La Corina, Danzón, J. Hernández.
18862 La Patti Negra, Danzón, P. Valenzuela.
19031 La Peseta Enferma, Danzón, Chapi.
18874 La Praviata, Danzón, A. Yribe-Andudi.
18951 La Señorita, Vals Tropical, Escalas.
18910 La Tosca, Danzón, R. Valenzuela.
18877 Los Cronistas, Danzón, A. Romeu.
18867 Los Empleados de Tacón, Danzón, 1a Parte, R. Valenzuela.
18868 Los Empleados de Tacón, Danzón, 2a Parte, R. Valenzuela.
18907 Puerto-Rico, Two Step, Woorgies.
19028 Rusia y Japon, C. Cisneros.
18908 San Juan de Luz, Habanera, Valverde.
18947 Tin-Tan, Danzón, P. Valenzuela.
19029 Tu Beneficio, Danzón, R. Valenzuela.
18950 "Tu," Habanera, Sanchez Fuentes.
19032 Un Dulce Si, Habanera.
18989 Why Smith Left Home, Two Step, B. Brown.

ORQUESTA DE ENRIQUE PENA.

- 18912 Andando por la América, Danzón, E. Peña.
18954 Andando por la Habana, Danzón, E. Peña.
18957 Artes y Letras, Danzón, E. Peña.
18993 El Lucumi, Danzón, J. B. Puig.
18995 El Mio, Vals, E. Peña.
18913 El Siglo Veinte, Danzón, E. Peña.
19036 El Tremendo, Danzón, E. Peña.
18955 La Isabelita, Vals Tropical, M. L. del Castillo.
18911 La Marcha Real, Danzón, E. Peña.
19037 La Mollera Abierta, Danzón, E. Peña.
18953 La Traviata, Danzón, E. Peña.
18996 Las Huerfanitas, Vals, E. Peña.
18915 Lluvia de Estrellas, Polka.
19034 Los Guajiros de la Yaya, Danzón, E. Peña.
18997 Los Palitos, Danzón, E. Peña.
18956 Recuerdo a Edison, Danzón, E. Peña.
18914 Sobre el Mar, Vals, E. Peña.
18994 Yo te la encenderé, Danzón, E. Peña.

TRIO RAMOS.

Laud, Guitarra y Bandurria.

- 18937 La Bella Cubana, Danzón, R. Valenzuela.
19059 La Giraldita, Paso Doble, N. Juaranz.
19058 La Isabelita, Vals, M. Pino.
18980 La Señorita, Vals, Tarantino.
18938 Las Golondrinas, Marcha.
18979 "Ma Belén," Danzón, R. Valenzuela.
19020 "Tu," Habanera, Sanchez Fuentes.

SEXTETO TORROELLA.

- 19022 Cabañas, Danzón, A. Torroella.
18982 El Pastorcillo, Vals Tropical, E. Hernández.
19061 El Tibisi, Danzón, A. Romeu.
19060 Las Palmas, Danzón, A. Romeu.
18939 La Peseta, Enferma, Danzón, Chapi.
18981 La Rapsodia, Danzón, Torroella.
19021 Saratoga, Danzón, C. Sainz.
18940 Té Japonés, Two Step, J. Gonzales.

SOLOS DE GUITARRA.

por Sr. Sebastián Hidalgo.

- 18941 Miserere del Trovador, Verdi.
19062 Selva Negra, Polka, J. Castro.

PUNTOS GUAJIROS.

por Sr. Martín Silveira.

(Acompañamiento de Bandurria.)

- 18922 A Martí.
18893 El Amor.
18880 El Cangrejo.
18889 El Congo.
18892 El Saquito del Arroz.
18921 Guanajay.
19002 La Invasión, 1a Parte.
19003 La Invasión, 2a Parte.
19040 La Invasión, 3a Parte.
19041 La Invasión, 4a Parte.
18888 La Vecina Pedigüena.
18890 La Vecina Pretenciosa.
18887 Nueva York.
18891 Seguidilla.
18894 Una Pelea de Gallos.
por Señor Antonio Morejón.
(Acompañamiento de Bandurria.)
19004 Al General Mayía Rodriguez.
19005 Al Apóstol Martí.
18942 A mi Regina.
19006 Alza la Vista al Oriente.
18964 A mi Guitarra.
19007 El Diez de Octubre.

- 18965 Juan El Bobo.
18963 Lo que le falta á Cuba.
19043 Los Estudiantes, 1a Parte.
19044 Los Estudiantes, 2a Parte.
19045 Los Estudiantes, 3a Parte.
19042 Pinté á Matanzas Confusa.
18923 Que le falta á Cuba.

SOLOS

- por **Señor Ramón Martínez, Tenor.**
(Con Acompañamiento de Piano y Coro.)
18920 Los Frijoles, Guaracha, M. Cruz.
por **Señor Adolfo Colombo, Tenor.**
(Con Acompañamiento de Piano y Coro.)
18962 Guajiras del Brujo, M. Varona.
por **Sr. Benito Simancas, Barítono.**
(Acompañamiento de Piano.)
18933 Couplets de El Dorado, 1a Parte.
18934 Couplets de El Dorado, 2a Parte.
19055 Couplets del Sí Señor, 1a Parte.
19056 Couplets del Sí Señor, 2a Parte.

CANCIONES ESPAÑOLAS.

- por **Sr. Telesforo del Campo, Barítono.**
(Acompañamiento de Guitarra.)
18976 Jota Aragonesa.
19018 Malagueña.
19057 Petenera.
18935 Sevillana.
18977 Tango de la Gorra.
19017 Tango de los Tientos.

AIRES ASTURIANOS.

- por **Sr. Ramón Gutiérrez, Tenor.**
(Acompañamiento de Gaita.)
19019 El Vieyu.
18978 La Panadera.
18936 La Soberana.

DUOS

- por **Sr. Adolfo Colombo, Tenor, y Sra. Pilar Jiménez, Tiple.**
(Acompañamiento de Orquesta.)
18896 Cuba y sus Palmars, Punto, A. Villalón.
18897 El Arroyo que murmura, Junto, J. Anckermann.
18925 Dame un Beso, Canción, Marin Varona.
18966 La Palma, Canción, R. Palau.
18898 Mi Encanto, Punto, A. Villalón.
18895 Punto Cubano, A. Villalón.
18899 Vamos á Cuba, Canción, J. Anckermann.
(Acompañamiento de Guitarra.)
19046 A Máximo Gómez, Canción, A. Villalón.
18967 Morir de Dolor, Bolero, A. Villalón.
18926 Murmullo Suave, Bolero, A. Villalón.
19008 Ven Rufina, Punto, A. Villalón.
por **Sr. Adolfo Colombo, Tenor, y Sr. Eugenio Ojeda, Barítono.**
(Acompañamiento de Piano.)
18968 A Estrada Palma, Canción, G. Garay.
19010 A Martí, Canción, A. Villalón.
19009 El Amor, Canción, R. Palau.
19047 El Brujo, Canción, M. Varona.
19011 El Destino, Canción, A. Hernández.
18969 El Sinsonte, Canción, R. Palau.
18928 La Espuma del Mar, Canción, R. Figueroa.
19049 La Partida, Canción, M. Salas.
18970 Separado del Bien que idolatro, Bolero, G. Garay.
18927 Vida Mía, Canción, J. Anckermann.
19048 Ven á mis Brazos, Canción, R. Palau.
por **"Floro y Miguel" Sr. Floro Zorrilla, Tenor, y Sr. Miguel Zaballa, Barítono.**
(Acompañamiento de Piano.)
19051 El Chino, Guaracha.
18972 El Jiqui, Punto.
19012 El Gallego, Guaracha.
18971 El Silbido, Guaracha.
19013 El Tranvía, Guaracha, 1a Parte.
19014 El Tranvía, Guaracha, 2a Parte.
19053 El Tamalero, Canto Popular.
19015 La Infame Traidora, Rumba.
19016 La Yaya, Punto.
18930 Mi Prieta, Bolero.
18929 Tin-Tan, Guaracha.
19050 Tu Rostro, Guaracha.
19052 Tus Risos, Canción.

(Acompañamiento de Guitarra.)

- 19054 Bendito Mar, Canción.
18931 Jesus del Monte, Punto.
18974 Laura, Bolero.
18975 La Angélica, Bolero.
18932 La Arrepentida, Canción.
18973 Un Recuerdo á Ramitos, Canción.

TERCETOS

- por **Sr. Adolfo Colombo, Tenor, Sr. Eugenio Ojeda, Barítono, y Sra. Pilar Jiménez, Tiple.**
(Acompañamiento de Orquesta.)
18884 El Beso, Bolero.
18881 El Clavel, Clave.
18882 El Mundo y los Astros, Clave de la "Clave Unión."
18918 El Sueño, Bolero.
18879 La Dorila, Clave, A. Vázquez.
18885 Las Flores, Bolero.
18883 Los Inocentes, Clave.
18960 La Belén, Guaracha, Guerrero.
19038 Mis Quejas, Bolero, G. Garay.
18880 Santiago de Cuba, Bolero, J. Sánchez.
(Acompañamiento de Piano.)
18961 El Beso, Guaracha, M. Jiménez.
19039 Los Tacos, Guaracha, M. Salas.
19001 No Aguanto, Guaracha.
18919 Viva Matanzas, Guaracha, F. Dominguez.

RECITACIONES

- por **Señor Benito Simancas.**
18916 Declaración de Amor de un Negro Congo.
18958 Disertación sobre el Amor.
18998 El Negro Domingo, Monólogo.
por **Señor Francisco Escarpenter.**
18917 Carta de un Isleño.
18900 Diálogo entre un Borracho y un Sereno.
18901 El Borracho Cristalino.
por **Señor Antonio Hidalgo.**
18959 Un Caso de Apendicitis.
18999 Un Meeting de Raza.

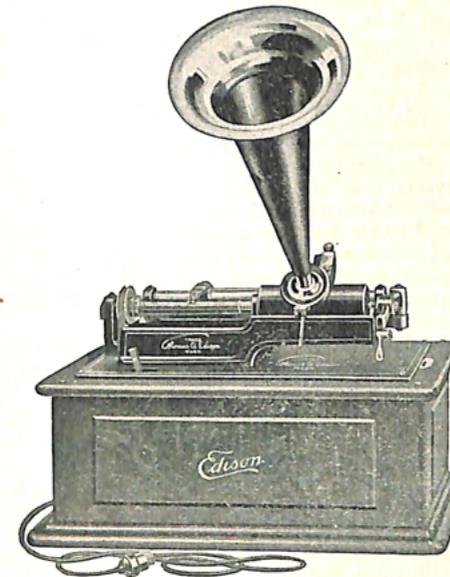
PUBLISHERS OF MUSIC IN SEPTEMBER LIST.

The publishers of the compositions made for our September list of Records, so far as we can obtain them, are given below. Where the numbers are omitted they are either not published or we are unable to give the names of the publishers:

- 9626 Comin' thro' the Rye (humoresque)—Fillmore Music House, Cincinnati.
9627 Jack and Jill—F. A. Mills, 48 W. 29th street, New York.
9628 When the Bluebirds Nest Again, Sweet Nellie Gray—Helf & Hager Co., 48 W. 28th street, New York.
9629 Hungarian Dance, No. 2—Carl Fischer, 6 Fourth Avenue, New York.
9630 Theodore—Shapiro, 1416 Broadway, New York.
9631 Many's the Time—T. B. Harms Co., 126 W. 44th street, New York.
9632 When Someone Really Cares—Jos. W. Stern & Co., 34 E. 21st street, New York.
9633 To Your Health (Gesundheit) Waltz—Helf & Hager Co., 48 W. 28th street, New York.
9634 I'd Rather Two-step Than Waltz, Bill—Jerome H. Renrick & Co., 45 W. 28th street, New York.
9636 Just Because I Loved You So—Charles K. Harris, 31 W. 31st street, New York.
9638 I Think I Oughtn't Ought to Any More—Shapiro, 1416 Broadway, New York.
9640 Your Lips, Your Eyes, Your Golden Hair—Helf & Hager Co., 48 W. 28th street, New York.
9641 The Magpie and the Parrot—Theodore Bendix, New York.
9642 Brother Noah Gave Out Checks for Rain—Joseph Morris, Philadelphia.
9644 A Little Suit of Blue—F. B. Haviland Music Pub. Co., 125 W. 37th street, New York.
9646 Everloving Spoony Sam—Harry Von Tilzer Music Pub. Co., 37 W. 28th street, New York.
9649 The 74th Regiment March—Vandersloot Music Pub. Co., Williamsport, Pa.

NEW TYPE OF EDISON PHONOGRAPH.

Some time during the current month we shall mail to all Edison Dealers our new machine catalogue, Form No. 1135, on the 22d and 23d pages of which will be found a description of the Edison Alva Phonograph. Listed at \$80, it is subject to the same discount as the Edison Balmoral Phonograph. The Alva is designed and constructed to meet the demand for an electric machine that can be operated by alternating current now so generally used in most cities for store and household purposes.



The finish of the metal parts is black and gilt enamel, with nickel-plated and polished mandrel. Has improved motor suspension, which causes it to run noiselessly. Provision is made for adjusting speed of the mandrel; also for automatically taking up any stretch in the belts. Has the new-style cabinet and cover of antique oak, with handsome edge mouldings, all highly polished. Cabinet has a hinged frame to which the entire Phonograph mechanism is firmly fastened, and which may be turned back, permitting convenient inspection of the motor. Cover fastens securely to cabinet by means of strong pivot latches.

Equipment—Model C Reproducer, improved Edison Recorder, 14-inch horn, sapphire shaving knife, antique oak cabinet and oak cover, camel's-hair chip brush, an attaching plug to fit an Edison lamp socket.
Size—Height, 14 $\frac{3}{4}$ inches. Base, 18 $\frac{1}{4}$ x 12 $\frac{3}{4}$ inches.
Weight, net, 43 lbs.; gross, 95 lbs. Packed in one case.

Catalogue No. 3002, Code, Alva
Plays the Standard Size Record.
Special Alva Equipments—Specially Decorated, \$8.00.
Nickel-plated, \$25.00. Gold-plated, \$50.00. Mahogany Cabinets, \$10.00; all in addition to list price.

PRINTED MATTER.

A new machine catalogue, Form No. 1135, succeeding Form No. 1010, will be mailed to the entire trade some time this month. It is bound in a new cover, which will be used on our machine catalogue for about a year. A number of important changes have been made in this catalogue. Because of the limited demand, the Concert, Opera and Oratorio Phonographs (all playing Concert Records) have been omitted. No further effort will be made to sell these types in this country. For the same reason the Model B Reproducer has been dropped. An Alternating Current Phonograph will be listed for the first time. It will be known as the Alva. Its cost, description, etc., are given on pages 22 and 23. Minor changes have been made in the descriptions of Gem, Standard, Home, Triumph and Balmoral machines. The description of the Model C reproducer has been materially changed. New matter has been written for the Model D reproducer. The Model D Repeating attachment for the Concert, Opera and Oratoria machine is omitted. The matter referring to Edison Gold Moulded Records and Edison Grand Opera Records has been rewritten and added to.

We have just prepared three separate supplements of our new French, German and Italian Records which will be sent out early this month. These should facilitate the sale of the Records and Dealers who will distribute them to the French, German or Italian Residents of their town, will find that they are eagerly welcomed. And not alone to customers of foreign nationalities, but to all who love good music these supplements should be mailed. Phonograph users are growing broader in their musical tastes every day.

The trade has never given to electrically operated Phonographs the attention they deserve. It is probable that the demand for this type of machine will never be very large, but it is certain that if Dealers pointed out their advantages to prospective customers many sales might be made. Although the winding of a machine by hand is not laborious, the advantages of the electric-driven Phonograph is obvious and should commend itself to a certain class of customers. The connection of the alternating current with the battery is a matter of extreme simplicity and no knowledge of electricity is necessary in its use. In appearance the Alva is similar to the Triumph, its cabinet and general mechanism (except the motor) being the same. It is regularly fitted with an alternating current motor for use on a circuit of 104 to 115 volts, 60 cycles, 7,200 alternations.

Other voltages and frequencies will be furnished on special orders only.

COMMENTS ON EDISON RECORDS FOR SEPTEMBER.

The most marked feature of the September list of Edison Gold Moulded Records is the predominance of really good humorous selections. There is humor of all kinds—instrumental and vocal—and the introduction of the Edison Vaudeville Co. in an amateur minstrel rehearsal, with Byron G. Harlan, Steve Porter and Billy Murray in star parts, must prove more than usually popular. A new tenor in Manuel Romain, the well-known minstrel, proves a valuable addition to Edison talent. Hans Kronold makes a beautiful Record of one of Chopin's most melodious nocturnes, and there are two fine waltzes by the Edison Military Band. It is always our aim to make the Edison Phonograph and Records bring pleasure to listeners of all tastes and we feel that we accomplish this in all of our new lists. But particularly this month would we call attention to the high quality of the comic element.

No. 9626, "Comin' Thro' the Rye," (Humoresque), by the Edison Concert Band, composed by Herman Bellstedt, who also wrote the "Everybody Works but Father" (Humoresque) No. 9266, is full of humorous instrumental effects. There is a piccolo solo alternating with trombone and basses, followed by a variation for the solo cornet. Then comes a very ingenious imitation of the Scotch bagpipes, which leads up to a graceful variation for the leading clarinets with a comic interruption by the trombones. It concludes with a fine finale, the air by the cornet and trombones being accompanied by an effective variation in the wood instruments.

No. 9627, "Jack and Jill," by Ada Jones, is a new song, sung in Ada Jones' most sprightly manner, that will be very popular. It is written by George M. Cohan. It is in waltz time and is orchestrally accompanied. It is all about the singer's approaching marriage to Joe and the happiness they will enjoy. Joe seems to have secured a remarkably affectionate partner, for she admits—

I'm crazy over him,
He's crazy over me;
Joe and I are going to try
To settle down by next July;
We'll have a cottage behind the hill,
There we'll have nothing but time to kill.
And we'll raise a little Jack and Jill
To get a pail of water.

No. 9628, "When the Blue Birds Nest Again, Sweet Nellie Gray," by Manuel Romain, is a descriptive song of the kind that is always liked. It is sung by a new tenor who has not before made a Record for us. He is widely known as a member of Dockstader's minstrels. We predict that he will become a great favorite on account of his clear, rich voice, which is heard to great advantage in his first selection. The song, with orchestra accompaniment, in sentiment as old as the hills, is sung to his sweetheart whom he is leaving until "the bluebirds nest again."

No. 9629, "Hungarian Dance, No. 2," by Edison Hungarian Orchestra, written by the

celebrated composer Brahms, is a companion to our Record No. 8502, "Hungarian Dance, No. 1," and is full of that strange, wild, fascinating music so characteristic of beautiful Hungary, and so different from any other nation's melodies. A very pleasing effect is obtained by the introduction of the Hungarian cymbals.

No. 9630, "Theodore," is sung by Edward M. Favor. The amusing words and bright, catchy tune of this new comic song by Vincent Bryan will bring it into immediate popularity. Although our strenuous President is the subject, it is by no means a political song and should be as much liked by Democrats as Republicans. Mr. Favor, fresh from his triumphs in "Fascinating Flora" at the Casino Theatre, New York, sings it in his customary clear, vigorous manner. He is orchestrally accompanied. The chorus:

Theodore, the peaceful Theodore
Of all the rulers great and small,
He's first in peace, he's first of all in war,
He's in demand in Yankeeland, Hurrah for Theodore.

No. 9631, "Many's the Time," by Collins and Harlan, is one of those amusing coon duets which these two artists render inimitably. Mr. Henry Brown has been separated from his beloved for some time and when he returns he finds that love, if not exactly blind, is at least shortsighted, for she does not remember him at first. It all ends up happily, however, and they decide to get married. The words and music are by Rose and Fischer. Orchestral accompaniment.

No. 9632, "When Someone Really Cares," by Irving Gillette, is a sentimental song, the words of which are by Mabel Davis and music by William Cahill. It is sympathetically sung, with an orchestral accompaniment. The music and words are suitable to the theme and it should have a warm reception among lovers of sentimental ditties.

No. 9633, "To Your Health (Gesundheit) Waltz," by the Edison Military Band, was written by J. Fred Helf, and it is made in the best manner of the Edison Military Band. It will form a pleasing addition to the dance Records. It has a fine swing and will be equally popular whether played as an instrumental selection merely or used for the purpose of waltzing.

No. 9634, "I'd Rather Two-Step Than Waltz, Bill," is Billy Murray's monthly contribution. This Record, the words and music of which are by Benjamin Hapgood Burt, tells the story of a little lady by the name of Annabelle, who lived in New Rochelle and went to all the parties and dances for the sole purpose of two-stepping. Her steady fellow, Bill, sometimes grew weary of this, but it was no good. Annabelle simply had to two-step till she was tired; and this is how she put it up to William:

I'd rather two-step than waltz, Bill,
I'd rather two-step than eat;
Waltzing is fine, Bill, but not for mine, Bill;
It isn't in it with the two-step a minute,
For there's something about it that's grand, Bill;
And though I may have my faults,
Make me your wife, and we'll two-step through life,
For I'd rather two-step than waltz.

No. 9635, "An Amateur Minstrel Rehearsal," by the Edison Vaudeville Company, is a new departure and one of a very amusing

character. It will be followed by others of a similar nature. The cast is made up of these old Edison favorites, who sing and joke in a highly diverting style:

Mr. Birch Wood, Stage Manager.....Steve Porter
Mr. Wambold Merriman, Tenor.....Byron G. Harlan
Mr. Backus Black, End Man.....Billy Murray

No. 9636, "Just Because I Loved You So," by Harry Anthony, is a new sentimental ballad, sung with orchestral accompaniment, written and composed by Charles K. Harris and is likely to be widely popular. The hero is one of those lovesick swains who in preference to asking the lady if there is really "someone else," goes away and sinks with his ship.

No. 9637, "Chopin's Nocturne, No. 2," by Hans Kronold, is the second of Chopin's eighteen nocturnes and is sometimes known as the nocturne in E flat major. It is one of the most beautiful works of the composer, who was styled by Heine "The Raphael of the Piano," and is sympathetically rendered by Mr. Kronold. It will at once be made a favorite by those who admire the violoncello. Chopin is of course a classic, but for all that he is greatly beloved by people to whom most classical music is an abomination, owing to his great charm of melody. There is a piano accompaniment.

No. 9638, "I Think I Ought'nt Ought to Any More," by Edward Meeker, is a funny song about an autoist who complains that motoring isn't what it was. Pedestrians have lost their sense of humor and object to being run over; and—

If your auto hits a copper,
Some old fool will make you stop her,
So I think I oughtn't ought to any more.

No. 9639, "Tell Mother I'll Be There," by the Edison Mixed Quartette, is a sacred solo and chorus of a character by no means new but always popular. It describes the promise given to a beloved mother to meet her in Heaven, and the refrain, "Tell Mother I'll Be There," is sympathetically rendered by the mixed voices, who sing this with true feeling. With the growing use of the Edison Phonograph in religious worship, this Record will be very acceptable.

No. 9640, "Your Lips, Your Eyes, Your Golden Hair," by Reinald Werrenrath, is a charming sentimental song of a high order, in which Mr. Werrenrath is heard to advantage. The words and music are by J. Sylvester Sturges. It is sung to an orchestral accompaniment.

No. 9641, "The Magpie and the Parrot," by the Edison Symphony Orchestra, is the last number of the suite by Theodore Bendix, known as "A Love Episode in Birdland." The two Records already made are numbers 9589 and 9621, "The Broken-hearted Sparrow" and "The Merry Lark." This third Record is charmingly written and the graceful blending of strings and wind makes it one of the most pleasant instrumental selections we have listed for some time.

No. 9642, "Brother Noah Gave Out Checks for Rain," is sung by Arthur Collins. This Record, the music and words of which were written by Arthur Longbrake, is made in an

amusing manner by Mr. Collins, and is one of the funniest songs he has sung for a long while. A darkey congregation met in an edifice which let in the rain, and this falling on the head of the Rev'rend Jackson Smith, aggravated him. Deacon Jones came to the rescue with the suggestion that on Emancipation Day a ball game should be played to "raise de dough to shingle up de leak."

Dat Eye stole first and Adam second,
St. Peter umpired de game,
Rebecca went to de well wid a pitcher,
While Ruth in de field won fame;
Goliah was struck out by David,
A base hit made on Abel by Cain,
De Prodigal Son made one home run,
Brother Noah gave out checks for rain.

No. 9643, "Herman and Minnie," is sung by Ada Jones and Len Spencer. These favorite artists may always be depended upon to make a good Record when they take part in a German character sketch, as this latest one is. Minnie starts by singing a verse of the song entitled "Herman" (written by William Jerome, music by Jean Schwartz). Thereupon Herman comes up in his automobile. "Ah, what a nice little runabout," says Minnie. "Yes, it runs about ten minutes and then breaks down," returns Herman, who has troubles of his own.

No. 9644, "A Little Suit of Blue," by Byron G. Harlan, is the pathetic type of song rendered by Mr. Harlan with such sympathy and success. It describes the sorrow of a mother whose son, a little drummer boy, marched away to the wars to find a patriot's death. She is weeping over the little suit of blue—all that remains to her of the little lad who has gone. The words and music are by Thurland Chattaway.

No. 9645, "Red Wing Medley," by Albert Benzler, is a xylophone medley which introduces the following old friends: "Red Wing," (No. 9622); "You'll Not Be Forgotten, Lady Lou," (No. 9588), and "Ev'ry Little Bit Added to What You've Got Makes Just a Little Bit More," (No. 9611).

No. 9646, "Ever-loving Spooky Sam," is a funny Record by Bob Roberts. Spooky Sam is a colored gentleman whose one object it is to be a ladies' man; and he is more than willing to make love at all times if his intentions are not taken seriously. Directly he is questioned about bridal tours, settling down and such things as are not to his bachelor liking, he finds he has to catch a train.

Got no time to listen to no wedding bells,
Got no time to listen to no baby yells,
Just got time, rain or shine,
To hug and kiss, that's ma line.

The music is by Fred Fischer and the words by Andy Rice.

No. 9647, "Flanagan at the Barber's," is one of Steve Porter's funniest Records and we follow Flanagan to the barber's, where he is, as usual, misunderstood, and gets off some of his quaintest sayings. Flanagan and the barber both have the gift of repartee, as the following conversation shows: "One time I went into a barber's shop and the barber says to me, 'Do you want a hair cut?' 'I want more than a hair cut,' says I, 'I want them all cut.' 'That'll cost you fifty cents,' says the barber. 'How's that,' says I, 'your sign

says: "First-class hair cut twenty-five cents." "I know," says the barber, "but you haven't got first-class hair."

No. 9648, "The Blue Jay and the Thrush," by Harlan and Belmont, is a singing and whistling duet, very pretty and tuneful. Mr. Harlan sings about a bird, and what the bird said is whistled. The effect is uncommon and pleasing. The orchestra accompanies the duetists. Joe Fulton wrote music and words.

No. 9649, "The 74th Regiment March," by the Edison Military Band, is a fine, swinging military march, played with faultless time by the Edison Military Band, with bugle calls and other martial effects. The splendid precision of the brass in the second movement is particularly noticeable.

ANENT FOREIGN RECORDS.

As our list of Foreign Records is steadily growing, so is the demand for them among users of Edison Phonographs. This is a demand we are carefully fostering by the publication of catalogues and the wide publicity given by our national advertising; and it is as well that Dealers should recognize this at once before they lose trade by failure to carry these Records.

It is not because people are tiring of our domestic Records that we so strongly urge the sale of the Foreign ones, but because Phonograph owners who are increasing their store of Records continually, are waking to the knowledge that with our aid they may have the music of all countries in their homes. Dealers have only to look back a few years to note the increased purchase of Records by individual Phonograph owners. The country is growing wealthier in a manner that has no precedent in history, and it is logically certain that the sale of Edison Phonographs and Records must increase with it. Where a year ago one Record was bought, two are bought to-day and three will be to-morrow.

To keep faith with their customers Dealers should carry our full list of domestic Records, numbering in all some fourteen hundred. If they do not, they will have to disappoint customers who, as a rule, prefer to try elsewhere than wait until the Record they desire is ordered specially for them.

For the same reason they should carry a fair stock of Foreign Records. It will not be possible for many Dealers to carry the fine line of Foreign selections, but every Dealer should determine which of them will sell best in his locality and carry them. To do so need not involve much capital. Such Dealers should also keep in touch with a Jobber who carries the entire line so as to get at short notice any Record not in his own stock. This will be

almost as good as carrying the complete catalogue himself.

In the history of successful Edison Dealers it is always the man who carries the full stock that has prospered; for once let such a man get the reputation for not disappointing his clients and he will have no reason to complain of lack of custom.

We have recently made nearly four hundred Cuban and Mexican Records which should prove exceedingly popular. So much interest is being evinced in this country concerning Cuba and things Cuban, that these Records should prove quick sellers. Mexico, becoming each year a more valuable export territory for American products, is widely known as a musical country; and this impression will be deepened on listening to the superb Records we have made. These include operatic selections by famous Mexican singers, pretty dances and instrumental pieces by the famous bands for which Mexico is known. There is no doubt but that if the Dealer will feature these Records he can sell them well with no detriment to his stock of Domestic Records. It should be constantly brought before the notice of customers that we make Records in Bohemian, Chinese, French, German, Hebrew, Hungarian, Italian, Japanese, Polish, Russian, Spanish and Swedish.

NOTHING BUT EDISON GOODS WANTED.

The following letter, addressed to the National Phonograph Co., of Australia, Ltd., is from a firm who have the sole agency in their district for talking machines of a different make:

"Respecting the business since we were installed as dealers in Edison Phonographs and Records, we must say we are more than pleased. We are simply pushing Edisons for all they are worth, and must confess we can't handle _____ goods after using the Edison. This statement is the naked truth.

Of course, the Phonograph business is in its initial stages in this district, but you can rest assured that you have good pushers for business in us.

We anticipate this year's business in Edisons in our store will eclipse anything previous and the writer is wrapped up in music also, which gives a stimulation to business at all months.

We find the PHONOGRAPH MONTHLY very interesting reading matter.

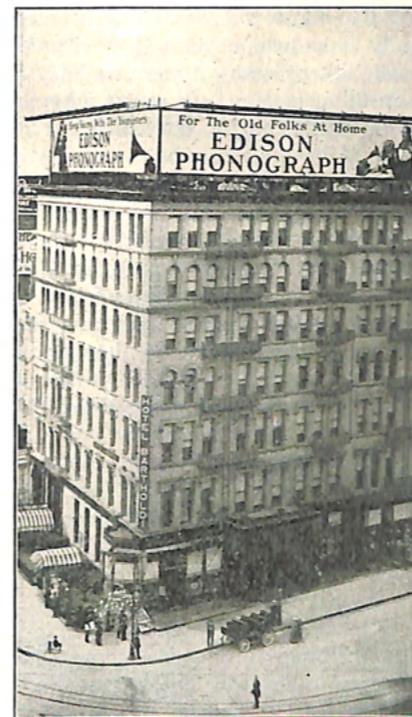
W. MARTIN & CO.,

Burrowa Street, Young, N. S. Wales, Australia.

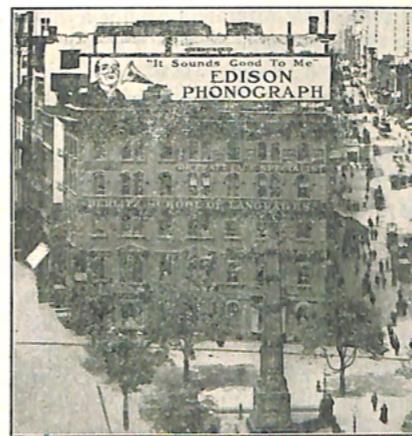
The effect of good music is not caused by its novelty. On the contrary, it strikes us more the more familiar we are with it.—Goethe.

OUR ILLUMINATED ADVERTISEMENTS.

New Yorkers, and visitors to the Metropolis, will by this time have seen our three enormous illuminated advertisements on the roof of the Hotel Bartholdi, on the corner of



Hotel Bartholdi, viewed from Fifth Avenue Hotel. Broadway and Twenty-third street, and on the roof of the building at the junction of Broadway and Fifth avenue, which is admittedly the most striking spot in the city. Each sign is eighty-five feet long by fifteen feet high. All



Fifth Avenue to the right, Broadway to the left. people coming up Broadway or Fifth avenue or taking the thronged cross-town route along Twenty-third street cannot fail to see the old

Edison Couple and other Edison pictures sitting aloft; and of the hundreds of thousands of transients who pass through New York daily, fully ninety-five per cent. will gaze up at the most costly kind of advertising that exists.



Broadway to the right, 23d St. to the left.

On account of the expense only a few of the great advertising firms use this particular station, which cannot be taken for more than three months. It is controlled by the O. J. Gude Co. We are firmly convinced of the benefit of this publicity, and Dealers will remember that if we preach advertising at them, we also practise what we preach.

BEST AND MOST POPULAR.

I have sold about 200 Edison Phonographs in the last eight months, and expect to sell even more this year. I handle Edison goods only, and find them the most popular machines on the market, and certainly the best.—Friend Music Co., Friend, Neb.

Visiting Jobbers at our New York office during June were: P. A. Powers, Powers & Henry, Pittsburg; W. O. Pardee, Pardee-El-lenberger Co., New Haven; H. Wonderlich, J. Samuels & Bro., Providence; Fred Babson and Henry Babson, Babson Bros., Chicago; J. E. Gerlich, Wurlitzer Co., Chicago and Cincinnati; W. V. Youmans, C. B. Haynes & Co., Richmond, Va.; H. E. Marschalk, Musical Echo Co., Philadelphia; Wm. Werner, Easton, Pa.; J. W. Willys, Elmira Arms Co., Elmira, N. Y.; N. D. Griffin, American Phonograph Co., Gloversville, N. Y.

SELLING EDISON GOODS BY THE INSTALLMENT PLAN.

A very large number of Edison Dealers throughout the country have adopted this plan with pronounced success. But there are still a number—usually in the smaller towns—who look with doubtful eyes on it. They will admit that the installment plan has been adopted with marked success in the furniture, piano, and clothing trades, but persist in thinking that Edison Phonographs and Records can only be profitably sold on a cash or credit basis. It is difficult to understand their reasoning, for Edison Dealers have proved that so far from doing them harm, it has increased their business in some instances to hundreds per cent.

The increasing number of mail order houses that are springing up all over the country—which in many cases pay enormous advertising bills—prove that the profits are exceptional. And yet, properly considered, these mail order houses stand to win much less, relatively, than the Dealer. It is allowed by all that the sale of an Edison Phonograph leads inevitably to the sale of the Edison Records. How many, it is difficult to say, and depends largely on the salesman's ability. Thus, the Dealer who sells an Edison Phonograph has a distinct advantage over the mail order house because with the latter there is no likelihood of large Record sales to follow, while with the Dealer there is. The Dealer who sells Edison Phonographs and Records on the installment plan has another decided advantage over his mail order rival or his fellow Dealer who adheres to the old cash way of selling. Briefly the situation is this: The mail order house sells few Records because it comes into no close contact with the customers, and in this case cannot compete with the Dealer. But the installment plan Dealer comes into even closer touch with his customers than the Dealer who sells for cash. Every time the customer comes to pay an installment he may be relied upon to make a Record purchase, becoming a weekly instead of a monthly customer. This statement is not evolved from our inner consciousness, but is drawn from letters and reports of our Dealers who have tried both ways and unhesitatingly endorse the installment plan.

If a customer is making regular weekly visits to your store for the purpose of making his payments, he is far less likely to buy Records from the store of a rival. The sale of a Phonograph usually means that the purchaser will buy Records from you, but this

does not always follow. But when he comes to you regularly in paying off his machine, he is by no means so likely to buy Records from any but your store.

Risks from bad debts cannot be very large even in the big towns where customers are personally unknown, or else there would not be so many other classes of merchandise offered on the installment plan. In towns where most customers are thoroughly known to the Dealer there should be no risk whatever. Naturally the Dealer is not selling Phonographs for sheer philanthropy, and must make due inquiries as to the standing and character of those wishing to buy. But the risk is very much greater where credit is given in the ordinary course of business. A Phonograph sold on credit to a customer, where there is no thought of the regular installment, is supposed by law to be the property of the purchaser directly it is delivered to him. The Dealer who sells on the installment plan is very much better protected; for in this case the law supposes the Phonograph to be the Dealer's property until the last payment is made, and recovery consequently is easy. Experience proves that Dealers have very seldom to resort to legal measures but it is well for them to understand that they are amply protected in case of fraud.

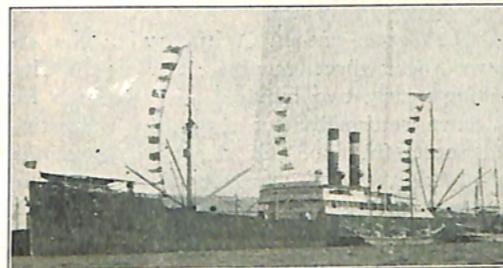
It is a mistake to suppose that only the poorer and least responsible classes are attracted by installment plans. Very often people of means do not care to put out the \$50 or \$30 necessary for the purchase of a Triumph or Home, but do not object to putting aside so small a sum as the one dollar weekly. Another point has been noticed with respect to selling by installment; frequently purchasers if they paid cash would take only a Standard, but the easy payments so much appeal to them that they take a Home instead. All this means increased profit to the Dealer, who should never forget that the plan is one which is very tempting to human nature. People are enabled by it to get what they want without feeling the indebtedness which ordinary credit entails.

There are doubtless many Dealers who are doing a good, safe, conservative business, who have thought the matter over and feel they do not care to adopt new methods; we make no attempt to coerce these, but are convinced that their profits would be much larger if they were to adopt selling by the installment plan.

Mail order houses in most instances are able by the volume of their business to undersell the small Dealer. With Edison Goods this is not the case and, the Dealer who advertises and sells by installment has opportunities before him which are endless.

A SHIPFUL OF EDISON PHONOGRAPHS.

One of the largest single shipments of goods of any kind, ever sent from the Port of New York—and incomparably the largest shipment of talking machines ever made in the history of the industry—was that consigned by us to the National Phonograph Co., of Australia, Ltd., on June 1st, by the S. S. Itzehoe, of which we publish a photograph. It was made up of 8,000 cases of Edison Phonographs and Records and was valued at rather more than \$125,000. This mammoth shipment exceeds in bulk and value even the record-breaking order of Babson Bros. of Chicago, to whom we despatched a train of twenty-seven freight cars of Edison Goods on April 12th. But our Foreign Department was not allowed to rest after these exertions, for there followed close upon the heels of the first Australian order, another calling for the instant despatch of 5,000 more cases, which are about to be sent off.



S. S. ITZEHOE.

Orders such as these will give our Jobbers and Dealers some idea, not only of the enormous and growing demand for Edison Goods in all parts of the globe, but of the unequalled facilities we have for meeting such staggering demands without any disorganization of our forces, or letting up on our regular domestic orders.

We have never made it a part of our policy to boast loudly about our own doings, but we take no small satisfaction in showing the trade by the above evidences of prosperity, which are hard, cold matters of fact, that we are "delivering the goods."

BUSINESS IN MEXICO.

Walter Stevens, Manager of our Foreign Department, has recently returned from a business trip to Mexico and is enthusiastic about the trade prospects there. The Mexicans are a thoroughly musical nation and the opportunity the Edison Phonograph and Records give them of hearing good music is one that strongly appeals to them. Mr. Stevens finds that the Edison Phonograph is a firmly-established

favorite and that the sale of machines and Records increases steadily. To the average live American business man the Mexican lack of hustle is incomprehensible. The Mexican, whether he attends the concerts, theatres, or sits among the cafes of Chapultepec, is late to bed and late up in the morning, and reaches his office when a New Yorker would have done half a day's work. The midday dinner is a lengthy affair which suspends business for two hours, during which time the city is at a standstill. Mr. Stevens finds the climate of Mexico City ideal for business purposes. Lying nearly 8,000 feet above sea-level, it is cool at night and by no means tropical in the day. Undoubtedly the Mexicans will receive many object lessons from the Americans who are taking modern business methods into their midst, and this will have a good effect on the future of what is a very fine and wealthy country. Mr. Stevens found the Mexicans very courteous, and a pleasant people to deal with, and considers from every point of view that our business there is in a highly satisfactory state.

COMMERCIAL DEPARTMENT.

The following letter from the Rudolph Wurlitzer Co., 121 East Fourth St., Cincinnati, O., dated May 31, 1907, shows how successfully the Edison Business Phonograph is being used by business houses.

"We are very pleased to acknowledge to you that after a careful and minute test of the Edison Commercial System throughout our establishment, we find that it is not only a great convenience in dictating but a very distinctive economy. In all of our several departments where your Phonographs are used we kept a very careful record both prior to the installation of your system and afterwards, and found that formerly it cost us 6.3 cents per folio for letters written by stenography, but that you were able to reduce this cost to 3.1 cents per folio, not considering the saving in time of dictation by your system.

"We have but recently put in several hundred dollars worth of improvements in order to centralize our transcribing department, and expect in this way very shortly to still further reduce the cost per folio on our letters. We strongly recommend your system to every business man.

THE RUDOLPH WURLITZER Co."

FOREIGN RECORDS WITHDRAWN.

The trade is hereby advised that we have withdrawn the following Foreign Records listed in the EDISON PHONOGRAPH MONTHLY for June: French—Nos. 17531, 17532 and 17773. German—No. 15370. No orders sent for these selections will be filled.

ONE PRICE SYSTEM IN A KINDRED LINE; ITS BENEFITS TO THE MANUFACTURER, THE DEALER, AND THE BODY POLITIC.

[An address prepared by F. K. Dolbeer, for the annual convention of the National Piano Dealers' Association, held in Chicago, June 19th to 22d.]

The historian of the future, in casting about for a proper name to apply to the present era, will, no doubt, hesitate between the "Age of the Big Stick" and the "Age of the Square Deal." Business men were never more keenly alive to the fact that, after all, the Golden Rule can be as effectively applied to the regulation of commercial affairs, as to the purely personal matters. Business dishonesty and sharp dealing, however legal they may be, incur the same condemnation and the same penalties as personal dishonesty. Mere temporary advantage may sometimes be gained, but permanent development can never be attained unless it is based on mutual confidence and respect. The written statute is becoming less the boundary line circumscribing and defining the area in which men of business may safely operate. Good faith, the square deal, mutual confidence and business honesty are the corner-stones on which the fabric of success must now be reared. These statements are, of course, axiomatic, but they can never be too frequently brought home to the man of business fighting the battle of fierce competition in the strenuous life of modern America.

The one-price system inaugurated by the National Phonograph Company in connection with the sale of Edison Phonographs and Edison records is a good example of what may be successfully accomplished as a result of entire confidence between the manufacturer, the dealer and the public. That system was established between nine and ten years ago, and it has not only met with cordial public approval, but has received the judicial endorsement of many of the Federal Courts located in various sections of this country. The scheme is based primarily on the proposition that a patentee possesses the constitutional right to impose any reasonable restrictions in connection with the sale of patented articles. Legally speaking, the sale may be coupled with a license imposing any proper terms as to the use or resale of the patented article. A violation of such terms and conditions constitutes a violation of the license and amounts to an infringement of the patent.

The National Phonograph Company, therefore, in effect says to its dealers or jobbers:

"Here is a patented article which we manufacture. We will sell it to you upon the express condition that you shall sell it to the public for a fixed price, and if it is sold for less than that price, the license under the patent which we now give you is terminated, and we will then proceed against you for infringing the patent."

I am glad to say that in only comparatively few cases—probably not more than fifty, all told—have we found it necessary to exact the penalty imposed for the infringement of our patents under this agreement; but, when that has been necessary, the Federal Courts have never refused to take jurisdiction, which they have over all patent suits, nor to enjoin the delinquent dealer from further infringing acts. With that dealer, the company has no further business relations (except in special cases where he may be again restored to good standing) and he is thenceforth cut off from further handling our goods.

It is not, in my opinion, because of the absolute protection which the patent laws of this country afford patentees, that dealers are in the enormous majority of cases loyal and faithful in their relations to the company; it is because the dealers find that under this system they become more prosperous, and can conduct their business more safely than under a system of destructive price-cutting.

To the manufacturer such a system is desirable, because the demand created is more uniform and less liable to fluctuation than under the old system. It enables the manufacturer during any slack periods (for instance during the summer) to count with certainty on a subsequent return of the more favorable conditions. The manufacturer, therefore, has no fear of stocking up for the anticipated future demand and of keeping his employees and his factory busy. Continuous employment means a better class of employees, higher skill in manufacture and a superior class of goods.

To the small dealer, the one-price system is superior to the old, as he has exactly the same advantage in the market as his more wealthy rival. To the large dealer the system insures stability and entire safety in laying in a stock of appropriate size. Destructive competition is done away with. A fair and reasonable

profit in every case is assured, and the only business rivalry is in ability to sell, the attractiveness with which the goods may be displayed, and the ingenuity with which they may be brought to the public attention. Last of all, to the public the one-price system is beneficial, as it means—

First. That the goods bought have been developed to the highest state of perfection, because of the stability of manufacturing conditions.

Second. That the price is a reasonable one, because we have to compete with other goods in the same general line.

Third. That wherever the goods may be bought, the purchaser may be assured as to their quality, and he need have no fear that by spending three or four hours in the search, he might have obtained a better price.

This, then, is the one-price system as practiced by the National Phonograph Company, and which I believe might be universally adopted in all specialized lines of manufacture. In fact, it is not unlikely that such manufacturers not adopting a similar scheme may find themselves in the position told in the old story. A teacher was explaining to her scholars that all naughty children went to the "Bad Place," and pointed out in glowing colors the horrors and generally unsatisfactory character of the latter. Her statements were received with the proper seriousness by the assembled youngsters. She then asked: "What kind of children go to the 'Good place?'" The question met with absolute silence. Finally one of the small boys timidly raised his hand. "Well, Johnny," said the teacher, "what kind of children go to the 'Good Place?'" "Dead ones," replied Johnny.

OUR RECORDING EXPERTS IN MEXICO.

G. J. Werner and F. C. Burt, who have recently spent three months in Mexico City, making nearly two hundred new Records for us, have returned after a highly interesting and successful trip. Of the band selections, songs, trios, duets, quartettes and recitations we shall have something to say later. It is sufficient to state in passing that the instrumental music by the Police Band—Mexico's premier band—will be as popular here as in Mexico. This fine organization will shortly be touring in the principal cities in the United States.

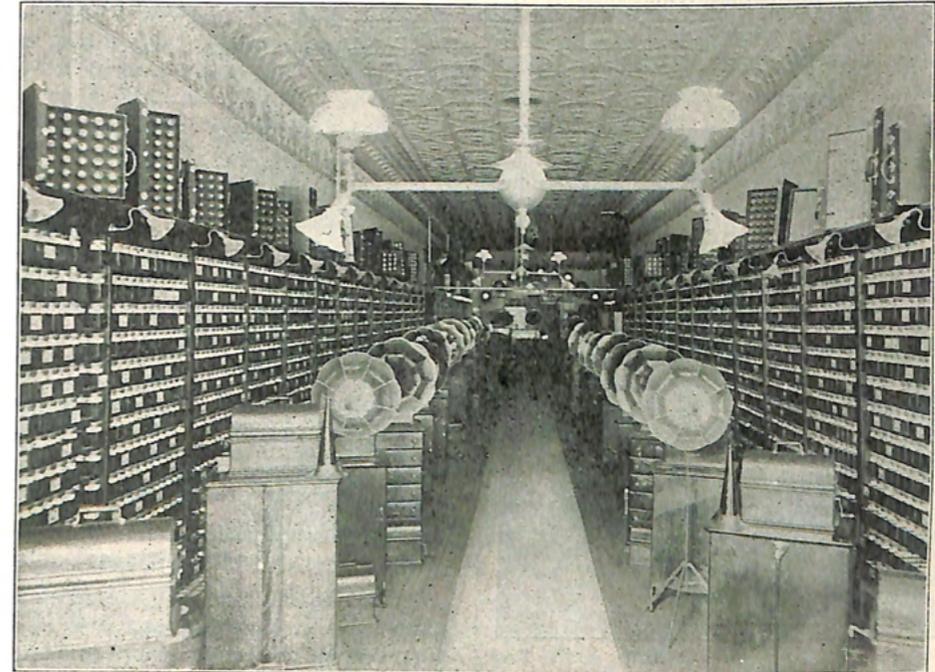
Fortunately the severe earthquake which disturbed Mexico City on the night of April 14th, and lasted from 11.31 till 11.35, did no damage to the Recording Department which was situated on the top of the four story steel building, which is our jobbing headquarters. But to show how severe the shock was, the fact may be mentioned that a large part of the contents of the water tanks was spilled and escaped into the building below. Our representatives escaped with no damage and a large fund of anecdotes. Mr. Werner was returning from the American Circus, on a street car, when he found himself sitting on the knees of a lady to whom he had not been introduced. The lady would not wait for his apologies but rushed with the rest of the frightened passengers for the door. Mr. Burt was writing at his hotel when the floor began to move, the walls to wriggle and the ceiling to follow suit. He made a leap for the stairs and found that they were behaving curiously. Every occupant of the hotel assembled in the streets, fearing a repetition of the San Francisco disaster; and the only calm individual was an intemperate gentleman who assured his fellow guests that moving stair cases, heaving floors, and trembling walls were phenomena of such usual occurrence with him that he paid no attention to them.

EDISON JOBBERS'—STORIES OF THEIR SUCCESS—ACKERMAN & CO., SCRANTON, PA.

Ten years ago next autumn, G. L. Ackerman, of Ackerman & Co., Edison Jobbers, Scranton, Pa., started in business with three Phonographs, one hundred and fifty Records and two horns. What his business is to-day may best be judged from the accompanying picture of Ackerman & Co.'s "Edison Phonograph Hall."

Advertising was now carried on more extensively than ever and the business increased so rapidly that within a year of taking possession of these larger premises, the wholesale house from which supplies had previously been purchased was glad to sell out to Ackerman & Co., who thus started a new branch of the business, which proved from the first a marked success. Room after room was added until it was decided to remove to the ground floor, where a handsome store was rented with four thousand square feet of floor space.

Ackerman & Co. have been installed here for two years now, doing a profitable trade in



INTERIOR OF THE STORE OF ACKERMAN & CO., SCRANTON, PA.

At that time there were in Scranton three other retailers, and a wholesale house which did quite a large trade and carried a large stock, as rivals to the newly formed firm of Ackerman. But Mr. Ackerman, undeterred by them, adopted the only certain road to success—he advertised consistently. By constant hammering away in the local papers, saying something new every day, people began coming to the two small rooms on the third floor of the Coal Exchange Buildings on Wyoming avenue, and within five months from the start, a larger room on the same floor was taken and the two dark cubby holes given up. Soon an extra room for storing purposes was necessary and two years later a spacious room on the second floor of the same building was rented and Edison Phonograph Hall began to live up to its name in earnest. There was seating room for fifty persons, beside large office accommodation and excellent facilities for display.

both branches of the business. It is particularly gratifying to us to be able to publish the causes to which Mr. Ackerman ascribes his progress, because they embody the principles that we have always advocated in these columns.

"We attribute," he says, "our success to everlasting hustle, printers' ink, having the best goods in the market—namely Edison's—and the readiness to adopt new ideas of attracting public attention. Success is more easily won in the Phonograph business to-day than ever it was and there is a bright future before the man who will push the business intelligently. In proof of this statement it would be difficult to find a better example than Edison Phonograph Hall, which was started on as small a capital as any business on earth was ever floated on, and to-day its value is figured by tens of thousands of dollars."

For the Phonograph Dealer with little capital the small towns offer greater opportunities, relatively, than the larger centres.

EDISON EXHIBIT AT GRAND RAPIDS.

An exhibit of Edison goods is being made at the regular semi-annual furniture exposition, which opened at the Klingman Building, Grand Rapids, Mich., on June 15th. It was installed by and will be in charge of B. K. Barklow. A. C. Ireton, chief of our traveling force, will also go to Grand Rapids and meet the Western salesmen, all of whom will attend the exposition. It is our intention to make an exhibit at the New York Furniture Exposition, which will open at the Grand Central Palace, Lexington avenue, on July 17.

A NEW DEALER'S SUCCESS.

The above photograph shows the interior of the Phonograph store of Theodore Severin & Co., 236 Nicollet avenue, Minneapolis, Minn. Mr. Severin only started in business a few months ago and reports to his Jobbers, Koehler & Hinrichs, of St. Paul, Minn., that he is already doing a splendid trade, which is in-



creasing each week. Mr. Severin carries a full line of Edison Gold Moulded Records—a thing every progressive Dealer should do—and evidently has a store which does him credit.

NEW JERSEY DEALERS VISIT FACTORY.

Fourteen North Jersey Dealers recently organized the Hudson County Talking Machine Dealers' Protective Association, whose aim it is to promote general trade welfare. On June 12 most of the members visited our factory and were shown around it to their very great interest.

A DEALER WHO APPRECIATES.

"Kindly put me down as one who appreciates your efforts in expanding the sale of Edison Records. I must say the new ads. are certainly boomers."—*E. A. Schweiger, Brooklyn, N. Y.*

PHONOGRAPH AS A WITNESS.

The Phonograph as a witness in the law courts was bound to come sooner or later, and it did so the other day in Brussels. A lawyer of that city had been continually annoyed by the noises of hammering, etc., at an iron foundry in his neighborhood. Finding that complaints were unavailing, he brought the matter into court. But before doing so he placed a Phonograph in his library for one whole day. When the case came before the Fourth Chamber he produced the Phonograph and set going the specially prepared cylinder. An uproar and din as from the forge of Vulcan was the result, and the ingenious lawyer won his case "hands down."—*London Chronicle.*

TAYLOR BROS. EXPANDING.

Taylor Bros., of Houston, Tex., Edison Dealers, found their talking machine business growing to such an extent that they were recently compelled to take the entire building at 1007 Capital street, that city, where they have fitted up one of the finest talking machine parlors in that section of the country. Taylor Bros. started in the "talker" business not many years ago with a small side line of Edison goods, but now they handle the complete Edison line, and their business is still on the increase. The interior of their new quarters is handsomely decorated and well arranged, and make ideal talking machine sales-rooms.

GREAT CHANCES IN SMALL TOWNS.

"We beg to say that we have received your Suspended List for May, and will co-operate with you in protecting your contracts and machines. Have been in business only eight weeks, but have already sold 11 machines and 300 Records in a town of only 150 people."—*McLaury Bros., Portlandville, N. Y.*

A DEALER WHO HAS PROVED IT.

W. H. Wilkins, Edison Dealer, of Claremont, N. H., although a Dealer of only fifteen months' standing, has used an Edison Phonograph for as many years and gives it a character for durability and sound construction which is very gratifying. "Edison Phonographs," he says, "were put on sale fifteen years ago last September, and I bought one six weeks after that. I travelled with it almost continuously for three years, shipped it thousands of miles, and never paid out but 75 cents for a pair of feed nuts which wore out."

Edison Phonographs are included in the list of articles entitled to the minimum tariff duty under the reciprocal tariff agreement that has just been made between the United States and Germany.

A GALA DAY FOR ORANGE.

On June 14th, the Oranges, by which name Orange with East and West Orange, locally known, celebrated the hundredth year of existence. For a whole week the Oranges were beautifully decorated and the 14th, as Centennial Day, was chosen for the unveiling of a statue and a great procession, and our factory was closed. By the employment of some 5,000 men, mostly from the immediate vicinity, the Edison Industries occupy a very important position in the economy of the town and we decided to send a number of electrically driven floats to swell the pageant.

The floats were typical of the various Edison products, and were led, naturally, by the most important, the Edison Phonograph. Following it were others, representing the Edison Kinetoscope, the Edison Storage Battery, the Edison Primary Battery and Bates Hand Numbering Machine.

The picture we publish of the Phonograph float will convey some idea of the size of our contributions, a size that will be more readily understood when we state that the cabinet of the Phonograph was able to accommodate our Military Band who discoursed lively music along the line of march. It was no new experience for our excellent band to play before

unseen audiences, but our announcer Edward Meeker had for once the opportunity of seeing the people to whom he told the titles of the selections.

Our illustration, unfortunately, shows the float after it had contended with tropical rains and an unbending trolley wire, which has left its mark on the horn. For one brief moment the throngs wondered what was going to happen, whether the mighty horn was going to play havoc with the electric current, or whether



for the first time in its history the Phonograph was going to get a set-back. Fortunately neither happened and although the guide ropes and minor ornaments were carried away, we kept our place and the band went on playing; not rain or accident could make them cease. Our office buildings are to be seen in the background.

SUSPENDED LIST, JULY 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

ILLINOIS.

Peoria—H. Meyer, 1307 S. Adams st.

KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

PENNSYLVANIA.

Lancaster—J. H. Tragresser, 249 N. Queen st.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS.

ALABAMA.

Birmingham—Talking Machine Co., 2007 Second ave.
Mobile—W. H. Reynolds, 167 Dauphin st.
Montgomery—R. L. Penick, 119 Dexter ave.

ARKANSAS.

Little Rock—O. K. Houck Piano Co., 309 Main street.

CALIFORNIA.

