

# THE Talking Machine

The Advertising History of the Berliner Gramophone & Victor Talking Machine



By James N. Weber

James Weber began collecting rare advertisements and he finally amassed a collection of hundreds of them. Some outrageous, some poetic, all of them a window into one of the great inventions of the 19th century.

In this book he shows the history of the short-lived **Berliner Gramophone Company** and its successor, **The Victor Talking Machine Company**, arguably the greatest of the companies to exploit Thomas Edison's 1877 invention of sound recording and playback.

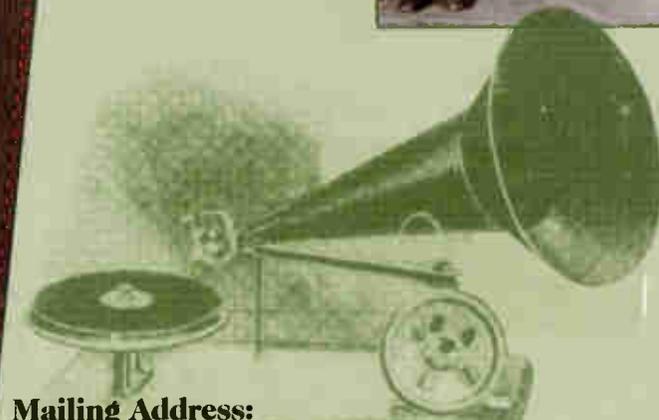
The Talking Machine covers 30 years of history of the Berliner Gramophone and Victor talking machines and Victrolas, showing how they changed music, home life and social life between 1896 and 1929.



**About the author:**

**James N. Weber's** fascination with gramophones and phonographs began at the age of 13, when he received his first machine, a Vocalion. It was in pieces but, with spare parts, he got it working.

Since then, he has become an avid collector and student of early "talking machines" and their 120-year history. Over the years, he also began to notice how period advertisements in newspapers, journals and magazines revealed so much about the way sound recording and playback changed the world.



**Mailing Address:**  
P.O. Box 162, Perkinsfield, Ontario L0L 2J0  
1-800-270-5241



The title 'THE Talking Machine' is rendered in a large, stylized, grey font. The word 'THE' is in a smaller, serif font and is positioned above the 'T' of 'Talking'. To the left of the word 'Talking' is a black silhouette of a gramophone with a large horn. The word 'Machine' is on the second line, in the same large, stylized font as 'Talking'.

# THE Talking Machine

**The Advertising History  
of the Berliner Gramophone  
and Victor Talking Machine**

By James N. Weber

Edited By  
Eric Skelton

FIRST EDITION

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To Paige, my long-suffering wife,  
who endured long side-trips  
looking for antiques and advertising  
during our family vacations

The Gramophone at Fond-du-Lac  
By Robert Service

Now Eddie Malone got a swell grammyfone, to draw all the trade to his store;  
An sez he: "Come along for a season of song, which the like ye have never before."  
Then Dogrib an' Slave, an' Yellow-knife brave, an' Cree in his dinky canoe,  
Confluated near, to see an' hear Ed's grammyfone make its dayboo.

Then Ed turned the crank, an' there on the bank they squatted like bumps on a log,  
For acres around there wasn't a sound, not even the howl of a dog.  
When out of the horn there sudden was born such a marvellous elegant tone;  
An' then like a spell on that auddyence fell the voice of the first grammyfone.

"Bad medicine!" cried old Tom, the One-eyed, an' made for to jump in the lake,  
But no one gave heed to his little stampede, so he guessed he had made a mistake.  
Then Roll-in-the-Mud, a chief of the blood, observed in choice Chippewayan:  
"You've brought us canned beef, an' it's now my belief, that this here's a case of 'canned man.'"

Well, though I'm not strong on the Dago in song, that sure got me goin' for fair.  
There was Crusoe 'an' Scotty and Ma'am Shoeman Hank, 'an' Melber an' Bonchy was there.  
'Twas silver an' gold, 'an' sweetness untold, to hear all them big guinneys sing;  
An' thick all around, an' inhalin' the sound, them Indians formed in a ring.

So solemn they sat, an' they smoked an' they spat, but their eyes sort o' glistened an' shone:  
Yet niver a word of approvin' occurred till that guy Harry Lauder came on.  
Then hunter of moose an' squaw an' papoose jest laughed till their stummicks was sore;  
Six times Eddie set back that record an' yet they hollered an' hollered for more.

I'll never forget that frame up, you bet; them caverns of sunset agleam:  
Them still peaks aglow, them shadders below, an' the lake like a petrified dream;  
The teepees that stood by the edge of the wood; the evening star blinkin' alone;  
The peace an' the rest, an' final an' best, the music of Ed's grammyfone.

Then sudden an' clear there rang on my ear a song might simple an' old;  
Heart-hungry an' high, it thrilled to the sky, all about "silver threads in the gold."  
'Twas tender to tears, an' it brung back the years, the mem'ries that hallow and yearn;  
'Twas home-love an' joy, 'twas the thought of my boy . . . an' right there I vowed I'd return.

Big Four-finger Jack was right at my back, an' I saw with a kind 'o surprise,  
He gazed at the lake with a heartful of ache, an' the tears irrigated his eyes.  
An' sez he: Cuss me, pard! but that there hits me hard; I've a mother does nothin' but wait;  
She's turned eighty-three, an' she's only got me, an' I'm scared it'll soon be too late."

On Fond-du-Lac's shore I'm hearing once more that blessed old grammyfone play.  
The summer's all gone, an' I'm still livin' on in the same old haphazardous way.  
Oh, I cut out the booze, an' with muscles an' thews I corralled all the coin to go back;  
But it wasn't to be - he'd a mother, you see - so I slipped it to Four-finger Jack.

From Rhymes of a Rolling Stone (Toronto, William Briggs, 1912)

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## ACKNOWLEDGEMENTS

The author would like to express his gratitude to Rob Robinnette, whose collection of Gramophone and Victor advertising helped inspire this book. Thanks also to Rick Wilkins, for allowing me into the hallowed halls of phonograph repair and the experience of seeing, touching and hearing many interesting wind-up musical delights.

I would also like to thank my parents who have always supported and appreciated my talking machine hobby, from paying the \$15.00 for my first Gramophone back in 1977, to their assistance with this very enjoyable work.

Thanks for the encouragement and blessing,  
I sure hope you enjoy it!!

## PREFACE

Clearly, this book is not an attempt to reprint every ad in existence, but is rather a sampling of hundreds that are in the author's possession. There is no doubt that collectors who read this book may exclaim, "I have an ad he doesn't have!"

This may be quite true and I welcome any additions to my collection — note my mailing address at the end of the book. Many ads have been left out simply because a 400-page book of ads may become overwhelming and redundant at times. This book should not be seen as an attempt to define in any way the monetary value of these ads or their scarcity. Most ads can be found still, with diligence, by searching through old magazines at flea markets and paper shows. Each dealer sets their own price and I have purchased ads for as little as a dollar. Obviously, it is up to the collector to pay what he or she is willing to if an ad holds their interest. Large, full-color ads tend to bring higher prices.

One potential problem regarding pricing comes when a complete magazine is offered and the collector is only interested in one ad. I have seen full color ads I have passed over because the magazine also contained a Maxfield Parrish Print, or one from some other illustrator which substantially increased the cost.

The period covered by this book begins in 1877 with the invention of the first practical recording and playback device by Thomas Edison, to 1929, when the Great Depression brought a temporary end to this booming industry. After the Depression, the marriage of radio and phonographic machines led to electric motors and pick-ups which replaced the spring-wound motor and acoustic reproducer, as well as the orthophonic reproducer.

### WHY ADS?

If one thing impressed me during my earliest reading of books on the phonograph, it was the emotional impact of the reprinted advertising. Most books on the subject would have a small handful of ads reprinted to illustrate some point in the historical text. I found myself scouring each book and reading each ad in detail, and I found the prose often interesting, humorous, and sometimes outlandish. Fanciful images of scaled-down recording artists climbing over Victrolas; disembodied heads of artists floating from the horns of gramophones; the grandiose language referring to the particular machine as far superior to any other on the market. Famous people that I had previously only heard of, such as the great tenor, Enrico Caruso, and "March King" John Philip Sousa came to life in these images.

As you look through the following pages, keep a few things in mind. First, advertising should not be used as a final definition of the culture of a time. By its nature, advertising targets those people who can best afford the particular item for sale; in other words, advertisers follow the money. I am not an advertising executive, nor am I touting myself as an expert in the field of advertising. I can, however, outline some of the methods used by the advertisers. As you read,

you will note the obvious use of celebrity endorsements, lifestyle advertising, factual information, unflattering comparisons to other, similar products, and outright slander of the competition.

It should also be noted - and will become obvious - that some of the material may seem to readers of today rather snobbish, even racist. This mainly reflects the advertisers' bias toward wealthier, more leisure-conscious readers, which accentuated the race and class prejudices of the time. The first gramophone ad that refers to black culture - or "negro," as it was then called appeared in 1906 and depicts an elderly black man reminiscing about his childhood on the plantation. The scene in his memory shows mammy smiling over her children. The white readership is offered such songs as Laughing Coon, Whistling Coon, and Little Alabama Coon. Not only were these unlikely to appeal to black readers, to date I have been unable to find any advertising from this era specifically meant for a black audience. A race record catalogue from 1928, depicted later in the book, may illustrate an early attempt at this.

Each chapter of this book is meant to highlight some aspect of the history of the Victor talking machine as depicted in the advertising. There will be occasional insertions of ads from rival companies to illustrate the advertising overkill used by companies to establish supremacy in the public over a still-evolving technology.

There is some attempt to follow chronological order, but one will notice that each chapter covers varying time spans and illustrates chronologically the highlighted feature.

It is necessary in Chapter 1 to give the reader a brief - very brief - look at the early inventors and their inventions. Since this book specifically highlights the Victor company, it should be clear that by downplaying other figures in the development of recorded sound, I do not attempt to reduce their contributions to history.

Chapter 2 looks at the short-lived - at least in the U.S. - public marketing of the gramophone by inventor Emile Berliner. While he only aggressively advertised for the last three years of the 19th century, his seminal influence over the future of the talking machine cannot be too greatly stressed. It was mainly his process for producing durable playing surfaces, capable of mass production, which catapulted the disc gramophone far beyond the reaches of the cylinder. This format continued from the 78 rpm disc to the 45, 33-1/3, and even to a limited extent to the compact disc.

Chapter 3 covers a period when companies boosted their machines using prizes awarded by scientific judges at expositions and world's fairs. It is bizarre how, in their competitive fervor, the fighting and backstabbing of machine makers in this period. In the process of struggling for awards, they confused the public and in the end, reached a stalemate. In retrospect it's hard to see how the various claims could have enhanced the image of any of the companies.

Chapter 4 covers the great celebrity voices which emanated from the early discs: From Sarah Bernhardt to the Pope at Rome, from the British Royal family to great opera stars such as Caruso, band leaders such as Sousa, and comedians such as the immortal Harry Lauder. Behind the scenes, companies worked furiously to milk endorsements from celebrities and to lock in exclusive contracts with famous personalities. This chapter explains why Victor beat the rest of the field. It was Victor which alone understood the potential of the medium and quickly signed the biggest names in entertainment.

Chapter 5 chronicles the ill-fated attempts of rival companies to create a mascot equal to Victor's. The image of a terrier listening for "his master's voice" attracted the envy of the competition. The ever-serious Thomas Alva Edison possibly regarded such marketing as beneath him since it is conspicuously absent from his advertising throughout the history of his company. Perhaps he felt the name Edison alone - though often accompanied by his picture - was enough to denote superiority. To this day, none of the other mascots are remembered by the general public and few of the companies have survived. Today, the only remaining company besides Victor is Columbia, as the broadcast arm of CBS.

Chapter 6 is an interesting look at the technological advancements in the talking machine. While the hardware changed dramatically over the years, the same basic recording process was used through most of this period until the introduction of the vastly-superior electrical recording in 1925.

Chapter 7 reflects the flood of advertising which followed the successful introduction of the Victrola machine. In *Hide the Horn*, we see the wonderful innovation of enclosing the playing mechanism inside a beautiful piece of furniture. The ads used in this chapter are an attempt to show some of the model changes as they were introduced to the public. The upright floor models, although they may look similar to each other, did vary in size, motor capacity, and external embellishments such as scrolled carving or gold plating. One look at a Victrola XVII or XVIII next to a Victrola X makes it very clear.

Perhaps, after seeing this book, some readers will be intrigued enough to seek opportunities to view these machines directly, since the two-dimensional nature of print advertising can never fully do justice to these elegant Victors.

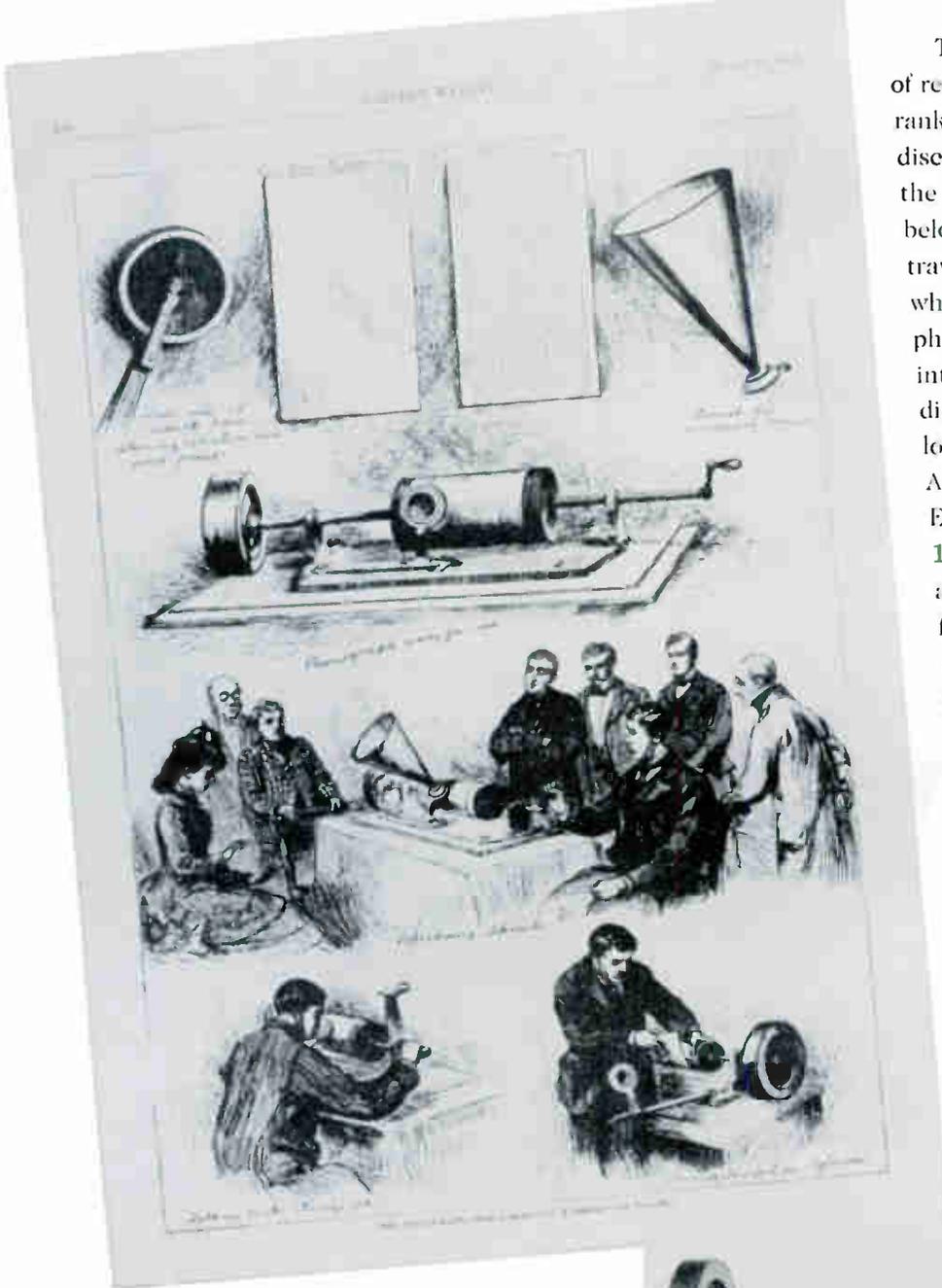
Chapter 8 is a brief look at the recording revolution which the Victor Talking Machine Company helped launch in 1925. This promising invention was stunted by the Depression, which favored the radio. After the initial purchase, with the radio there was no further cost for records.

Chapter 9 reveals the social impact of the Victor and Victrola. At one time or another the company claimed miraculous powers: the record-player could keep a family together, entertain guests, teach singing and dancing, help save the world for democracy in the trenches of the First World War, and teach the young a lifetime appreciation for fine music.

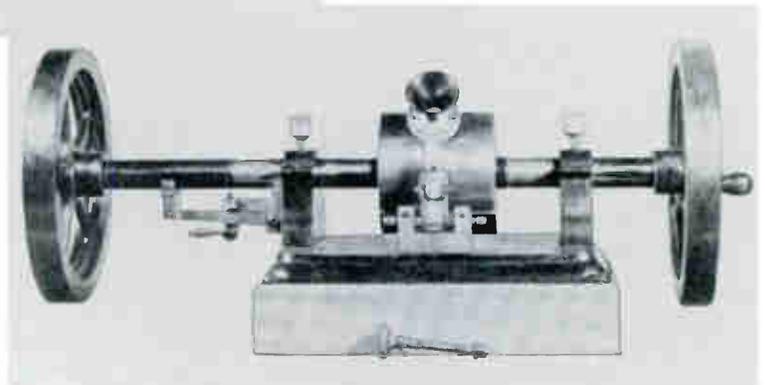
More than any other type of ads, these are the ones that really put you in the spirit of grandfather's heyday.



# “A New Wonder”



There is little doubt that the idea of recording and playing back sound ranks as one of the greatest scientific discoveries of the 19th century. For the awe it inspired in the public, it belongs with the telephone, air travel and photography. But whereas the telephone and photograph were immediately put into use, the phono-graph was a discovery which spent years looking for an everyday purpose. A decade after Thomas Alva Edison astounded listeners in 1877, it saw action as a toy and as a dictating machine. In its first few months, it was a novelty for audiences but listeners soon became bored with its tinny sound and unreliable operation. Even Edison himself, who was a visionary in so many other ways, failed to exploit its potential as a musical instrument. Within a year he turned his attention to the incandescent light bulb, and almost another decade would pass before he would re-apply himself to the phonograph.





