

Archeophone Archives



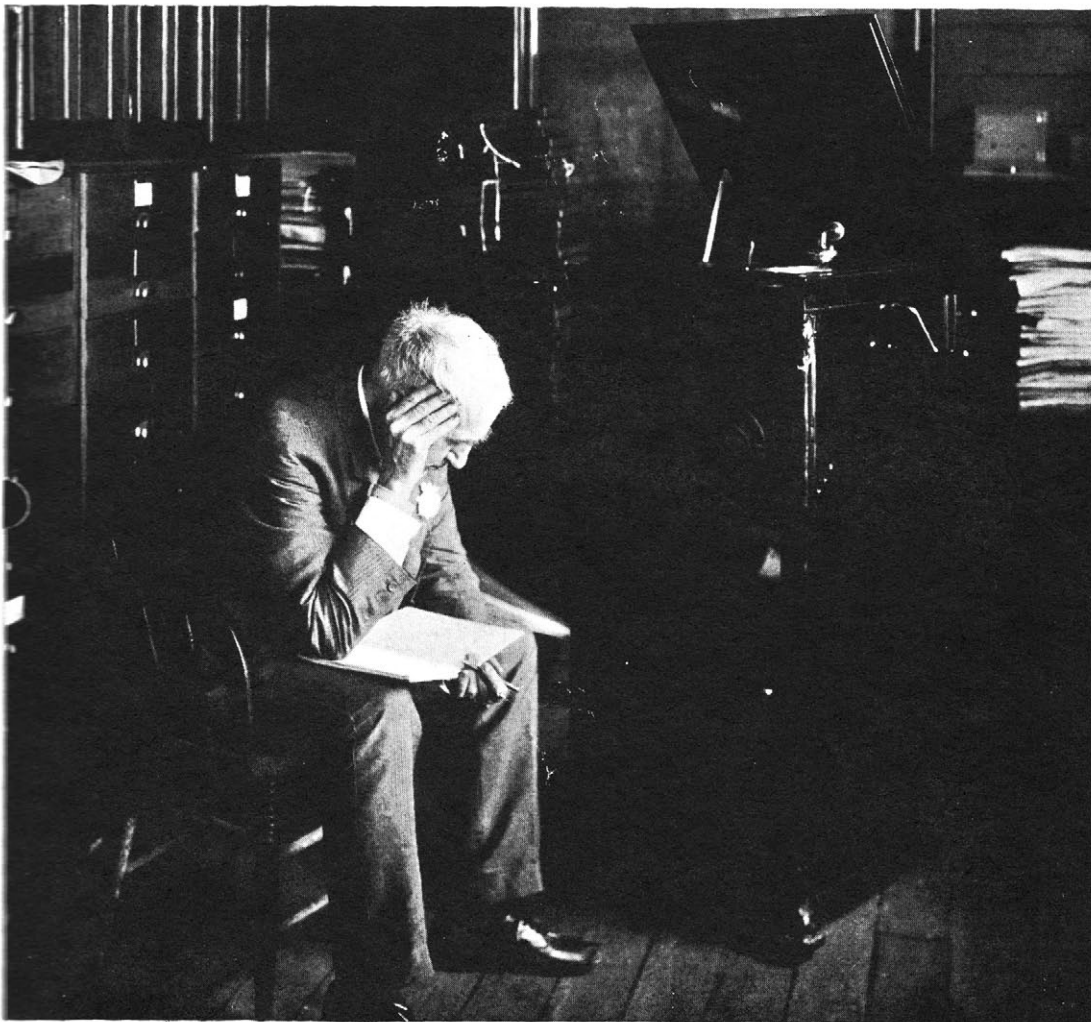
Edison Blue Amberol Records Domestic Popular Series *Vol. 4 (1591–1620)*

The EDISON PHONOGRAPH MONTHLY

VOL. XI

January, 1913

No. 1



The original cover for the January 1913 release of The Edison Phonograph Monthly, showing the boss man hard at work.