Los Angeles—Southern California Music Co., 332 South Broadway.
Oakland—Kohler & Chase, Inc., 917-921 Wood st.
Sacramento—A. J. Pommer Co., 9th and J sts.
San Francisco—P. Bacigalupi & Sons, 1021 Golden Gate ave.

COLORADO.

Denver—Denver Dry Goods Co., 619 16th st.
 Hext Music Co., 15th and California sts.

CONNECTICUT.

New Haven—Pardee-Ellenberger Co., Inc., 96 State street.

DISTRICT OF COLUMBIA.

Washington—E. F. Droop & Sons Co., 925 Pennsylvania ave., N. W.
 S. Kann Sons & Co., 8th and Pennsylvania avenues.

GEORGIA.

Atlanta—Atlanta Phonograph Co., 50 Peachtree st.
 Phillips & Crew Co., 37-39 Peachtree st.
Savannah—Youmans & Leete, 116 Barnard st.
Waycross—George R. Youmans.

ILLINOIS.

Chicago—Babson Bros., 1419 19th st.
 Lyon & Healy, Wabash ave. & ... st.
 James I. Lyons, 192 Van Buren st.
 The Vim Co., 68 E. Lake st.
 Montgomery Ward & Co., 111 Michigan avenue.
 Rudolph Wurlitzer Co., 266 Wabash ave.
Peoria—Peoria Phonograph Co., 416 S. Adams street.
Quincy—Quincy Phonograph Co., 808 Hampshire st.

INDIANA.

Indianapolis—Indiana Phono. Co., 45 Virginia avenue.
 Kipp-Link Phonograph Co., 217 N. Illinois street.
 A. B. Wahl & Co., 119 S. Illinois st.
Lafayette—A. B. Wahl & Co., 304 Main st.

IOWA.

Des Moines—Hopkins Bros. Co., 620 Locust st.
 Vim Co., 204 Seventh st.
 ***Dubuque**—Harger & Blish, 904 Main st.
Fort Dodge—Early Music House, 822 Central ave.
Sioux City—Early Music House, 315 Court st.

KENTUCKY.

Louisville—Montenegro-Riehm Music Co., 630 4th ave.

LOUISIANA.

New Orleans—William Bailey, 600 Frenchman st.
 National Automatic Fire Alarm Co., 614 Gravier st.

MAINE.

Bangor—S. L. Crosby Co., 186 Exchange st.
Portland—W. H. Ross & Son, 207 Commercial street.

MARYLAND.

Baltimore—E. F. Droop & Sons Co., 231 North Howard st.

MASSACHUSETTS.

Boston—Boston Cycle & Sundry Co., 48 Hanover st.
 Eastern Talking Mach. Co., 177 Tremont street.
 Iver Johnson Sptg. Goods Co., 163 Washington st.
Fitchburg—Iver Johnson Sptg. Goods Co., 247 Main st.
Lowell—Thomas Wardell, 111 Central st.
New Bedford—Household Furnishing Co., 170 Purchase street.
Springfield—Flint & Brickett Co., 439 Main st.
Worcester—Iver Johnson Sptg. Goods Co., 304 Main st.

MICHIGAN.

Detroit—American Phono. Co., 106 Woodward avenue.
 Grinnell Bros., 219 Woodward ave.

MINNESOTA.

Minneapolis—Thomas C. Hough, 714 Hennepin avenue.
 Minnesota Phono. Co., 505 Washington av.
St. Paul—W. J. Dyer & Bro., 21-23 West 5th st.
 Thomas C. Hough, 392 Wabasha st.
 Koehler & Hinrichs, 255 E. 3d st.
 Minnesota Phonograph Co., 37 E. 7th st.

MISSOURI.

Kansas City—J. W. Jenkins' Sons Music Co., 1013-1015 Walnut st.
 J. F. Schmelzer & Sons Arms Co., 710 Main st.
St. Louis—Conroy Piano Co., 11th and Olive streets.
 O. K. Houck Piano Co., 1118 Olive st.
 Silverstone Talk. Mach. Co., 1010 Olive st.

MONTANA.

Helena—Frank Buser, 509 N. Main st.

NEBRASKA.

Lincoln—Ross P. Curtice Co., 1125 O st.
 H. E. Sidles Phono. Co., 13th and P sts.
Omaha—Nebraska Cycle Co., 15th and Harney streets.
 Shultz Bros. & Co., 16th and Chicago sts.

NEW HAMPSHIRE.

Manchester—John B. Varick Co., Varick Bldg.

NEW JERSEY.

Hoboken—Eclipse Phono. Co., 203 Washington st.
Newark—Douglas Phonograph Co., 20 New st.
 A. O. Petit, 57 Halsey st.
 Rapke Phono. Store, 287 Bank st.
Paterson—James K. O'Dea, 117 Ellison st.
Trenton—Stoll Blank Book and Stationery Co., 30 E. State st.
 John Sykes, 105 N. Broad st.

JOBBERERS OF EDISON PHONOGRAPHS AND RECORDS—Continued.

NEW YORK.

Albany—Finch & Hahn, 92 State st.
Astoria—John Rose, 141 Fulton ave.
Brooklyn—A. D. Matthews' Sons, 394 Fulton street.
Buffalo—W. D. Andrews, Seneca and Wells sts.
 Robert L. Loud, 613 Main st.
 Neal, Clark & Neal Co., 647 Main st.
Elmira—Elmira Arms Co., 117 Main st.
Gloversville—American Phono. Co., 99 W. Fulton st.
Kingston—Forsyth & Davis, 307 Wall st.
New York City—Bettini Phono. Co., 156 W. 23d st.
 Blackman Talking Machine Co., 97 Chambers st.
 J. F. Blackman & Son, 2737 3d ave.
 I. Davega, Jr., Inc., 125 W. 125th st.
 S. B. Davega, 32 E. 14th st.
 Douglas Phono. Co., Inc., 89 Chambers st.
 Jacot Music Box Co., 39 Union square.
 Victor H. Rapke, 1659 Second ave.
 Regina Co., 41 Union square.
 Siegel-Cooper Co.
 John Wanamaker.
 Alfred Weiss, 1622 First ave.
Oswego—Frank E. Bolway, 32 W. Bridge st.
Rochester—A. J. Deninger, 345 North st.
 Mackie Piano, O. & M. Co., 100 State st.
 Giles B. Miller, 63 State st.
 Talking Machine Co., 97 Main st., E.
Schenectady—Finch & Hahn, 504 State st.
 Jay A. Rickard & Co., 253 State st.
Syracuse—W. D. Andrews, 216 E. Railroad st.
Troy—Finch & Hahn, 3 Third st.
Utica—Clark-Horrocks Co., 54 Genesee st.
 Arthur F. Ferriss, 89 Washington st.
 William Harrison, 50 Columbia st.
 Utica Cycle Co., 16 Columbia st.

OHIO.

Canton—Klein & Heffelman Co., 220 E. Tuscarawas st.
Cincinnati—Ball-Fintze Co., 108 West 3d st.
 Ilsen & Co., 615 Vine st.
 McGreal Bros., 29 East 5th st.
 Rudolph Wurlitzer Co., 121 East 4th st.
Cleveland—Eclipse Musical Co., 1870 East Ninth st.
Columbus—Perry B. Whitsit Co., 213 S. High street.
Dayton—Niehaus & Dohse, 35 E. 5th st.
Newark—Ball-Fintze Co.
Toledo—Hayes Music Co., 608 Cherry st.

OREGON.

Portland—Graves & Co., Inc., 328 Washington st.

PENNSYLVANIA.

Allentown—G. C. Aschbach, 539 Hamilton st.
Easton—William Werner, 432 Northampton st.
Harrisburg—S. K. Hamburger, 12-14 N. Market square.
Philadelphia—Louis Buehn & Bro., 45 N. 9th street.
 C. J. Heppe & Son, 1117 Chestnut st.
 Lit Bros., Market and 8th sts.
 Musical Echo Co., 1217 Chestnut st.
 Penn Phonograph Co., 17 S. 9th st.
 John Wanamaker, 13th and Market sts.
 Western Talking Mach. Co., 41 and 43 N. 9th st.
 H. A. Weymann & Son, 923 Market st.

Pennsylvania—Continued.

Pittsburg—Pittsburg Phono. Co., 937 Liberty st.
 Powers & Henry Co., 101 Sixth st.
 Standard Talk. Mach. Co., 435 Wood st.
Reading—S. K. Hamburger, 723 Chestnut st.
 Reading Phonograph Co., 48 N. 8th st.
Scranton—Ackerman & Co., 217 Wyoming av.
 Technical Supply Co.
Sharon—W. C. DeForest & Son.
Williamsport—W. A. Myers, 145 W. 3d st.

RHODE ISLAND.

Providence—J. M. Dean Co., 785-795 Westminster st.
 J. A. Foster Co., Weybosset and Dorrance sts.
 Household Furniture Co., 231 Weybosset street.
 J. Samuels & Bro., 154 Weybosset st.
 A. T. Scattergood Co., 106 N. Main st.

TENNESSEE.

Chattanooga—J. H. Templeman Co., 722 Market st.
Knoxville—Knoxville Typewriter and Phonograph Co., 421 Gay st.
Memphis—F. M. Atwood, 160 N. Main st.
 O. K. Houck Piano Co., 103 S. Main st.
Nashville—Nashville Talking Mach. Co., 723 Church st.
 Magruder & Co., 27 Arcade.
 O. K. Houck Piano Co., 531-533 Fifth ave.

TEXAS.

Dallas—Southern Talking Machine Co., 347 Main st.
El Paso—W. G. Walz Co., 101 El Paso st.
Fort Worth—Cummings, Shepherd & Co., 700 Houston st.
Houston—Texas Phono. Co., Capitol and Fannin sts.
San Antonio—H. C. Rees Optical Co., 242 West Commerce st.

UTAH.

Ogden—Proudfit Sporting Goods Co., 351 24th street.
Salt Lake City—Clayton Music Co., 109 S. Main st.

VERMONT.

Burlington—American Phono. Co., 34 Church street.

VIRGINIA.

Richmond—C. B. Haynes & Co., 603 E. Main street.

WASHINGTON.

Seattle—D. S. Johnston Co., 903 Second ave.
 Kohler & Chase, 710 Pike st.
Spokane—Spokane Phonograph Co., 7 Post st.

WISCONSIN.

Millwaukee—McGreal Bros., 173 3d st.

CANADA.

Montreal—Peter Kelly, 282 St. Lawrence st.
Quebec—C. Robitaille, 320 Rue St. Joseph.
St. John—W. H. Thorne & Co., Ltd., 42-46 Prince William st.
Toronto—R. S. Williams & Sons Co., Limited, 143 Yonge st.
Vancouver—M. W. Waitt & Co., 558 Granville street.
Winnipeg—R. S. Williams & Sons Co., Ltd., 121 Princess st.

*Added since June 1st, 1907.

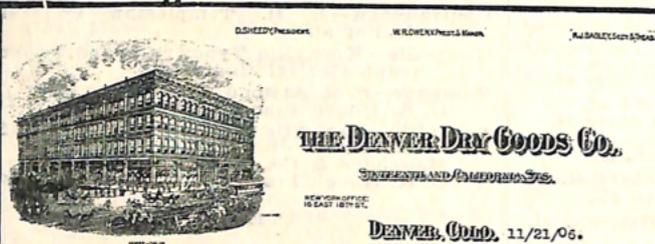
In the Words of Others "Sell I.C.S. Language Outfits"

The best proof that it will pay you to sell I. C. S. Language Outfits comes from the statement of dealers that have tried them. We have published several of these letters before; here is another one from the Denver

Dry Goods Co. This is piling up evidence that you are losing profits of from 10 to 30 per cent. on your business if you are not handling these Outfits. The phonograph system is fast becoming recognized as the most perfect way in the world to teach foreign languages. As a commercial enterprise, the I.C.S. System has always paid dealers well in the past, and it is growing very rapidly. Wouldn't it be a

good idea for you to write us today for full particulars of what we can do for **you**? Let us put our advertising to work for you. It will not only bring you customers for language work, but will increase your regular business. Send us a postal card NOW.

International Correspondence Schools
SCRANTON, PA.



International Correspondence Schools,
Scranton, Pa.

Gentlemen:

In reply to your letter of the 17th inst., will say we considered the demonstration of Mr. Mistraud very successful and while he was here we sold several Language Outfits. We have also sold some since he left us. We expect to advertise these Language Outfits during December as gifts as you may rest assured we will communicate with the parties to whom demonstration was given and who have not as yet made a purchase. We think the plan of advertising or demonstrating these Outfits is successful and leads to sales which could not be obtained otherwise.

We have placed several orders with you, since the demonstration and would like to know if we could make arrangements to purchase whatever we need in this line through your Denver office as we have had to do several times recently; same can be billed to us by you. This would be quite an accommodation to us.

We will keep you advised from time to time of the results of sales on I. C. S. Language Outfits.

Yours very truly,

THE DENVER DRY GOODS CO.,

per *A. Shultz*

Edison Phonograph Monthly

VOL. V.

August, 1907

No. 6

Look Ahead!

It is at this time of the year, more than any other, that the Jobber or Dealer must look ahead, and see that the fall rush does not catch him short. Delay in ordering means delay in receiving; and delay in receiving means disappointed customers, and this can only mean loss of trade. In a shipping department so large as ours it is impossible to give the orders of one Jobber any precedence over that of any other, and the first order received is the first order despatched.

The most conservative minded man in the trade cannot but admit that the coming season is going to break the record set up last year. He has only to note the always increasing growth to reflect that the orders he placed with his Jobber last year at this time will not meet the demand which is at hand. We on our part are receiving orders from the longest headed men in the business far in advance of last season. Taking these as typical of what are to come, we feel that despite the great extension of our factories, the increased staff of workers and the high pressure kept up during the summer, we shall yet have to work overtime.

In view of the new horn equipment, special efforts should be made to clean up old stock before September 16th, when this change goes into effect. After this date all Edison Phonographs must be sold with the new equipment at advanced rates. Ample notice has been given, and it should be easy to dispose of what machines may be on hand by the date specified. At the same time, it would be unwise for any Jobber or Dealer to run the risk of disappointing customers by neglecting to order with the old equipment enough for present needs. The trifling difference this may make to them would be many times discounted by such doubtful policy. The new equipment should be eagerly welcomed by the trade, since it will tend to make the Edison Phonograph more popular than ever, by standardizing a horn and consequently saving Dealer and customer the task of experimenting. The new equipment is an additional reason for anticipating good business.

The E. P. M. New Dress

At the age of four and a half years the EDISON PHONOGRAPH MONTHLY has assumed a new and more becoming dress. The new cover, with its colored stock and two colors of ink, will be changed each month, and it is hoped that its attractive appearance will be appreciated by the trade.

It will be noticed that the Advance List and comments are combined and that the publishers' names are incorporated with them, instead of occupying a separate space, as heretofore. New type is used for the body of the magazine and for the headings, and several new features are in contemplation, which will make it of even wider interest. The MONTHLY was started for the purpose of gratifying a natural interest felt by Dealers and others in our doings, and, further, of being of value to the trade. We have tried to make it a periodical in which all points of view could be discussed and one in which the experiences of the old-timers would be of service to the fledgling Dealer. From the kind letters we have received from time to time it would seem that we have not entirely failed in our efforts, and we shall not cease in our endeavors to make it an organ for the promotion of still greater good feeling between Jobber, Dealer and ourselves.

The New Phonogram

Writing of this little periodical in THE PHONOGRAPH MONTHLY of August, 1904, we modestly said, "Time is the real test of the merit of a publication of this character, and we hope with the assistance from the trade and the public we shall be able to make the *Phonogram* an interesting little pamphlet, and one which will be looked for each month."

Time and its rapidly growing circulation has proved that there was and is a real demand for the *New Phonogram*. From small beginnings it has now reached a monthly circulation well over half a million copies, and the great number of friendly letters we receive from our subscribers

(Continued on page 5.)

The New Edison Gold Moulded Records Advance List for October, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before September 27th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on September 27th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after September 20th, but must not be circulated among the public before September 27th. Jobbers are required to place orders for October Records on or before August 10th. Dealers should place October orders with Jobbers before August 10th to insure prompt shipment when Jobbers' stock is received.

9650 Triumph of Old Glory Edison Concert Band
A brisk, lively, patriotic selection with the sub-title "Our President's March." Throughout there are strains of the nation's best loved songs and it ends fittingly with a few bars of "The Star Spangled Banner." Composer, Arthur Pryor; publisher, Carl Fischer, New York.

9651 There's a Girl in the World for Every Boy and a Boy for Every Girl Irving Gillette
This is the comforting title of a tuneful descriptive waltz love song. He and she are sitting under the convenient evergreen tree of sentimental ballads. Suddenly, without any introduction, and regardless of grammar, the maiden asks this disconcerting question: "Who do you love?" He, however, has given the subject some thought, for this doesn't "feaze" him in the least and he instantly quotes from a poet and altogether rises to the occasion nobly. Orchestra accompaniment. Music, Ted Snyder; words, Will D. Cobb; publisher, F. A. Mills, New York.

9652 I'm in Love with the Slide Trombone Ada Jones
A very amusing, clever serio-comic vaudeville song. There is some witty dialogue by Miss Jones, and several of the instruments in the orchestra figure prominently. The air of the song is bright and catchy and is going to be very popular. The singer has fallen a victim to the charms of the wielder of the trombone, and announces it thus:

<p>It ain't the man with the violin, And it ain't you, Mr. Flute, My heart doesn't fret for the busy cornet And his rootie, tootie, toot, toot, toot.</p>	<p>I'm not in love with the big bass drum Or the clarinet's plaintive tone Get wise to my sighs and the light in my eyes. I'm in love with the slide trombone.</p>
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Orchestra accompaniment. Music, Seymour Furth; words, Arthur J. Lamb; publisher, Shapiro, New York.

9653 Chapel in the Woods Albert Benzler
In accordance with the many requests for another piano solo, we have had Mr. Benzler make this Record. It is played with his usual brilliancy of execution and will be a welcome addition to the others he has made: No. 8394, "Violets," and No. 9437, "Believe Me If All Those Endearing Young Charms." Composer, Gustave Lange; publishers, S. T. Gordon & Son, New York.

9654 That's Gratitude Bob Roberts
A very laughable coon song concerning a man who was very badly treated by fortune and his friends, to say nothing of his wife. People borrowed money from him and then passed by without seeing him on the street. "That's gratitude," wails the colored gentleman mournfully. Finally a friend came to stay a month and, when he went away, took not only his benefactor's clothes but also his wife. Hence his idea of the meaning of the word gratitude. Orchestra accompaniment. Music, Shepp Camp; words, George Norton; publishers, F. B. Haviland Publishing Co., New York.

9655 My Mother's Bible Anthony and Harrison
This sacred duet for baritone and tenor is sung with true feeling and tender sympathy. It tells of the influence of the "treasured book" on the lives of the children, who were kept to the "narrow path" by its counsel, and by the memories of the loved one whose most sacred possession it was. Orchestra accompaniment. Music, C. D. Tillman; words, M. B. Williams; published in hymn books.

9656 Flanagan at the Vocal Teacher's Steve Porter
The irrepressible and ever welcome Flanagan of the megaphone voice, once went to a teacher's to have it sandpapered. The teacher couldn't have known very much about really good singing because when he had recovered from the shock and pinched himself to see if he was alive, he said a vocal organ like Flanagan's sounded better if heard through a large and heavy pillow. "Would you have it cultivated?" said I. "It will do harm," says he, "If you've tried every other remedy." What do you think of me execution?" says I. "B' gorry," says he "I'm in favor of it." Flanagan introduces himself by singing what sounds like wailing of cats in chorus; but he says its something he borrowed from Wagner's Tannhauser and he's going to return it. The Flanagan Records get better and better; none should fail to buy them. Original arrangement and not published.

9657 Velvet of the Rose Waltz Edison Symphony Orchestra
This charming dance measure is played with unusual brilliancy and we prophesy that it will soon be a general favorite. There is a fullness of tone and a melodiousness about it which is brought out to the most striking advantage by this celebrated orchestra. Composer, George D. Barnard; publisher, Carl Fischer, New York.

9658 The Birds in Georgia Sing of Tennessee Reed Miller
A pretty, sentimental ballad that will gain many admirers. Mr. Miller, who sings it, although he has made over several Records for us, has not previously made a new one, and should soon become a favorite by reason of his fine voice. The hero of the song is wandering by the side of a river. He is thinking about "his love in Tennessee" and the letter he has just sent her. Georgian birds seem highly trained and exceedingly sympathetic for,

<p>The birds in Georgia sing of Tennessee, Of your dear home and you, my own Marie;</p>	<p>I shall soon come back to stay, for I think of you each day, When the birds of Georgia sing of Tennessee.</p>
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Orchestra accompaniment. Music, Ernest R. Ball; words, Arthur J. Lamb; publishers, M. Witmark & Sons, New York.

9659 Will You Be My Teddy Bear? Ada Jones and Billy Murray
This song was Anna Held's greatest hit in "The Parisian Model," and is one of the biggest successes of recent years. Always up to date, the New York musical stage seized on the prevailing Teddy Bear fad and the result was this bright little song with its pretty refrain. The singers have rendered the selection very well. Orchestra accompaniment. Music, Max Hoffmann; words, Vincent Bryan; publishers, Jerome H. Remick & Co., New York.

9660 There's Always Something Wrong Arthur Collins
This is a somewhat pessimistical lament of a colored philosopher who has a kick coming at his lot in life. Everything goes wrong with him; but in the midst of his trials he finds time for some moral reflections of a pleasing character which are all the more laudable when the sorrows of his childhood are considered:

<p>I was born on the thirteenth of January, "Ma" and "Pa" an' de family was wild.</p>	<p>Dey had planned way ahead to name me Mary, Dey got mad 'cause I was n't dat kind of a child.</p>
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Orchestra accompaniment. Music, Rosamond Johnson; words, Bob Cole; publishers, Jos. W. Stern & Co., New York.

9661 Siamese Patrol Edison Military Band
The other patrols we have listed, Turkish, Yankee and Guardmount, have proved so popular that this latest addition will be eagerly bought. From the moment when the marching band is heard in the dim distance, as it crescendos, and then diminuendos, until it is faintly heard marching out of earshot, it is a perfectly played selection and a triumph of recording. Composer, Paul Lincke; publishers, Jos. W. Stern & Co., New York.

9662 As Long as the World Rolls On Reinald Werrenrath
A high class, sentimental lyric, exactly suited to Mr. Werrenrath's rich and sympathetic voice. A song of this kind does not soon become wearisome; and a wide number of our Record buyers who have been attracted both by the singer's voice and the songs he chooses, will be glad to add this to their collections.

<p>As long as the world rolls on, dear, As long as the world rolls on,</p>	<p>There's naught for me, but to live for thee, Just as long as the world rolls on,</p>
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Orchestra accompaniment. Music, Ernest R. Ball; words, George Graff, Jr.; publishers, M. Witmark & Sons, New York.

9663 Just Help Yourself Collins and Harlan
In this selection a spoony, but seemingly lazy coon, suggested to his "baby" that when she wants a kiss, she has only to help herself. In the meantime he is reclining comfortably, watching the melon ripen on the vine, predicting that before long the old moon will shine. This makes him reflect that it is growing late and he bursts forth:

<p>Babe we are missing time, this is kissing time; I want nothing in this world but you.</p>
--

Collins and Harlan always excel themselves in this class of Records. Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Company, New York.

9664 Meet Me Sweet Kathleen in Honeysuckle Time

Manuel Romain

A pretty, tuneful, love song, excellently sung by Mr. Romain, who makes his second Record for us. The hero of the song makes one of those tantalizing appointments dependent on the blooming of a given flower. Song writers have run the whole gamut of birds and flowers and it is a change to have the honeysuckle in place of the rose, but what are city lovers to do when there are no flower-filled gardens and village church bells sweetly chiming? Orchestra accompaniment. Music, J. Fred Helf; words, Robert F. Roden; publishers, Helf & Hager, New York.

9665 Medley of Straight Jigs

John Kimble

No finer accordion soloist than Mr. Kimble is to be found and this Record is a very good exhibition of his talent. In his skillful hands this instrument, usually associated with a more or less inferior type of composition, becomes capable of the most varied effects. Piano accompaniment. An original arrangement and not published.

9666 Take Me Back to New York Town

Lilian Doreen

Miss Doreen is a well-known English vaudeville artiste, and principal popularizer of this great waltz song hit. Miss Doreen is a mezzo-soprano of wide range and the song is well suited to her. It is the sigh of the man who loves his New York, to be back there once again and the chorus indicates the rest of the song:

Take me back to New York town, New York town,
New York town,
Coney Island down the Bay,
And the lights of old Broadway
Herald Square—I don't care, anywhere—New York
town, take me there.

Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Co., New York.

9667 Snow Bird Mazurka

Joe Belmont

A brilliantly executed whistling solo by our premier *siffleur*, with a suitable orchestral accompaniment. The trills and runs are remarkable for their flawlessness. Composer, F. Wohanka; publisher, Carl Fischer, New York.

9668 In the Land of the Buffalo

Billy Murray

A fine, swinging cowboy song by the composers of the exceedingly popular "San Antonio," No. 9547, and sung in Mr. Murray's best style. It is certain to be very much liked. These cowboy songs strike a note of originality that is very refreshing. An old time ranchman is met at the depot by a friend. The ranchman remarks that the lights look very pretty and then suddenly demands to know where the other's girl is. The friend implies that he neither knows nor cares, and then asks anxiously where brother Lew is. The old ranchman replies thus:

In the land of the Buffalo
Where the Western breezes blow,
Where the goodnight kiss of sunlight
Sets all the plains aglow.
It was there you discovered your Flo
In the days of long ago;
But you never knew brother Lew loved her too,
In the land of the Buffalo.

Orchestra accompaniment. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

9669 Esthetic Galop

Edison Hungarian Orchestra

Entering thoroughly into the spirit of this lively selection, the Edison Hungarian Orchestra has accomplished a fine piece of work. So many people like music played in quick tempo that we predict this will be popular everywhere. Composer, Ph. Fahrback; publisher, Carl Fischer, New York.

9670 No, No, Positively No

Edward Meeker

An amusing song, about a colored man who thinks he is a Jonah. Mr. Meeker sings it in a diverting manner. His first adventure is with a fortune teller who promises him he'll find a pot of gold. This looks good to Jonah until he finds he is expected to leave ten bills with the peerer into the future. He evidently thinks ten bills in his pocket better than a pot of gold in the sweet bye and bye, for he answers, "No, no, no, oh, no, positively no." After this he goes to the circus and, finding a lion fighting a tiger, has to offer advice on the sinfulness of the proceeding.

Said I, don't let them fight no more,
You folks know right from wrong;
Then someone said, you go separate them,
You look big and strong.
CHORUS.
But I said no, no, no, oh, no, positively no.
It's true I hate to see them fight, but I'll not go in that cage tonight,
So no, no, oh, no, emphatically no.

Orchestra accompaniment. Music and words, Chris Smith and Harry Brown; publishers, P. J. Howley, New York.

9671 Chimmie and Maggie in Nickel Land

Ada Jones and Len Spencer

These favorite artists have made an exceptionally good Record; and the clever way in which the dialogue, song, and incidental interruptions are condensed into one cylinder is a triumph in its way. Maggie, as the lady vocalist of "Nickel Land," persuades Chimmie and his friends to come in and give her new song a boost. She sings the East Side character song called "Jimmie," and in it makes her confession of love for Chimmie, who responds instantly, and they go out to get married. This will make a big hit. Original arrangement and not published. Song "Jimmie" is by Erdman and Chapel; published by C. M. Chapel & Co., Chicago.

9672 Dixie Minstrels

Edison Minstrels

Full of good things is this original sketch, including contributions by Byron G. Harlan, Steve Porter, Edward Meeker and Billy Murray, and is certain to be a ready seller. It starts with an opening chorus "Sons of the Aristocracy," and ends with the quartette singing "My Creole Saidee." The middle is filled with jokes and quips by energetic end men who are concerned over the welfare of Mr. Porter's brother Henry. It is a bright, amusing Record, and sure of a hearty welcome. Original arrangement and not published. Song, "My Creole Saidee," is by Brennan & Wright; published by Thiebes-Stierlin Music Co.

9673 I'd Rather Two-Step than Waltz Bill Medley

Edison Military Band

This attractively written and played medley introduces the following three popular Records: "I'd Rather Two-Step than Waltz, Bill," (No. 9634); "A Little Suit of Blue," (No. 9644); "He Never Even Said Goodbye," (No. 9603). It is certain to be much liked. Original arrangement and not published.

(Continued from page 1.)

prove that it is eagerly looked for. No literature that we supply to our Dealers does better missionary work than this little publication, and Dealers or Jobbers should recognize this important factor and bring it to the attention not only of customers, but of possible customers. Dealers desiring to obtain a supply of the *New Phonogram* must order of their Jobbers eight weeks in advance. On our side, we cannot undertake to fill Jobbers' orders unless placed with us a similar period in advance. The following schedule will supply information as to cost to those who desire it:

DELIVERED WITH GOODS.	
Blank, per 1,000 copies.....	\$2.50
Smaller quantities pro rata.	
Imprinted, per 500 copies.....	1.50
Imprinted, 1,000 copies.....	2.75
No orders filled for less than 500 copies requiring imprint, and all imprinting orders must be for multiples of 500.	
Jobbers will be glad to supply Dealers on the above basis.	
BY MAIL.	
Single copies, per year.....	\$.20
Five copies to one address, per year.....	.40
Twenty-five copies to one address, per year.....	1.80
Fifty copies to one address, per year.....	3.60

Unless they have open accounts on our books, Dealers ordering *Phonograms* sent by mail are requested to send cash or stamps with their orders. The amounts are too small to handle in any other way.

Phonograms must be sold by the Jobber to his Dealers at the prices quoted above; any reduction of these prices will be considered as a violation of contract. This may appear to some to be an arbitrary ruling, but an instant's reflection will convince them that we are right. The Jobber who gives *Phonograms* away is offering a special inducement to Dealers to trade with him, and may obtain thereby an unfair advantage over the Jobber who charges, in the same way as he would if he cut prices. It is against this that we protest. It is also better for Jobbers to always charge for them.

The Phonograph as a Side Line

From the illustration of the store of F. R. Pancoast, of Hastings, Mich., it is difficult to say whether he carries crockery as a side line to his Edison Phonograph business or vice versa. A crockery store is a very suitable place for a



Dealer starting in with the Edison Phonograph, because there is plenty of space as a rule and such a store has to be kept bright and attractive, and this latter quality has much more to do with salesmanship than many imagine. Many of our largest Dealers have started in with the Phonograph as a convenient side line, never dreaming that it was soon to become the chief profit-maker and drive out the less paying and more troublesome lines. The photograph we publish shows what a well lighted store Mr. Pancoast possesses, for it was taken by gaslight at 10 o'clock at night, with a two and a half minute exposure.

B. J. Sweetland, of Carson City, Nev., sends a leather postal card, on which is printed our electrotype, "Entertaining the Boys." This verse accompanies it:

Here's to the girl who is strictly in it;
She entertains the boys every minute;
She plays for them music so grand,
With her Edison Home Phonograph band.

Underneath is written, "J. B. Sweetland sells Edison Phonographs on the easy payment plan." Dealers who adopt advertising devices such as this will find themselves amply repaid by increased orders.

Copy of letter just mailed to entire trade.

To the Trade

Notice of Change in Horn Equipment and List Prices of Edison Phonographs, to take effect September 16, 1907

NEW YORK, July 23, 1907.

HORN EQUIPMENT

Beginning September 16th, 1907, all Edison Phonographs will be equipped with a horn support and solid metal polygonal shaped horn, somewhat different from any now on the market. The horns will be finished in black, with gilded decoration, and present a very neat, as well as attractive appearance. They will also produce better and more satisfactory results phonographically.

The sizes of horns for different machines follow:

Gem	19 in. long; 11 in. bell	Home	32 in. long; 21 1/2 in. bell
Standard	30 in. long; 19 in. bell	Triumph, Balmoral, Conqueror, and Alva	33 in. long; 24 in. bell

LIST PRICES

It is a well-known and established fact that for several years the prices of all material, as well as labor, used in the construction of mechanical and musical instruments has constantly increased, and, although we have heretofore considered raising the prices of Phonographs to meet this increase in cost of manufacture, we have withheld doing so up to the present time. Now, however, that we are going to supply, at a further increase in cost, a larger horn and horn support, we are compelled to do so, and, beginning September 16th, 1907, list prices of the different types of Edison Phonographs, including horn and horn support, will be as follows:

Gem	\$12.50	Triumph	\$55.00
Standard	25.00	Balmoral	70.00
Home	35.00	Conqueror	85.00
	Alva		85.00

Discounts to Jobbers and Dealers will remain the same as at present.

No changes will be made in equipment or prices of Slot Machines of any style.

Jobbers and Dealers having a stock of machines on hand September 16th, must equip them with the new horn and horn support and sell them at the increased prices. To enable them to do this, we will supply the horn and horn support separately from machines, at the increase made in price of outfits, these prices being subject to regular machine discounts; i. e., horn and horn support for Gem machine, at \$2.50 each list; horn and horn support for Standard, Home, Triumph, Balmoral, Conqueror, or Alva, at \$5.00 each list. Dealers should order from their Jobbers, and Jobbers from us.

It is impossible to tell just when we will be able to begin shipping machines with the new equipment, but whenever it is, it must be distinctly understood that such outfits must not be sold to users until on or after September 16th. There will be no objection, however, to a Jobber supplying them to Dealers prior to that time, provided it is absolutely understood and agreed to that they cannot be put on sale until that time. To take care of requirements up to September 16th, we will continue filling orders with the present equipment, unless instructed otherwise.

Within the next two or three weeks, we hope to be in position to supply sample outfits complete, to such Jobbers as may desire them, either for the purpose of getting out proper advertising matter, or to show them what the new horn and crane will be. If you desire samples sent you, please place your order immediately, plainly specifying thereon: "One each 'Gem,' 'Standard,' 'Home,' and 'Triumph' machines equipped with new style horn and horn support;" or, should you not want all of these different styles, specify just which particular types you do want.

In order to include the foregoing changes, and to embody other minor changes, a new Agreement will also be issued to take effect September 16th, 1907. Jobbers' copies of these Agreements will be forwarded to Jobbers at the earliest possible date, and they should be signed and returned to us not later than September 16th. New Agreements will also be forwarded to Dealers, either direct or through their Jobbers, and they should be signed and returned immediately to either the Jobber or us direct, as the case may require.

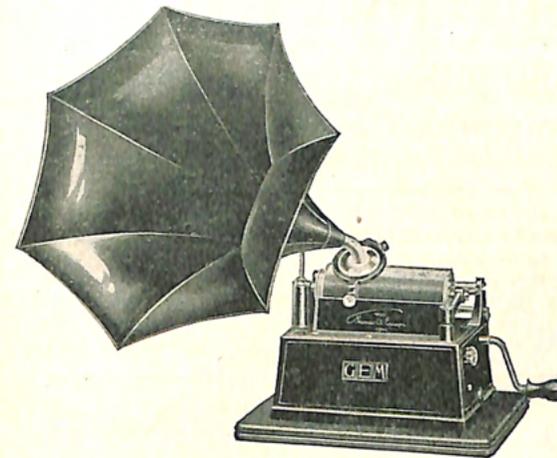
To provide against delay in supplying extra horns and supports for machines on hand, we would thank Dealers to notify their Jobbers, and Jobbers to notify us on August 15th, as to the approximate number of each style they will require on September 16th, and would suggest your placing orders for them as soon after August 15th as possible.

NATIONAL PHONOGRAPH COMPANY,
C. H. WILSON,
General Manager of Sales.

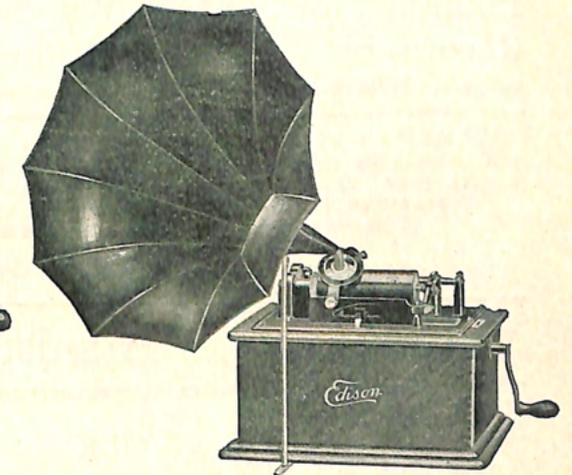
The New Horn Equipment

The letter to the trade concerning the new horn equipment and new list price, can hardly come in the light of a surprise. Although we have before made no official statement as to this

steady rise in cost in the materials of which the Edison Phonograph is built. During the last three years all parts have cost more to manufacture, in some instances the cost being as much as fifty per cent. in advance. The increased wages paid to help, both skilled and unskilled, has also very materially added to our working cost. The advance, therefore, in



Edison Gem Phonograph with new horn equipment. Price \$12.50 Effective September 16, 1907



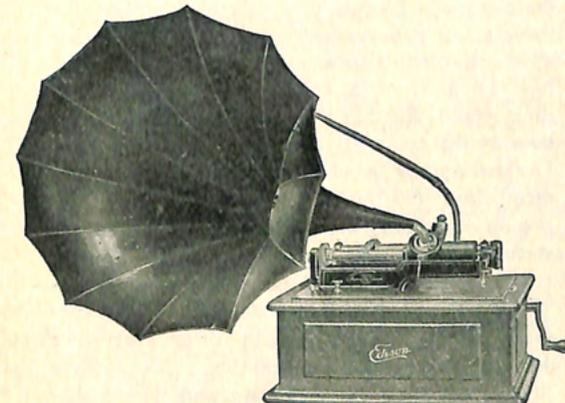
Edison Standard Phonograph with new horn equipment. Price \$25.00 Effective September 16, 1907

new departure, curiosity has been aroused from time to time by unauthorized items in music trade papers announcing that we were shortly to put a new horn equipment on the Edison Phonographs. While it is true that such a move has been contemplated for some time, it is easily understood that a change of this description could only be made after an exhaustive series of experiments with every conceivable type of horn. We have tried horns of many shapes and many substances, and the ones that we have adopted have been found to give the best results under all circumstances.

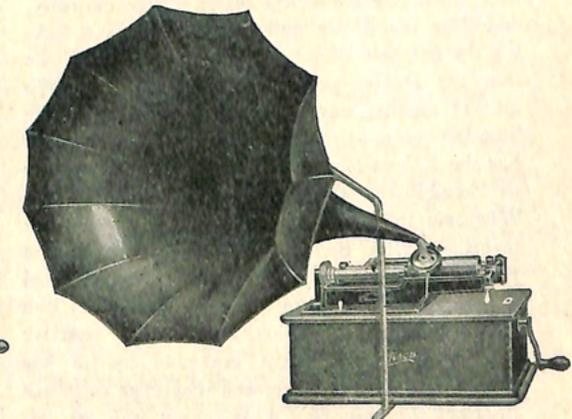
the prices of Edison Phonographs is only the logical sequence of the advance in the cost of raw materials and can have no adverse effect on their sale.

The new horn will relieve the Dealer of the numerous inquiries as to which of the many he has hitherto felt compelled to carry is the best for the Edison Phonograph. The new horn is the best answer he can give, since it has been selected only after much thought as the most suitable for the Edison Phonograph.

The letter to the trade is fully explanatory of



Edison Home Phonograph with new horn equipment. Price \$35.00 Effective September 16, 1907



Edison Triumph Phonograph with new horn equipment. Price \$55.00 Effective September 16, 1907

The fact that the prices of Edison Phonographs have been slightly raised is owing not only to the additional equipment but to the

every phase of the horn and price questions, and it should be carefully read by every Jobber and Dealer.

Through an error, the cuts illustrating the Home and Triumph Phonographs were transposed.

Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and
Records by The National Phonograph Co., Orange, N. J.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

NEW YORK: 31 UNION SQUARE.
NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON
NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.
MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.
COMPANIA EDISON HISPANO-AMERICANA, 515 VIAMONTE, BUENOS AIRES, R. A.
EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.
COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

VOL. V.

August, 1907

No. 6

About Our Advertising

That an advertising campaign when thoughtfully conducted is productive of definite results, is a fact generally admitted by intelligent business men. We ourselves have proven it to our entire satisfaction, and it is on this account that we look on our continually growing advertising as a positive help to Jobbers and Dealers. The first and foremost help we give them is the Edison Phonograph and Gold Moulded Record. These stand forth unequalled, and nothing can add to or detract from their merits. But, by the world wide publicity we give them, we awaken interest, foster curiosity, stimulate the desire and finally sell them. As we do not sell direct to the public, it follows that the Dealer gets the benefit of this. We aim at making our advertising national in the broadest sense, so that the man in the small town has the Edison Phonograph brought to his notice as forcibly as the dweller in the big city. Wherever the great magazines go, our advertisements go with them. To people who do not read magazines we appeal through their local papers; and if they do not read these, they can hardly escape the bill board advertising that we are doing or the giant reproductions of the Edison Old Couple to be seen wherever railroads intersect the country. This season will see our advertising even more widely distributed and our literature circulated in larger quantities, keeping up already awakened interest and stimulating fresh trade.

Dealers' Imprints on Posters

We occasionally receive letters from Edison Dealers, asking permission to place their names upon the posters we are putting up in their towns. Many of these Dealers are enthusiastic, progressive men, who sometimes request this concession on the grounds that they are the sole Edison Dealers in their town; sometimes it is because they are the largest Dealers, or again because they alone of the other Dealers expend a good deal of money in advertising independently.

We are obliged in every instance to refuse these requests because it is part of our carefully thought out policy never to give one Dealer an advantage denied to another. If Dealers would look at it from a common sense standpoint, they would see that our attitude is one which benefits the trade at large. We protect all our Dealers equally as soon as they sign our agreement; and they enjoy advantages enjoyed by few in other lines of business. If, however, we were to allow one Dealer to put his imprint on our posters it would be giving him an advantage over his fellows which they would certainly resent. On this account we must preserve an attitude of strict impartiality. All Dealers must profit from our expensive and widely distributed advertising, and how best to take advantage of it will be solved by the progressive Dealer who, with no additional assistance from us, has the good business judgment to win out over his less hustling rival through auxiliary advertising of his own.

Edison Phonograph Monthly, August, 1907 9

Two Dealers

Two Edison Dealers started in business on the same day, each carrying the same amount of stock and each living in towns of equal size. Each one had carefully studied the Phonograph proposition, and each one saw a fortune ahead. One Dealer read through the printed matter sent him with great care, and was much impressed. "The Edison Phonograph is the finest talking machine in the world," he said to his wife, "and as the National Phonograph Co. advertise all over the country, it is known everywhere, and I shall be able to retire from business very soon." Then he sat down and waited for folks to come and help him get rich. He did not take the trouble to inform them that he had added the Phonograph to his old established music store as an attractive side line, nor did he advertise in the local papers. His father had got on well without advertising, and he, himself, had made a living for twenty years without its aid, and he did not believe in it anyway. The National Phonograph Co. did all the advertising he needed. He did, however, spend thirty cents on a rubber stamp, which he impressed on his stationery when the pad wasn't dry. He was not sure this was not extravagance. His window was taken up with a piano, two mandolins and a cornet in a glass case. As they had been there for ten years or so, he saw no reason to turn them out, and accordingly put the Phonographs on a shelf in the back of the store, where anyone with roving propensities and good eyesight might be able to see them on a bright day.

The other Edison Dealer took a supply of the circulars, booklets and other attractive literature his Jobber had sent him, and started off to tell everyone he knew, all about the Edison Phonographs and Gold Moulded Records. He came home feeling pretty tired, but not before he had arranged a concert on the following evening. Electrotypes that he had obtained from his Jobber of "Fun on the Farm," round which he wrote some bright advertising, were inserted in the two local papers, and the concert was a big success. His only grievance was that it left him no Phonographs to amuse himself and family with until the Jobber could fill his second order. Then he called on the neighboring farmers, taking a machine to demonstrate, as well as the brightly written pamphlets, for he was wise enough to know—he read the MONTHLY and learned by other Dealer's experiences—that the man who won't read a line will never refuse to listen. He made a big success of his Edison Phonograph business, because he supplemented the vast national advertising that he got for nothing by some direct local advertising of his own and all his energies.

The first Dealer makes a living, but he isn't scheduled for retirement at the present rate until some time next century. Now and then he buys some new Records but he hasn't much time to study his business because when he isn't grumbling he is writing to the trade papers

(and to us) on the difficulty of selling Phonographs in small towns.

In selling Edison Phonographs there are certain talking points which must never be lost sight of. It is the method of using them that can often be altered to advantage.

Following Up Inquiries

As is our custom, when inquiries are made to us by interested readers of our magazine advertisements, we recently referred a Californian prospect to what seemed his most convenient Dealer, who happened in this instance to be J. L. Hartz, of Monterey, Cal. The more than usually good letter he sent to the prospect is of interest because it may give points to some of his fellow Dealers who lack his persuasive pen. Here it is:

Dear Sir:—Your inquiry to the National Phonograph Co. has been referred to me, as I carry the largest line of Edison goods in this vicinity. There are several advantages in buying your Edison machine and records from me, as I carry the entire catalogue list, and you can, therefore, select just what you want. You have no express charges to pay; you can see and hear the different styles, something you cannot do if you order from the catalogue. We sell machines on easy payment, if you care to purchase in that way. We also keep your machine in repair free of charge if you purchase from me. The fact that the National Phonograph Co. has referred your inquiry to me should, in itself, be enough to convince you that I carry the most complete line of Edison goods in this section of the country. I sell all kinds and makes of talking machines, but I am pleased to state that the Edison is the most perfect and best machine in the market. I shall be delighted to have you call at my store and hear this Twentieth Century Marvel. And I think you will agree with me when I say that the Edison is the best machine on the market.

If you will kindly drop me a line in stamped envelope herewith enclosed, advising when you will call, I will make it a point to meet you personally and to explain to you the different styles of Edison phonographs, and show you the latest records.

Hoping you will call, and thanking you for the interest shown in the Edison Phonograph.

In reply to this, the prospect thanked the Dealer for his letter and arranged to call, but could make no appointment owing to uncertainty of movement. Mr. Hartz thereupon mailed this:

Dear Sir:—Your favor of the 17th inst. received and duly noted. In reply I wish to state that in case I should not be at my store when you call, one of my clerks will show you the different sizes of the Edison Phonographs, and explain them thoroughly to you. I trust I will have the pleasure of meeting you personally.

What we desire to call attention to in these communications is that they are neither of them "Form Letters." Form letters are exceedingly useful things when well written and printed, and may be relied upon to bring in business, but special letters in answer to intelligent inquiries, when written courteously, are far more valuable. It is unlikely that a Dealer in a large way of business will ever have time to send special letters in quantities, but whenever he can do so, as in the case of Mr. Hartz, he should not neglect the opportunity. The points in the above

letter are well taken, and the inquirer could not feel offended at being told he could buy on time if he wanted to and he might have been glad to avail himself of the installment plan. Very wisely a stamped envelope was sent. This nearly always draws a reply that might not otherwise have come, for happily the men who remove the stamp and use it for other purposes are few. The note of courtesy in the two letters we print is readily apparent and gives the idea that whether the prospect became a purchaser or not it would make no difference to Mr. Hartz's manner or that of his assistants.

In the event that the inquiry was dictated by mere curiosity, and not a desire to buy, as is often the case, he could not fail to be impressed by his townsman's way of doing business and would certainly buy from him, if at a later date he thought seriously of purchasing an Edison Phonograph. Honesty in business is allowed to be the best policy and courtesy is a good second.

Among the Jobbers

The Nebraska Cycle Co., Edison Jobbers of Omaha, Neb., have been making some changes at their headquarters. A room has been secured just north of their present store into which their sewing machine department has been moved. This gives them a very much larger floor space for the exhibition of Edison Phonographs and the storing of Edison Records. These alterations will greatly benefit them and a brisk fall business is anticipated.

The Siegel-Cooper Co., of New York City, one of the largest department stores in the country, has recently built two sound-proof rooms for the demonstration of Edison Phonographs. This move has been occasioned by a rapidly increasing demand for Edison goods.

The Texas Phonograph Co., of Houston, Tex., Edison Jobbers, have recently opened a new retail branch at 612 Main street, which is to be operated under the name of the Texas Piano and Phonograph Co. In addition to their large Capitol avenue store, the Texas Phonograph Co. utilizes the entire second floor of the Mitchell building for wholesale purposes.

C. B. Haynes & Co., Edison Jobbers, of Richmond, Va., who by buying out Magruder & Co., of that city, in the latter part of last year, became the only Edison Jobber there, have just moved into their new quarters at 603 E. Main street. The ground floor, devoted to retail trade exclusively, is fitted up with two sound-proof testing booths. The second floor is given over to

the wholesale stock of Edison Records, accommodation being made for 75,000. The third floor is used for storing machines, and also for the receiving and shipping departments. C. B. Haynes & Co. have one of the best fitted stores in the South, and are rapidly extending their business.

On account of the great increase in their Phonograph business, the Phillips & Crew Co., of Atlanta, Ga., Edison Jobbers, have moved their retail sales department from the second floor front, to the first floor, where several sound-proof booths have been built for the accommodation of the machines. They will be fitted up with electric lights and fans, so that every comfort is afforded the customer while he listens to the selections and makes his choice.

H. A. Weymann & Son, of Philadelphia, Edison Jobbers, are about to vacate the premises at 923 Market street occupied by them for the past ten years and remove to a larger and finer location at 1010 Chestnut street. The firm was founded in 1864 and has a long and honorable connection with the musical instrument business in the United States.

Such is the sociableness of music it conforms itself to all companies, both in mirth and mourning; complying to improve that passion with which it finds its auditors most affected.—Fuller.

Personal

William E. Gilmore, President of the National Phonograph Co., who sailed for Europe accompanied by Mrs. Gilmore on May 8th, returned by the Celtic on July 19th. Mr. Gilmore visited our branches in London, Paris, Brussels and Berlin. A large number of personal friends and officials of the company waited at the White Star pier to welcome him home again. As when outward bound he was delayed by the vessel running around off the Hook, so on his return a dense fog delayed the Celtic for some hours.

J. R. Schermerhorn, the Assistant General Manager of the National Phonograph Co., who has for the last two years had charge of the London office, returned with Mr. Gilmore and will resume his duties at Orange, N. J. He will be succeeded by Thomas Graf, of the Edison Gesellschaft, M. B. H., Berlin. Mr. Graf has been elected Managing Director of the National Phonograph Co., Ltd. He will hereafter make his headquarters in London, but will have a general supervision over the Berlin and Paris offices as well.

Edison Jobbers—Stories of their Success

THE SILVERSTONE TALKING MACHINE CO., ST. LOUIS, MO.

Marks Silverstone, of the Silverstone Talking Machine Co., an interior view of whose store we reproduce, became an Edison Dealer on July 22, 1905, at 923 Olive street, St. Louis, where he rented half a store for the purpose. The undertaking seemed to be somewhat venturesome on account of the competition existing. Some seven talking machine concerns were located within two or three blocks, while an Edison Jobber was actually a next door neighbor.

holiday season approaching, it was felt that they would run short of goods if solely dependent on the local Jobbers for supplies. Anticipating an unprecedented demand for Edison goods they determined to purchase the entire stock of a local Jobber and this was accomplished on November 1, 1906.

After this purchase the determination to become Edison Jobbers grew daily; for the Silverstone Talking Machine Co. understood by now what the Edison proposition meant to progressive men. On March 11th of this year they received a letter from the National Phonograph Co., advising them that they would be taken on as Jobbers providing their initial order called for 500 machines and 20,000 Records. This order was instantly placed and a vigorous campaign was begun throughout the immediate States for the Dealers' business. That their success in this particular line has been crowned with success is



INTERIOR OF THE SILVERSTONE TALKING MACHINE CO.'S STORE.

But Mr. Silverstone had such faith in his goods and so firm a belief in future developments of the trade that he was in no way deterred by this rivalry and started in to build up his business step by step until the need for larger quarters was soon felt.

The premises at present occupied at 1010 Olive street were secured. They possessed three thousand square feet of floor space, and there were plenty of people ready to tell Mr. Silverstone that the new store was much too large. Instead of this it was quickly seen that the business was too large for the store, for it grew by leaps and bounds. In the fall of 1906, with the

evidenced by the fact that within two months they were compelled to double their Records bins. They early recognized that to become a successful Jobber it is imperatively necessary to carry a good stock of Records. Mr. Silverstone was impressed with this knowledge when a customer one day, after being unable to obtain three Records, left the store in disgust, exclaiming: "You carry no stock of Records." It was an unusual thing to be out of Records, but this incident made Mr. Silverstone determine never to let it happen again.

Marks Silverstone in his younger days served an apprenticeship of five years at watchmaking.

This mechanical training has enabled him to become a mechanical expert on talking machines and has added materially to his business. He makes a point, too, of keeping his promises in securing special Records, and treats the one-Record customer as courteously as the larger purchaser.

The Silverstone Talking Machine Co. is considered one of the most progressive in St. Louis and is quoted as an object lesson to the small Dealer. Mr. Silverstone says to such a Dealer: "Stick to the Edison and you'll not get stuck." This is good advice.

It Need Not be New to Win

"We have been selling Edison Phonographs and Records for almost four years and we thought it might be of interest to your readers to know that the Edison is the machine of machines. Some little while ago we heard that the Industrial Home for Girls, a State institution, was going to buy a talking machine of some kind. We called them up on the 'phone and they told us we could enter the contest if we wanted to, and might come up on the following afternoon. As we did not have at that moment a new Triumph in stock, I took up one of mine that had been in use for three years. On arriving there the next day we found two types of one make of rival machine, and one of another, the latter being equipped with four horns of different size. The superintendent of the school, together with one of the directors, acted as judges. They only allowed us to play about six records each, and told us that the board of directors would meet on the following day and decide. After this meeting we were called up and told to order them a Triumph machine. We also sold a 42-inch horn and a nice lot of Records."—*Pepper & Powell, Salem, West Virginia.*

The Small Dealer

We have recently had a good deal to say about some of our record-breaking orders as, for example, Babson Bros., of Chicago, and the huge shipment made to our Australian branch. We have written of these with justifiable pride, certain that the trade likes to know of our growing prosperity, which is their prosperity too. But the success of the small Dealer, whose orders in comparison with Babson Bros. and others seem insignificant, is of quite as much importance to us relatively. Just as they depend upon us to protect their end, so we depend upon them to use their best endeavors for us. The Romans used to look upon acorns not merely as acorns but as prospective oak trees; and to us, every Dealer, however small he may be, is prospectively a very much larger Dealer or even Jobber. Thus it is we are glad to get such letters as the following:

"As a new Edison Dealer I thought a few words as to my business would be of interest to you.

In July, 1906, I received my first shipment of three machines and 150 Records, and from the start I had regular visits from the most select people in the city to hear the new records, all of which were greatly enjoyed. From this stock beginning with small sales until the Xmas time, when we secured several nice sales, in the best homes.

In January, February and March we sold 35 machines and nearly 1,000 Records, and today our stock always consists of at least ten machines and labeled boxes holding over 700 Records.

In this city there are five other dealers, handling the various other makes of talking machines, all of whose sales combined would not equal ours.

I consider this our most important line and will open regular parlors on our second floor, and hope to be able to triple the above in the fall season."—*R. A. Kishpaugh, Fredericksburg, Va.*

Printed Matter

Copies of the Numerical and Alphabetical Catalogue of Records, Form No. 1120, have just been mailed to the entire trade. This includes in one cover the catalogues which have heretofore appeared separately. It supersedes Numerical Catalogue, No. 1020, and Alphabetical Catalogue, No. 1025. It contains all Domestic and Foreign Records listed to and including July, 1907, and will be current for six months. The Domestic, Grand Opera and Foreign lists are first given in Numerical order, followed by the Domestic list in alphabetical form. This combined form will be a permanent feature, for we believe the catalogue will be more useful in one cover than in two. This catalogue is intended for trade use only, will only be supplied in limited quantities, and will not be furnished for distribution to the public. Jobbers will please bear in mind that copies have been mailed to all Dealers and that it will not be necessary to supply them with other copies except upon request.

Copies of a new edition of the Machine Catalogue, Form No. 1135, were mailed to the entire trade during July. Although this catalogue is bound in a new cover, it is only intended for use until the new equipment becomes effective on September 16th. At that time an entirely new catalogue will be printed, covering all the changes in equipment and prices, although it will probably be bound in the new style cover. The trade is asked to order the present edition in such a manner as will leave few copies on hand when the new equipment goes into effect.

The salesman who has only one method of attack is a very poor general, whose defeats will outnumber his victories a hundred to one.

Our Exhibit at Grand Rapids

The exhibit of Edison Phonographs and Records made at the Grand Rapids Furniture Exposition during June and July attracted much

were brought together at that place and were given the benefit of the experience of J. W. Scott, our veteran New England salesman, who has made a great success of selling our goods to furniture instalment houses. The picture shown



WESTERN SALESMEN AT GRAND RAPIDS.