Over the next decade, other inventors would soon exploit Edison's process, refine it, and challenge the famous American to realise the full potential of the talking machine. The old notion of the phonograph as toy persisted, however, and 1889 saw Edison manufacture a talking doll. The process was laborious, since Edison had not yet developed a way of mass-producing his cylinders from a master recording. In one part of the shop, a woman would record her voice on each cylinder in turn before it was installed in a doll. Within a year the project was abandoned, partly because the recording wore out too quickly.<sup>1</sup>



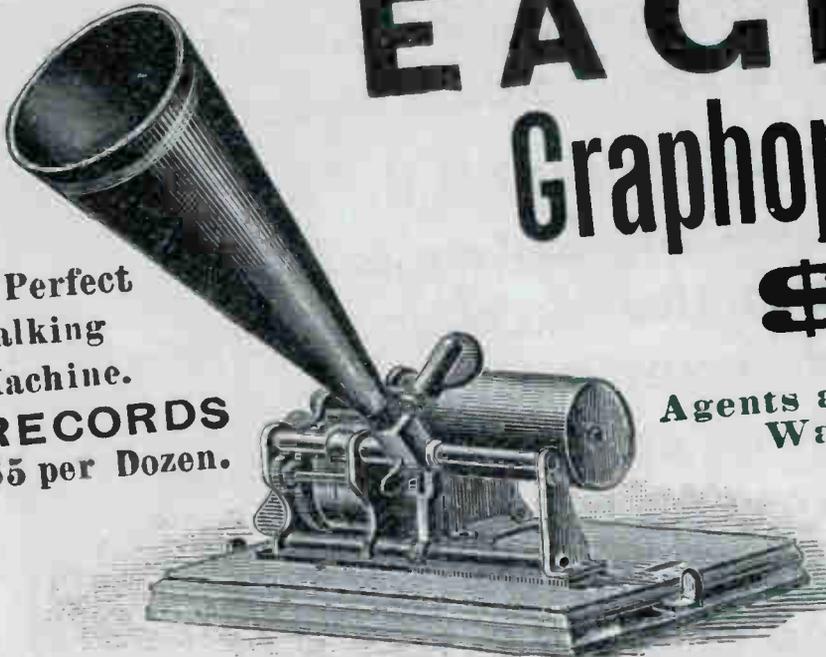
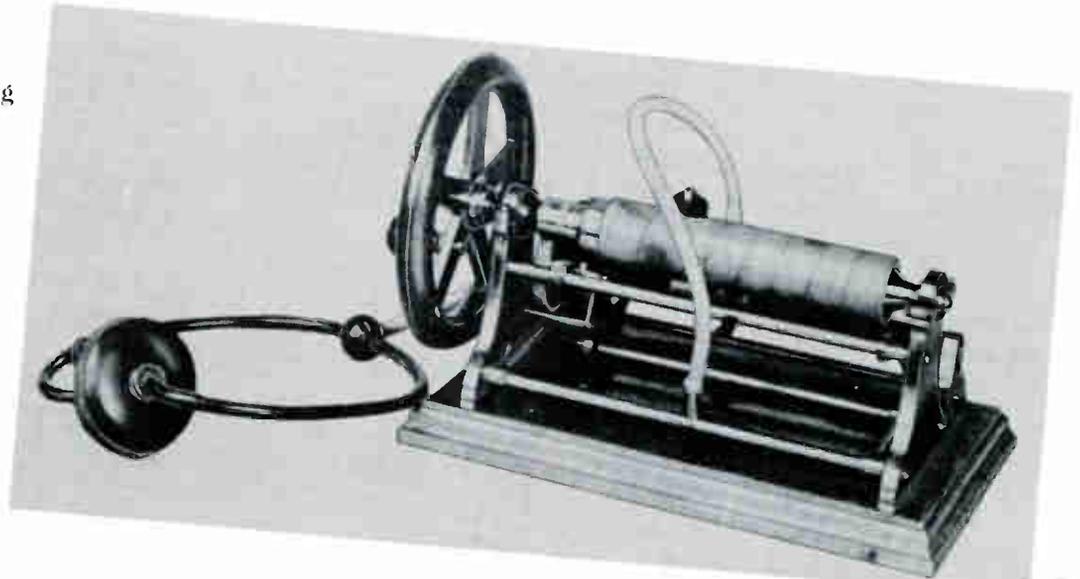




It was in the 1877-1887 period when Edison lost his early lead in sound recording to a growing number of competitors. Alexander Graham Bell, already famous as the inventor of the telephone, began his own research together with his brother Chichester and Professor Charles Sumner Tainter. Research quickly turned to the problem of how to improve the phonograph.<sup>4</sup>

One complaint against Edison's design was the fragile foil cylinder, which could easily be damaged or destroyed under anything but the most gentle handling. In creating their "graphophone," Bell and Tainter in the 1880s used a more durable, wax-coated cardboard cylinder.

By the end of that decade, the Columbia Phonograph Co. was organised to market the graphophone. Price was everything; quality did not stand in the way. With its crude design and cheaper cast metals, the early Columbia machine was more a device for selling records than a work of engineering art.



**EAGLE**  
**Graphophone**  
**\$10**

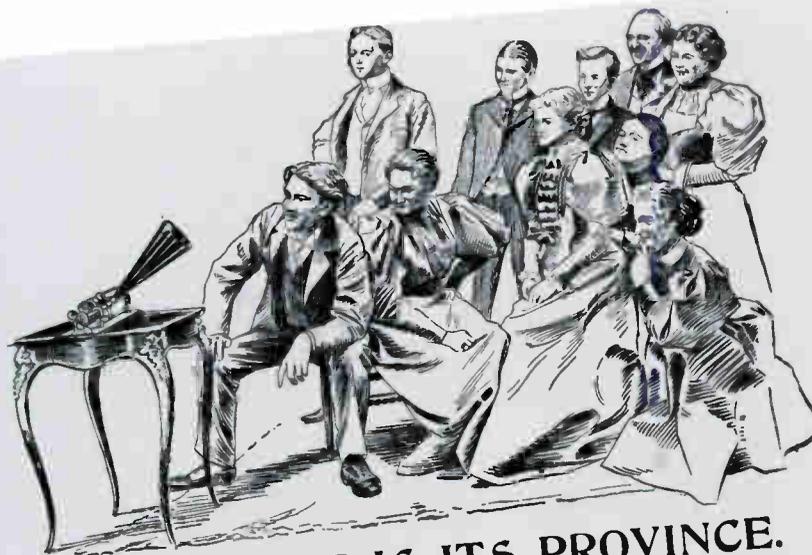
**A Perfect Talking Machine.**  
**RECORDS \$5 per Dozen.**

**Agents and Dealers Wanted in All Localities.**

Send for Catalogue of Special Outfits.

**HAWTHORNE & SHEBLE, 662 Chestnut Street, Philadelphia, Pa.**  
**GENERAL SALES AGENTS.**





ALL MUSIC IS ITS PROVINCE.  
**A GRAPHOPHONE FOR \$10.00!**

**THE EAGLE GRAPHOPHONE**

The Newest Model,  
 Simple and Efficient, Run by Clockwork Motor,  
 Is Sold for that price.

**It Brings a Thousand Pleasures into the Home.**

It will reproduce music of all kinds, bands and orchestral selections, vocal and instrumental solos.

You can talk to it and sing to it, and it will reproduce your speech or song at any time. One can hear from it the music of any instrument and any one can operate it.

As an entertainer its powers are matchless, for its variety is as infinite as the realm of sound itself.

**The Eagle Graphophone** reproduces records as loudly and brilliantly as the higher-priced models. It is a complete talking-machine and may be used for recording and reproducing your own speech or song as well as the records made for entertainment purposes.

The price of the **Eagle Graphophone**, with aluminum reproducer, horn and two-way hearing-tube, is \$10. With a handsome carrying case of polished wood, in addition, the price is \$12. Aluminum recorder will be furnished, when desired, for \$5.

**THE COLUMBIA GRAPHOPHONE**, a great home favorite, \$25.  
 Write for Catalogue B-C.

**COLUMBIA PHONOGRAPH CO.**

- NEW YORK—1155, 1157, 1159 Broadway.
- PHILADELPHIA—1032 Chestnut Street.
- PARIS—34 Boulevard des Italiens.
- WASHINGTON—919 Pennsylvania Avenue
- CHICAGO—211 State Street.
- BALTIMORE—110 E. Baltimore Street.
- ST. LOUIS—720-722 Olive Street.
- BUFFALO—313 Main Street.

After heavy negotiations between the two companies, Bell and Tainter's became the distributor for Edison's phonograph. While Edison still saw what he would much later call his "favorite invention" as a business tool, Columbia was eager to move into home entertainment. In the meantime, the phonograph saw limited use in offices for dictating letters, over the objections of stenographers, who saw the device as a threat to their careers.

Columbia's major selling point was its \$10 price, which in 1897 beat the \$15-\$18 gramophone for affordability, while also providing a hands-free, spring-powered motor. Soon it was nicknamed the Eagle, after the bird depicted on the reverse of the U.S. \$10 gold coin. Columbia picked up on the slang name and the Eagle Graphophone was born.





One weakness of the phonograph was the reproducing diaphragm, the membrane that received the vibrations of the needle or stylus. This critical part was often made of materials not suited for acoustic reproduction. It was limited in its performance by its being attached at a single point to the needle. Sound quality varied greatly from one reproducer - or "sound-box" as it was sometimes then called - to the next.

At least, that was the opinion of Gianni Bettini, one of the most colorful characters in the early history of the talking machine. The French-born army lieutenant had wide-ranging interests and the family fortune of his bride, American Daisy Abbot. This brought him the security to explore one of those interests: his fascination, beginning in the 1880s, with Bell-Tainter's wax-cylinder graphophone.

LIUT. BETTINI'S NEW MICRO-GRAPHOPHON.

Any reader of the daily papers must have noticed within the last few months frequent mention of a new instrument of the phonograph type, invented by an Italian gentleman residing in this country. This gentleman proposed the idea of constructing a phonograph so as to be exceedingly sensitive to the different qualities of the tones of the human voice, and to reproduce those tones with the original quality, so that the voice of the speaker could be easily recognized; and furthermore to produce uniformly good records without regard to the quality of the speaker's voice, also to secure a volume of sound which would compare favorably with that of a voice engaged in ordinary conversation, so that the words could be heard and understood without the necessity of employing stethoscopic ear tubes.

Every student of acoustics knows that vibrating membranes, strings, rods, columns of air, and other bodies of various kinds have active points and neutral points, and Lieut. Bettini has taken advantage of this fact in the construction of his instrument. He connects his recording stylus with the diaphragm at various points, to insure contact with one or more of the actively vibrating parts of the diaphragm, thus avoiding the points of rest or nodes where little or no vibration occurs.

This instrument, which has been named the micro-graphophone, is shown in perspective in the larger engraving, together with some of the accessories. The instrument proper is mounted upon the top frame of the instrument is journalled a shaft which is screw-threaded upon one end and passes through a cylinder for receiving the record, a cast-iron sleeve is provided with a pulley which receives motion from the electric motor in the base, through the record cylinder is mounted an angled arm which carries two sets of diaphragms, one for producing the record, the other for the reproduction of the speech.

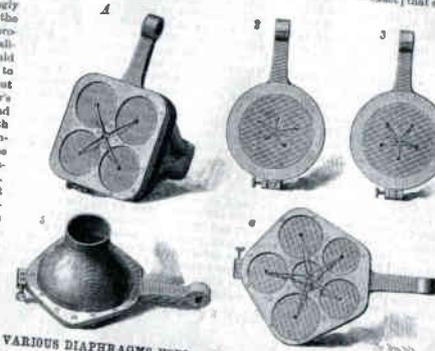
In the position of use, the reproducing apparatus is in the position of use. The standard in and lateral adjustments for causing the stylus of the reproducing apparatus to register with the record on the back of the diaphragm coil, which is swung in the way, is the one employed for producing the record, and when so used it is swung into the position now occupied by the reproducing apparatus, and the flexible tube shown in blue upon the table is used in connection with the coil.

At the side of the motor raising which supports the micro-graphophone are shown two record cylinders and a tool for turning off these cylinders. This tool takes the place of the adjusting apparatus on the standard at the front of the machine. In Figs. 1 to 5, inclusive, are shown various forms of diaphragms employed in connection with the rotating and adjusting apparatus of this instrument.

To the diaphragm, shown in Fig. 2, is attached a spider, having arms of different lengths attached to the diaphragm. These arms are inclined outwardly toward a point opposite the center of the diaphragm, at which point they are all secured to the recording stylus. This construction, as the record shows, has considerable advantage over that in which the stylus is attached directly to the center of the diaphragm.

In Fig. 3 is shown a reproducing diaphragm in the simplest form. In this case a spider having equal arms is attached to the inner surface of the diaphragm, with its arms arranged on a circle concentric with that of the periphery of the diaphragm. These arms are

inclined outwardly, and joined at the center to the recording stylus. The effect of this construction is to secure a greater amplitude of vibration in the diaphragm, and to reproduce faithfully all of the tones which are so necessary to reproduce the exact



VARIOUS DIAPHRAGMS USED IN BETTINI'S MICRO GRAPHOPHON.

quality or timbre of the sounds originally uttered into the recording apparatus.

A similar idea in a modified form is shown in Figs. 4 and 5, in which a number of diaphragms are used in different sizes, or of different tension, or both, so that they will respond to a greater range of sounds. The reproducing stylus, which is connected by arms to a central range of sounds, while all are more or less affected by the same sound. As a consequence of this arrangement, the instrument is enabled to produce a great variety of sound without destroying its timbre or producing quality. This instrument can be heard distinctly and understood in any part of an ordinary room. The instrument is equally susceptible to musical sounds, and singing, instrumental music, and whistling are brought out in a very satisfactory manner.

These sketches were made at Lieut. Gianni Bettini's laboratory at 110 Fifth Avenue, New York City.

The Difficulty of Operating Railroads in Mexico and China.

When railways were first introduced in the interior of Mexico, it is related, says the *Mexican Financier*, that certain ignorant people avowed the belief that in the interior of the powerful locomotives who devoured fire and emitted smoke and dense steam. But while here only a few densely ignorant people entertained so extravagant a belief, in China the vast majority of the population hold opinions which have, so far, proved an insurmountable obstacle to the acceptance of European civilization. When the Shanghai railway was built, the priests informed the people that the rumbling noise of the cars and the steam engine was distasteful to the dead who were buried along its course. To appease the wrath of the dead, Chinese capitalists bought the road with its equipments, tore up the tracks, and stored the entire plant under sheds in the way of all innovations in China, and the first thing necessary to introduce railroads is to destroy the priests. Through the influence of Li Hung Chang, the Emperor was prevailed upon to grant leave to Peking. Shortly afterward the "Temple of Heaven was burned to the ground, and the terrible innovation came, which was interpreted to have been indications of disapproval of the proposed innovation on the part of the Tannic devil. So the Emperor revoked his sanction of the proposed road. The Chinese patriarchal theory of evolution is expressed in the assertion that "there is no to every eighth foot of space," and this theory offers serious hindrance to the utilization of metals, the building of railroads, and has prevented the sources of their country and from a fall into the emigration of hundreds of thousands of the Chinese people necessary. A Chinese teacher writes: "If the people were emancipated by fear of the invisible ones, who are considered by all to be the real proprietors of the land, they would have an abundance of lucrative work within their own borders, and need not afflict other countries with their immigration. Recent tourists in China announce that the Chinese statesmen of the Li Hung Chang stamp have entirely risen above this superstition, and that the Chinese merchants speak contemptuously of the efforts of the priests to prevent the salinity of the floods, saying, 'China man, he all time chin, chin' (meaning that they resort to prayers and other precisely methods in time of calamity), 'while Mexico man he build more stout walls to keep water back.'"

Deaths.

Erissian declared most unmistakably that it is a regrettable vessel had "the same advantages as two heads on the human body or two sets in the heavy sea." There are advantages in either case, but the disadvantages are insurmountable. "The proposition is insupportable," he further said, "is a fact when all the resources of mechanics are have been employed, on either side, the nation that puts a fleet of double turret ships to sea will be utterly annihilated by the nation that employs the single turret ship, with its greater speed, greater impregnability, and heavier ordnance. This concentration gives a thickness to the turret, inuring absolute impregnability, and of such caliber as to crush an adversary as the day for heavy broadside of all sorts had passed. The type of vessel structure he advanced was a light vessel of high speed, carrying a single gun, planting its shot under water and below the surface of armored vessel, and he believed in a contact so close that no shot could be misdirected.—Army and Navy Journal.



LIUT. BETTINI'S NEW MICRO-GRAPHOPHON.

THE Duc de Montpensier, who died the other day, left a fortune estimated at twenty million dollars. In accordance with the custom of King Louis Philippe, Duc de Montpensier, the *Paris Mail* says, chose King, and up to the last made his own boots and slippers. He was a crack sportsman and horseman,





Edison's machine, meanwhile, was designed for dictating letters, in other words for recording and playing back speech. He was generally opposed to using his invention for amusement, and instead leased phonographs as office machines, even though demand for these was far from overwhelming. Bettini, however, was an opera lover, and he wished to improve the sound quality emitted by the reproducer to the horn or listening tubes.<sup>5</sup>

One major shortcoming, he felt, was the sound-box, and he developed his own. Instead of the reproducing part attaching only to the centre of the diaphragm, Bettini's was attached at several points, all assembled together at the centre in a spider-like array. The results were impressive and by 1890 he developed what he called his "micro-graphophone" to be used with Bell-Tainter machines. By 1900, he offered it for both Edison phonographs and Columbia graphophones.

Bettini also had the foresight to record some of the most famous singers of his day, including Sarah Bernhardt. In this he was years ahead of his competitors. But perhaps his most famous recording came in 1903, when he convinced Pope Leo XIII to say the Benediction, in Latin, into his machine. Within months the elderly pontiff died. He became one of the first truly famous people to speak beyond the grave in recognisable fidelity, and the recording would later be re-released by Columbia. By this time he called his business the Bettini Phonograph Laboratory, which reflects Edison's return to the industry.

# Sound Advice

TO OBTAIN  
Perfect Reproductions from your talking machine, use the

## Bettini Micro Attachment

It refines the sound, eliminating all metallic resonance, screech, rasp and harshness. It is the clearest and loudest made.

A novice makes perfect records with this attachment—Try it—**BETTINI MICRO RECORDS** of Grand Opera and popular music are made by the world's greatest artists. At all dealers'. Send for

A "RECORD OF REFINEMENT"—It's FREE.

**THE BETTINI PHONOGRAPH LABORATORY**  
Dept. E, 110 Fifth Avenue, New York City





By the 1890s, sound could be recorded with relative fidelity, certainly better than the first machines. This still left several problems. First, phonographs were generally capable of reproducing sound at only low volumes, and the machines were usually equipped with listening tubes that look much like those of a doctor's stethoscope. Second, no one as yet had devised a way to create a master recording which could be used to stamp out multiple cylinder records from a single musical performance. Musicians and singers of this era were as much valued for their endurance as their skill. They would have to repeat the same performance dozens of times in front of several recording phonographs. It took several hours to produce a few dozen cylinder recordings. If millions of people were to enjoy a vast selection of music, the science of phonography would have to mature. In the meantime, companies would come and go.

The cylinder soon faced competition from the flat-disc record. Even so, some disc-playing machines, such as those of the United States Talking Machine Company, did not last long.