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. 4

EDISON HITS A GROOVE

In Volumes 2 and 3 of the Archeophone Archives *Blue Amberol Domestic Popular Series*, we offered bonus tracks of dubbed cylinders to demonstrate their inferiority vis-à-vis live recordings of the same selections presented alongside them. In this fourth volume, we are going to let these beautiful-sounding recordings—not a single one of which was molded from a wax Amberol original—speak for themselves.

Evidence of Edison's masterful recording technique abounds here, with recordings that sound full, present, and clear. For comical numbers, Billy Murray does several good turns, as on "I'm the Guy" and "Kentucky Days," Ada Jones shines on the naughty kid song, "Who Puts Me in My Little Bed?" and Collins and Harlan delight with "Hitchy Koo." The earliest numbered spoken-word Blue Amberol comes from elocutionist Harry E. Humphrey, reciting the extraordinary "Luke." The Edison Concert Band and New York Military Band give rousing, full-bodied performances; and for those who appreciate small-ensemble instrumental pieces, we have "Heimweh" by the Venetian Instrumental Quartet and "Dialogue for Three" by Spindler, Santangelo, and Giammetteo. This is the only record by oboe soloist Felix Santangelo credited to him on Edison.

Other new faces on this volume include Mary Carson, R. Festyn Davies, Arthur C. Lichty, and the elusive Edwin Skedden. They are welcomed by Edison regulars Elizabeth Spencer, Henry Burr and Walter Van Brunt on a bevy tracks.

Sit back and enjoy!

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.

FELIX SANTANGELO (Oboe Soloist)

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



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

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

Thomas A. Edison

Edison's introduction of oboist Felix Santangelo, who partnered with Anthony Giammatteo (clarinet) and Julius Spindler (flute) on Hamm's "Dialogue for Three," Blue Amberol no. 1616 (EPM Jan. 1913, p. 13).

RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

1591 **Buddy Boy** (*Percy Wenrich*)

Collins and Harlan

Coon duet, orchestra accompaniment

Collins and Harlan have sung together for years, always with increasing popularity until to-day we may safely say that they have no superiors in their chosen fields of rag-time coon shouts. They have a style and an abandon all their own, entering into the spirit of their performances in a way that is infectious. Then too, they are always fortunate in their selections, as this catchy piece will show. Percy Wenrich has his musical hand right on the popular pulse every minute and he knows just what the public wants—in fact he has undoubtedly assisted greatly in moulding the taste of many music fiends. His name is known wherever there is a piano or an Edison. Jack Mahoney wrote the words to which the singers have added a little comedy of their own.

1592 **I'm the Guy** (*Bert Grant*)

Billy Murray

Comic song, orchestra accompaniment

A tuneful dissertation by “the guy that put the noise in noodle soup, the kid in kidney stew and the holes in Sweitzer cheese,” in which he tells of his many other accomplishments. It is a very clever song, original and exceptionally funny, set to a catchy air. Billy Murray’s enunciation is very clear, enabling one to thoroughly enjoy the humor of the words. Words by Rube Goldberg, the well-known cartoonist.

1593 **O Dry Those Tears** (*Teresa Del Riego*)

Mary Carson

Soprano solo, with violin and 'cello obligato, and piano accompaniment

An old favorite by a new Edison singer. Music lovers will be charmed by the rare purity and beauty of Mary Carson’s delightful soprano. With the exquisite violin and 'cello obligato forming an additional artistic setting to that of the piano, the voice shows to exceptional advantage. During her comparatively short musical career Miss Carson has sung in practically all the principal operas in Italy, and has given many notable performances in this country, for which she has received innumerable flattering press comments. But the most precious criticism which the gifted singer has ever received, and the one which she treasures most is that of a little fisher boy who upon hearing her sing in Devonshire, England, told his mother that Miss Carson’s singing was sometimes “like a lark in the sky” and sometimes “like a thrush on the ground.” The familiar song by Teresa Del Riego is perhaps in its happiest form as we have arranged it here—it is superb.

1594 **The Village Gossips** (*Cal Stewart*)

Cal Stewart and Steve Porter

Rube sketch

Two old Rubes stop for a few moment’s gossip over the affairs of the village as one of them is on his way to “give a worm a few swimming lessons.” We learn the startling news that one of the village cut-ups has gotten himself into the Legislature and that his poor old father has mortgaged the farm to get him out. Yes, there is a little song, too, and it is sung in the style that has jeopardized many a straining waistband, for Cal Stewart has the gift of humor that is perennial. Though he has done innumerable sketches of a similar character, he never repeats himself but always finds new light to throw upon that wonderful character “Uncle Josh” and his many corn-tasseled friends.