Standing, from left to right—H. A. Turner, Geo. A. Renner, M. G. Kreusch, J. W. Scott.
Sitting, from left to right, A. V. Chandler, A. H. Kloehr, F. I. Fritchey, W. P. Hope.

attention among furniture men doing business on the instalment plan. The exhibit was in charge of B. R. Barklow and he had the assistance part of the time of A. C. Ireton, Assistant Manager of Sales. During Mr. Ireton's presence in Grand Rapids, the Western salesmen

herewith shows the Western salesmen and Mr. Scott, when they were "looking pleasant." While in Grand Rapids, our representatives made their headquarters at the office of the Grand Rapids Furniture Supply Co., the Manager of which, W. P. Innis, spared no pains to entertain them.

The One-Price System in Other Lines

"I am heartily in favor of your plan of doing business in restricting the sale of your goods, as it is the only hope and means left for the beginner and small dealer to compete and exist with the large department stores and mail order houses. There is a movement on foot now among the jewelry trade all over the country to compel some of the principal manufacturers and jobbers of leading branches of watches and jewelry to adopt a similar plan and I only hope they may be successful in their efforts."

Thus writes J. C. Schirmer, an Edison Dealer at Dayton, Ohio, who is also a jeweler. He has recognized that our adoption of this one price system has alone made it possible for the small Dealer to exist. What chance would such a one have if his larger neighbor could cut prices arbitrarily as in other manufactured articles? As was mentioned last month, in Mr. Dolbeer's

paper, the National Phonograph Co. instituted this system so that the entire trade should be safeguarded, and it is on this account that our relations with our Jobbers and Dealers continue to be of the most cordial nature. That other trades are waking to the advantages of a one price system, not only among the jewelers, but among certain branches of the music trades, is a strong endorsement of our policy.

"I fully believe in your policy of requiring a good stock kept on hand and then protecting the retailer in his profits. I have often thought that if other businesses were run on the same principles it would be a great improvement over our present systems."—*E. T. H., Stephen, Minn.*

The salesman with a good article—an Edison Phonograph, for instance—can't help knowing he is doing a man a favor by introducing such a thing to his notice; but it is not often good policy to let the prospect into your secret.

The Edison Phonograph at the North Pole

Walter Wellman, the special correspondent of the *Chicago Record-Herald*, the explorer who hopes to reach the Pole by airship, has taken an Edison Home Phonograph to beguile the dreary hours in the frozen North. It was presented by the National Phonograph Company, together with a hundred Records and a number of blanks, and is now being used in the expedition's headquarters at Dane's Island, on the northwest coast of desolate Spitzbergen, which lies in the Arctic seas, six hundred miles from the North Pole. In his latest despatch from this inhospitable region, Mr. Wellman, after speaking of bear hunting and preparations for the ascent, writes: "Tonight, June 10, we had an Edison Phonograph concert after supper."

Our president, W. E. Gilmore, presented the Phonograph through Major Henry E. Hersey, of the Rough Riders and the United States Weather Bureau, who has promised to let us know at the conclusion of the expedition how much it has been appreciated. The Major, who accompanies the explorer as the representative of the National Geographic Society, is no stranger to ballooning. Last fall he sailed with Lieut. Lahm, in the International Balloon Race, which started from Paris and was won by the American airship largely through his meteorological knowledge.

The Wellman airship is of enormous size and of the dirigible kind. A steel car is suspended from it, having a promenade deck fifty feet in length, and there is also space to carry fifteen dogs in case the vessel has to be abandoned and the return made by sledges. Mr. Wellman believes it can remain in the air for more than three weeks and hopes to reach the Pole and return to his headquarters in ten days.

We wish the Wellman expedition every success and hope that it will gain the coveted distinction for America. We trust that it will escape the tragic fate of poor Andree, and his companions, who started from the same place just ten years ago, in the "Eagle" balloon, and have not since been heard of.

Our Bill Board Advertising Appreciated

"Your bill board advertising was given the first showing here yesterday afternoon and we followed it immediately this morning with an 'ad' in the local papers and are sure we shall be greatly benefitted. We want to express our appreciation of the assistance rendered by the National Phonograph Co., and think that a man who cannot sell Edison Phonographs with the amount of advertising that you people are doing to help, cannot sell much of anything."—*A. G. Caldwell, Manager Talking Machine Dept., Standard Music Co., Chattanooga, Tenn.*

Visiting Jobbers

Visiting Jobbers at our New York office during July were the following: Fred and Henry Babson, of Babson Bros., Chicago; W. D. Andrews, Syracuse, N. Y.; P. E. Conroy, of Conroy Piano Co., St. Louis, Mo.; G. R. Youmans, Waycross, Ga.; W. E. Henry, of Powers & Henry, Pittsburg, Penna.; J. W. Willys, of Elmira Arms Co., Elmira, N. Y.; C. H. Rundel, of Southern California Music Co., Los Angeles, Cal.; J. W. Barnhill, of Penn Phonograph Co., Philadelphia; J. MacFarquhar, of S. Kann Sons & Co., Washington, D. C.; C. B. Haynes, of C. B. Haynes & Co., Richmond, Va.; E. Percy Ashton, of American Phonograph Co., Detroit, Mich.; Mr. Davidson, of Perry B. Whitsit Co., Columbus, Ohio; J. F. Bowers, of Lyons & Healy, Chicago; C. N. Andrews, Buffalo, N. Y.

New Life Into German Homes

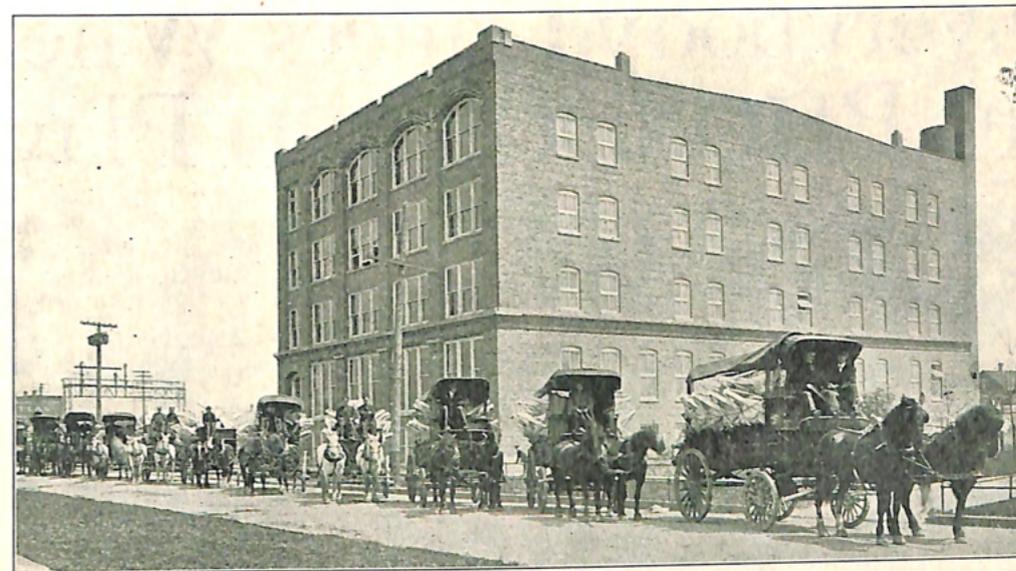
"We wish to congratulate you on the new list of 90 German Records just distributed. They are winners and will bring new life into many German homes, as they are certain to please. The quartettes are grand, and for jollity you can't beat 15391. I predict a very large sale on this number."—*Metropolitan Phonograph Co., 1035 Flushing Avenue, Brooklyn, N. Y.*

This letter is the kind we are very glad to receive, for it shows a desire on the part of the Metropolitan Phonograph Co. to make our foreign records go. They are exceptionally fine, and the Germans are selected from those which have attained the greatest success throughout the Fatherland. The German people love good music and if they know the ease with which they may obtain these new Records there is certain to be a large demand for them.

The Ubiquitous Phonograph

It becomes more difficult every day to discover uses to which the Phonograph has not been put, or places where it has not been seen and heard. Recently it was used in Russia to marry a couple who had quarrelled with the priest, and now, in France, it has been put to another sacred use. A priest having no altar boy to make responses during celebrations of the mass, uses a Phonograph into which he has previously spoken the sacramental words. The experiment is said to meet with great success.

Opportunity is said to come knocking at every one's door once in a lifetime. But so many of us are a little hard of hearing that it is safer to call on Opportunity.



BUILDING OF BABSON BROS., CHICAGO.

This illustration gives a very good idea of the large business done by Babson Bros., Edison Jobbers, of Chicago. The express wagons are filled with Edison Phonographs, sold by mail order, and demonstrate clearly that even

in a field as a rule overrun with cut price articles the Edison Phonograph, a protected one, is enormously successful. With a business of such proportions it is easily understood why Babson Bros. have to send us such huge orders.

SUSPENDED LIST, AUGUST 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

ILLINOIS.

*Cooksville—Geo. Swinehart & Son.
*Peoria—H. Meyer, 1307 S. Adams st.

IOWA.

*Cushing—Bullock & Lyman.
*Mederville—John J. Carpenter.

KANSAS.

*Wichita—Frank R. Powell, 132 N. Main st.

MAINE.

*Gardner—C. H. Cobb.
*Oldtown—H. M. Burnham.

NEW HAMPSHIRE.

*Dover—H. C. Ingalls & Co., 444 Central ave.

NEW JERSEY.

*Newark—R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.

* Added since July 1, 1907.

NEW YORK.

*New York City—Italo-American Phono. Co. (R. Gerard & Co.)

NORTH DAKOTA.

*Fargo—Ben Hart.

PENNSYLVANIA.

*Lancaster—J. H. Tragger, 249 N. Queen st.

TENNESSEE.

*Alexandria—Clarence D. Baird Music Concern.

UTAH.

*Salt Lake City—Daynes Romney Music Co., 25 East South First st.

VIRGINIA.

*Norfolk—W. Reichenstein, 296 Church st.

WISCONSIN.

*Walworth—G. H. Stewart.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

Everybody Dances When the PHONOGRAPH Plays



THE dance music of the Edison Phonograph is irresistible. Its selections are clear, distinct, tuneful and in perfect time. It offers the most fascinating waltzes and spirited two-steps of the world's great composers as well as the popular dance music of the hour. It is a military band or a symphony orchestra at will, affording a delightful and widely varied program without expense or attention. The Phonograph represents the personal work of Mr. Edison, the inventor of the talking machine idea. Hear it at any Edison store; you must compare it with others to fully appreciate its entertaining powers. If you wish information in advance, write for our booklet, giving descriptions and prices.

NATIONAL PHONOGRAPH CO., Lakeside Ave., Orange, N. J.

August Magazine Advertisement

Edison Phonograph Monthly

VOL. V.

September, 1907

No. 7

Planning Ahead

There is every indication of an exceptionally large business this coming fall. Jobbers' orders are already coming in steadily, showing in nearly every instance a marked increase over those of 1906. These Jobbers show their wisdom by ordering early and largely, and Dealers should follow their lead. There is no longer any excuse for the timid Dealer to wait and see how other Dealers are doing before he places a big order with his Jobber. The Phonograph business is past the experimental stage and is not dependent upon the caprice of the few, but on the demand of the many; and the Dealers who orders late is the one who will lose his customers. We believe that our new horn equipment will be a very strong factor in making this coming season the best from a business standpoint that we have known. Then, too, our facilities for manufacturing Phonographs and Gold-Moulded Records have increased to such an extent that we can despatch all orders promptly and need keep no one waiting.

Dealers not already doing so should make a resolution to carry a full stock of domestic Records this season. Failure to do this often drives a customer to another store; for it is not in human nature to wait if such an easy remedy as a visit to a rival store is at hand. It is not too early now to plan for the fall business. If Dealers have insufficient Record bins or shelves, now is the time to put more in and to see that the interior of the store is made attractive. A well lighted interior, and a store in which Edison Phonographs are well displayed and an abundance of Records are in sight, give confidence to intending buyers and make for the proprietor's prosperity.

Praise for Our Recording Department

"We wish to congratulate your Recording Department on the grand work it is doing. It is marvellous, and such lists are the greatest encouragement to the Jobber and Dealer to use every effort to increase the sale of Edison goods."
—Spokane Phonograph Company, Spokane, Wash.

What the New Horn Equipment Means

In another column we print a few typical opinions concerning the new horn equipment which goes into effect on September 16th. A glance at these letters will show that they are distinctly favorable. Most Dealers have been quick to see that so far from being a hardship or an arbitrary ruling on our part, this new step has been taken only after we have looked at the matter in every light and have been convinced that it would be mutually beneficial.

Leaving aside for a moment the fact that the new horn, by reason of the excellent results it produces, is an additional selling point, we would first point out that this new departure is yet another safeguard to the Dealer. Unable to cut prices on Edison goods, certain Dealers who have lived more by the letter than the spirit of our agreement, have made such reductions on the prices of horns as to make it impossible for smaller Dealers in the same locality to compete with them except by adopting the same methods. Thus, entirely without our approval, a species of price cutting has crept in which we have been unable to check. Under the new conditions this will not take place.

It is largely because we have put out no adequate horn with Edison Phonographs that the market has been glutted with horns of all sizes and description, many of them of unpleasing design and unscientific construction. There has consequently been little uniformity, either in appearance or tone. Our new horn now enables the Dealer to say positively that the best horn for the Edison Phonograph is the one that is part of its equipment, and he will not longer have to carry such a large and varied stock of others as has formerly been the case.

The possible effect of the increased prices on the sales was a subject into which we went very deeply. We speedily came to the conclusion, which was concurred in by many Jobbers and Dealers of wide experience, that the increase of prices would, so far from acting as a

(Continued on page 5)

The New Edison Gold Moulded Records Advance List for November, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 28th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on October 28th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 28th. Jobbers are required to place orders for November Records on or before September 10th. Dealers should place November orders with Jobbers before September 10th to insure prompt shipment when Jobbers' stock is received.

9674 Danny and His Hobby Horse Edison Concert Band

Arthur Pryor, who composed this, will be remembered as the composer of the following attractive Records: "Whistler and His Dog," (No. 9107); "Frau Louisa," (No. 9401); "Baby Parade," (No. 9330); "Mr. Black Man," (No. 8669); "On Jersey Shore," (No. 8760); "Razzazza Mazzazza," (No. 9233) and others; "Danny and His Hobby Horse" is a cleverly written, tuneful caprice, into which is introduced the child's voice as he plays with his toy. An uncommon Record that will find a host of admirers. Music, Arthur Pryor; publisher, Carl Fischer, New York.

9675 When Summer Tells Autumn Good-Bye Manuel Romain

This descriptive, sentimental song, the words of which tell of a pair of lovers who are to be wedded "when summer tells autumn good-bye," is set to fitting and melodious music. Manuel Romain is thoroughly at home in this type of song, and has made a fine Record, which will become increasingly popular. Orchestra accompaniment. Music, J. Fred Helf; words, Arthur Lamb; publishers, Helf & Hager, New York.

9676 Oh, Oh, Miss Lucy Ella Collins and Harlan

A sentimental coon duet, excellently rendered by two artists who are unequalled in this line of work. The melody is bright and the words show the ardent manner in which Miss Lucy Ella is wooed by her honey boy:

"Oh, Oh, Miss Lucy Ella,
I'm black, gal, as you are yellow.
But I love you true, deed I do,
Nobody else but you, you, you.

And Oh, Oh, Miss Lucy Ella,
If you'll tell me that I'm your fellow,
Then your honey boy will jump for joy,
Lucy Ella won't you be my beau?

Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Music Publishing Co., New York.

9677 Secret Love Gavotte Albert Benzler

A bells solo by this virtuoso will be eagerly sought after. Mr. Benzler plays this charming gavotte in a manner which gives him ample scope for his great skill, and the reproduction is admirable for its tonal clarity. The orchestra accompaniment adds to the enjoyment. Orchestra accompaniment. Composer, Johann Resch. Special arrangement and not published.

9678 He Lost Her in the Subway Ada Jones

This very amusing comic song is sung by Miss Jones with all the vivacity and fun for which she is famous, and will eagerly be purchased by her many admirers. The song tells of the exceedingly unfortunate bridegroom who married his Clara down at the City Hall. It must have been the rush hour in the Subway, for they were separated and the gates closed, leaving him outside, while she was carried off to Fourteenth Street in this way:

"When last he saw his dear, just let me shed a tear,
With both her hands she hung onto a strap;
The train went round a curve, the crowd began to swerve,
She fell and fourteen men fell in her lap.

A youth gave her a seat, then stepped upon her feet,
His arm went up, off went his darling's hat;
He saw him wink his eye, he heard his darling sigh,
I hate to think what happened after that.

Orchestra accompaniment. Music, S. R. Henry; words, Alfred Bryan; publishers, Jos. W. Stern & Co., New York.

9679 Honey Boy Reed Miller and Reinald Werrenrath

These artists, tenor and baritone respectively, have each made solo Records for us previously,

but have never sung a duet together, and the result, "Honey Boy," will be much appreciated. It is a swinging march tune, sung with much spirit. The air is catchy and uncommon and is widely popular. Orchestra accompaniment. Music, Albert Von Tilzer; words Jack Norworth; publishers, The York Publishing Co., New York.

9680 Who? Me? Billy Murray

Billy Murray always manages to get hold of amusing songs and always sings them in the funniest fashion. This one is no exception. Sam Jones had promised to wed his best girl, but couldn't make good, owing to the lamentable fact that his uncle held his dress clothes "in soak." But Sam borrowed some from a friend, and the parson was about to tie the knot when a perfect 'ady "buted in" and cried out that she was Sam's real bride, and if he tried bigamy she would "bust his head." Sam had lost his heart to one charmer, but he wasn't anxious to lose his head to another, so he cried out anxiously:

"Who? You! Me? Yes! Not me, I'm not the man;
You sure have made a big mistake, you don't know who I am;
Why we have never met before, so he shouted out once more,
Who? You! Me? Yes! Not me, I'm not the man."

Orchestra accompaniment. Music, Ted Snyder; words, George Whiting; publisher, F. A. Mills, New York.

9681 I See Thee Again Waltz Edison Symphony Orchestra

This is one of the most attractive waltz Records we have made in a long while. The predominating strings and wind blend so perfectly with the brass that the effect is altogether charming. This Record should be bought by everyone who is looking for a new and beautiful waltz. Composer, Manuel Estrada; publisher, Carl Fischer, New York.

9682 June Moon Irving Gillette

A very pretty, sentimental song, appropriately rendered. The music is likely to be popular, and the introduction of the bells in the accompaniment has a very pleasing effect. Most young people have no objection to the moon taking a rest behind a cloud every now and then, but the young couple in this particular song seem desperately anxious that he should come out and shine brightly, which seems remarkable.

"Now please don't tarry and we'll marry
If you'll shine June Moon."

Orchestra accompaniment. Music, Wm. J. Vanderveer; words, Earl J. Benham; publishers, Jos. W. Stern & Co., New York.

9683 Kiss, Kiss, Kiss Ada Jones and Billy Murray

In Anna Held's phenomenal success, "The Parisian Model," there was, and is, no more popular number than "Kiss, Kiss, Kiss." Not only are the words bright and amusing, but there is a delightful lilt in the tune which means wide popularity for it. It is not too much to say that our artists have entered into the spirit of it and sing it as well as the original singers on the stage. The orchestral accompaniment, in which the bells are prominent, adds to the attractiveness of this Record. Music, Gertrude Hoffman; words, Harry B. Smith; publishers, M. Witmark & Sons, New York.

9684 If I'm Goin' to Die, I'm Goin' to Have Some Fun Arthur Collins

This diverting coon song, rendered with all of Arthur Collins' customary humor, relates the illness and recovery of Jim Jackson. Jim caught a cold and instead of taking hot gin fizzes, as his anxious friends advised, persisted in going out to shoot dice. The night was cold as ice, and three weeks later James looked feebly at his physician, and was told he was going to die. This sad news acted as a tonic to the sick man, for he sat straight up in bed and remarked:

"I'm goin' to get right up and put on my clothes,
I'm goin' to get right out and take in all the shows;
I'm goin' to drive around in an open carriage,
If I meet my gal there's goin' to be a marriage;
I'll borrow from everybody on my staff,
I'm goin' to eat and drink and drive and laugh.
The doctor says my days are done, so if I'm goin' to die,
I'm goin' to have some fun."

How he acted on this and recovered is told in the song. Orchestra accompaniment. Music and words, Geo. M. Cohan; publisher, F. A. Mills, New York.

9685 Victorious Eagle March Edison Military Band

This fine, rousing march is brilliantly played by the Military Band. The themes are bright and stirring and the perfect precision with which it is performed will make it widely liked. Composer, George Rosey; publishers, Hinds, Noble & Eldredge, New York.

9686 Why Did They Sell Killarney? Frank C. Stanley

A song that by reason of its associations will be cordially welcomed. The air is reminiscent of the other great Irish song, "Killarney," and the words breathe the spirit of affection

for the green isle of Erin, as the chorus shows:

"Why did they sell Killarney, all for the sake of gold,
The valleys and dells, the shrine and the wells
The lake that no other on earth excels;
Where fairies oft roamed thro' the woodland,

And the boys they would all tip the blarney,
We all know that Ireland is poor, but still,
Why did they sell Killarney?"

Orchestra accompaniment. Music and words, John and Harry Dillon; publishers, M. Witmark & Sons, New York.

9687 At the Village Post Office

Edison Vaudeville Company

An amusing, original sketch, in which Messrs. Harlan, Porter and Murray, taking the parts of country "rubes" at a village store, cause a great deal of merriment by their good humored repartee, of which this is a specimen:

MURRAY—"Give me a two cent stamp Mr. Postmaster.
HARLAN—Will I put it on the letter for you?
MURRAY—No, I'll put it on myself.
HARLAN—Better put it on the letter; it'll do more good."

The sketch concludes with a verse, sung by all, descriptive of their visit to New York City, and is partially interrupted toward the end by Angelina, the postoffice cat, trimming a predatory dog who dared to follow his master into the store. This Record must not be missed. Original arrangement and not published.

9688 'Neath the Old Cherry Tree, Sweet Marie

Byron G. Harlan

A tuneful, sentimental song, well sung by Mr. Harlan, who has made an excellent Record. No follower of sentimental ballads is surprised at meeting "Sweet Marie" again, either under cherry or chestnut tree. In this instance she plighted her troth under the old cherry tree and the hero is sitting alone, hoping that some day she and he will be again, in the shades of evening, under the sheltering branches. Orchestra accompaniment. Music and words, Williams and Van Alstyne; publishers, Jerome H. Remick & Co., New York.

9689 Sweet Spirit Hear My Prayer

Edison Venetian Trio

This special arrangement for the celebrated instrumental trio should be as widely popular as "Sonoma," the last Record they made for us, which was a very big seller. No combination of instruments can produce a greater sweetness and delicacy of tone than the flute, harp and violin, and we predict that this Record will make a great success. Music by William Vincent Wallace, but this special arrangement is not published.

9690 I've Had Many a Sweetheart But None Like You

Reed Miller

Mr. Miller has a very fine song in this, the second Record he had made for us. There is a splendid swing to it, and the fact that it is written in waltz time will do much to popularize it. It is a sentimental song, but with bright, cheerful words, that are well suited to the very catchy music that accompanies them. Mr. Miller is going to be one of our best-liked singers, and his Records should not be missed. Orchestra accompaniment. Music and words, Harry D. Kerr; publishers, Jos. W. Stern & Co., New York.

9691 The King's Business

Edison Mixed Quartette

A beautiful Record of a well known and very popular sacred song. The voices blend exquisitely and by their evenness of volume make a harmonious whole rarely attained. There can be no question as to the popularity of this selection. It is sung unaccompanied. Music, Flora H. Cassell; words, Dr. E. T. Cassell; published in various hymn books.

9692 Flanagan at the Doctor's

Steve Porter

Flanagan has a great doctor. One night, while waiting to see the doctor, Flanagan amused himself by reading the testimonials on the desk, and was much impressed by the great skill of his physician. He repeats some of them to the Professor. One said: "I can recommend your cure for rheumatism. You said I would be about after taking two doses. I only took two doses and I am already about—dead." Another ran: "In the short time you have treated me you have certainly done me good—and plenty." "When I began taking your medicine," said a third, "I could see but little. Now I can see my finish." "You told me to take one pill three times a day. I took it but I lost it, and couldn't get it up again." Original arrangement and not published.

9693 Rakoczy March

Edison Hungarian Orchestra

This celebrated march, which is traditional, has been known among the Tziganes, or Hungarian Gypsies, for more than two centuries. One of them, Michael Barna by name, is known to have played it in 1705. We have had many requests for it. The quaint character of the music and the instrumental effects incidental to true Hungarian melodies are splendidly brought out by our Hungarian Orchestra. Composer, unknown; arranged by Theo. Moses-Tobani; publisher, Carl Fischer, New York.

9694 Yesterday

Reinald Werrenrath

Mr. Werrenrath's fine voice rings out grandly in his new sentimental song, which he sings with deep feeling. A song of this type, the words of which are fitted by the writer to his own music, speedily becomes popular, and is always a good seller. Orchestra accompaniment. Music and words, Charles K. Harris; publisher, Charles K. Harris, New York.

9695 A Coon Courtship

Ada Jones and Len Spencer

A really funny vaudeville sketch by two of the most popular artists before the Phonographic public, in which Miss Jones introduces the coon song, "You've Got to Love Me a Lot." Mose is supposed to be "a midget niggah," who makes love to a two-hundred-pound beauty, who is inclined to doubt his kissing capacity. Susie is a connoisseur at the osculatory game, and her creed is contained in the song she sings:

"If you are going to love me, love me at all,
You've got to love me, love me a lot."

Orchestra accompaniment. Music of coon song, John Lowitz; publisher, The Seminary Music Co.

9696 When the Band Plays "Yankee Doodle"

Edward Meeker

A cleverly written song about the effect this patriotic air has on the singer. Bill Simmons had to start in dancing whenever the band played, but this victim is only stirred to unusual activity by "Yankee Doodle." He trembles when he sees a band assembling, for no matter on what important errand bound, he's certain to lose control of himself.

"When the band plays 'Yankee Doodle' I go airly off my noodle,
And begin to spend my boodle in a Yankee Doodle way."

Orchestra accompaniment. Music, Joel P. Corin; words, Felix F. Feist; publisher, Leo Feist, New York.

9697 Many's the Time Medley

Edison Military Band

A very attractive medley, made up of the favorite songs, "Many's the Time," (No. 9631); "Take Me Back to New York Town," (No. 9666); "Will You Be My Teddy Bear?" (No. 9659). This arrangement is made specially for our Record and is not published.

(Continued from page 1)

deterrent, considerably augment the volume of sales. The horn heretofore supplied with Edison Phonographs has been used but rarely. From inquiries and observations we find that the 36-inch black stem horn at \$7.50, the 42-inch at \$10.00, or one of the many flower horns, which range in price from \$2.00 to \$10.00, have replaced them. The cost of a Home Phonograph was therefore the initial \$30.00, plus the cost of the horn, which was hardly ever less than \$5.00. The price of Triumph and horn would frequently be \$57.50 or \$60.00. If, in the past, customers have cheerfully paid for the Phonograph and horn without considering the increased cost of horn as a drawback, there can be no question that selling will be easier when the price of the Phonograph and the best obtainable horn will in reality be less than what was paid before the new equipment came in.

Dealers should seize on this point when asked by customers to explain the change. It is one that will readily be accepted by intelligent questioners.

It will be seen that even if the new horn were only as good as the kinds formerly used, there is an advantage in a slightly decreased cost. But the new horn is vastly superior to any before used in connection with the Edison Phonograph, as experiments will prove conclusively. It is impossible to please all people, and there may be some who may cherish the conviction that the old order was better than the new, although, if they reason the matter out, it is difficult to see where they can find fault.

Here is the whole thing in a nutshell: The new horn and Phonograph costs no more than the old. The new horn gives better results. The new horn with the Edison Phonograph makes price cutting impossible. What sensible Dealer can say that these three things will do anything but help him?

Typical Letters

Want of space prevents us from publishing more of the many letters we have received from Jobbers and Dealers, but they mostly take the same view as these writers.

We have received information in regard to the change and there is no question in the writer's mind but that they will be very attractive and better sellers than heretofore.—J. F. Schmelzer & Sons Arms Co., Edison Jobbers, Kansas City, Mo.

"We are in receipt of your letter in which you enclose list giving the change of styles and prices of the Edison Phonographs. We consider this change to be a very desirable one, and cannot help but feel that it will be very profitable to the trade in general."—Clayton Music Co., Salt Lake City, Utah.

"I will certainly say that you have given us Dealers in smaller towns a better chance to meet the catalogue house competition, as they have offered horns too cheaply to allow us to compete with them. I think you are doing the proper thing in putting out the complete outfit and putting the price on them. * * * My July trade was double what I anticipated and I have very good prospects for the fall."—Will R. Ausenbaum, Grant Park, Ill.

Advance List Edison Grand Opera Records Supplement No. 8, November, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before October 28, 1907, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on October 28, 1907. Supplements will be shipped with Records. These may be distributed to Dealers after October 20th, but must not be circulated among the public before October 28. Jobbers are required to place orders for Grand Opera Records on or before September 10th. Dealers should place Grand Opera orders with Jobbers before September 10th to insure prompt and complete shipment when Jobbers stock is received.

B. 55 Steuermannslied, ("The Helmsman's Song") "Der Fliegende Holländer" Wagner

By HEINRICH KNOTE, TENOR, Sung in German, Orchestra Accompaniment
Partly from the legend of the Flying Dutchman, which had been told him by sailors when, on a voyage to England in 1839, his vessel was driven by storms to take refuge in a Norwegian fjord, and partly from Heine's "Salon" Wagner wrote this celebrated work. The Flying Dutchman was a sailor, who, when attempting to weather the Cape of Good Hope, was repeatedly driven back by the winds. Angered by these vain efforts he cried out, "Though Hell itself prevail, I'll sail on till eternity." For this impious boast he was condemned to scour the seas in his dreaded vessel with black masts and sails blood-red, until he should find a maiden who would be faithful to him even unto death. Many times he had been disappointed; and it was while he was dropping anchor on the Norwegian coast that he hears, sung on a ship nearby, the beautiful Steuermannslied.

B. 56 L'Ultima Rosa d'Estate, ("The Last Rose of Summer") "Martha" Flotow

By BESSIE ABBOTT, SOPRANO, Sung in Italian, Orchestra Accompaniment
But for this beautiful air it is more than likely that "Martha" would have been forgotten long ago, although there are other notable airs in it. The air was known in Ireland so long ago as 1660, but attained special popularity by Moore's words. In the opera it is sung by Lady Harriet Durham, who, with her maid, is masquerading as the hired servant of Lionel, the young farmer, whom she has learned to love. The difference in their rank rendered their love hopeless. Fortunately Lionel is found to be the son of an Earl, and thus the marriage takes place.

B. 57 Quand'ero Paggio ("When I was a Page") "Falstaff" Verdi

By ANTONIO SCOTTI, BARITONE Sung in Italian, Orchestra Accompaniment
Although this opera was written in Verdi's eightieth year, it is the most vivacious and sprightly of all his many splendid works. The libretto follows almost literally the text of Shakespeare's "Merry Wives of Windsor," and it is not too much to say that the composer's music fits the wit and humor of the play to perfection. "Quand'ero Paggio" is sung by Sir John Falstaff, when he is making love to the lively Mistress Alice Ford, who is aware that he is at the same time making love to her friend, Mistress Meg Page. Monstrously fat, the knight describes the April days when he was a page to the Duke of Norfolk, and so slim he could have slipped through a ring.

B. 58 So Anch'io la Virtù Magica, ("The Magic Virtue I Also Know") "Don Pasquale" Donizetti

By SIGNORINA GARAVAGLIA, SOPRANO Sung in Italian, Orchestra Accompaniment.
One of Donizetti's last compositions, this opera contains the cleverest music that he wrote, and was finished in eight days. Don Pasquale is an elderly man whose nephew, Ernesto, refuses to marry an heiress, preferring instead the young and beautiful widow Norina, who is poor. His uncle then determines to marry, and by means of a plot is made the victim of a mock ceremony. Instead of his bride being a young girl from a convent, it is Norina. Immediately she assumes shrewish airs and becomes wildly extravagant. Her victim, so far from being mortally angry when he finds out, is so delighted at getting rid of her that he permits Ernesto to marry her, and gives him a fortune. The very charming cavatina Norina sings is suggested by a romance she is reading of a beautiful lady and the bold knight Richard.

B. 59 Alto La! ("Halt, There!") "Carmen" Bizet

By FLORENCIO CONSTANTINO, TENOR Sung in Italian, Orchestra Accompaniment
While Don José, a brigadier of the Spanish Army, was waiting in the public square for Michaela, his betrothed, the gay and fickle Carmen, with her fellow workers, came out of the cigarette factory. Alone of all the admiring soldiers and wayfarers, she singled José out and threw him a flower. At first the thoughts of Michaela enabled him to resist the beauty of the cigarette girl; but later, when he had to arrest her for stabbing a fellow workgirl, he fell madly in love with her and connived at her escape. For this he suffered two months' imprisonment, while Carmen escaped to the mountains and joined the gypsies. "Alto La!" a gay military air, characteristic of him, is the song he is heard singing in the distance as he makes his way to Carmen directly he is released.

Printed Matter

Copies of the new Domestic Record Catalogue, Form 1170, have just been mailed to the entire trade. In it are comprised all Records listed in this country to and including August. It omits all Records cut-out up to that time. It supercedes Form No. 1070, from which it differs slightly in typographical make up, and will be current for four months.

The new Machine Catalogue, prepared in view of the changes due to new horn equipment which go into effect on September 16, will not be available so soon as we had hoped. This is due to a slight hold up until decision is made on one or two minor points. Jobbers and Dealers will understand that owing to the enormous size of the edition some time must be taken in getting them printed and we shall not be able to supply them to the trade by September 16, as we expected. As soon as they are ready, orders will be filled without delay.

"It Sounds Good to Me," is the title of a new folder printed in two colors which should be used by the trade with great effect. A man is depicted laughing heartily at the entertainment afforded by his Phonograph. On the obverse side, under the caption "It Sounds Good to Everybody," there are some excellent selling arguments. It is Form 1130.

Another very ingenious, interest-compelling folder is Form No. 1100, which is in the shape of a circus tent and is printed in colors. On the first page the entrance to the circus tent is shown with the showman urging the crowd to go inside and see the "greatest show of the age." The fourth page depicts the other side of the exterior of the tent and a number of small boys are seen, some trying to creep under the canvas and others pursued by an excited policeman. The inside of the tent, shown on pages 2 and 3, are devoted to reading matter on the greatest of all entertainments—the Edison Phonograph. This folder is a very clever one, provocative of much amusement. It is intended for use at country fairs and similar places, which are in full swing

during the late Summer and early Autumn. Dealers can make good use of these two folders and should obtain them from their Jobbers without delay.

In the new Accessories Catalogue, Form 1119, which we are now distributing, an error appears on page 10. Eight motor frame springs and four motor frame screws are required for the new style Home Phonograph. The list price of these parts is \$1.00. For old types of the Home Machine, six frame springs and three frame screws will answer. These latter parts are listed at 75c.

Thomas Graf

Calling at the offices of the National Phonograph Company, Ltd., recently, we had the pleasure of meeting Mr. Thomas Graf, the new managing director. As the result of half-an-hour's most interesting conversation, we were impressed with the certainty that Mr. Graf's appointment will prove a very satisfactory one from all points of view.

Mr. Graf has had a wide and unique experience of the Phonograph industry dating back some ten years, when he first commenced in the business in America. Subsequently he has been identified with the trade in various important capacities, and we would specially refer to his splendid work for the Edison Company on the Continent, in building up and consolidating their business.

We do not think the National Company could have chosen a gentleman more fitted to successfully perform the duties of the important appointment of managing director. Mr. Graf will bring to bear experience gathered from an intimate acquaintance with the business methods at the world's great trade centres; he has also valuable practical knowledge of Edison specialties, obtained from a close connection with the company's factories both in America and on the Continent; and, in addition, he is the happy possessor of a courteous and considerate manner which will bring him many friends in this country. We prophesy that Mr. Graf will quickly become a very popular personality in the British phono trade.

We may add that he will act as general European manager of the Continental offices.—*The Phono Trader and Recorder, London.*

Edison Phonograph Monthly

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VOL. V.

September, 1907

No. 7

Grand Opera Records

Although it is not likely that Grand Opera Records will ever sell as readily as the more popular kind, there is nevertheless a growing class of Phonograph owners who will buy them eagerly. These Records have done much to make the Phonograph welcome in the better class of homes and open up avenues of custom to the ambitious Dealer that would not otherwise be within his reach. The better margins of profit on these Records should be a strong incentive to the Dealer to push them with all the energy he possesses. Grand Opera Records should be purchased by all true lovers of music because they express all that is highest in vocal art. Not only is each Record capable of giving delight to those who like good music, but each one is a lesson how to sing, a lesson given as often as is wanted by the great operatic singers who make them. It would be difficult to get two brighter, merrier songs than those sung by Constantino and Scotti in the list to be issued in November. Dealers will find it easier to sell these Records if they make themselves acquainted with the nature of the song and can talk them interestingly to customers.

Carrying Grand Opera Records leads frequently to the sale of a Phonograph to some musically minded person who would not otherwise take any interest in the matter. And Dealers should remember that the class which is at present in the minority is being numerically strengthened every day. To those who appreciate the educational advantage of the Phonograph, the Grand Opera Records should be very welcome.

And all the more welcome because their low price—notwithstanding their artistic excellence—brings them within the reach of a very large class.

The Value of the Window

The value of display, in attracting notice and winning custom, is as old as trade itself. The first form of such display took the form undoubtedly of the seller spreading his goods around him as he sat in an open market or bazaar. This form still survives and is likely to do so for a very long while but it is not the display suitable to delicate wares. The old time merchant who lived in London, at Cheapside, or on old London Bridge when that structure had rows of shops upon it, regarded his shop window in much the same light as any of the others in his house. From the old prints to be seen of this far off time the shop windows seem to be very small and narrow, and utterly unfitted for display purposes. But the London merchant of Elizabethan time was not necessarily ignorant of the value of display on that account. He was wise enough, when he went to bed, to bar and shutter his narrow window and lock securely the great oaken door, for he knew it fared ill with burghers if they fell in with rollicking soldiers or nocturnal prowlers. And a window display would have been considered fair game for a party of gay young blades coming up from the Southwark Bear Garden, which was at one time Shakespeare's only rival.

The merchant had only one thing to do, and that was to put all his hopes of advertising in the great sign that hung outside his house; and some specimens to be seen in museums show that they were well painted. The great painter Hogarth, who flourished in the eighteenth century, painted many notable tavern signs in the days of his poverty; and many impecunious artists paid off long-standing accounts by the exercise of their art in this manner.

Nowadays, however, the well lighted window,

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unshuttered, and open all through the dark hours to the gaze of the curious, not only prevents burglary, but is the greatest local advertisement the proprietor can have. When a Dealer takes space in his local paper and writes an advertisement unskillfully, that advertisement will not have nearly the beneficial effect of one written in a clever style. Similarly the value of the window can be enormously increased by the manner in which it is treated; for windows, like women, pay for dressing. In making a display of Edison goods it may be urged that they are somewhat unwieldy and do not lend themselves to decorative effects, like millinery goods or the myriad packages that come to the grocer's hand when he wishes to obtain startling effects.

We are certain that with thoughtful attention Edison goods will make very attractive effects if handled properly, and the window space is sufficient and well lighted; and we want to urge all Edison Dealers to make the most of their window displays. It is not enough to have the goods if the passers by don't know of it. They must find your window attractively dressed; so attractively dressed that they pause to look in and without knowing it get impressed with what they see. Windows should be frequently re-dressed, and the ingenuity of the owner and assistants should be brought to bear on them. The Dealer who neglects his window is throwing away the best free advertisement it is possible to obtain; and the Dealer who spends a lot of thought and skill upon his window obtains never failing, good results. In a subsequent issue we shall have some hints on the subject of window dressing that may be helpful to those Dealers who have been content with the usual mediocre display but believe that they might do better.

Among the Jobbers

S. B. Davega, Edison Jobber, of 32 East 14th Street, New York, in order to gain better facilities for his rapidly growing business, has just leased spacious and well lighted premises at 126 University Place. This will be connected with the 14th Street establishment, and will be used exclusively for wholesale purposes. Mr. Davega has been fortunate in securing such a central location, which is in the heart of the talking machine district.

W. D. Andrews, Edison Jobber, of Syracuse, and Buffalo, N. Y., and President of the Eastern Talking Machine Jobbers' Association, has recently purchased the entire jobbing stock of Edison Phonographs carried by R. L. Loud, of Buf-

falo. Mr. Andrews has a very attractive stock of machines and Records at his Seneca Street warerooms in Buffalo.

The Rudolph Wurlitzer Co., of Cincinnati, O., Edison Jobbers, like so many others of our Jobbers, have found that the space which a year or so ago was thought sufficient for their needs for some time to come, has proved too small for their rapidly growing business. They have secured 15,000 feet of floor space in the big building at 126 East Fourth Street, where the wholesale end of the business will have the space it has needed for some time past. One floor will be given over to Records and another to talking machines.

The Conroy Piano Co., of St. Louis, Mo., Edison Jobbers, state that their jobbing trade on Edison Phonographs, has been far beyond their most sanguine expectations, while the retail trade in July by its volume was a very pleasant surprise.

In redecorating their quarters on Fourth avenue, Louisville, Ky., the Montenegro-Riehm Music Company, Edison Jobbers, adopted an entirely unique series of designs. The walls have been stenciled with figures showing the various parts of a piano from sounding-board to keys. The colors are pink, green, silver and gold, and all fixtures are of solid mahogany.

Foreign Records Cut Out

The trade is hereby advised that after the present stock of Records Nos. 12863 and 17243, British and French respectively, has been exhausted no more will be supplied.

Begging by Phonograph

A Berlin (Germany) deaf and dumb beggar finding business slow, has thrown away his stock in trade of pathetic appeals hung around his neck and purchased a Phonograph. On a specially prepared cylinder he has had the story of his afflictions and the great size and helplessness of his family recorded. The lady of the house is no longer able to wave him away for no sooner does she put her head out of the door than he starts the machine and more in curiosity than pity the busy housewife listens to this unique appeal. So far the business has done excellently, but it is likely that when others start in and the first man loses his vogue, he will have a vituperative cylinder prepared, especially addressed to hard hearted economists.

It is not easy to become a good salesman; if it were, there would not be so much money in it. The first and greatest qualification in salesmanship is unbounded enthusiasm. Without it a salesman could not even sell harp strings in Heaven.

To Add New Equipment to Present Machines

Jobbers and Dealers are especially urged to look for and carefully read the direction sheet enclosed with this issue of the EDISON PHONOGRAPH MONTHLY, giving instructions for adding the new equipment to such of the present types of machines as they have in stock. The new parts consist of a horn, a crane and pieces for attaching the crane to the cabinet. The latter pieces include a metal holder, with screws; a crane base to hold the crane and keep the machine from tipping over, and a brace to keep the upright rod of the crane in a rigid position. Since some Dealers may fail to get this printed direction, we append the following instructions for attaching the crane holder.

Slide the reproducer arm to the right as far as it will go and fasten it down to the end gate latch with a rubber band or string. Turn the cabinet over on its back, leaving its cover on and catches locked. Place the crane base inside of the metal holder and hold both parts against the bottom of the cabinet, keeping the center of the holder the right distance from the left hand edge of the cabinet base. See that the holder is held so that the base stands at right angles, or perfectly square with cabinet, and mark location of screw holes on base of cabinet. Remove the holder and crane base and with a No. 40 twist drill or the same sized bradawl, drill the four holes into base of cabinet one-half inch deep at the places previously marked. Screw on the crane holder. The front edge of crane holder on all cabinets should be $\frac{3}{8}$ of an inch back of the edge of cabinet base.

The brace is not fastened to the cabinet, but is pushed over the top edge of the cabinet by lifting up the lid. It should then be placed in such a position that the upright rod of the crane will stand perpendicular.

The distances from the inside of cabinet base to center of holder should vary in each machine as follows. Standard, $3\frac{1}{4}$ inches; Home, $7\frac{1}{4}$ inches; Triumph, Alva and Concert, $7\frac{3}{4}$ inches; Balmoral and Conqueror, $12\frac{1}{2}$ inches.

GEM MACHINE CAUTION.

The hole in the body of the Gem Phonograph, for holding the horn crane, has been increased from 3-16 to $\frac{1}{4}$ inch on all new machines. To equip machines made previously to this change, it will be necessary for Dealers to order special horn cranes with the end made 3-16 inch.

The salesman who cannot answer intelligent queries about the Phonograph he is trying to sell, is apt to create a certain prejudice in the mind of the possible purchaser. Such a customer often goes elsewhere, which is just what the salesman should do.

Those Foreign Records

For some years now, enterprising Dealers have found that one of the best ways to sell Records is by giving Phonograph concerts at which the new monthly lists are played over. In many towns this reunion is looked upon as one of the pleasantest evenings of the month, and sales of Records are easily traced to it. Dealers who adopt this plan should never fail to play one or two of our Foreign Records with the usual monthly list. People who hear them played are loud in their praises, and it would undoubtedly tend to popularize them if a few were played whenever an opportunity occurred. In a country like this, where so many races are blended, there should be a big market for foreign selections if they were pushed. These Foreign Records are all exceptionally good, being, indeed, the best-recorded and most popular in the countries from which they come. There is a great deal of variety among them. Some of the German and French and grand opera, and some in the lighter vein of the cafe chantant. They are made by artists well known in their respective countries and deserve recognition as such, not only by French, German or Swedes, as the case may be, but by all Edison Phonograph owners who appreciate good vocal Records.

What the Dealers Say

"I want to congratulate you for those 90 German Records, as they are very fine and good."—*Christian Erb, Edison Dealer, 378 Colvin St., Rochester, N. Y.*

"After having tried the 45 new French Records, I have found that they are the very best that can be made. The reproduction of all the whole 45 Records is perfect and a great feature in them is the fine orchestra accompaniment. I am sure that we can sell a large quantity of them, and we will push the sale with all our might in order to induce you to issue more new ones."—*Joseph Beaudry, 263 rue St. Jean, Quebec, Canada.*

"I am selling more Phonographs every month."—*Geo. A. Hyde, Edison Dealer, East Smithfield, Pa.*

Phonographs on Canoes

Charles Craig, of the Indiana Phonograph Co., Edison Jobbers, Indianapolis, Ind., has noticed a marked increase in his retail trade this Summer. One of the reasons is said to be the fad for equipping canoes with Phonographs. Most of the canoes to be seen on the river about Broad Ripple have music at the prow, and the effect at night is very pleasing.

How I Became an Edison Jobber

C. D. WESTBROOK, MELBOURNE, AUSTRALIA

I had worked for many years at the iron industry, when the depression owing to the land boom troubles caused me to look for something with better prospects. I tried the leather business, and manufactured, first of all, shoes and boots in a small way, finally acquiring an extensive trade in the sale of leather goods, both

shipments on Dealers' terms were landed. Later on negotiations were entered into with the National Phonograph Co. for a Jobber's order of 100 Phonographs and 5,000 Records.

Once started as an Edison Jobber business soon assumed such proportions that the once highly prized leather goods business received less and less attention, and was pushed out by Edison products, and I moved from the suburbs to suitable premises in the center of Melbourne. The business increased wonderfully and for two years shipments of all types of Edison Phonographs and Records were arriving weekly, and it soon became evident that these spacious premises were all too small for the fast increasing trade.



EDISON GOODS FOR C. D. WESTBROOK

wholesale and retail. It was during this time that Dr. McCarthy, of Footscray, Melbourne, drew my attention to an Edison Phonograph, which he had brought back from the United States on one of his world tours. I became so much interested in it and its possibilities that I wrote to the Dealer from whom the Doctor had purchased his machine and received full particulars as to terms. After studying these I at once placed what seemed to me then to be a large order. It called for 2 Gems, 1 Standard, 1 Home Phonographs and 140 wax records. In due time they were delivered to Melbourne, and this "huge shipment" became a center of attraction, for at that time Edison goods were poorly represented in Melbourne. The goods were soon disposed of and several further small

While at this address I had opened two retail stores—one in the city, and the other in Ballarat, the garden city of Australia. With these two stores to look after and my fast increasing Dealers' business to attend to, new and commodious premises were taken and moved into during April, 1906. At times we carry over 1,000 Phonographs and 50,000 Records in stock, which shows to what an extent my Edison Phonograph business has grown in the four years that have elapsed since my first order was sent.

The Australian public buys well and knows good things when it sees them; cheap and nasty goods find no market, and hence it is that Edison goods are foremost all the time. In all places the Edison Phonograph and Records can be found—drawing-room, assemblies and camps—a delight and entertainment to all who hear them.

Australian Appreciation

The following letter, written at Queensland, Australia, and addressed to Mr. Edison, is typical of the many he receives from appreciative Phonograph owners, and shows what an incalculable blessing the Phonograph can be to the lonely:

"From this side of the earth, I dare say I am among thousands of Australians who have to thank you for many pleasant evenings. I have just bought one of your singing machines. I live

alone and far away from other human beings, but now I have no more lonely evenings and its splendid. Sir, this wonderful invention of yours will do more toward making happy homes than anything I know of. I pray that you may live and enjoy the best of health for the next forty years."

Music is a discipline, and a mistress of order and good manners. She makes the people milder and gentler, more moral and more reasonable.—*Luther.*

Dealers and Dodos

Thousands of years ago, there was a bird called the Dodo, who was originally furnished with wings like any other bird. But as he lived on an island where food was plentiful and he had only to walk about to pick up all that was necessary, he was not compelled to take the trouble to fly. There is no doubt but that he might have got better food and a greater variety of it by expending a little energy, but he preferred not to take the trouble. After a few centuries of this inactivity the Dodo's wings became smaller and finally dwindled into useless appendages, and the Dodo could not have flown if he had tried. Competition came along in the shape of other birds who could walk and fly, and the Dodo finding there was nothing else to do, was forced to become extinct.

There are a number of Dodo-like Dealers, who won't put forth their mental faculties and they are as surely doomed to extinction as were those lazy birds of long ago.

The Dealer who wishes to increase his business with the Edison Phonographs and Records cannot do so unless he takes active steps to that end. The day has passed when a man can merely open a store and expect to make a fat living. True, such a man may be able to get along in a very small fashion. But that's not the modern American business spirit. The modern Dealer must be prepared to recognize and respect just competition in bright, aggressive rivals, and can only rise superior to it by beating them at their own game. First of all he must understand that competition is good for him since it makes him think and act quickly, and if he doesn't, the other man will.

If you happen to be the only Dealer in a small town, and another one sets up in opposition, you may feel a trifle aggrieved at first. When you see your rival's advertisement in the Yawtown Journal, setting forth in glowing terms the self-same goods that you have carried for some years—Edison Phonographs and Records—you may feel a trace of uneasiness that you never advertised. The reason you did not was the same reason that the Dodo might have given to any inquiring bird who asked why he never flew. Dodo and Dealer would reply that "they didn't have to." If these advertisements stir up this uneasy feeling it's a good thing for you. If they do not, beware of getting into the Dodo class.

Your first symptom of dissatisfaction shows that you have recognized that greatest stimulant to business-getting—Competition. That's all very

well, you say, but the new man is going to cut into my profits! That may be true, too, but they need not be the same profits that they were before you had a rival.

The Edison Dealer should never make the mistake of looking at his territory from the standpoint of a grocer, butcher, or blacksmith. The grocery business has very distinct limitations, but the business in Edison Phonographs and Records has not. The grocer's is a cut-rate proposition, compelling him to carry many lines on which little profit can be made. You are protected from cut rates and there is nothing belonging to the Edison Phonograph outfit or Records but allows the Dealer a large margin of profit. The grocer can tell pretty accurately the average consumption of an average family so far as his store is concerned, but what Edison Dealer can foretell the extent of his possibilities?

We frequently receive letters telling us that the writer started in with, perhaps, a Standard Phonograph; then, becoming more ambitious, purchased a Home Phonograph and finally was not contented with anything short of the Triumph. These letters prove that the Dealer has the opportunity to make three successive sales to one customer. By the terms of your agreement you are not permitted to take machines in part exchange, so there is no lessening of the profit in these transactions in any manner.

When you have realized the enormous scope for your business you should not feel discouraged by competition.

It is yours to create the Phonographic appetite. The sale of one machine is the best argument you have for increasing your sale of Records.

Mr. Edison's Face His Own Property

Vice-Chancellor Stevens, of the New Jersey Courts, recently handed down a decision enjoining the Edison Polyform and Manufacturing Company from publishing on its products a picture of Mr. Edison, accompanied by a certificate purporting to be signed by him recommending the use of the compound—a neuralgic pain killer.

In stating the circumstances leading up to the present litigation, the Vice-Chancellor stated that Mr. Edison, as an inventor of electrical instruments and processes, enjoys a world-wide reputation. Early in his career Mr. Edison compounded a medicinal preparation intended to relieve neuralgic pains by external application. This was first made for the personal use of Mr.

Edison and his assistants, without any idea of commercial exploitation.

In 1879 a Mr. Lewis and a Mr. Jacobs visited Mr. Edison's laboratory in Menlo Park to examine his inventions. Mr. Edison happened to mention the fact that he had been a sufferer from facial neuralgia and that he had made a preparation which he had called polyform that he had found to be a good pain killer. Lewis and Jacobs were so impressed with its merits that they asked him to sell it, and Mr. Edison finally agreed to dispose of his rights for \$5,000.

The arrangement was that Mr. Edison should apply for a patent and execute an assignment. The patent apparently was not issued, but a written assignment of Mr. Edison's right to it and to the preparation was made September 2, 1879. The same year a company called the Menlo Park Manufacturing Company, in which Mr. Edison had no interest, was organized to manufacture and sell the preparation. The company failed after several years and was succeeded by a Maine corporation, called the Edison Polyform Company. This company too met with little success and was succeeded by a New York company which did nothing. Finally the present defendant corporation was organized by several men living in Chicago, where it is now manufacturing the compound. This contains all but one of the drugs, morphine, mentioned in Mr. Edison's formula. On each bottle is a label containing on one side directions for use and on the other a picture of Mr. Edison and the following words: "Edison's Polyform. I certify that this preparation is compounded according to the formula devised and used by myself. Thomas A. Edison."

Mr. Edison testified that he had never authorized the use of his picture and that he had never made or authorized the certificate purporting to be signed by him. On the contrary, he objected to any use whatever of either his name or picture.

Postal Card Publicity

A. C. Clavel, Edison Dealer, of "Ye Old Curiosity Shop," Wauchula, Fla., sends us three postal cards which should arouse a great deal of interest and lead to business. On one is the figure of a man with a violin, and on the card is written "Don't fiddle around—Come to us and get an Edison Phonograph. It brings all the music of the world into your home."

The second card shows a conductor leading his band. "We lead you to the best entertainment, the Edison Phonograph. It plays your kind of music no matter what it is, when, and as you like it." The third of the series shows a man running for the train which is just pulling out of the station. "Don't get left—you won't if you buy an Edison Phonograph. The most wonderful invention of the age. Come and hear it at, yours for pleasure, A. C. Clavel." These cards appear to be hand written and will certainly not share the waste-paper-basket fate of the majority of postals.

Meeting of the Eastern Talking Machine Jobbers' Association

The annual meeting of the above Association, which took place at the Hotel Astor, New York, July 22d and 23d, was one of the most successful ever held. The nominating committee appointed at the last meeting, submitted the following for directors as provided by the by-laws, from which four members were to be elected: W. D. Andrews, J. Newcomb Blackman, Louis B. Buehn, A. H. Jacot and E. F. Taft. At the banquet a number of interesting speeches were made. The speakers were Albert S. Marten, President of the Tea Tray Co.; Vice-President Blackman, and C. H. Wilson, Sales Manager of the National Phonograph Company. All agreed that such associations were of great benefit to the trade at large, by bringing Jobber and manufacturer into close touch where in friendly fashion trade problems could be solved harmoniously. During the proceedings of the first day, the matter of issuing sample Records two months ahead was gone into. Many of the Jobbers complained that the Dealers would not place orders for October Records in July. When it was pointed out that the National Phonograph Company claimed it was necessary to submit samples two months in advance in order to manufacture the Records and make prompt shipments, no further action was taken.

The Polylingual Phonograph

It has been left to a Dutch shopkeeper to invent a use for the Phonograph which is both new and useful. In Holland so many tourists come who cannot speak a word of Dutch, which differs very much from German and approximates to the Flemish, that custom is often lost on that account. This particular shopkeeper spoke both German and English well, and according to the *London Daily Chronicle* used his knowledge and the capabilities of a Phonograph in this manner.

Near Amsterdam a traveler—who does not know a word of Dutch—perceiving the announcement "English spoken," entered a shop. "English, Sir?" asked a youth behind the counter. Then he picked up a cylinder, placed it in a Phonograph, and the instrument duly sung out—but in German: "Sir, (or Madam,) the proprietor, who speaks German, will be telephoned for, and will return to the establishment in less than five minutes. Will you please be seated?" The tourist, who knows German, seated himself. In came the principal, who speaks excellent English. The stranger asked why the Phonograph did not talk English. The explanation was. "It's my stupid assistant! I have a cylinder on which is recorded the message in English; he used the wrong one. There is no excuse for him; my English cylinder is tinted red at the ends, and the German one blue. Lucky for me, Sir, that you know German, else I might have lost an esteemed patron."