# PREMIUM No. 734 The United States Talking Machine

Given Free for a Club of Only Eighteen Yearly Subscribers at 35 Cents Each, or Thirty-six at 25 Cents Each



The United States Talking Machine is one of the greatest wonders of the age. It reproduces, in a clear and distinct tone, Popular Songs, Speeches, Clever Stories, Recitations, Music by Bands, Orchestras, etc. An air from an opera sung by a world-famous prima donna, a comic negro song heard at the minstrel show with instrumental accompaniment, a solo by some famous instrumentalist, a recitation by a popular elocutionist—these and many other things are perfectly reproduced by the Talking Machine, and may be heard as many times as desired in every home. The United States Talking Machine has been so simplified and the price thereby so much reduced that it is now within the reach of all. It uses regular Gramophone discs or records of vulcanized rubber, which are practically indestructible. Each

Talking Machine is furnished with two sets of ear tubes, so that two persons may listen to it at the same time. It is very simple in construction, will not get out of order, and a child may use it without the slightest danger of damaging. There is nothing that will produce so much amusement and enjoyment in a home as one of these Talking Machines. Both old and young are delighted with it, and for entertaining an evening company nothing can equal it. A person having one of these machines may also make money by giving Talking Machine exhibitions, charging a small fee for hearing the machine, and he will be sure of a large patronage, for it is a great novelty and everybody wants to hear it. The Talking Machine is enclosed in a polished oak case, size  $8\frac{1}{4} \times 12\frac{1}{4} \times 3\frac{1}{2}$  inches, with brass hinges and catch, and weighs  $3\frac{1}{2}$  pounds. One record and 25 needle points accompany each machine; additional records, which are not expensive, may be purchased as desired. The United States Talking Machine is guaranteed to give perfect satisfaction, and it is well worth working for, for the amusement and enjoyment to be derived from it are never ending. We will send the United States Talking Machine by express, also THE PEOPLE'S HOME JOURNAL for one year, upon receipt of **\$3.00**; or we will give the Talking Machine free to any one sending us a club of **Eighteen** subscribers for one year at 35 cents each, or **Thirty-six** subscribers at 25 cents each; or for **Twenty** subscribers at 25 cents each and \$1.00 extra in cash. Or we will send the Talking Machine, without subscription to the paper, upon receipt of \$2.75. Receiver to pay express charges in either case.





There is, in fact, no form of entertainment addressed to the ear which cannot be reproduced upon the GRAM-O-PHONE.  
And reproduced successfully.

For it should be understood by all that the GRAM-O-PHONE is an entirely new process which only reached its present state of perfection the past summer, and its superb reproductions should not, for a moment, be confounded with the indistinct and feeble imitations of other methods.

It is the only sound-reproducing instrument which, by actual test, has been heard in every part of the New York Metropolitan Opera-House;  
The only one on which high C is satisfactorily reached;  
The only one that "talks talk."



INDESTRUCTIBLE RECORD

Extra Records 60c. each or \$6.00 per doz. PERFECT SATISFACTION GUARANTEED, or machine can be returned immediately, and money will be refunded, less express charges. Other styles for \$10 and \$15. SEND FOR CATALOGUE.

**NATIONAL GRAMOPHONE COMPANY, 874 Broadway, N. Y.**  
53 WASHINGTON ST., CHICAGO. 136 BOYLSTON ST., BOSTON.

**UNSOLICITED ENDORSEMENT.**

Largest Circulation of any Weekly Presbyterian Paper in the World  
Chicago, Oct. 14, 1897.

NATIONAL GRAMOPHONE CO., 874 Broadway, New York City.  
Gentlemen:—The Gramophone which we secured from you has more than exceeded our expectations. We were much surprised and pleased with the clearness of the tones, and the volume as well, which is sufficient to fill an ordinary-sized hall or church. We can heartily recommend it to be all that you claim for it.

Yours, very truly,

THE INTERIOR.

Much of the value of the Gram-o-phone lies in its marvellous simplicity, because of which it is not only easily operated and kept in order, but instead of costing \$100 or more, like the earlier and inferior inventions, the new model, spring motor, sells for TWENTY-FIVE DOLLARS, express paid, with handsomely finished quartered-oak case, nickel trimmings, perfected speed regulator, latest Exhibition Sound-Box, large sound amplifier, two hundred needle-points, and two new-process records to be selected by customer.

For solving the technical problems of the record industry, the world is indebted to German-born Emile Berliner. First, in 1887, he applied himself to the the problem of mass-producing recordings. In that year he came up with a method using a flat, zinc plate. The idea of a recording on a disc, instead of a cylinder, was not new, but on Berliner's disc, the grooves were laterally cut in a zig-zag, side to side, instead of the original method of up-and-down incising, also known as hill-and-dale recording.

More importantly, he found the key to mass production. He coated his zinc plate thinly with wax. During recording, the vibrating needle scraped a groove through the wax coating. He then immersed it in an acid bath, which etched the grooves in the metal. He soon discovered how to use this method to create copies and he decided to call his machine the Gramophone, to distinguish it from the existing Phonograph and Graphophone.





The acid-bath engraving used by Berliner also produced much louder playback than its competitors', allowing his company to replace the familiar ear-tubes with a now-familiar horn, or reproducing funnel.<sup>6</sup>

Together with musician Fred Gaisberg and machinist Eldridge Reeves Johnson — who supplied the spring motor which made the gramophone operate hands-free — Berliner established The United States Gramophone Company. By 1896, the trio was ready to make its mark on a still-infant industry. Berliner's machine couldn't record, it could only play. To fill that need, it was the Gaisbergs who would search the world to record the most famous voices. Johnson, meanwhile, would contribute a motor to drive the records at constant speed; until then, listeners had to endure the annoyance of irregular speeds caused by uneven hand-cranking.

This powerful team would raise the talking machine out of its infancy - as a toy, business machine and exhibition wonder - and into a major influence on home life, culture and social change in the early 20th century.

...**L**ATEST and most remarkable invention of Emile Berliner.\* Simple beyond belief.\* No complicated mechanism.\* Nothing to get out of order.\* No adjustments.\* A child can operate it.\* \* The "records" practically indestructible



# Berliner Gramophone

Gramophone does not imitate, but actually reproduces with lifelike fidelity, purity of tone, distinctness of articulation, all the varying modulations of pitch, quality, and volume of the human voice, in speech or song; the music of band, orchestra, solo instruments of every conceivable kind—in fact, everything within the range of sound. Its repertoire is limitless, and its possessor has at his command, at merely nominal cost, all of the latest songs, operatic airs, instrumental solos, and choral selections, as rendered by the most popular artists. Thus the device remains forever new. It's expensive to hire an artist to come to your home and play for you, or a famous singer to sing for you; but, if you have a Gramophone, you can buy a "record" of that artist's playing, or that singer's singing, for fifty cents, and you can listen to it and entertain your friends with it as often as you please. The Gramophone is intended solely for the entertainment of the home circle or for public exhibition. Its "records" are in the form of discs of practically indestructible material, can be safely sent through the mails, will last indefinitely. Reproductions for the Gramophone are given forth through a horn or amplifier, and are loud enough and distinct enough to be plainly heard in a large public place of entertainment.

**GRAMOPHONE OUTFIT COMPLETE, INCLUDING AMPLIFYING TRUMPET, CASE FOR MACHINE AND TWO SELECTIONS, \$15.00. EXTRA SELECTIONS, 60c. EACH, \$6.00 PER DOZEN.**

**WE WILL, ON RECEIPT OF PRICE, SEND IT EXPRESS PREPAID, TO ANY POINT IN THE UNITED STATES EAST OF THE ROCKY MOUNTAINS.**

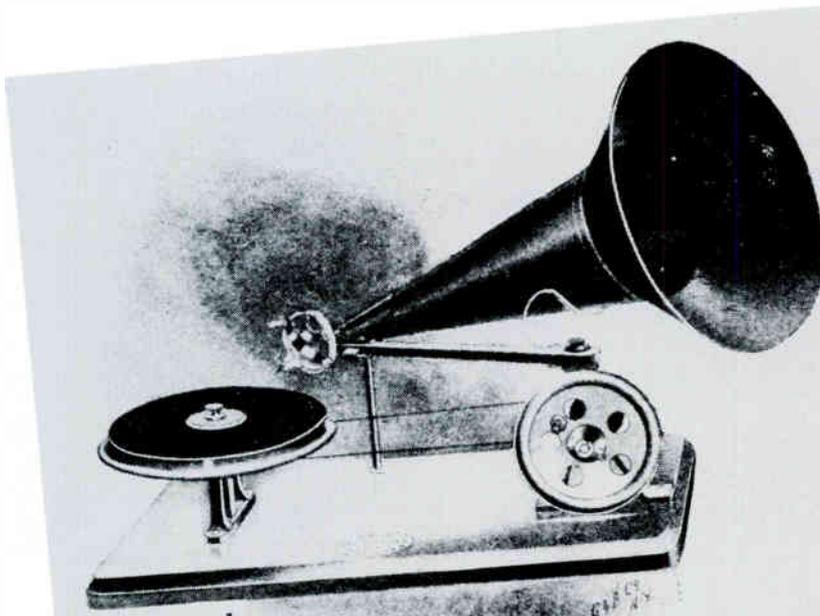
**NATIONAL GRAMOPHONE CO., 874 Broadway, N. Y.  
FRANK SEAMAN, Proprietor.**

## For Sale by all Music Dealers





# To “VICTOR” Belongs The Spoils



## The Berliner Gramophone.

How  
Boys and  
Girls  
Can  
Earn  
Money  
Now.

A Talking Machine, \$15.

At last we have produced a Talking Machine, second to none in its powers, one that any boy or girl can manage. With it can be given most amusing and varied entertainments and have the greatest novelty in your town.

**Our Offer.** We shall be pleased to give fullest information on request and for a limited time offer to send this Talking Machine to any *Youth's Companion* subscriber with the privilege of returning and refunding money within 3 days after its receipt, less express charges.

**NATIONAL GRAMOPHONE COMPANY,**  
874 Broadway, New York City.

Early in the history of the United States Gramophone Company, the firm's marketing whiz, Frank Seaman, was making his stamp on the industry. Seaman, who had exclusive U.S. marketing rights to sell Berliner machines through his National Gramophone Co., described the gramophones as “talking machines” in his highly successful publicity campaigns. Berliner was the inventor, the person who held the patents to the lateral recording method and the stamping process for duplicating disc records, but he needed Eldridge Johnson's spring-wound motor, which made possible the hands-free Improved Berliner gramophone. Before the motor-driven model was introduced, the gramophone remained a novelty item.





The spring-motor gramophone was an important advance which made Berliner's machine much more enjoyable to use, as it would now play, hands-free, a complete recording with one winding. In its early days, however, the motor was a costly option, adding \$10 to the \$15 price of a gramophone with horn. Customers who were content with the old hand-crank and listening tubes paid just \$10.

The motor drive changed everything, and after its introduction for Christmas, 1896, ads made a point to show the whole family serenely enjoying music, distracted from their pure fun by neither hand-crank nor listening tubes.



THESE people had been told what a successful machine the Spring Motor Gramophone was; they now believe every word of it. You should certainly have an opportunity to see and hear it for yourselves.

- A PIANO
- BANJO
- CORNET
- SAXOPHONE
- CLARINET
- ORGAN
- BAND
- ORCHESTRA
- ORATOR
- PUBLIC READER
- FRENCH TEACHER
- GERMAN TEACHER
- SPANISH TEACHER
- OPERA ARTIST
- MUSIC HALL SINGER
- ETC., ETC., ETC.

# Berliner Gramo= phone

DESCRIPTION OF MACHINE.—The above cut represents the Spring Motor Berliner Gramophone, entertaining friends in the parlor. Will run three Records without rewinding; is of solid construction, and not likely to get out of order; is thoroughly well governed, and will give you better satisfaction than any talking machine at any price. The tone is louder and more natural, the Records indestructible, and the whole outfit thoroughly satisfactory. This Spring Motor Machine is \$25. Two selections with each machine. Extra Records 60c. each; \$6 per dozen.

We have a hand machine which is thoroughly regulated so that anybody can turn it properly, provided with every equipment necessary, for \$15.00.

We have a smaller hand-machine, which is provided with ear-tubes only, and which gives good satisfaction, at \$10.00.

We guarantee satisfaction or we will return your money, less express charges.

Send money by Registered Letter, Money Order or New York Draft. **Catalogue Free.** Address,  
**NATIONAL GRAMOPHONE COMPANY, 874-883 Broadway, New York City.**

When you write, please mention "The Cosmopolitan."





**Flat, Signed, Indestructible.**

The Reverie from Rip Van Winkle  
BY

**GRAM-O-PHONE**  
....RECORDS

ALL OTHER TALKING MACHINES USE  
CYLINDRICAL, UNSIGNED, DESTRUCTIBLE RECORDS

Gram-o-phone records reproduce the actual sounds and tone qualities of the original while all other records only imitate.

Ask your dealer to show you the new \$18 Gram-o-phone

Sent on approval upon receipt of price. If not entirely satisfactory may be returned immediately and money refunded. For printed matter and how readers of the REVIEW OF REVIEWS may purchase on the instalment plan address

NATIONAL GRAM-O-PHONE COMPANY, 874 Broadway, New York  
SHERMAN, CLAY & CO., San Francisco, Cal., Pacific Coast Agents

“By 1898, the sales of gramophones and records were zooming,” wrote Oliver Read and Walter L. Welch in their ambitious history, *From Tin Foil to Stereo*.<sup>7</sup>

The recordings themselves were improving, as the company found ways to fine-tune its master recordings and a better, shellac-based material was found to replace the old vulcanised rubber discs. While the five-inch and later seven-inch records were not exactly “indestructible” as Seaman claimed, they were certainly durable. Many of these recordings are still played 100 years later, with the same volume and clarity as the day they were pressed. The competitors’ wax cylinders were comparatively fragile and took up more storage space.

The \$12 - \$18 gramophone, under the three-way partnership of Berliner, Johnson and Seaman was profitable, and with big money at stake, betrayal was in the air.





By 1898, Seaman began to gradually phase out the name Gramophone by introducing a unique substitute, the Zonophone. This term was supposed to describe the new, motorized Berliner Gramophone, originally known as just the Improved Gramophone. At this point, the Gramophone was about to become the object of a legal struggle for survival.

# IMPROVED Gram-o-phone

## AS A CHRISTMAS PRESENT

**WHY SO MANY EMINENT PERSONS MAKE RECORDS EXCLUSIVELY FOR THE**

IMPROVED Gram-o-phone  
ZON-O-PHONE



**B**ECAUSE in distinctness, volume, and carrying power it is so manifestly superior to all other Talking-Machines as to be in a class entirely by itself. Above all, it does not distort or caricature the Voice. It is the only process by which a PERMANENT, INDESTRUCTIBLE Talking or Musical Record can be made—not merely for a day, but for future generations. It has never brought discredit upon itself by amateur or fraudulent records—all its records being made in our own laboratories, by experts, from actual performances by the most celebrated artists, public speakers, etc., each of whom has signed his or her name, which appears on the record as proof of its authenticity.

These are reasons why it is considered a privilege by all who have investigated its merits to be included among those who through the Improved Gram-o-phone (Zon-o-phone) are furnishing the most novel, delightful, and widely varied HIGH-CLASS ENTERTAINMENT to thousands of families in all parts of the world, and for all coming time.



**SPECIAL OFFER TO SUBSCRIBERS TO HARPER'S**

By special arrangement any one whose name is on the subscription books of HARPER'S MAGAZINE can obtain it AT ONCE, on the instrument plan—\$5 down and \$3 per month for seven months. Money refunded, less express charges, if instrument is not satisfactory and is returned immediately.

Price of the Improved Gram-o-phone (Zon-o-phone) is \$25. Records, 50 cents. For further information, printed matter, etc., address

**NATIONAL GRAM-O-PHONE CO., 874 Broadway, New York.**

SHERMAN, CLAY & CO., Sole Foreign Agents.





# ZON-O-PHONE IMPROVED GRAMOPHONE

Record Made and Signed by Hon. CHAUNCEY M. DEPEW.

## Zon-o-phone

Improved Gram-o-phone



Is substituted for the Gram-o-phone, which is abandoned, including its name . . . . .

The rights of the ZON-O-PHONE are exclusive under the joint protection of the patents of . . . . .

NATIONAL GRAM-O-PHONE CORPORATION  
UNIVERSAL TALKING MACHINE CO.  
AMERICAN GRAPHOPHONE COMPANY  
COLUMBIA PHONOGRAPH COMPANY

which companies have made an agreement between themselves for legal protection and commercial advantage. All persons selling any style of disc machines other than that sold by these corporations, will be prosecuted.

For Sale by dealers everywhere, including the Branches of the Columbia Phonograph Co. throughout the world

**National Gram-o-phone Corporation**  
Broadway, Cor. 18th St., New York City

Seaman began to market the Zonophone as his own device through his Universal Talking Machine Company. He struck a deal with the rival makers of the graphophone to share patents and markets for mutual "legal protection and commercial advantage." At this point Seaman blatantly broke from the Berliner-Johnson team and clearly stated that he wanted nothing more to do with the gramophone. He issued a threat that "all persons selling any style of disc machines other than that sold by these corporations will be prosecuted." This threat was aimed right at Johnson, as the only other maker of disc machines.





By 1900 Seaman, who had exclusive marketing rights to the gramophone, sought and won a court order preventing anyone from selling a machine under that name. "The public is warned against all attempts to revive or sell the abandoned Gramophone, which has been enjoined by the U.S. Circuit Court," he declared. In a bizarre decision, the court prevented the inventor of the device, Emile Berliner, from using the name he himself patented. This decision applied only to U.S. markets, which explains why Edison's name "phonograph," is most familiar to Americans today whereas "gramophone" is heard more commonly in Canada and Europe, where they continued to sell under the old name for many more years.

## Special Offer to 1000 subscribers of Scribner's Magazine

\$20 *Zon-o-phone*

(Substituted for our Gram-o-phone which is abandoned)

### Sent on Approval without Deposit

Science, experience and a happy accident have revealed to us a new and wonderful principle of recording, whereby sound waves are now reproduced which up to three months ago were entirely lost.

THE NEW ZON-O-PHONE RECORDS ARE READY, and so is our new machine to reproduce the records—the new and beautiful Zon-o-phone substituted for the old Gram-o-phone. The new outfit captivates all who hear its results, and experts are amazed at its revelations. We want you to realize that soprano solos executed with operatic trills and cadences; the superb band work of Herbert; the even balance of our peerless quartettes; the shrill, swift vibrations of the piccolo, etc., etc., are all faithfully rendered by this wonderful discovery. Yours on trial for the asking, with no other obligations than to first give the Zon-o-phone and its wondrous records a fair trial at your own fireside, and then to return to us in 24 hours if you are not satisfied.

**CONDITIONS:** Limited to one thousand as above. Goods ours until returned or paid for. Offer limited to territory east of the Rocky Mountains. The outfit—consisting of a Zon-o-phone, complete, with horn, sound box, 200 needles, four Zon-o-phone records—for \$20 cash, or on installments as agreed upon, small payment down and monthly thereafter.

**Warning**

The public generally is warned against all attempts to revive or sell the abandoned Gram-o-phone, which has been enjoined by the U. S. Circuit Court. The Zon-o-phone is the only legitimate talking machine using disc records, and our machines and records are protected by the allied patents of the four great talking machine corporations.



For Sale by dealers everywhere

**NATIONAL GRAM-O-PHONE CORPORATION** 874 BROADWAY NEW YORK  
**BRANCHES**  
 Boston, 178 Tremont Street  
 Philadelphia, 13 North Ninth Street  
 Cincinnati, 21 and 23 West Fifth Street  
 Providence, 457 Westminster Street  
 Chicago, 161 State Street





**Zon-o-Phone**  
 Every Zon-o-Phone and Record is guaranteed. We send them anywhere. No cost to you if you are not entirely satisfied.  
**Save 25% on Records**  
 Send for catalogue  
  
 Zon-o-Phone Co.  
 24 East 22nd Street  
 New York

Seaman's rogue Zonophone would last barely a decade, soon to be eclipsed by Johnson's Victor Talking Machine. The Zonophone was, by the standards of its day, a perfectly good machine, and many of them are still in working order today. When music machines evolved from front-mounted to rear-mounted horns, the Zonophone kept pace.

