

# Archeophone Archives



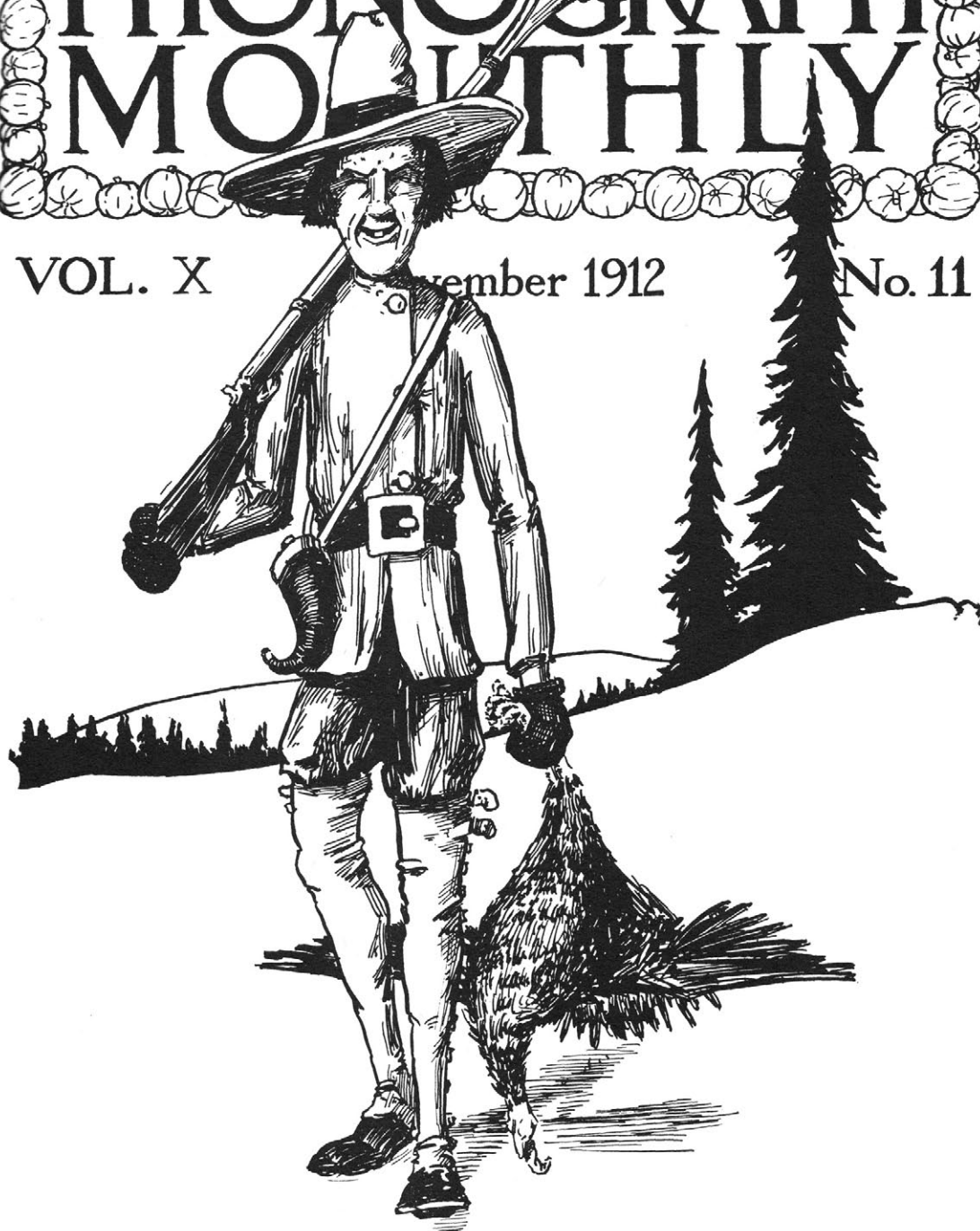
## Edison Blue Amberol Records Domestic Popular Series *Vol. 2 (1531–1560)*

# The EDISON PHONOGRAPH MONTHLY

VOL. X

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No. 11



***The original cover for the November 1912 release of The Edison Phonograph Monthly, containing the second list of Blue Amberol cylinder records.***

## Series Rationale: *The Blue Amberols Worth Having*

Thomas A. Edison, Inc. introduced the Blue Amberol cylinder in November 1912. With celluloid surfaces made quiet by the aniline dye that gave them their distinctive color, these well-recorded and durable pressings were rightly hailed as the epitome of Edison's recording art. Blue Amberols comprised the longest-running and most extensive of any cylinder series—extending the commercial life of the cylinder format until 1929.

The U.S. domestic catalog began with number 1501 and concluded in June 1929 with number 5719—well over 4,100 titles released over nearly 17 years. Quality was high during the first two years of manufacture. Then to cut costs, Edison began dubbing Blue Amberols from Diamond Discs. Whereas most domestic releases through catalog number 2500 had been recorded directly to cylinder, most releases after 2500 were dubbed from discs.