1595 **Mystic Dreams. Waltz** (*Chas. R. Stickney*)

Charles Daab

Xylophone solo, orchestra accompaniment

Charles Daab long ago established himself among Edison owners as an expert xylophonist and this latest addition to his repertoire will serve to increase his popularity. “Mystic Dreams,” a brilliant waltz by Chas. R. Stickney, affords an opportunity to display his skill in many difficult passages. But tremendously difficult though the selection may be, it must make its greatest appeal through the beauty of the melody itself—and this it will certainly do.

1596 Good Night, Farewell (*Frederick W. Kücken*)**Knickerbocker Quartet***Male voices, orchestra accompaniment*

Frederick W. Kücken was an exceedingly popular German song composer. Reared in a musical atmosphere, he developed rapidly and produced two operas together with a very considerable number of 'cello and violin sonatas and male quartets. This gem will serve as an excellent example of his ability in securing beautiful harmony, for these gifted singers have made a capital performance. And what is more delightful than good harmony, when trained voices blend in perfect smoothness, into rich swelling chords with exquisite solos which serve to emphasize the volume and magnificent splendor of the full quartet?

1597 Kentucky Days (*Percy Wenrich*)**Billy Murray and Chorus***Tenor and chorus, orchestra accompaniment*

A march ballad of the ever-popular style, reminiscent of the old days in Kentucky when this happy pair was young. It is another "hit" by Percy Wenrich, who has contributed much to the popular music of the day, notably such selections as "Buddy Boy" appearing in this list, "Shamrock Belles," "The Skeleton Rag," "Golden Deer" and "Silver Bell," all of which have appeared on Edison Records. Billy Murray needs no word of comment for he has found his way into every Edison owner's home in the country and his popularity increases with every new Record that he offers.

1598 Wonderful Peace (*Rev. W. G. Cooper*)**R. Festyn Davies***Tenor solo, orchestra accompaniment*

The Welsh are famous the world over for the beauty of their voices and for their thorough musicianship. Mr. Davies, a native of North Wales, was particularly fortunate in that both of his parents were splendid singers. Beginning as a mere boy he has studied continuously, graduating from the Gould Hall School of Music, London, and studying under Sir Joseph Barnby and under the famous Italian tenor, Enrico Duzensi. Ever since his coming to America in 1908 he has been prominent in music circles here and he is now the leader of the largest choir in Seattle. He has already won many prizes as soloist at the different Eisteddfodan in Wales where he ranks among the leading tenors. But you must hear his masterly presentation of "Wonderful Peace" in order to fully appreciate his musical genius, for it marks a new era in the singing of sacred songs. There is a wealth of feeling and expression in Mr. Davies' performance which may truthfully be said to make the "Wonderful Peace" all pervading. Words by the Rev. W. D. Cornell.

1599 Where the Edelweiss is Blooming—Hanky Panky (*A. Baldwin Sloane*)**Elizabeth Spencer and Irving Gillette***Soprano and tenor, orchestra accompaniment*

"Hanky Panky," after a long successful run in Chicago last season has opened at the Broadway Theatre, New York, and bids fair to repeat its western success in Gotham. This selection, the principal song "hit" of the performance, is deservedly popular for it has a delightful melody that lends itself readily to part singing, making a charming duet. With such easy, clear, perfectly harmonized voices as those of Miss Spencer and Mr. Gillette, supported by a perfectly arranged orchestra accompaniment, the song is sure to gain even greater popularity. Words by E. Ray Goetz.

1600 Home Sweet Home the World Over (*J. Bodewalt Lampe*)**Edison Concert Band**

This clever selection was written by J. Bodewalt Lampe, and dedicated to John Philip Sousa in commemoration of his "Around the World" tour. By means of clever alteration of tempo, and the employment of various different combinations of orchestral instruments, the composer has taken the familiar melody of "Home Sweet Home" and described the manner in which it might be played in various countries. It really amounts to a burlesque of the characteristics of the music typical of the several countries, with their peculiarities greatly exaggerated. The arrangements for Spain, Italy and Scotland are especially good. Published by Jerome H. Remick & Co., New York City.