The equal race did not last long. The Geisbergs remained loyal to the Berliner-Johnson team and brought their recording contracts with them, using these to add a prestige to the gramophone which Seaman could not match. By 1903, a good machine just wasn't enough. Johnson's hands were untied when he won a second court battle, allowing him to sell talking machines again, if not under the Gramophone name. With the Geisbergs, Johnson soon left Seaman in the dust.

**Tapering Arm Zon-o-Phone**  
 New Model  
 with large bell horn, full brass  
**\$35**  
 If it isn't better than any talking-machine you ever heard return it and we will refund your money and pay all express charges.  
**Records Exchanged**  
 Send us any 10-inch Record, no matter what make, how old or in what condition, with 50c and we will send you any new Zon-o-Phone 10-inch Record.  
 Send for catalogue  
  
 Universal Talking-Machine Mfg. Co., 28 Warren St., New York





Rather than be put out of business by the court battles between Berliner and Seaman, Eldridge Johnson went out on his own. In 1900, he started to sell gramophones through his Consolidated Talking Machine Co. Soon after, the name

Gramophone would disappear in the U.S., although not before the old company produced its cheapest model yet, a toy gramophone costing just \$3.

# Toy Gram-o-phone



*A perfect talking machine for*

# \$3.00

The most wonderful Christmas Gift ever offered for Children. Talks, sings, reproduces the great orchestras, famous bands and story tellers as clearly as many machines costing ten times as much. An unending source of pleasure and profit for young and old. Everything about it substantial. Nothing to get out of order. A child can operate it. Has a ten inch japanned horn, toy sound box, perfect governor, with speed regulator, nicely polished case board, record with six children's selections, and 100 needles. Uses the regular standard Gram-o phone record. *A wonderful machine at the price.* You can't fully appreciate it until you see and hear it. You can't realize how such a machine can be made for the price when you get it. It is the ideal new century gift. To be had of Talking Machine dealers, or sent on receipt of price.

Write for catalogue describing this and other styles of the Gram-o-phone.  
ELDRIDGE R. JOHNSON, Manufacturer.

CONSOLIDATED TALKING MACHINE CO., PHILADELPHIA, PA.





That year also saw the first appearance in advertising of Nipper, the faithful dog which has become one of America's most recognised mascots (see Chapter 4, Nipper and Other Mascots). Johnson picked up the rights to the now-famous painting, "His Master's Voice," which was previously

turned down by two other companies, and he began using it everywhere, on the machines, the horns, and soon on the new paper labels he began applying to his records.

# Gram-o-phone Records

# FREE

A **Marvelous Discovery** has just been made in our Laboratory in the art of making records. The results are so startling and the improvements so great that we have decided to give every owner of a Gram-o-phone one of these **new records free**. Send us the number of your Gram-o-phone and we will send you by return mail a record that will surprise and please you. Above offer good for month of November only. Write at once for New Catalogue.



**New Gram-o-phone Prices**  
\$3. \$6. \$10. \$18. \$25.

**Records**  
50 Cts. each. \$5.00 per doz.

THE SUCCESS of the well-known Gram-o-phone, with its indestructible disk record, has been so great that various unscrupulous dealers have attempted to imitate our machine and counterfeit our records. Beware of all such infringements.

Our factory has made all the genuine Gram-o-phones sold in the world.

**CONSOLIDATED TALKING MACHINE CO.**  
Philadelphia, Pa.





In the early part of the century, as various inventors and their companies were busy grinding each other to a standstill in court, Johnson broke from the pack. Not only did he introduce the name "Victor Talking Machine" to describe his products, but he also showed he hadn't forgotten that it was musical celebrities that moved the merchandise, a concept refined along with the original gramophone.

By 1901, Johnson proved himself an aggressive marketer. His mascot, Nipper, became a regular feature of his promotions and the machines multiplied in number and features. That year, for example, advertisements displayed the newer models, such as the Victor "E", later called the Monarch Junior. Following this brief interlude, Johnson dropped the name Consolidated Talking Machine Co. and finally settled on The Victor Talking Machine Co.

**Listening and Learning**

THE VICTOR TALKING MACHINE is the ideal gift for children. It develops the musical sense by teaching them the best in song and music as rendered by the leading artists of the world.

Sousa plays only for the Victor; Jules Levy, the wonderful cornetist, plays only for the Victor; the greatest opera and vaudeville stars sing only for the

**VICTOR TALKING MACHINE**

No other machine will reproduce their masterpieces faithfully, perfectly. Simple mechanism and indestructible records make it a perfect instrument for home or public use. Send for catalogue and record list. **Agents everywhere.**

Chicago, Ill.—The Talking Machine Co., 107 Madison St.  
 New York, N.Y.—Lyon & Healy.  
 Boston, Mass.—Maguire & Baucus, Ltd., 44 Pine St.  
 St. Louis, Mo.—P. E. Conroy, 1116 Olive St.  
 Philadelphia, Pa.—Western Electric Co., 233 Market St.  
 New Orleans, La.—National Automatic Fire Alarm Co. of La., 614 Gravier St.  
 Kansas City, Mo.—J. F. Schmelzer & Sons Arms Co.

Buffalo, N.Y.—P. A. Powers, 643 Main St.  
 San Francisco, Cal.—Sherman Clay & Co.  
 Baltimore, Md.—H. R. Eisenbrandt's Sons.  
 Cincinnati, Ohio.—The Rudolph Wurlitzer Co.  
 Indianapolis, Ind.—Carlin & Lennox.  
 Cleveland, Ohio.—Cleveland Talking Machine Co.  
 Detroit, Mich.—Grinnell Bros.  
 Pittsburg, Pa.—S. Hamilton.

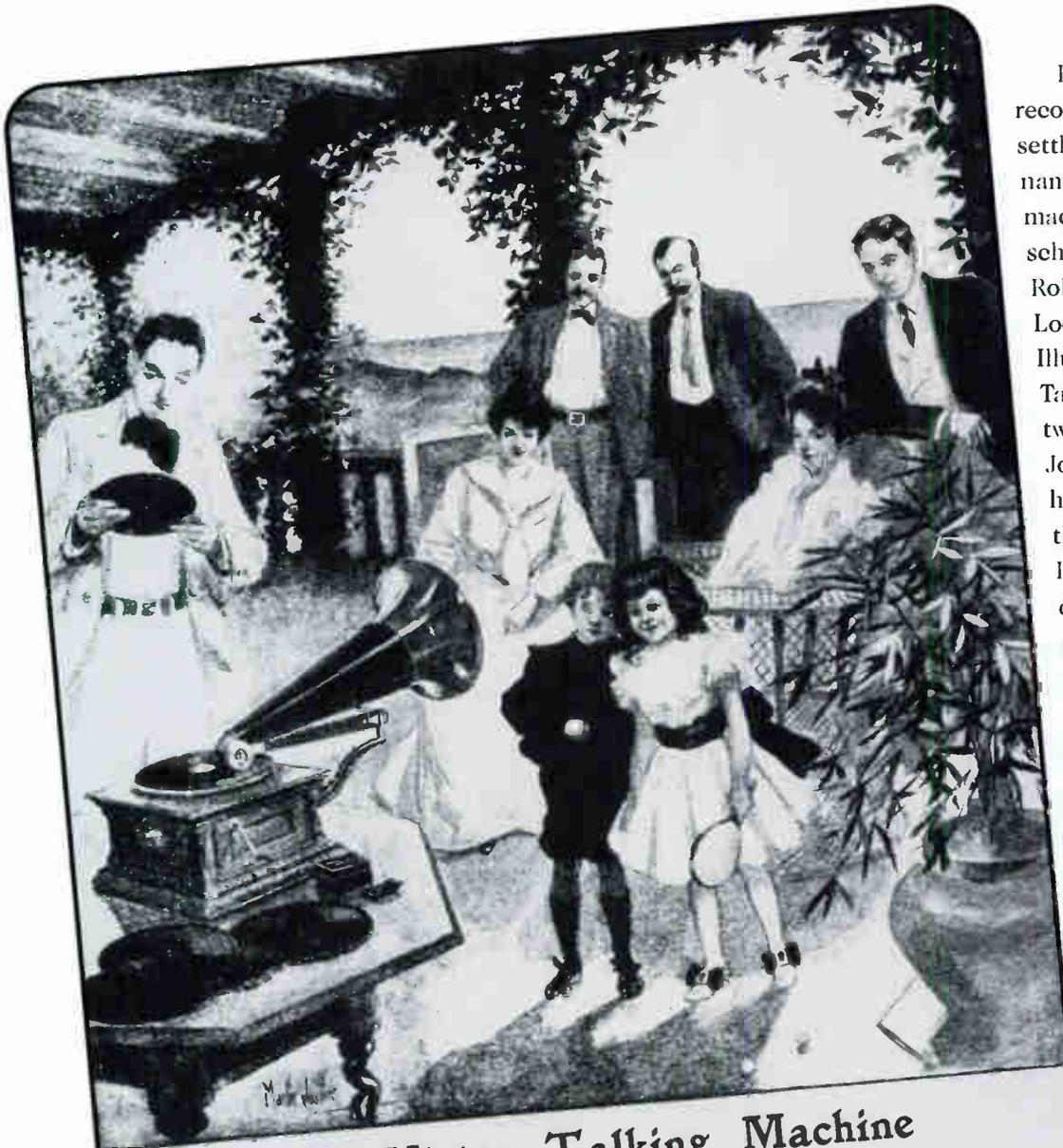
**ELDRIDGE R. JOHNSON, Maker,**

**Stephen Girard Building, Philada.**

COPYRIGHT 1901 BY ELDRIDGE R. JOHNSON

"HIS MASTER'S VOICE"





## The Victor Talking Machine

brings the same music, songs and entertainment to  
**The Summer Home**

as other people hear in crowded resorts or hot cities. Everybody enjoys it—from baby up.  
 Victor Records are durable—won't melt or dent like other kinds—take up little room. Send for catalogue.

Agents by States:

Albany, N.Y.—The Talking Machine Co.  
 Albany, N.Y.—The Talking Machine Co.



Albany, N.Y.—The Talking Machine Co.  
 Albany, N.Y.—The Talking Machine Co.

VICTOR TALKING MACHINE CO., Stephen Girard Building, Philadelphia

It does not appear to be recorded why Johnson settled on "Victor" as the name for his company and machines, leading some scholars to speculate. Robert W. Baumbach, in *Look for the Dog - an Illustrated Guide to Victor Talking Machines*, suggests two possibilities: either Johnson was gloating over his apparent victory in the legal disputes with Berliner's former distributor, or he was predicting future success. In any case, starting in 1902 the name would become etched in the public consciousness for decades to come.





Soon after the turn of the century, the Victor Talking Machine Company was adding an impressive selection of record titles. By now listeners could choose among the old favorites, such as marches and religious titles, to which were added children's music, dance, so-called Negro music and vaudeville comedy.

**VICTOR**

**Junior Gramophone \$10**

**Other Victors**  
\$22, \$30, \$40, \$50, \$60, \$100

All this and more is yours on the \$10 Victor.

A good way to find out at small cost what a lot of good music the Victor brings to your home.

See the Victor at leading Music Stores and Talking Machine Dealers.

An unique children's booklet illustrated in colors free to all.

Victor Talking Machine Co Camden N J, U S A  
Berliner Gramophone Co Montreal Canadian Distributors

**Fill out—cut off—mail to-day.**  
**Victor Talking Machine Co.**  
**Camden, N. J.**

Please send me Victor Catalogue of Machines and Records. Also booklet "The Victor for Every Day in the Week."

Name . . . . .

Street . . . . .

Town . . . . .

State . . . . .





# How did they all get in there?

From then on, Victor machines would be valued not so much for what went into them as for what came out. The horn of the machine was likened to the mythical Horn of Plenty, from which a flood of goodies poured.

Your wonder and admiration of the VICTOR increase as you hear one after the other, the stirring music of the world's greatest bands, the magnificent voices of the most famous grand opera stars, the side-splitting jokes and comic songs of the funniest minstrels, the beautiful 'gospel hymns by noted soloists and celebrated choirs.

Ask your dealer to play some of the newest VICTOR records and write to us for complete catalogue.

**VICTOR TALKING MACHINE CO.,**

CAMDEN, N. J., U. S. A.  
Berliner Gramophone Co.  
of Montreal,  
Canada (Incorporated)

*Please send me a catalogue of Victors and refer me to the nearest dealer where I can hear your Victors records played.*

25V

The Famous Victor







# Grand Prize Era

**The GRAPHOPHONE**  
**ENTERTAINS EVERYBODY EVERYWHERE**

You can make your own records on the Graphophone. Other talking-machines lack this, the greatest charm.

Latest New Process records. Grand records, \$1 each. Small records, 50 cents each; \$5 per dozen.

**Columbia Disc Graphophones** are now ready. No other disc machine compares with ours.

Write for Catalogue A H.

Send \$5.00 with your order to nearest office and goods will be shipped C. O. D. for the balance.

**COLUMBIA PHONOGRAPH COMPANY**

NEW YORK: Wholesale and Retail, 93 Chambers St.  
 CHICAGO: 88 Wabash Ave.  
 MINNEAPOLIS: 306 Nicollet Ave.  
 ST. LOUIS: 720-722 Olive St.  
 SAN FRANCISCO: 125 Geary St.  
 BALTIMORE: 110 E. Baltimore St.

BOSTON: 164 Tremont St.  
 PHILADELPHIA: 1609 Chestnut St.  
 DETROIT: 238-240 Woodward Ave.  
 PITTSBURG: 615 Penn Ave.  
 BUFFALO: 645 Main St.

Retail only, 573 Fifth Ave.  
 WASHINGTON: 919 Pennsylvania Ave.  
 LONDON: 122 Oxford St., West.  
 PARIS: 34 Boulevard des Italiens.  
 BERLIN: 65-A Friedrichstrasse.



In the early years of the 20th century, three major players remained: Edison with his phonograph, Columbia with the graphophone, and Johnson with the Victor. They fought for supremacy in the markets and in the courts. Beginning in 1902, they also tried to out-do each other in claims that their machines were the pick of the experts at a series of world expositions. The rivalries began a Grand Prize era, which lasted for more than a decade. Arch-rivals Columbia and Victor, especially, seized on the expositions as "highly visible opportunities for direct competition."<sup>9</sup> Columbia, in February 1902, was first off the mark boasting the Grand Prix at the

**A TRUE MIRROR OF SOUND**  
**THE BETTINI MICRO-REPRODUCER**  
 FOR PHONOGRAPHS OR GRAPHOPHONES

You want a perfect reproduction without any metallic resonance, screeches or blasts; then buy the **Bettini Micro-Reproducer**, clearest and loudest made.

Requires no adjusting, therefore the best for stenographic use.

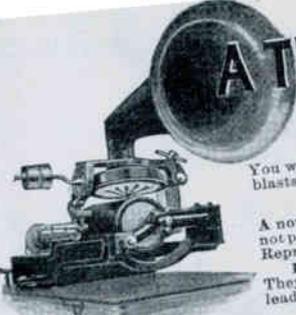
A novice can make a perfect record with a **Bettini Micro-Recorder**—this is not possible with recorders of other makes. Bettini Micro-Recorders and Micro-Reproducers may be easily attached without altering machine.

**Bettini Records** enable you to enjoy **Grand Opera** at home. They are the only records of Operatic and Popular music made by leading performers and world-famed artists.

If your dealer cannot supply you, send us his name with your order; we will see that he keeps them. Our catalogue entitled "A True Mirror of Sound," sent on request.

**THE BETTINI PHONOGRAPH LABORATORIES,**  
 N. 110 Fifth Avenue, New York.

97




MME. CALVÉ

Paris Exposition, 1900 awarded us highest Gold Medal given for Phonographs.

1900 Paris Exposition. Right away confusion reigned, as competitor Bettini claimed the "highest Gold Medal given for Phonographs" - at the very same exposition.





Not to be out-done, Johnson soon boasted the Gold Medal at the 1901 Pan-American Exposition in Buffalo. At this time Victor gave the listening public a choice of four major types of recordings, in keeping with the times and tastes: "March King" Sousa continued to dominate the marches, Sankey - who travelled with Dwight L. Moody, one of the 19th century's leading evangelists - provided Christian music. Wagner among many others was a source of operas, and instrumental composers such as Chopin were continual favorites.

Andante. (♩ = 100)  
espress. dolce.

# The Whole Range of Music

No one will believe how perfect the

## "VICTOR" Talking Machine

is until they hear it. **John Philip Sousa, the March King, says:** "It is all right." It is endorsed by many other celebrated musicians. Reproduces Bands, Orchestras and Singers with the same quality of tone as the original. Something really marvelous. If you doubt it, we will send it on approval.

"HIS MASTER'S VOICE"

### Awarded Gold Medal Pan-American Exposition, 1901.

ELDRIDGE R. JOHNSON, Maker,  
19 South 12th Street, Philadelphia

CHOPIN

SOUSA

WAGNER

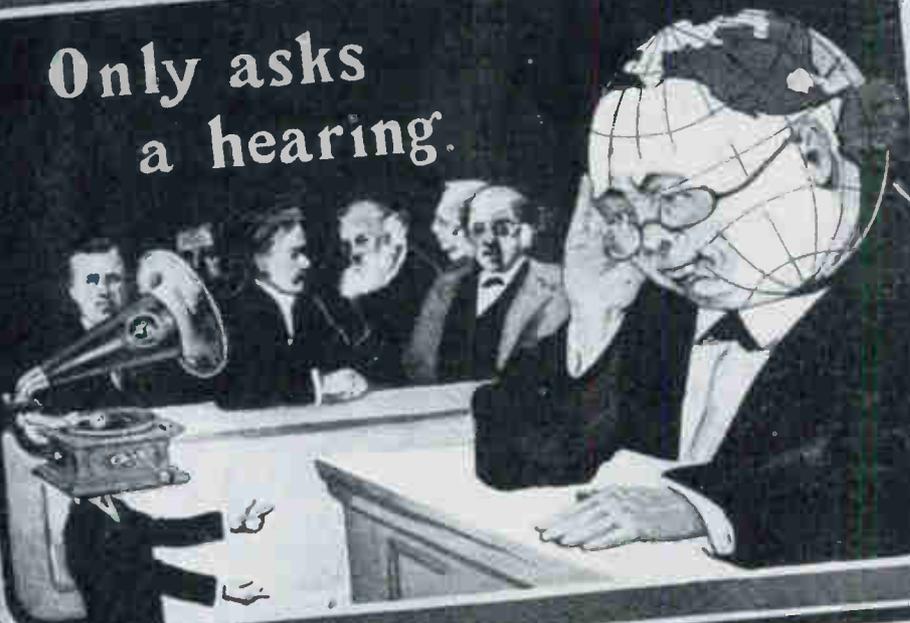
SANKEY





# VICTOR

Only asks  
a hearing.



Victor sometimes got carried away in its own enthusiasm during the Grand Prize era, which led to bizarre and funny results, such as in its 1904 campaign celebrating its triumph at the Pan-American Exposition of 1901, in Buffalo. The globe-headed judge listening to a phonograph-headed man must rank among the most bizarre metaphors ever used in advertising.

The world is the judge and this is the verdict:  
"Only one machine talks and sings and plays perfectly. That's the Victor."  
Then why does anybody ever buy any kind except the Victor?  
Because they don't hear the Victor in comparison.  
The twelve judges at the Pan-American Exposition heard all machines and unanimously decided for the Victor.