Three-quarters of all domestic Blue Amberols, more than 3,100 titles, were dubbed from discs. From an archival perspective these second-generation copies are eschewed in favor of the commercially-released first-generation discs from which they were dubbed—that is, when such discs are available. Between 1915 and 1929 Edison released approximately 360 domestic Blue Amberols from *unissued* discs. Today these performances survive only as Blue Amberols.

Other issues above catalog number 2500 are also of archival interest. As sales of both Edison discs and cylinders declined in the late 1920s and the cost of making new recordings became prohibitive, Edison padded its Blue Amberol catalog with more than 90 direct-to-cylinder performances made as early as 18 years before. Again, these recordings exist only on cylinder.

In short, one-third of the domestic Blue Amberol series (nearly 1,400 titles) exists only in the cylinder format. From an archival perspective, these are the Blue Amberols worth having, and these are the titles released in the Archeophone Archives *Blue Amberol Domestic Popular Series*.

### WHY DUBS ARE INFERIOR

A quiet disc pressing and a careful engineer could produce a decent dub; indeed, when played on period equipment, some of the earliest and best dubs are difficult to distinguish from direct-to-cylinder recordings. But very quickly both the quality of the discs and care in dubbing deteriorated. Most dubs from 1915 through 1929 are readily identified by surface noise from the disc, attenuated high and low frequencies, acoustic resonances, mechanical noises, and playback issues such as skips in the disc or missing beginnings of performances.

### Transfers and Restoration

Transfers of Blue Amberol cylinders in the Archeophone Archives are made to the highest technical standards. The surface of each cylinder is washed with liquid cleaning solution and polished with a microfiber cloth before playing. Surfaces free of fingerprints, dirt, dust, and other contaminants that plague the format yield the quietest transfers. The best among several styli is chosen to yield the most accurate transfer given the wear pattern in the groove and the condition of the pressing. Particular attention is paid to squaring the cylinders on the mandrel. Blue Amberols are notorious for bouncing off-center in relation to the axis of revolution—analogueous to playing discs with off-center holes. The ear is very sensitive to this wow, and much attention is paid to minimizing distortion in the time domain.

The best archival practice is to transfer acoustic recordings “flat”—that is, without equalization in the playback chain—and this is how all transfers have been made. But as the acoustic recording process was anything but flat, flat playback is a terrible way to listen to acoustic recordings. After removing the thumps, clicks, pops, and crackle inherent in Blue Amberol pressings, we judiciously corrected the most glaring deficiencies and distortions in the original recording chain. Archeophone's goal is to resurrect the life in these recordings that flat playback leaves buried.

## Introduction to Blue Amberol Series, Vol. 2

### THE FIRST LINER NOTES

Celluloid cylinders were nothing new when Edison introduced the Blue Amberol in 1912. They had been available from competitors for more than a decade, and Edison was playing catch-up in order to preserve the cylinder side of his phonograph enterprise. Blue Amberols' plaster of Paris cores were less an innovation than a way around the patents of others. And although the process of their manufacture was extensive and costly, Edison's newest cylinders were neither better-recorded nor better-sounding than the best Indestructible or U-S Everlasting cylinders of the day. (See Nauck's & Sutton's recounting of the celluloid cylinder's tortured history in *Indestructible and U-S Everlasting Cylinders*.)

Where Edison surpassed his competitors was in packaging. Even today we can appreciate a Blue Amberol carton as a beautifully-manufactured artifact (see the photo on our cover). "Edison Blue Amberol Record" shines stolidly from a rich blue background highlighted with gold-toned foil. The sturdy carton is constructed of two plies of cardboard—the inner tube tall enough to hold the record, the outer tube cut to accommodate a snugly fitting lid that clearly displays the title, composer, and performer of the record. Compared to the competition's single-ply boxes and cheap rubber-stamped lids, the Blue Amberol's packaging exuded a standard of quality that helped justify its retail price of 50 cents (a 43% premium over the competition's 35-cent cylinders).

Slipped into each box, an innovative printed folder illuminated the life of the composers, the circumstances of the compositions, and the merits of the performers. In its communications to dealers ([page 11](#)) the Edison company touted these slips as a boon to musical education, a savior to the hostess in need of entertaining trivia, and an effective way to engage buyers at point of sale. Apparently real costs exceeded these projected returns, and within two years the printed insert was quietly dropped by the company. But today we recognize the Blue Amberol insert as one of Edison's least-acknowledged inventions: the very first liner notes.

We have not found, alas, the slip to record no. 1548, "Good-Night, Good-Night Beloved." Beautifully rendered a cappella by the mysterious EmoS Quartet, it is an especially well recorded cylinder that today is hard to find. It was recorded on July 5, 1912. Other than that we know nothing about the EmoS (that's how Edison repeatedly printed it) or its membership. This is the only record made on any label by a group of this name.