1601 The Holy City (*Stephen Adams*)**Edwin Skedden and Edison Mixed Quartet***Tenor and mixed chorus, organ accompaniment*

“The Holy City” was composed by Michael Maybrick under the pseudonym of Stephen Adams. The composer was born in Liverpool in 1844, and at an early age became a baritone singer of great prominence. As an anthem it stands second in popularity only to “The Palms.” We present it by Edwin Skedden and Edison Mixed Quartet with organ accompaniment. The combination is a particularly happy one in this instance, and the beauties of the selection are expressed to the greatest possible advantage. Words, F. E. Weatherly; publishers, Boosey & Co., New York.

1602 When I Get You Alone To-Night (*Fred Fischer*)**Billy Murray and Chorus***Comic song, orchestra accompaniment*

This popular song was written by Fischer, McCarthy and Goodwin, who have been responsible for so many New York successes. This one, however, seems likely to outdo them all in popularity. It has simply taken New York by storm, and is being sung by countless vaudeville performers all over the country. Billy Murray renders the song in his racy, swinging style, making a Record that everyone must enjoy. Published by Leo Feist, New York City.

1603 Temple Bells—“Under Many Flags” (*Manuel Klein*)**Irving Gillette and Chorus***Tenor and chorus, orchestra accompaniment*

This attractive number from “Under Many Flags,” the latest production at the New York Hippodrome, is without doubt the “hit” of the performance. While its melody is very suggestive of other successes of the past, by the same composer, yet this cannot be termed a fault, as Manuel Klein writes such tuneful melodies that they become more pleasing by constant repetition. The song is given by Irving Gillette and chorus, and the many thousands who are not fortunate in being able to see the Hippodrome performance are assured by this Record of a faithful rendition. Mr. Klein also wrote the words. Published by M. Witmark & Son, New York City.

1604 Heimweh (Longing for Home) (*Albert Jungmann*)**Venetian Instrumental Quartet***Violin, 'cello, flute and harp*

Albert Youngmann was born in Prussia in 1824 and died in Pandorf, near Vienna, in 1892. He was for years professor at the St. Cecilia Academy at Rome, and later became founder of a large publishing firm in Vienna. He has written a large number of light piano compositions, none of which have attained the popularity of Heimweh (Longing for Home). This is a very simple little piece, well adapted for beginners in piano study. It has a plaintive sadness of melody which, while written in a rather shallow style, is not easily forgotten, and is very impressive when properly rendered. The Venetian Instrumental Quartet, consisting of violin, 'cello, flute and harp, have presented a very carefully balanced arrangement which brings out the charm of the selection to its fullest extent. Published by the Oliver Ditson Co., Boston, Mass.

1605 Hitchy Koo (*Muir and Abrahams*)**Collins and Harlan***Coon duet, orchestra accompaniment*

“Hitchy Koo” has proved one of the most popular songs of the day, owing possibly to its presentation throughout the vaudeville theatres of the country by the clever comedians, Nora Bayes and Jack Norworth. It was written by the writers of “Waiting for the Robert E. Lee” and the title was suggested to them by the peculiar shuffling sound made by everyone when dancing to the latter music. Those who have danced on a sanded floor to “Robert E. Lee” will appreciate this circumstance. “Hitchy Koo” bids fair to outdo its parent in popularity, and Collins and Harlan have here succeeded in making its peculiar charm a matter of “Record.”

1606 Silent Night (Franz Gruber) Elizabeth Spencer, Harry Anthony and James F. Harrison

Soprano, tenor and baritone, acc. by Venetian Instrumental Quartet

An old German folk song, composed by Franz Gruber in 1818. The German words were written by Josef Mohr, but the English translation is anonymous. It is generally used as a Christmas song, and is a good specimen of the old German songs of the period. We offer it rendered by Elizabeth Spencer and Anthony and Harrison as a trio number with the Venetian Instrumental Quartet giving a most beautiful accompaniment.