**Languages Taught by the Victor.**  
to the U.S. School of Languages, 1127 Walnut, Philadelphia.

- Chicago—Talking Machine Co.  
Philadelphia—Western Electric Co.  
Philadelphia—Penn Phonograph Co.  
Boston—Eastern Talking Mch. Co.  
San Francisco—Sherman, Clay & Co.  
Atlanta—Phillips & Crew Co.  
Baltimore—H. E. Eisenbrandt Sons.  
Canton—Klein & Hefelman Co.  
Columbus—Perry B. Whitsett Co.  
Indianapolis—Carlin & Lennox.  
Pittsburg—Theo. F. Hurlrichs, Inc.  
St. Paul—Kochler & Bro.  
St. Paul—W. J. Dyer & Bro.  
New York—Victor Distrib. & Exp. Co.  
New York—C. Bruno & Son.  
Brooklyn—American Talk. Mch. Co.  
Cleveland—Chevaland Talk. Mch. Co.
- Cincinnati—Rudolph Wurlitzer Co.  
Grand Rapids—Julius A. J. Friedrich.  
Jacksonville—Metropolitan Talk. Mch. Co.  
Kansas City—Schmelzer & Sons Arms Co.  
New Orleans—Natl. Auto. Fire Alarm Co.  
St. Louis—Victor Talking Machine, Ltd.  
Savannah—Tonmans & Leare.  
Washington—S. Kann, Sons & Co.  
Washington—Geo. F. Ellis & Co.  
Chicago—Leon & Healy.  
Boston—Oliver Ditson Co.  
Buffalo—P. A. Powers.  
Buffalo—Walbridge & Co.  
Denver—Denver Music Co.  
Detroit—Crimnell Bros.  
Dubuque—Harger & Blish.
- Lincoln—Wittmann Co.  
New Haven—Henry Horton.  
Omaha—A. Hesse.  
Rochester—G. B. Miller.  
Syracuse—W. D. Andrews.

**Victor Talking Machine Company, Philadelphia.**  
The original makers of the Gram-O-phone.





The Louisiana Purchase Exposition in St. Louis in 1904 would surely be the final word on whether Columbia or Victor was best. Here, at last, was to be a fair contest between the two machines, in front of thousands of people who streamed to the World's Fair from across the country by rail.

**ST. LOUIS WORLD'S FAIR 1904**

**THE WABASH  
HAS SEVEN DISTINCT LINES  
TO THE WORLD'S FAIR  
FROM KANSAS CITY, OMAHA, DES MOINES,  
ST. PAUL, CHICAGO, BUFFALO  
AND PITTSBURG**

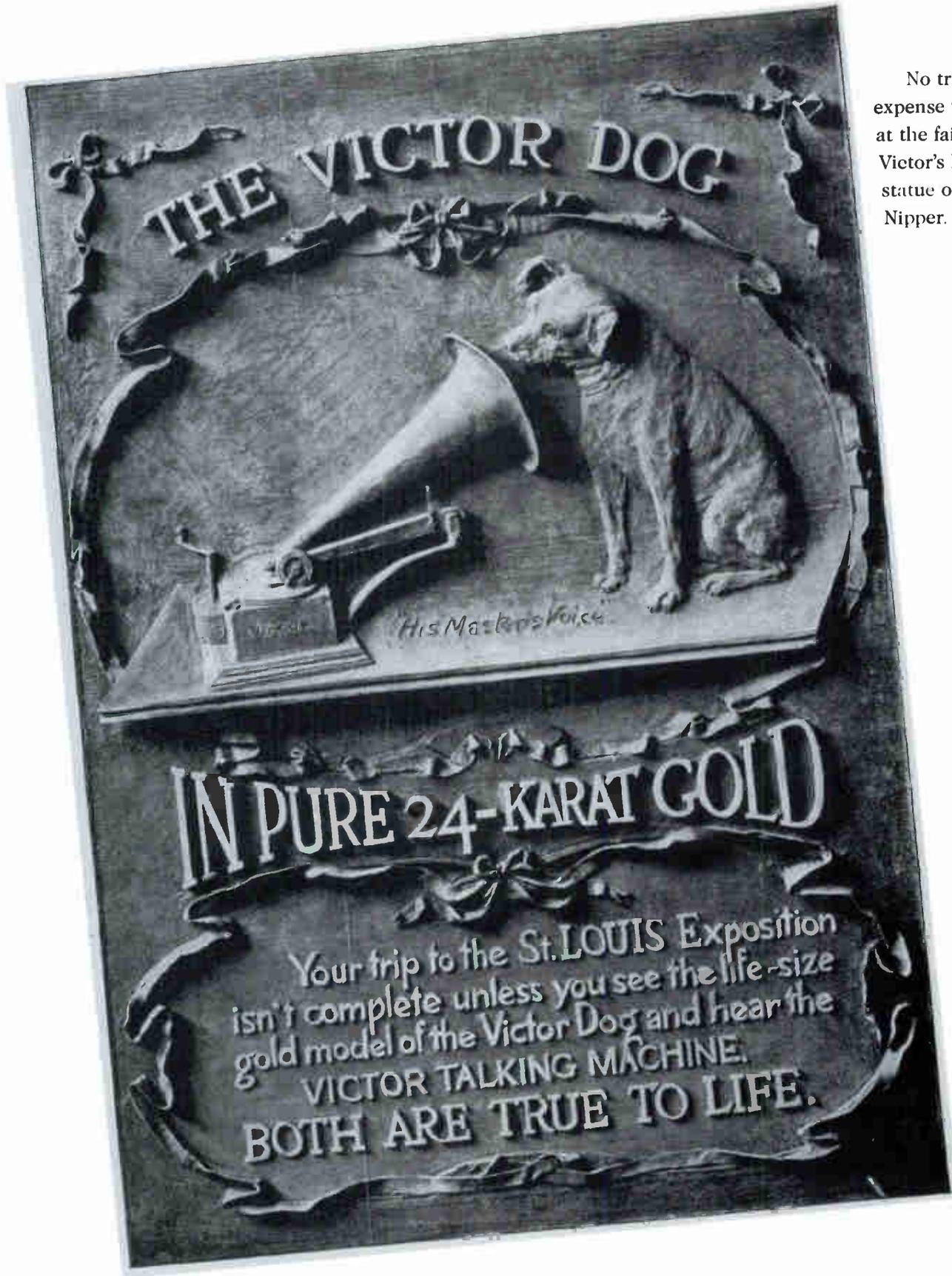
IT IS THE ONLY LINE THAT LANDS PASSENGERS AT THE  
WORLD'S FAIR MAIN ENTRANCE

ILLUSTRATED FOLDER SENT FREE ON APPLICATION

C. S. CRANE, GEN'L PASSENGER AND TICKET AGENT  
ST. LOUIS, MO.

**WABASH**





No trouble or expense was too great at the fair, including Victor's life-size gold statue of its mascot, Nipper.





Amazingly, once again two companies proclaimed they had won the Grand Prize at St. Louis and both celebrated by issuing commemorative record labels. Although this 1905 Victor ad seems to settle the question of who really won, it was actually Columbia which, after going to court, proved to be the rightful owner of the grand prize.<sup>10</sup>

# Victor wins Grand Prize

Read this letter from the judges of musical instruments at the St. Louis Exposition

**Ernest R. Kroeger**  
Chairman  
Bureau of Music,  
World's Fair

**N. J. Corey**  
Secretary,  
Organ Expert and  
Musical Lecturer,  
Detroit

**Emil Mollenhauer**  
Director Handel and  
Haydn Society  
Apollo Club  
of Boston

**Oliver C. Faust**  
New England  
Conservatory  
of Music, Boston

**John A. O'Shea**  
Organist St. Cecilia  
Church and Teacher  
of Music in the Pub-  
lic Schools of Boston

**Richard W. Gertz**  
Tone Expert and Secre-  
tary of Nason & Hamlin  
Piano & Organ Co.; also  
Wm. Gern. Piano Co.,  
Hanover, Germany

**Max H. Mattes**  
Tone Expert on Pi-  
anos and Organ for  
the New York Con-  
servatory of Music

**Chas. Kunkel**  
Composer and  
Expert Pianist,  
St. Louis

**Adam Jakob**  
Expert on String  
and Wind Instru-  
ments, Philadelphia

**Theo. B. Spiering**  
Violin Expert,  
Chicago Musical  
College

**Dr. F. C. Rieloff**  
Imperial  
German Consul,  
St. Louis

**Emile Terquem**  
Music Publisher,  
Paris, France

Group Jury 21. December 8, 1904.

The Jury of Awards on Musical Instru-  
ments at the Louisiana Purchase Exposi-  
tion gave the Victor Talking Machine and  
Victor Records the Grand Prize, the  
highest possible award over all other  
talking machines at the Exposition.

The Victor was the only talking machine  
that received from the musical jury a  
percentage high enough to be entitled to  
a Grand Prize, under the rules governing  
the judging of exhibits.

The Grand Prize was unanimously  
awarded by this jury of musical experts  
to the Victor Talking Machine, because  
of its marked superiority as a musical  
instrument over all other sound-reproduc-  
ing machines shown.

*Ernest R. Kroeger* *N. J. Corey*  
*Emil Mollenhauer* *Oliver C. Faust*  
*John A. O'Shea* *Richard W. Gertz*  
*Max H. Mattes* *Chas. Kunkel*  
*Adam Jakob* *Theo. B. Spiering*  
*Dr. F. C. Rieloff* *Emile Terquem*





THE  
GRAPHOPHONE  
AND  
COLUMBIA RECORDS  
WIN  
HIGHEST HONORS  
AT ST. LOUIS.

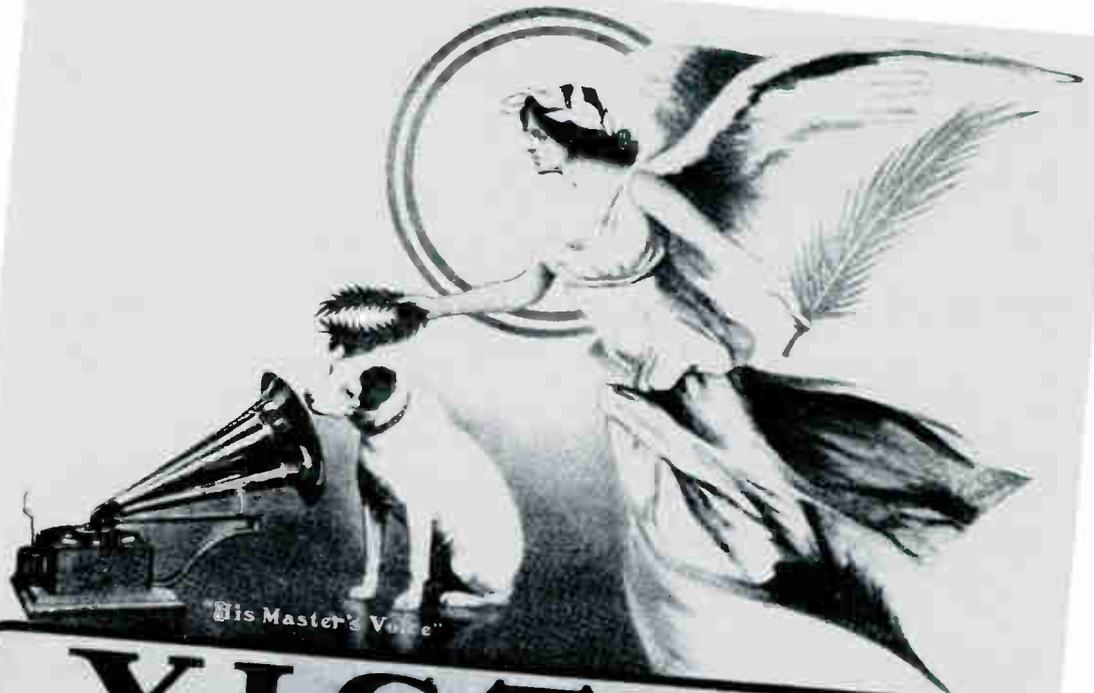
These Awards Following  
the  
**GRAND PRIX PARIS 1900**  
WON IN COMPETITION WITH THE WORLD  
CONCLUSIVELY DEMONSTRATE THAT  
The **GRAPHOPHONE** and **Columbia Records**  
ARE WITHOUT EQUAL  
For Sale by Dealers Everywhere  
and by the  
**COLUMBIA PHONOGRAPH COMPANY, General**  
STORES IN ALL PRINCIPAL CITIES

Ignoring Victor's claim to the St. Louis prize, Columbia trumpeted its win at the same Exposition. By now, public confusion was near complete.





By 1905, the St. Louis prize turned into a "Grand First Prize" and an apparently indifferent Nipper gets a laurel wreath from Winged Victory. More importantly, this is when Victor introduced its catchy slogan, "Look for the Dog." This, of course, meant shoppers should buy only the machine that depicted Nipper hearing his master's voice.



# VICTOR

## The Victor's Wreath The Grand First Prize at St Louis

The highest award of all was given to the  
**Victor Talking Machine**

by the expert musical judges at the grandest of all the world's great expositions. But even a greater honor is the unanimous verdict of the music-loving American people that the *Victor* is not only the greatest talking machine but the most wonderful musical instrument of the age. Only the *Victor* has the greatest records and the clear loud musical tone.

### Look for the Dog

- |                                       |  |   |
|---------------------------------------|--|---|
| Chicago—Talking Machine Co.           | Cincinnati—Rudolph Wurlitzer Co.         | Memphis—O. K. Hume Piano                |
| Chicago—Lyon & Healy                  | Brooklyn—American Talking Mach Co        | New Haven—Henry Hurns                   |
| New York—Victor Distrib. & Export Co  | Buffalo—E. A. Fowler                     | New Orleans—Natl. Auto. Fire Alarm      |
| New York—C. Bruno & Son               | Buffalo—Wallbridge & Co.                 | Omaha—A. Husep                          |
| New York—Douglas & Co.                | Canton—Kleit & Heffelman Co.             | Pittsburg—The F. Bentel Co. Inc.        |
| Philadelphia—Western Talking Mach Co  | Columbus—Perry H. Whitist Co.            | Rochester—G. B. Miller                  |
| Philadelphia—Penn Phonograph Co.      | Denver—Kulbits Campbell Music Co         | Rochester—Talking Machine Co.           |
| Philadelphia—C. J. Hoppe & Son.       | Detroit—Orionell B.                      | St. Louis—St. Louis Talking Machine Co. |
| Boston—Eastern Talking Machine Co     | Dubuque—Harger & Blah.                   | St. Paul—Kochler & Hinrichs.            |
| Boston—Oliver Ditson Co.              | Galveston—Thos. Goggan & Bro.            | St. Paul—W. J. Dyer & Son.              |
| San Francisco—Sherman, Clay & Co.     | Grand Rapids—Julius A. J. Friedrich.     | Savannah—Youmans & Leete.               |
| Atlanta—Phillips & Crew Co.           | Indianapolis—Carlin & Lennox.            | Scranton—W. D. Andrews.                 |
| Baltimore—H. R. Eisenbrandt Sons.     | Kansas City—Schmaltzer & Sons Arms Co    | Washington—E. Kann, Sons & Co.          |
| Baltimore—Baltimore Mercantile House. | Kansas City—J. W. Jenkins' Bone Music Co | Washington—Jno. F. Ellis & Co.          |

**Victor Talking Machine Company Philadelphia**  
Original makers of the Gram-O-phone





# THE WHOLE SHOW

## COLUMBIA Graphophone

**Ring Up the Graphophone Curtain in Your Home, and the Whole World of Entertainment Appears!**

The same artistes that sing for you from the Graphophone Stage are famous singers from all the musical centres of the world. Many of these are paid several thousand dollars each for singing a single night in Grand Opera, or to a millionaire's guests — The Columbia Phonograph Company pay these same prices for YOUR benefit. A single evening with the Graphophone represents thousands of dollars in professional services. At your call come Song and Story, Opera and Vaudeville, Band and Orchestra. The later types of Columbia Disc and Cylinder Machines embody a number of scientific improvements that have resulted in reproducing the exact human tone quality and volume of the original.

**COLUMBIA PHONOGRAPH CO.,**  
 Owners of the Fundamental Patents.  
 Largest Talking Machine Manufacturers in the World.  
 Dealers Everywhere.

Creators of the Talking Machine Industry.  
 Only Makers of BOTH Disc and Cylinder Machines.  
 Stores in all the Principal Cities.

**Grand Prix, Paris, 1900      Double Grand Prize, St. Louis, 1904**

**Fill out and mail this coupon.**

Columbia Phonograph Co., 90 West Broadway, New York City. 112.

Please send me catalogue of machines and new list of Columbia Records.

Name..... City..... State.....  
 St. and No.....

The following year, Columbia revised its version of the contest of 1904 and declared itself a winner of a "Double Grand Prize" at St. Louis. More to the point, it was the only company at this time to manufacture both cylinder and disc players.





Mercifully, the Grand Prize era began to wane after 1905, when Victor added the last of its medal references to its ads and labels, following its gold medal at the Lewis and Clark Exposition held in Portland, Oregon that year.

The industry was about to enter an era during which the quality of the machine became less important than the records offered with them. To secure popular records companies would lock musicians and singers into exclusive contracts. It was the start, especially, of a golden age of opera, with Victor in the clear lead.

**VICTOR**  
wins first prize again  
over all others

The Victor Talking Machines and Records were awarded the Gold Medal which is the first prize and the highest award over all other talking machines at the Lewis & Clark Portland Exposition, confirming the award of the First Prize at the St. Louis and Buffalo Expositions.

**Three Straight First Prizes**  
Buffalo 1901      St. Louis 1904      Portland 1905

Can this leave any possible doubt in your mind as to which talking machine is best?

Prices \$17, \$22, \$30, \$40, \$50, \$60, \$100. Write for Art Catalogue.

**New Monthly List of Records on sale at all Music Houses and Talking Machine Dealers, January 1, 1906**

Victor Talking Machine Company      Camden, N. J.





# The Great Voices

IMPROVED  
**Gram-o-phone**  
**ORDERED FOR THE  
IMPERIAL PALACE  
AT CONSTANTINOPLE**



**THE SULTAN MAKING HOME ATTRACTIVE WITH A GRAM-O-PHONE.**

Following are copies of cablegrams received by the National Gram-o-phone Co., New York, from Constantinople:

**PERA, June 29, 1898.**—Send here for Palace Nebmet Raouf Bey, care Cuppa Lambros, one Gram-o-phone, three thousand needles, one each all catalogue records.  
**PERA, July 2, 1898.**—His Imperial Majesty Sultan requests hurry shipment Gram-o-phone, sending all catalogue records, adding Turkish if possible.

The order was duly filled, and echoing through those mysterious halls in which no foreigner has ever stepped his foot, is heard to-day the inspiring strains of Sousa's Band; the superb performances of the Banda Rossa; Arthur W. Pryor's incomparable trombone; the exquisite cornet solos of Higgins and Chambers; Ossman's wonderful band; in short, the best efforts of the most celebrated entertainers of the whole Western hemisphere.

What a revelation to Eastern ears, and Eastern modes of thought!  
And what an illustration of the fact that the Gram-o-phone will bring into ANY home a never-ended program by the most gifted and popular performers of practically all the High-Class Entertainment of which Music, Speech and Song are ever capable!

Could anything be better to amuse yourself and friends? Or for a Christmas present?  
**Price of instrument complete, \$75 and \$25.** Records 50 cents each. Money refunded, less express charges, if instrument is not satisfactory, and is returned immediately.