#### BONUS TRACK

"The Preacher and the Bear" by Arthur Collins (no. 1560) is among the best-selling Edison cylinders of all time. It went through several iterations during its 25 years in the catalog (1905–1929). The first Blue Amberol version, included here, was made from an announced Amberol mold recorded in 1908. Wear or damage to the master mold brought Collins back into the studio before 1915 to record an unannounced Blue Amberol version. A third version was later dubbed to cylinder from Collins' 1918 Diamond Disc. We include this rare dub as a bonus track. The inferiority of the dubbing process is apparent despite the comparatively high quality of this dub. Listen for the surface noise of the Diamond Disc before and after the performance and for the muffled character of the voice and orchestra throughout.

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Archeophone Archives' digital-only releases can be purchased at [iTunes](#), [Amazon](#), and [Google Play](#). These [album notes](#) are free to everyone. Learn more about our new [Archeophone Archives](#) imprint at [Archeophone Records](#), the Grammy-winning leader in historical reissues from the acoustic era of recording.

## RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

### 1531 Way Down South (George Fairman)

Heidelberg Quintet

*Male voices, orchestra accompaniment*

A "slow rag" suggestive of the langorous darkey, with a rumbling bass carrying the air at times, this song is decidedly catchy and particularly well adapted to a chorus of male voices. There are harmony effects in abundance, particularly when a strain from "My Old Kentucky Home" is introduced. At shore resorts and cabaret shows, "Way Down South," was all the rage during the summer. You will be interested to know that the high tenor voice heard in the quintet is Will Oakland's.

### 1532 Dixie Medley

Fred Van Eps

*Banjo solo, orchestra accompaniment*

Have you ever heard "Dixie" played in public, under any circumstances, that it was not greeted by a storm of applause? If you ever get down to reasoning why this condition exists you will probably decide that the music itself is the real reason for the song's great popularity. Mr. Van Eps plays it twice on this Record. The other airs in the medley are "My Old Kentucky Home," "Arkansas Traveler," "Suwanee River," "Turkey in the Straw" and "The Quilting Party."

### 1533 Tell Mother I'll Be There (Chas. Fillmore) James F. Harrison and Edison Mixed Quartet

*Baritone solo with mixed chorus, orchestra accompaniment*

"Tell Mother I'll Be There," is called an "Alexander Revival Hymn" by its publishers, as it was a great favorite at the huge meetings held by the great evangelist, Charles M. Alexander, who now owns and exclusively controls the song. A profoundly impressive rendition of this beloved hymn is given by Mr. Harrison and our mixed quartet. Its inspiring sentiment and pathetic story go straight to the heart of its hearers. Published by the Fillmore Music House, New York City.

### 1534 Oh! You Circus Day Medley

Joe Belmont

*Whistling, orchestra accompaniment*

Joe Belmont has been in Europe for two or three years delighting audiences over there with his whistling, and makes his re-appearance here with a "cracking" good medley including "Oh! You Circus Day," which was sung by Montgomery and Moore and was the song hit of "Hanky Panky;" "Mammy's Shufflin Dance," sung with great success by Clarice Vance in vaudeville and "I'd Love to Live in Loveland With a Girl Like You." A unique Record.

### 1535 Music Vot's Music Must Come from Berlin (Grace Le Boy)

Maurice Burkhardt

*Character song, orchestra accompaniment*

All who saw the New York production of the musical comedy, "*Madame Sherry*," will recall the character song hit of the above title, with which Elizabeth Murray "brought down the house" at every performance. It is a "scream," sung in German dialect. A son of the Fatherland protests that American music, including the method of writing it, is all nonsense. With humorous references to the band conducted by "John Philip Souse," the "Blue Doughnut Waltz" and "I Love My Wife But Oh You Kid Glove," the Record is a succession of laughs from start to finish. Gus Kahn wrote the words.

### 1536 My Lady Lu (Edwin S. Brill)

Walter Van Brunt and Chorus

*Tenor and mixed chorus, orchestra accompaniment*

When Edwin S. Brill and Chas. W. Doty wrote "Ma Lady Lu" they probably did not dream that it would so far out-live the average popular song. But this coon love song has a mellow sweetness and beauty of harmony that grows ever more pleasing. The mixed chorus humming the refrain and the delicate orchestra accompaniment, help to make the Record a charming one indeed. The song has never been performed more artistically than in choral form as we have arranged it here.

**1537 List! The Cherubic Host—"The Holy City" (Gaul) Chorus of Female Voices and Frank Croxton**  
Alfred Robert Gaul is a well known English composer and organist. "The Holy City" from which this selection is an extract, is considered the composer's masterpiece, and is his best known oratorio. "List the Cherubic Host" is the best known portion of the oratorio, and is frequently used both as a concert and a church number by leading singers in this country. It is presented by a chorus of female voices and Frank Croxton, the favorite basso, with harp, organ and orchestra accompaniment. While none of Gaul's compositions have secured very much respect in the world of music, they have attained considerable popularity among the masses, a large portion of which is directly due to this number.