1607 Sweetheart Let's Go A-Walking—"Under Many Flags" (Manuel Klein)

Billy Murray and Chorus

Tenor and chorus, orchestra accompaniment

From "Under Many Flags," the New York Hippodrome production. Manuel Klein, the composer, has written the music for these annual productions for a number of years, and his music is always tuneful and catchy. "Sweetheart Let's Go A-Walking" has "caught on" and is not only popular with New York playgoers, but it is being taken throughout the country by the thousands of people from other cities who visit the Hippodrome daily. Billy Murray, in his capital rendition of it, loses no opportunity to make the song of the greatest possible interest to his hearers. And the chorus does its full share of entertaining, too. Published by M. Witmark & Sons, New York City.

1608 Luke (Bret Harte)

Harry E. Humphrey

Recitation

The peculiar charm of Bret Harte's works lies in his ability to reproduce in words, familiar forms and phases of American life—to skillfully paint word pictures of scenes and ideas which every American, particularly in the West, is familiar with, but which no author has before ever been successful in describing. This is admirably displayed in his dialect poem "Luke," which is here delivered by Harry E. Humphrey, in his most clever manner. No doubt there are many who are not familiar with the works of Bret Harte, and to these "Luke" will serve as a fitting introduction.

1609 Don't Turn My Picture to the Wall—"The Girl from Montmartre" (Jerome D. Kern)

Elizabeth Spencer and Walter Van Brunt

Soprano and tenor, orchestra accompaniment

Hattie Williams and Richard Carle make a hit with this song at every performance of the New York production "The Girl from Montmartre," the music for which is by Jerome D. Kern. The sarcastic words by Robert B. Smith are extremely humorous and clever as well, and everyone who listens to the statements

"I don't expect that you've been true to me, and

I don't expect that men can faithful be.

But I do expect no matter whom you love

Those old times with me you will recall.

So don't read my letters to your other girl,

And don't turn my picture to the wall,"

cannot help but be convulsed with laughter. Elizabeth Spencer and Walter Van Brunt catch the spirit of the song exactly and give a most enjoyable performance. Published by T. B. Harms Co., New York City.

1610 Say Not Love Is a Dream—"The Count of Luxembourg" (Franz Lehar) Elizabeth Spencer

Soprano solo, orchestra accompaniment

"The Count of Luxembourg," after taking the audiences of Vienna and London by storm, finally arrived in New York. Its music had already preceded it, however, and everyone was ready to welcome it almost as an old friend. Its popularity in this country has, if possible, reached a greater height than abroad. The music of

Franz Lehar, while always stamped with the composer's individuality, is nevertheless a veritable fountain of melodies, each one seeming more beautiful than the last, and the song "Say Not Love is a Dream" fully maintains this standard. It is an unusually beautiful little melody, set to very interesting words, and is rendered by Elizabeth Spencer in a most entertaining manner. Words by Basil Hood; publishers, Chappell & Co., New York City.

1611 Who Puts Me in My Little Bed? (*Harry von Tilzer*) **Ada Jones**
Kid song, orchestra accompaniment

***1612 Spirit of Independence March** (*Abe Holzmann*) **New York Military Band**
March air

THE records of the Register of Copyrights, at Washington, show that over 87,000 marches have been composed, published and copyrighted during the last thirty-five years. A prominent New York bandmaster, who has a fad of tabulating every musical number that he plays, looked over his old programs and other data and found that only one hundred of these 87,000 marches became popular enough to be played by him over ten times, and only thirty-nine of them could be classed as universal hits. Of these last mentioned, Abe Holzmann has written nine.