Know Your Goods

One day I was talking with a gentleman who is a member of a music firm. During the conversation he said: "The trouble with the talking-machine business is that the people do not realize the marvelous strides that have been made in improving them. Most people have heard the old-style machine, which was uneven in tone and very indistinct, and so hardly a single person will bother to listen to an up-to-date one."

That evening I got to thinking about what he had said. The next morning I went to him with a proposition. I was to take a machine and about a dozen records by way of an outfit. A commission was to be paid me on every machine I sold.

I started to work, my idea being "hearing is believing." I went first to my friends, and made appointments to bring my machine to their homes some evening. Of course I assured them that they would be under no obligations to buy. Out of ten persons upon whom I called I sold to seven.

My plan worked better than I had anticipated. I then interested another young man, and soon had him doing the same kind of work. I paid him a regular salary. Later I had four young fellows working for me, and was doing a land-office business.

I did not stop there, but turned my thoughts to the country. Farmers living away from a city have very few amusements. I knew a talking-machine would just please them. So I hired a man to drive out into the country and stop at the farmhouses. We did even better than we did in the cities, selling on the average to eight out of every ten upon whom he called. I was working for a firm in the daytime, and did all this work in the evening. Soon I was putting quite a good deal of money in the bank. There is a good field open to bright young men who have a little "hustle" in them, and who make themselves familiar with the improvements in the goods which they handle.—W. H. B. in "The Circle," August number.

A Model Phonograph Store

Believing that there are many Dealers who would be glad to know how to display Phonographs to the best advantage and how to arrange Records in the most useful and attractive manner, A. V. Chandler, our city representative in Chicago, is fitting up a model Phonograph store on the sixth floor of 304 Wabash Avenue. It is separated from the commercial department by sound-proof partitions and a complete line of Edison Phonographs will be carried, with Records arranged on modern shelving, with the latest type of tray and Rapke labels. The idea is to show the Dealer how to make the most of his store space and by attractive interior do more business.

The Phonograph's Popularity

A curious case was tried by a magistrate in Rochester, N. Y., last month, which showed very plainly that the Phonograph has endeared itself to many of the good citizens of that city. Two men, Robert Burke and John Krell, were charged with annoying a certain Johanna Warren by what she was pleased to term, "The unceasing racket of a Phonograph." When she had made her complaint, most of the people in the court arose as one man to testify in favor of the joint owners of the Phonograph. It was stated that one-half the residents of the block on which the defendants lived came, unsolicited, to give testimony that so far from being an objectionable noise, it was eagerly looked for, and was a source of considerable pleasure to neighbors near enough to hear it. The magistrate dismissed the case instantly and the young men went home triumphantly, and that night the strains of Record No. 9234 floated out on the summer breeze.

Some "Don'ts" for the Dealers

The following list of "don'ts" was compiled by one of the most successful talking machine men in Canada for the benefit of his staff, and is passed on to our readers with a recommendation to read and remember when a machine is playing:

- Don't slam a door.
- Don't walk with your heels striking the floor hard.
- Don't walk between the machine and the persons listening to it, unless unavoidable.
- Don't start another machine until the first stops.
- Don't talk or laugh; if you do you may as well stop the record. Your customer came to hear the record, not you.
- Don't get mad when they tell you they know more about the goods than you, they do—not, but don't get mad.
- Don't let your customer wait, play some records for him.
- Don't stop a machine until you raise the sapphire from the record.
- Don't allow a machine to run down while playing.
- Don't allow customers to enter the record department.
- Don't play a two-verse song record through, when we're busy; stop it after the first verse. Certain records cannot be treated like this, but many can. Use your own judgment.
- Don't think you haven't time, make it.
- Don't put your hands on a horn or on a mahogany cabinet.
- Don't let your customer, if you can prevent him.
- Don't hesitate to ask what you don't know.
- Don't forget the don'ts.—Canadian Music Trades Journal.

New British Record Making Plant

The accompanying photograph shows the new buildings which our English branch, the Na-

manufacture of Records, the demand for which is steadily increasing. It is substantially constructed of brick with a floor space of 45,000 feet, the total area of the property being two acres. It has been fitted with the necessary machinery by our European Superintendent of



OUR NEW RECORD MAKING PLANT, LONDON, ENGLAND

tional Phonograph Co., Ltd., has secured at Willesden, a northern suburb of London, for the Works, E. Riehl, and will be one of the best equipped record-making plants in existence.

SUSPENDED LIST, SEPTEMBER 1, 1907.

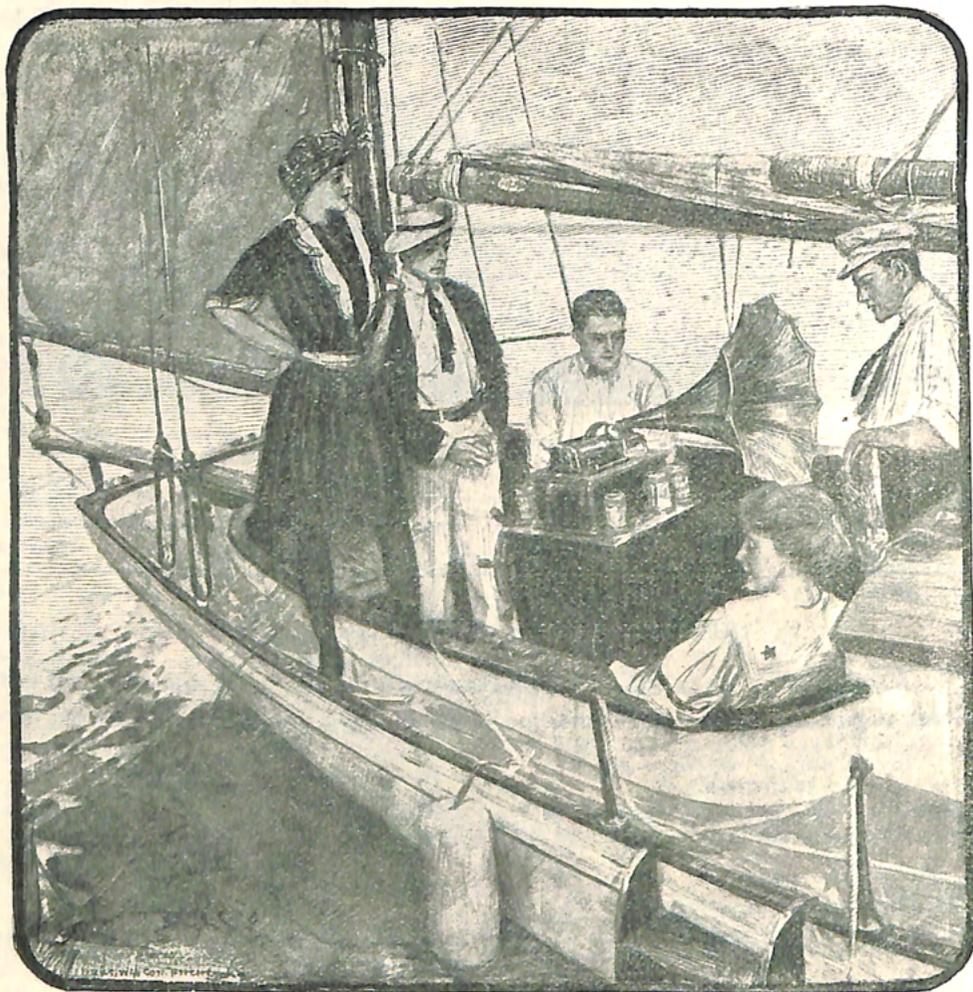
Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

- | | |
|---|---|
| <p>ILLINOIS.
Cooksville—Geo. Swinehart & Son.
Peoria—H. Meyer, 1307 S. Adams st.</p> <p>IOWA.
Cushing—Bullock & Lyman.
Mederville—John J. Carpenter.</p> <p>KANSAS.
Wichita—Frank R. Powell, 132 N. Main st.</p> <p>MAINE.
Gardner—C. H. Cobb.
Oldtown—H. M. Burnham.</p> <p>NEW HAMPSHIRE.
Dover—H. C. Ingalls & Co., 444 Central ave.</p> <p>NEW JERSEY.
Newark—R. Rosenthal, Prop. Springfield Hdq. and Sptg. Goods Store, 71 Springfield ave.</p> | <p>NEW YORK.
New York City—Italo-American Phono. Co., (R. Gerard & Co.)</p> <p>NORTH DAKOTA.
 Fargo—Ben Hart.</p> <p>PENNSYLVANIA.
Lancaster—J. H. Tragresser, 249 N. Queen st.
*Royersford—Granville B. Tyson, 215 Main st.</p> <p>TENNESSEE.
Alexandria—Clarence D. Baird Music Concern.</p> <p>UTAH.
Salt Lake City—Daynes Romney Music Co., 25 East South First st.</p> <p>VIRGINIA.
Norfolk—W. Reichenstein, 296 Church st.</p> <p>WISCONSIN.
*Ashland—J. F. Pool Co.
Walworth—G. H. Stewart.</p> |
|---|---|

* Added since August 1, 1907.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

An Unfailing Source of Real Entertainment



START an Edison Phonograph going anywhere and it immediately becomes the center of interest. As an entertainer it has no competition—its fund of music, songs, or stories is unlimited. With each new record, whether an air from the latest musical comedy, a waltz or two-step by band or orchestra, a selection from grand opera or a ballad of long ago, the Phonograph becomes a new pleasure. A Phonograph in your home means enjoyment for each member of the family and for all occasions. Hear it at any Edison store.

NATIONAL PHONOGRAPH CO., Lakeside Ave., Orange, N. J.

Edison Phonograph Monthly

VOL. V.

October, 1907

No. 8

Co-operation and Enthusiasm Essential Factors

In a comparatively few days the new Agreement will be in force and the trade everywhere will be selling machines with new equipments and at the new prices. We will then be squarely face to face with conditions that will mean much for the future of the Edison Phonograph. We have no hesitancy in declaring that, in our opinion, the new conditions are going to bring a greater and constantly growing business; conditions that will more than ever establish the supremacy of Edison goods. Jobbers and Dealers can be of great assistance in hastening the complete fruition of these conditions. Much will depend upon their attitude toward the new equipment. If, because they have a stock of horns on hand, they are going to feel aggrieved and talk down our equipment, the success of the new conditions will be handicapped and, in such cases, progress will be slow. Such Dealers, however, will be standing in their own light and will in the end injure themselves.

If, on the other hand, they will accept, put out and talk the new equipment with enthusiasm, the complete success of our new plans will be almost instantaneous. The demand for horns of all shapes, styles and decorations is largely artificial and due to the efforts of manufacturers to compel the trade to carry large stocks. The public, as a rule, knows little about the horn proposition when it thinks of buying a Phonograph and would not know much more if it was not, upon reaching a Dealer's store, told about the many kinds of horns on the market.

Not more than one purchaser in fifty will give the matter any further thought after being told that an Edison Phonograph can be sold with no other horn than the one furnished with it. Even the fiftieth man will waive his objection upon being told that the horns furnished with Edison Phonographs are the best for reproducing purposes that have ever been made at a similar price. This statement cannot be successfully contradicted, as Dealers themselves may prove by playing the new horn against any

of equal cost in their stock. That it is not gaudily decorated will eventually prove a better selling point than otherwise.

Perhaps the feature about the new conditions that should appeal most to the Dealer is the fact that he gets a protected price on every horn that he sells, and this alone, even if there were no other advantages, should cause him to give us his wholehearted support in carrying out the new plans.

This article is not written because we have any fear concerning the situation, but because we earnestly desire to get the complete and enthusiastic co-operation of the entire trade at the earliest possible moment. The success of the Edison business has been built up by the willingness of manufacturer, Jobber and Dealer to work together for their mutual interests, and the continuance of the same spirit will make it an even greater success.

New Plan for Cash Discounts to Dealers

A letter bearing the signature of F. K. Dolbeer, General Manager of Sales, has just been sent to all Jobbers, calling their attention to the practice of some Jobbers of permitting Dealers to discount a current month's purchases if paid in full on or before the 10th of the following month. The letter points out that this is a violation of the new Agreement, Section 3 of which reads as follows:

3. Jobbers' Terms to Dealers are net 30 days from date of invoice or a cash discount of Two Per Cent may be allowed as follows: On purchases made from the first day to and including the fifteenth day of the month if paid in full on or before the twentieth day of the same month; and on purchases made after the fifteenth, to and including the last day of the month, if paid in full on or before the fifth day of the following month.

This feature of the new Agreement is being referred to in this especial manner so that it may be fully understood by Jobbers and Dealers, thereby avoiding misunderstandings between the trade and ourselves.

The New Edison Gold Moulded Records Advance List for December, 1907

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before November 27th, all things being favorable, but they must not be placed on sale by Jobbers or leave their places of business, or be reshipped to Dealers before 8 A. M. on November 27th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after November 20th, but must not be circulated among the public before November 27th. Jobbers are required to place orders for December Records on or before October 10th. Dealers should place December orders with Jobbers before October 10th to insure prompt shipment when Jobbers' stock is received.

9698 Waltz from Romeo and Juliet

Edison Concert Band

This famous waltz, one of the most beautiful waltz measures known, is exquisitely played by the Edison Concert Band. It will be eagerly bought by music lovers of all classes. Composer, Charles Gounod; publishers, Boosey & Co., New York.

9699 I'll be Waiting Dearie When You Come Back Home

Reed Miller

A very tuneful march song, sung by the sailor lover as he is taking farewell of his lass preparatory to a long voyage. The sentiment of the words is such as to render the song very popular. A few bars of "Rocked In the Cradle of the Deep" are woven into the symphony with pleasing effect. Orchestra accompaniment. Music and words, Jean C. Havez; publishers, Helf & Hager Co., New York.

9700 In Monkey Land

Collins and Harlan

A novel and amusing song of the jungle, with bright, clever accompaniment, sung splendidly by Collins and Harlan. It is all about the wooing of a roguish little monkey maid by a very sentimental chimpanzee, who attains to his heart's desires and is accepted as a desirable son-in-law by the monkey maiden's mother:

"Where breezes blow in monkeyland,
Up in a banyan tree,

There lived a pretty monkey maid
Loved by a chimpanzee."

Orchestra accompaniment. Composer, Theodore Morse; words, Jack Drislane; publishers, F. B. Haviland Publishing Co., New York.

9701 The Merry Widow Waltz

Edison Symphony Orchestra

"The Merry Widow," from which this captivating waltz is taken, is said to be the best comic opera written within the last twenty-five years. It has already enraptured Europe and is now attaining great popularity here. It is charmingly rendered by the Edison Symphony Orchestra, and we predict it will be one of the biggest sellers we have listed for a very long while. Composer, Franz Lehár; publishers, Chappell & Co., New York.

9702 Some Day When Dreams Come True

Irving Gillette

Not for a long time has Mr. Gillette had such a charming sentimental song so well suited to his sympathetic style of singing, and it will undoubtedly make a big hit. The chorus indicates the general trend of the song:

"Some day when dreams come true,
Some day in the future years,

I'll come to you dear love,
Smiles shining through my tears."

Orchestra accompaniment. Music and words, Phil Staats; publisher, Walter Jacobs, Boston.

9703 Ring Out the Bells for Christmas

Edison Concert Band

A truly seasonable and very originally conceived and executed Record, which will have a large sale. Sweet Christmas chimes are introduced into the selection and then the finely blended tenor and baritone voices of Messrs. Miller and Werrenrath are heard singing a Christmas carol. Special arrangement, not published.

9704 Flanagan's Trouble With His Tailor

Steve Porter

No matter what Flanagan's troubles seem to be, he is always good-natured about them, and his droll fun rises above everything. Flanagan introduces his mother into this sketch and she seems to be a very industrious old lady. When he brought her a pair of pants that his thoughtless tailor had left with one leg longer than the other, the old lady set to work to even things up, and by cutting a bit off one leg and a bit off another, reduced them in time to a necktie. Flanagan has some funny things to say as usual, and starts by a discussion on "pants." "Now, what would a man be without a pair of pants? Why, he'd be arrested!" The sketch concludes with a humorous verse, sung to the Professor, on the origin of pants. Orchestra accompaniment. Original sketch and not published.

9705 Honey Boy Medley

Albert Benzler

This medley, brilliantly played on the xylophone by Mr. Benzler, introduces the three very popular Records in the order named: "Honey Boy" (No. 9679), "When Summer Tells Autumn Good-bye" (No. 9675), and "When the Band Plays Yankee Doodle" (No. 9696). Orchestra accompaniment. Special arrangement, not published.

9706 Wouldn't You Like to Have Me for a Sweetheart?

Ada Jones

This is one of the most prominent successes in Raymond Hitchcock's musical farce, "A Yankee Tourist," and is one of the brightest and most tuneful ditties of the season. Miss Jones sings it in her inimitable manner and will bring it into wide Phonograph popularity. No one should fail to buy this Record.

"Wouldn't you like to have me for a sweetheart,
Wouldn't you like to have me for a beau?
Wouldn't you like to whisper me your secrets
About as well as any girl you know.

Wouldn't you like to meet me in the starlight,
Wouldn't you like to have my sympathy,
Wouldn't you like the conversation,
Wouldn't you like the consolation of a little girl like me!"

Orchestra accompaniment. Music, Alfred G. Robyn; words, Wallace Irwin; publishers, M. Witmark & Sons, New York.

9707 Three Rubes Seeing New York

Edison Vaudeville Company

A diverting street scene of three rubes viewing New York from a "rubberneck" coach and their amusing comments on what they see and hear. Lifelike effects are introduced from the Grace Church chimes to a fire alarm, and the rubes are finally left to walk home from Grant's Tomb owing to the failure of their automobile. One of the best things our Vaudeville Company has done. Original and unpublished.

9708 I Get Dippy when I Do that Two Step Dance

Arthur Collins

Arthur Collins sings in a typically amusing style about a town that has been struck by the two-step wave and its effect on the citizen who sings the song:

"Round the floor you gaily glide,
With a hippy, slippery slide;
When they bang that big bass drum,
It's a cinch they're going some

It may be against your will,
But you really can't keep still;
For you've got no chance, it makes you prance,
To do that two-step dance."

Orchestra accompaniment. Music, Bert and Lou Fitzgibbon; words, Edgar Selden; publisher, Shapiro, New York.

9709 Pretty Black Eyed Susan

Edison Military Band

This instrumental selection, which is a song and dance, is full of the most pleasing orchestral effects. It will commend itself to all lovers of similar Records. It is an exceptionally fine piece of recording. Composer, Frank R. Seltzer; publishers, Coenille-Seltzer Co., Philadelphia, Pa.

9710 Won't You Waltz "Home Sweet Home" with Me for Old Times' Sake?

Byron G. Harlan

A very attractive, tuneful sentimental song, exactly suited to Mr. Harlan's style of singing. It deals with the reconciliation of two lovers who had quarreled and met again in a ball room. The last dance was the waltz "Home, Sweet Home," and the chorus of the song is the young man's plea for a better understanding:

Won't you waltz 'Home Sweet Home' with me, for old times sake,
To see another's arms around you dear makes my heart ache.
Won't you be the same to me.

Like you always used to be?
Won't you waltz 'Home Sweet Home' with me for old times sake."

Orchestra accompaniment. Music and words, Herbert Ingraham; publisher, Shapiro, New York.

9711 Rescue the Perishing

Anthony and Harrison

This sacred duet, most sympathetically rendered, is too well known to need any comment. It is a perfect Record, sure of a warm welcome by all lovers of sacred song. Orchestra accompaniment. Music, William H. Doane; words, Fanny Crosby.

9712 Marianina

James Brockman

A funny Italian dialect song, something on the style of the popular "My Mariuccia Take-a Steamboat," (No. 9430) sung by a new addition to our talent, whose clear, expressive voice will win him many friends. Poor Antone's Marianina has given up the cooking of spaghetti and gone away with a minstrel troupe. She no longer sings the songs of sunny Italy, but, as the chorus shows, has taken on another hue:

"My Marianina why you treat-a me so mean-a?
Won't you make-a da beat-a while-a good-a da shoes?
Oo' Antonio will get da blues
Don't sing Marianina bout da wearing of da green-a.

Leave alone da corn-beef and da cabuch,
And stick to maccarone;
My Marianina please-a come back home."

Orchestra accompaniment. Music and words by James Brockman; publishers, Helf & Hager Co., New York.

9713 Florida Rag

Vess L. Ossman

A very brilliantly executed banjo solo, showing with almost startling effect the capabilities of the instrument in the hands of a master. Orchestra accompaniment. Composer, Geo. L. Lowry; publishers, Jos. W. Stern & Co., New York.

9714 Make a Lot of Noise

Billy Murray

A typical Geo. M. Cohan song, which is very popular, sung in Billy Murray's liveliest vein. The first line of the song lets us into the secret that "the town is on the blink," and if the singer is elected Mayor he promises to make it the liveliest spot on earth:

"Vote for me and I'll promise ye
That we'll all be as free as we ought to be.

What you need is a man of speed,
I'm the noise for you me boys."

Orchestra accompaniment. Words and music, Geo. M. Cohan; publisher, F. A. Mills, New York.

9715 Old Dog Sport

Len Spencer and Gilbert Girard

This descriptive recitation by Len Spencer, with farmyard and canine effects by Gilbert Girard, excellently recorded, is full of real, kindly sentiment. The old dog is taken out by his master to be shot because his days of usefulness are past and there is a brindle pup ready to step into his position. The farmer, as he walks along, thinks of what the dog has been, how he rescued one of the children from the "crick" when he was younger, "nailed a sneak thief by the throat," and he finally gives the faithful old dog a new lease of life.

9716 Two Blue Eyes

Reinald Werrenrath

An attractive, sentimental march song, likely to be very much appreciated. It is finely sung by Mr. Werrenrath and the words and music will find ready favor. Orchestra accompaniment. Music, Theodore Morse; words, Edward Madden; publishers, F. B. Haviland Publishing Co., New York.

9717 Love's Confession

Edison Symphony Orchestra

One of the most graceful and beautiful selections by this celebrated orchestra that we have listed for a long time. It is not in the least inclined to the dullness that many think go with this class of music. We are certain that this will be a universal favorite and a consistent seller. Beautifully recorded. Composer, M. Klemmer; publishers, Oliver Ditson Co., Boston.

9718 When the Sheep Are in the Fold, Jennie'Dear

Manuel Romain

A sentimental farewell song, of a type always popular, concerning the parting of two lovers whose love for one another holds them through the trying period of an indefinite absence:

"When the sheep are in the fold, Jennie dear,
And the harvest moon is shining soft and clear.

Let love's star burn bright and true, I will ever think of you
When the sheep are in the fold Jennie dear."

Orchestra accompaniment. Music, S. Fred Helf; words, C. M. Denison; publishers, Helf & Hager Co., New York.

9719 So, What's the Use?

Bob Roberts

Another favorite number from "The Yankee Tourist," amusingly rendered by Rob Roberts. It is the outpouring of a pessimistical soul, who has found most things in life vain. The words are clever and mirth-provoking, as this specimen shows:

"Oh! what's the use of lending anyone a five spot,
If next day he borrows ten?
All single folks, 'tis said, will always wish they were wed.

And those who are wish they were dead,
So what's the use?"

Orchestra accompaniment. Music and words, Edward Montagu; publishers, Francis, Day & Hunter, New York.

9720 Bronco Bob and His Little Cheyenne

Ada Jones and Len Spencer

A highly original, diverting Western sketch, which is crowded with human interest and will certainly be a big seller. The scene opens with the whinny of a horse. Cheyenne (Ada Jones) rides into the camp, her mare blown, to marry Broncho Bob (Len Spencer), who carries her off to the parson on his own horse to the accompaniment of the cowboys' band, which plays "Cheyenne," a verse of which is appropriately sung by Miss Jones at the earnest request of her lover. This Record is out of the common and is going to make a big hit. Original arrangement.

9721 Old Faithful March

Edison Military Band

A fine, rousing march, well up to our standard, replete with stirring motives and sure of a warm welcome. Composer, Abe Holzmann; publisher, Leo Feist, New York.

Differentiation in Cash and Instalment Sales

The following letter, mailed to all Jobbers and Dealers under date of September 7th, disposed of a much discussed question:

With further reference to the matter of the proposed allowance of a 5% discount for cash on Edison machines sold at retail, we wish to state that this proposition has received our most careful consideration, and we are of the opinion that for the best interests of all our Jobbers and Dealers, a discount for cash, or otherwise, should not be permitted on retail sales of Edison Phonographs, or parts, Records or Blanks.

The success of this company, and the consequent success of the business of our Jobbers and Dealers as a whole, has been due to the establishment and maintenance of the one-price system, and it is our opinion that any deviation from, or variation of the one-price system, would, in the end, prove prejudicial to the interests, not only of this company, but equally so to the business of our Jobbers and Dealers.

We have, therefore, decided without any equivocation whatever, that under no circumstances will we permit the allowance of a discount on retail sales of goods manufactured or sold by this company.

Yours very truly,
W. E. GILMORE,
President.

When the committee of the Eastern Jobbers' Association waited upon W. E. Gilmore, President of the National Phonograph Company, and laid before him their views on the above proposed change, he received them gladly and listened with all seriousness to what such a representative body of men had to say. By some, his attitude was taken to mean that he looked with favor on the scheme, and it was widely anticipated that the National Phonograph Co. would agree to the proposed changes.

While there was at no time little likelihood of the differentiation idea being taken seriously, it was only fair to the trade at large that the matter should be looked at from all sides. To this end Mr. Gilmore wrote to all Edison Jobbers on the subject and asked them to also get the views of some of their representative Dealers. The replies of both Jobbers and Dealers were in the main a remonstrance against the proposed change and an urgent plea for the rigid continuance of the one-price system. The National Phonograph Co. is perfectly willing to admit that it depends no less on the amicable understanding between itself and the Jobbers and Dealers, than the Dealers and Jobbers do on the protection the Company has always afforded them. And this protection, which has alone enabled the smaller Dealers to live, despite the large stores, is nothing else than the one price

system. The National Phonograph Co. inaugurated this about ten years ago, and has seen nothing but prosperity and the most pleasant relations between itself, Dealers and Jobbers follow as a direct result.

The proposal, therefore, to place cash and instalment sales upon a different footing was in our opinion calculated to destroy in a moment what has been lauded not only by the National Phonograph Co., but by its Jobbers and Dealers as a perfect protective system. It did even more than that. It was the thin end of a wedge, the creation of a precedent which could only have an unsteady effect on the trade. It was the abandonment of the strongest position. In certain commercial crises such a sudden change of policy might be justified. In the event of unlooked for trade depression there might be some justification for it. But at a time when reports from all parts of the country indicate a prosperity greater than ever before enjoyed by the trade, it would be highly injudicial to run the risk of dispelling the feeling of security which it now enjoys under the one price system.

Talking Machine Jobbers' National Association

The Eastern Talking Machine Jobbers' Association and the Central States Association met in session at Buffalo on September the 9th and merged themselves into the National Association of Talking Machine Jobbers, which was organized on Wednesday, September 11th, with the following officers: President, J. F. Bowers, Chicago; Vice-President, W. D. Andrews, Syracuse; Secretary, Perry B. Whitsit, Columbus, O.; Treasurer, L. S. Buehn, of Philadelphia; Executive Committee, C. V. Henkel, New York; W. E. Henry, Pittsburg; C. W. Hickok, Toledo; Edward H. Uhl, Chicago, and L. E. McGreal, Milwaukee. An attempt to form local associations in a number of places will be made this fall and winter. The importance of this new association cannot be overestimated since the industry they represent is one which is exceedingly important at the present time and promises in future to grow to still greater prosperity.

Dealers should read the New Agreement carefully, sign and forward it to their Jobbers without delay. The agreement system of selling Edison goods is designed to benefit Dealers as much as ourselves, and they should cooperate heartily.

The New Agreement

Copies of the new Dealers' Agreement are being mailed as rapidly as possible to all Dealers now handling Edison goods and who have signed the old Agreement. Each copy mailed to a Dealer is being accompanied by a letter, which explains in detail all of the differences between the old Agreement and the new. The changes are only those that experience has shown are necessary to remedy such abuses as have crept in since the present Agreement was put into effect. All Dealers may rest assured that every change has been made to benefit the entire trade and not

Dear Sir:

We forward herewith the new Dealers' Agreement which takes effect October 1st, 1907, and request that you sign same and forward direct to your Jobber without unnecessary delay.

The Agreement, in effect, is the same as the one at present in force, except that we have made minor changes and additions, as follows:

1. The list prices of all, except coin-slot machines, have been increased on account of the change in equipment with which you are already familiar. The sale of Standard (rough) Blanks will be discontinued, and this article is therefore omitted from the Price List. The discounts for machines remain the same. The list price of Edison Standard Records remains the same, but the price to Dealers has been reduced to 20 cents, each, net. As to this change a separate letter has been issued by the Sales Department.

2. In the Conditions of Sale the following changes have been made:

Section 1: While this is a new section in the Conditions of Sale, it embodies a feature of the old Agreement, and therefore requires no explanation.

Section 2: This is a new section and its purpose is to prevent all commission schemes, and particularly to prevent Dealers as well as Jobbers from furnishing goods of our manufacture to parties (not authorized Dealers) in adjacent towns to sell on commission. We have found that in this way Dealers were, in a certain sense, doing a jobbing business, and that the agent acting for the Dealer invariably violated the Conditions of Sale and thus created a hardship on authorized Dealers in that vicinity. This section, however, is not designed to prevent Dealers opening direct branches by signing an Agreement for the branch and complying with all the requirements of a Dealer at such branch stores.

Section 3: This section embodies the features of section one of the old Agreement, and requires no explanation.

Section 4: This is a new section, but it defines a practice which has been heretofore established by us. That is, all Edison Phonograph outfits must be sold complete as shipped by us, and no rebates or allowances are permitted for any articles not desired by the purchaser. This section applies particularly to the new outfits, and where, for instance, a different horn or crane is sold to a purchaser, such sale must be an independent one, and no allowance whatever can be made for the corresponding parts of the regular outfit. The change in the outfit and the object of this section is to prevent a large number of price-cutting complaints such as have been brought to our attention during the past year, due to the trade making up outfits with all sorts of horns, horn-supports and other accessories, and having two prices for such extra articles.

Section 5: This section embodies corresponding features of sections one and two of the old Agreement, and requires no explanation.

Section 6: This section embodies the features of section four of the old Agreement, with the addition, however, that this section now specifically prohibits the acceptance of premium machines in part payment for Edison goods.

Sections 7 and 8: These sections embody the features of sections five and six of the old Agreement, and require no explanation.

Section 9: This section is similar to section three of the old Agreement, requiring the keeping of a record of machine numbers, and is modified so as to include the trade-mark as well as the serial number in the restriction against removal of identification marks.

Section 10: This is a new section, but the condition is not a new one, as it merely embodies in the Agreement the notice which has heretofore appeared on all record cartons.

Section 11: This is a new section, but it defines a practice heretofore established with reference to advance records, and therefore requires no explanation.

Section 12: This is a new section, and attention is directed to this section particularly as it covers a condition which has heretofore given the trade and ourselves considerable annoyance; that is, the replacement of defective parts, or parts broken in transit.

Section 13: This is a new section, and attention to this section is also particularly directed. It is designed to secure the use of only genuine "Edison" repair and supply parts on Edison machines. We have experienced considerable difficulty in the past through the repair of machines and the

because of any desire on our part to be arbitrary.

Dealers are urged to carefully read the explanatory letter and give the most careful consideration to every feature of the new Agreement. We want every one to understand fully the new conditions before he signs the Agreement. We would strongly urge every Dealer to sign and execute the copy of the Agreement sent to him and forward it at once to his Jobber, thereby keeping him in a position to purchase goods of our manufacture and continue in good standing as an Edison Dealer.

Following is a copy of the explanatory letter:

ORANGE, N. J., Sept. 16, 1907.

replacement of broken parts by non-standard and inferior parts. We have found from past experience that where non-standard or inferior parts are used in making repairs (and this applies particularly to sapphires, feed-nuts, main-springs, belts, etc.), the operation of the machine is impaired and causes, among other things, poor regulation and excessive vibration, with the result that the machine is condemned as a whole. Furthermore, in all cases where non-standard or inferior parts are employed, faulty reproduction of the record is the result, and the user invariably condemns the record, and in many cases accuses the Dealer of selling worn-out records. Another object of this requirement is to prevent indirect price cutting.

Section 14: This is a new section, but it defines a practice heretofore established regarding misleading advertising. Hereafter all advertisements, and particularly those advertising an outfit consisting of an Edison machine and accessories of other manufacture, must state the make of goods where such goods are similar to goods manufactured and sold by us, so that the public will not be misled as to what goods are included. This applies particularly to records, and will prevent the class of price-cutting complaints, which, on investigation, show that the Conditions of Sale are not violated, but merely that the advertisement misled the public and the trade.

Sections 15, 16 and 17: These sections embody the features of sections seven, eight and ten, respectively in the old Agreement, and require no explanation.

In the Agreement part a number of slight changes have been made so as to state definitely such matters as were heretofore implied; namely, that the Agreement creates no agency, and that same may be terminated upon any violation thereof, and the same is not transferable without our consent.

In the Dealers' Agreement we have made one important change which must be observed by Jobbers and Dealers. At the foot of the Dealers' Agreement will be found two statements which Jobbers must complete.

(a) In the case of a new Dealer, the Jobber must state when the initial order was shipped complete and the quantity of goods purchased.

(b) In the case of an old Dealer the Jobber must state one Jobber through whom the Dealer signed, the date of the previous Agreement, the address from which the Dealer previously signed, and the date of first order. This information should be taken from the Agreement exhibited by the old Dealer.

(c) All Dealers' Agreements must be countersigned by the Jobber.

NATIONAL PHONOGRAPH CO.

F. K. DOLBEER,

General Manager of Sales.

Allowance for Horn Crating

The letter printed below, although mailed only to Jobbers, refers to a matter of equal importance to Dealers. The allowance mentioned does not affect Dealers except to show them that Jobbers cannot ask them to pay any extra charge for packing horns when shipped singly.

TO ALL JOBBERS. August 23, 1907.

Requests have been made that we crate our new style horns singly, instead of nesting them, to save Jobbers the expense of doing so in making reshipment to their Dealers.

There are several reasons why this is prohibitive as well as unnecessary.

First—It will be absolutely impossible for us to crate singly the number of horns we will be compelled to ship.

Second—Transportation charges (which are allowed by us) would be at least 50% more; that is, the classification on horns packed singly is one and one-half first class, whereas when nested it is only first class.

Third—Most Dealers order more than one machine at a time, and in such cases it would be unnecessary to ship the horns to them packed singly; in fact, the transportation charges, which, in this case, they, the Dealers, have to pay, would be less if they were nested.

Fourth—A large number of machines are sold by Jobbers at retail, and in such cases they are

usually wrapped in paper and not packed in any manner.

For these reasons we will not be able to pack horns singly.

Taking into consideration, however, that the Jobber will necessarily be put to some expense in recrating a certain percentage of horns singly, we have decided to reimburse them for such expense in the following manner:

On every invoice covering machines we will allow a credit of 25 cents on each machine, which, we believe, will more than offset the additional expense Jobbers' will be put to on such horns as they are compelled to pack singly. In making this allowance it is with the distinct understanding that for all such machines shipped to Jobbers we will pack or nest the horns in such quantities as we consider best, that is, they will be nested in quantities, at our option, of five or multiples thereof, dependent upon the quantity of machines ordered. If you have any orders with us stipulating that horns are to be packed singly, we will cancel such instructions and ship horns as above specified.

Where extra horns are ordered they will be nested as stipulated above, but no credit on account of recrating expense, as above mentioned, will be allowed on them.

C. H. WILSON,

General Manager of Sales.

P. S. The horn support and rubber connection will be packed in the case with machines.

Edison Gold Moulded Records

Advance List of French, German, Norwegian, Polish and Scandinavian Records

The French, German, Norwegian, Polish and Scandinavian Records named below will be ready for shipment from Orange between November 1st and 10th. Samples of any or all of them will be shipped October 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by October 20th will be shipped as fast as possible after November 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

These advance lists comprise the second lot in the series of Foreign Records being issued to bring our catalogue up-to-date. All of the masters were made in the countries named, by the best artists obtainable. They are high-class Records in every particular and those found to be the best sellers in their respective countries.

42 New French Selections

17146 Sapho, <i>Fragson</i> M. Fragson	17682 Jocelyn (berceuse), <i>Godard</i> M. Muratore
17158 Les Sapins, <i>P. Duont</i> M. Baer de l'Opéra	17696 O! Sole mio, <i>Di Capoua</i> M. Gluck
17195 Les Enfants, <i>Massenet</i> M. Fournets de l'Opéra	17714 J'ai peur de la Femme, <i>Will-Tassin</i> M. Bérard de l'Eldorado
17215 Le Cor, <i>Flégier</i> M. Baer	17718 Allumeurs-marche, <i>Will. Maquis</i> M. Dranem
17220 Les Bœufs, <i>P. Dupont</i> M. Baer	17729 Au revoir et merci! M. Dalbret
17222 La Bohème (On m'appelle Mimi), <i>Puccini</i> Mlle. Mary Boyer, de l'Opéra Comique	17733 C'est l'Etendard, <i>Borel Clerc</i> M. Bérard
17223 La Bohème (Valse de Musette), <i>Puccini</i> Mlle. Mary Boyer	17747 Qui me rendra ma Jolie M. Bérard
17266 La Bonne de Saint-Antoine M. Grisard	17767 Fumeur d'Opium M. Bérard
17286 Carmen (Air du Toréador), <i>Bizet</i> M. Gilly de l'Opéra	17782 Chargez M. Bérard
17303 Panis Angélicus (avec violon), <i>C. Franck</i> M. Gluck de l'Opéra Comique	17789 Werther (Pourquoi me réveiller), <i>Massenet</i> M. Gluck
17345 Lakmé (Pourquoi dans les Grands Bois), <i>Delibes</i> Mlle. Merguillier de l'Opéra Comique	17793 La Chercheuse de Clair de Lune (tyrolienne rêverie) Mme. Rollini des Folies Bergère
17366 Si j'étais Roi (J'ignore son nom), <i>Adam</i> M. Gluck	17795 Quand l'Amour meurt (valse) M. Gluck
17371 Amoureuse (valse chantée), <i>Eerger</i> Mlle. Mary Boyer	17798 Je suis Pocharde M. Rollini
17377 Les Rameaux, <i>Faure</i> M. Noté de l'Opéra	17799 Le Chansons d'Amour M. Maréchal
17378 Ave Maria, <i>Gounod</i> M. Gluck	17801 La Juive (Prière), <i>Halévy</i> M. Gluck
17512 La Traviata (Brindisi), <i>Verdi</i> M. Muratore, de l'Opéra	17803 Les Deux Amis (tyrolienne du Coucou) M. Rollin
17543 Pensée d'Automne, <i>Massenet</i> M. Boyer de l'Opéra Comique	17806 Ah! ma petite Lili M. Maréchal
17598 Sérénade d'Amour, <i>Fattorini</i> M. Mercadier	17807 Le Violoneux (ronde), <i>Offenbach</i> M. Ragneau de l'Opéra
17602 Ni Brune, ni Blonde, <i>J. Darien</i> M. Mercadier	17811 Ma Bergère (tyrolienne) M. Rollini
17653 Conversation musicale M. Charlus	17817 Carmela (chanson sorrentine), <i>Curtis</i> M. Dulac
	17823 Dernière Sérénade (tyrolienne) Mme. Rollini
	17825 J'ai peur d'Aimer (valse), <i>Rico</i> M. Gluck

9 New German Records

15573 Standchen des Beckmesser aus Die Meistersinger Ludwig Mantler	15605 Mondschein-Serenade, <i>Neil Moré</i> mit Orchesterbegleitung Max Steidl
15583 Mägdelein hör meine Mahnung, <i>Bohne</i> mit Orchesterbegleitung Paul Biegler	15606 Ein Fulder in Frankfurt Original-Couplet in Frankfurter Mundart mit Orchesterbegleitung Adam Muller
15598 Der Tambour Original-Couplet mit Instrumental-Imitationen und Orchester Robert Steidl	15612 Wie ich dich liebe, trautes Kind, aus "Die schöne Vestalin," <i>Holländer</i> Max Steidl
15602 Auf der Isartalbahn, heiteres Intermezzo Hans Blädel	15620 Ein rheinisches Mädchen bei rheinschern Wein, <i>Hoppe</i> mit Orchesterbegleitung Karl Rost
15603 Westfalenlied, <i>Peters</i> mit Orchesterbegleitung Karl Rost	

8 New Norwegian Records

19113 Saeterjentens Søndag, <i>Ole Bull</i> Hjalmar E. Rören	19117 Mens Nordhavet bruser, <i>L. M. Ibsen</i> Hjalmar E. Rören
19114 Aa Ola, Ola, min eien Onge! Hjalmar E. Rören	19118 Sønner af Norge, det ældgamle Rige, <i>C. Blon</i> Hjalmar E. Rören
19115 Ja, vi elsker dette Landet, <i>R. Nordraak</i> Hjalmar E. Rören	19119 Du gamla, du friska Hjalmar E. Rören
19116 En Sangers Bøn, <i>F. A. Reissiger</i> Hjalmar E. Rören	19120 Vi vil os et Land, <i>Christian Sinding</i> Hjalmar E. Rören

34 New Polish Records

15500 Piosenka Wincenty Rapacki	15528 Duet z operetki "Malzenstwo na zart" Bielska i Rapacki
15501 La Matchiche Wiktorya Kawecka	15586 Arya z kurantem z op. "Straszny dwór," <i>Moniuszka</i> Henryk Drzewiecki
15502 Duet Z op. "Baron cyganski" Bielska i Rapacki	15587 Duet z op. "Chopin," <i>Orefice</i> Zooinzka i Drzewiecki
15503 Piesn Chorazęgo z op. "Hrabina" Stanislaw Tarnowski	15588 Amoureuse walc, <i>Berger</i> Wiktorya Kawecka
15505 Powrót Taty parodja Antoni Fertner	15589 Polonez Kratzera Kwartet opery Warszawskiej
15506 "Lipa" Kwartet opery Warszawskiej	15590 Zyczenie, <i>Rubinstein</i> Ignacy Dygas
15507 Siciliana Henryk Drzewicki	15591 U dentysty W. Rapacki i A. Fertner
15508 Przasniczka Helena Zboinska	15592 Piosnka z op. "Tyrolka" Wiktorya Kawecka
15509 Koci Duet Adolfin Zimajer i Wincety Rapacki	15593 Arya z op. "Pierscien rodzinny" S. Bogucki
15510 Arja z op. "Violetta" S. Bogucki	15624 Szumia jodly z op. "Halka," <i>Moniuszko</i> Henrydk Drzewiecki
15520 Walc o milosci Wiktorya Kawecka	15625 Wiersz, "Secesya" Anton Fertner
15521 "Werther" strofy Ossiana Ignacy Dygas	15626 Skowroneczek, <i>Noskowski</i> Helena Zboinska
15522 Arya z op. "Opowiesci Hoffmana" S. Bogucki	15627 Duet z Op. "Rajskie Jablisko," <i>Offenbach</i> Bielska i Rapacki
15523 Scena w wagonie Bielska i Fertner	15628 Obawa Mazurek, <i>Boguski</i> Tarnawski
15524 Koleda Kwartet opery Warszawskiej	15629 Cichy wieczór, <i>Burwig</i> Wiktorya Kawecka
15525 Walc z op. "Figle Junony" Jan Popowski	15631 "Andzia," <i>Rapacki</i> Wiktorya Kawecka
15526 Polonez Jan Sztern	
15527 "Primadonna w zastawie" Wiktorya Kawecka	

18 New Scandinavian Records

15136 Hvorfor jeg elsker dig? af <i>A. Hegner</i> Jörgen Lindahl	15145 Et uheldigt Frieri Chr. Schroder
15137 Danmark skal staa, mens Bolgerne rulle, af <i>Lembcke</i> Jörgen Lindahl	15146 Bondepigens Drom Chr. Schroder
15138 Og jeg har otte Kjærester, af <i>Olivo Krause</i> Jörgen Lindahl	15147 Til min Gyldenlak, af <i>Emil Frijs</i> Peter Cornelius
15139 Lille rode Ronnebær, af <i>Fr. Rung</i> Jörgen Lindahl	15148 Klokkeklang, af <i>Leopold Rosenfeld</i> Peter Cornelius
15140 Dengang jeg var kun saa stor som saa, af <i>P. Heise</i> Jörgen Lindahl	15149 Majsang, af <i>G. A. Lembcke</i> Peter Cornelius
15141 Vaagn af Din Slummer, af <i>P. Heise</i> Jörgen Lindahl	15150 Serenade af "Troubaduren," af <i>Verdi</i> Peter Cornelius
15142 Flojtevisen Chr. Schroder	15151 Lohengrins Farvel til Svanen, af <i>R. Wagner</i> Peter Cornelius
15143 Pengeskabsvisen Chr. Schroder	15152 Serenade af "Der var engang," af <i>P. E. Lange-Müller</i> Peter Cornelius
15144 Nejenunder, ovenpaa og lige midt imellem Chr. Schroder	15153 Vil du? af <i>Frederik Rung</i> Peter Cornelius

Making Room for New Records

Whenever we issue a cut-out list some of our friends take exception to it on the ground that we have cut out some very fine songs or instrumental selections. In the cut-out list of Foreign Records on page 20 there are some splendid Records, but they have not been selling as largely as we hoped, and we are eliminating them to make way for our new French, German, Polish, Italian and Scandinavian Records. These new foreign ones are necessarily more up to date and likely to be more universally popular. If we retained all the Records we make, the printing of catalogues and incidental lists, which is already a matter of some complexity, would be a difficult and extensive task. It would be, too, a

distinct hardship to progressive Dealers, who want to carry as large a stock as possible, if we allowed the list to grow to unwieldy proportions, either in domestic or foreign selections.

A much wider interest is being taken by the public in foreign selections. Dealers who have seen the possibilities that lie in pushing such Records, have been delighted with the results; and it is largely on this account that we have determined to list only such songs or instrumental selections as will increase the desire of the general public to hear all that is best of the foreign records. The opinions we have received on the merits of these German and French records, some of which have been printed in THE MONTHLY, go to show that they will be much better sellers than those which they replace.

An Annoying Delay

The following letter is self explanatory:

TO THE TRADE.

September 10, 1907.

Having experienced trouble in obtaining proper raw material for the new style horn cranes, we find it will be impossible to supply the entire trade with the machines containing the new style horn equipment in time to be put on sale September 16th, as originally intended. For this reason we will extend the date given in our letter of July 23rd, from September 16th to October 1st, and up to that time you will be permitted to sell Edison Phonographs with the old equipment and at the same list prices as heretofore. After October 1st all Edison Phonographs must be equipped and sold with the new equipment and at the new list prices. Should you require any machines with the old equipment to fill orders to September 30th, we can supply them immediately upon receipt of order, but would request that you indicate on such orders, "Ship with old equipment" to avoid any possibility of delay or error in filling.

We also find it will be impossible for us to get out the new Agreements in time to take effect before October 1st. They will therefore bear October 1st dating, and will take effect on that date.

F. K. DOLBEER,
General Manager of Sales.

When we settled upon September 16th as the date when the new equipment would go into effect, there were two reasons which actuated us. First, we considered that we had given ample time for all Jobbers and Dealers to get rid of the old style stock and start in with the new without suffering any inconvenience. Secondly, we thought by that date we should be ready to fill our orders.

By an unfortunate and unforeseen inability to obtain certain manufacturing necessities, we have been obliged to postpone the change until October 1st. It is a disappointment to us and we are sure that it will so be felt by progressive Dealers and Jobbers, who were welcoming the new equipment as an increased attraction. But to those Dealers and Jobbers who were not so much inclined to be pleased at the innovation, this delay gave them the opportunity they longed for. They have had two extra weeks in which to clean up the old stock and get off with the old love before taking on the new.

There is no question whatever in the minds of those who have seen the new equipment, but that it will prove very popular. The Phonograph presents a much more attractive appearance with the new horn, and the tone is greatly improved thereby. Add to these improvements the certainty that the coming season will be record breaking from a sales point of view and then, if you have not done so already, order largely and well.

Important Changes

Following is a copy of an unusually interesting announcement mailed to the entire trade under date of September 10th:

TO THE TRADE:

Orange, N. J., Sept. 10, 1907.

On and after this date Mr. C. H. Wilson, formerly General Manager of Sales, will assume the position of Assistant General Manager, with offices located at our factory, Orange, N. J., and Mr. F. K. Dolbeer will assume the position of General Manager of Sales, with offices at our new office building, No. 10 Fifth Avenue, New York City. Until further advised Mr. Dolbeer will also continue as Manager of Credit Department.

Hereafter please address all orders, remittances, telegrams and general correspondence to National Phonograph Co., Orange, N. J., instead of to our New York office, as heretofore.

W. E. GILMORE,
President.

The announcement was interesting because of the prominent part that both Mr. Wilson and Mr. Dolbeer have taken in the affairs of this company and because of their extended acquaintance in the trade. Mr. Wilson became Manager of Sales in 1898, succeeding C. E. Stevens, and has since filled the position with signal success. Mr. Dolbeer became Credit Manager when the Credit Department was organized in 1899, and has been the only manager that the department has had. His direction of its affairs has been an important factor in the success of the company.

The attention of the trade is particularly directed to the request that all orders, remittances, telegrams and general correspondence be addressed to Orange, N. J., instead of the New York office, as heretofore. With the promotion of Mr. Wilson and Mr. Dolbeer and the removal of the New York office, from 31 Union Square to our new building at 10 Fifth Avenue (illustrated and described on another page) it was decided to move the Sales and Correspondence Departments to Orange. Therefore, the change in the destination of orders, correspondence, etc. The Sales and Correspondence Departments are located on the first floor of the new office building, with A. C. Ireton, Assistant Manager of Sales, in charge.

New Edison Jobber

Arthur H. Smith, doing business at Smith's Phonograph Co., at 818 West Main street, Oklahoma City, Okla., became an Edison Jobber during the past month.

Sign Now, Mr. Dealer—Don't Put It Off

Just as soon as you have read over the New Agreement, sign it without delay and mail it to your Jobber. He will forward it to us. This will keep you in a position to purchase goods of our manufacture and continue in good standing as a Dealer.

Do It Now, Mr. Dealer—Don't Delay

Printed Matter

With this issue of THE PHONOGRAPH MONTHLY we are mailing a copy of the new Phonograph Catalogue, Form 1135, which gives correct illustrations and detailed descriptions of each of the various types of Edison Phonographs with the new equipment. We began on September 18th making shipments of these catalogues to Jobbers on the Pacific Coast, and expect to reach the Eastern Jobbers by October 1st. We have allotted a fair quantity to each Jobber. This quantity, however, is only sufficient to enable Jobbers to supply Dealers with a few copies for store use. It will not be possible for Jobbers or Dealers to use them for circularizing purposes. A Jobber doing so and thereby failing to furnish his Dealers with a limited number will be regarded as doing something to the detriment of our interests. We are urging Jobbers to see that their Dealers get some copies as soon as their supply is received and we think that Dealers generally may rely upon their doing so. It may, however, be some days after the 1st of the month before Jobbers can do this. Delays may occur in the catalogues reaching them and Dealers are urged to be reasonable in their expectations.

Except for the illustrations and descriptions of the several Edison Phonographs with the new equipments, the new Phonograph Catalogue has not been materially changed. The introductory matter has been rewritten, the descriptions have been written in a different style, and certain changes have been made in the descriptions of several accessories to bring them down to date.

The new style Edison Ideal Phonograph appears in this catalogue for the first time.

The trade is advised that Form No. 1060, a folder with the caption "Four Irresistible Entertainers," is now out of print and can no longer be supplied by the Advertising Department.

The various changes in prices, discounts, equipments, etc., will make it necessary to reprint a number of forms such as discount sheets, price cards, electrotype catalogues, etc. This will be done as rapidly as possible, and the trade advised when they are ready. A new Foreign Record Catalogue will also be printed in the near future, and the Record Order Sheet covering the foreign selections will also have attention.

A new form of printed matter has been shipped to Jobbers with their orders for October Records. It is a show-card printed in two colors and is intended to announce the arrival of the new Records. It is headed "October Hits," and is illustrated with a sketch of two vaudeville singers. These cards cannot be mailed. They can only be had through Jobbers, who are expected to enclose one with each shipment of new Records to Dealers. Unless Dealers order new Records they do not need these cards. If the use of this form can be confined to these lines it will be continued; otherwise not. Jobbers asking for a larger quantity than we have allotted them must state the number of Dealers buying new Records of them each month.

Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, [Orange, N. J.]

NEW YORK: 10 FIFTH AVENUE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON.
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.
 MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

VOL. V. October, 1907 No. 8

General Prosperity

It might be urged by some that it is no function of a trade paper devoted to the interest of the Edison Phonograph to congratulate its readers on the prosperity of the country at large. This would be a wrong view of the case entirely; for whereas the newspapers are first to trumpet forth stories of trouble that make the business man tremble, the trade journals are the best indications as to the real prosperity of a country.

All Dealers in Edison goods should congratulate themselves that this general prosperity shows every sign of steady increase, for it means the particular prosperity of the class of goods in which they are interested. And every thing points to this coming season easily breaking the record of last. It must inevitably be so. No other industry can compare with it in steady and rapid growth. The Phonograph saw the cycle craze come in, mount to dizzy heights and then fall to vanishing point. It saw the birth of the automobile industry; but vast and astonishing as this has been, its general prosperity does not compare relatively with that of the Phonograph, which has never looked back, and whose each successive year has beaten the last.

If every Edison Dealer could see our factories and be shown how the enormous plant has grown from a few lumber erections to the tremendous city of concrete it now is, they would be more impressed by the spectacle than any amount of mere description makes possible. We never like to state definitely how many Records or Machines are turned out daily, because the liberal estimate of yesterday is conservative in the light of the morrow. But we can assert without fear of contradiction that the output, gauged not on our enthusiastic hopes, but on the matter of fact orders of Jobbers, are ahead of anything

we could have predicted a year ago. And the Jobbers in their turn do not order on mere speculation, but are actuated by the Dealers, who see growing up around them in village, town and city this steady demand for Edison goods.

Instalment Sales Make Increased Record Sales

C. W. Clokey, the first Edison Dealer to introduce talking machines into Wichita, Kas., has been doing a very big Edison business during the summer months. In fact he was compelled to telegraph for extra machines to be sent on to him by express. In common with many other progressive Dealers he now sells on the instalment plan and says he would rather sell in this manner than by cash payment, owing to the increased Record sales to be made on that account. His customers almost invariably ask as they come in each week to pay their instalments, "Have you anything new?" On hearing new Records they seldom go away without ordering a few.

Wedding Marches by Phonograph

So busy has the Recorder of Deeds, Kansas City, Mo., been kept by loving couples intent on being made one, that there is a suggestion to use the Phonograph to play the wedding march as the blushing pair are ready to leave the office. This will probably lead to its use in other similar cities and Dealers might make sales in offices where marriage ceremonies are frequent.

Dealers should read the New Agreement carefully, sign and forward it to their Jobbers without delay.

New Trade Prices on Records

The following is a copy of a letter mailed to all Edison Dealers in the United States under date of September 18th:

TO RETAIL DEALERS.

ORANGE, N. J., September 18, 1907.

We beg to notify you that on and after October 1st, 1907, the net price of Edison Gold Moulded Records to Dealers will be twenty (20) cents each, the list price to remain as heretofore at thirty-five (35) cents each, or four dollars and twenty cents (\$4.20) per dozen.

There will be no change whatever in the price of Grand Opera or Concert Records.

We would respectfully advise that your Jobber will rebate you one (1) cent per Record on all Records (except Grand Opera and Concert) shipped and billed from September 1st to September 30th, inclusive.

This change in price is to be made effective not only to insure Dealers a better margin of profit, but to cover any possible loss by breakage in transit, and from this date your Jobber will absolutely refuse to entertain or make good any claims for breakage in transit.

We still purpose replacing any and all Edison Records that may be received in a defective condition through manufacturing causes.

NATIONAL PHONOGRAPH CO.,
 F. K. DOLBEER,
 General Manager of Sales.

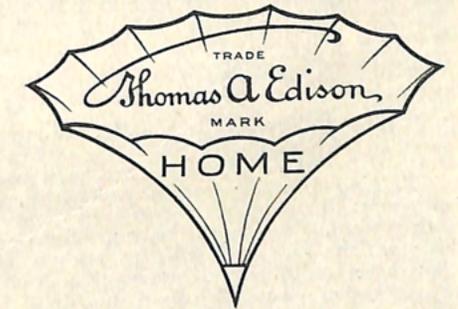
This reduction in the price of Edison Records to Dealers is but another of the many moves made by the National Phonograph Co. to advance the interests of those assisting it in marketing Edison goods. The reduction was made practically unsolicited, for the present margin of profit to Dealers was regarded as liberal and few had any idea of asking for a better one. We have heard from time to time complaints about Records broken in transit and we have been urged to take some steps to compensate the Dealers for such losses. But there has not been enough of such breakage to cause much dissatisfaction. The breakage has not by any means equaled the five per cent. reduction represented by the new price. Therefore the greatest part of the reduction is an unquestioned move to give Dealers a greater margin of profit.