**1538 I Will Love You When the Silver Threads are Shining Among the Gold (F. H. Klickmann)**  
**Manuel Romain**

*Tenor solo, orchestra accompaniment*

A new sentimental ballad that fits Mr. Romain's tenor voice to perfection. As its title suggests, the lyrics are written around the old familiar "Silver Threads Among the Gold" and a few strains of that song are introduced. Lovers of the old ballad cannot fail to be touched by the sentiments conveyed in this newer song, while many others will doubtless want to hear the original, through this introduction. Music, F. Henri Klickmann; words, Roger Lewis.

**1539 Medley of Southern Plantation Songs New York Military Band**

A wonderful assortment of clogs, reels and songs including "Massa's in the Cold, Cold Ground," "Carry the News to Mary," "Dixie" and a number of other good old plantation tunes that everybody loves to hear. It has no superior as a band medley, from the standpoint of arrangement and of the spirit and dash with which it is performed. Records of familiar airs have always been extremely popular among Edison owners, and we anticipate that this one will prove unusually welcome. It is undoubtedly one of the choice offerings of the entire list.

**1540 Under the Big September Moon (J. C. Atkinson) Campbell and Gillette**

The old, old story of love making, still under the same old moon, but this time with a particular moon and set to a different tune, and a catchy tune at that. The admirable blending of the voices of Campbell and Gillette makes the song especially pleasing, and this Record will go far toward maintaining their already established reputation. Words by Powell I. Ford. Published by Jerome H. Remick & Co., New York City.

**\*1541 When was There Ever a Night Like This?"—"The Passing Show of 1912" (Hirsch)**  
**Charles W. Harrison**

*Tenor solo, orchestra accompaniment*

**1542 My Hula, Hula Love (Percy Wenrich) Metropolitan Quartet**

*Mixed voices, orchestra accompaniment*

"My Hula, Hula Love" an American ragtime idea of native Hawaiian melody, was composed by Percy Wenrich, writer of "Silver Bell," and numerous other pieces of similar character and popularity. The song was introduced to metropolitan audiences by Toots Paka, a native Hawaiian dancer, who has made quite a success in vaudeville in this country. The selection is here rendered by the Metropolitan Quartet of mixed voices, and in the several choruses Hawaiian instrumental effects have been introduced. The last chorus is sung in subdued tones with the air alternately sung and then played by zither and guitar. Words, Edward Madden; publishers, Jerome H. Remick & Co., New York.

**\*1543 Red Wing (Kerry Mills) Frederic H. Potter and Chorus**

*Tenor and chorus, acc. by New York Military Band*

**CHORUS OF RED WING**

Now, the moon shines to-night on pretty Red Wing,  
The breeze is sighing, the night bird's crying,  
For afar 'neath his star her brave is sleeping,  
While Red Wing's weeping her heart away.

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THE popularity of “Red Wing” has been phenomenal, so great indeed that it needs very little introduction to the American public. Seldom has a song caught the popular taste so quickly, or held it so long, for this “Indian intermezzo” has out-lived all other songs of its type.

Kerry Mills, like his song, hardly needs introduction, as he has written some of the greatest hits in the country. Among the many for which he is famed may be mentioned “Whistling Rufus,” “Georgia Barn Dance,” “Kerry Mills Nantucket” and “Any Old Port in a Storm.”

**1544 (a) Darkies’ Dream (*Lansing*); (b) Darkies’ Awakening (*Lansing*)** **Fred Van Eps**  
*Banjo solo, orchestra accompaniment*

No supplement of new Edison Records seems really complete without a banjo solo by Mr. Van Eps. This one, comprising two well-known darkey airs, is about as interesting and lively as could be made. The darkey’s dream and awakening are realistically pictured in the various movements of the selections. A Record to start the feet and hands a-tapping, and to make us wonder how Mr. Van Eps can play with such brilliant and faultless execution.

**1545 Abide With Me (*William H. Monk*)** **The Frank Croxton Quartet**  
*Mixed voices, orchestra accompaniment*

The famous Frank Croxton Quartet, comprising Agnes Kimball (soprano), Nevada van der Veer (contralto), Reed Miller (tenor), and Frank Croxton (bass), has no superior in the presentation of sacred music. Each is a soloist of marked ability, hence they are qualified to specially arrange songs as they have this one. Solos by different members of the quartet, with duets and full choral effects, give each verse a new interest and beauty. William Henry Monk, an Englishman, in addition to composing this beloved old hymn and many other anthems, chants, etc., was the musical editor of several important publications. Words by H. F. Lyte.

**1546 For This (*Reginald de Koven*)** **Charles W. Harrison**  
*Tenor solo, orchestra accompaniment*

“For This,” by Reginald de Koven, next to his song, “The Sweetest Story Ever Told,” is probably the most popular of the many he has written. The poem by Leontine Stanfield is of exceptional merit. Indeed, de Koven has been fortunate in almost always choosing words which have a distinction of their own, and then giving them a musical setting which carefully preserves their moods and rhythm, and adds to their beauty. That is the case with this song, which is so constructed that it gives the singer many opportunities for vocal display, and also at least one chance for a dramatic touch, which Mr. Harrison does not fail to take advantage of—noticeably his delivering the line “I’d gladly die—for this,” with a pause in the middle of the phrase, and a sudden change to the sombre, subdued voicing of the words, “for this,” that is most impressive. Publisher, G. Schirmer, New York City.