**SOME PLACES WHERE THE GRAM-O-PHONE MAY BE SEEN**

Chubb & Sons, Philadelphia, Pa.  
M. P. Crowley, Springfield, Mass.  
Chubb & Sons, Albany, N. Y.  
D. D. Childs, Sons, Salt Lake City, Utah  
W. J. Dyer & Sons, St. Paul, Minn.  
W. E. Dyer & Sons, Minneapolis, Minn.  
Denton, Carter & Daniels, Buffalo, N. Y.  
The B. Fisher's Sons, Cleveland, Ohio  
H. R. Foshag & Sons, Baltimore, Md.  
J. A. J. Friedrich, Grand Rapids, Mich.  
J. Flanagan, Milwaukee, Wis.  
General Bros., Detroit, Mich.  
100 Woodward Ave.

Julius Hart, New Orleans, La.  
Harbach & Co., Philadelphia, Pa.  
(150 Filbert St.)  
Home Minor Co., Richmond, Va.  
S. Hamilton, Pittsburgh, Pa.  
George M. Koch, Columbus, Ohio  
Albert Krell, Canton, Ohio  
Lambert & Bates, Savannah, Ga.  
Montgomery Ward & Co., Chicago, Ill.  
(127 Michigan Ave.)  
D. K. Myers, St. Louis, Mo.  
A. & S. Nordheimer, Toronto, Canada  
National Gramophone Co., Boston, Mass.  
(127 Tremont St.)  
H. A. Nelson & Sons Co., Montreal, Canada

Perry Bros., Wilkes Barre, Pa.  
Perry Bros., Scranton, Pa.  
J. W. Keesler & Bros., Louisville, Ky.  
Sherman, City & Co., San Francisco, Cal.  
F. G. Smith & Co., Washington, D. C.  
H. Siegling, Charleston, S. C.  
Schmelzer Arms Co., Kansas City, Mo.  
Spaulding & Co., Jewelers, Chicago, Ill.  
Thos Bros., Syracuse, N. Y.  
W. H. Thorne & Co., St. John, N. B., Canada  
Whitney & Currier Co., Toledo, Ohio  
Wallace Bess, Norfolk, Va.  
Wolchmier & Son, Indianapolis, Ind.

AGENTS IN ALMOST EVERY CITY THROUGHOUT THE UNITED STATES

For particulars, printed matter, etc., address the **NATIONAL GRAM-O-PHONE CO., 874 Broadway, New York**

Early on, the emerging recording companies realised that music, not machines, would make their fortunes. Once every home had a phonograph, graphophone or Victor talking machine, where else would spending go? In this arena, Victor had an early lead, as the company which adopted Berliner's 1895-patented method of mass-producing discs from a single recording. Edison was unable to duplicate this feat until 1901.





Early on, the gramophone company exploited its power by marketing, in 1899, records "signed" by the artists. And what artists they signed! A virtual monopoly of famous operatic stars, composers and comedians of the day recorded for Victor, a thousand new titles a year by 1906.

The public was encouraged to feel that by buying the Victor talking machine, they could enjoy the same pleasures previously reserved for royalty.

**YOU OWE IT  
TO YOUR FAMILY  
AND FRIENDS  
TO HAVE A  
Gramophone  
IN YOUR  
HOME**



**ONLY MACHINE USING  
FLAT, SIGNED,  
INDESTRUCTIBLE  
RECORDS.**

**Our Great Admiral writes**  
"Certainly the most entertaining and interesting of instruments: Nothing in the sound re-  
producers of to-day so marvelous as this wonderful discovery."—ADMIRAL SCHLEY.

**Designer of the Columbia writes**  
"The Gram-o-phone is the best reproducing machine extant. . . . A never-fading  
source of pleasure. Our yachting friends instantly realized its adaptability to use on the water."  
—HERRESHOFF MANUFACTURING CO.

**Sent on Approval to Subscribers to The Cosmopolitan Magazine**  
On receipt of \$5.00, simply as evidence of good faith, we will ship to any  
subscriber to The Cosmopolitan our new \$18.00 Gram-o-phone, and six (6) signed, inde-  
structible 50-cent records (total \$21.00) your own or our selection, with the privi-  
lege of 24 hours' examination, when the balance may be paid your express com-  
pany, or returned and your money refunded. Also instalment payments.

**FOR SALE EVERYWHERE National Gram-o-phone Corp., Broadway and 18th St., New York**

**BRANCHES**

|              |                        |            |                             |
|--------------|------------------------|------------|-----------------------------|
| BOSTON       | 178 Tremont Street     | CHICAGO    | 161 State Street            |
| PROVIDENCE   | 457 Westminster Street | CLEVELAND  | Colonial Arcade             |
| PHILADELPHIA | 13 North Ninth Street  | CINCINNATI | 21 and 23 West Fifth Street |





**The Victor Talking Machine Entertains Distinguished Company**

The following special cable to the New York "Herald" of January 1, is of particular interest to Americans, as the Gramophone is the name under which their favorite talking machine—the *Victor*—is sold in England.

**"Queen's Greeting"**

to Mrs. Ronalds—Sends Photograph of Herself and King Edward With all Good Wishes—Gramophone Reception—Wonderful Instrument Which Entertains Guests with Singing of Great Artists.

[SPECIAL CABLE TO THE NEW YORK HERALD]

**A Wonderful Gramophone**

Perhaps the great sensation of the afternoon was a performance of a new monster Gramophone, which reproduced the wonderful singing of Mr. Caruso, Pianon and other great artists. It was funny to watch the people coming upstairs as they

This is an old story to us and to all owners of the *Victor*. People often mistake the *Victor* for the actual voice or instrument; and the fact that every one of the twelve judges at the Pan-American Exposition awarded the prize to the *Victor*, shows how far the *Victor* is ahead of other talking machines.

**This London experience shows more yet:** with all the money at their command, the friends of the King and Queen could not secure anything that would produce so great a sensation and give so much pleasure as the *Victor Talking Machine*.

You can entertain your friends in the same manner as the Princes and Peers of England are entertained. The *Victor Talking Machine* is easily within your reach and its library of music is almost unlimited.

- |   |  |   |
|---|--|---|
| Chicago—Talking Machine Co.                 | Cincinnati—Rudolph Wehitzer Co.        | Indianapolis—Carlin & Lennex.                 |
| Cleveland—Leon & Healy.                     | Philadelphia—Western Electric Co.      | London—W. Grammer Co.                         |
| New York—Victor Distributing & Export Co.   | Philadelphia—Pena Photograph Co.       | Omaha—A. Hooper.                              |
| New York—C. Bruno & Son.                    | Baltimore—H. B. & Son—Grand Sons.      | Pittsburg—E. G. Hayes & Co.                   |
| Sarasota—W. D. Andrews.                     | Buffalo—P. A. Powers.                  | Pittsburg—Theo. F. Bentz Co., Inc.            |
| Boston—Eastern Talking Machine Co.          | St. Louis—Victor Talking Machine, Ltd. | Portland—Grinnell Bros.                       |
| Boston—John C. Hayes & Co.                  | St. Louis—Simmons Hardware Co.         | Scranton—J. A. Rickard & Co.                  |
| Kansas City—Schmelzer & Sons Arms Co.       | Dubuque—Harzer & Blah.                 | Louisville—Victor Co.                         |
| Cleveland—Cleveland Talking Machine Co.     | San Francisco—Sherman, Clay & Co.      | Grand Rapids—Julius A. J. Friedrich           |
| Jacksonville—Metropolitan Talking Mach. Co. | St. Paul—Kochler & Waricha.            | New Orleans—National Automatic Fire Alarm Co. |
| New Haven—Henry Horton                      | Milwaukee—Husky Co.                    | Atlanta—Phillips & Crew Co.                   |

**VICTOR TALKING MACHINE COMPANY Philadelphia**

In 1903, the company boasted that kings, queens and other aristocratic listeners chose the Victor. It is unclear whether the royals themselves approved of this practice of using their names, faces and crests to market Talking Machines. But no association with prestige was overlooked by the company as it sought to attach greatness to itself.

Eventually, royals such as King George V and Queen Mary did indeed record greetings to their subjects on a Victor disc, although it is hard to know which machine the "monster gramophone" refers to. It is probably a description of the new rear-mount, larger-horn gramophone - which was then becoming available.





Among the most popular recordings of the day were the marches of John Philip Sousa, a Victor artist affectionately known as "The March King." Curiously, Sousa's statement that the company's products were "all right" comes across as lukewarm, at best, but it would be repeated many times as if it were a glowing endorsement. No doubt he was trying to say Victor records were ALL right.

It is no mystery why the greatest singers were inclined to record for Victor instead of its competitors. The secret was the company's ability to stamp many records from a single recording. Not only did singers not have to endure many hours of repeating one song, artists also had the opportunity to do a number of "takes" and then select the one they felt best reflected their talent. This revolutionary technology gave the Victor Talking Machine Co. an early and lasting edge over its rivals.



# SOUSA,

The March King, says:

"Your 'VICTOR' and 'MONARCH' Records are all right."

*John Philip Sousa*

A Talking Machine so perfect as often to be mistaken for the original band, orchestra or singer is what we claim for the "VICTOR." Consider for one moment what this means. If you believe it to be true, you should at once take steps to reap the personal benefit from this wonderful instrument. If you doubt it, we will take pleasure in forwarding you a "Victor" on approval. You will find the

## VICTOR Talking Machine

in the homes of many music lovers, who have previously scorned the talking machine on account of its mechanical imperfections.



Send for New Catalogue.

The "Victor" and "Monarch" Gold Label Records are acknowledged by all to be the best talking machine records made.

Manufactured by **ELDRIDGE R. JOHNSON,**  
19 South 12th Street, Philadelphia, Pa.

- THE TALKING MACHINE Co., 107 Madison Street, Chicago.
- EASTERN TALKING MACHINE Co., 177 Tremont Street, Boston, Mass.
- WESTERN ELECTRIC Co., 933 Market Street, Philadelphia, Pa.
- P. E. CONROY, 1115 Olive Street, St. Louis, Mo.
- MAGUIRE & BAUCUS, 44 Pine Street, New York.
- THE RUDOLPH WURLITZER Co., Cincinnati, O.
- H. R. EISENBRANDT'S SONS, Baltimore, Md.
- NATIONAL AUTOMATIC FIRE ALARM Co., New Orleans, La.
- GRINNELL BROS., Detroit, Mich.
- J. F. SCHMELZER & SONS ARMS Co., Kansas City, Mo.







  
**PATTI**

  
**BERNHARDT**

## The Living Voices of International Celebrities

At the cost of a half-million dollars we have induced the greatest artists, known on the two continents, to sing or play for the "Victor" Talking Machine. One of the great wonders of the new century is that you can hear in your own home, whenever you want to, and at moderate cost, **Caruso**, the great new tenor who is astounding Europe; **Kubelik**, the greatest violinist in the world; **Plançon**, the grand-opera star; **Madame Calvé**, famous for her "Carmen"; **Suzanne Adams**, of grand-opera fame; **The Pope's Personal Choir**, and many others—so far 350 selections have reached this country.

**SEND FOR CATALOGUE OF RED SEAL RECORDS**

**Mmes. Adelina Patti and Sara Bernhardt** say this about the "Victor" Talking Machine and the "Red Seal" Records.

"The Victor Talking Machine reproduces the human voice to such a fine point that in listening to the Records of Caruso, Plançon, etc., it seemed to me as if those artists were actually singing in my salons."  
*(Signed) ADELINA PATTI.*

"Yesterday, while listening to the Habanera of 'Carmen,' I thought I was listening, not to the echo of the voice of Calvé, but Calvé herself—the marvelous and only Calvé."  
*(Signed) SARA BERNHARDT.*

  
**KUBELIK**

  
**CARUSO**

  
**CALVÉ**

  
**SUZANNE ADAMS**

  
**PLANÇON**

  
**LUCIA**

  
**VAN ROOY**

  
**RENAUD**

  
**DE LUCA**

  
**VIALTZEVA**

  
**SCOTTI**

**VICTOR TALKING MACHINE COMPANY, PHILADELPHIA**

- Chicago—Talking Machine Co.
- Chicago—Lyon & Healy.
- New York—Victor Distrib. and Export Co.
- New York—C. Bruno & Son.
- Syracuse—W. D. Andrews.
- Boston—Eastern Talking Machine Co.
- Boston—John C. Haynes & Co.
- Kansas City—Schmelzer & Sons Arms Co.
- Cleveland—Cleveland Talking Mch. Co.
- Jacksonville—Metropolitan Talk. Mch. Co.
- New Haven—Henry Horton.
- Denver—Denver Music Co.
- Cincinnati—Rudolph Wurlitzer Co.
- Philadelphia—Western Electric Co.
- Philadelphia—Penn. Phonograph Co.
- Baltimore—H. R. Eisenbrandt Sons.
- Buffalo—P. A. Powers.
- St. Louis—Victor Talking Machine, Ltd.

- St. Louis—Simmons Hardware Co.
- Dubuque—Harger & Blish.
- San Francisco—Sherman, Clay & Co.
- St. Paul—Koebler & Hinrichs.
- Milwaukee—Husety Co.
- Indianapolis—Carlin & Lennox.
- Lincoln—Wittmann Co.
- Omaha—A. Hospe.
- Pittsburg—E. G. Hays & Co.
- Pittsburg—Theo. F. Bentel Co., Inc.
- Detroit—Grinnell Bros.
- Schenectady—J. A. Rickard & Co.
- Louisville—Victor Co.
- Grand Rapids—Julius A. J. Friedrich.
- New Orleans—National Automatic Fire Alarm Co.
- Atlanta—Phillips & Crew Co.
- Savannah—Yoomans & Leste.

One can only imagine the exhaustion and the raspy throats singers suffered from marathon sessions with Edison technicians recording a single song, and how quickly word spread among artists of how they could record several selections in the same recording session for Victor. More than any other factor, it explains why Victor was able to sign the best names of the day.

In 1903, just two years after re-launching his Victor company, Johnson signed the man who would soon become the most famous singer in the world: Enrico Caruso (1873-1921). The toast of Europe, the talented tenor was a Victor "property" before he ever set foot in North America. He became an instant favorite on the company's line of Red Seal records, but he started out that year as just one "international celebrity" among many.





Talking Machines and records were selling briskly as the rising star, Caruso, made his first recording for the Victor in Milan, Italy on April 11, 1902. Within a few years, that tenor voice came to be Victor's most famous asset, even until well after Caruso's death in 1921. Made in Europe by Gramophone & Typewriter Limited and imported to North America by Victor.

It was Caruso alone who was, one modern writer declares, "the greatest recording artist of the acoustic era, and arguably, the greatest of all time."<sup>11</sup>

In the summer of 1903, Victor described how Caruso "created such a furore" in London ads began building him up for his first appearance in the U.S. Although he still ranked below rival tenor Francesco Tamagno as the premier tenor of the time, that would soon change, as Tamagno retired.



### Grand Opera at Home

Would you like to hear, in your own home, the perfect living voices of these great opera-singers?

Tamagno the favorite of Paris, who retired in the height of his power. Caruso who created such a furore in London and is coming to New York this winter. Aino Ackté the idol of operatic Paris, who will be this winter's leading dramatic soprano in New York opera.

You can hear them at their very best on the

### Victor Talking Machine

with the imported records. You can also hear other leading artists of the world. No other talking machine develops so rich and full a tone as the Victor.

Chicago—Talking Machine Co.  
 Chicago—Lyon & Healy  
 New York—Victor Distributing & Exp't Co.  
 Syracuse—W. D. Andrews  
 Boston—Eastern Talking Machine Co.  
 Kansas City—Schmeltzer & Co.  
 Cleveland—Cleveland Talking Machine Co.  
 Cleveland—Collister & Skyle  
 Cleveland—W. J. Roberts, Jr.  
 Jacksonville—Metropolitan Talking Machine Co.  
 New Haven—Henry Horton.

Detroit—Deane Music Co.  
 Cincinnati—Kendall's Warbler Co.  
 Philadelphia—Western Electric Co.  
 Baltimore—F. R. Eastman & Sons  
 Buffalo—E. A. Powers  
 Washington—S. Knox, Ross & Co.  
 St. Louis—Victor Talking Machine, Ltd.  
 Dubuque—Harger & Killeb  
 San Francisco—Sherman, Clay & Co.  
 St. Paul—K. G. Miller & Hirsch  
 Milwaukee—Hawley Co.  
 Indianapolis—Orlin & Lennox  
 Lincoln—W. Ottensmeyer.

Omaha—A. Hoop  
 Pittsburg—E. G. Hays & Co.  
 Pittsburg—Thos. F. Brentel Co., Inc.  
 Columbus—Perry B. Whitford Co.  
 Detroit—Orinelli Bros.  
 Rochester—J. A. Burkard & Co.  
 Rochester—G. B. Miller  
 Louisville—Victor Co.  
 New Orleans—National Automatic Phonograph Co.  
 Atlanta—Phillips & Cox Co.  
 Savannah—Youmans & Leno  
 West Superior—Brewerick Co.

Victor Talking Machine Company Philadelphia







# Metropolitan Opera House

Lessee CONRIED METROPOLITAN OPERA CO.

## GRAND OPERA

SEASON 1903-1904,  
UNDER THE DIRECTION OF  
**MR. HEINRICH CONRIED.**

OPENING NIGHT  
MONDAY EVENING, NOVEMBER 23rd, 1903,  
at 8 o'clock,

# RIGOLETTO

OPERA IN FOUR ACTS.  
MUSIC by VERDI.  
Book by F. M. Piave.  
(IN ITALIAN.)

|   |                     |
|---|---------------------|
| GILDA .....                             | MME. SEMBRICH       |
| MADDALENA .....                         | MME. LOUISE HOMER   |
| GIOVANNA .....                          | MISS BAUERMEISTER   |
| LA CONTESSA .....                       | MME. HELEN MAPLESON |
| UN PAGGIO .....                         | MISS FÖRNSÉN        |
| IL DUCA .....                           | MR. CARUSO          |
| (His first appearance in this country.) |                     |
| RIGOLETTO .....                         | MR. SCOTTI          |
| SPARAFUCILE .....                       | MR. JOURNET         |
| MARULLO .....                           | MR. BÉGUÉ           |
| MONTERONE .....                         | MR. DUFRICHE        |
| BORSA .....                             | MR. MASIERO         |
| CONTE DI CEPRANO .....                  | MR. CERNUSCO        |
| USCIERE .....                           | MR. FANELLI         |
| CONDUCTOR .....                         | MR. ARTURO VIGNA    |
| (His first appearance in this country.) |                     |






Marcella Sembrich      Louise Homer  
MARCEL JOURNET      ANTONIO SCOTTI

## CARUSO'S DEBUT

By the time he debuted at the Metropolitan Opera House's production of Rigoletto on Nov. 23, 1903, Caruso was already a favorite among record buyers. So complete was Victor's dominance in opera music that each of his four co-stars pictured on the marquee at the performance that evening were already in the company fold.





By spring, 1904, as the opera season ended, Caruso was a hot property, and Victor exploited his growing renown by issuing his performances on 10-inch Monarch records, this time recorded in America. This was the beginning of the now-famous 81000 series of recordings, named after the catalog numbers printed on the labels. Caruso was no longer just an import; he had truly arrived.

# VICTOR



## The New Caruso Records

Just out! The great Italian Operatic Tenor, who has created such a furore in London and New York, is under contract to sing only for the **Victor Talking Machine**.