It would be a false pretense, however, to claim that we have made this reduction from philanthropic motives. To class it as selfish would come nearer to the truth. The principal reason for it is to increase the volume of our Record sales. Probably to a greater extent than any other company in this country selling goods on similar lines, does the National Phonograph Co. have the good-will and co-operation of its Jobbers and Dealers. Our policies have been designed to secure such selling conditions as will

enable our goods to be marketed everywhere at a uniform price, and to work with the trade in maintaining conditions that have been widely proclaimed as one of the best systems in the business world of to-day. To voluntarily reduce our own profits for the purpose of increasing those of our Jobbers and Dealers cannot fail to add to our strength with the trade, and we shall fail in our expectations if Edison Records are not sold to a greater extent than ever before.

The New Horns

Every new style Edison horn will bear a blue and gold label like the illustration herewith, differing only in the name of the machine. Gem, Standard, Horn and Triumph Phonographs will bear labels with names to correspond with the machines, while the Balmoral, Conqueror, Alva and Ideal will bear labels marked "Ideal." Each horn will be accompanied by a support



LABEL FOR NEW STYLE EDISON HORNS

that cannot be used with any other horn than the one it is intended for. It is important that the entire trade shall see that the right type of horn is sent out with each machine. To do otherwise will be considered a violation of contract. On October 1st the trade must add the new equipment to all old style machines on hand and thereafter sell machines in no other way. The new equipment is being put out for the benefit of all interests, and Jobbers and Dealers cannot co-operate more effectively than by doing all in their power to quickly establish the new conditions and then strive for their successful continuance.

SIGN AT ONCE.

Dealers are urged to read the New Agreement carefully, sign and forward it to their Jobbers without delay.

Bogus Parts

The letter printed below is fairly representative of many we receive concerning imitation parts for Edison Phonographs. It shows the extent to which Jobbers are permitting themselves to be imposed upon by manufacturers of such parts. We cannot believe that they buy them and in turn sell them to their Dealers knowing of their inferior character.

Decatur, Ill., Sept. 10, 1907.

National Phonograph Co., Orange, N. J.
Gentlemen:—Enclosed you will find ten (10) Edison Home feed nuts, which are imperfect. There is not a straight cut nut in the bunch. The cut seems to be deeper on one side than the other. If one of these nuts are used, one must twist the feed-nut spring to make the threads line up with the threads on the shaft. If you don't twist the spring the nut bears on one side only, thereby wearing both nut and shaft faster than under ordinary conditions. I bought these nuts from ————. Please send by return mail 10 good nuts to replace these.

SCHALL TALKING MACHINE CO.

The above letter was referred to Mr. Weber, our factory Superintendent, who at once detected the poor character of the feed nuts in question and replied as follows to the Schall Company:

Orange, N. J., Sept. 12, 1907.

Schall Talking Machine Company, Decatur, Ill.
Gentlemen:—I am in receipt of your favor of the 10th instant, also the 10 feed nuts for Home machine which were enclosed. In reply would say that these feed nuts are the worst botch work of any imitation parts of Edison machines that have come to our notice for a long time, and of course, if they are put on any Edison Phonographs, they will ruin the threads of every cylinder shaft. I must say that these were not furnished by us, with the exception of the one which is o. k. in every respect, which we have no doubt, was not tested on a machine, and for any redress you will have to communicate with the ————, from whom you purchased the nuts.

We are sending you herewith 10 feed nuts, for which kindly send us formal order.

NATIONAL PHONOGRAPH CO.,
PETER WEBER,
General Superintendent.

We print this correspondence for the purpose of calling the attention of the trade in a somewhat different manner to this most despicable character of substitution. It is despicable in the first place for manufacturers to turn out parts of such an inferior character, for they must know that to use them cannot fail to damage, if not absolutely ruin the Phonographs upon which they are used. It is a shortsighted business policy that induces Jobbers to buy these parts, for their sale cannot fail to re-act upon them as soon

as Dealers buying them find out how they have been imposed upon. In the case above referred to, it is quite certain that the Jobber who sold these parts to the Schall Company has lost them for customer's, and has lost the profits on a considerable quantity of talking machine goods, as an offset to the few cents profit made from the sale of ten imitation feed nuts. It is the intention of the National Phonograph Co., as soon as possible, to handle this subject in a manner to prevent the sale of bogus parts and insure the sale of its own, but, until it can do so in an adequate manner, it must ask the co-operation of Jobbers in buying such parts from us direct and of Dealers in refusing to buy parts from Jobbers until they have been assured of their genuineness.

A Warning

"We have received complaint throughout our territory in Indiana," wrote a Western Jobbing firm under date of September 18th, "that the Jobbers there are offering Dealers the initial purchase, with the privilege of returning whatever goods they cannot sell, after several months. This is entirely against your contract, as you will admit. Please advise us, whether you will permit it, and whether you will have the same stopped."

As the letter states, the practice referred to is a glaring violation of agreement and one that will not be permitted any longer than it takes to get the necessary evidence against the offender. If any Jobbers are following this plan they are warned that they must at once stop it.

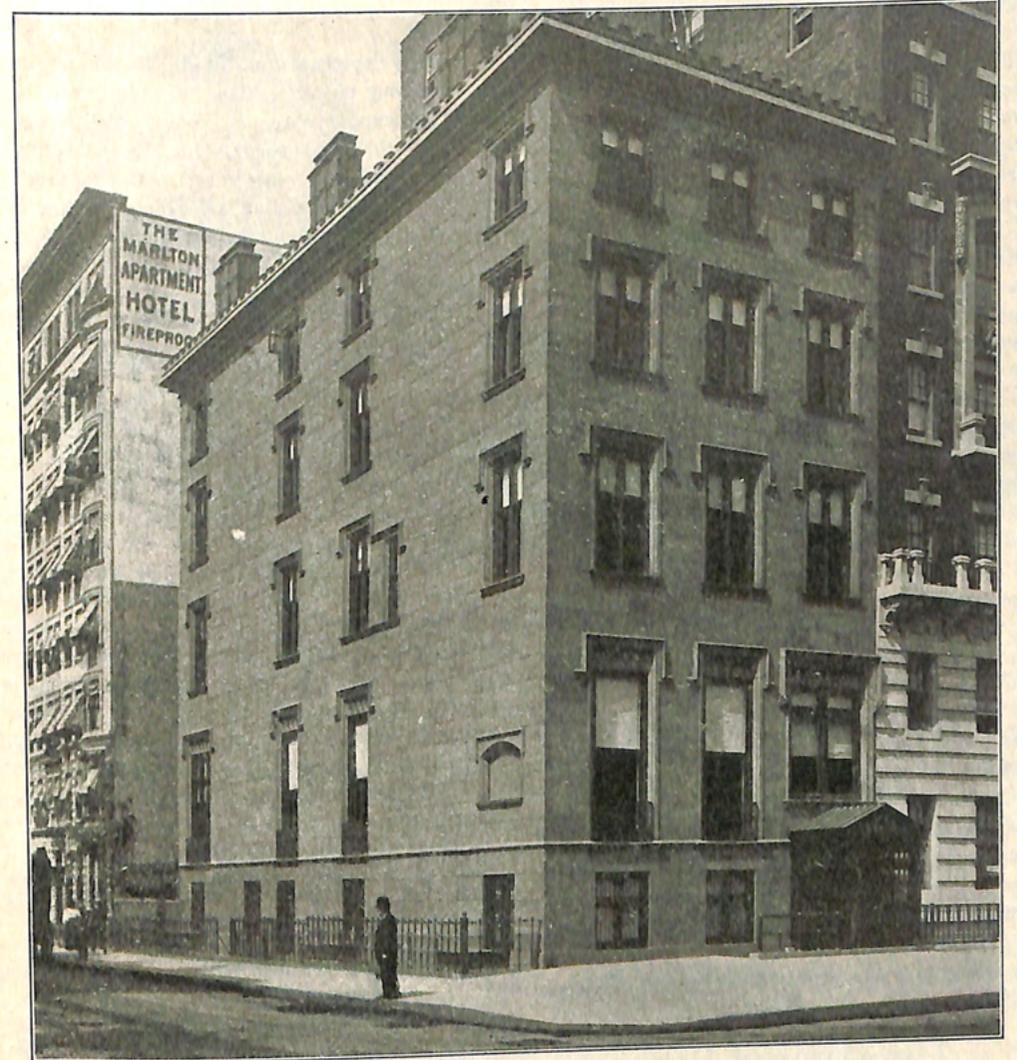
Richard Carle Uses Edison Phonograph in "The Hurdy Gurdy Girl"

"We sold an Edison Standard Phonograph to Richard Carle for use in the first act of his show 'The Hurdy Gurdy Girl,' which has been playing in Boston all Summer. The machine has been in use the whole time and they find it a perfect success. The oddest part of the sale was that in timing the machine to be used in the first act, there happened to be a record of 'The Dream of the Rarebit Fiend,' which was just exactly what was wanted, and the comedian of the show has used it to dance by ever since it was installed."—*The Eastern Talking Machine, Boston, Mass.*

Our New Fifth Avenue Office

The New York office force of the National Phonograph Co. moved, on September 16th, from 31 Union Square to the new building, 10 Fifth Avenue, corner of Eighth Street, purchased more

It has been magnificently decorated for our use and there are few offices that can compare with it in this respect. The greatest credit is due to William Pelzer, of our Legal Department, under whose direction the alterations have been carried out and to whose good taste is due the excellent effects obtained.



than a year ago in order that we might have a permanent headquarters, conveniently situated, and fitted up as we desired. The building is one of the old four-story, brown-stone mansions, in which, until the northward march of business drove the aristocratic New York higher up the same avenue, lived the wealthiest and best families. No. 10 was the town house of C. H. McCormick, the American Ambassador to France, and has been the scene of many brilliant functions.

The entrance, formerly at the top of a flight of stone steps, is now on the ground floor, where the general waiting room is situated. An ornate portico protects the entrance door.

The second floor is chiefly taken up by three large and lofty apartments, opening one into the other, which can be closed at will by huge sliding doors of polished mahogany. The first of the three is the office of F. K. Dolbeer, General Manager of Sales, who is also retaining for the present his former position of Manager of the

Credit Department. The middle room is occupied by Walter Stevens, General Manager of the Foreign Department, and William Pelzer, of the Legal Department. The rear room will be the town office of W. E. Gilmore, President of the National Phonograph Co. These three apartments are panelled with finely polished mahogany and the walls are covered with dark green figured French tapestry. The floors are of hard wood and covered with beautiful Oriental rugs. The mouldings of the ceiling are noticeable, while the mantels in all three rooms, but especially the front, are superb specimens. A Board Room is in the rear. What was formerly the entrance hall of the mansion is now used as a small reception room.

The third floor is devoted principally to the clerical staffs of the Credit and Agreement Departments. The New York office of the Manager of the Advertising Department, whose headquarters are in Orange, N. J., is also located on this floor.

The fourth floor is occupied by the staffs of the Commercial Department and the Edison Manufacturing Co. There are offices for the two District Managers of the former, and for the Sales Managers of the Edison Battery and the Edison Kinetoscope, in connection with the latter.

The fifth floor is occupied by the Bates Manufacturing Co., and such parts as are not used by it will be devoted to needs that may arise later on. An electric elevator has been installed and suitable quarters found for the engineer in charge of the building. In a word, none of the conveniences found in modern office buildings are lacking.

Our out-of-town friends may reach the new location by taking the Eighth Street cars from Broadway, or the subway, or by taking the Sixth Avenue elevated cars to Eighth Street and walking east one block. We hope that Jobbers and Dealers generally will more than ever find an opportunity to call at our New York office.

The Point of View

"My dear," murmured the sick man to his wife, "I am nearing the golden streets. I hear strains of sweetest music, unearthly in its beauty, I—"

"John," said the wife, "what you hear is a Phonograph in the next flat."

"So it is. Darn those people anyhow. No consideration for their neighbors. Go and tell 'em to stop that infernal racket at once."—*Exchange.*

Advertising Picture Postals

William C. Yeatts, Edison Dealer, of Bendersville, Pa., sends some clever specimens of picture postals which have brought him excellent results. "I find," he writes, "that this is about the best way for me to advertise the Edison Phonograph and Records. I have been doing so for about a year and it is bringing me in good results."

One card depicts a man, evidently home rather late, creeping upstairs, shoes in hand, for fear of waking some one up. "I hope I shall not disturb you" the card reads, "but listen! When you have made up your mind to buy a talking machine drop in and buy an Edison." Another shows a giraffe and under the caption "Within Reach," is written, "The Edison Phonograph is within reach of all if you only knew it. Call and hear it play, sing and talk. We give a free concert on Wednesday evening at 8:30 P. M. Come and hear it." The third card shows a man driving an automobile, and has this upon it. "You auto come to W. C. Yeatts' store and hear the Edison Phonograph—the best machine on the market."

Unusual cards like these rivet attention, fix the Dealer's name in the mind and lead most surely to business. Mr. Yeatts has been trying the plan for a year and has found that it pays. Probably if he had tried it only a week or so he would have traced no very definite results, for all advertising to be worth anything must be persisted in. The small Dealer may be benefitted even by an occasional advertisement in his local paper or by good bill board publicity, but he will be very much more helped if he determines to make an effort to advertise consistently and watch the results carefully.

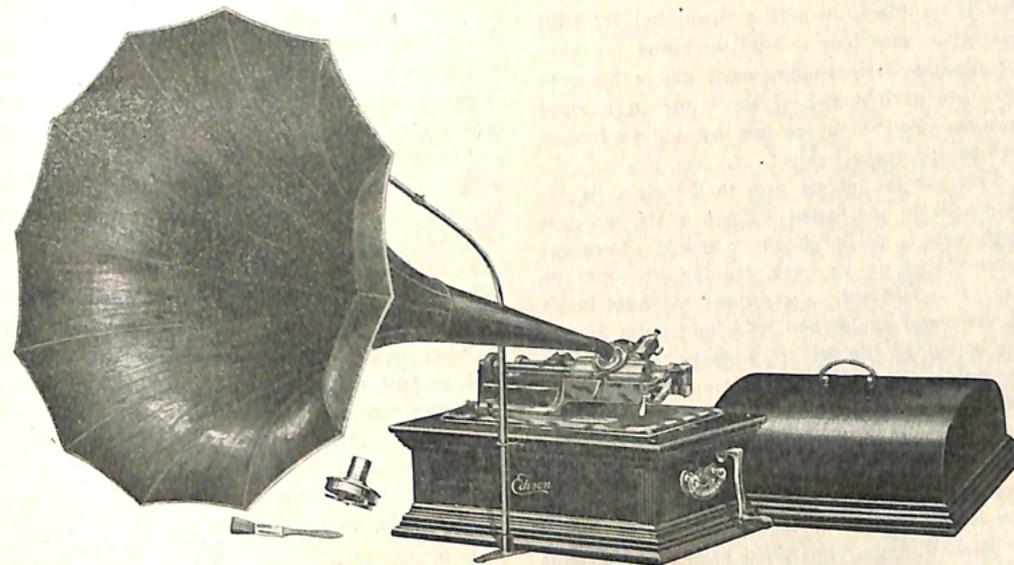
John Wanamaker, who was perhaps the first to start modern department advertising along the lines it is now conducted in, whose advertising has always been a model for other merchants, has very decided views about advertising.

"If there is one thing on earth that a 'quitter' should leave alone, he says, 'it is advertising. To make a success of advertising one must be prepared to stick like a barnacle on a boat's bottom. The advertiser cannot hope to reap results commensurate with his expenditure early in the game. Advertising doesn't jerk; it pulls. It begins very gently at first, but the pull is steady. It increases day by day and year by year until it exerts an irresistible power.'"

Although Mr. Wanamaker was probably thinking of the great national advertisers who, like ourselves, spend enormous appropriations, the principle of sticking to the game is as much applicable to the small Dealer, with his few lines in the local paper, as to the biggest Jobbers.

A New Type of Edison Phonograph

With the issuance of the new Agreement and the inauguration of the new price conditions on October 1st, we are putting before the trade a more expensive type of Edison Phonograph to meet the long continued demand of Jobbers and



Dealers for a type of machine that will fill the requirements of any home, no matter how handsomely furnished. The new machine will be known as the Edison Ideal Phonograph, and its retail price will be \$125.

The half-tone illustration of the machine shown herewith does not do it justice because of the inability to show the colors of the cabinet and the finish of the machine. The metal parts are finished in oxydized bronze. The cabinet is of mahogany, made of a special design and highly polished. The machine also includes many other attractive features. This new type of Phonograph has been included in the new Machine Catalogue now being shipped to Jobbers and the latter are being urged to order at least one machine so that Dealers may have an opportunity of inspecting it. It will be sold subject to the same discounts as all Edison Phonographs, except the Gem and the Bijou. A detailed description of the new machine is as follows:

Cabinet—Mahogany, new design with heavy molding and cover to match, both with special piano finish. Cabinet has a hinged frame to which the entire Phonograph mechanism is firmly fastened, and which may be turned back, permitting convenient inspection of the motor.

Finish of Mechanism and Parts—Oxydized bronze finish throughout; extremely handsome in appearance.

Horn—Specially finished with gilt decorations, polygonal shaped; 33 inches long; bell, 24 inches wide. Supported by oxydized bronze swinging crane.

Mandrel—Oxydized bronze, highly polished, runs on centers supported by swinging arm or end-gate, insuring steady and uniform reproduc-

tion. Will play Edison Standard Records and Edison Grand Opera Records.

Motor—Powerful triple springs, with improved motor suspension. Runs noiselessly, regulates perfectly, and can be wound while running. Has removable steel bushings, belt tightener and other useful devices.

Reproducer—Model C, with highly polished, button-shaped sapphire, which does not scratch or wear the Record; will last indefinitely and does not require changing.

Recorder—An Improved Edison Recorder, for home Record making.

Shaving Device—Has device for shaving wax blanks.

Size of Machine—Height, 14 $\frac{3}{8}$ inches. Base, 18 $\frac{1}{8}$ x 12 $\frac{3}{4}$ inches. Weight, net, 53 lbs.; gross, 100 lbs. Packed in one case. Horn packed in crate, gross weight, 24 lbs.

Phonographic Advice

This is the title of a little pamphlet sent out by Marks Silverstone, Edison Jobber of St. Louis, Mo., containing useful advice on the management of Phonographs. So many times the Phonograph is subjected to unjust charges due only to the carelessness of the owner who perhaps has allowed oil to get on the belt or some equally trivial thing due to lack of knowledge, that the little booklet will be very useful.

To Add New Equipment to Present Machines

We reprint below the information published in the September PHONOGRAPH MONTHLY, giving instructions for adding the new equipment to such of the present types of machines as Dealers have in stock. The new parts consist of a horn, a crane and pieces for attaching the crane to the cabinet. The latter pieces include a metal holder, with screws; a crane base to hold the crane and keep the machine from tipping over, and a brace to keep the upright rod of the crane in a rigid position. Following are the instructions for attaching the crane holder:

Slide the reproducer arm to the right as far as it will go and fasten it down to the end gate latch with a rubber band or string. Turn the cabinet over on its back, leaving its cover on and catches locked. Place the crane base inside of the metal holder and hold both parts against the bottom of the cabinet, keeping the center of the holder the right distance from the left hand edge of the cabinet base. See that the holder is held so that the base stands at right angles, or perfectly square with cabinet, and mark location of screw holes on base of cabinet. Remove the holder and crane base and with a No. 40 twist drill or the same sized bradawl, drill the four holes into base of cabinet one-half inch deep at the places previously marked. Screw on the crane holder. The front edge of crane holder on all cabinets should be $\frac{3}{8}$ of an inch back of the edge of cabinet base.

The brace is not fastened to the cabinet, but is pushed over the top edge of the cabinet by lifting up the lid. It should then be placed in such a position that the upright rod of the crane will stand perpendicular.

The distances from the inside of cabinet base to center of holder should vary in each machine as follows: Standard, $3\frac{1}{4}$ inches; Home, $7\frac{1}{4}$ inches; Triumph, Alva and Concert, $7\frac{3}{4}$ inches; Balmoral and Conqueror, $12\frac{1}{2}$ inches.

GEM MACHINE CAUTION.

The hole in the body of the Gem Phonograph, for holding the horn crane, has been increased from 3-16 to $\frac{1}{4}$ inch on all new machines. To equip machines made previously to this change, it will be necessary for Dealers to order special horn cranes with the end made 3-16 inch.

His Wife—Why is it you never start up the phonograph any more, John?

Her Husband—There is no harmony in two talking-machines running simultaneously, my dear.—*Music Trades.*

Correction

We sometimes wonder if the trade reads the PHONOGRAPH MONTHLY as it appears from month to month, but when an error creeps into its columns we have abundant evidence that it is widely read. In an article in the September issue this statement was made:

"By the terms of your agreement you are not permitted to take machines in part exchange, so there is no lessening of the profit in these transactions in any manner."

Every Jobber and Dealer knew that this was contrary to Section 4 of the Dealers' Agreement, and no inconsiderable number promptly "jumped" on us. Section 4 covered the matter as follows, and the same sentence has been included in the new Agreement:

"This does not prohibit the acceptance of a talking machine at full list price, if good as new, (or less cost of necessary repairs to make good as new) in exchange for an Edison Phonograph sold at full retail list price; but does prohibit the acceptance of Records or Blanks of any kind, at any price, in exchange for Edison Phonographs, Records or Blanks."

No More Rough Blanks

With the adoption of the new Agreement we have decided not to sell rough Blanks, and after October 1st we will furnish shaved Blanks only.

Up to the Top Notch

"Yes, Sir! I have purchased an Edison, Home style, and it is the biggest bargain I have ever had for anything near the price paid for it. I have also secured a good selection of your excellent records, and along with the Phonograph, I must say I have what can well be called an amusement producer that is up to the top notch."
—*Walter C. Smith, Lynchburg, Va.*

Phonograph at Gospel Meeting

To help the Sunday services of the Gospel wagon attachment of the Market Street Mission at Morristown, N. J., Supt. Ironsides used a Phonograph yesterday, and sacred music pealed from a large horn. It worked to perfection. Local soloists who generally do all the necessary singing simply looked on. Hereafter the Gospel wagon will carry the Phonograph on all mission work.—*New York World, Sept. 16th.*

Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrow and the fascination of evil thoughts.—*Luther.*

Among the Jobbers

Considerable alteration has taken place during the past few weeks in the appearance of the store occupied by Louis Buehn & Bro., Edison Jobbers, at 45 N. Ninth street, Philadelphia. New booths have been erected and the interior largely remodelled. This has been necessitated by the growth of their business. For the same reason a third floor has been added, which will be devoted entirely to wholesale stock.

"I have never seen Dealers more enthusiastic in regard to the present conditions and the prospect of a fine fall trade," says Mr. Towell, of the Eclipse Musical Co., Cleveland, O., who has just returned from a business trip. Mr. Towell declares that business is 50 per cent better than it was a year ago at this time.

The Eastern Talking Machine Co., of Boston, Mass., Edison Jobbers, has been utilizing the quieter months to carry out alterations necessary to steadily increasing business. An electric passenger elevator is being installed and the need of additional room has resulted in the opening of a new salesroom.

Mr. Ketterer, Manager of the talking machine department of the Conroy Piano Co., Edison Jobbers, St. Louis, Mo., declares that their fall business has already opened with such a rush that they confidently anticipate that this year's business will by a large margin exceed that of previous ones. They are adding more record bins and have determined to carry the largest stock of Edison Phonographs and Gold Moulded Records in the history of the firm. The new bins have a capacity of nearly 50,000 Records.

The Boston Cycle and Sundry Co., Edison Jobbers of Boston, Mass., anticipate a splendid fall business. Manager Andrews said recently, "I think this is going to be a record breaker for the talking machine business. I find Jobbers throughout the country feel the same way."

R. S. Williams & Sons Co., Edison Jobbers, of Toronto and Winnipeg, had a fine display of Edison goods at the recent Canadian National Exhibition, and much interest was aroused thereby.

Harger & Blish, Edison Jobbers, of Dubuque, Ia., have recently decided to lease the central store in the new Security Building. Extensive alterations are to be made and it is anticipated that when finished it will be one of the finest in the State. On the fourth floor a large room will

be fitted up as a recital hall and will be equipped to seat some two hundred and fifty people.

L. E. McGreal, Edison Jobber at Milwaukee, did an unusual bit of advertising last month. He printed a list of his Dealers in Wisconsin and the Northwest, with a caption stating that the public could buy as cheaply from them as from him, and he distributed 100,000 throughout his territory.

About Our Advertising

We might be criticized for not making more of a fuss in each issue of THE PHONOGRAPH MONTHLY about the advertising being done for the furtherance of our business, and we could hardly deny the impeachment. The real reason why we do not say more about it, is because the demands upon the columns of THE PHONOGRAPH MONTHLY every month seem to crowd out reference to it. The work of getting our catalogues and other printed matter in editions that run into millions goes on quite the same as if we said more about it. There is no let up in bill-posting, railroad bulletins, special electric signs, etc. The magazine advertisement shown on page 24 of this issue, appeared in the publications named below in the latter part of September and October:

American, Argosy, Associated Sunday Magazines, Century, Collier's Weekly, Cosmopolitan, Everybody's, McClure's, Metropolitan, Munsey's, National, Pacific, Puck, Red Book, Review of Reviews, Saturday Evening Post, World To-day, Youth's Companion.

In October we will begin our annual newspaper campaign, using from one to three of the best newspapers in every jobbing city.

Newspaper advertising has been a feature for the past two years and it will be larger and better than ever this fall and winter. More will be said about advertising next month.

Additional Boiler Equipment

During the past month the erection of an additional boiler house was begun at our Orange factory. It is being built of reinforced concrete, like all the other buildings now in process of erection. It will be 25x60 feet in size and about 40 feet high. It will be at once equipped with three Climax boilers of 750 horse power each.

Record No. 12896 "Cut Out"

The trade is advised that we have no more moulds of French-Canadian Record No. 12896 "Ayez pitié d'elle," by R. Harmant, and as soon as our present stock of this selection is exhausted no further orders will be filled. It will be omitted from the next Foreign Record Catalogue in addition to the list printed on another page.

Cut Out List

Edison Gold Moulded Records Foreign Selections

The Trade is hereby advised that when our stock of the following Foreign Selections is exhausted no further orders will be filled. These selections will be omitted from the next edition of our Foreign Catalogue.

12000 A la luna (Spanish)	Vargas	12228 Coplas de el Tonelero en Boccaccio (Spanish)	Vargas
12003 La Morena (Spanish)	Vargas	12229 La Zamacueca (Spanish)	Vargas
12004 La Sevillana (Spanish)	Vargas	12230 Flor de los Campos (Spanish)	Vargas
12005 Bolero de Matadores (Spanish)	Vargas	12231 Cuplas de Boccaccio (Spanish)	Vargas
12006 Teresita Mia (Spanish)	Vargas	12232 Ständchen-Weibertreue (German)	Porten
12007 Le Boca de Pepita (Spanish)	Vargas	12233 Valentin's Gebet (German)	Porten
12012 Quien te llamó (Spanish)	Vargas	12240 Reizendes Mädchen (German)	Porten
12015 Funiculí Funiculá (Italian)	Vargas	12241 Lied des Torero (German)	Porten
12022 Ah non credevi tu (Italian)	Vargas	12249 Wie ihre Unschuld (German)	Hofmann
12048 Infelice (Italian)	Vargas	12256 Als flotter Geist (German)	Hofmann
12049 Vieni, la mia vendetta (Italian)	Vargas	12267 Es blinkt der Tau (German)	Schumann
12072 Di tu se fedele (Italian)	Vargas	12270 Bombardonlied (German)	Biberti
12073 Ave Maria (Tosti) (Italian)	Vargas	12278 O Isis und Osiris (German)	Biberti
12079 Ojos Negros (Spanish)	Vargas	12279 Scene des Kaspar (German)	Biberti
12080 Consejos (Spanish)	Vargas	12281 Plus grand dans son obscurité (French)	Le Fevre
12083 La Calisera (Spanish)	Vargas	12282 Margot lève ton sabot (French)	Lacroix
12092 El Jaque (Spanish)	Vargas	12283 Dans le Sommeil (French)	Maréchal
12094 Non è vèr (Italian)	Vargas	12284 Par toi, divine créature (French)	Maréchal
12095 Il balen (Italian)	Vargas	12285 Allons! jeunes gens (French)	Maréchal
12099 Dio possente (Italian)	Vargas	12286 C'est la lumière, c'est la flamme (French)	Maréchal
12101 Canzone del Porter (Italian)	Vargas	12288 Jue les songes heureux (French)	Maréchal
12104 Dormi pure (Italian)	Vargas	12291 De son coeur (French)	Maréchal
12136 La Bayamesa (Spanish)	Vargas	12294 Mort de Valentin (French)	Maréchal
12148 Jerusalem (Spanish)	Vargas	12296 Prière de la Pàque (French)	Bartel
12150 Canción de Amor (Spanish)	Vargas	12297 Air du Ténor—Jerusalem (French)	Bartel
12151 El Relámpago—Tango (Spanish)	Vargas	12299 O! Céleste Aida (French)	Bartel
12156 Romanza en el Juramento (Spanish)	Vargas	12300 Dans un délire extrême (French)	Bartel
12160 Si tu me amaras (Spanish)	Vargas	12304 Chanson Bachique (French)	Bartel
12162 Último Adios (Spanish)	Vargas	12305 Il est venu (French)	Dartes
12163 Madrid viejo—Bolero (Spanish)	Vargas	12306 Chanson des Gas d'Irlande (French)	Bartel
12165 Deseos (Spanish)	Vargas	12307 La Rêve d'un Prisonnier (French)	Bartel
12175 Habanera en Carmen (Spanish)	Vargas	12308 Hymne à la nuit (French)	Bartel
12179 Danza Otero (Spanish)	Vargas	12309 Le Pressoir (French)	Bartel
12180 Canción de Raul en los Mosqueteros (Spanish)	Vargas	12311 L'anneau d'argent (French)	Bartel
12181 Barcarola en C de L (Spanish)	Vargas	12312 Les Enfants (French)	Bartel
12185 Paso (Spanish)	Vargas	12315 Stances (French)	Bartel
12186 Siciliana en Cavalleria Rusticana (Spanish)	Vargas	12316 Vainement, ma bien-aimée (French)	Bartel
12190 Tus Gracias (Spanish)	Vargas	12317 Récit du Graal (French)	Bartel
12193 La puerta de mi bohío (Spanish)	Vargas	12319 Si les filles d'Arles sont reines (French)	Bartel
12196 Las Cimarroncita (Spanish)	Vargas	12322 Le Credo du paysan (French)	Bartel
12197 La Gallina Ciega (Spanish)	Vargas	12323 Noel Païen (French)	Bartel
12199 Romanza del Diablo en el Poder (Spanish)	Vargas	12325 Ballade du Baryton—Quentin Durward (French)	Lacroix
12200 Serenata de Gounod (Spanish)	Vargas	12326 Le Veau d'Or (French)	Bartel
12207 Canción de Pippo en la Mascota (Spanish)	Vargas	12328 Couplet de Walter (French)	Bartel
12208 La Mulata Callejera (Spanish)	Vargas	12330 Sérénade à Ninon (French)	Bartel
12210 Los Rumberos (Spanish)	Vargas	12332 Quand l'oiseau chante (French)	Bartel
12212 Canción de Saltarello en la Mascota (Spanish)	Vargas	12333 La Chanson des peupliers (French)	Bartel
12213 Seguidillas Manchegas (Spanish)	Vargas	12334 Carmella (French)	Bartel
12214 Son los supersticiosos la Mascota (Spanish)	Vargas	12336 Si tu m'aimais (French)	Bartel
12218 Negra tu no va querer (Spanish)	Vargas	12340 Chant de Charlemagne (French)	Carluse
12220 No me caso (Spanish)	Vargas	12342 Quand la flamme de l'amour (French)	Carluse
12221 Canción de Pippo en Boccaccio (Spanish)	Vargas	12343 J'ignore son nom (French)	Dartes
12223 Himno de Riego (Spanish)	Vargas	12344 Vainement, Pharaon! (French)	Dartes
12225 Como yo te he Querido (Spanish)	Vargas	12345 Elle ne croyait pas! (French)	Hofmann
12226 Historias y Cuentos—Jota (Spanish)	Vargas	12346 Berceuse-Jocelyn (French)	Dartes
		12347 Air de Vasco de Gama (French)	Dartes

12348 La Chine est un pays Charmant (French)	Dartes	12533 Los Borrachos (Spanish)	Cabello
12350 Suspendez à ces murs (French)	Dartes	12534 El Celoso (Spanish)	Cabello
12352 Sicilienne (French)	Dartes	12535 El Bohemio (Spanish)	Cabello
12354 Cavatine, Iphigénie en Tauride (French)	Dartes	12536 Entre mi mujer y el neg. (Spanish)	Cabello
12355 Tout simplement (French)	Dartes	12537 Una Onza—Seguidillas (Spanish)	Cabello
12356 Enfin, me voilà seul! (French)	Lacroix	12538 Sevillanas (Spanish)	Cabello
12357 Midi minuit! (French)	Lacroix	12539 La Salsa de Aniceta (Spanish)	Cabello
12358 Couplets des Soldats (French)	Lacroix	12540 Las Ventas de Cardenas (Spanish)	Cabello
12359 Ah! vous ne savez pas, ma chère (French)	Bartel	12541 El Cabo banquetta (Spanish)	Cabello
12361 Enfin! un jour plus doux se lève (French)	Lacroix	12543 Las Ventas de Cardenas (Spanish)	Cabello
12363 D'un amour qui me brave (French)	Lacroix	12547 El pañuelo rojo (Spanish)	Cabello
12365 Frais vallons (French)	Lacroix	12549 La Partida (Spanish)	Cabello
12366 Comme une pâle fleur (French)	Lacroix	12550 El Diablo en el Poder (Spanish)	Cabello
12367 Laissez-moi contempler ton visage (French)	Lacroix	12551 A mi madre (Spanish)	Cabello
12368 Air de la Vengeance (French)	Lacroix	12553 El Relámpago (Spanish)	Cabello
12378 Hat dein heimatliches Land (German)	Porten	12554 La Gran Via—Jota de los Ratas (Spanish)	Cabello
12383 Vielleicht oft ohne Gründe (German)	Hofmann	12555 Artistas para la Habana (Spanish)	Cabello
12384 Siciliana—Robert der Teufel (German)	Hofmann	12556 La Marina (Spanish)	Cabello
12385 Pastorale—Prophet (German)	Hofmann	12557 Cantares (Spanish)	Cabello
12389 O keh' zurück (German)	Schumann	12559 Consejos (Spanish)	Cabello
12390 Njowozwratnoje wremja (Russian)	Gollanin	12560 Como está la sociedad (Spanish)	Cabello
12394 Prolog—Bajazzo (German)	Leonhardt	12561 La Mari—Juana (Spanish)	Carmen
12399 Lodernde Flammen (German)	Reimann	12568 Olé estudiantina (Spanish)	Uritski
12414 O viveurs (Italian)	Cantalamesa and d'Avigny	12573 Nie kocham cie (Polish)	Carmen and Cabello
12424 Quest' assisa ch'io vesto (Italian)	Rossi	12580 Las Mujeres (Spanish)	Carmen and Cabello
12427 Vieni meco (Italian)	Rossi	12585 La Fiesta de San Antonio (Spanish)	Carmen and Cabello
12431 Un di quando le veneri (Italian)	Rossi	12600 Felix Morada (Spanish)	LaHoz
12432 Suoni la tromba (Italian)	Rossi	12601 El relampago—Volvela a ver un dia (Spanish)	LaHoz
12435 Lo vedremo o veglio audace (Italian)	Rossi	12602 Alma Mia (Spanish)	Oxilia
12436 O sommo Carlo (Italian)	Rossi	12603 Los ojos negros (Spanish)	LaHoz
12437 Quand' ero paggio (Italian)	Rossi	12604 No es verdad (Spanish)	Oxilia
12440 Da quel di che t'ho veduta (Italian)	Rossi	12620 Ja pomniu tschudnoje mgnowenje (Russian)	Gollanin
12444 Sei vendicata assai (Italian)	Rossi	12621 Gornya werschiny (Russian)	Gollanin
12449 Presentazione di Mimi (Italian)	Mielino	12622 Golubka moja (Russian)	Gollanin
12450 Giunto sul passo estremo (Italian)	Mielino	12623 Notschenka (Russian)	Gollanin
12451 Pronti destriere (Italian)	Mielino	12624 Duschetschka diewitza (Russian)	Gollanin
12452 Me protegge me difende (Italian)	Mielino	12625 Ty nie platsch ssirotinuschka (Russian)	Gollanin
12453 Ora e per sempre addio (Italian)	Mielino	12626 Nie Chotschu (Russian)	Gollanin
12456 Di pescatore ignoble (Italian)	Mielino	12627 Gosudar moj Batuschka (Russian)	Gollanin
12458 E'sherzo, odè follia (Italian)	Mielino	12628 Rachil tyo mnie dana (Russian)	Gollanin
12459 Preghiera di de Grioux (Italian)	Mielino	12629 Piesn bednjaka (Russian)	Gollanin
12460 Mi par d'udir ancora (Italian)	Mielino	12630 Wot na puti sselo balschoje (Russian)	Gollanin
12461 La gondola nera (Italian)	Mielino	12631 Oj kasala (Russian)	Gollanin
12462 Giulia (Italian)	Mielino	12632 Nje bjely to snjeji (Russian)	Gollanin
12463 Un di all' azzuro spazio (Italian)	Mielino	12633 Troika (Russian)	Gollanin
12466 Sempre la stessa (Italian)	Mielino	12634 Jejo usch njett (Russian)	Gollanin
12467 Prologo, Faust (Italian)	Mielino	12634 Jejo usch njett (Russian)	Cabello
12468 Niun mi tema (Italian)	Mielino	12655 En las astas del toro (Spanish)	Cabello
12471 Fra voi belle (Italian)	Mielino	12656 Torear por lo fino—Coplas (Spanish)	Cabello
12474 Dio, mi potevi scagliar tutti i mali (Italian)	Mielino	12657 Guernikako-zorzico (Spanish)	Cabello
12477 E un riso gentil (Italian)	Mielino	12683 Siciliana (Cavalleria Rusticana) (Russian)	Purkrabek
12480 Sento una forza indomita (Italian)	Mielino	12684 Asra (Russian)	Purkrabek
12481 Ecco ridente in cielo (Italian)	Mielino	12685 A Granada (Spanish)	Cabello
12483 Dai campi, dai prati (Italian)	Mielino	12686 Milaja (Russian)	Gollanin
12484 Dei miei bollenti spiriti (Italian)	Mielino	12688 Ja was ljubju i wy powiertie (Russian)	Gollanin
12485 O tu che in seno agli angeli (Italian)	Mielino	12689 Pomolis mily drug za menja (Russian)	Gollanin
12486 Ricordo di Quisiana (Italian)	Mielino	12690 Zalashu ja troiku (Russian)	Gollanin
12487 Gujus Animan (Italian)	Sala	12691 Skashite jei (Russian)	Gollanin
12488 Già ti veggio (Italian)	Gambardella	12692 Nje gawari tschto molodostj sgbula (Russian)	Gollanin
12508 Un grande spettacolo (Italian)	Gambardella	12693 Toljko usnal ja tjebja (Russian)	Gollanin
12509 Mai piú Zazá (Italian)	Gambardella	12706 Ja was ljubju (Russian)	Bolewski
12511 Niun mi tema (Italian)	Gambardella	12707 Ljubju tebja milaja rosa (Russian)	Gollanin
12513 Sperai tanto il delirio (Italian)	Gambardella	12708 Moskwa (Russian)	Gollanin
12514 Vesti la giubba (Italian)	Gambardella	12709 Ja nie mogu jevo zabyt (Russian)	Gollanin
12517 Canzone del fischio (Italian)	Ciccolini	12710 Proschtschai (Russian)	Gollanin
12518 Tu che fai l'addormentata (Italian)	Ciccolini	12711 Mnje wsjo sdies napominajet (Russian)	Gollanin
12519 El Salto del Pasiego (Spanish)	Cabello	12712 Kuda, kuda wy udaliis (Russian)	Gollanin
12520 Las Hijas de Eva (Spanish)	Cabello	12720 No sabes tu (Spanish)	Oxilia
12521 Al agua patos (Spanish)	Cabello	12740 Cuadros Disolventes—Coplas (Spanish)	Vargas
12522 El Matrimonio—Tango (Spanish)	Cabello	12788 Duo de los Patos (Spanish)	Lopez and Vargas
12523 Sevillanas y Panaderos—Cadiz (Spanish)	Cabello	12801 Wie mag es wohl gekommen sein (German)	Muench
12524 La Salsa de Aniceta—La Paloma (Spanish)	Cabello	12835 I've Made Up My Mind to Sail Away (British)	Maokay
12525 Navarra (Spanish)	Cabello	12336 Queen of Love (British)	Hill
12526 Torear por lo fino—Bolero (Spanish)	Cabello		
12527 Tiempo revuelto (Spanish)	Cabello		
12530 La Bruja (Spanish)	Cabello		
12531 El Grumete (Spanish)	Cabello		

12844	Skylark (British)	Hill	12952	Kelvin Grove (British)	Reid
12857	The Auld Hoose (Scotch)	Reid	12953	My Flo from Pimlico (British)	Mackay
12871	That Old Sunny Window (British)	Mackay	13048	I Love You Still (British)	Hill
12873	The Lecturer (British)	Daniels	13052	Rowan Tree (British)	Reid
12874	The Jilted Shoeblick (British)	Whelan	13054	I Felt Sorry for the Fellow (British)	Mackay
12883	Jonas dans la baleine (French)	Cartel	13056	My Love is Like a Red, Red Rose (British)	Reid
12885	Le Flegme (French)	Cartel	13066	Peace, Peace (British)	Mackay
12897	C'que j'en comprends pas (French)	Harmant	13068	Just in a Motherly Way (British)	Mackay
12898	Faut r'miser ca (French)	Méry	13072	It's the Finest Flow of Language Ever Heard (British)	Whelan
12901	Conscrit soldat (French)	Méry	13079	Drink (British)	Mackay
12903	Nous avons fait comme eux (French)	Kelm	18807	Lechu nerannenu (Hebrew)	Goldin Quartette
12905	Les petits joyeux (French)	Kelm	18808	Zimblen (Hebrew)	Cornfield
12907	Larurette et Lonlonia (French)	Kelm	18809	Bifroach reshuium (Hebrew)	Goldin Quartette
12908	La vigne au vin (French)	Kelm	18818	Brechen Die Beiner (Hebrew)	Cornfield
12923	'E Grumbles (British)	Whelan	18819	Eitz Chaim (Hebrew)	Goldin Quartette
12924	Mrs. Carter (British)	Whelan	18823	Weshomru (Hebrew)	Goldin Quartette
12925	I'll Sing Thee Songs of Araby (British)	Virgo	18825	Kwojdoj (Hebrew)	Goldin Quartette
12943	If I Were King of England (British)	Whelan			
12944	The Coster Serenade (British)	Whelan			
12947	What I Have I'll Hold (British)	Mackay			
12950	Has Anyone Been Asking for Me? (British)	Mackay			

Collections of Rare Records

There is no doubt but that as home recording becomes more understood and carefully studied, collections of records will be made just as to-day collections of rare autographs arouse much interest and obtain enormous prices when put up at auction. The prices of records should be infinitely higher for, after all, what value has a scrawling signature when compared with the living voice? What would not Americans give to hear Poe recite some of the poems which have placed him among the immortals, or what value could be placed upon a Record of Longfellow or Emerson?

Some years ago when the Edison Phonograph was making a great stir in the British metropolis, Robert Browning, the poet, was asked to make a record. His memory was prodigious and on being pressed to recite his celebrated poem, "How we brought the good news to Ghent," started off boldly, but, owing perhaps to the novelty of the occasion, utterly forgot the third line. His attempts to recall it and his interjections were faithfully recorded. He apologized to his hostess, but she said she would value it all the more on account of its uniqueness. Browning is dead and gone, and there are Browning Clubs all over the country, but what value could be placed upon the record he made? In London there is a private collection—one of the most interesting and valuable in the world—which contains a number of records made by Lord Tennyson, the late poet laureate. One of the finest of his was "The Charge of the Light Brigade." The same collection has an address in the eloquent language and vibrant voice of the great statesman Gladstone. There are records made by the great African explorer Stanley. The Prince Louis Napoleon, only son

of the Emperor of the French and the Empress Eugenie—the unfortunate prince killed during the Zulu War,—made a record in his native tongue. Florence Nightingale made one in 1890 for the exhibition held in London for the benefit of the surviving heroes of Balaclava (the charge of the Light Brigade) and contained the following words from that pioneer of army nursing: "God bless my gallant comrades of Balaclava and bring them safe to shore—Florence Nightingale."

It is easier to make records now than it was when Florence Nightingale said this, and cheaper too. Record collecting is certainly the most interesting collection possible and would gain many devotees if sufficiently known. Dealers should never lose an opportunity for talking home records to customers. The fact that they cannot approach the professional record has nothing to do with it. The little affectations of voice, strange inflections, etc., which would never be found in the professional record would add to the value of the home record, for it would add to the naturalness and lifelike effect produced.

Love, Religion and Humor

Each line of this poem is the name of an exceptionally fine Record. The first letter of each line, reading downward, spells "Edison Record."

LOVE.

Eileen Allanna, (9264)
Dreaming love of you, (9219)
In the Valley of Kentucky, (8013)
Somebody's waiting for you, (9476)

RELIGION.

Onward Christian Soldiers, (8461)
Nearer My God to Thee, (8136-7267-8022)
Ring the Bells of Heaven, (8854)
Eternity—Eternity, (9424)

HUMOR.

Casey courting his girl, (8103)
On the Banks of the Rhine with a stein, (9124)
Ruben Haskins' Ride in an auto, (8619)
Down on the Brandywine, (8712-8748)

JAMES A. H. CONWAY,
Edison Dealer.

Malden, Mass.

Talking Machines and Posterity

It is a regrettable fact that people, as a rule, are apt to regard the talking machine chiefly as a source of entertainment and amusement—as a mechanical means of reproducing vocal and instrumental music—but never as an instrument whose real value to the world is, paradoxically, at once a matter of certainty and of conjecture.

It has winged victorious flights through all the phases of instrumental and vocal music, from the compositions of the poetasters to the works of the great masters, whose brains shaped out the most classic and stupendous of the grand operas. It has become a force in the educational world, in business life, in religious circles. In every walk it has achieved signal success—and the end is not yet.

Its value to history can be appreciated at a glance. For example, there have arrived in this country Records of the voice of Emperor William of Germany, which will be preserved in the Congressional Library and at Harvard University. This marks the beginning of a collection, which, it is said, will be made of the voices of famous people of the present and of the future to be kept as historical witnesses for coming generations.

The magnitude of the scope of this plan can-

not be fully estimated at first thought. Think of the lifelike tones of our own President Roosevelt a hundred or two hundred years hence proclaiming his favorite sayings before an audience to whom history's pages have made him a familiar object! Instead of being compelled to accept another man's view of him, or puzzling bewilderingly through a dozen varying impressions, one may judge for oneself in a manner that cannot fail. It is wonderful—incomprehensible—a miracle, in truth!

If we would get even a slight conception of the feeling of posterity, let us consider for a moment what thoughts would overcome us if we to-day could hear the even tones of the great patriot Washington or the kindly Lincoln, whom we love and reverence solely from what we have heard and read of them. If patriotism beats quicker in the heart of the American when the name or the portrait of Lincoln comes before him, how much vaster would it become if the voice of the Great Martyr should speak its measured accents to the living ear?

The patriotism of the future, fed on the speech of our present day heroes, will make the nation greater and broader and richer than any thought can now measure.

So herein lie the human aspects of the talking machine—its value not only to individuals, but to nations, beside which the entertainment of the passing moment is as an atom of time to all eternity. For what is the present to the future—what are a few of us to-day to the hundreds of millions of to-morrow?—*Musical Courier.*

SUSPENDED LIST, OCTOBER 1, 1907.

Supplementary to list of Suspended Dealers dated June 1, 1907, which is still in force and which must be given the same attention by Jobbers and Dealers as if reprinted here.

ILLINOIS.

Cooksville—Geo. Swinehart & Son.
Peoria—H. Meyer, 1307 S. Adams st.

IOWA.

Cushing—Bullock & Lyman.
*Independence—E. O. Parker, 110 E. Mainst.
Mederville—John J. Carpenter.

KANSAS.

Wichita—Frank R. Powell, 132 N. Main st.

MAINE.

Gardner—C. H. Cobb.
Oldtown—H. M. Burnham.

NEW HAMPSHIRE.

Dover—H. C. Ingalls & Co., 444 Central ave.

NEW JERSEY.

Newark—R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.

NEW YORK.

New York City—Italo-American Phono. Co. (R. Gerard & Co.)

NORTH DAKOTA.

Fargo—Ben Hart.

PENNSYLVANIA.

Lancaster—J. H. Tragresser, 249 N. Queen st.
*New Castle—Will Hartland, 70 E. Long ave.
Royersford—Granville B. Tyson, 215 Main st.

TENNESSEE.

Alexandria—Clarence D. Baird Music Concern.

UTAH.

Salt Lake City—Daynes Romney Music Co., 25 East South First st.

VIRGINIA.

Norfolk—W. Reichenstein, 296 Church st.

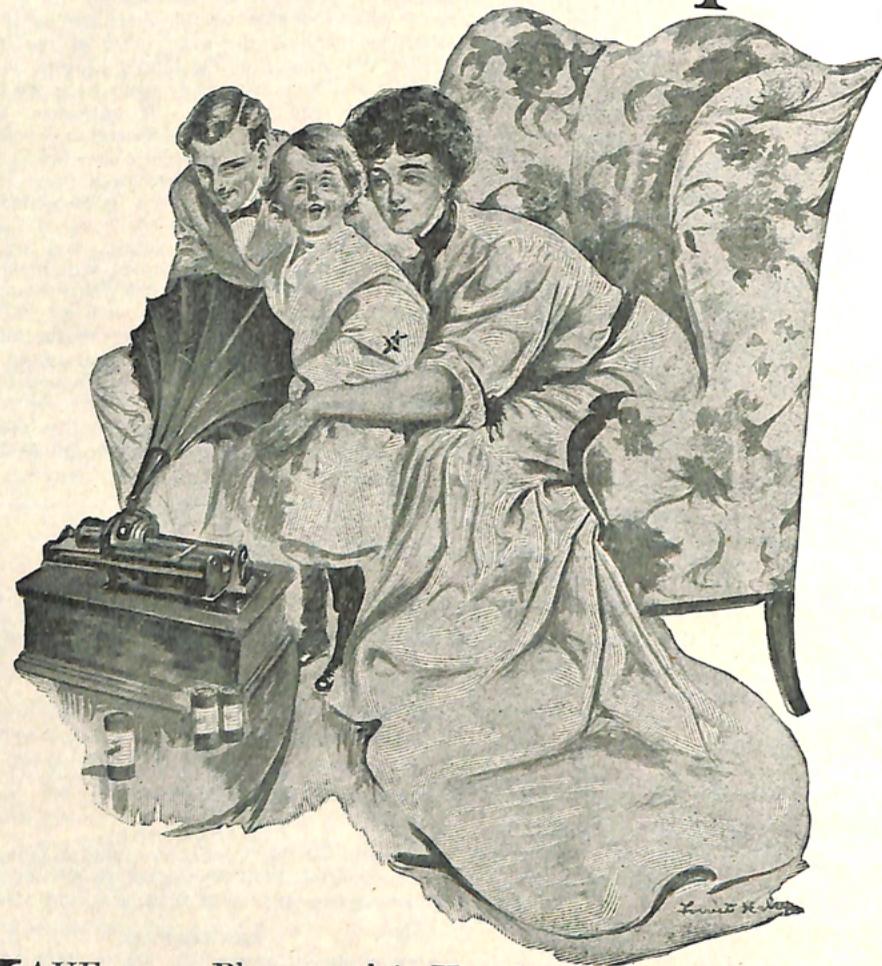
WISCONSIN.

Ashland—J. F. Pool Co.
Walworth—G. H. Stewart.

*Added since September 1, 1907.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

Hear The Edison Phonograph



HAVE you a Phonograph? How long has it been since you have critically listened to one? Do you know how good The Edison Phonograph is today, how pure the tone, how satisfying the reproduction? If you have one, you know. If you have not one, you ought to know—it's easy to know. Somewhere near you there is an Edison Store. Go there and hear. Learn how inexpensive it is for a complete outfit, including records—and how favorable the terms. Then think of the pleasure you can give yourself, your family and your friends with the world's best music, its most catchy songs and the monologues and dialogues of its funniest comedians. And after doing all this you'll buy one—you simply can't help it.

NATIONAL PHONOGRAPH CO., Lakeside Ave., Orange, N. J.

October Magazine Advertisement

Edison Phonograph Monthly

VOL. V. November, 1907 No. 9

New Equipments a Great Success

Many thousands of Edison Phonographs with the new horn equipment have been shipped from Orange to Jobbers, have been passed along by the latter to Dealers, and by the latter have been sold to satisfied patrons, and the success of the new outfit seems an assured fact. Putting the new conditions into effect, however, has been complicated by such a heavy increase in orders that it has not been possible to supply the trade with sufficient machines to know just how great a success the new outfit really is.

From a trade standpoint its approval has been enthusiastic and complete. Considering the almost radical change in equipment and price, the adverse opinions have been so few as not to be worth consideration. Even these critics refer to minor features of the change, and not to the main issue. Just as soon as manufacturing delays can be overcome we are sure that all friction will pass away and that the sale of Edison Phonographs will be greater than ever before.

Jobbers and Dealers can greatly facilitate the working out of the new conditions by talking of them and advertising them along the lines of the following phrase from a trade circular issued by Harger & Blish, of Dubuque, Ia.:

"The new horns with which all Edison machines are now regularly equipped are made up from special designs approved by Mr. Edison and are so constructed as to prevent all horn vibration and blasting—thereby producing the purest tone quality possible. These horns are finished in black with gilded decoration. Not only have they added ten-fold to the appearance of the machine, but a hundred-fold to one's enjoyment by this greatly magnified sound and sweetness."

It is talk of this kind that does much to assist in smoothing out the lines and make the trade enthusiastic in pushing Edison goods.

We are in splendid shape for filling Record orders and are thankful that the trade can find little fault on this score. The Record business was not affected by the new horn equipment, and although orders have been heavy, we have had

no trouble in filling them promptly and completely. The factory output of Records for the past two months has been the greatest in the history of the business, but it has been difficult to accumulate a stock to take care of the exchange proposition referred to below, which is always followed by a large volume of business in spite of the liberal terms upon which the exchange is made. In spite of the present great Edison business, the outlook for the future never looked brighter.

The Exchange Proposition

The Exchange Proposition, treated in detail in another column, is one of the many features of the business of the National Phonograph Company which makes it strong with its Jobbers and Dealers. It provides the yearly opportunity of the trade of returning to us all surplus, cut out and defective Edison Records at no other expense than packing them and paying freight charges on them. It is true that Jobbers and Dealers are required to order two new Records for every one returned, but ample time is given in which to do it so that the larger order works no hardship to any one. When we state that the last exchange proposition that we had brought back one and one-half million Records, some idea will be gained of the stocks carried by the trade and of the loss to this company that the exchange causes. It is really a loss of the Jobber's price on each Record, for practically all of the new orders given in exchange would come to us anyway. The plan is really nothing else but a gift of so much money to our trade, and we doubt if a parallel to it can be found outside of the talking machine industry. It is a liberality, however, that pays handsomely in the cordial relations that exist between the trade and ourselves.

Foreign Selection Cut-Out

The trade is advised that as soon as our stock of Record No. 18541, El Rey que Rabio—Romanza (Mexican) *Goyzueta*, is exhausted, it will be omitted from catalogues.

The New Edison Gold Moulded Records Advance List for January, 1908

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before December 23d, all things being favorable, and they may be reshipped to Dealers at 2 P. M. on December 23d. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8. A. M. on December 24th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after December 20th, but must not be circulated among the public before December 24th. Jobbers are required to place orders for January Records on or before November 10th. Dealers should place January orders with Jobbers before November 10th to insure prompt shipment when Jobbers' stock is received.

9722 In the Clock Store

Edison Concert Band

A descriptive selection, in which are introduced the ticking and striking of various clocks from the ordinary morning alarm to the imposing musical clock, chiming "Blue Bells of Scotland." A cuckoo clock is likewise heard. Our Recording Department deserves great credit for the unique way in which the numerous effects are produced. Composer, Charles J. Orth; publisher, Carl Fischer, New York.

9723 Down in the Old Cherry Orchard

Frederic Rose

A fascinating new rural ballad with a waltz refrain, sung by an artist who has not previously made a Record for us. Mr. Rose possesses a most entertaining tenor voice, which he displays in an unusual manner in the higher notes, of which there are many. We predict that he will win a host of friends through this most excellent initial effort. An exceptionally pretty orchestra accompaniment adds no little interest. Music, S. R. Henry; words, Alfred Bryan; publishers, Jos. W. Stern & Co., New York.