**1547 Silver Threads Among the Gold (*H. P. Danks*)** **Will Oakland**  
*Counter-tenor solo, orchestra accompaniment*

So little did Chas. W. Harris, the first publisher of “Silver Threads Among the Gold” think of the song that he allowed it to lie on his desk, without attention, for over a year in manuscript form. He finally decided to use it, however, and in 1873, it was first sung in public. Its success was immediate, and ever since that time it has sold steadily. The composer, H. P. Danks, has been dead some years, but the present publishers are still paying royalties to his heirs. It is an interesting fact to know that more copies of this song have been sold to date than any other song in the world. Words by Eben E. Rexford. The song is now published by Hamilton S. Gordon, New York City.

**1548 Good-Night, Good-Night, Beloved (*Pinsuti*)** **EmoS Quartet**  
*Male voices, orchestra accompaniment*

Ciro Pinsuti, the celebrated singing teacher, was born in Florence, May 9<sup>th</sup>, 1829. His talent developed so rapidly that at eleven he was elected an honorary member of the Accad. Filarmonica, in Rome. In after years, as a recipient of the Order of the Italian Crown, he was styled “Cavaliere” Pinsuti. His published works

include one opera, together with over two hundred English and Italian songs. “Good-Night, Beloved,” the poem of Henry Wadsworth Longfellow set to music, makes a most interesting piece. It is not written in the brilliant style typical of Pinsuti, as the words are not adapted to that manner of treatment. The composer’s mastery of song is well shown by the manner in which he has here subdued his own individuality to the text he is expressing. The quartet arrangement we present is interesting and beautiful, as the music lends itself admirably to this form of presentation.

**1549 My Sumurun Girl Medley**

**Fred Van Eps**

*Banjo solo, orchestra accompaniment*

Another sprightly banjo Record by Mr. Van Eps, this time a medley of three popular New York song “hits”—“My Sumurun Girl,” from the Winter Garden production; “The Gaby Glide,” inspired by the dancing of Gaby Deslys of Portuguese fame, and “That Baboon Baby Dance.” Published by Shapiro, New York City.

**1550 Casey Jones (Eddie Newton)**

**Billy Murray and Chorus**

*Comic song, with male chorus, orchestra accompaniment*

“Casey Jones” is written with a lilting swing that not only seems to make our feet start pounding, but the whole body sway as well. Its rhythm is irresistible and the comic breathlessness of the words, telling the story of what would ordinarily be somewhat of a tragedy in such a ridiculously funny way, is certainly great. This song was the first of its kind, and undoubtedly inspired “Steamboat Bill” which runs “Casey Jones” a close second. Words by T. Lawrence Seibert. The publishers, The Southern California Music Co., are Edison Jobbers at Los Angeles, Cal.

**1551 The Count of Luxembourg—Waltzes (Franz Lehar)**

**American Standard Orchestra**

Ever since its production in London in May, 1911, “*The Count of Luxembourg*” has been hailed as the musical equal of “*The Merry Widow*” which was written by the same gifted composer, Franz Lehar. The opera is now playing in New York to crowded houses at every performance. We have combined the principal waltz themes, “Say Not Love Is a Dream” and “Are You Going to Dance?” into a captivating selection which will delight those who have already seen the play and do much towards awakening an enthusiastic interest in it among those less fortunate.

**1552 Are You Going to Dance?—The Count of Luxembourg (Franz Lehar)**

**Elizabeth Spencer and Irving Gillette**

*Soprano and tenor, orchestra accompaniment*

One of the most spectacular and delightful scenes in Franz Lehar’s popular light opera occurs in Act II when *Angèle* and *René* dance up the great staircase in the reception hall of the *Grand Duke Ratzinov*, singing this beautiful waltz song which is the musical “hit” of an exceptionally charming score. The song itself has that peculiar fascination which “*The Merry Widow*” possessed. Words by Basil Hood.

**1553 Bells Solo from The Magic Flute (Mozart)**

**Charles Daab**

*Bells solo, orchestra accompaniment*

“The Magic Flute,” in two acts, was Mozart’s last opera, and is to-day the oldest German opera holding a place on the American stage. The bell-chime give to *Papageno* and the magic flute given to *Tamino* by the *Queen of the Night* as they start in search of her daughter *Pamino*, play an important part in the story of the opera. The sprightly “Bells solo” is given a finished production by Mr. Daab, whose Edison Records, whether they be solos on the xylophone or bells, are always in great demand.

**1554 Roses, Roses Everywhere (Henry Trottere)**

**Harvey Hindermeyer**

*Tenor solo, orchestra accompaniment*

This charming waltz song by Henry Trottere, an English composer of many favorites, has merit far beyond

that of the average popular song of the kind. Though flowing easily, it has a decidedly distinctive note and reaches a beautiful climax which Mr. Hindermeyer enjoys thoroughly, as will those who hear his powerful, well-modulated voice. The words by Clifton Bingham are written around a pretty sentiment and add much to the beauty of the song as a whole.