Go to the nearest dealer and ask to hear a Caruso record—the perfect reproduction of a magnificent voice.

## Victor Talking Machine Co Philadelphia

The Original Makers  
of the Gram-O-phone

Chicago—Talking Machine Co.  
 Chicago—Lyon & Healy.  
 New York—Victor Distrib. & Export Co.  
 New York—C. Bruno & Son.  
 Philadelphia—Western Electric Co.  
 Philadelphia—Penn Phonograph Co.  
 Boston—Eastern Talking Machine Co.  
 Boston—Oliver Ditson Co.  
 San Francisco—Sherman, Clay & Co.  
 Atlanta—Phillips & Crew Co.  
 Baltimore—H. R. Eisenbrandt Sons.  
 Baltimore—Baltimore Hazyatin House.  
 Brooklyn—American Talking Mach. Co.  
 Buffalo—P. A. Powers.  
 Buffalo—Walbridge & Co.  
 Canton—Klein & Hefelman Co.  
 Cleveland—Cleveland Talking Mach. Co.  
 Columbus—Perry B. Whitist Co.  
 Denver—Knight-Campbell Music Co.  
 Detroit—Grinnell Bros.  
 Dubuque—Harger & Blish.  
 Galveston—Thos. Goggan & Bro.



Cincinnati—Zudolph Wuritzer Co.  
 Grand Rapids—Julius A. J. Friedrich.  
 Indianapolis—Carlin & Lenoze.  
 Jacksonville—Metrop. Talking Mach. Co.  
 Kansas City—Schmieser & Sons Arms Co.  
 Kansas City—Jenkins Sons Music Co.  
 Lincoln—Wittmann Co.  
 Memphis—O. K. Henck & Sons.  
 New Haven—Henry Hoxton.  
 New Orleans—Natl. Auto. Fire Alarm Co.  
 Omaha—A. Roper.  
 Pittsburg—Thos. F. Bental Co., Inc.  
 Rochester—G. B. Miller.  
 Rochester—Talking Machine Co.  
 St. Louis—Victor Talking Machine Co.  
 St. Paul—Koehler & Hinrichs.  
 St. Paul—W. J. Dyer & Bro.  
 Savannah—Yonmans & Lente.  
 Syracuse—W. D. Andrews.  
 Washington—S. Kann, Sons & Co.  
 Washington—Jm. F. Ellis & Co.  
 West Superior—Brunswick Co.





# Metropolitan Opera House

Lesse CONRIED METROPOLITAN OPERA CO  
**GRAND OPERA**  
First Performance

Under the Direction of MR. HEINRICH CONRIED.  
**MONDAY EVENING, FEBRUARY 11, 1907,**  
at 8 o'clock.

First Italian Performance in America and for the First Time  
at this Theatre,

## Madama Butterfly

OPERA IN THREE ACTS.  
MUSIC by **GIACOMO PUCCINI**  
Book by L. Illica and G. Giacosa  
After the Work of John Luther Long and David Belasco.  
(IN ITALIAN.)

|   |   |
|---|---|
| <p>CIO-CIO-SAN .....</p> <p>SUZUKI .....</p> <p>KATE PINKERTON .....</p> <p>LA MADRE .....</p> <p>LA CUGINA .....</p> <p>LA ZIA .....</p> | <p>MMES. FARRAR</p> <p>HOMER</p> <p>MAPLESON</p> <p>JACOBY</p> <p>SHEARMAN</p> <p>MORAN</p> |
| <p>B. F. PINKERTON .....</p> <p>SHARPLESS .....</p> <p>GORO .....</p> <p>YAMADORI .....</p>   | <p>MM. CARUSO</p> <p>SCOTTI</p> <p>REISS</p> <p>PAROLI</p>                                  |
| <p>LO ZIO BONZO .....</p> <p>YAKUSIDE .....</p> <p>IL COMMISSARIO IMPERIALE .....</p> <p>UN UFFICIALE DEL REGISTRO .....</p>              | <p>MM. MÜHLMANN</p> <p>ROSSI</p> <p>BÈGUÉ</p> <p>NAVARINI</p>                               |

The Entire Production under the personal supervision of  
the Composer.

CONDUCTOR ..... MR. ARTURO VIGNA

Far from replacing live performances, Victor records, by increasing the fame of operatic stars such as Caruso ensured large audiences for the singers when they went on tour. By 1907, the list of performers in Madama Butterfly at the Metropolitan Opera House reads like a catalog of Victor recordings — which just shows how far the company had pulled ahead of its competitors.





Voices came and went, but for an unprecedented 20 years, Caruso remained Victor's premier property. When the company wanted to show off its top-end machine, as likely as not it was Caruso shown with it. One 1908 promotion, for example, shows him standing on the Victor VI, still among the most valuable and collected machines the company ever made. It had a shock-absorbing turntable and gold plate on the top and base of the pillars and on all exposed parts. This illustration depicts the polished brass horn seen also on the cover of this book. One version of this model, the most sought-after today, had a solid mahogany horn. It is not only very beautiful, it is also among the best-sounding of the outside-horn machines Victor produced.

The public loved Caruso, not only for his talent, but for his down-to-earth style and openness. He was no snob. After his performances at the Metropolitan, he would occasionally walk out into the street and mingle with everyday folk. Part of his legend has it that, in good weather, he would stand in his open car and sing on the street for those who could not afford tickets.



## Caruso and the Victor

Only on Victor Records or on the grand-opera stage can you hear the wonderfully sweet and powerful voices of Caruso, Melba, Sembrich, Eames, Scotti, Schumann-Heink and other world's famous operatic stars.

But not even at the opera can you hear in one evening such a celebrated group of artists as you can hear on the Victor anywhere at any time.

Any Victor dealer will gladly play grand-opera or any other Victor Records for you. Call and ask to hear them.

Victor Talking Machine Co., Camden, N. J., U. S. A.  
Berliner Gramophone Co., Montreal, Canadian Distributors.



**FREE GIFT—GET ONE—MADE TODAY**  
When you buy a Victor gramophone or a Victor Record, and full information regarding the Victor Gramophone and Records.



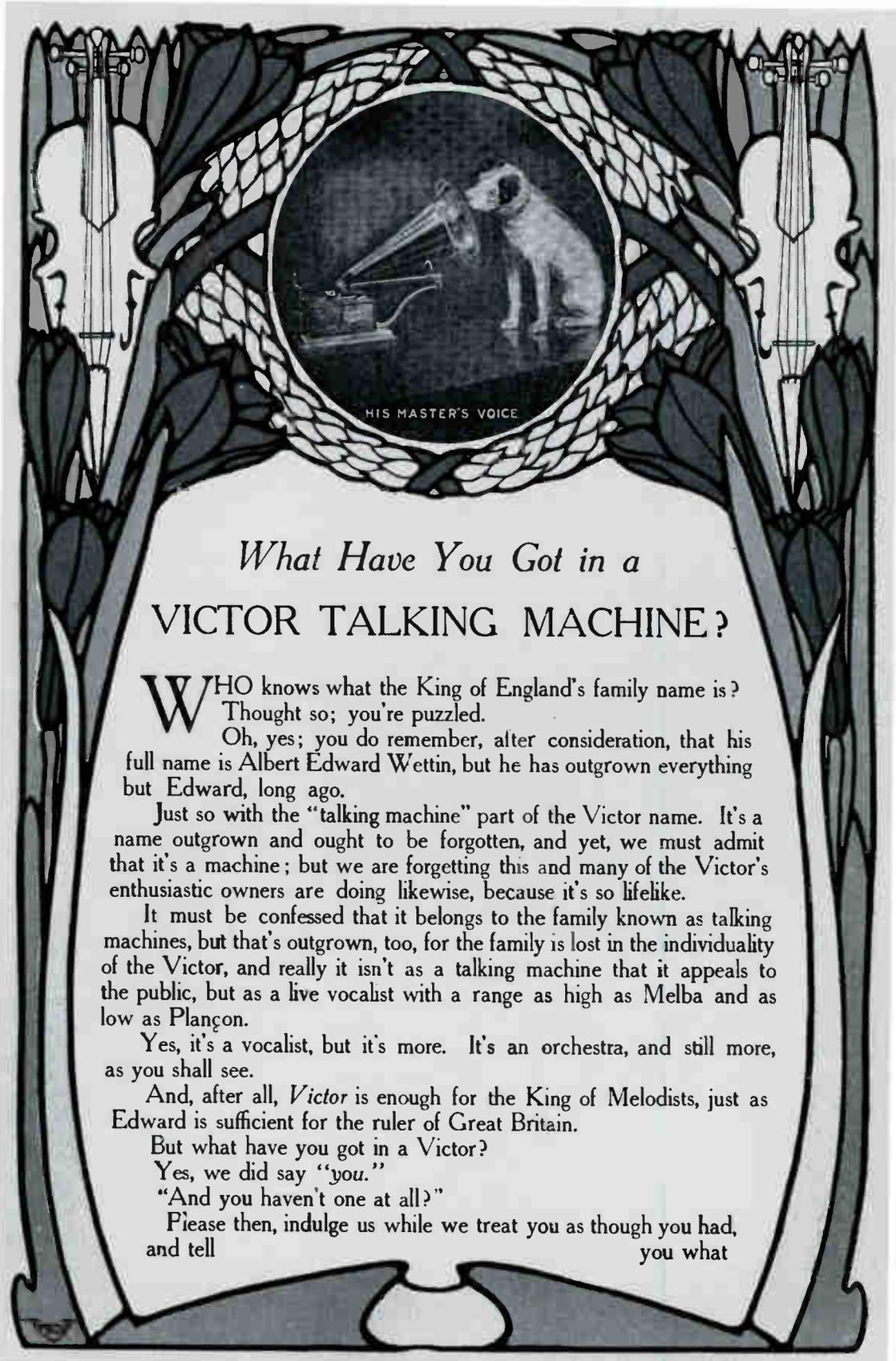


Although in Victor promotions he usually appeared in the heroic costume of one of his many lead roles, Caruso was in fact a very modest, private and simple man. His widow, Dorothy, wrote of him:

Enrico's nature was not only uncomplicated; it was actually elemental. He was made in large blocks of essentials. His humanity was deep, his humor was broad, his faith was high. He wasn't worn, he was fresh; he didn't need spices. He was able to taste bread — he knew the taste of bread. He didn't have to sharpen any of the human appetites. The simplicity of his design was too apparent to be readily believed. The public made a mystery of what in reality was a truly simple man.<sup>12</sup>

By this time, Victor got into the habit of extracting, not just songs, but words of praise, too, from its growing stable of celebrities. In its advertising, Victor could always count on its gallery of stars for a few kind words on the quality of its recordings. Because in many ways talking machines were still regarded as a novelty, much was made of the supposed life-like quality of the reproduction. But the stars also knew that the recording industry had multiplied by thousands the size of their audiences, the extent of their fame, and their personal fortunes. Some stars, such as the great soprano Adelina Patti (1843-1919), were famous long before the recording era, but opera lovers are still indebted to Victor for preserving their voices for future generations.





*What Have You Got in a*  
**VICTOR TALKING MACHINE?**

**W**HO knows what the King of England's family name is?  
Thought so; you're puzzled.  
Oh, yes; you do remember, after consideration, that his full name is Albert Edward Wettin, but he has outgrown everything but Edward, long ago.

Just so with the "talking machine" part of the Victor name. It's a name outgrown and ought to be forgotten, and yet, we must admit that it's a machine; but we are forgetting this and many of the Victor's enthusiastic owners are doing likewise, because it's so lifelike.

It must be confessed that it belongs to the family known as talking machines, but that's outgrown, too, for the family is lost in the individuality of the Victor, and really it isn't as a talking machine that it appeals to the public, but as a live vocalist with a range as high as Melba and as low as Plançon.

Yes, it's a vocalist, but it's more. It's an orchestra, and still more, as you shall see.

And, after all, *Victor* is enough for the King of Melodists, just as Edward is sufficient for the ruler of Great Britain.

But what have you got in a Victor?  
Yes, we did say "you."  
"And you haven't one at all?"  
Please then, indulge us while we treat you as though you had,  
and tell you what





*I have tried the records and find them really wonderful reproductions of my singing. I feel that in them all the care and trouble, to which your experts went last month, have found great reward.—Nellie Melba.*

*I have just heard my last records and cannot find words to express my immense satisfaction. Never had I imagined that a talking machine could give such perfect results, and wish to confer upon you my most sincere congratulations on your most remarkable work.—A. Scotti.*

*I not only thought I heard the echo of Calvé's voice, but Calvé herself, the marvelous and unique Calvé.—Sarah Bernhardt.*

the triumph of Donovan's dog, and "we all come along down" and celebrate the victory of Donovan's dog.

That's about as low down as a Victor Talking Machine will take us, but you can already see that you've got a first-rate variety show tied up in a Victor and its records.

But let's take a trip in the opposite direction. Mind you, it's the same Victor which is taking us to the opera tonight, when the seats are five and ten dollars apiece.

No, we don't have to put on our dress suits, nor must we eat a late supper, with consequent bad digestion and a worse temper the next day. Here we are, with fine seats and the programme before us. What a cast! Caruso, Melba, Sembrich, Gadski, Patti, Campanari, Tamagno, Calvé, Eames, Scotti, Plançon. Before we are aware of it Caruso is on the stage and singing "Celeste Aida." The next we know we are pinching ourselves to be sure we didn't see him. Surely we could see his breast heave as he recovered from one of those masterfully sustained notes. He is, indeed, an incomparable artist.

One after another the stars appear, sing, shine and are recalled, while we can hear even the applause that greets each, and surely here is enough to justify the wildest enthusiasm for a machine which can so materialize the spirit of song.

But this is the perfume of a memory.

That old ballad, "Ben Bolt," brings back the odor of spring in a village cottage years ago. There were lilacs in a vase on the center-table; there was a simply-gowned girl at a piano. This song was sung, and you were enthralled. Ah, no, the Victor can't do justice to that scene, but you insist on hearing





I am delighted with all of my records. It is indeed an amazing sensation (and in this case a most agreeable one) to hear myself sing. The records fully repay me for all the care and trouble I took to make them.—*Emma Eames Story.*

*The reproduction of the selections I sang for you is wonderfully lifelike. The high tones are rendered by your Victor in an astonishingly clear and firm manner. I wish to add that all the records made by your firm show high artistic aims, and above all they reproduce the natural quality of the human voice.—Marcella Sembrich.*

I consider the Victor a truly marvelous instrument, which produces the human voice to perfection.—*Jean de Reszke.*

you will have when you get it, as though it were already yours. It will be an imaginative description, if you please.

We are out on Broadway now, and we are craning our necks to catch the head of the procession which is about to pass. It's coming; hear that? That's the incomparable Sousa. See the drum major; what a burst of brazen melody that is! Can you hear that trombone solo; and now the full band again? Such a climax; what precision! But it fades; on come the paraders, and the sound is lost in the distance.

That's one thing you've got in a Victor.

But we have turned down a side street by this time, and there's a street fakir telling his story, spinning his yarn. What's that he's saying? Oh, he's telling the story about the patent medicine man (Record 2065). You stop and listen, you can't help yourself, and your sides shake as you turn away when the signal comes, "Beat it, the cop!" But all the time you have been listening to that Victor record, you have in imagination been standing down there on the street corner.

But the sun shines and it's hot, and we say, "Come, let's go to Coney Island." And the first thing that attracts us there is a good vaudeville show. Surely enough, with record after record of coon song, Irish love song, banjo solo, "The man who spent three weeks in the insurance business," quartets, medleys, and a lot more, we passed an hour and a half, and didn't know where the time had gone.

On the way out we heard a man whisper in confidential tones to another something about a dog fight. Our blood is up and we are in for fun, so the dog fight comes next. A serio-comic encounter (Record 860) which ends in





I cannot help thinking what a privilege it is to students to be able to hear, over and over again, such perfect reproductions of all the famous songs sung by so many of our most celebrated artists.—*Louise Homer*.

In listening to the discs of Caruso, Plançon and others it seemed to me that these artists were actually singing in my salon. I never heard anything to equal this instrument.—*Adelina Patti*.

it again and again, and at every fresh rendering the odor of the lilacs is more distinct and the face at the piano more beautiful.

And now sentiment has hold of us, and we gather 'round this same piano, a whole family of us, and sing sacred songs as the Victor recalls this, that and the other of the gospel hymns cherished in the memory of us all, finishing with record 97, "Lead, Kindly Light," as sung by the Haydn quartette.

All this and much more is yours in a Victor Talking Machine. Nay, rather, just simply a Victor.

Yours, yes indeed, for we feel almost sure that it is yours now.

The call of music is in your veins and the desire to listen to everything all at once must be satisfied. The Victor library of descriptive literature is yours for the asking. Volume I. sent free on request. Send to us for it if you want it. Visit the nearest dealer and if he can't suit you with just the Victor you desire, or just the records, let us know and we will supply him or direct you elsewhere.

But please remember that all you need do is to ask for the Victor and look for the faithful little fox terrier who is constantly listening for "His Master's Voice."

**VICTOR TALKING MACHINE CO.**  
 CAMDEN, N. J.





The most famous singers, such as Australian-born soprano (1861-1931) Nellie Melba (of Melba Toast fame), even had their own personalised labels. One of the artists whose popularity began long before the age of commercial recording, her discs were simply marked "Melba Records."

Strangely, even at the height of his fame Caruso was never accorded his own record label, while other stars, such as Melba, Tamagno and Adelina Patti enjoyed this special tribute.

**Melba**

Mme. Melba consented to remain in America for one week after the conclusion of her Opera and Concert engagements, for the purpose of having her voice recorded by the Victor Talking Machine Company.

The importance of this event will be fully appreciated by all lovers of music. The Victor Company hopes to have these new Melba Records on sale throughout America on or about May 15.

Write for complete Melba list  
VICTOR TALKING MACHINE CO Camden N J, U.S.A.  
Berliner Gramophone Co of Montreal Canadian Distributors





The only way you can hear the great singers when you want to.

# Victor IV

\$50

Other styles \$10 to \$100

Write to us for complete catalogue

London has its opera in the summer.  
New York in the winter.

The Victor season never closes—  
Melba, Caruso, Schumann-Heink, Scotti and the other great artists always in your music-room.

Ask your dealer to play Grand Opera or any other music you like, on a Victor.

**VICTOR TALKING MACHINE CO.**

Camden, N. J., U. S. A.

Berliner Gramophone Co. of Montreal, Canadian Distributors



One advantage of records, other than costing less than balcony tickets at the Metropolitan, was they could be enjoyed year-round. In an age when travel was by rail and boat, the great stars were a seasonal attraction. In summer they were in Europe, returning to the U. S. each fall for the winter season. Victor increased their fame on one side of the ocean while they performed on the other.





Victor's widening lead in music was becoming an embarrassment to its competitors, who tried in vain to put the best possible face on their collections of a few stars and a lot of runners-up. Columbia put on a brave face. It gamely boasted that it had a lock on "twelve of the fourteen great baritones of the world," a far cry from the hoard of tenors, contraltos, and sopranos of Victor. It was worth a try.