9724 Smile, Smile, Smile

Ada Jones and Billy Murray

It is seldom, indeed, that we are able to list a more tuneful selection, recorded in such excellent style, than in this offering by a duet team who have become widely popular. The song is one of the big hits from "The Rogers Bros. in Panama", the new presentation of these popular artists. The air is catchy and similar in character to the numerous songs which have made the Rogers Bros. famous. The words are quite in keeping with the pretty melody as the chorus which follows will attest:

I could learn to love you, dearie
When I see you smile.
There's a look so bashful in your eyes
That convinces me you're not too wise.

Cuddle up beside me, dearie,
Hold my hands a while,
For I could learn to love you
When you smile, smile, smile.

Toward the end of the Record, a dance is introduced during which Mr. Murray enjoys a little joke at the expense of Miss Jones. Orchestra accompaniment. Music, Max Hoffman; words, Edward Madden; publishers, The Rogers Publishing Co., New York.

9725 She's Such a Love

Albert Benzler

An old time song and dance played as a bells solo, in strict time, and in that graceful manner which characterizes all of Mr. Benzler's work. The air is rather simple, but melodious, and sufficiently varied to sustain interest throughout the Record. Orchestra accompaniment. Composer, E. N. Catlin; publishers, Thompson & Odell, Boston, Mass.

9726 Dreaming

Irving Gillette

One of the most popular sentimental songs of the season, recorded in slow, dreamy time, to carry out the composer's idea as expressed in the refrain:

Dreaming, dreaming, of you sweetheart I am dreaming,
Dreaming of days when you loved me best,
Dreaming of hours that have gone to rest.

Dreaming, dreaming,
Love's own message I'm bringing
Years have not changed, the old love still remains; dreaming.

Mr. Gillette's success with similar Records of this character prompts us to predict a most unusual sale for this one. The orchestra accompaniment is greatly enhanced by the addition

of bells, which are given prominence at intervals in the rendition. Music, J. Anton Dailey; words, L. W. Heiser; publishers, Jerome H. Remick & Co., New York.

9727 Who Do You Love?

Collins and Harlan

A coon song from the "Shoo Fly Regiment." Mr. Collins, as the sentimental coon, points out to his "honey" (Mr. Harlan) that the birds and bees and even the bull-frogs are "a-billin'" and "a-cooin'" and pleads with her to be his "lady love." She apparently does not readily reciprocate his affection, for when he asks, "Who do you love?" she replies in a most aggravating manner, "Well, I don't know." The song progresses in a happy vein, however, and it is to be assumed that the darkey is at last successful in his suit. The music is equal in every way to the past efforts of the same well known composers. Orchestra accompaniment. Music, J. Rosamond Johnson; words, Bob Cole; publishers, Jos. W. Stern & Co., New York.

9728 When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade

Manuel Romain

The latest sentimental ballad by a popular writer, with the scene laid in "dear old Dixie." An absent lover sings of the maid he has left behind, and asks her to wait for him, "'Neath the old grape arbor shade." The many admirers of Mr. Romain's pleasing voice and clear articulation will welcome the Record as an excellent addition to their collections. Orchestra accompaniment. Music, J. Fred Helf; words, Bartley C. Costello; publishers, Helf & Hager Co., New York.

9729 Don't Get Married Any More, Ma!

Ada Jones

Vesta Victoria's songs are always interesting and humorous, and this one selected from her latest hits is no exception. As an imitator of this famous English vaudeville artist, Miss Jones has long ago established an enviable reputation. The words of the song describe Ma's matrimonial ventures, (no less than eight in all) and her daughter begs for a "permanent papa." Certain to rival the familiar "Waiting at the Church" in popularity. Music, Henry E. Pether; words, Fred W. Leigh; publishers, Francis Day & Hunter, New York.

9730 Mariutch

James Brockman

Italian dialect songs appear to be quite the thing of late, but this one with the sub-title of "Make-a de hootch-a ma-kootch" is far more humorous than its predecessors. Mariutch has again strayed from her happy home and her now thoroughly miserable "Tony," who describes in rather uncertain English her doings at Coney Island, where she dances the "hootch-a-ma-kootch". Mr. Brockman excels in Records of this kind, as has been proven by the success of his "Marianina" listed last month. Orchestra accompaniment. Music, Harry Von Tilzer; words, Andrew B. Sterling; publishers, Harry Von Tilzer Publishing Co., New York.

9731 O, Moment That I Bless

Mr. and Mrs. Waterous

This attractive selection of the semi-operatic class introduces two new artists to our catalogue. Mr. Waterous has a rich baritone voice, and Mrs. Waterous sings in a soprano voice, which shows to particular advantage in the duets. The song is arranged for alternate solo parts, with a charming duet finale that will win applause wherever played. Music, Chas. Dennee; words, Paul West; publisher, Arthur P. Schmidt, New York.

9732 Every Ship Will Find a Harbor

Byron G. Harlan

A stirring song, written in march time, is Mr. Harlan's solo contribution for this month. The story tells a pretty tale of a girl who hesitates to accept her lover, fearing that they will be "as a ship on a stormy sea." He re-assures her in the following attractive words of the chorus:

Every ship will find a harbor
Every bird a nest
Don't be sighing 'don't be crying,
All is for the best.

I just want to see you smiling,
I'll do anything for you,
Every ship will find a harbor
And our bark will find one too.

Additional interest will be manifested in this selection, due to the fact that it is published by one of our oldest Philadelphia Jobbers. Orchestra accompaniment. Music, Johann C. Schmid; words, Charles E. Baer; publishers, H. A. Weymann & Son, Philadelphia, Pa.

9733 Punch and Judy

Edison Military Band

A lively intermezzo by the writer of "Peter Piper" and numerous other instrumental compositions. It is one of those rollicking selections, which start the feet to unconsciously keeping time. Composer, S. R. Henry; publishers, Jos. W. Stern & Co., New York.

9734 When the Hammer on the Anvil Rings

Ada Jones

A new version of the "knocking" practise, telling in the first verse of the meeting of two women, who, as usual pass flattering comments on the gowns and hats worn by each other, but when they part, "Bang! Bang! Goes the hammer on the anvil, you can hear it twenty blocks." The second verse is an admission by a member of the "sewing circle" that although their original intention was to sew for the Zulus, their object is not accomplished through their fondness for "knocking." Bits of the Anvil Chorus from Il Trovatore are introduced in a clever manner. Music and words, Jean C. Havez; publishers, Helf & Hager Co., New York.

9735 Some Blessed Day

Edison Mixed Quartette

A favorite hymn recorded in a polished manner by our Mixed Quartette. Our Record is arranged for incidental soprano solos and a soprano and tenor duet, with parts which in turn bring each voice into prominence. Orchestra accompaniment. Music, George B. Nevin; words, Rev. C. W. Ray; published in hymn books.

9736 Just Because He Couldn't Sing "Love Me and the World is Mine"

Arthur Collins

From the earliest days of song writing, coons have been refused by the objects of their affection for one reason or another, but to flatly turn down poor "Jim" simply because he couldn't warble as beautifully as his successful rival, seems like a real hardship to him. She not only broke his heart but,

She handed back his diamond ring,
And a nice fat juicy lime,
He lost his future wife to be

And a chance of raising a family
Just because he could not sing
Love Me and the World is Mine.

Mr. Collins sings the last line in falsetto, and pauses long enough to remark, "How can a gal expect a fellow to sing a song like that with two teeth out of the front of his face." Orchestra accompaniment. Music and words, Bert Fitzgibbon.

9737 The Rosary

Hans Kronold

Mr. Kronold's expressive playing of this fine selection for the violoncello will win for him many added laurels. "The Rosary" is universally known as a standard number—one of the kind that never grows old—and lovers of the better class of music will not overlook this Record. Piano accompaniment. Composer, Ethelbert Nevin.

9738 What Will Your Answer Be?

Reed Miller

As may be inferred from the title, this song is of a sentimental nature, and the question, "If I should whisper, Dear, I love you," is asked of the "girl" followed by this chorus:

What will your answer be, love?
What will your answer be?
It means the world to me,
Love, I'm waiting patiently.

Don't send me away, love
Listen to my plea,
Only bid me stay, love
What will your answer be?

The music is superior to most popular ballads of the present day, and Mr. Miller's sympathetic style of singing it leaves nothing to be desired. Orchestra accompaniment. Music and words, E. V. Cupero; publishers, Helf & Hager Co., New York.

9739 Wedding Bells

Ada Jones and Len Spencer

A Down East character sketch suggestive of No. 9148, "The Golden Wedding" in that the characters and subjects are similar. The dialogue, however, is quite different and original. The old couple review their courting days, and make amusing references to John's bashfulness in "popping the question." A clever short song concludes the Record. Orchestra accompaniment. Original arrangement.

9740 Dat Friend of Mine

Bob Roberts

A coon on the street asks Jim for the loan of some "tin" explaining that "I'm your one bes' friend." Jim apparently does not agree with him, and gives his reasons in these words:

I'm de one bes' friend of mine,
Rain or shine
I and me gets along you see
Simply fine.

He's for he, and she's for she
You're for thee, not for me,
So I an' me is always gwine to be
Dat friend of mine.

The song is unique, and every word is clearly heard on the Record. Orchestra accompaniment. Music, Egbert Van Alstyne; words, Harry Williams; publishers, Jerome H. Remick & Co., New York.

9741 Suwanee River with Orchestra Variations

Edison Symphony Orchestra

An artistic variation of the grand old tune by Stephen Foster. It is given complete with added embellishments by a number of instruments. The soft tones of the violin, the shrill notes of the piccolo, the harmonious cornet duet, the deep bassoon, and the fluent rendering by two clarinets, all combine to produce a Record most novel and entertaining. Special arrangement and not published.

9742 Dixie Dan

Billy Murray

Dixie Dan, so called because he was born "Way down South" sings in a most amusing way of his early days, and of Trixie Ann, "a gal with corkscrew hair." He is a traveling minstrel man, and after all his ambling, rambling and gambling, longs to go back to "the land of cotton." This coon song is scoring a big hit in "The Gay White Way" and Mr. Murray is just the one to greatly widen its popularity through the Phonograph. Orchestra accompaniment. Music, Seymour Furth; words, Will D. Cobb; publisher, Shapiro, New York.

9743 Rock Me to Sleep, Mother

Edison Male Quartette

Most effective, indeed, is our Record of this exquisite old song. The words are simple in their meaning, and the air is in proper keeping. The quartette is at its best in these familiar numbers, which after all, are the ones of which we never tire. Unaccompanied. Music, Ernest Lesly.

9744 Them Were the Happy Days

Steve Porter

Instead of the usual Flanagan Record, Mr. Porter this month, displays his versatility by assuming the characters of Danny McGuire and Katie Hogan, in an amusing Irish dialect sketch, which concludes with a humorous song, accompanied by the orchestra, and a clog dance to the music of an accordion. Original and not published.

9745 In Monkey Land Medley

Edison Military Band

Comprising three December hits in the order named: "In Monkey Land," (No. 9700); "Won't You Waltz Home Sweet Home With Me For Old Times Sake," (No. 9710); and "Two Blue Eyes," (No. 9716). The change from two-step to waltz time between the first two is ingeniously made. An incidental solo on the French horn is introduced in the second selection. Original arrangement, and not published.

Advance List of Hebrew Selections and South American National Hymns

The Records named below will be ready for shipment from Orange between December 1st and 10th. Samples of any or all of them will be shipped November 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by November 20th will be shipped as fast as possible after December 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

These advance lists comprise the third lot in the series of Foreign Records being issued to bring our catalogue up-to-date. All of the masters were made by the best artists obtainable. They are high-class Records in every particular.

12 New Hebrew Selections.

SONGS BY SOLOMON SMULEWITZ, TENOR. ORCHESTRA ACCOMPANIMENT.

- 19121 Tanzt Brider Tanz, *J. Brody*, Comic Song.
- 19122 Weiber, Weiber, *Louis Friedsell*, Comic Song.
- 19123 In dem is shuldig nur mein nus, *Perlmutter & Wohl*, Comic Song.
- 19124 Schabes Halten, *S. Smulewitz*, Comic Song.
- 19125 Das Yidische Herz, *Perlmutter & Wohl*.
- 19126 Sol Meins ibergehn, *S. Smulewitz*, Comic Song.

SONGS BY KALMAN JUVELIER, TENOR. ORCHESTRA ACCOMPANIMENT.

- 19127 Das Yidali in Cheider, *Mogulescu*, Sentimental Song.
- 19128 Der Talles, *Perlmutter & Wohl*, Sentimental Song from the opera "Der Yud in Sabiesky's Zeiten."
- 19129 Dem Rebins Koich, *Mogulescu*, Comic Song.
- 19130 Ben Hador, *Perlmutter & Wohl*, Sentimental Song from opera "Ben Hador."
- 19131 Der Stamm Davids, *Wolfsthal*, Historic Song from opera "Bostonni."
- 19132 Das Zifferblatt, *Kopelman*, Sentimental Song.

South American National Hymns.

BY THE EDISON MILITARY BAND.

- 19077 Himno Nacional Costa-Rica.
- 19078 Himno Nacional Brasileiro.
- 19079 Himno Nacional Argentino.
- 19080 Himno Nacional Venezolano.
- 19081 Himno Nacional Republica de Colombia.
- 19082 Himno Nacional Ecuador.

The Stuff that Sells Phonographs

The Edison Phonograph is an advertising success. Advertising is the life-blood of its business—not only the advertising of the manufacturer, but also the advertising of the Dealer.

We have set the pace with the largest appropriation ever expended in advertising Phonographs and Records. We have made the Edison Phonograph a household word. We have created a desire for Phonographs in the heart of every home. We have produced Phonographs which are perfect mechanically, and Records of marvelous clearness and purity. We have sold these Phonographs and Records to you at a price which leaves you a liberal margin of profit. Now it's up to you. If you wish to get your share of sales out of your community, it is up to you to hitch your wagon to a star—to hitch your store to the general Edison publicity.

Advertising is the only way to do it. Advertising should be the spirit of your store—on the shelves, on the counter, on the floor, in the windows, in the mails, in the street cars and in the newspapers. There are a dozen ways in which a retail store selling Edison Phonographs can advertise them, and every one of them is good. Some of them are better than others, but they are all good and should be used.

We propose to add to our other lines of service a tip-top, third-speed, high-gear advertising department. We are the big shaft connected with the engine. Your store is the pulley connected with the retail sales. Just throw your belt over on our fast pulley and keep your store moving at the same speed as the main advertising.

Read this department every month and then apply it. Every suggestion here is worth money. We spend our money not only to advertise to the public, but also to advertise to you, to tell you how to advertise. The least you can do is to spend some of your money to use some of this advertising and thereby increase your sales. Of course, we are interested in advising you to do this. Such sales will help us, but they must also help you. For every dollar we make you make several. We supply the gun and the powder, but you must do the aiming and pull the trigger.

First, inside the store:

Keep your Edison Phonographs where people can see them. Sight is the father of desire. Let them be heard constantly, for a Phonograph is something to be heard rather than to be seen. Whenever there is a crowd of people in the store

start a Phonograph going. Most people would rather hear a funny song on a Phonograph than a piano solo by Paderewski. This may be unfortunate. It may show the bad taste of the public, but it is true. After all, you are not there to improve the taste of the public, but to sell goods. If more people want Phonographs than want pianos, why not sell the Phonographs? Phonographs sell quicker and oftener, and pay better per sale, while starting a long demand for Records, on each of which there is more profit than on a sheet of music.

To sell Phonographs keep them constantly in sight near the front of the store; display the new Records prominently each month; paste up about the store or hang up in frames (which is better) the lists of the Records for the month, and, finally, coach your salesmen in Edison Phonograph talk. Your salesmen know the people who come to your store. They know the sort of people to whom to sell Phonographs. Let them suggest the Phonograph to them.

Count that day lost upon which you do not make at least one Phonograph sale.

Use the United States mails. Uncle Sam is the best distributor of advertising matter that we know. We supply you with a great deal of printed matter. Do not depend on distributing this from the store. Mail it. You send bills, statements and other matter to a long list of people every month. Enclose the Edison printed matter. Send out the lists of new Records and all the other printed matter we send you.

If you want to get the value of advertising matter, you must use it. It has not accomplished its purpose when we send it to you. It is not good until it is seen by your customers.

Make a list of all the people in your town who have Phonographs that use cylinder Records. Send them all the printed matter about Records.

Make a list of everyone in your town who has no Phonograph of any kind. Send them matter about the Edison Phonograph and keep on sending it. Do not be discouraged if they do not buy the first time, or the second time, or the third time. If it takes you twelve months to get a good customer by this method, it is worth keeping at because you are cultivating a large number of customers at the same time, and because you are also advertising your store and, therefore, your other goods, every time you advertise Edison Phonographs.

The newspapers are the natural and logical advertising medium in your town. We consider the newspaper a very important part of the national

Edison advertising. About half the money we spend goes into newspapers.

You can supplement this by using the newspapers in your town. Even if you are located in a town where we are using space regularly, you will get greater benefit from it by advertising your store also.

Separate Prices on Horns and Cranes

The new Edison horn and crane have become so popular that we have been besieged with requests to sell them separately and apart from machines. Although we had determined not to do so, we have now decided to change our original plans and will hereafter sell either horns or cranes at the prices named below. The trade must bear in mind, however, that these separate prices are as fully restricted as if the horns and cranes were sold with machines.

Prices on complete equipments remain as already quoted:

	Net to Dealers. List.	
Gem Crane, complete.....	.25	.35
Gem Horn	1.50	2.15
Standard Crane, complete.....	.90	1.50
Standard Horn	2.10	3.50
Home Crane, complete.....	.90	1.50
Home Horn	2.40	3.90
Triumph Crane, complete.....	1.15	1.90
Triumph Horn	2.70	4.25

No. 2 Building Being Replaced

When the Edison Phonograph Works were first established at Orange, two one-story brick building, 50 feet wide and about 250 feet long were erected. They were known as No. 1 and No. 2. In them were built the earlier types of Edison Phonographs and they have always played an important part in the manufacture of Edison goods. No. 2 is now being torn down to make way for a five-story concrete building that will be the same width as the old brick building and nearly a hundred feet longer. The new building will be connected with the present five-story concrete building on Lakeside avenue. No. 2 will be replaced in instalments. One-half of the building has been torn down and the new construction is going on in its place. It is hoped to complete the first half of the new concrete building by January 1st. Work will then cease for the winter. In the spring the other half of No. 2 will be vacated and torn down and the five-story building will be completed.

Printed Matter

Supplements of the French, German, Norwegian, Polish and Scandinavian Records listed in the PHONOGRAPH MONTHLY for October, are being mailed to Dealers with this issue. Every Dealer having a possible market for any of these Records should order some of them from his Jobber, and getting a supply of supplements with the Records, should mail the latter to possible customers. We have had many calls for Records in these languages and it is now up to the Dealers to supply the demand of the public. The numbers of the new forms are: French, No. 1192; German, No. 1193; Norwegian, No. 1194; Polish, No. 1196; Scandinavian, No. 1197.

A window card in two colors has been printed for holiday displays and a quantity is being shipped to Jobbers with December Records. It is Form No. 1216. Jobbers are requested to send copies to Dealers with their next orders for Edison goods of any kind. It is not necessary to hold it till December Records go out.

We frequently hear complaints from purchasers that direction sheets do not accompany their machines, with the result that they are compelled to ask us to mail a copy from here. Sheets are placed in each machine before shipment is made from the factory, and Dealers should exercise care to see that one is included with each outfit sold. We realize that in a few instances, the direction sheets are mislaid, in which case we will be glad to mail a few copies to Dealers upon request.

About Signing Up

In order to expedite the signing of the new agreement we would urge Dealers to:—

Get two additional copies from their Jobbers and sign all three in the presence of a witness, after carefully reading the Agreement and the accompanying letter of explanation. Then forward all three copies to their Jobbers. Jobbers are urged to see that Dealers get two copies beside the one mailed from Orange; to have them sign and return all three; return one to the Dealer, mail one to us when complete, and hold the third.

Dealers who do not sign the new agreement in a reasonable time will be considered as refusing to do so and will not be permitted to buy Edison goods at Dealers' discounts.

Dealers who have not executed the new agreement should do so without further delay.

Change in Record Selling Date TO THE TRADE.

Orange, N. J., October 25th, 1907.

Commencing with the December Records, which under our present system would be placed on sale November 27th, would state that we have decided to permit our Jobbers to ship the monthly Records to Dealers at 2 P. M. on the 24th of each month, the Records to be placed on sale AT RETAIL simultaneously at eight o'clock on the morning OF THE 25TH.

In cases where the 24th of the month falls on Sunday, shipments may be made to Dealers at 2 P. M. on the 23rd, thereby enabling the Dealers throughout the country to place them on sale at 8 A. M. on the 25th inst. Where the 25th of the month falls on a Sunday or a holiday, shipments may be made at 2 P. M. on the 23rd and the Records placed on sale at 8 A. M. on the 24th of each month.

Any Jobber or Dealer who makes shipments of Records or places them on sale in advance of the hours specified herein, VIOLATES THE TERMS OF HIS AGREEMENT and will be dealt with accordingly.

NATIONAL PHONOGRAPH COMPANY,

F. K. DOLBEER, *General Manager of Sales.*

The changes embodied in the above notice have been decided upon in deference to the wishes of Jobbers and Dealers, repeatedly expressed during the past year. The notice acts as an amendment to those sections of the new Agreements covering the time for shipping and putting new Records on sale. The changes have been sought by the trade for a two-fold reason. The advance in date has been desired in order that Dealers might have a better opportunity to realize on the sale of new Records than afforded by the later date and thereby be in a better position to pay their bills and earn the cash on the 5th of the next month. The shipping hour has been advanced to 2 o'clock on the previous day to give Dealers an opportunity to sell at the same time and on the same footing as their Jobbers. This has not been possible under the present plan, which in many instances has been a hardship to the Dealer.

Order blanks and other forms of printed matter in connection with both December and January Records had been printed before the above action was decided upon and the trade will understand that the new dates for shipping and selling supersede those shown on such forms.

In deciding to permit Dealers, as well as Jobbers, to have the new Records in their possession on the day before they can be sold, we are showing our implicit faith in the 12,500 Dealers selling Edison Phonographs and Records. We believe that every Dealer will appreciate the extent to which this course will benefit him, and that he will no more permit a new Record to be played, sold or leave his possession until the established selling hour, than he would violate his pledged word. To not live up to the new conditions will be considered by us as the rankest ingratitude. We shall exercise unusual vigilance in seeing that Records are not sold ahead of time, and each and every Dealer detected in doing so, will be suspended without warning. We sincerely hope that we shall not be called upon to apply such drastic measures.

Selling Cuban Records

As an evidence of what Dealers might accomplish through a little effort in selling the foreign Records, listed from time to time, we quote as follows, from a letter written by the Denver Dry Goods Co., Denver, Colo.:

"We have had the new Cuban Records on sale for several weeks and are already doing a nice business in them, receiving re-orders from the different Dealers who purchased an initial line. The instrumental pieces especially seem to be taking very well and we expect the line as a whole will be quite a success."

If you are not carrying these Records in stock, wouldn't it pay you to at least investigate the instrumental selections referred to above?

To continue in good standing every Edison Dealer must sign the new agreement. Sign it now and have it over with.

An Advertising Suggestion

This article, from the *Music Trade Review* for October 12th, suggests a plan by which every Dealer may improve his local advertising:

"There is a talking machine dealer in Illinois who looks over several newspapers daily, and whenever he sees an advertisement that he thinks is taking and progressive he cuts it out and pastes it in a scrap book. It makes no difference what line of goods it may treat of, if he sees how it can be adapted to the talking machine trade. Then when he comes to write up his own ads., he has a wealth of suggestions and experience to lean on, that never fails him in his dullest hour of need."

Reading over the advertisements in newspapers and magazines is an education in itself, for although it is unfair to use the exact copy, ideas are suggested which will prove invaluable to the Dealer in the preparation of his ads.

[Below is printed a copy of a letter just mailed to Dealers, giving full information for returning surplus, cut-out and defective Records. A letter of similar purport has also been mailed to all Jobbers.]

Dealers' Exchange Proposition

ORANGE, N. J., October 28th, 1907.

Beginning Nov. 4th, and until Nov. 9th, inclusive, authorized EDISON Dealers may return direct to the National Phonograph Co., Exchange Dept., Orange, N. J., for exchange through a Jobber, surplus, cut-out and defective EDISON Standard (not Grand Opera or Concert) Records, under the following conditions:

1st. All Records must be returned to the National Phonograph Company, Exchange Department, Orange, N. J.

2nd. Transportation charges MUST BE PREPAID through to Orange. If only prepaid to a certain point or forwarded with charges collect, the shipment will be refused.

3rd. Records must be carefully packed in cases, barrels or boxes, and each package must be plainly marked on the outside with name and address of shipper, and the quantity of surplus, cut-out or defective Records contained therein. Where there is more than one package in a shipment, they must be numbered consecutively from number 1 up, and on each individual package must also be marked the total number of packages in the complete shipment. The enclosed forms properly filled in must be pasted on each package.

4th. Inside of each case must be placed a packing slip (using form enclosed), containing shipper's name and address, number of Records contained therein, and whether they are surplus, cut-out or defective.

5th. Immediately shipment is made, enclosed form letter must be sent us, addressed to "National Phonograph Co., Exchange Dept., Orange, N. J.," advising the total number of each kind (surplus, cut-out and defective) Records returned, stipulating the number of cases in the complete shipment. A prepaid Bill of Lading must also be enclosed with this letter.

You must also fill in on triplicate Exchange Certificate, furnished herewith, the name and address of the Jobber through whom you want this exchange transaction handled.

6th. As soon as possible after your returned Records are received, they will be carefully counted and inspected and on the Exchange Certificate we will fill in the quantity of Records for which you are entitled to credit on the exchange basis, and return one of these certificates to you, send one to the Jobber whose name you have written thereon, and retain one for our own files. Credit will be allowed through *one Jobber only*, and cannot be transferred.

7th. Upon receipt of Exchange Certificate, properly filled in and endorsed by us, you must immediately forward it to the Jobber whose name you have indicated thereon, and with it enclose an order for at least double the quantity of Records specified in the certificate.

8th. The Jobber in whose favor your Exchange Certificate is made out, will allow you credit for the number of Records specified therein, when he makes shipment of your order.

9th. Only genuine EDISON Standard (not Grand Opera or Concert) Records can be returned, and they MUST be in EDISON cartons. Broken, cracked, worn out or other make Records will NOT be accepted under any condition.

10th. GRAND OPERA or CONCERT Records are not included in this proposition.

11th. This proposition does not include Records taken in exchange from Consumers, Slot Machine Operators or Exhibitors, and any Records of this nature, or second-hand Records, returned to us, will be *absolutely* refused.

12th. No Records can be returned through JOBBERS; they must ALL be shipped to the National Phonograph Company, Orange, N. J.

13th. No deduction for Records returned can be made from any invoice or statement rendered prior to or during this exchange, nor until CREDIT has been allowed by the Jobber.

14th. All Records returned will be given a careful examination by our inspectors, and should any be discovered that are not subject to credit under conditions outlined, or should there be any shortage in count, OUR DECISION AS TO THE QUANTITY TO BE CREDITED MUST BE FINAL.

15th. Any Records shipped after November 9th WILL NOT BE ACCEPTED, BUT RETURNED AT YOUR EXPENSE.

16th. In cases where a Dealer has signed AGREEMENT and purchased Records through us only, this Exchange Proposition will be handled by us direct along the same lines and under the same Terms, Conditions, Stipulations, etc., as where they are handled through Jobbers; that is, Records must be returned to us direct, and on the Exchange Certificate our name must be filled in instead of the Jobber's. All other instructions remain the same.

IMPORTANT.—If all the Terms, Conditions and Stipulations contained in this proposition are not fully agreed to and carried out by the Dealer, we reserve the right to reject any and all Records he may return and to hold them subject to his order, or return them to him at our option.

NATIONAL PHONOGRAPH COMPANY.

F. K. DOLBEER,
General Manager of Sales.

Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

NEW YORK: 10 FIFTH AVENUE.

NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON.

NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.

MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.

COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.

EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.

COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

VOL. V. November, 1907 No. 9

Why Shipments are Delayed

Justice to our Jobbers demands that an explanation should be made to Dealers as to why, in many instances, Jobbers have been unable to more promptly fill Dealers' orders for machines with the new equipments. The principal reason for the delay has been the somewhat unexpected volume of business at Orange, which for a time at least has made it impossible to give the trade the service it should have. The notice sent out in July, fixing September 16th as the date when the new equipment would become effective, was followed by an immediate falling off in the orders for machines with small horns, just as we intended it should. It brought, however, an increased number of orders for the new style machines, all for immediate shipment, so as to reach Jobbers as early in September as possible.

Finding it impossible to fill orders in quantity sufficient or fast enough to reach Jobbers before the specified date, another notice advised the trade that the time would be extended to October 1st, by which date we hoped to be in a position to fill all orders complete and promptly. Unfortunately our hopes have not been realized. During August we ran the factory at the usual full capacity and were able to get a considerable number of machines ahead, and this surplus stock has enabled us to make fairly satisfactory shipments of machines without horns. The principal delay has consequently been due to the inability of the horn manufacturers to make any material increase in the schedule agreed upon in July. They are making a greater quantity each week than the schedule calls for, but, while the aggregate is large, it is not sufficient to keep pace with the very heavy shipments of machines.

We have been from seven to ten days behind on horn shipments to Jobbers, and the latter have for this reason been behind in filling the orders of Dealers. Unless the business doubles that of the same time last year we will not be long in catching up and improving on the existing condition of affairs, for it does not seem possible that the present influx of orders can continue indefinitely. We feel confident that within another month the trade will have no reason to complain of delay in the shipment of either machines or horns. Until then we must ask the indulgence of Jobbers and Dealers.

Record Carrying Systems

One of the most encouraging signs concerning the advancement of the sale of Edison goods is the rapidity with which Dealers everywhere are putting in systems for carrying their stock of Records. Firms making a specialty of furnishing these Record systems to the trade, say that the demand is little short of phenomenal. Almost without exception the Dealers want the system for the entire list of Edison Records, showing further that, in addition to showing their desire to carry their stock in the most up-to-date manner, they realize the importance and profitableness of putting themselves in a position to supply any domestic Record their trade may ask for. These two points are most essential to a successful Record business. The Dealer who carries the entire list never loses a sale; consequently, he makes the highest possible profit out of the business. When he uses the most approved methods for carrying his stock, he is able to make sales in the least time. By being able to instantly put his hands on any Record desired, he makes the sale at the smallest loss of his own time and a corresponding satisfaction to his customer in getting what he

Edison Phonograph Monthly, Nov., 1907 11

wants with the least delay. With price-protected goods like Edison Phonographs and Records, the only advantage one Dealer has over another is service, and service in any business will score more points than any other single factor. Hundreds of otherwise aggressive Dealers are losing money on the Edison line every day, because they hesitate about investing the comparatively small additional capital necessary to make their Record stock include every selection in the domestic catalogue. They are also losing time and money by not putting in an adequate system for carrying their Record stock. Dealers not now carrying the full list in a systematic manner should give this feature their careful consideration.

Cheap Machines as Inducements

The trade is cautioned not to enter into schemes involving the giving away, or a sale at nominal prices of cylinder talking machines as inducements to the sale of Records. No schemes of this kind are permissible if Edison goods are involved, directly or indirectly; and in this connection attention is called to Sections 8 and 9 of the Jobbers' Agreement and Sections 5 and 6 of the Dealers' Agreement, and particularly to the following quotations from those sections, respectively:

"Selling or offering for sale other goods or merchandise at less than current prices, or the presentation of such goods or merchandise, or the presentation of prizes, or the use of credit cards, trading stamps or the like, or the giving of premiums of any kind to induce the sale of Edison Phonographs or Parts, Edison Records or Blanks, is considered equivalent to selling or offering same for sale at less than current list prices, and will not be allowed."

"Talking machines of a type commonly disposed of as premiums, or given away for advertising purposes, or used in connection with advertising schemes, or as inducements of any nature, or which are not sold at a uniform price, or which are sold or otherwise disposed of with the condition that other goods must be purchased, cannot be accepted as whole or part payment for Edison Phonographs or Parts, Edison Records or Edison Blanks."

All Jobbers or Dealers now operating such a scheme, or who are contemplating entering into such a scheme, are advised to immediately communicate with this company.

Active Foreign Records

For the benefit of Jobbers and Dealers who desire to re-arrange their Foreign Record racks and who have become confused by reason of the many changes we have made in the Foreign lists since the Numerical Catalogue was issued July

1st, we print a plan by which a numerical list of Foreign selections may be obtained with but little trouble.

Take the Numerical Catalogue, Form 1120, as a basis and

ADD

45 new French Records, 90 new German and 14 new Italian, first listed in the Edison Phonograph Monthly for June and later in Supplements 1141, 1142, and 1143 respectively.

205 new Cuban Records, first listed in the Edison Phonograph Monthly for July and later in Supplement 1127.

42 new French Records, 9 new German, 8 new Norwegian, 34 new Polish and 18 new Scandinavian, first listed in the Edison Phonograph Monthly for October, and now shown in Supplements 1192, 1193, 1194, 1196 and 1197 respectively.

6 South American National Hymns and 12 new Hebrew Records listed in this issue.

After these additions have been made,

OMIT

12320 (French) 12255 and 12266 (German) as notified in the Edison Phonograph Monthly for June.

15370 (German) 17531, 17532 and 17773 (French) as notified in the Edison Phonograph Monthly for July.

12863 (British) and 17243 (French) as notified in the Edison Phonograph Monthly for September.

298 miscellaneous Foreign and 12896 (French-Canadian) as notified in the Edison Phonograph Monthly for October.

277 Mexican selections, as per cut-out list in this issue.

Corrections

An error in the parts Catalogue Form 920, has just come to light. On page 30, the belt for Triumph machine (No. 2815), has been listed at 25c, and as a repair part. This extension should be carried to the supply column, since different discounts are quoted on repair and supply parts. Dealers will kindly make this correction in their copies of the catalogue.

In the list of French selections shown in the PHONOGRAPH MONTHLY for October, the artist who made No. 17543, *Pensée d'Antomne*, is given as N. Boyer de l'Opéra Comique. Unreality the selection is sung by M. Gluck. Unfortunately this error was not brought to our attention until after the special supplement, Form 1192, was printed. Dealers who carry Foreign Records should make a note of this correction, and bear it in mind while making sales of this particular selection.

The supplement of 158 made-over selections, Form 1166, mailed last month, contains two errors. Under vocal solos, "Good Bye, Eliza Jane," is given as No. 8575. Its correct number is 8515. "When Kate and I Were Comin' Thro' the Rye," under the same classification, is listed as No. 8102, which should read No. 8201.

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THE SATURDAY EVENING POST

October 26, 1907

The Joys of the Phonograph

EDISON has produced in the Phonograph the greatest amuser of modern times. There are so many ways in which the Edison Phonograph can be added to the entertainment of every family that it is almost impossible to describe them in a single advertisement.

First, remember that to get the full enjoyment out of it you must be sure that it is the Phonograph and not some talking machine. There is only one Phonograph, and that was invented by Mr. Edison and is made under his supervision. Naturally the best form of a sound-producing machine is the one in which the inventor takes a personal interest—not an adaptation of his idea by others. The Edison Phonograph is the only Phonograph—the most perfect instrument for reproducing music, the human voice and other sounds, that has ever been invented.

As a scientific toy it educates growing children.

As a reproducer of music it brings into the home every form of music, some of which would cost a great deal of money bought in any other way.

As a reproducer of language it is used to teach every foreign language, far better in many respects than a human teacher could do it.

But its best use all over this great continent is as an entertainer, amusing in every home crowds of people, young and old, every evening, with its marvelous reproduction of songs, dialogues, instrumental music and every other form of entertainment produced by sound.

To get all the fun you can out of such an instrument you must get the Edison Phonograph, and in order to know how much better it is than other talking machines, you must compare them. Go to your nearest dealer and judge for yourself.



Thomas A. Edison



HIS MESSAGE

J. M. F.

3500000 readers saw this two-page ad

THE SATURDAY EVENING POST

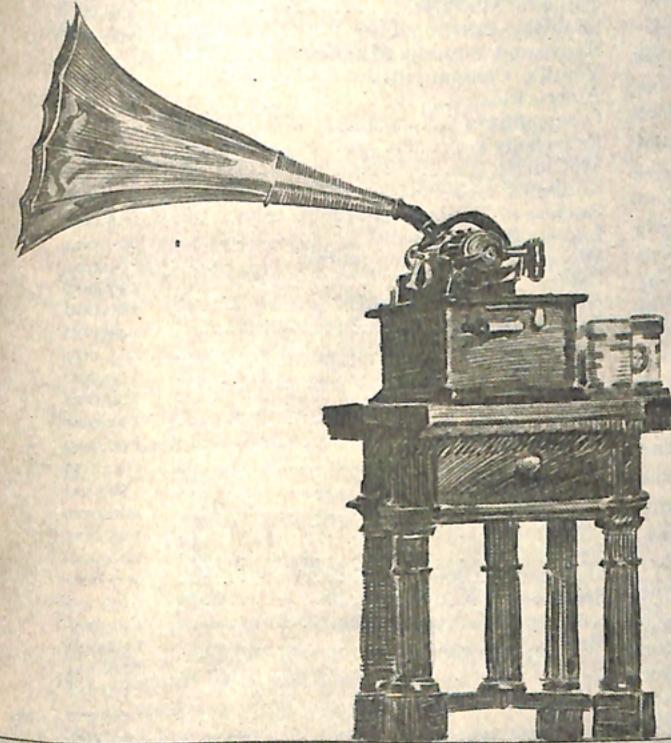
21

The Edison Records for November are better than ever

HERE is the list of new Records for November which will be on sale in every Edison store in the country October 26th.

These Records represent the best judgment of our large staff of editors as to the most amusing, the most entertaining, the most classical, the most inspiring and the most interesting music and spoken dialogue the world has produced in the past thirty days.

Every new Record renews the Edison Phonograph. It is what you hear in the Phonograph that makes it interesting, not the Phonograph itself. So keep your Phonograph always fresh by supplying it with the newest Records. Hear the November Records at your nearest store, and then order them there.



- 924 Dams and His Hobby Horse (Piano) Edison Concert Band
- 925 When Summer Tells Autumn Good-bye (Horn and Lute) Musical Ensemble
- 926 Oh, Miss Lucy Ella (Von Tabor & Seeling) Collins & Hartley
- 927 Secret Love Gazette (Horn) Wells and Albert Albert Johnson
- 928 The Lost Hat in the Subway (Horn and Piano) Ada Jones
- 929 Honey Boy (Von Tabor and Seeling) Ada Jones
- 930 Who? Me (Snyder and White) Billy Murray
- 931 I See Thee Again (Vocal) Edison Symphony Orchestra
- 932 June Moon (Vanderwever and Roberts) Irving Colton
- 933 Kiss, Kiss, Kiss (Hollman & Smith) Ada Jones & Billy Murray
- 934 If I'm Gone to Die, I'm Gone to Have Some Fun (Tenor, M. Collins) Arthur Collins
- 935 Victrola's Eagle March (Rome) Edison Military Band
- 936 Why Did They Sell Ellington? (Edison Band) Frank C. Stanley
- 937 At the Village Post Office (Original) Edison Victorville Company
- 938 North the Old Cherry Tree Sweet Marie Byron G. Harlan
- 939 Sweet Night, How Me Pray (Vocal) Edison Victorville Trio
- 940 I've Had Myself a Sweetheart, but None Like You (Tenor) Fred Miller
- 941 The King's Business (Classical and Comedy) Sacred Song
- 942 Hilarious of the Doctor's (Original Monologue) Steve Porter
- 943 Kakoo's March (Tobacco) Edison Hungarian Orchestra
- 944 Yesterday of Charles K. Harris Retinal Wrenn
- 945 A Good Conductor (Vocal) Ada Jones and Tenor
- 946 When the Band Plays "Yankee Doodle" (Vocal and Piano) Edward Mocker
- 947 May's the Time (Vocal) Edison Military Band

Any one who sends his name and address today will have mailed to him THE PHONOGRAM, giving a complete description of each Record, the SUPPLEMENTAL CATALOGUE, giving the names of the new Records for the month, and the COMPLETE CATALOGUE, listing all the Edison Records now in existence for the sake of filling gaps in your Edison Record library.

NATIONAL PHONOGRAM COMPANY
11 Lakewood Avenue, Orange, N. J.

Our Magazine Advertising

Every Dealer who is selling the Edison Phonograph should know just as much about the advertising which the manufacturer is doing as possible. This advertising is selling the goods for him. When you go into the business of selling the Edison Phonograph there is an implied contract between you and the National Phonograph Company that the latter shall do a certain amount of advertising to help make a market for the goods.

The selling of an article of luxury—that is, entertainment—requires advertising. People must buy food, and clothing, and shelter, but after the necessities of life are satisfied, they turn to entertainment, and there is a wide choice. Therefore, the manufacturers of the Edison Phonograph spend a great deal of money in teaching the people that there is more entertainment in the Edison Phonograph than they can buy in any other form for the same amount of money.

We are going to spend in 1907-08 between two hundred and fifty and three hundred thousand dollars to teach people who have not yet bought Edison Phonographs how much fun they can get out of them. A very large proportion of this money will go into the magazines which reach everywhere. We are using a list of thirty-one magazines having an aggregate circulation of 11,528,378. In round numbers this is over fifty million readers, two-thirds of the population of the United States. It is safe to say that every man, woman and child who comes into a store has heard of the Edison Phonograph. Stop and figure to just what proportion of the people who come into your store you sell Edison Phonographs, and you will realize how much of this advertising you are not availing yourself of. In other words, there are a great many people who come to the store who might be interested in Edison Phonographs and who have heard about them, but who do not buy because you do not do your part. This advertising is intended for you. It is got up in the most attractive form possible and put in the sort of magazines that go into every home. If you should go through your town and visit the home of every person who has money enough to buy an Edison Phonograph, you would probably find on the center table a copy of some one of the magazines in the accompanying list.

The connection between this advertising and your store is manifest. You can make just as much money selling Edison Phonographs as you can selling anything. There are a lot of prospective customers whom you know and on whom you could work. It is up to you to turn the full

benefit of this advertising on your store and get just as much money out of it as possible.

The amount of space we are using in the magazines is large. In a great many publications we use two pages and in others one page. We use large spaces in large sized publications like Collier's, Associated Sunday Magazines and Youth's Companion, and we have used this fall a two-page ad in the Saturday Evening Post, the largest single advertisement of any one article published in any publication except a newspaper.

Look over the magazines yourself, each month, and see what we say both about Phonographs and Records. Notice that we are pushing Records just as hard as we are the Phonographs. It is now up to you to get next.

Publications.	Circulation.
Collier's Weekly.....	600,000
Saturday Evening Post.....	700,000
Associated Sunday Magazines.....	1,000,000
Youth's Companion.....	555,000
American	250,000
Cosmopolitan	400,000
Everybody's	550,000
McClure's	472,378
Munsey's	618,000
Review of Reviews.....	208,000
Ladies' Home Journal.....	1,000,000
Woman's Home Companion.....	600,000
Ladies' World.....	497,000
Outlook	120,000
Argosy	444,000
Pearson's	225,000
Red Book.....	350,000
Success	300,000
Metropolitan	175,000
Pacific	110,000
Sunset	100,000
World's Work.....	80,000
World To-day.....	100,000
National	224,000
Reader	100,000
Delineator	900,000
Scribner's	175,000
Century	150,000
Harper's	150,000
Ainslee's	250,000
Puck	55,000

11,528,378

With this issue we are mailing a slip referring to a special two-page advertisement in colors in the Saturday Evening Post for October 26th and suggesting that you place a copy in your show window. This advertisement costs \$4,200. We are also mailing the cover page of the Associated Sunday Magazine for October 27th, showing our advertisement in colors on the back page. This represents the expenditure of another \$2,200. These are the most expensive forms of modern advertising and they further illustrate what we are doing to make business for Dealers in Edison goods.

[Copy of Letter Mailed to Jobbers Oct. 10th.]

To All Jobbers

Our attention has been called to the fact that Jobbers have been writing and telegraphing direct to the Horn Manufacturers regarding shipments of horns, which had been delayed in transit.

We would respectfully advise that although shipments are made direct from the horn manufacturers, they are made under our instructions, and all communications on the subject, or in any way relating to such shipments, should be addressed to the National Phonograph Company, Orange, N. J.

Kindly give this your attention.

NATIONAL PHONOGRAPH CO.,
F. K. DOLBEER,
General Manager of Sales.

New Jobbers

New Edison Jobbers during October were the Eiler's Piano House, Boise, Idaho, and the Koerber-Brenner Co., 1006 Ohio street, St. Louis, Mo. Both houses are widely and favorably known in the music trade and have exceptional facilities for handling Edison goods as Jobbers.

Report on Railroad Signs

Dealers throughout the country will do us a great favor if they will write us whenever they find any of our railroad advertising signs down, out of repair or in poor condition generally. Address such letters to the Advertising Department, Orange, N. J.

A Magnificent Heritage

"I want to say that I am very much pleased with the Phonograph and get a great deal of pleasure out of it. The invention is certainly a magnificent heritage to leave to posterity, enough for any one man to do in a life time; and the fullest measure of happiness ought to be the portion of Thomas A. Edison during the remainder of his days. By his efforts and genius, mankind in general has had placed within its reach, poetry, in song and melody even to satiety and rhythmic intoxication. Science and civilization will ever make more rapid progress for his having lived."
—Samuel J. Day, Burden, Kan.

Some dealers are fond of crossing the bridge before they come to it, and imagining that the sale of Phonographs and Records has reached the top notch, and that a slump is at hand. If these faint-hearted ones were only to make a house-to-house canvass of their immediate neighborhood they would find enough Phonographless homes to keep them busy. It is true that the sales of Edison Phonographs and Records is increasing very rapidly, but the population is not standing still.

Andem Indicted for Forgery

Our readers have been informed from time to time of the many attacks which have been made on this Company by James L. Andem, formerly of Cincinnati, Ohio, on behalf of the New York Phonograph Company and other licensees of the defunct North American Phonograph Company. So far, these suits have been futile, and we confidently expect that they will never in the slightest degree interfere with our business or in our relations with Jobbers and Dealers. We are sure that our friends will be interested in hearing that Andem, last month, was indicted by the Federal Grand Jury at Trenton, New Jersey, for forgery in connection with one of these suits. The charge is a most serious one. Andem is at present awaiting trial, having furnished two thousand dollars bail. We understand that the case will be tried shortly, before Judge Lanning, of the United States Circuit Court.

A New Edison Official

E. H. Phillips was on October 14th appointed Manager of Salesmen of this company. Mr. Phillips has for the past twenty years been connected with H. L. Judd & Co., of New York City, and leaves that company to enter the employ of the National Phonograph Company. He had charge of the Philadelphia office of Judd & Co. during its continuance. Before and since that time he represented the company on the road. He has had, therefore, a wide experience in salesmanship and is eminently fitted for his new position. His headquarters will be at the Orange factory.

The "S" Sound

For a long time Edison's Phonograph refused to say "specia"—it dropped the "s" and said "pecia." To produce that single sound he needed something delicate enough to receive impressions not more than a millionth part of an inch in depth, and yet rigid enough to carry the needle up and down, exactly reproducing the vibrations which had made the impressions. The scientists told him there was no such substance in existence.

"Then we must produce it," insisted Edison. They declared it could not be done, because the qualities which he demanded were inconsistent and exclusive of each other. He declared it could be done, because it must be done, and he did it—but Edison worked eighteen hours a day for seven months to secure that single sound. That is the story of success since the world began. Difficulties yield to enthusiasm.—New York Commercial.

What Dealers Say

"It is with pleasure that I tell you that from the selling Edison Phonographs and Records as a side line, I now consider it one of the most important and best paying lines of goods that I handle. In the future I expect to pay more attention to the sale of same than in the past. I have found from experience that the selling of Phonographs on the installment plan a great inducement for the sale of Phonographs to some people. Many people prefer to pay a small amount each week or each month for something that will give them pleasure, than to pay the full amount in cash for an Edison Phonograph outfit."—*E. H. Donaldson, Mena, Ark.*

It has been just a year since we received our initial order of Edison Phonographs, and I have received the October Records, filling for the first time our shelves with the entire catalogue. One man took 76 records the first day we opened with the whole catalogue, while others have taken from 12 to 18, while before we considered a sale of six as good. We have sold twenty-six machines, including two Triumphs with repeaters, while the Home divides honors with the Standard; of Gems, we have sold but two. We have a small town of about four hundred and I believe are carrying the largest stock of any town its size in the State. Would like to say how the Edison is knocking the other machines in this section, but haven't the room.—*W. L. Sheibley, Reedley, Cal.*

Some days ago an agent for the ——— was here and he made the remark that his company made the only talking machine, so we challenged him for a contest. He proposed leaving it with the crowd as to which was best. The verdict was unanimously in favor of the Edison. His machine was the \$40 type, we playing the first Standard machine we sold, that being our proposition in the challenge. Just after the contest we sold a Standard machine and twelve Records to a man who would have bought a ——— had he not heard the two machines together. We are pushing Edison goods for all they are worth. We have recently rented the nicest store in Monterey for our business. Without the Edison line we would not have made such a move.—*W. W. Wilhoite & Bro., Monterey, Tenn.*

I am glad to be in a position to place the Edison Phonograph in the homes of people in this locality, as I consider it the greatest invention of modern times, and a wonderful factor for good in the home. I can assure you that I shall adhere strictly to the terms laid down in my contract and shall endeavor at all times to merit your confidence.—*Mrs. A. S. Raberge, Milbank, S. D.*

We are so delighted with the Edison goods that we are making arrangements to put in the entire line of Records, and make the Edison the main feature of our business.—*Art and Novelty Store, Calax, Va.*

I have always strongly believed that the Edison Phonograph had no equal, and now I am convinced. Some time ago the Gravelly block in our village was destroyed, and among other things destroyed was an Edison Home and about 250 Records owned by Frank Gould. One afternoon Mr. Gould dug out of the ruins the remains of his Phonograph and brought it to my store. The cabinet was simply a charred mass, but what was my surprise to find that the motor of the machine began running when I commenced to wind it. The main spring was broken, but would hold to wind a little. I put on a new belt, some oil, and a reproducer off from one of my machines, and the thing actually played part of a Record. If the spring had not been broken I have no doubt it would have played the whole Record. I think this will be a big ad. for me. You can print an account of this if you like. Hurrah for the Edison.—*E. W. Kostenbader, Groton, N. Y.*

For more than five years I have handled Edison Phonographs, but have never written you of the praise I have given your machines and records. When I first handled talking machines I had various kinds and thought them all right, but after hearing the Edison once it did not take me but three weeks to change my stock into Edison, which I now handle exclusively. I carry 1,000 Records and 5 to 20 machines. I like your way of business and always intend to co-operate with you in sustaining the principles, as I see no reason why Dealers should cut the price, for the people in this section would rather pay a much larger price than you ask, than buy the other makes. I also think you are taking a wise step in including a larger horn, as some Dealers were handling horns of other makes of which a great many were of a cheaper manufacture, and therefore ruined the tone of the machine.—*E. W. Shull, Cook, Neb.*

It gives me great pleasure to write you concerning the Edison line of Phonographs and Records. It is the best selling line of goods we handle. When I purchased the first bill, which consisted of three machines and one hundred and fifty Records, I did so without any confidence whatever in the line, but now am glad to say that we are arranging our store to carry the complete line of Records and Phonographs. We have sold over \$1,000 worth of Edison goods in ten weeks on an original investment of \$70. Expect to sell no less than 50 machines during the months of October, November and December.—*Nashville Furniture Company, Nashville, Tenn.*

I like the business of selling Phonographs fine in connection with my other musical instruments. I shall live up to my agreements to the letter to the best of my ability and wish you every success for making such a fine music maker.—*David H. Francis, Boyne City, Mich.*

I think the new horn outfit is all right, as it does not give a Jobber having a retail business any advantage over a retail Dealer in horn outfits.—*T. Mortimer, Cullom, Ill.*

Mexican Records Cut Out

On account of the limited demand for them, and because of a desire on our part to decrease the number of foreign Records to a point where it will be possible for United States Dealers to carry them without inconvenience, we have decided to omit the following Mexican selections from the next edition of our Foreign Record Catalogue. We will, however, continue to list them in Catalogues printed for use in Mexico.