**1555    Where the Moonbeams Gleam** (*Charles R. Daniels*) **Campbell and Gillette**

*Tenor duet, orchestra accompaniment*

A pretty story, written by Earle C. Jones, of love-making 'neath gleaming moonbeams and twinkling stars, in a musical setting that makes it a real "hit." Two verses and three choruses, the last refrain sung softly with bells introduced. The perfect blending of the voices of these two popular Edison tenors and their clever team work, are the despair of their imitators.

**1556    When I Waltz With You** (*Albert Gumble*) **Charles W. Harrison**

*Tenor solo, orchestra accompaniment*

"When I Waltz With You," which was sung in the Ziegfeld production of "The Winsome Widow," is a song which, entirely aside from the context of the words, cannot fail to suggest a couple dancing in a rapid, whirling waltz. Every note in the song, both in verse and chorus, is delivered in strict, rapid waltz time, and the music has that swaying, dipping rhythm, so seldom found in many so-called "waltz songs." This is a piece of exceptional merit and is worthy of Franz Lehar at his best. Words by Alfred Bryan; publishers, Jerome H. Remick & Co., New York City.

**1557    Nearer My God to Thee** (*Mason-Johnson*) **Knickerbocker Quartet**

*Male voices, unaccompanied*

Lowell Mason, composer of the immortal hymn, "Nearer My God to Thee," was born in Medfield, Mass., January 8<sup>th</sup>, 1792, and died in Orange, N. J., August 11<sup>th</sup>, 1872. He was a self-taught musician at sixteen, and directed the church choir at Medfield. He wrote numerous anthems and a great variety of hymns and sacred music of all kinds, which not only brought him fame but wealth as well. We have here given a most harmonious and impressive rendition of the beautiful old hymn. The arrangement is by Herbert Johnson and is sung by male voices without accompaniment, which, we think, emphasizes the rare beauty of its melody. The words are by Sarah F. Adams.

**1558    Menuet, Op. 14, No. 1** (*Paderewski*) **American Standard Orchestra**

Ignace Jan Paderewski's "Menuet" is one of the dainty little standard concert pieces that lose nothing by constant repetition. It is one of the earlier compositions of the distinguished pianist, and was popular in England and America long before his initial appearances there and here in 1890 and 1891. His present-day popularity is probably due as much to the "Menuet" as to his playing. Although heard most frequently in piano form, the orchestra arrangement we present is superb.

**1559    The Valley of Peace** (*I. H. Meredith*) **Anthony and Harrison**

*Tenor and baritone, orchestra accompaniment*

"There's a beautiful valley of peace

Where the heart of the weary may rest."

When a beautiful thought receives a beautiful musical expression, be it sacred or secular, one has found true art. Harry Anthony and James F. Harrison have for a long time set a standard in the presentation of sacred duets, their sympathetic and heart-felt performances imparting to their selections a tone of religious sincerity that touches the heart of every lover of sacred music. This song is a great favorite wherever sacred music is known. The many Edison owners who have especially requested and who have waited so long for it will be more than amply repaid for their patience, for here it is on a Record that will never wear out. Words by Mrs. Frank A. Breck.

**\*1560 The Preacher and the Bear (Arzonio)**

**Arthur Collins**

*Tenor solo, orchestra accompaniment*

A preacher went out a-hunting, 'was on one  
Sunday morn,

Of course it was against his religion, but he took  
his gun along,  
He shot himself some very fine quail, and one big  
measly hare,  
And on his way returning home, he met a great big  
grizzly bear.

The bear marched out in the middle of the road  
And he waltzed to the coon you see,  
The coon got so excited that he climbed a  
persimmon tree.

The bear sat down upon the ground  
And the coon climbed out on a limb  
He cast his eyes, to the Lord in the skies  
And these words he said to him.

*Chorus*

Oh Lord, didn't you deliver Daniel from the lions'  
den?

Also deliver Jonah from the belly of the whale and  
then

Three Hebrew children from the fiery furnace?  
So the good book do declare  
Now Lord, if you can't help me  
For goodness sake don't you help that bear.

*Talking*

"Now, Mr. Bear, let's you and I reason this here  
thing out together, eh?" (*Growl*)

"Nice bear." (*Growl*)

"Good old bear." (*Growl*)

"Say, Mr. Bear, if I should give you just one nice,  
good juicy bite would you go away?" (*Growl*)

"No." (*Growl*)

Well, I'll stay right here. Oh my! Oh my!"

*Chorus*

This coon stays up in that tree, I think it was all  
night

He says "Oh Lord, if you don't help that bear,  
Then you'll see an awful fight

Just about then the limb let go

And the coon came a-tumbling down,

You should have seen him get his razor out before  
he struck the ground;

He hit the ground a-cutting right and left,

He put up a very game fight,

Just then the bear hugged this coon, he squeezed  
him a little too tight.

The coon then lost his razor, but the bear held on  
with a vim

Then he cast his eyes, to the Lord in the skies,  
And once more he said to him.