It was, therefore, with the assurance of almost positive success that Jerome H. Remick & Co. announced the publication of Holzmann's newest march, "The Spirit of Independence," which the composer believes is the best he has ever written. Efforts were made by him and by the publishers to have this march played by every band in the country on the Fourth of July, 1912. We have no information at hand as to how universal the performance was, but since through good fellowship and courteous treatment Mr. Holzmann is on the best of terms with almost every bandmaster and leader in the country, there seems no reason to doubt his success. At any rate the stirring strains of "The Spirit of Independence" are ringing throughout the land in a way that is making it extremely popular. (Published by Jerome H. Remick & Co., New York)

1613 At the Gate of the Palace of Dreams (*Schmid*) **Joseph A. Phillips**
Baritone solo, orchestra accompaniment

1614 Bridal Chorus—"Lohengrin" (*Wagner*) **Metropolitan Quartet**
Mixed voices, orchestra accompaniment

1615 When the Old Oaken Bucket was New (*Cooper*) **Manuel Romain**
Tenor solo, orchestra accompaniment

1616 Dialogue for Three (*Hamm*) **Spindler, Santangelo and Giammatteo**
Flute, oboe and clarinet

1617 Sleepy Rose (*Andino*) **Arthur C. Lichty**
Baritone solo, orchestra accompaniment

1618 Ragtime Soldier Man (*Berlin*) **Ed Meeker**
Baritone solo, orchestra accompaniment

HER BRIGHT SMILE HAUNTS ME STILL

“Tis years since last we met,
And we may not meet again;
I have struggled to forget,
But the struggle was in vain;
For her voice lives on the breeze,
And her spirit comes at will;
In the midnight, on the seas,
Her bright smile haunts me still;
For her spirit comes at will;
In the midnight, on the seas,
Her bright smile haunts me still.

I have sail’d ’neath alien skies,
I have trod the desert path,
I have seen the storm arise,
Like a giant in his wrath;
Ev’ry danger I have known,
That a reckless life can fill’
Yet her presence is now flown,
Her bright smile haunts me still I
Ev’ry danger I have known,
That a reckless life can fill;
Yet her presence is not flown,
Her bright smile haunts me still.

THE thousands of Edison owners, who have been captivated by the magnetic voice of Charles W. Harrison, will undoubtedly be interested to know something of this gifted young singer’s career.

A native of Jersey City, he began his musical education at the age of sixteen under Leo Kofler. The following year he entered the choir of St. Paul’s Chapel Trinity Parish, New York City. Up to the past year his work has been confined principally to church singing, but in the short time which he has devoted to concerts and recitals he has gained a pronounced and well-deserved success.

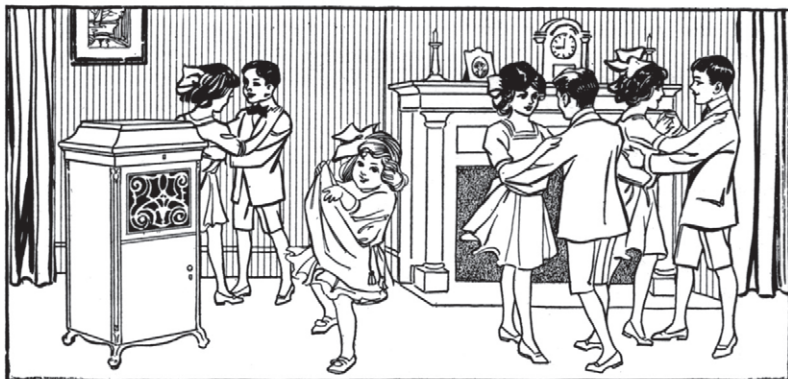
In W. T. Wrighton’s ballad, “Her Bright Smile Haunts Me Still” the excellent phrasing and tone quality for which this artist is famous will be noticed particularly.

***1620 Venus Waltz—“Oh! Oh! Delphine”** (*Caryll*) **American Standard Orchestra**
“OH! Oh! Delphine,” a musical comedy founded on the French farce “Villa Primrose” is naughty, but full of that French sprit and dash which at one time made Parisian farces famous all over the world. It is gay and tuneful and has especially good lyrics. That the public like it, is undoubted, for the Knickerbocker Theatre, New York City, where it is being performed at the time of this writing, is crowded at every performance with an exceedingly enthusiastic audience. The plot concerns an artist who has six most beautiful models all of whom pose, although not during the action of the play, for his picture “Venus Rising from the Waves.” The Venus Waltz is one of the best of many good numbers, and is always received with tumultuous applause. Ivan Caryll, composer of this selection, also wrote the music of “The Pink Lady” and other successful comic operas. (Published by Chappell & Co., New York)

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

ARCHIVE ARTIFACTS

INVITE THE EDISON TO YOUR PARTY



There is no more charming sight than a room full of happy dancing children. No party is complete without music and there is no better music in the world than the music of the Edison Phonograph played from Edison Blue Amberol Records by the Edison Diamond-point Reproducer. You can always hear the latest Edison Records at

JOHN BROWN & CO.