18501 Amor	Ovando	18570 Fuentes	Zapadores
18502 Dicen que No	Ovando	18571 Los Negritos	Zapadores
18503 Vivir sin Ti	Ovando	18572 El Congreso Pan-Americano	Estado Mayor
18504 Perjura	Ovando	18573 Dulce Recuerdo	Estado Mayor
18505 Tristezas	Ovando	18575 Dos Danzas de Alcalá	Estado Mayor
18506 A María la del Cielo	Robinson	18576 Alma y Corazón	Estado Mayor
18507 El Huérfano	Robinson	18577 Viva El Rey	Estado Mayor
18508 Jarabe Tapatio	Robinson	18578 Vals Poético	Estado Mayor
18509 Suspiros de los Angeles	Robinson	18579 Oh ilusión mía!	Estado Mayor
18510 El Descarrilamiento, 1a Parte	Robinson	18580 La Madre del Cordero—Jota	Estado Mayor
18511 El Descarrilamiento, 2a Parte	Robinson	18581 Un recuerdo á Edison	Estado Mayor
18512 Ignacio Parra, 1a Parte	Robinson	18582 El Chaleco Blanco—Seguidillas	Estado Mayor
18513 Ignacio Parra, 2a Parte	Robinson	18583 Bilbania—Bolero	Tipica Lerdo
18514 A Elena	Robinson	18584 El Gran Presidente—Marcha	Tipica Lerdo
18515 Heraclio Bernal	Robinson	18585 Consentida	Tipica Lerdo
18516 La Inundación de León	Robinson	18586 Amorosa	Tipica Lerdo
18517 María (Oye le voz)	Robinson	18588 Guillermo Tell—2º Alegre	Tipica Lerdo
18518 Jesús Leal	Robinson	18589 Los Tres Pecados	Tipica Lerdo
18519 A mi María	Robinson	18590 El Ratoncito	Tipica Lerdo
18520 Suspiros y Rosas	Robinson	18591 Buenavista	Abrego y Picazo
18521 El Rentoy	Robinson	18592 Las Estrellas	Abrego y Picazo
18522 El Pajarito	Robinson	18593 Adiós á mi Amada	Abrego y Picazo
18523 Horas Negras ó Penas del Alma	Robinson	18594 A Juanita	Abrego y Picazo
18524 Las Horas de Luto	Robinson	18595 Las Tres Cartas	Abrego y Picazo
18525 El Pajarillo Errante	Robinson	18596 Adiós, Adiós!	Abrego y Picazo
18526 Carmen Carmela	Robinson	18597 Mi Lira	Abrego y Picazo
18527 Un Recuerdo á mi Madre	Robinson	18598 La Celosa Embarañada	Abrego y Picazo
18528 María (Si algún ser)	Robinson	18599 Las Sombras de la Noche	Abrego y Picazo
18529 Me gustan tus Ojos	Robinson	18600 Tus Ojos	
18530 En mi Soledad	Robinson	18601 El Año Pasado por Agua, Duo de los Paraguas	Herrera y Rosete
18531 Que haré sin Ti	Robinson	18603 El Hombre es Debil—Habanera	Herrera y Rosete
18532 Al Triste Arruyo	Robinson	18604 La Alegria de la Huerta—Jota	Herrera y Rosete
18533 El Cielito Lindo	Robinson	18605 El Santo de la Isidra—Duo	Herrera y Rosete
18534 Antonia de las Calabazas	Robinson	18606 Quien Fuera Libre	Herrera y Rosete
18535 Los Amores de un Charro	Robinson	18607 La Fiesta de San Antón	Campanillitas
18536 Los Chamacos	Robinson	18608 Las Grandes Cortesanas—Duo	Herrera y Rosete
18537 El Matrimonio	Robinson		Zapadores
18538 Morir Soñando	Robinson	18609 Himno Nacional Mexicano	Zapadores
18539 Oralia	Robinson	18610 Promesas y Ventanazos	Zapadores
18540 La Cuarta Plana—La Sarabia	Dimarias	18611 Colegio Militar	Zapadores
18541 El Rey que Rabió—Romanza	Goyzueta	18612 Lazos de Amor	Zapadores
18542 Marina—Romanza	Goyzueta	18613 Tus Ojos	Zapadores
18543 El Cabo Primero—Romanza	Goyzueta	18615 Sangre Española	Zapadores
18545 Campanone—Rondó	Goyzueta	18616 Primaverales	Zapadores
18546 Bocaccio—Vals	Goyzueta	18617 La Tortolita	Estado Mayor
18547 El Juramento—Romanza	Goyzueta	18618 Marcha Bernardo Reyes	Estado Mayor
18548 El Barbero de Sevilla—Polaca	Goyzueta	18619 San Juan Hill	Estado Mayor
18549 Chateaux Margaux—El Gallego	Llera	18620 Laurita	Estado Mayor
18550 Ya soy Feliz	Llera	18621 Zacatecas	Estado Mayor
18551 Lo que es Amor	Llera	18622 Himno Nacional Cubano	Estado Mayor
18552 Los Besos que te Di	Llera	18623 Un Vuelo de la Fantasia	Estado Mayor
18553 Asi te adoro	Llera	18624 Patria Feliz	Estado Mayor
18554 Recuerdo	Llera	18625 Instantáneas—Las Mariposas	Estado Mayor
18555 Las Golondrir as de Becquer	Franco	18626 Jota en la Zarzuela Cadiz	Tipica Lerdo
18556 Viva mi Niña—Habanera	Franco	18627 Mi Delirio	Tipica Lerdo
18557 El Paje	Franco	18628 Mi Lira	Tipica Lerdo
18558 Niña Pancha—Habanera	Franco	18629 La Danza de los Apuros	Tipica Lerdo
18559 Boccaccio—El Alma Enamorada	Franco	18630 Baile de Sorpresa	Tipica Lerdo
18561 La Mascota—Los Pavos	Franco y Llera	18631 Angela	Robinson y Picazo
18562 Marcha de Cadiz—Los Patos	Franco y Llera	18632 Te Amo en Secreto	Robinson y Picazo
18563 El Bateo	Franco y Llera	18633 La Rumba ó El Amor y El Desafío	Robinson y Picazo
18564 El 23 de Julio	Zapadores		Robinson y Picazo
18565 El Zapador	Zapadores	18634 El Sitio de Querétaro	Robinson y Picazo
18566 Onda Cristalina	Zapadores	18635 La Feria—Imitativa	Robinson y Picazo
18567 La Gran Via—Los Tres Ratas	Rosete, Llera y Lopez	18636 La Paloma Azul	Robinson y Picazo
18568 Honradez	Zapadores	18637 El Canto del Cisne	Robinson y Picazo
		18638 Macario Romero	Robinson y Picazo
		18639 Canción del Camarón	Robinson y Picazo
		18640 Lamentos de un Crudo	Zamudio
		18641 El Palomo Errante	Goyzueta
		18642 Gigantes y Cabezudos—Romanza	Goyzueta
		18643 Jugar con Fuego	Goyzueta
		18644 Un Cuento de Boccaccio	Goyzueta
		18645 Traviata—Romanza, Cuarto Acto	Goyzueta
		18646 Traviata—Aria, Primer Acto	Goyzueta
		18647 Anillo de Hierro—Tercer Acto	Goyzueta
		18648 Cavalleria Rusticana	Herrera y Coro
		18649 Enseñanza Libre—El Morrongo	
		18650 De Madrid á Paris—Las Golondrinas	Herrera y Coro

18651 La Fiesta de San Antón	Herrera y Bereaud	18723 Un Paseo en Santa Anita, Imi-	
18652 La Tempestad	Herrera y Bereaud	tativa	Abrego y Picazo
18653 La Viejecita	Herrera y Bereaud	18724 Consejos de una Vieja	Abrego y Picazo
18654 La Torre del Oro—El Lapicero	Herrera y Coro	18725 Posadas en una Casa de Vecindad	Abrego y Picazo
18655 Los Cocineros	Herrera, Sedano y Bereaud	18726 Coplas de Don Simón	Abrego y Picazo
18656 Instantáneas—Las Mariposas	Herrera, Sedano y Bereaud	18727 La Trigueñita	Abrego y Picazo
18657 De Madrid á Paris—		18728 Acuérdate de Mi	Abrego y Picazo
Las Cigarreras	Herrera, Sedano y Bereaud	18729 Tres Danzas de Vergara	Zapadores
18658 Doña Juanita	Herrera, Sedano y Bereaud	18731 Noche Apacible	Zapadores
18659 Gigantes y Cabezudos—Si las Mujeres	Herrera y Coro	18732 Moralba	Zapadores
Mandasen	Herrera y Coro	18733 Elvira	Zapadores
18660 Boccaccio—La Niña Florentina	Herrera y Bereaud	18736 Aires Nacionesles, Segundo Fragmento	Zapadores
18661 La Enseñanza Libre—El Ratoncito	Bereaud y Coro	18737 Sin Esperanza	Estado Mayor
18662 El Tambor de Granaderos	Herrera	18741 Mosamala	Estado Mayor
18663 Las Grandes Cortesanas	Herrera	18742 Peonía	Estado Mayor
18664 La Parranda Llanesca	Rosete, Lopez y Hermosa	18743 Souvenir de Chopin	Estado Mayor
18665 Gigantes y Cabezudos—Los Repatriados	Rosete y Coro	18745 Schottisch para Mandolina, por Curti	Mandolina-Arriaga
18667 La Vuelta del Vivero—		18746 Moraima	Trio Arriaga
El Pajarito	Sedano, Bereaud y Rosete	18747 Serenata Morisca de Chapí	Bandurria y Guitarra—Obscura y Arriaga
18668 La Enseñanza Libre—Las Ligas	Herrera, Bereaud y Rosete	18748 A Media Noche	Bandurria y Guitarra—Obscura y Arriaga
18669 Picío Adán y Compañía	Rosete	18749 La Linda Cubana	Trio Arriaga
18670 El Tambor de Granaderos—Los Milagros	Rosete	18750 El Desprecio	Robinson
18671 El Anillo de Hierro—Romanza	Rosete	18751 Flores del Pasado	Robinson y Zamudio
18672 Los Cocineros—Coplas de Serapio	Rosete y Coro	18752 Gran Corrida de Toros en la Plaza "México"	
18673 La Rancherita	Abrego y Picazo	18753 Gran Corrida de Toros en la Plaza de Durango	
18674 El Ranchero de Tajimaroa	Abrego y Picazo	18754 Tarantella	Zapadores
18675 El Borrachito de Manzanares	Abrego y Picazo	18755 Aires Nacionales—Tercer Fragmento	Zapadores
18676 Chin-Chun-Chan—Los Polichinelas	Herrera, Sedano y Bereaud	18756 Tuyo Hasta le Muerte	Zapadores
18677 Chin-Chun-Chan—El Teléfono Sin Hilos	Herrera, Sedano y Bereaud	18757 Aires Nacionales—Primer Fragmento	Zapadores
18678 La Farruca de Juan Torres	Palma	18758 Felicidad	Zapadores
18679 Jota Rabalera	Palma	18759 Hada de Rosas	Zapadores
18680 Tango de los Tientos	Palma	18761 Horas Felices	Estado Mayor
18681 Guajiras Españolas	Palma	18762 Celajes de Oro	Estado Mayor
18682 Tango Cadiz	Palma	18763 Danza Húngara No. 5	Estado Mayor
18683 Malagueña	Palma	18765 Entre Jazmines	Estado Mayor
18684 Los Cuicos	Llera	18766 Julia	Estado Mayor
18685 Las Ilusiones	Llera	18767 María y Leonorcita—Danzones Yucatecos	Estado Mayor
18686 Las Comadres	Llera	18768 Hamburgo	Trio Arriaga
18687 Las Hilachas	Llera	18769 La Dolores—Jota	Trio Arriaga
18688 Pachita la del Puente	Llera	18771 Guerrita	Trio Arriaga
18689 El Amigo	Llera	18772 La Cuarta Plana—Bolero	Trio Arriaga
18690 La Reja	Llera	18773 Danzas Tropicales—No. 1	Quinteto Jordá
18691 Soñar Contigo	Llera	18774 Danzas Tropicales—No. 2	Quinteto Jordá
18692 El Camello	Llera	18775 Danzas Tropicales—No. 3	Quinteto Jordá
18693 El Rey que Rabió—Los Doctores	Rosete, Lopez y Hermosa	18776 La Dolores—Paso Doble	Quinteto Jordá
18694 Chin-Chun-Chan—Danza	Rosete	18777 Celebre Mandolinata	Quinteto Jordá
18695 Agua, Azucarillos y Aguardiente	Cuarteto Mixto	18778 Vals Poético	Quinteto Jordá
18696 Agua, Azucarillos y Aguardiente	Pascalle	18779 En Sourdine	Quinteto Jordá
18697 Marina	Cuarteto Mixto	18780 El Amor es la Vida	Quinteto Jordá
18698 Himno Nacional Mexicano	Cuarteto Mixto	18781 Monte Cristo	Quinteto Jordá
18699 Los Sobrinos del Capitán Grant	Cuarteto Mixto	18782 A Fior di Labra	Quinteto Jordá
18700 A los Toros	Zapadores	18783 Caprichosas—Danza No. 2	Quinteto Jordá
18701 Para Siempre	Zapadores	18784 Nuages Roses	Quinteto Jordá
18703 Gran Marcha Porfirio Díaz	Zapadores	18785 Los Niños Héroes de Chapultepec	Peza
18704 Olímpica	Zapadores	18786 Reir Llorando	Peza
18705 Quiebro y Requeiebro	Zapadores	18787 Hojas de Margarita—Tres Poesías	Peza
18706 Hasta Otra Vista	Zapadores	18788 El Fonógrafo	Peza
18708 Puerto Real	Zapadores	18789 Mi Padre	Peza
18709 Mi Amor	Estado Mayor	18790 El Progreso	Estado Mayor
18710 Los Parranderos	Estado Mayor	18791 Azul y Blanco y María Emilia—Danzones Yucatecos	Estado Mayor
18711 Esperanza y Margot	Estado Mayor	18796 En Zenzontle	Abrego y Picazo
18712 Los Sobrinos del Capitán Grant	Estado Mayor	18797 Pleito en un Fonógrafo, Imitativa	Abrego y Picazo
18713 Consejos de un Viejo	Robinson	18798 Tantum Ergo	Sexteto Mixto
18714 Danza del Pollo Inglés	Robinson	18799 O Salutaris Hostia	Sexteto Mixto
18715 En Alas de los Vientos	Robinson y Zamudio	18800 O Santissima	Sexteto Mixto
18716 La Morena	Robinson y Zamudio	18801 Salve Regina	Sexteto Mixto
18717 Juramentos	Robinson y Zamudio	18802 No Puede Decirse, Melopeya	Peza
18718 La Carcajada de Cupido	Zamudio		
18719 Gran Tapada de Gallos en la Ciudad de México			
18720 Gran Tapada de Gallos en la Ciudad de León			
18721 Gran Tapada de Gallos en la Ciudad de Aguascalientes			
18722 Amigo, Amigo!	Abrego y Picazo		

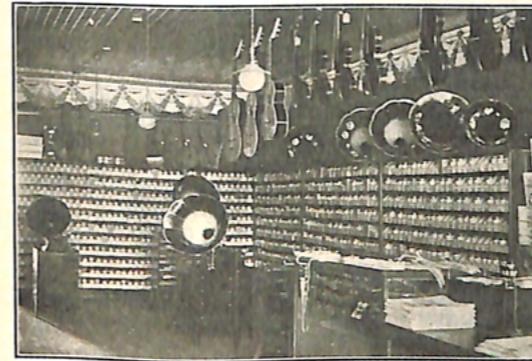
The music business affords me great pleasure for what time I devote to it. The Phonograph is an introduction to a higher state of civilization and a teacher and trainer of the musical instincts of mankind—James Mead, Patriot, Ind.

Two Dealers' Stores

This is my fourth year in the music business and the second as an active Edison Dealer. I carry my Record stock in labeled stock cartons. Each carton has room for three Records, all one selection. I now have 1,200 cartons. I purchase the monthly Records each month, and keep a

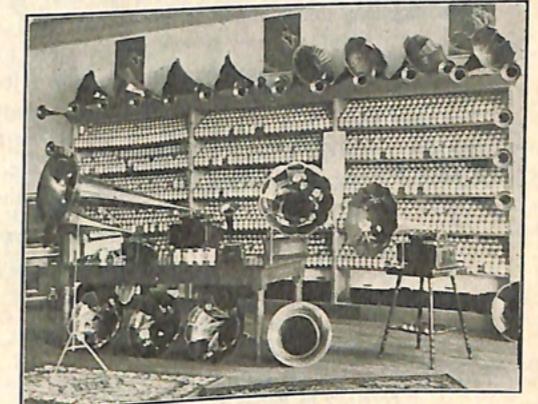
I am well pleased with the product of the National Phonograph Company and anticipate a good business this fall and winter.—D. Hardy, Ludington, Mich.

The store of Cook Bros., Gaylord, Mich., shows an excellent stock of Edison Phonographs and



HARDY'S MUSIC HOUSE, LUDINGTON, MICH.

mailing list of all Edison Phonograph owners, and send them a list as soon as the new Records are in. I now have over 100 people on my list.



COOK BROS., GAYLORD, MICH.

Records, kept in a most attractive and compact manner. A feature is the Fritchey system of shelving.

For the Special Attention of Edison Dealers

In getting out a new Dealers Agreement the National Phonograph Company was actuated by a desire to serve your interests as well as its own. The agreement contains nothing that is not designed to maintain and improve the welfare of both. Its conditions are simply intended to protect the prices on Edison Phonographs, Records, Blanks, etc., and to guard against infringements of the Edison patents. No one in the business doubts the wisdom of this policy. We know that you fully believe in it.

We now want your further co-operation by signing this new Agreement without delay. It is necessary to do so even though you may have recently signed the old one. We want your prompt assent to the new conditions.

If your Jobber has not provided you with a triplicate set of the new Agreement ask him to send them at once. Sign all three in the presence of a witness and return them to the Jobber. He will do the rest.

A reasonable time will be given Dealers to re-sign and those who do not will be considered as out of business. Their names will be removed from our files and mailing lists.

NATIONAL PHONOGRPH CO.
ORANGE, N. J.

Edison Records Made Over

TO maintain the standard of quality of Edison Gold Moulded Records it becomes necessary from time to time to make new masters of selections already in the Edison catalogues. This is because the first moulds either have become defective; or for other causes, cannot longer be used. Heretofore, when such selections were made over they have been continued in our catalogues without notice, a plan that has deprived the public from knowing how much better they are under the new conditions. All selections made over are in every respect as good as the new monthly list. If the public were aware of their high class character, they would buy them quite as eagerly as they do the new selections put out each month. All of the selections named below have been made over in the most up-to-date manner of our Recording Department. That they have been made over at all shows that they are popular selections—ones that have met with the approval of the public and therefore, entitled to the greatest consideration at the hands of such Phonograph owners as do not have them in their collection of Records.

158 MADE-OVER SELECTIONS

Unless otherwise indicated, they have been made by the same talent as were the original first masters.

EDISON MILITARY BAND.		524	Light Cavalry Overture	
8126	Coronation March from Le Prophet <i>Formerly by Edison Concert Band</i>	8566	Melody of Love	
7638	Düppel Schanzen	589	Narcissus March	
24	El Capitan March	7785	Selection from the Burgomaster <i>Formerly by Peerless Orchestra</i>	
7507	Hands Across the Sea March <i>Formerly by Edison Concert Band</i>	712	Smoky Mokes <i>Formerly by Peerless Orchestra</i>	
103	Hot Time March <i>Formerly by Edison Concert Band</i>	8554	Soko	
112	In Storm and Sunshine March	8076	Amoureuse Valse	
561	King Cotton March <i>Formerly by Edison Concert Band</i>	7920	Lange's Flower Song	
7425	Manisot March <i>Formerly by Edison Concert Band</i>	7503	Mosquito's Parade	
8368	Monkey Shines on the Mobile Levee <i>Formerly by Edison Concert Band</i>	8138	Ragged William Two-step	
8109	Night Alarm	INSTRUMENTAL SOLOS.		
50	Off to Camp March	8254	Answer (Cornet)	Kryl
8129	Roosevelt's Rough Rider March	8253	Carnival of Venice (Cornet)	Kryl
8222	Rule Britannia <i>Formerly by Edison Concert Band</i>	2604	Cocanut Dance (Banjo)	Ossman
625	Till We Meet Again Waltz <i>Formerly by Edison Symphony Orchestra</i>	8307	Columbia Fantasia Polka (Cornet)	Kryl
8032	Trombone Sneeze <i>Formerly by Edison Concert Band</i>	2607	Darkies Awakening (Banjo) <i>Formerly by Ruby Brooks</i>	Ossman
8247	U. S. A. Lancers, First Figure	2802	Darkies Jubilee (Piccolo)	Mazziotta
8248	U. S. A. Lancers, Second Figure	2606	Darkies Patrol (Banjo) <i>Formerly by Ruby Brooks</i>	Ossman
8249	U. S. A. Lancers, Third Figure	8431	De Beriot's 6th Air (Violin)	D'Almaine
8250	U. S. A. Lancers, first half of Last Figure	8339	Dixie Medley (Banjo)	Van Epps
8251	U. S. A. Lancers, second half of Last Figure <i>8247-8251 Formerly by Peerless Orchestra</i>	8412	Down Where the Wurzburger Flows Medley (Xylophone) <i>Formerly by J. Frank Hopkins</i>	Benzler
8538	Waldmere March	7173	Gavotte from Mignon (Clarinet)	Tuson
7328	Willow Grove March <i>Formerly by Edison Concert Band</i>	8529	Girl I Left Behind Me Medley	Fife and Drum Corps
EDISON CONCERT BAND.		8544	Goldfinch Polka (Piccolo)	Mazziotta
8450	Ballet Music from Faust, Part I	8476	Hot Scotch March (Xylophone) <i>Formerly by J. Frank Hopkins</i>	Benzler
7662	From Tropic to Tropic	8005	I Have Grown So Used to You (Xylophone) <i>Formerly by J. Frank Hopkins</i>	Benzler
8532	Laughing Water	8308	Inflamatus from Stabat Mater (Cornet)	Kryl
8169	Lazarre Waltzes	8582	Last Rose of Summer (Cornet) <i>Formerly by Bohumir Kryl</i>	Hazel
8104	Old Church Organ	8546	Le Secret Polka (Cornet)	Hazel
7856	Olympia Hippodrome March	8638	Medley of National Airs	Fife and Drum Corps
52	Overture The Drummer of the Guards	8366	Mr. Dooley Medley (Xylophone) <i>Formerly by J. Frank Hopkins</i>	Benzler
8108	Overture to Merry Wives of Windsor	3615	Nellie Gray (Clarinet)	Tuson
68	Selection from Bohemian Girl	2809	Nigger Fever (Piccolo)	Mazziotta
79	Selection from Martha	8560	North and South Medley	Fife and Drum Corps
80	Selection from Merry War	7340	Old Folks at Home (Banjo)	Ossman
85	Selection from Robin Hood	8346	Old Uncle Ned (Clarinet)	Tuson
8433	Stradella Overture	2627	Patrol Comique (Banjo) <i>Formerly by Vess L. Ossman</i>	Van Epps
8083	Warbler's Serenade	7633	Raff's Cavatina (Violin)	D'Almaine
EDISON SYMPHONY ORCHESTRA.		8473	Santiago Waltz (Xylophone) <i>Formerly by J. Frank Hopkins</i>	Benzler
7860	Birds and the Brook <i>Formerly by Peerless Orchestra</i>	7455	Scenes That Are Brightest (Violin)	D'Almaine
8140	Down on the Old Plantation <i>Formerly by Peerless Orchestra</i>	8322	Sea Shell Concert Waltz (Trombone)	Zimmerman
		8070	Shepherds' Dance (Violin)	D'Almaine

VOCAL SOLOS.

8074	Armourer's Song	Stanley
7838	Asleep in the Deep	Stanley
7587	Bird in a Gilded Cage <i>Formerly by Joe Natus</i>	Anthony
1011	Chin, Chin, Chinaman	Dudley
7664	Coleville Coon Cadets	Collins
8610	Coonville's Colored Band	Collins
8613	Dear Old Girl	MacDonough
8224	For All Eternity <i>Formerly by Miss Corrine Morgan</i>	Miss Mitchell
8515	Good Bye, Eliza Jane	Collins
8531	Handful of Earth From Mother's Grave	Thompson
8637	Hannah, Won't You Open That Door	Collins
8499	Happy Days <i>Formerly by Miss Corrine Morgan</i>	Miss Keyes
7892	He Laid Away a Suit of Gray	Harlan
7595	I Can't Tell Why I Love You, But I Do	MacDonough
8644	I'm Just Barely Living, That's All	Roberts
8633	I'm Longing For My Old Kentucky Home	Anthony
7673	Is There Anything Else You'd Like	Denny
6923	I Want to Go to Morrow	Quinn
5412	I Wish They'd Do It Now	Collins
8275	Just Kiss Yourself Good-bye	Collins
7368	Kathleen Mavourneen	Hooley
8040	A Little Boy In Blue	Harlan
7010	Love's Old Sweet Song <i>Formerly by Andrew Schneider</i>	Turner
2033	Maryland, My Maryland	MacDonough
7669	More Work For the Undertaker	Quinn
5720	My Wild Irish Rose <i>Formerly by Joe Natus</i>	Anthony
8640	Navajo	MacDonough
7186	Oh, Don't It Tickle You	Denny
1570	On the Banks of the Wabash	MacDonough
6602	Parody, Widow's Plea For Her Son	Denny
8328	Rabbit Hash	Golden
8441	Reuben Haskins of Skowhegan, Maine	Len Spencer
8038	Ring Down the Curtain, I Can't Sing To-night <i>Formerly by Francklyn Wallace</i>	Anthony
8304	Suwanee River (Parody)	Dudley
8646	Sweetest Girl In Dixie	MacDonough
8192	That Fifer of the Old Drum Corps	Harlan
8201	When Kate and I Were Comin' Thro' the Rye	Harlan
8575	Under the Anheuser Bush	Murray
7111	Up Came Johnny With His Camera	Denny
8231	Way Down Yonder In the Cornfield	Thompson
8223	Whisper and I Shall Hear <i>Formerly by Miss Corrine Morgan</i>	Miss LeBaron
8593	Whistling Bowery Boy	Dudley
6953	Whistling Rufus	Quinn
7220	Will I Find My Mamma There?	Harlan
8600	Your Mother Wants You Home, Boy	Harlan

VOCAL DUETS.

8585	An Evening Call In Jayville Center	Harlan and Stanley
7889	I Got Mine <i>Formerly by Collins and Natus</i>	Collins and Harlan
8509	It Was the Dutch	Collins and Harlan
8606	Marching Thro' Georgia	Harlan and Stanley
8457	Scene In a County Store	Harlan and Stanley
8511	Waiting for the Dinner Horn to Blow	Harlan and Stanley
8480	When We Were Boys	Harlan and Stanley
8563	Won't You Write a Letter, Papa	Harlan and Stanley
EDISON MALE QUARTETTE.		
2202	Auld Lang Syne	
8664	Breeze of the Night	
2237	Carry Me Back to Old Virginny	
2204	Cornfield Medley	
7532	Kathleen Mavourneen	
8352	Lost Chord	
8436	Massa's In the Cold, Cold Ground	
7568	Medley of College Songs	
8410	My Country, 'Tis of Thee	
2216	Old Oaken Bucket	
2208	Sally in Our Alley	
7710	Soldier's Farewell	
EDISON MIXED QUARTETTE.		
8321	Good-night, Good-night, Beloved <i>Formerly by Mendelssohn Mixed Quartette</i>	
8496	Home, Sweet Home <i>Formerly by Mendelssohn Mixed Quartette</i>	
8461	Onward, Christian Soldiers <i>Formerly by Mendelssohn Mixed Quartette</i>	
TALKING AND MUSICAL.		
7881	Sunflower Dance (Banjo) <i>Formerly by Vess L. Ossman</i>	Van Epps
8594	Banjo Evangelist <i>Formerly by Spencer and Hunter</i>	Spencer and Van Epps
8604	Clancy's Prize Waltz Contest	Len Spencer
8580	Hickory Bill <i>Formerly by Spencer and Hunter</i>	Spencer and Van Epps
8756	Michael Clancy as a Policeman	Campbell and Roberts
TALKING SELECTIONS.		
8102	Ingersoll At the Tomb of Napoleon	Len Spencer
8244	Ravings of John McCollough	Harry Spencer
8035	Scene at a Dog Fight <i>Formerly by Spencer and Girard</i>	Spencer and Holt
8153	Schultz on Christian Science	Kennedy
3841	Schultz Goes Hunting	Kennedy
8063	Trip to the Circus <i>Formerly by Spencer and Girard</i>	Spencer and Holt

Scientists Visit Mr. Edison

Members of the American Electro-Chemical Society, to the number of about two hundred, visited the Edison Works on Friday afternoon, October 18th, as the guests of Mr. and Mrs. Edison. Two special cars attached to a train on the Lackawanna Railroad, conveyed the party from Hoboken to the Orange station, where they were met by automobiles and carriages for the trip to the Works.

C. F. Burgess, of the University of Wisconsin, headed the party, who were presented to Mr. and Mrs. Edison in the library of the laboratory, by William J. Hammer, formerly associated with Mr. Edison. A tour of inspection was then made, and proved of great interest to the many notable scientists in the party.

A Complaint in Titles

William Harrison, Edison Jobber at Utica, N. Y., recently forwarded the following unique complaint because of our delay in filling his order for printed matter:

"I have got to hustle to hold my contract, and I don't want to be 'The man behind,' or the Dealers will 'gimme de leavin's!' Competition in this country is so active, that they won't 'Save it for me.' 'Everybody gives me good advice' and I want you people to give me your 'Sympathy.' I will try to 'Keep on the sunny side' while 'travelling' and don't for a minute think 'I surrender all,' or that I will let these fellows 'Sing me to sleep,' although if I were to get cut out, 'I wonder if you'll miss me?' 'Sometime we'll understand,' 'Adieu.'"

These occasional optimistical letters we receive prove that, after all, there's a bright side to every story.

A Kentucky Dealer's Advertisement

A. Scott Haynes, a Dealer at Owensboro, Ky., published the following advertisement in a local paper recently:

THE EDISON.

She sits in deep silence the whole day through,
Her cheeks are red lined by the scalding dew,
That flowed from her lashes since morning's gray dawn—
Rejoiced is her soul that the day is gone.
There is nothing in daylight to cheer her poor mind,
To all of Life's pleasures she almost is blind.
For trouble and sorrow and harrowing care
Had claimed her a victim of Melancholy's snare.
When sudden and silent she caught the sweet spell
Of music's enchantment, how strangely to tell.
But her heart was now lightened, her cares had all fled
And soon fell asleep on her little low bed.
"How sweet are the strains of *Iola* tonight!"
Her eyes were then closed in slumber so tight,
And never once opened till daylight's bright dawn
But she never could tell where the music had gone.
A psyche then told her the musical dream—
Said *Iola* was a record on an Edison machine.

Mr. Haynes is the agent, obliging and kind,
His goods are the latest, please keep this in mind.
Two hundred and seven east Second's his place,
Abreast with the times he always keeps pace.
He was born in Kentucky, the grandest old state,
That e'er was created, I here must relate.

Thirty years in our city, a record that's clean
As the best of Kentucky's good children, I mean.
You give him a call you'll never regret,
And receive for your money the best it can get.

The article is preceded by a half-tone of a view taken in Mr. Haynes' store, in all producing a most commendable advertisement.

Dealers' Advertising

Grinnell Bros., Edison Jobbers at Detroit, Mich., are publishing a series of advertisements in their local newspapers, exploiting the new equipment in a manner most commendable. The enthusiasm displayed in the copy, the clever way in which the new list prices are announced, and their free trial offer, combine to produce ads which as business producers are hard to equal.

Ricker & Son, of Emporia, Kans., devote a half page in the *Emporia Gazette* to the exploiting of Phonographs and Records, and pay particular attention to the musical education acquired through the purchase of one of our instruments.

SUSPENDED LIST, NOVEMBER 1, 1907.

SUPERSEDING ALL PREVIOUS LISTS.

CALIFORNIA.

Petaluma—Thomas McGuire, 875 Main st.
San Francisco—J. Raymond Smith, 2126 Sutter st.

CANADA.

Ottawa, Ont.—Ketchum & Co., Sparks and Bank sts.

GEORGIA.

Valdosta—H. K. McLendon, 109 West Central ave.

ILLINOIS.

Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill.
Chicago—A. Gloss & Son, 727 W. North av.
Cooksville—Geo. Swinehart & Son.
Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill.
Kempton—C. E. Bute.
Ottawa—Edward Haynes.
Peoria—H. Meyer, 1307 S. Adams st.
Quincy—Giles Bros., 107 North 4th st.
J. F. Whittaker 618 Hampshire st.
Wheaton—E. Irving.

INDIANA.

South Bend—Eugene Marsh, 126 Vistula ave.
South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st.

IOWA.

Burlington—John P. Weiss, 711 Jefferson st.
Cushing—Bullock & Lyman.
Independence—E. O. Parker, 110 E. Main st.
McClelland—J. W. Rounds & Co.
Mederville—John J. Carpenter.
Sioux City—Hattenbach Bros. Co.
A. V. Larimore, 518 Fifth st.
State Center—Ora Sargeant.

KANSAS.

Clay Centre—E. M. Gowenlock.
Lawrence—Bell Bros.
Topeka—R. H. Morehouse, 510 E. 4th st.
Wichita—Frank R. Powell, 132 N. Main st.

MAINE.

Biddeford—W. H. Field.
Gardner—C. H. Cobb, 293 Water st.
Lewiston—J. W. Skene.
Monmouth—G. H. Stetson.
Oldtown—H. M. Burnham.
Waterville—Frank Blanchard, 150 Main st.

MASSACHUSETTS.

Boston—E. C. Peck, 43 Milk st.
Henry Savage & Sons, 166 Hanover st.
T. Singer, 60 Leverett st.
Florence—William Oates, 87 Main st.
Franklin—E. P. Blackman.
*Great Barrington—Frank W. Wheeler, Main st.
Lawrence—Lord & Co., 314 Essex st.
E. O. Mosher, 420 Essex st.
Malden—A. T. Fuller.
Nantucket—Arthur M. Taylor.
New Bedford—H. B. DeWolf.
Somerville—E. J. Winchester, 32 Summit ave.
Woburn—Osborn Gillette, or The Bolton Jewelry Co., L. F. Maloney, Manager.
Worcester—Joseph Tukman, 44 Front st.
Guy Furniture Co., 521 Main st.

MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.
Bay City—E. & J. Tierney, 1004 Water st.
*Blissfield—Rothfuss Piano Co., (William Rothfuss, Geo. M. Rothfuss and Frank B. Jones.)

MICHIGAN—Continued.

Detroit—F. J. Schwankovsky.
Saginaw—Geo. W. Emendorfer.
James V. Calahan, 217 Genessee st.
Tierney Bros., 217 Genessee st.

MINNESOTA.

*Willmar—Willmar Furniture Co., Ruble Block.

MISSOURI.

Ewing—Hal R. Ewalt.
*Fairfax—Hinde Hardware Co.
Kansas City—The Wittmann Co.

NEBRASKA.

Lincoln—The Wittmann Co.
Omaha—The Wittmann Co.
Piano Player Co.
Red Cloud—Albright Bros.

NEW HAMPSHIRE.

Dover—H. C. Ingalls & Co., 444 Central ave.
Hillsboro Bridge—E. M. Barnes.
Manchester—A. E. Dumas.
Nashua—F. A. McMaster & Co.

NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.
Jersey City—W. L. Hoffman, 151 Montgomery street.
Long Branch—A. N. Alexander, 103 Broadway.
A. Nastasio, 103 Broadway.
Newark—R. L. Corwin; also New York City.
R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.
*D. Reinhorn, 91 Springfield ave.

Passaic—L. Hurwitz.
Paterson—Chas. H. Kelly, 25 N. Main st.
Plainfield—S. W. Frucht, or R. Frucht; also New York City.
Elston M. Leonard.
West Hoboken—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

NEW YORK.

Albany—G. Linde, 353 S. Pearl st.
*G. A. Birdsall, 114 S. Pearl st.
Amsterdam—D. C. Kirchner, 26 Market st.
Auburn—Chas. C. Chier Co., 18 Clark st.
Bedford Park—Geo. H. Tyrrell.
Brooklyn—Nathan Abrahams, 602 Broadway.
Wm. Albrecht, 294 Knickerbocker ave.
H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.
Emil Smith, 634 Eleventh st., and 230 Summer ave.

Hobart—F. H. Marshall.
Mohawk—Albany Specialty Co., or Chas. F. Rice, Main st.

Moravia—C. D. Loomis & Co., Union Block.
New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.

Automatic Zither Co., M. Cohen, Prop., 58 Second ave.
Bern Bearwald, 373 W. 11th st.
Edward Bielfeld, 481 Willis ave.
Bronx Phono. Co., or David Switky, 506 Willis ave.
R. L. Corwin; also Newark, N. J.
Eagle Phono. Co., or C. Lowenthal, 83 Nassau st.
Empire Phono. Co., 2 W. 14th st.
S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st., also Plainfield, N. J.
O. Hacker, 2 Murray st.
Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.
Holoher Bros., 350, 421 and 491 West st.
N. Horn, 148 E. 58th st.
W. L. Isaacs, 114 Fulton st.
Italo-American Phono. Co. (R. Gerard & Co.)

NEW YORK—Continued.

S. Lemberg & Co., 194 Broadway.
J. McEllyne, 202 Broadway.
Parker & Cooley, 2087 Amsterdam ave.
Richmond Pease, 44 W. 132d st.
F. M. Prescott, 44 Broad st.
Winthrop Cycle Co., 2212 Seventh av.

Rome—Charles Tuttle.
Saratoga—W. J. Totten.
Saratoga Springs—Marvin A. Cote.
Watertown—Henry A. Hardy, 24 Arsenal st.
H. S. Wardwell & Co., 39 Public Square.
Wayland—John Gross, Pursel Block.

NORTH CAROLINA.

Kinston—S. A. Quinerly.
New Bern—E. Wallnau, 122 Middle st., or Southern Music House: E. Wallnau, Prop.

NORTH DAKOTA.

Fargo—Ben Hart.

OHIO.

*Ashtabula Harbor—Chas. W. Askew (Gregory, Askew & Co.).
Brookville—H. K. Merritt.
*Bellevue—H. E. Rouser.
Cincinnati—J. L. Andem.
Coshocton—Burns & Gosser.
*Dayton—W. E. Sapp, 1042 W. Third st.
Middleton—Otto Grau & Co., 135 E. 3d st.
Springfield—D. & M. Vanderpool.
Uhrichsville—F. A. Mazurie.

OKLAHOMA.

Oklahoma City—Armstrong, Byrd & Co.

PENNSYLVANIA.

Bradford—C. C. Griffen, 29 N. Washington st.
*Johnstown—J. M. Bunnell; also Philipsburg, Pa.
Lancaster—J. H. Tragresser, 249 N. Queen st.
Mt. Pleasant—Benjamin Posner.
New Castle—Will Hartland, 70 E. Long st.
Philadelphia—A. R. Cassidy, 2783 Emerald st.
Hawthorne & Sheble, 604 Chestnut st., or Oxford and Mascher sts.; also New York City.
A. Krouse, 832 Arch st.
Penn Novelty Co., 15 South 9th st.
*Philipsburg—J. M. Bunnell; also Johnstown, Pa.
Pittsburg—A. Lippard, 615 Wylie ave.
Royersford—Granville B. Tyson, 215 Main st.
*Titusville—E. H. Fortney, Prop. Exchange Cigar Store, 21 W. Central ave.

RHODE ISLAND.

Providence—F. P. Moore.
Rockville Center—O. A. Clark.

TENNESSEE.

Alexandria—Clarence D. Baird Music Concern.

TEXAS.

*Whitney—H. E. Randle & Co.

UTAH.

Salt Lake City—Daynes Romney Music Co., 25 East South 1st st.

VIRGINIA.

Norfolk—W. Reichenstein, 296 Church st.

WISCONSIN.

Ashland—J. F. Pool Co.
Milwaukee—J. C. Blatzek.
Walworth—G. H. Stewart.

*Added since October 1st, 1907.

Jobbers and Dealers are asked not to supply any of the above named firms with our apparatus, either at addresses given or any other address.

Edison Phonograph Monthly

VOL. V. December, 1907 No. 10



The Edison Phonograph

TO the Edison Phonograph can be applied the old saying: "A pleasure shared is a pleasure doubled." It is the art of entertainment expressed in tangible form. There is never a crowd when one of the three is an Edison Phonograph. Love songs, dances, funny songs, ballads, all kinds of music in your own home, with less trouble and greater enjoyment than any other form of entertainment, and especially than any other form of musical entertainment. Today is the best day for going to your own dealer's to hear an Edison. You cannot possibly know how well the Edison Phonograph reproduces by listening to any other make of talking machine. **THREE BOOKS FREE**—Ready at your dealer's now—The Phonogram and Supplemental Catalogue, giving the new Edison Records for May; also Complete Catalogue of all Edison Records. Any one or all of these books will be sent free on request.



Thomas A. Edison

National Phonograph Co., 12 Lakeside Ave., Orange, N. J.

Group pictures of some of the Magazines in which Edison Phonographs are being advertised

Trade Conditions

In a general letter to the trade press, dated November 13, President W. E. Gilmore, of the National Phonograph Co., made the statement printed below, setting forth the immaterial effect that the money stringency has had upon the Edison business. Mr. Gilmore also expressed the opinion that the present money trouble will be short-lived. The letter follows:

We have not in the past, nor can I say that we have as yet perceived any perceptible change, so far as our own business is concerned. Our shipments of Phonographs, Records and supplies, therefore, continue in the same relative weekly proportion as they have in the past, and the orders heretofore placed with us have not been decreased to any material extent by cancellation.

Naturally, we have not expected additional orders for Phonographs, in view of the fact that our Jobbers and Dealers have anticipated their requirements some time since, but the new orders that we have been receiving for Phonographs have, if anything, been better than we had anticipated.

So far as Records are concerned, the first orders received for the December supplement exceed in volume any month in the history of the business.

We accumulated during the past summer a very large stock of machines, to take care of the future requirements, and it is well that we did so, for the reason that the recent financial stringency has compelled us to reduce our working forces somewhat, due entirely to the fact that we were unable to obtain the necessary currency to take care of our pay-rolls, and which stringency, we thoroughly believe, will be of short duration.

So far as the future is concerned, we are very optimistic, and statistics indicate that, be the times good or bad, amusement features are about the last thing to be affected. By this I, of course, refer to amusements of all kinds, in which, naturally, the talking machine industry must be considered one of the principal factors, particularly for the reason that the prices bring the apparatus within the reach of everybody.

I would here add that our collections as a whole, up to this date, have been in every way satisfactory, and, if it is the case with us, then we must naturally feel that it must likewise be the case with our Dealers and Jobbers generally.

In conclusion I can only say, further, that the present financial condition will, in our opinion,

be but short-lived, and we look forward to an increasing and profitable business.

W. E. GILMORE, President.

Had we not been confronted with the possibility of paying our hands by checks it is probable that no change would have been made in our working force. We would doubtless have gone on, firmly believing that a few weeks at the most would have seen business back to its customary conditions. When it became necessary to call upon several banks and adopt unusual methods to get sufficient currency to meet the pay-roll, a decision was reached to slow up on the production and use up the stock of Phonographs we had accumulated during the summer. During the entire summer we ran our plant to its fullest capacity, instead of cutting down the force as had been done in past years. The present reduction in the working force is, therefore, only equivalent to the summer vacation of past years. As Mr. Gilmore stated, orders and collections are quite satisfactory and very much better than the calamity howlers would think possible. To us it looks as if the timid ones were daily regaining confidence and we believe this feeling is going to rapidly gain ground as the days pass by.

Notice About German Records

Because of defects we have been compelled to discard moulds for German Records No. 15391, "O, Susanna," by H. Grossman, and No. 15102, "Die Kappelle," by the Meistersanger Quartette, and until we can obtain new moulds from abroad we will be unable to supply these selections to the trade, although we have received numerous orders for them. These orders are being cancelled. Just as soon as we get the new moulds the trade will be notified and new orders can be placed for them. These selections are being retained in the new catalogue, for we hope to be able to fill orders for them before the catalogues have been widely circulated.

Dealers: Sign new agreement and send it to your Jobber.

The New Edison Gold Moulded Records Advance List for February, 1908

RECORDS listed below will be shipped from Orange in time to reach all Jobbers in the United States and Canada before January 25th, 1908, all things being favorable, and they may be reshipped to Dealers at 2 P. M. on January 24th. They must not, however, be exhibited, demonstrated or placed on sale by Jobbers or Dealers until 8 A. M. on January 25th. Supplements, Phonograms and Bulletins will be shipped with Records. These may be distributed to Dealers after January 20th, but must not be circulated among the public before January 25th. Jobbers are required to place orders for February Records on or before December 10th. Dealers should place February orders with Jobbers before December 10th to insure prompt shipment when Jobbers' stock is received.

9746 A Summer Evening in the Alps Edison Concert Band

Styled by the composer, "A descriptive and romantic fantasia." The air is characteristic of what one might expect to hear in the Alps. A storm scene is among the realistic effects introduced. The selection is rendered in the usual careful manner which identifies the work of our Concert Band. Composer, H. Kling; publisher, Jean M. Missud, Salem, Mass.

9747 Somebody's Been Around Here Since I've Been Gone Billy Murray

Sam Johnson loved an innocent and simple colored maid, whom he is called upon to leave for a short time. Upon his return she greets him with an educated kiss, entirely strange to him. This leads him to sing the words of the chorus:

Somebody's been around here a-giving you lessons in love
That ain't no intuition, a-sent you from above.

That Sappho smack is a sure enough winner,
It's far too good for a new beginner.
Ah, somebody's been around here since I've been gone.

The damsel vainly tries to assure Sam that she has been true in his absence, but he advises her to stick to her new teacher, and he will look for a brand new pupil. The song is one of the big hits in the "Gay White Way." Orchestra accompaniment. Words, Paul West; music, John W. Bratton; publishers, M. Witmark & Sons, New York.

9748 I Love You So Miss Hinkle and Mr. Miller

The now well known soprano and tenor duet which has scored such a decided hit in "The Merry Widow." The music from this opera is unusually charming and the demands for parts of it have been numerous and persistent. Solos by both these artists are given, with the blending of both voices as a finale. Orchestra accompaniment. Words, Adrian Ross; music, Franz Léhar; publishers, Chappell & Co., New York.

9749 The Crack Regiment Patrol Edison Symphony Orchestra

If it is possible to produce a more attractive patrol than the "Siamese" listed in October we have secured it this month. The approach and passing effects are worked out in a most clever manner. The music is military in character, and recorded in strict march tempo. Composer, Theo. Moses-Tobani; publisher, Carl Fischer, New York.

9750 Garibaldi James Brockman

A most melodious Italian dialect song, of a sentimental nature, rendered by the composer. It tells of the "over the sea" wooing of Garibaldi, who makes "a-lot a-money, this country very fine." He writes to Marie in sunny Italy, telling of his love, and she answers:

My Garibaldi, good Italian man,
My Garibaldi, love-a you all I can,
Good-a-bye my Italee,

Fly across the sea
Just-a you and me,
Viva my Garibaldi, good Italian man.

Mr. Brockman's method of singing Italian dialect selections makes comment unnecessary. Orchestra accompaniment. Words and music, James Brockman; publishers, Jerome H. Remick & Co., New York.

9751 Don't Worry Miller and Werrenrath

One of the latest and best march ballads of the "Honey Boy" class, sung by the same artists. In the verse the composer suggests a quarrel or disagreement between two lovers, and the chorus tells how a reconciliation was effected:

Don't worry, smile on, dearie,
And the world will smile with you,
Don't worry, just be happy, for it may not all be true;

Good times are coming, dearie,
See the skies above are clear,
And the sun will shine to-morrow,
Don't worry, dear.

Our Record of the song is quite equal in every way to "Honey Boy," which achieved such remarkable popularity. Orchestra accompaniment. Words and music, Rose & Snyder; publishers, New York.

9752 Under the Matzos Tree Ada Jones

The composer calls this selection "A Ghetto love song." The words are humorous and the melody delightfully tuneful and characteristic. Miss Jones excels in the rendition of such Records as these, where dialect has much to do with the success of the song as a whole. The chorus is here given:

Won't you come and make for me a happy life;
I've got plenty money to support a wife,
It's not a business to be single,
Let's mingle, jingle, jingle.

Make it quick and say the word, Rebbeccaly,
Think of all the future that's for you and me,
We'll have a happy, happy jubilee,
Under the matzos tree.

Orchestra accompaniment. Words and music, Fred Fischer; publishers, Fred Fischer Music Publishing Co., New York.

9753 The Girls of America March Albert Benzler

A snappy march composition, peculiarly adapted to the xylophone. It has attained much popularity, and will be one of the consistent sellers in our catalogue. Mr. Benzler enlarges upon the melody toward the end of the Record by introducing well executed variations. Orchestra accompaniment. Composer, Mahlon Duganne; publishers, Keystone Music Co., Altoona, Pa.

9754 Take Me With You in Your Dreams Harry Anthony

The beautiful song offered by Mr. Anthony as his solo contribution for the month, is without question one of the very best he has made. Both the words and music fix a high standard in sentimental songs. The delicate and finished orchestra accompaniment is a decided feature of the Record. Words, John Everett Fay; music, James B. Oliver; publishers, M. Witmark & Sons, New York.

9755 Rain-in-the-Face Collins and Harlan

From the words of this selection, it is to be inferred that "Rain-in-the-Face" was a real sporty old Indian, who had the "first original thirst." His antics while in pursuit of fire-water are humorously told. For instance:

He drank bay-rum, 'til he was numb and Irish whiskey, too,
Until he turned an Indian into an Irish stew.

Three verses and choruses are given in the Record. In the middle of each chorus the singers pause long enough to permit the introduction of a few bars of music by the orchestra. In every instance a different combination of instruments is used. Decidedly unique and certain to be very popular. Orchestra accompaniment. Words and music, Benj. H. Burt; publishers, Jerome H. Remick & Co., New York.

9756 When the Violets Bloom, Violet Irving Gillette

The old, old story told in a varied manner, is the theme upon which this pretty ballad is based. The music is tuneful and well suited to Mr. Gillette's pleasing voice. The chorus will perhaps give a more definite idea of the song than a few descriptive words:

When the violets bloom, Violet,
In the vale, sweetheart, where we first met,
Where with cheeks blushing red, dear, you said,
In the spring we would wed, Violet.

Though the days may seem long don't regret,
Don't forget that my love lingers yet,
For the sweet bells will chime,
For our glad wedding time,
When the violets bloom, Violet.

Orchestra accompaniment. Words, Robert F. Roden; music, J. Fred Helf; publishers, Helf & Hager Co., New York.

9757 The Outpost March Edison Military Band

A stirring military march by the composer of many instrumental numbers. While it is true that most marches are somewhat similar in their general make-up, we believe this one to be sufficiently varied to deserve serious consideration in the selection of Records for permanent use and constant repetition. Composer, J. C. Heed; publisher, Carl Fischer, New York.

9758 Will He Answer "Goo-Goo"? Stella Tobin

It is not strange that most of Vesta Victoria's songs find such ready favor with the general public, for they are always unusual and ever amusing. The title of this Record will arouse immediate curiosity, and one would never guess that it is the plaintive plea of a loving and lone widow on the shelf, "who wants somebody to offer an affection as warm as her own." She persuades the "boys" in the audience to join in the chorus and although timid at first, they respond with great vim in the encore. We feel safe in predicting that

Miss Tobin will win many friends through this, her first Record. Orchestra accompaniment. Words, Ballard MacDonald; music, Donovan Meher; publishers, Francis, Day & Hunter, New York.

9759 He Lifted Me

Anthony and Harrison

The mere reading of this title will bring pleasure to hosts of owners of Edison Phonographs, owners who have waited so long for its appearance on a Record. The music has been slightly rearranged to permit of incidental solos by both the tenor and baritone voices, but the original air is carefully preserved in its sweet simplicity. Words, Charlotte G. Homer; music, Chas. H. Gabriel.

9760 Romance and Reality

Edward M. Favor

The mere reading of this title will bring pleasure to hosts of owners of Edison Phonographs, for Mr. Favor has always been a great favorite and he has not been able for some time to make a Record for us. Mr. Favor's position as a comic opera artist of wide fame keeps him on the road a large part of the time and it is only when he returns to New York that we can get him to sing for the Phonograph. This song is one of the hits in "Fascinating Flora." Mr. Favor scored nightly with it for many weeks at the Casino, New York. Two lively verses and two choruses point out the difference between plays and novels in romance and reality, and how the story of Cinderella works out in modern days. The song is one of those lively, witty ditties with which Mr. Favor has been most successful as a Phonograph singer. Orchestra accompaniment. Music, Baldwin Sloan; words, Louis Harrison. Not published.

9761 American Polka

John Kimble

An accordion solo that will add much to Mr. Kimble's already widespread popularity as a player of unusual skill on this somewhat peculiar musical instrument. Mr. Kimble's execution will do much to dissipate the opinion that many have concerning the musical qualities of the accordion. In his hands it becomes most attractive. His previous Records are among the best sellers in the Edison catalogues and his newest contribution will rank fully as high in selling qualities. Piano accompaniment. Composer, John Kimble. Not published.

9762 I Miss You Like the Roses Miss the Rain

Reed Miller

A charming bit of sentiment, set to a delightful refrain, is this selection by an artist whose songs grow more and more popular as the months pass by. The lover's simile, as given in the title, is quite as pretty as anything published in some time. Mr. Miller's rendition of the song is fully in keeping with its other attractive features. Orchestra accompaniment. Music, Halsey K. Mohr; words, Will A. Mahoney; publisher, P. J. Howley, New York.

9763 The Little Old Log Cabin in the Lane

Edison Male Quartette

Many who hear this old time melody will reiterate their belief that few songs of the present day are as attractive as these favorites of several decades ago. Thirty-five or more years have elapsed since this song was whistled and sung everywhere, but it has lost none of the characteristics that made it popular then. Our Record of it will bring back many pleasant recollections to those who knew of it in its earlier days, especially after hearing the splendid manner in which it is rendered by the Edison Male Quartette. Unaccompanied. Music by Hayes. Writer of words and publisher not known.

9764 Imitation of Amateur Night at the Vaudeville

Steve Porter

Every one who has ever attended a vaudeville performance on a night when amateurs are permitted to exhibit their talents (or lack of them) will appreciate the cleverness of Mr. Porter's imitations. Mr. Porter also shows his unusual versatility in this Record. His portrayal of Benny Monroe's efforts at German dialect, Keeny & Walker's Irish sidewalk conversational sketch, and Gladys O'Brien's singing of "Love Me and the World Is Mine," are so different that it is difficult to believe that Mr. Porter has no assistance and that he is the only performer. This will be one of the hits of the February list. Original and not published.

9765 The Smiler

Vess L. Ossman

A banjo solo played by one of the best performers in the country. Mr. Ossman's work is that of one who has spent years in mastering the technique of the banjo. His selection is a lively march, perfectly suited to the banjo, that is making a decided hit throughout the country. Orchestra accompaniment. Composer, Percy Wenrich; publishers, Arnett Delonais Co., Chicago.

9766 Two Little Baby Shoes

Byron G. Harlan

Mr. Harlan has sung and taken part in many good songs and sketches, but in none has he been more successful than in what are professionally known as "baby songs." His sympathetic style of singing is admirably suited to such songs. "Two Little Baby Shoes" tells a pathetic story of a husband and wife who were re-united after a quarrel by the message conveyed

to the husband through a pair of tiny shoes. Orchestra accompaniment. Music, Theodore Morse; words, Edward Madden; publisher, F. B. Haviland, New York.

9767 August and Katrina

Ada Jones and Len Spencer

The mere announcement of this selection and the names of the artists making the Record are really enough to cause a wide demand for the Record, so well known are Jones and Spencer as dispensers of fun and music. The title shows that the selection is a German dialect sketch. After a funny dialogue between August and Katrina, Miss Jones sings: "I'd Like to Make a Smash Mit You," and with Mr. Spencer introduces a Dutch wooden shoe dance. This dance is so realistic that if you shut your eyes you can almost see his feet. The sketch is original with Mr. Spencer and is not published. Orchestra accompaniment.

9768 Much Obligated to You

Arthur Collins

Louise Dresser's coon song hit in Lew Fields' "The Girl Behind the Counter" and also being widely sung in vaudeville. Sylvester Johnson Lee came up from Tennessee and became a porter in a New York hotel. Do what he would he could not get the tips coming his way. He thinks it mighty strange that no one ever says, "Sylvester, you keep the change." All he got was "much obliged to you." Mr. Collins introduces a by-play into the Record suggestive of Sylvester's experience when asked to hold a bulldog one day. Orchestra accompaniment. Music and words, Benjamin Hapgood Burt; publishers, Jerome H. Remick & Co., New York.

9769 King of Rags

Edison Military Band

An entertaining Record of an odd composition, well worked out and appropriately named. One of those Records that will please seekers after the unusual things in band selections. Written in two-step time. The band work could not be better. Composed and published by S. Swisher, Philadelphia.

Carry Foreign Records

For several months past we have been going over our catalogue of foreign Records, that is, Records either made abroad or in other languages, and we are now nearing the end of the task. We have eliminated a large number for which the demand in this country is small; have discarded others because their quality was not up to our present standard, have added many new ones and taken other steps to improve the entire catalogue. During December a new catalogue will be issued embodying all of those changes and additions. The principal reason for doing this work was to get our foreign list in such shape that the trade can carry it to better advantage.

Because of the different demand in various parts of the country we can hardly expect any Dealer to carry the entire list, but we believe that every Jobber should do so. We purpose carrying such a stock of these Records as will make it possible to fill orders from Jobbers almost on the day received. Jobbers should in the same way carry a stock sufficient to fill Dealers' orders with equal promptness. Every Jobber believes that Dealers who carry the full domestic list are the more progressive and in the best position to get the most of the business. For the same reason Jobbers should carry the full foreign list. The same arguments apply in both cases. How can a Jobber fill every order of his Dealers if he does not carry the

complete foreign list? If doing so involved the outlay of a large sum of money there might be some excuse for not doing so, but this new catalogue will include about 900 titles. To carry an average of ten of each will cost but \$1,350, worth \$67.50 or possibly \$81 a year, at five or six per cent. interest. The cost would be returned many times in the year by the profits made by having the Records on hand. If the demand is greater a larger stock can be carried with correspondingly greater profit. Detailed information about the new list will shortly be sent to Jobbers, and we hope that those who have been lukewarm in the past will give this matter their most careful attention.

Dealers should carry a full line of such foreign selections as are in demand in their cities. If there is a large German population, put in every German Record and go after the German trade. Do the same if your trade demands Hebrew, French, Danish, Spanish or any other language. If you cannot carry the full list in each case, ask your Jobber to tell you which are the best sellers and put them in stock. Many of the foreign list, especially the instrumental selections, would find a wide sale among Phonograph owners generally if called to their attention and Dealers would carry them.

Dealers who do not sign the New Agreement by January 1st will be removed from our files and mailing list. Sign now.

Our Newspaper Advertising

The annual newspaper advertising campaign for Edison Phonographs and Edison Records was begun on November 12th and 13th in 141 newspapers published in ninety of the largest cities of the country. The first advertisement was twelve inches deep and three columns wide. It was attractively illustrated, the argument was convincing and was altogether a most striking advertisement. On November 23d and 25th a larger advertisement appeared in the same papers, advertising Phonographs in the main, but also talking about the December Records and giving a complete list of them. This advertisement was fourteen inches deep and three columns wide. Following the same plan, similar advertisements will appear on December 10th, 11th, 23d and 24th. Future months will be treated in the same manner.

We have no hesitancy in claiming that this is the best newspaper campaign ever put out for talking machine advertising. It covers more cities and uses more papers than any similar campaign conducted by ourselves or any other company. The advertisements prepared for the entire series are forcefully written and strongly illustrated. We confidently believe that the campaign will have a marked effect upon the sale of Edison goods in all parts of the country. Its benefits will be greatly increased if Dealers will do some supplementary advertising of their own, so that the public will know where to find our goods when its interest has been aroused. We have been greatly surprised at the amount of advertising done by Jobbers and Dealers in connection with the two advertisements in November. In many cases the combined advertisements have exceeded a half page, making a presentation of the merits of the Edison Phonographs that cannot fail to make a great impression.

The only regret we have in connection with this campaign is that we could not extend it to every city and town in which we have Dealers. To do so in every such place would cost nearly a half million dollars, an amount that is impossible with our present heavy expense for printing and various forms of advertising now being used. The campaign is being confined to Jobbing cities, not only because of a desire to assist the Jobbers doing business there, but because those cities are the largest distributing centers for our goods. Papers printed in these not only circulate in the cities but they radiate in all directions, covering the country of the greatest population and giving us a greater return for the invest-

ment than would be possible to get in any other way for the same amount. The effect of such a campaign is, therefore, widespread. It gets into cities and towns not on our list. Dealers in such places can get almost as much benefit from it as those in jobbing cities by doing some local advertising of their own.

A newspaper advertising campaign was also begun in Canada on November 16th. It has been planned on the same general lines as the United States campaign. The same large advertisements are being used in daily newspapers, with smaller copy in a number of weekly publications of general circulation. The advertisements are appearing in about eighty publications, covering cities and towns. We look for a great business throughout the entire Dominion because of this advertising.

Sheets giving names of the publications and a sample advertisement being used in these campaigns have been sent to the trade in both countries, so that all Jobbers and Dealers are already fully informed concerning them.

Danish, Not Scandinavian

The eighteen Records listed in the October PHONOGRAPH MONTHLY as Scandinavian selections should have been called Danish. They are sung in Danish, which is one of the Scandinavian languages. The same error was carried through the printed supplement. The trade should carefully note this correction and explain it fully to their patrons, for many will buy Danish Records who would not know what was meant by Scandinavian. We reprint the list for the convenience of Dealers who may not have paid any attention to it when first published:

EIGHTEEN DANISH RECORDS.