*Chorus*

*Talking*

"Say, Mr. Bear, I want to act perfectly on the level  
in this here matter.

Now I'll fight you to a finish, without gloves,  
Marquis of Queensberry Rules, eh?" (*Growl*)

"No hitting in the clinches." (*Growl*) "And I want  
a clean break." (*Growl*)

"Ready? Shake hands—hold on, I didn't say go  
yet. Now—go." (*Growl*)

"Oh! (*Growl*) Oh! (*Growl*) Oh! My goodness,  
what are you doing eh! Leggo, Leggo, do you  
hear me. Oh Lordy, oh Lordy."

*Chorus*

OF all the many thousands of comic coon songs that have been written, there are really but few that have any real originality or humor worth while. "The Preacher and the Bear," which was first published several years ago, is one of those few. The words are unique and clever, and the rhythm of the music fits them so well that the singer finds it easy to "get them over." The story of the negro preacher who goes hunting on a Sunday morning, and is (very properly) treed by a grizzly bear, has amused thousands of people, and the song has never ceased to be a favorite from the time it was first introduced.

Arthur Collins is an old Edison favorite whose records of comic songs have always been in great demand. He has, besides his reputation for record making, earned considerable fame in musical comedy, both with the Francis Wilson Opera Co., and later with the comedian, DeWolf Hopper.

**\*No record description available in EPM; description taken from corresponding record slip where available.**

# THE EDISON PHONOGRAPH MONTHLY

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BY  
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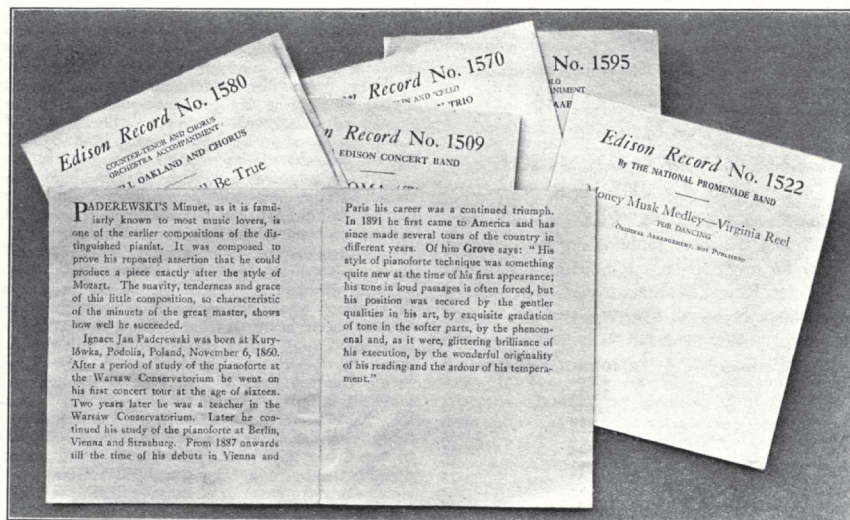
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## ANOTHER INNOVATION



**B**EGINNING with the December Records we are going to enclose in each carton a four-page folder giving detailed information concerning the selection. The Phonogram and Record Supplements did not afford sufficient space to permit of anything more than a suggestion of the character of the selection in question with perhaps an occasional remark concerning the artist or the composer.

The new enclosures will give us an opportunity to do a little educational work along musical lines, such as familiarizing Edison Phonograph owners with the lives of the great masters, their struggles and triumphs, pointing out the particularly interesting passages in a selection and explaining its significance and the thought which it is intended to express; relating the circumstances under which a composition was written if they are of interest.

In the case of less famous composers the important fact concerning them will be reviewed and any interesting data regarding the artists will be forthcoming.

In the case of songs, vaudeville sketches and recitations the words will be printed in full—in short, everything of possible interest to the possessors of the selections will be at hand when the Records themselves are being played.

This new feature will give the Dealer another talking point in selling Edison goods, because the idea of actually learning something about music, particularly in such an attractive way, will appeal to many who might be inclined to look upon the Phonograph as merely an expensive luxury. There are few families even in moderate circumstances in which some member is not studying music in one form or another. The new slips will make the

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Edison a valuable factor in the training of this pupil, because of the knowledge he or she will gain concerning topics which are naturally of interest.

The hostess in entertaining her friends can do more than merely put a Record on the machine with the remark "Johnnie just loves this one"—she can relate interesting little anecdotes concerning many selections or their authors, increasing immeasurably the interest in the Records.

We would suggest that Dealers place some of these slips in conspicuous places upon their counters where anyone upon entering the store will be sure to see them. Curiosity will generally do the rest, but if it does not, Dealers will find the slips a good topic with which to begin an "Edison" conversation. Having called the attention of the prospect to the contents of one of the slips, Dealers can then play the Record referred to on that slip with the assurance that it will be more genuinely appreciated than if they had merely insisted upon playing one of the new Edison Records.