250 Main Street

NEW STOCK ELECTROS

ON the opposite page we show two new stock electros, Nos. 868 and 864, and suggest copy to be run in connection with them. These line-cuts are especially attractive in appearance, suggesting very pleasant possibilities. We have made them each in three sizes, including beside the two shown here, an intermediate size, $1\frac{3}{8}$ " by 3".

These stock electros will be furnished free to any Dealer who will signify his intention of using them. Being line-cuts, they are, of course, available for use on newspaper and other rough stock.

Dealers are not using as many stock electros as they ought to use, but we expect a big boom in local advertising on the part of Dealers in connection with the Blue Amberol Record and the new Home Recording Outfit. We urge upon Dealers the necessity of advertising the new products locally and thoroughly acquainting the people in your respective territories with the great features of the Edison line.

In our last issue we showed the manner in which S. W. Scovel acquaints his territory with Edison goods. Other Dealers cover a good deal of ground in wagons, but the newspaper furnishes the quickest means of access for many Dealers. Let's start something right now with these stock electros. Will you run one or both in your local paper? Order them right now from the Advertising Department.

The numbers are as follows (always order by number):

	<i>Small</i>	<i>Medium</i>	<i>Large</i>
"Children's Party".....	865	877	868
"College Group".....	864	876	866

Thomas A. Edison



The best of good fellows are always better fellows if they are bound by the ties of music. The Edison Phonograph is always welcome for it plays the latest musical comedy and ragtime hits—or any other music.

Edison Phonographs, ranging in price from \$200 to \$15 can be had at

JAMES SMITH & SONS

130 Broadway

Missed advertising opportunities? Edison provided artwork to his dealers for them to put in the local papers and elsewhere and expected Blue Amberol ads to increase their business (EPM Dec. 1912, pp. 8-9).

SELECTED EDISON TALENT



MARY CARSON
(*Soprano*)



ARTHUR C.
LICHTY
Baritone



EDWARD MEEKER
Comedian



BILLY MURRAY
Tenor

Edward Meeker's voice will be familiar as the announcer on several hundred Edison Gold Moulded cylinders. Billy Murray made his first Edison record in 1903.

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 fourth 30 catalog numbers (1591–1620) arrived scattered among the initial three popular lists as follows:

1st list (Nov. 1912):

Catalog #s 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599

2nd list (Dec. 1912):

Catalog #s 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610

3rd list (Feb. 1913):

Catalog #s 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620

None of the selections here was originally a wax Amberol record.



CREDITS

Produced by David Giovannoni, Meagan Hennessey, and Richard Martin

Digital transfers by David Giovannoni

Digital restoration by Richard Martin and David Giovannoni

Photography (page 1) by Michael Deveck

Graphic restoration by David Giovannoni and Richard Martin

Design and layout by Meagan Hennessey and Richard Martin

Notes by David Giovannoni, Meagan Hennessey, and Richard Martin

EPM transcriptions by Richard Martin

The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release. Selection no. 1617, “Sleepy Rose,” courtesy of the University of California, Santa Barbara, Davidson Library.

Thanks to David Seubert.

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.

Archeophone Archives is dedicated to issuing extensive runs of early sound recordings in digitally downloadable form. Like the CDs for which Archeophone Records is known, our digital downloads are carefully transferred from the best-available copies and meticulously restored to bring out the best-possible sound.

Our commitment to these critical details differentiates our releases from the free downloads available on the Internet. Archeophone Archives delivers the best sound from the best copies.

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.

The Giovannoni Collection makes its holdings available for historic CD and digital reissues, and to radio, television, and film productions. It is the first privately-held collection chosen by the Library of Congress for inclusion in its National Jukebox. And it is the primary source of choice for Archeophone Archives’ *Blue Amberol Domestic Popular Series*.

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