15136	Hvorfor jeg elsker dig? af H. Hegner	Jörgen Lindahl
15137	Danmark skal staa, mens Bølgerne rulle, af Lembecke	Jörgen Lindahl
15138	Og jeg har otte Kjærestere, af Olivio Grause	Jörgen Lindahl
15139	Lille røde Rønnebær, af Fr. Rung	Jörgen Lindahl
15140	Dengang jeg var kun saa stor som saa, af P. Heise	Jörgen Lindahl
15141	Vaagn af Din Slummer, af P. Heise	Jörgen Lindahl
15142	Fløjtevisen	Chr. Schrøder
15143	Pengeskabsvisen	Chr. Schrøder
15144	Nejenunder, ovenpaa og lige midt imellem	Chr. Schrøder
15145	Et uheldigt Frieri	Chr. Schrøder
15146	Bondepigens Drøm	Chr. Schrøder
15147	Til min Gyldenlak, af Emil Frijs	Peter Cornelius
15148	Klokkeklang, af Leopold Rosenfeld	Peter Cornelius
15149	Majsang, af G. A. Lembecke	Peter Cornelius
15150	Serenade af "Troubaduren," af Verdi	Peter Cornelius
15151	Lohengrins Farvel til Svanen, af R. Wagner	Peter Cornelius
15152	Serenade af "Der var engang" af P. E. Lange-Müller	Peter Cornelius
15153	Vil du? af Frederik Rung	Peter Cornelius

Change in the Management of Our Mexican Co.

Rafael Cabanas, who has so successfully conducted the business of our Mexican branch, the Mexican National Phonograph Co., at Mexico City, for a period of two years or more, will, after January 1st, 1908, return to New York, to accept a position in the office of the Foreign Department, at 10 Fifth avenue. L. L. Lewis, who, until recently, has been connected with Lyon & Healy, Chicago, has been appointed Mr. Cabanas' successor. Mr. Lewis, for the past two years, has had charge of the I. C. S. Language Study Department of Lyon & Healy's Chicago store, and has resigned that position to accept the management of our Mexican Company. Mr. Lewis is thoroughly conversant with trade conditions in the Republic of Mexico, having been in business in Monterey, Mexico, for some time prior to his accepting a position with Lyon & Healy. He has a thorough knowledge of the Spanish language, and we are sure he will prove a worthy successor to Mr. Cabanas.

Printed Matter

A new edition of the domestic Record Catalogue, Form No. 1220, is now being shipped in quantity to Jobbers everywhere in the United States, whether an order has been placed or not. A supply should be in the hands of every Jobber by December 10th. The only difference between this and the preceding editions is the addition of the new Records for September, October, November and December. This change is not so great as to make the previous edition obsolete, and we hope that Jobbers and Dealers will use up any of the latter they may have on hand before putting out the new issue. We want to plan our work of shipping printed matter so as to send quantities of new forms to Jobbers without first sending out samples and then waiting for their orders. This can be done if we can feel sure that the trade will not throw away such copies of the previous edition they may have on hand. What might be called an automatic service to the trade will undoubtedly be much more satisfactory than the present plan, but we cannot afford to follow it if it is going to cause even a ten per cent. waste.

Specimen copies of supplements for the new Hebrew Records and South American National Hymns, listed in the November PHONOGRAPH MONTHLY, have just been mailed to all Dealers. Those who put these Records in stock may get

supplements in quantity from their Jobbers. The South American National Hymns are worthy of more attention than is usually paid foreign selections. Except for their numbers they are just the same as band Records in the domestic list. They were made by the Edison Military Band at our own recording plant, and should be as saleable as any Record in the domestic catalogue. Dealers carrying the full catalogue will make no mistake in adding these and calling the attention of their patrons to them.

Jobbers have been supplied with quantities of show cards and folders for the holiday season. The show card is Form 1202. It is printed in two colors and shows Santa Claus climbing out of an Edison Record carton and looking down upon an expectant village. The folder is Form 1180. It is called "The Best Thing on the Tree," showing the children's preference for the Phonograph over the usual toys. This, too, is printed in two colors.

The Phonograph Price Cards, Form 1089, have been corrected and brought up to date to correspond with the new list prices. We will be glad to fill Jobbers' orders for a limited quantity of them.

Imitation Parts

Machine and record manufacturers are reported as conferring on some form of united action to circumvent and, so far as possible, put a stop to the use of so-called spurious parts in repairing. This matter has been mentioned in *The World* before, in connection with the action taken by the National Phonograph Co., who have taken steps to prevent what is indubitably an injury to their product. The substitution of glass for sapphire reproducing points, fraudulent feed nuts, inferior springs, etc., it is held, are detrimental to proper reproduction, or to the standard guaranteed when genuine parts are employed. Owners of machines are often surprised with the remarkable change of tone and quality of sound after their property has passed through the hands of the repairer, who thinks no one will be the wiser if other than the parts supplied by the original manufacturer are substituted. Complaints follow, of course, and it is therefore in a spirit of self-defense and of good faith toward the public that the manufacturers are co-operating to stamp out this evil, for such it is. As yet no definite plan has been decided upon, but it is safe to say when repressive measures are adopted the trade at large will be the beneficiaries.—*Talking Machine World*.

Cuban Records Dropped From Catalogue

For the same reason that we reduced the list of Mexican Records to be carried by the trade in the United States, i. e. limited sale, we have decided to cut down the list of Cuban Records, although they were not issued here until July last. We have, therefore, dropped all of the Cuban list except the selections named below, and these alone will appear in our forthcoming Foreign Record Catalogue. We shall, however, carry the entire Cuban list in stock and can fill any orders that may be placed by the trade. We will also furnish printed matter of them to Jobbers and Dealers carrying a stock of the entire list.

- INSTRUMENTAL.**
BANDA MUNICIPAL DE LA HABANA.
 19025 Almedine, Polka, C. Salomez.
 19027 Bierela, Danzón, A. Ceballos.
 19024 Dame un Beso, Tango, A. Herrero
 18983 Danza Chilena, J. M. Missud
 18902 Danza Portorriqueña, Simón Maderas
 18903 En el Africa, Sousa
 19023 Himno de Riego
 18985 Himno Invasor Cubano
 18904 Himno Nacional Cubano, P. Figueredo
 19026 La Gracia de Dios, Paso Doble, E. Roig
 18986 Las Dos y Media en Cartagena, Danzón, A. Ceballos
 18984 Marcha Caballeresca, G. Benoist
 18859 Marcha Egipcia, Strauss.
 18858 Marcha Persana, Strauss
 18942 Marcha Real Española
 18944 Mosaico Cuba, 1a Parte, C. Anckermann
 18945 Mosaico Cuba, 2a Parte, C. Anckermann
 18946 Mosaico Cuba, 3a Parte, C. Anckermann
 18905 Serenata Cubana, W. P. Chambers
 18943 Viaje á un Ingenio, El Ferrocarril, G. M. Tomás
 18860 Viaje á un Ingenio, Tango, G. M. Tomás
 18861 Yankeelandia, G. M. Tomás
TRIO RAMOS.
 Laud, Guitarra y Bandurria.
 18937 La Bella Cubana, Danzón, R. Valenzuela
 19059 La Giralda, Paso Doble, N. Juaranz
 19058 La Isabelita, Vals, M. Pino
 18980 La Señorita, Vals, Tarantino
 18938 Las Golondrinas, Marcha
 18979 "Ma Belén," Danzón, R. Valenzuela
 19020 "Tu," Habanera, Sanchez Fuentes
SOLOS DE GUITARRA.
 Sebastián Hidalgo.
 18941 Miserere del Trovador, Verdi
 19062 Selva Negra, Polka, J. Castro
ORQUESTA DE PABLO VALENZUELA.
 18991 Abul Chiquita me voy pa Tampa, Danzón, A. Ceballos
 18878 Anona, Danzón, P. Valenzuela
 18909 El Globo, Vals Tropical, R. Valenzuela
 18870 El Pilareño, Danzón, 1a Parte, R. Valenzuela
 18871 El Pilareño, Danzón, 2a Parte, R. Valenzuela

- ORQUESTA DE ENRIQUE PENA.**
 18912 Andando por la América, Danzón, E. Peña
 18955 La Isabelita, Vals Tropical, M. L. del Castillo
SEXTETO TORROELLA.
 18939 La Peseta Enferma, Danzón, Chapí
 18940 Té Japonés, Two Step, J. González
PUNTOS GUAJIROS.
 18922 A Martí Martín Silveira
 18892 El Equito del Arroz Martín Silveira
 19006 Alza la Vista al Oriente Antonio Morejón
 18963 Lo que le falta á Cuba Antonio Morejón
VOCAL SELECTIONS.
SOLOS.
 18920 Los Frijoles, Guaracha, M. Cruz Ramón Martínez
 18962 Guajiras del Brujo, M. Varona Ramón Martínez
DUETS.
 18972 El Jiquí, Punto Zorilla and Zaballa
 19015 La Infame Taridora, Rumba Zorilla and Zaballa
 19054 Bendito Mar, Canción Zorilla and Zaballa
 18896 Cuba y sus Palmares, Punto, A. Villalón Colombo and Jiménez
 18895 Punto Cubano, A. Villalón Colombo and Jiménez
 19009 El Amor, Canción, R. Palau Colombo and Ojeda
 18970 Separado del Bien que idolatro, Bolero, G. Garay Colombo and Ojeda
TRIOS.
 18918 El Sueño, Bolero Colombo, Ojeda and Jiménez
 18879 La Dorila, Clave, A. Vázquez Colombo, Ojeda and Jiménez
 18961 El Beso, Guaracha, M. Jiménez Colombo, Ojeda and Jiménez
 18919 Viva Matanzas, Guaracha, F. Domínguez Colombo, Ojeda and Jiménez
RECITACIONES.
 18916 Declaración de Amor de un Negro Congo Benito Simancas
 18900 Diálogo entre un Borracho y un Sereno Francisco Escarpanter
 18959 Un Caso de Apendicitis Antonio Hidalgo

Prices as Inflexible as Postage Stamps

One of our salesmen was explaining to a Down East merchant the advantage of selling Edison goods as a Dealer and, of course, brought up the fact that they are sold everywhere at the same price, that they are never sold at cut prices. The

merchant appeared to know all about this point and told how it had been brought to his attention. He said that a friend of his, living in the same town, had gone to a large city nearby and went from store to store in an effort to purchase an Edison Phonograph at a lower price than shown in our catalogues. He failed and so reported to his townsman. "Why," said the merchant, "they were sold like postage stamps."

Advance List of Bohemian, German and Mexican Selections

The Records named below will be ready for shipment from Orange between January 1st and 10th. Samples of any or all of them will be shipped December 1st to such Jobbers as place orders for them. None will be shipped without orders. Jobbers' stock orders received by December 20th will be shipped as fast as possible after January 1st. Care will be taken to make shipment at one time to all Jobbers in the same city. Separate supplements of each list will be shipped with Records to all Jobbers who request a supply. State quantity required of each kind.

9 Bohemian Records

- | | | |
|-------|---|-----------------|
| 15224 | "Tece voda proti vode" národní písen | Otakar Marák |
| 15227 | "Hrajte mi tu nejskocnejši" písen z opery "Hubicka" | Otakar Marák |
| 15229 | "Aj to bude svanda!" arie z opery "V studni" | Václav Kliment |
| 15230 | "Aj jdete jen!" arie z opery "V studni" | Václav Kliment |
| 15231 | Arie Kecala z "Prodane nevesty" | Václav Kliment |
| 15232 | Staroslovanská písen | Václav Kliment |
| 15233 | Arie Gremina z opery "Eugenij Onegin" | Marák a Kliment |
| 15234 | Dueto z opery "V studni" | Marák a Kliment |
| 15235 | Dueto z opery "Prodaná nevesta" | |

8 German Records

- | | | |
|-------|--|--|
| 15634 | Deutsche Frauen blond und braun aus "Wiener Frauen," Léhar | Hans Horsten |
| | Mit Orchesterbegleitung | |
| 15635 | Onkel Fichte mit der Nichte, Lincke | Grete Wiedecke und Ludwig Arno |
| | Duett aus "Eine lustige Doppelhe." Mit Orchesterbegleitung | Steidl-Quartett |
| 15638 | Katzenliebe, Paasch | Humoristisches Quartett mit Orchesterbegleitung |
| | | Opernsänger Paul Biegler |
| 15640 | Das blonde Zeepfchen, Rose | Walzerlied mit Orchesterbegleitung |
| | | Fritz Brand |
| 15648 | Onkel Fritz aus Neu-Ruppin, Reutter | Couplet mit Orchesterbegleitung |
| | | Robert Steidl |
| 15651 | Der Badeschwerenöter | Original-Couplet mit Orchesterbegleitung |
| 15652 | Lied des Boccaccio, aus d. Operette "Boccaccio," Suppé | Kaiserl. Königl. Hofopernsänger Julius Speilmann |
| | Mit Orchesterbegleitung | Konzertsänger Carl Rost |
| 15655 | Am Rhein, Möskes | Mit Orchesterbegleitung |

13 Mexican Records

- | | | |
|-------|--|----------------------------|
| 20002 | Marina (Salida del tenor), Emilio Arrieta | Sr. Magaña |
| 20035 | Cuarto Poder, Marcha, Velino M. Presa | Banda de Policía de Mexico |
| 20036 | Lindas Mexicanas, Velino M. Presa | Banda de Policía de Mexico |
| 20037 | Club Verde, Vals, R. Campodónico | Banda de Policía de Mexico |
| 20038 | Ilusiones de Ayer, Danzas, Velino M. Presa | Banda de Policía de Mexico |
| 20040 | La Paloma, Danza, R. Iradier | Srita. Sofia Camacho |
| 20051 | Félix Díaz, Marcha, Velino M. Presa | Banda de Policía de Mexico |
| 20052 | Soñando, Vals, A. Vega | Banda de Policía de Mexico |
| 20053 | La Tirolesa, Variaciones de Saxofón, Rossini | Banda Gascón |
| 20054 | El Toreo, Paso Doble Flamenco, R. Gascón | Banda Gascón |
| 20055 | Machaquito, Paso Doble Flamenco, R. Gascón | Sr. Octaviano Yáñez |
| 20065 | La Perjura, Danza, Lerdo de Tejada | Trio Arriaga |
| 20066 | Puerto Real, Paso Doble, Juarranz | |

Edison Phonograph Monthly

Published for the Man Who Sells Edison Phonographs and Records by The National Phonograph Co., Orange, N. J.

All communications to *The Phonograph Monthly* should be addressed to the Advertising Department, Orange, N. J.

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NATIONAL PHONOGRAPH CO., LTD., 25 CLERKENWELL ROAD, LONDON
 NATIONAL PHONOGRAPH CO. OF AUSTRALIA, LTD., 340 KENT STREET, SYDNEY, N. S. W.
 MEXICAN NATIONAL PHONOGRAPH CO., AVENIDA ORIENTE No. 117, MEXICO CITY.
 COMPANIA EDISON HISPANO-AMERICANA, VIAMONTE 515, BUENOS AIRES.
 EDISON GESELLSCHAFT, M. B. H., SUD-UFER 24 25, BERLIN.
 COMPAGNIE FRANCAISE DU PHONOGRAPHE EDISON, 42 RUE DE PARADIS, PARIS.

VOL. V. December, 1907 No. 10

What the New Horn Means to Dealers

The old horn of the Edison Phonograph did the instrument an injustice. Its size, looks and shape were against it. Customers took it because it came with the Phonograph, but were forced to buy a new horn in order to get the Phonograph's best work. This necessitated the carrying of a large stock of horns by Dealers, none of which were exactly suited to the Edison or capable of producing the best results. It also led to price cutting on horns which deprived Dealers who maintained prices of their horn profits, and besides it made the selling of a complete Phonograph two transactions instead of one.

The new horn has changed all this. It is sold with the Phonograph and as a part of it. The price of both horn and Phonograph is fixed; the Dealer sells both at one time and makes a good profit on both. He need not tie up capital in a stock of horns, bother with the sale of them, or lose a profit on them through price-cutting competition. Best of all, the buyer is more satisfied because the horn he gets is right—just the size and shape which has been found by careful tests and experiments to enhance the musical qualities and wonderful reproducing powers of the Edison. With its new equipment the Edison has strengthened its supremacy among talking machines.

Only Regular Frequencies

We have as yet been unable to obtain a satisfactory alternating current motor to run on other frequencies than the regular, as given in our catalogues, and, until we can secure such a motor, we will be unable to fill orders for Alva Phonographs and Acme coin-slot machines to be oper-

ated on special frequencies. When these conditions can be changed we will advise the trade in the usual manner.

A Good Opportunity

The following portion of a letter sent to his selling force by F. K. Dolbeer, General Manager of Sales, on November 12th, will, we believe, be of interest to the trade as well, for it touches upon four important points in selling Edison Phonograph Records:

In connection with the Exchange Proposition, which has just been put into effect, it has been called to our attention that this would be an excellent time for Jobbers to urge the Dealers to place in stock the entire list of Records, thereby very materially increasing the Dealer's business and making it easy for the Dealer to purchase the required quantity, inasmuch as they will only be compelled to pay for one-half of the Records ordered under the exchange deal.

One of our Eastern Jobbers has recently issued a letter referring particularly to the advantage to be gained by the Dealer who carried a complete list of Edison Records, and you, of course, will admit that such a Dealer can very materially increase his sales by carrying a full line of these goods, and this is an opportune moment not only to obtain the complete list but to thereby place him in a position to secure an increased holiday trade.

For sometime past we have received reports from some of our salesmen regarding the change in equipment of our machines, and it occurs to the writer that the only argument the salesman needs to advance in order to offset any complaint made by a Dealer, is to point out to him the additional profit which we are compelling the Dealer to make by our one price policy, and the slight objection to the color of the new horn could be overcome providing the Dealer used good salesmanship in the way of pointing out phonographic results which are obtained from the new horn. It is our desire that you use your best efforts along that line, and we have no doubt but that the results obtained will be mutually satisfactory.

Phonograph Jingles

The Washington *Evening Star* is conducting a jingle competition in its Sunday issues that is attracting considerable attention. It is offering a prize of \$2 each for the best jingle on an advertised article. Twenty-four of such articles are represented in each issue, so that, it is possible (although very improbable) for one to win \$48 in prizes by sending the twenty-four best jingles. The competition is, of course, an advertising scheme in which twenty-four advertisers take part each week. The Edison Phonograph is one of the twenty-four and scores of jingles have been sent in concerning it. These are of all degrees of merit. We reprint here some of the best. Even if Dealers do not find them useful in their own advertising they will be interested in reading them.

When the world seems "agin" you, and you're feeling mighty glum,
 And friends bid you "cheer up, the worst is yet to come,"
 Just try a funny number on "The Edison Phonograph."
 I advise you—see a doctor—if you don't have a good laugh.

The telephone is wonderful,
 Great, too, is the telegraph;
 But, of all, the most delightful
 Is the Edison Phonograph.

"Just a song at twilight,
 When the lights are low,"
 Softly the Edison Phonograph sang
 As we sat in the firelight's glow.

Everyone knows Edison, the wizard of the day,
 And, of his great inventions, so the critics say,
 The Phonograph is the greatest of them all—
 It puts the world's great music within the reach of all.

The Edison Phonograph will make the home pleasant.
 Nothing could be nicer as a Christmas present.
 The evenings will be bright, no matter what the weather.
 It will please the old, and bring the young folks together.

Does your wife get melancholy?—Buy a Phonograph.
 And some records of good selection, that will make her laugh.
 There's no medicine like music; nothing healthier than a smile.
 Get an Edison, quick, and use it, t'will surely be worth while.

If you love to dance the long winter evenings through,
 An Edison Phonograph will play in time that is true.
 If you feel too sad and do not care to dance,
 With some sweet old song it will your memory entrance.
 If the children are restless and need to be amused,
 With a funny dialogue it gets them enthused.

When we are drinking let us quaff
 A toast to the Edison Phonograph.
 It will amuse a company any,
 Old and young, few or many.

Edison's the name of the great Phonograph
 That has made millions of people laugh.
 It can also take a serious stand
 And give you airs from operas grand.

When the day is cold and dreary,
 When the day is warm and cheery,
 When you want a hearty laugh
 Remember the Edison Phonograph.

O lover of music, of string and of voice,
 Each age has its seer;
 As the wondrous record revolves we rejoice
 That Edison's here.

The Edison Phonograph is a wonderful thing,
 It can talk, it can play, and charmingly sing.
 There are records to suit every taste on the earth,
 Some full of pathos, and some full of mirth.
 For absolute accuracy, and clearness of tone,
 All other makes are entirely outshone.

The "Wizard" has invented many things;
 But my favorite invention is the one that sings.
 It can also talk and whistle and laugh—
 This wonderful Edison Phonograph.

Get an Edison Phonograph
 And plenty of records, too;
 No more from home will hubby roam,
 But spend his time with you.

In this strenuous age results are what count,
 No man is content till his revenues mount.
 But with the world you may joyously laugh,
 If you own an Edison Phonograph.

Song and dance, and gay band music, too,
 Edison's Phonograph gives to you.
 It makes the evening cheerful and gay,
 When at home you're compelled to stay.

The Edison Phonograph is heard the world over,
 From New York to Paris it keeps folks in clover.
 It scatters our troubles with light merry tunes,
 And makes us all feel like a bright day in June.

When moody or merry or gloomy or glad
 If you wish to cry or to laugh;
 There's nothing so pleasing and so easily had
 As Edison's Phonograph.

The marvels of the Edison,
 The gamut of the earth has run.
 For making music—making fun—
 Great work this Phonograph has done.

What brings the world's best music right into your home?
 The Edison Phonograph!
 What makes it so attractive that you do not care to roam?
 The Edison Phonograph!!
 What keeps the children happy as they turn life's golden
 page,
 And the wife in a good humor, though the world may
 storm and rage?
 What is the greatest scientific wonder of the age?
 The Edison Phonograph!!!

You can hear all kinds of songs,
 You can hear either weep or laugh,
 If you use "gold moulded" records,
 And the Edison Phonograph.

Mister Edison knew what he was about
 When he got that Phonograph out,
 So if you want a jolly laugh
 Be sure to buy HIS Phonograph.

A bashful lover loved for nought,
 Till he had a happy thought,
 And proposed with merry laugh,
 By an Edison Phonograph.

Christmas time is drawing near,
 An Edison Phonograph get;
 'Twill fill the house and heart with cheer,
 And ne'er more will you worry or fret.

Here's to the Edison Phonograph,
 The best machine of the times;
 It tickles you, and then you laugh,
 As it reels off its funny lines.

Phonograph Sketches by Prominent Artists

The illustrations now appearing in our magazine advertisements are reproductions from a series of sketches drawn especially for us by a number of leading artists of the country. They are the most expensive illustrations that have ever been made for talking machine advertising and are, in our opinion, the most artistic. The one shown in the June and July magazines was drawn by Charles D. Williams, of New York; that in the August magazines was the work of J. J. Gould, of Philadelphia. Lucius W. Hitchcock, of New York, drew that used in the September publications. Forrest Halsey, of New York, contributed the one appearing in October. James Montgomery Flagg, of New York, drew that in the November issues, and Rose Cecil O'Neill Latham Wilson, of New York, that used in the December copy. Another fine drawing by James Montgomery Flagg will appear in the January magazines. Later Edison advertising will be illustrated by Guernsey Moore, Karl Anderson, Sewell Collins and J. J. Gould.

A New Use

We would like to take up a little of your time in order to explain what to us is a new use of the Phonograph. We had an election in our town November 5th. Local option, or whether we should have saloons, was the issue. Our sympathies were with the temperance people and we set up our biggest Phonograph near the door and played to the street. We had a crowd around the door all day, and by using sacred songs and such Records as would bear on the issue in the least we think we had some effect. Nos. 1559, 7014, 9472, 9031, 9304, 7267, and many others were worked hard all day. We might add that the town went dry.

Just a word about sending back Records on the proposition offered. We decided to send back none. We believe if all Dealers would make an effort to dispose of *all* Records there would be few to send back. We never let a customer off with hearing the new Records alone. When he asks to hear the new ones we run in a few old ones always, asking him of course, if he has heard this one or that one. A clever salesman can in this way sell a bill of Records made up largely of back numbers and treat his customer right at the same time. How are they ever to hear the good ones among the old numbers if they are never played? Next year we may have some to send in but not this year.—*J. B. Leemon School Supply Co., Sparta, Ill.*

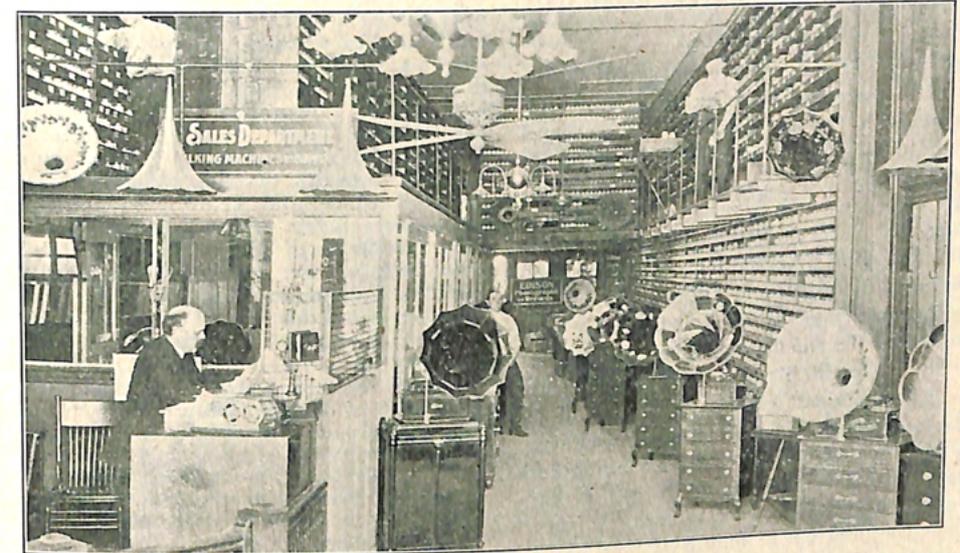
Dealers' Advertising

The Dixie Music Co., of Winston-Salem, N. C., advertise themselves as Dealers for "Noside Shpargonohp." These peculiar looking words at the beginning of their ads aroused considerable curiosity, until it was explained, "You may not be able to read this, but if you read it backwards you will find out that we have the best amusement maker on the market."

I. C. Adams, an Edison Dealer at Calistoga, Cal., sends a series of clever four pussy cat post cards that he is sending to his prospective Phonograph customers. One shows kitty in the horn of a Phonograph and reads thus: "There is no danger of your coming out of the little end of the horn," if you get an Edison Phonograph. Another shows kitty with one eye blindfolded and the advice is this: "If you are like kitty—got but one eye open—and will come to us and listen to an Edison Phonograph, you'll soon have the other eye open." A card with kitty's head sticking out of the top of a shoe reads: "Any old shoe is good enough for a cat to play in, but any old talking machine is not good enough for you. Get an Edison Phonograph and you'll have one that *is* good enough." With kitty in an alert position, the phrase reads: "This kitten is on the lookout for something good in the line of talking machines. If you are, just drop in and hear the latest Edison."

Many Edison Jobbers and Dealers generally are doing so much advertising in the local papers nowadays that it is practically impossible to even refer to them by name. They comprise almost every aggressive firm handling Edison goods. Once in a while these advertisements are out of the ordinary and worthy of special mention. Such were those of J. M. Vreeland, of Gibson City, Ill. On two different occasions recently his advertisements occupied full pages of his local papers and the space was entirely devoted to exploiting Edison goods. This is a good object lesson for those Dealers who still doubt that advertising pays.

I am particularly interested in your page of Advertising suggestions in the PHONOGRAPH MONTHLY. I have a novel way that is new to me, but may be an old one to some. I have a morning glory horn fastened through the transom over the front door to my store and seventeen feet of one inch speaking tube connected with the horn, running back into the store and connected to a Home Phonograph. The result when playing a Record is fine and can be heard 300 or 400 feet away. It is the best Edison advertising that I have done, and attracts large crowds.—*M. L. Collins, Lake City, Minn.*



STORE OF THE AMERICAN PHONOGRAPH CO., DETROIT, MICH.

One of the sharpest photographs received by us in some time is the one above, showing the interior of the store of the American Phonograph Co., at Detroit. It was taken with a small camera, by Mr. Fritchey, of our selling force. Aside from its merits as a photograph it shows a large stock of Edison Phonographs and Records carried in a most compact manner. It also shows the row of sound-proof rooms for playing machines and Records for customers.

Jobbers Must Ship Machines With Complete Equipment

Some Jobbers have complained that Dealers have sent them orders for machines without the new equipment, it evidently being the intent of such Dealers to add an equipment of their own and work off some of the horns they have in stock. This is desirable from their standpoint but we cannot permit it to be done because of the impossibility of maintaining prices under such conditions. It would be equivalent to making as many different trade prices on a machine as there are kinds of horns.

The attention of all Dealers is particularly directed to paragraph No. 4 of the Conditions of Sale, in the Dealers' Agreement, reading as follows:

Phonograph Outfits.—The words "Phonograph," "Machine" or "Outfit," as used herein, refer to the complete outfit or equipment as specified in the latest catalogues of the National Phonograph Company, and *each outfit must be sold and shipped complete as listed*; rebates, allowances, credits or substitutions of any kind being strictly prohibited. This does not prohibit the removal of a machine from its cabinet for mounting in a combination machine and record cabinet, but no allowance can be made for the regular cabinet. All extras sold with

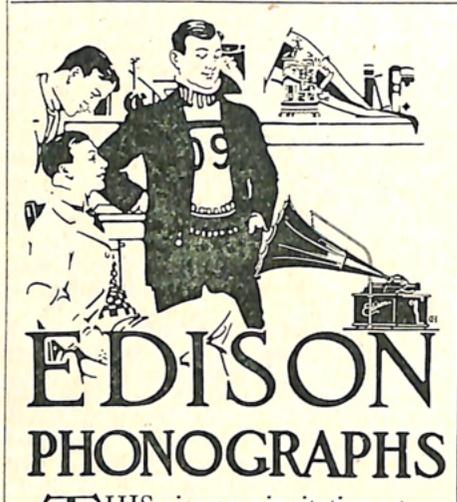
an outfit must be in accordance with the requirements of section 3.

Jobbers are not permitted to furnish machine *without* the new equipment, and Dealers should bear this in mind when ordering. Separate horns and horn cranes for bringing old machines up-to-date may, however, be purchased from Jobbers at the prices listed in the PHONOGRAPH MONTHLY last month.

A "Follow-Up" Letter

The following copy of a letter which E. C. Erickson, an Edison Dealer at Hornerstown, N. J., writes to prospective purchasers, is one of the best that has come to our attention. It is reproduced that Dealers in general may learn of the interesting argument it is possible to produce with but little effort.

Listen one minute, please. You are considering the purchase of one of EDISON'S PHONOGRAPHS. And it is a wise consideration, during the coming winter evenings with the snow as high as the fences, and the thermometer at zero and the cold wind whistling around your house hunting a place to creep in. I cannot imagine a more pleasant thing than sitting in your home with the little stove red hot, and Edison's wonderful little invention on your centre table entertaining you with your favorite music. No matter what it may be this little instrument will furnish it for you. Please give it *serious* consideration, and I am sure I will receive your order by return mail. I tell you now, and you will learn later, that you never invested the small sum of \$25.00 to a better advantage.

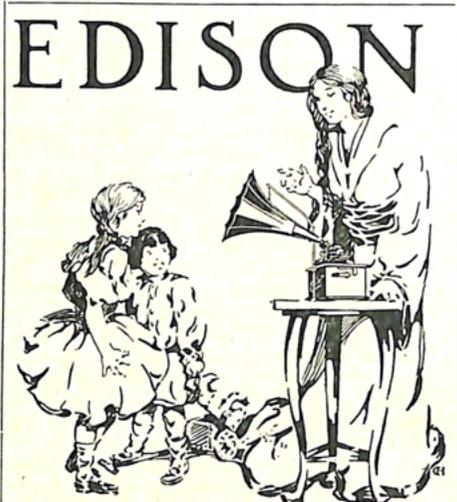


EDISON PHONOGRAPHS

THIS is an invitation to everyone who reads it to come to our store and hear the new Edison Phonograph, the one with the big horn. This Phonograph is bigger, better and has a finer finish than any of the other models. We will hold an impromptu concert any time you come into the store. Edison Phonographs are sold on the easy-payment plan if you prefer.

James Bronson & Co.
Everything in Hardware
4 Lincoln Sq., Newark, N. J.

Electro in above ad is: Single column wide, No. 653. Double column wide, No. 654.



EDISON

PHONOGRAPHS

WE would like to see an Edison Phonograph in every home. We know that you will find in the Edison Phonograph the greatest amount of amusement, either for yourself, for your friends or both. Nothing makes an evening's party "go" so much as an Edison Phonograph. The faithfulness of its reproduction of all kinds of music is marvelous. Come into the store at any time and hear it, and especially ask to see and hear the new model with the big horn.

Wm. N. Knight & Co.
Electrical Supplies
15 Dey St., Boston, Mass.

Electro in above ad is: Single column wide, No. 655. Double column wide, No. 656.

Ready-Made Ads

The above ready-made advertisements are the first four of a series that we shall print from time to time for the benefit of Dealers who find it difficult to write and illustrate their own advertisements. We will furnish the cuts in any one or two of these advertisements, either in single or double column, to such Dealers as write direct to our Advertising Department for them, providing they will agree to use them in local newspapers and will later send us copies of papers in which they appear. Dealers to whom we have previously furnished stock electros, must show us that they used them be-

fore we will send any of the new series. Nor will the further request of Dealers for the new electros be honored until evidence is presented that the first ones were used as agreed. In other words, we are sending out electros for advertising purposes and not merely because Dealers request them, and the least that Dealers can do is to show that they have done their part. Jobbers' request will be honored the same as Dealers but electros will not be supplied to them in quantity for re-distribution to Dealers. Use numbers in ordering electros. Also the blank on opposite page. If you do not care to cut your copy of the PHONOGRAPH MONTHLY, copy the blank in a letter.

EDISON



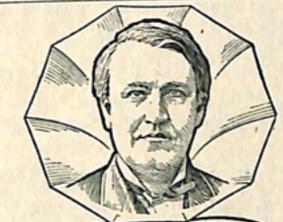
PHONOGRAPHS

YOU can save money by buying an Edison Phonograph. How much do you suppose you pay for theatres, concerts, and other amusements? For far less money you can buy an Edison Phonograph and keep supplied with new Records. Come to our store and hear the new model with the big horn. It is a wonderful instrument, beautiful to look at, and will adorn any drawing or music room.

We have Phonographs at all prices, either for cash or on the easy-payment plan. Just come in and hear them.

George W. Hardwick
Musical Instruments
21 Pearl St., Hartford, Conn.

Electro in above ad is: Single column wide, No. 657. Double column wide, 658.



TRADE MARK
Thomas A. Edison



EDISON PHONOGRAPHS

WE sell the Edison Phonograph, the most perfect sound-producing machine, Mr. Edison's favorite invention, which contains all his new improvements, and sell it for cash or on the easy-payment plan. We are now showing the new model with the big horn, the greatest triumph in Phonograph making. Don't forget that Mr. Edison is the inventor of the entire Phonographic idea, and that the Edison Phonograph is the original talking machine.

William R. Johnston
Buffalo, N. Y.

Electro in above ad is: Single column wide, No. 659. Double column wide, No. 660.

REQUEST FOR ELECTROS

NATIONAL PHONOGRAPH CO.

ADVERTISING DEPARTMENT, ORANGE, N. J.

DATE.....190.....

Mail Electros No.....

We agree to use them in newspaper advertising and to send you copies of papers containing them before asking you for other electros. We intend running a inch advertisement.

Name.....

Street.....

City and State.....

We buy through.....

A Dealers Poetical Ad

The advertisement printed below was written by F. D. Gutterson, an Edison Dealer at Charlotte, Mich., and printed in his local newspaper, together with a good display ad. on the same page.

THE SAME OLD STORY.

"I would not have a Phonograph,"
Said Mister Willie Ray,
"My neighbor has one, and it makes
Me sick to hear it play.

"It groans and shrieks, it scrapes and rasps
Until I'm nearly wild.
If my voice sounded like that does,
I'll bet I'd have it filed."

"What is your neighbor's Phonograph,"
Said Mr. Charlie Lee.
"I am not sure, but seems to me
It's called the 'Busy Flea.'"

They walked along and soon turned down
A shady, quiet street,
When soon there came to them the sound
Of music, grand and sweet.

An orchestra was playing
Behind a hedge of flowers;
And someone sang an old, sweet song
That brought back childhood's hours.

And then there was a male quartette,
And next a comic song;
And soon they heard a grand old hymn
From voices rich and strong.

"Oh, isn't it delightful!"
Said Mr. Willie Ray,
"To hear such music, I am sure,
I'd stay right here all day."

Then up spoke Mr. Charlie Lee—
"Excuse me if I laugh;
But what you've heard and like so much
Is my EDISON PHONOGRAPH.

"I bought it down at GUTTERSON'S,
For Father and for Mother.
A thousand wouldn't buy it,
If we couldn't get another."

"I do not blame you, Charlie Lee,
I was wrong and you are right.
I'm going right down to GUTTERSON'S
And take an EDISON home tonight."

MORAL—Get busy; buy an EDISON and enjoy life. GUTTERSON has them, and all the Records.

Have No Records to Return

Regarding the enclosed generous exchange proposition, we beg to say that we have no Records to return. Our present stock of nearly 3,000 Edison Standard Records are worth 35 cents each to us just as they stand. We nevertheless appreciate the privilege extremely and beg to decline.

Thus wrote the George D. Hampton Piano Co., of Newport News, Va. Letters like this and that of the J. B. Leemon Co., of Sparta, Ill., printed in another column, have the ring that we like to hear. We know that scores of other Dealers feel the same way, but do not take the trouble to write. Edison Records are always good stock.

Another Phonograph Disease

Following is part of a half page newspaper advertisement just received from the Assiniboia Music Co., of Moose Jaw, Canada. We think that readers will agree with us that it is a most original production.

A BAD CASE OF "ISOLATION" CURED

A man said to us the other day, "I don't suppose there is much done in the talking machine business now-a-days. Remember, at first it was quite a fad, like everything else." He was from "Gooselake," and had evidently just escaped from the pasture by breaking his poke and wriggling through the rail fence. We said to him, "My dear sir, all the mistakes of your past life become pale beside this one. You never made a mistake until now. Wake up and listen:

"In 1902 we were persuaded by a glib-tongued travelling man to place an order for what, when we awakened up from the 'influence,' we thought would last us until we were old enough to grow sideboards, and it was only the pride which we take in our judgment which prevented us from wiring the jobber a cancellation of half the order. Now, Mr. Gooselake, listen to this: During Christmas week we had to wire 'hurry up orders' to supply the house, and on Christmas Eve we hadn't a machine in the store to play a tune on.

"In 1903, we doubled our order, and still hadn't enough. In 1904-5-6, we steadily increased our orders with the same results.

"Now, do you see all this array of machines and Records? Looks like we were overloaded, doesn't it? Did you ever see so many machines in your life, all at once?

"We haven't got enough. Can you realize that?"

"We haven't got enough.

"We have ordered more.

"Look at this order for talking machines which are to come along this month:

"50 MACHINES,

"800 RECORDS.

"Go back to Gooselake and tell the folks that the Phonograph,

THE EDISON PHONOGRAPH

has taken a permanent place in the hearts of ALL the people, especially the little folks.

"Everybody likes them.

"The old and young.

"The rich and poor.

"The more artistic the musical taste, the more the enthusiasm always.

"You want this one, eh? That's the way with everyone—they want one as soon as they HEAR them."

Approves New Record Selling Date

We received your notice that there would be a change in the day of placing Records on sale, making it the 25th instead of the 27th, and that the Jobber could send out goods after '2 P. M. on the 24th. We think this arrangement is a splendid idea, especially that which permits us to send the goods out the day before, as this will put us in a much better position to get goods delivered in Minneapolis on the official shipping day, as well as Duluth, Superior and other points, where there has always been a big fight to get Records in on time, and it was always difficult to do so on account of not being able to ship until 8 o'clock in the morning and trying to make 8:20 and 8:30 trains. It will also be a great deal more convenient to get these orders ready to ship and we know it is greatly appreciated by the small Dealer.—Koehler & Hinrichs, St. Paul, Minn.

Factory of The National Phonograph Company at Willesden, England

[We are indebted to the Phono Trader and Recorder for the following detailed description of our new Record making plant at Willesden England.]

In fulfillment of the promise in our August issue, we are now in a position to furnish some additional particulars as to the British factory of the National Phonograph Company, Ltd., at Willesden, together with some photographic views of the various departments.

Only recently the sensational announcement was made by the National Company of the reduction in the price of Edison Records, and now comes this further most important move in the direction of the provision of manufacturing facilities for the out-turn of Edison Records in this country.

It is general trade knowledge that all Edison machines are manufactured at the Edison factories in Orange, N. J., U. S. A., and that, until now, the Edison Records have been produced either in America or at the Belgian works of the company.

We feel that it is quite unnecessary for us to dilate upon the high excellence of these Records, for from the very commencement of the industry they have been acknowledged as most perfect examples of artistic recording and manufacturing skill. But we would impress upon our readers that experts, thoroughly conversant with Mr. Edison's processes, have been brought over from the American factories, and that the Willesden works have been fitted with Mr. Edison's latest appliances for the production of Records, so that, taking into consideration the present most efficient state of the British recording department, it is assured that the British Records will be in every respect equal to the American product.

Of late years it has proved increasingly difficult for the National Company to cope with the extraordinary demand for their product, notwithstanding the enormous output from their established works, which we may mention have recently been greatly extended. The directors have, therefore, been compelled to take the step of acquiring a factory in this country in order to deal effectively with the company's tremendous British trade.

Immediately adjoining the L. and N. W. Railway, the factory at Willesden is splendidly situated for the prompt dispatch of goods to all parts of the United Kingdom, with the additional advantage of being only a few miles from London.

At the time of our visit the factory was in the grip of the workmen, but under the direction of Mr. Riehl, the company's works superintendent, rapid progress was being made in installing machinery and other plant, and in adapting the premises to the requirements of Record manufacture.

Our photograph will furnish an idea of the appearance of the works, which, we may mention,

are of recent construction, lofty and well ventilated, particularly well off as regards light, and designed with a view to each department being complete in itself, yet providing the necessary intercommunication.

A clock tower is a prominent feature in the handsome frontage, and an iron gateway giving access to the works will be noted towards the centre, on the left of this being a fine suite of offices, equipped with all modern business requisites, and on the right a building in which each floor has been fitted with racks having altogether capacity for storing enormous quantities of Records. This will constitute the shipping department and stock rooms.

Running down the centre of the factory is a wide passage, on either side of which are the main buildings. A unique feature in connection with this passage-way is the fact that it is roofed with glass, so that weather conditions can in no way interfere with the loading and unloading of goods, or their transference from one department to another.

Describing the departments in the order in which we visited them, we will first refer to the enormous building to be devoted to moulding. This is being fitted up with a wonderful plant for the purpose, and will also contain lathes and machines for finishing, lettering, etc.,—in fact for turning out the famous Edison Gold-Moulded Record complete.

Adjoining is the engine and electricity room, where a 60-h. p. gas engine is erected, together with two great dynamos, of a united capacity of about 1,000 lights, for lighting the works. In another building a gas-making plant has been installed (in duplicate, to provide against emergency), so that the National Company, in addition to producing electricity for power and light, are likewise manufacturing their own gas.

From the gas house, passing through a large triangular yard, the carpenters' shop is reached, which has accommodation for 60 men, with space for stowing empty cases, and for packing operations. We may mention, too, that in this yard the company have thoughtfully provided a canteen, where the workpeople may take their meals.

In the boiler house an enormous steam boiler has been fitted for heating the factory, which, as is known, it is important must be kept at a normal temperature, and in an adjoining room are the huge coppers for boiling and mixing the Record material.

We next visited the engineering shop, which is a most important department in a factory where so many delicate and intricate machines have to be kept in perfect working order. Two giant dynamos are installed here for supplying power to the moulding and machine shops.

Space will not permit our entering into a particular description of the many other departments visited, but we may state that separate stock rooms have been provided for German, French, and other foreign Records, and that a fire and burglar-proof building is in course of erection for the storage of the master moulds. As may be well understood, these moulds are most valuable, and it is necessary, therefore, that every precaution should be taken for their preservation.

We must not omit to make mention, however, of the spacious experimental room, in which a staff of experts will be constantly at work seeking any possible improvements in material and manufacturing processes.

It is expected that the factory will be in full operation early in the present month, and we must congratulate Mr. Riehl on the rapidity with which he is carrying the work through, taking into consideration the attention which has been bestowed in securing perfection in every detail.

Six hundred hands will, we understand, be immediately engaged, and the present plan installation will have a capacity of 50,000 Records per day, an output which, if required, can be quickly doubled, as there is plenty of space available in the factory for the necessary increase of machinery.

Vibrations of the Voice

If the middle C is struck, the note is produced by sound vibrating at the rate of 256 per second. The farther a note is removed on the treble or right hand side of the piano from middle C, the higher it will be, and the farther it is removed on the base or left hand side, the lower. The highness or lowness of a voice—called pitch—is regulated by the number of vibrations per second, the high voice being produced by the greatest number, and the low by the smallest. Whatever is the vibration number of any given note, the octave below it will have exactly half the number of vibrations, and the octave about it double the number. Thus the C below middle C, will give 128 vibrations per second and the octave above middle C will give 512 vibrations. The compass of the ordinary human voice ranges from 80 to 1,024 vibrations per second. There are many exceptions to this as is shown by Professor W. Le Conte Stevens, a member of the American Association, who stated that "the lowest recorded tone of the voice is that of a basso named Fischer, who lived during the Sixteenth Century, and who sounded Fo, about 43 vibrations per second." Mr. Stevens himself, without possessing a bass voice, has sounded as low as A₀, 53 1-3 vibrations per second, when his vocal cords were thickened by an attack of catarrh. This, however, is under abnormal conditions. "The highest note hitherto recorded in the books was attained in singing by Lucrezia Ajugari, called 'La Bastardella.' Al Parma in 1770 she sang for Mozart, several passages of extraordinarily high pitch, one of which included C₆, 2,048 vibrations per second. She trilled in D₅, 1,152 vibrations, and was able to sing as low as G₂, 192 vibrations, having thus a range of nearly 4 1-2 octaves. Ajugari's upper limit has been attained by Ellen Beach Law, of Rochester, N. Y. Mr. Stevens has often estimated, by comparisons with a tuning-fork, the pitch of a child's squeal, while at play, which has been repeatedly found to be in excess of 2,500 vibrations per second, in one case as high as G₆, about 3,072 vibrations. The total range between these extremes is in excess of six octaves."

Dealers and Home Records

The fact that the majority of Edison Phonograph owners know so little about making home Records is due in most cases to failure of Dealers to explain the amusement and advantages to be obtained from such a proceeding. The suggestions made in our June issue, for a competition scheme to encourage home Record making, have been adopted by a number of progressive Dealers, who have thereby awakened a great deal of interest in it and will ultimately derive considerable advantage in consequence. It may happen in some cases that Dealers are unable to adopt a scheme of this kind. Their customers may be insufficient in number or live too far apart; but they need not, on that account, cease from making it a strong selling point. The making of home Records is exclusively a feature of cylinder machines, and this ought not to be lost sight of when making sales.

M. L. Abbey, Edison Dealer, of Hudson, Mich., is convinced that his customers, if they understand the value of home Record making, will find great pleasure in it, and has obtained good results from the form letter which we print. Other Dealers who have thought less about this end of the business than of selling Phonographs and Records, might take a few suggestions from this well written letter. Home Record-making never interferes with the sale of Gold Moulded Records, but is simply an additional means of profit.

DEAR SIR:—Why not increase the value of your Phonograph tenfold by purchasing a recorder and being able to make your own Records.

Anyone can make them; it doesn't require any knowledge of music. Your friends all have some little stunt they do extra well. That one who tells a funny story, plays the mouth-organ, sings comic songs, or a dozen other things that would make a fine record.

You have photographs of their faces, why not have one of their voices. What would you not give to be able to hear the voice of a departed loved one sing their favorite song or hear the childish voice, now silent, lip a cute saying.

An Edison Recorder is a wonderful device. It adjusts itself automatically to every sound, and embodies all the important features of the recorders used at the Edison Laboratory in making the masters from which the Edison Gold Moulded Records are made. Half the fun of owning a Phonograph is making one's own records.

A Recorder costs you three dollars, and the Edison Shaved Blanks, twenty cents apiece, and can be shaved many times and used over and over for new impressions.

When your friends gather in for a social evening, then is the time you will appreciate its real worth, as the bright sayings and witticisms of everyone present can be made permanent and a reminder in after years of happy times now past.

We are enclosing a booklet on the "Art of Record-Making," and trust it will prove of interest to you. We are preparing a prize contest for the best home-made records, and would like to have you enter with the rest.

We beg to express our thanks to you for the courtesies you have extended us, and respectfully solicit an opportunity to merit your further favors.

To keep in good standing, be entitled to Dealers' discounts and remain on our mailing list, Dealers must sign the new Dealers' Agreement: If you have not yet signed, do so at once.

Important Notice!

On January 1st, 1908, we will remove from our files and mailing lists the names of all Edison Dealers who have not signed the new Agreement and will consider all such as not entitled to Dealers' discounts and as no longer interested in the sale of our goods.

Active Dealers who have delayed re-signing, should sign at once. Not to do so, will cause trouble and annoyance to everyone after January 1st.

Jobbers are urged to ascertain the names of their active Dealers who have not yet signed and induce them to forward new Agreements without delay. Jobbers are asked to send in Agreements as fast as possible.

SUSPENDED LIST, DECEMBER 1, 1907

SUPERSEDING ALL PREVIOUS LISTS.

- | | |
|---|--|
| CALIFORNIA. | <i>IOWA—Continued.</i> |
| Petaluma—Thomas McGuire, 875 Main st. | Mederville—John J. Carpenter. |
| | Sioux City—Hattenbach Bros. Co. |
| | A. V. Larimore, 518 Fifth st. |
| | State Center—Ora Sargeant. |
| CANADA. | KANSAS. |
| Ottawa, Ont.—Ketchum & Co., Sparks and Bank sts. | Clay Centre—E. M. Gowenlock. |
| | Lawrence—Bell Bros. |
| | Topeka—R. H. Morehouse, 510 E. 4th st. |
| | Wichita—Frank R. Powell, 132 N. Main st. |
| | KENTUCKY. |
| | *Louisville—Irvine Simons, 942 W. Market st. (formerly 543 W. Market st.). |
| | MAINE. |
| | Biddeford—W. H. Field. |
| | Gardner—C. H. Cobb, 293 Water st. |
| | Lewiston—J. W. Skene. |
| | Monmouth—G. H. Stetson. |
| | Oldtown—H. M. Burnham. |
| | Waterville—Frank Blanchard, 150 Main st. |
| | MASSACHUSETTS. |
| | Boston—Henry H. Savage, 166 Hanover st. |
| | T. Singer, 60 Leverett st. |
| | Florence—William Oates, 87 Main st. |
| | Franklin—E. P. Blackmar. |
| | Great Barrington—Frank W. Wheeler, Main st. |
| | Lawrence—Lord & Co., 314 Essex st. |
| | E. O. Mosher, 420 Essex st. |
| | Malden—A. T. Fuller. |
| | Nantucket—Arthur M. Taylor. |
| | New Bedford—H. B. DeWolff. |
| | Somerville—E. J. Winchester, 32 Summit ave. |
| | Woburn—Osborn Gillette, or The Boston Jewelry Co., L. F. Maloney, Manager. |
| | Worcester—Joseph Tukman, 44 Front st. |
| | Guy Furniture Co., 521 Main st. |
| ILLINOIS. | |
| Champaign—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Danville, Ill. | |
| Chicago—A. Gloss & Son, 727 W. North av. | |
| Cookville—Geo. Swinehart & Son. | |
| Danville—Eggleston Bros., or Eggleston Music House, J. P. Eggleston, Prop.; also Champaign, Ill. | |
| Kempton—C. E. Bute. | |
| Ottawa—Edward Hayne. | |
| Peoria—H. Meyer, 1307 S. Adams st. | |
| Quincy—Giles Bros., 107 North 4th st. | |
| J. F. Whittaker 618 Hampshire st. | |
| Wheaton—E. Irving. | |
| INDIANA. | |
| South Bend—Eugene Marsh, 126 Vistula ave. South Bend Book Bindery, Robert Lebolt, Prop., 203 North Michigan st. | |
| IOWA. | |
| Burlington—John P. Weiss, 711 Jefferson st. | |
| Cushing—Bullock & Lyman. | |
| Independence—E. O. Parker, 110 E. Main st. | |
| McClelland—J. W. Rounds & Co. | |

SUSPENDED LIST CONTINUED.

MICHIGAN.

Ann Arbor—Ann Arbor Music Co., F. J. Schwankovsky, Prop.
Blissfield—Rothfuss Piano Co., (William Rothfuss, Geo. M. Rothfuss and Frank B. Jones.)
Detroit—F. J. Schwankovsky.
Saginaw—Geo. W. Emendorfer.
 James V. Calahan, 217 Genessee st.
 Tierney Bros., 217 Genessee st.

MINNESOTA.

Willmar—Willmar Furniture Co., Ruble Block.
St. Cloud—Fritz Guy.

MISSOURI.

Ewing—Hal R. Ewalt.
Fairfax—Hinde Hardware Co.
Kansas City—The Wittmann Co.
St. Louis—Knight Cycle Co., 1215 Olive st.

NEBRASKA.

David City—John Albright.
Lincoln—The Wittmann Co.
Omaha—The Wittmann Co.
 Piano Player Co.
Red Cloud—Albright Bros. or L. P. Albright.
 *Sterling—Sterling Drug Co., W. G. Morrill, Prop., and W. G. Morrill, M. D.

NEW HAMPSHIRE.

Dover—H. C. Ingalls & Co., 444 Central ave.
Hillsboro Bridge—E. M. Barnes.
Manchester—A. E. Dumas.
Nashua—F. A. McMaster & Co.

NEW JERSEY.

Atlantic City—Sam'l D. Wolf, 32-34 Arkansas ave.
Bayonne—J. Wigdor, 450 Avenue D.
Jersey City—W. L. Hoffman, 151 Montgomery street.
Long Branch—A. N. Alexander, 103 Broadway.
 A. Nastasio, 103 Broadway.
Newark—R. L. Corwin; also New York City.
 R. Rosenthal, Prop. Springfield Hdw. and Sptg. Goods Store, 71 Springfield ave.
 D. Reinhorn, 91 Springfield ave.
Passaic—I. Hurwitz.
Paterson—Chas. H. Kelly, 25 N. Main st.
Plainfield—S. W. Frucht, or R. Frucht; also New York City.
 Elston M. Leonard.
West Hoboken—Emil Hollander, or The West Hoboken Bicycle & Phono. Co., 169 Spring st.

NEW YORK.

Albany—G. Linde, 353 S. Pearl st.
 G. A. Birdsall, 114 S. Pearl st.
Amsterdam—D. C. Kirchner, 26 Market st.
Bedford Park—Geo. H. Tyrrell.
Brooklyn—Nathan Abrahams, 602 Broadway.
 Wm. Albrecht, 294 Knickerbocker ave.
 H. Hindermann, Bushwick Phonograph Exchange, 1421 Myrtle ave.
 Emil Smith, 634 Eleventh st., and 230 Summer ave.
Hobart—F. H. Marshall.
New York City—A. T. Armstrong, or American Phono Co., 106 Wall st.
 Automatic Zither Co., M. Cohen, Prop., 58 Second ave.
 Bern Bearwald, 373 W. 11th st.
 Edward Bielfeld, 481 Willis ave.
 *I. & S. Bernzweig, Bernzweig's Music Store, and Birn's Music Store, 510 E. 138th st.
Bronx Phono. Co., or David Switky, 506 Willis ave.
 R. L. Corwin; also Newark, N. J.
Eagle Phono. Co., or C. Lowenthal, 83 Nassau st.
Empire Phono. Co., 2 W. 14th st.
 S. W. Frucht, or R. Frucht, 7 Barclay st., or 68 Cortlandt st., also Plainfield, N. J.
 O. Hacker, 2 Murray st.

*Added since November 1st, 1907.

NEW YORK—Continued.

Hawthorne & Sheble, 297 Broadway; also Philadelphia, Pa.
Holober Bros., 350, 421 and 491 West st.
N. Horn, 148 E. 58th st.
W. L. Isaacs, 114 Fulton st.
Italo-American Phono. Co. (R. Gerard & Co.)
S. Lemburg & Co., 194 Broadway.
J. McEllynn, 202 Broadway.
Parker & Cooley, 2087 Amsterdam ave.
Richmond Pease, 44 W. 132d st.
F. M. Prescott, 44 Broad st.
Winthrop Cycle Co., 2212 Seventh av.
 *Oneonta—G. B. Shearer Co., 259-261 Main st.
Rome—Charles Tuttle.
Saratoga—W. J. Totten.
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