## RECORD RETURN GUIDE FOR NOVEMBER

After November 1st, 1912, United States Jobbers A to L and Canadian Jobbers may return to the factory for credit under the terms on the current 10 per cent. Record Exchange plan, Edison Amberol and Edison Standard Records listed up to and including the numbers given in the following table:

	Group	AMBEROL	STANDARD
Grand	\$2.00	40044	
Opera	1.50	35021	
	1.00	30047	
Domestic		839	B-112
British		12377	10525
French		17134	14091
German		15211	18183
Italian		7553	16210
Hebrew		10013	20615
Spanish		8043	21034
Filipine		8018	21217
Mexican		6144	21266
Portuguese		5093	20374
Argentine		7112	19490
Cuban		None	19784
Porto Rican		8511	20711
Swedish		9401	None
Bohemian		9813	20551
Hungarian		11003	16547
Norwegian		9206	20722
Polish		None	19905
Belgian		None	10708
Danish		None	18480
Holland-Dutch		None	15800
Welsh		12203	18472
Hawaiian		11504	12338
Japanese		None	20716
Chinese		None	12826
Finnish		11556	12768
Russian		11206	20728
Greek		11563	20731
			21504

Don't let that Street-car Card slip your mind. Fix up your contract with the railway people and order the cards at once. You pay the transportation—we pay for the imprinting. Get them in the cars for the Holiday rush.

**Blue Amberol record slips were actually introduced with the second list of catalog titles, announced in the Nov. 1912 EPM, records released in Dec. 1912.**

## SELECTED EDISON TALENT



**ARTHUR COLLINS**  
Comedian



**HARVEY W.  
HINDERMYER**  
*Tenor*



**FRED VAN EPS**  
Banjo



**MAURICE  
BURKHART**  
Comedian

*Arthur Collins got his start with Edison in 1898. Harvey Hindermeyer was introduced in June 1912.*

## RELEASE INFORMATION

Edison introduced the first Blue Amberols out of numerical order beginning in November 1912. The inaugural list contained 50 titles, with an additional 50 selections following in December 1912. The educational series was issued in January 1913 (not part of the popular domestic series), and the popular series resumed in February 1913. The second 30 catalog numbers (1531–1560) arrived scattered among the initial three popular lists as follows:

**1st list (Nov. 1912):**

Catalog #s 1531, 1535, 1536, 1539, 1544, 1545, 1551, 1552, 1553, 1554, 1555, 1558, 1559

**2nd list (Dec. 1912):**

Catalog #s 1532, 1533, 1534, 1537, 1538, 1540, 1542, 1546, 1547, 1548, 1549, 1550, 1556, 1557

**3rd list (Feb. 1913):**

Catalog #s 1541, 1543, 1560

The following selections were originally released as Edison four-minute wax Amberols. The master molds from the original recordings were used to make the corresponding Blue Amberols.

BA #	Title (Artist)	Amberol # (Release date)
1532	Dixie Medley (Fred Van Eps)	804 (Oct. 1911)
1533	Tell Mother I'll Be There (James F. Harrison & Edison Mixed Quartet)	680 (May 1911)
1534	Oh! You Circus Day Medley (Joe Belmont)	1153 (Sep. 1912)*
1538	I Will Love You When the Silver Threads are Shining Among the Gold (Manuel Romain)	821 (Nov. 1911)
1542	My Hula, Hula Love (Metropolitan Quartet)	742 (Aug. 1911)
1543	Red Wing (Frederic H. Potter & Chorus)	541 (Nov. 1910)
1547	Silver Threads Among the Gold (Will Oakland)	47 (Oct. 1908)
1549	My Sumurun Girl Medley (Fred Van Eps)	1074 (Aug. 1912)
1550	Casey Jones (Billy Murray & Chorus)	450 (June 1910)
1551	The Count of Luxembourg (American Standard Orchestra)	1009 (May 1912)
1552	Are You Going to Dance? (Elizabeth Spencer & Irving Gillette)	1005 (May 1912)
1557	Nearer My God to Thee (Knickerbocker Quartet)	379 (Mar. 1910)
1560	The Preacher and the Bear (Arthur Collins)	18 (Oct. 1908)

\*The last month before Blue Amberols were announced. Selection was not included in an official release list.



# New Edison Records



## CREDITS

Produced by David Giovannoni, Meagan Hennessey, and Richard Martin

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The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release.

Thanks to Allan Sutton.

### Essential reading:

Dethlefsen, Ronald. *Edison Blue Amberol Recordings, 1912–1914*. 2nd ed. Los Angeles: Mulholland Press, 1997.

Sutton, Allan. *Edison Blue Amberol Cylinders: U.S., Special, and Foreign Issues (1912–1929)*. Rev. ed. Denver: Mainspring Press, 2009.

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Our premiere endeavor, *The Blue Amberol Domestic Popular Series*, draws its recordings from the collection of David Giovannoni. The collection offers extensive runs of relatively common acoustic recordings in uncommonly nice condition. And it is highly curated. Each Blue Amberol is physically cleaned before it is aurally assessed; alternate takes are identified through A:B comparisons; the best copy of each take is identified; a second copy is retained when a quality duplicate is available; and digital transfers are made at archival-level resolution on state-of-the-art equipment.

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