# COLUMBIA FONOTIPIA GRAND OPERA RECORDS

WE OFFER DOUBLE-DISC RECORDS BY TWELVE OF THE FOURTEEN GREAT BARITONES OF THE WORLD



AMATO  
ANGELELLI  
ARIMONDI  
BONCI  
BASSI  
BISPHAM  
BLAUVELT  
BERTI  
BALDASSARE  
CAMPANARI  
CASTELLANO  
CIAPARELLI  
DANI  
DESTINY  
DUBOIS  
DE RESZKE  
GILBERT  
GRAYVILL  
KROSCENISKI

KUBELIK  
JOURNET  
LEHMANN  
LUPATI  
AGUIA  
COLLETTI  
PACINI  
PARSI  
PETTINELLA  
PARVIS  
RUSS  
SAMMARCO  
SCOTTI  
SEMBRICH  
STRACCIARI  
TRENTINI  
VAN ROOY  
VIGAS  
VINCENT  
ZENATELLO

Records by Sammarco and Amato, "the greatest living baritones"; Stracciari, for three seasons leading baritone of the Metropolitan Opera House; Magini-Coletti, the star of La Scala Theatre, Milan; are listed exclusively in the Fonotipia Series of Columbia Double-Disc Grand Opera Records. David Bispham, the most distinguished vocal artist America has ever produced; Van Rooy, supreme in Wagnerian rôles; Gilbert, the best French baritone of the present day; Parvis, of Covent Garden and the Metropolitan; Baldassare, favored of La Scala audiences; all sing for the Columbia, their records listed in the Symphony Series of Columbia Double-Disc Grand Opera Records. Magnificent records by the three world-renowned baritones, Scotti, Campanari and Bellatti, are also issued in Columbia Double-Disc Records. In addition we issue records by four of the five great tenors of the world; eleven of the twenty most famous sopranos, and five of the seven greatest basses of the operatic stage. Columbia Grand Opera Records are the *voices* itself, living, vibrating, unchanged. Write for catalog.

**FONOTIPIA SERIES, Double-Discs, 10 3/4 in. \$2.50**  
**SYMPHONY SERIES, Double-Discs, 12 in. \$1.50**

COLUMBIA PHONOGRAPH COMPANY, GEN'L, Tribune Building, NEW YORK  
Main Stores: 35 West 23d Street, New York  
164 Tremont Street, Boston  
Stores or Dealers in all Large Cities  
88 Wabash Avenue, Chicago  
953 Van Ness Avenue, San Francisco  
107 Yonge Street, Toronto, Ont.





# Which is which?




COPYRIGHT  
DU PONT  
CARUSO

You think you can tell the difference between hearing grand-opera artists sing and hearing their beautiful voices on the *Victor*. But can you?

In the opera-house corridor scene in "The Pit" at Ye Liberty Theatre, Oakland, Cal., the famous quartet from *Rigoletto* was sung by Caruso, Abbot, Homer and Scotti on the *Victor*, and the delighted audience thought they were listening to the singers themselves.

At Rector's, the noted Chicago restaurant, when some of the grand-opera stars sang, with piano accompaniment, the diners listened with rapt attention and craned their necks to get a glimpse of the singers. But it was a *Victor*.

In the rotunda of Wanamaker's famous Philadelphia store, the great pipe organ accompanied Melba on the *Victor*, and the people rushed from all directions to see the singer.

Even in the *Victor* laboratory, employes often imagine they are listening to a singer making a record while they really hear the *Victor*. Why not hear the *Victor* for yourself? Any *Victor* dealer will gladly play any *Victor Records* you want to hear.

There is a *Victor* for every purse—\$10 to \$100.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
 Berliner Gramophone Co., Montreal, Canadian Distributors.



# Victor

To get best results, use only Victor Needles on Victor Records

Victor made much of the realistic sound of their recordings, and began a campaign suggesting people who heard them in public were often fooled into thinking they were hearing the performers themselves. These "which is which" stories provided creative material for a whole series of boasts, each one an opportunity to haul out one of their top-billed opera singers. As usual, Caruso is shown with the Victor VI, the pride of the line. The author has been unable to find such an ad representing the Victor I (there was even a Victor 0 for a brief period) and one can only speculate that no artist wanted to be shown next to what was considered the bottom-of-the-line machine.





Which  
is  
which?

Victor II  
\$31

GADSKI

Which  
is  
which?

Victor III  
\$40

COPYRIGHT  
DUPONT  
GERALDINE  
FARRAR





Which  
is  
which?

Victor IV  
\$50

SEURICH

Which  
is  
which?

Victor V  
\$60

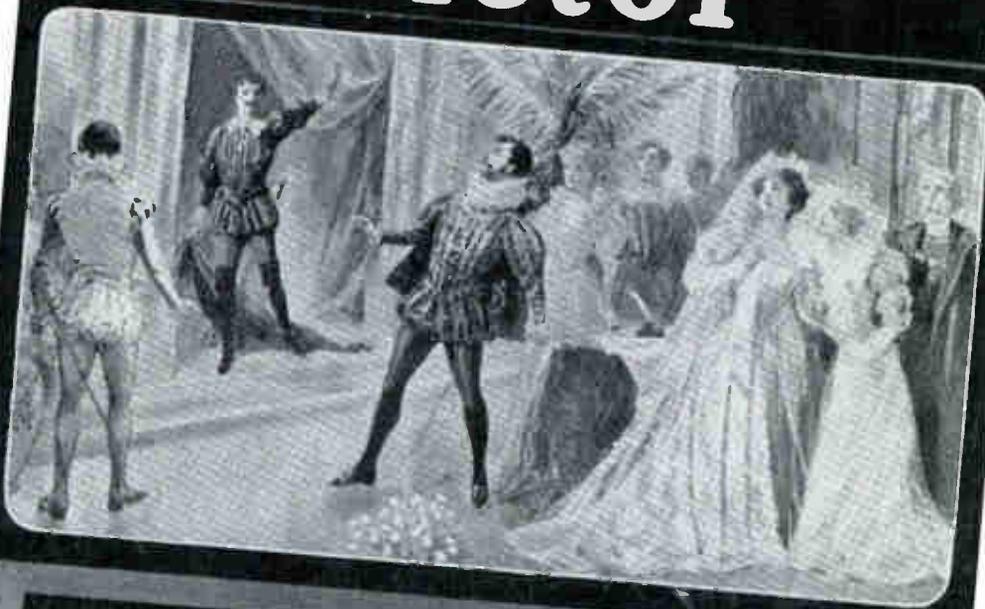
COPYRIGHT DU MONT  
SCHUMANN-HEINK





Beginning in 1908, Victor reserved its six finest opera stars for a knockout performance: Chi mi frena, the sextet from Donizetti's opera, Lucia di Lammermoor. Issued originally at the outrageous price (for 1908) of \$7, the record nonetheless sold briskly and was re-recorded several times with different singers. It remains to this day the highest price tag ever placed on a single recording.

# Victor



## The great Sextet from "Lucia"

sung by Sembrich, Severina, Caruso,  
Scotti, Journet and Daddi

A magnificent record of this grand ensemble, noted for its extreme beauty and powerful dramatic qualities.

The Victor grand-opera list includes such masterpieces as the Quintet from the Meistersinger, the Quartet and Duet from Rigoletto, the Quartet from Boheme, duets from Madame Butterfly, Boheme and Don Giovanni, and more than 300 other operatic selections.

Hear the Lucia sextet at the nearest Victor dealer's. Or ask for any other Victor music you want to hear.  
Write to us for complete catalogue of Victor Red Seal Records of grand-opera.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors



To get best results, use only Victor Needles on Victor Records





## These world's greatest singers make records only for the Victor

The world's *greatest* singers! The greatest tenors; the greatest sopranos; the greatest contraltos; the greatest baritones; the greatest bassos. Not *among* the greatest, but *the* greatest of all nationalities.

Caruso, the greatest of all tenors  
McCormack, the greatest Irish tenor  
Martin, the greatest American tenor  
Dalmores, the greatest French tenor

Scotti  
Sammarco } the greatest Italian baritones  
Battistini }  
Ruffo }  
de Gogorza, the greatest Spanish baritone  
Renaud, the greatest French baritone

Schumann-Heink, the greatest of all contraltos  
Homer, the greatest American contralto  
Gerville-Réache, the greatest French contralto

Melba, the greatest of all sopranos  
Tetrzzini, the greatest Italian soprano  
Eames } the greatest American sopranos  
Farrar }  
Calvé, the greatest French soprano  
Gadski, the greatest German soprano  
Sembrich, the greatest Polish soprano  
Michailowa, the greatest Russian soprano

Jourmet } the greatest French bassos  
Plançon }  
Witherspoon, the greatest American basso

These famous artists—universally acknowledged *the* greatest, and commanding the highest salaries—make records *only for the Victor* because *the Victor* brings out their voices as clear and true as life itself.

Victor Talking Machine Co., Camden, N. J., U. S. A.

To get best results, use only Victor Needles on Victor Records.

# And be sure to hear the Victor-Victrola



Besides the ever-present Caruso, those honored to join the sextet included the Polish soprano Marcella Sembrich and French basso Marcel Jourmet. In spite of its price, the Lucia Sextet was so successful that it was re-recorded and re-issued again in 1912 and 1917, although not with all the same singers. Even the third record, at a time of generally declining record prices, remained at a lofty \$5.00. The sextet singers were the best of the best.





By 1910, Victor's stable of artists was roughly divided in two groups in order to appeal to different tastes: it continued to maintain a growing number of opera stars, as always...

# VICTOR

Photos copyright Dupont, Falk, Mishkin

|                   |               |
|-------------------|---------------|
| 1 Caruso          | 15 Abott      |
| 2 Sembrich        | 16 Farrar     |
| 3 Melba           | 17 Caruso     |
| 4 Scotti          | 18 Homer      |
| 5 Gadski          | 19 Gadski     |
| 6 Homer           | 20 Eames      |
| 7 Journet         | 21 Ancona     |
| 8 Farrar          | 22 Campanari  |
| 9 Caruso          | 23 Scotti     |
| 10 Plancon        | 24 Battistini |
| 11 Eames          | 25 Melba      |
| 12 Schumann-Heink | 26 Plançon    |
| 13 Dalmores       | 27 Eames      |
| 14 Tétrazini      | 28 Calvé      |

The actual living, breathing voices of the world's greatest opera singers in all their power, sweetness and purity.

Hear the Victor—any Victor dealer will gladly play it for you. \$10 to \$500.

Write for catalogues of the Victor and Victor Records.

Victor Talking Machine Co., Camden, N. J., U. S. A.  
 Berliner Gramophone Co., Montreal, Canadian Distributors.

To get best results, use only Victor Needles on Victor Records





... but it also had dozens of bands, vaudeville comedians and singers for more popular tastes.

# Victor

- 1 Arthur Pryor
- 2 Alice Lloyd
- 3 Harry Lauder
- 4 Edith Helena
- 5 Eurt Shepard
- 6 Billy Murray
- 7 Clarice Vance
- 8 Richard Jose
- 9 Percy Hemus
- 10 Frank C. Stanley
- 11 Frederic C. Fremantel
- 12 William F. Hooley
- 13 John Breling
- 14 Vesta Victoria
- 15 May Irwin
- 16 John Philip Sousa
- 17 Arthur Collins
- 18 Ada Jones
- 19 Harry Macdonough
- 20 Walter B. Rogers
- 21 Alice J. Shaw
- 22 DeWolt Hopper
- 23 S. H. Dudley
- 24 Byron G. Harlan
- 25 Eddie Morton
- 26 Len Spencer
- 27 Wm. H. Santelmann
- 28 Cal Stewart
- 29 Eugene Cowles
- 30 Harry Tully
- 31 Bob Roberts
- 32 Herbert L. Clarke
- 33 Corinne Morgan
- 34 Emil Muench
- 35 Edgar L. Davenport
- 36 Vess L. Owsen
- 37 Florence Hayward
- 38 Al. H. Metz & Wilson

The best music and entertainment—loud, clear and true to life—by the greatest bands and singers and the most popular comedians of the vaudeville stage.

Hear the Victor—any Victor dealer will gladly play it for you. \$10 to \$300.





The stars' names became the main source of Victor's growing reputation. Magazine readers of 1905 could expect to also see the artist's faces, staring out from mini-ads, scattered throughout *Cosmopolitan*, *Munsey's*, and *Harper's* magazines, to name a few, as Victor refined the art of advertising overkill. Comedians and band leaders were featured along with the operatic stars.

Meanwhile, in response to demand for its records and machines, Victor's Camden, NJ factory was growing to the size of a small town.



**MELBA**  
The world's foremost soprano sings exclusively for the  
**VICTOR**  
\$10 to \$100. At all leading music houses and talking-machine dealers.  
Write for complete catalogues of Victors and Victor Records.  
Victor Talking Machine Co.  
Camden N. J., U. S. A.




**EAMES**  
The great American prima-donna sings only for the  
**VICTOR**  
\$10 to \$100. At all leading music houses and talking-machine dealers.  
Write for complete catalogues of Victors and Victor Records.  
Victor Talking Machine Co.  
Camden N. J., U. S. A.




**CARUSO**  
The greatest tenor of modern times sings only for the  
**VICTOR**  
\$10 to \$100. At all leading music houses and talking-machine dealers.  
Write for complete catalogues of Victors and Victor Records.  
Victor Talking Machine Co.  
Camden N. J., U. S. A.




**MAY IRWIN**  
The queen of fun-makers makes records exclusively for the  
**VICTOR**  
\$10 to \$100. At all leading music houses and talking-machine dealers.  
Write for complete catalogue of Victors and Victor Records.  
Victor Talking Machine Co.  
Camden N. J., U. S. A.




**SOUSA**  
The celebrated "March King" with his band—the finest concert band in the world—makes records only for the  
**VICTOR**  
\$10 to \$100. At all leading music houses and talking-machine dealers.  
Write for complete catalogues of Victors and Victor Records.  
Victor Talking Machine Co.  
Camden N. J., U. S. A.






**Caruso as Rhadames in Aida**

**Masterpieces of opera by the world's greatest artists**

The mere mention of opera suggests Caruso, Alda, Braslau, Calvé, Destinn, Farrar, Gadske, Galli-Carci, Garrison, Gluck, Hempel, Homer, Journet, Marrinelli, McCormack, Melba, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrazzini, Whitehill — the commanding personalities who dominate the operatic stage.

At the opera or listening to the magnificent arias of opera in your own home, you naturally want to hear these artists — the world's greatest artists — whose master interpretations are brought to you only on Victor Records.

These renowned artists in full realization and acknowledgment that the Victor alone reproduces their art with absolute fidelity, make records for the Victor exclusively.

Any Victor dealer will gladly play any record you wish to hear, and give you a price of the Victor Record catalog — the most complete variety of music in the world.

Victor Talking Machine Co., Camden, N. J., U. S. A.

**Important Notice:** All Victor Talking Machines are patented and are only licensed, and with right of use, with Victor Records, and are only licensed, and with right of use, in Victor Talking Machines only. Victor and with right of use, in Victor Talking Machines only. Victor and with right of use, in Victor Talking Machines only. Victor and with right of use, in Victor Talking Machines only. Victor and with right of use, in Victor Talking Machines only.

During the First World War, Victor - with its winning combination of celebrity artists and its popular Victrola - claimed "Supremacy" among musical machines and, now 15 years after his Victor debut, Caruso led the way, more popular than ever.

# Victor Supremacy





The company boasted often that when one of Caruso's records was played on a Victrola, it was just as though Caruso himself was there. This proved pathetically true in 1921, shortly after he died. His widow, Dorothy recalled:

I knew that one day I would have to hear his voice again on a record. The thought that it might come from a strange house, through an open window, was unbearable — I could prepare myself for this anguish only by first facing it here, and alone. One afternoon I sent all the servants out of the villa and went to the music room. I chose one of the gayest of his songs, "Luna d'estate," and put it on the Victrola. Once again his voice was in the room, but I sat listening almost without recognition, my heart locked in ice, until I saw [our two-year daughter] Gloria stumbling through the doorway, holding out her arms and calling,

"Daddy! Daddy!"<sup>14</sup>

**Caruso immortalized**  
A vast heritage of arts and literature has been bequeathed to the world by the passing centuries, but it remained for the Victrola to perform a similar service for music.  
It has bridged the oblivion into which both singer and musician passed. The voice of Jenny Lind is forever stilled, but that of Caruso will live through all the ages. The greatest artists of the present generation have recorded their art for the Victrola, and so established the enduring evidence of their greatness.  
There are Victrolas from \$25 to \$1500. New Victor Records on sale at all dealers on the 1st of each month.

**Victrola**  
REG. U.S. PAT. OFF.

**Victor Talking Machine Co.**  
Camden, New Jersey

This trademark and the trademarked word "Victrola" appear on all our products. Look under the bell curve on the label!  
VICTOR TALKING MACHINE CO.  
CHICAGO, ILL.





# Victor

## The greatest opera house of all—the *Victor*.

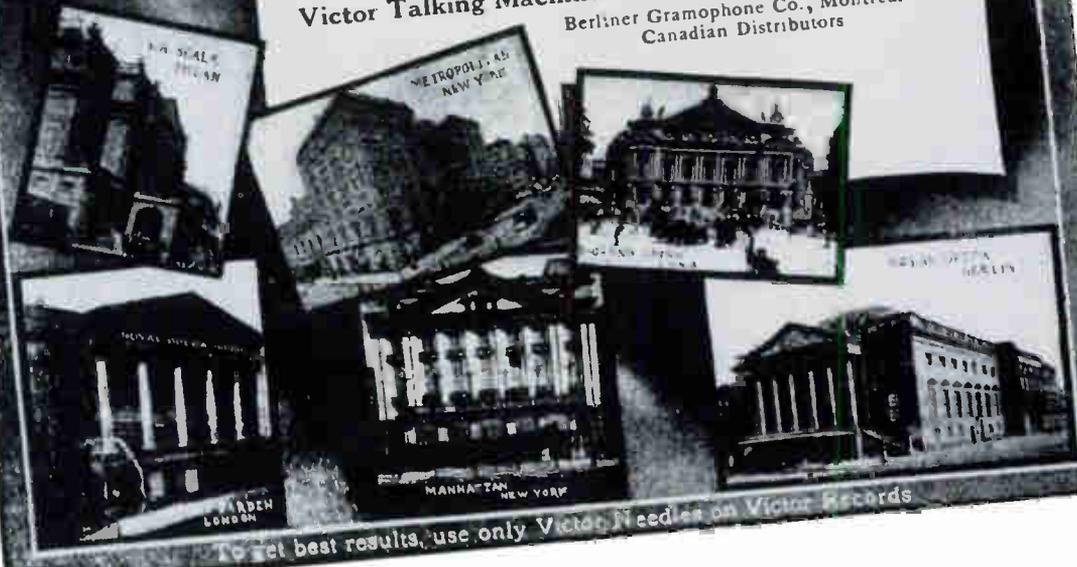
You don't have to go to Milan, London, Paris, Berlin, or New York to hear the masterpieces of opera sung by the world's most famous artists.

They're all combined in the *Victor*, which brings their magnificent voices right into your home for you to enjoy at your pleasure.

Go to-day to the nearest *Victor* dealer's—he will gladly play grand opera or any other *Victor* music you want to hear. There's a *Victor* for YOU—\$10 to \$250. Easy payments, if desired.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal  
Canadian Distributors

- Caruso
  - Calve
  - Dalmores
  - Destinn
  - Eames
  - Farrar
  - Gadski
  - Gay
  - Homer
  - Melba
  - Michailowa
  - Paoli
  - Plancon
  - Renaud
  - Ruffo
  - Schumann-Heink
  - Scotti
  - Sembrich
  - Tetrazzini
- make records for the *Victor*



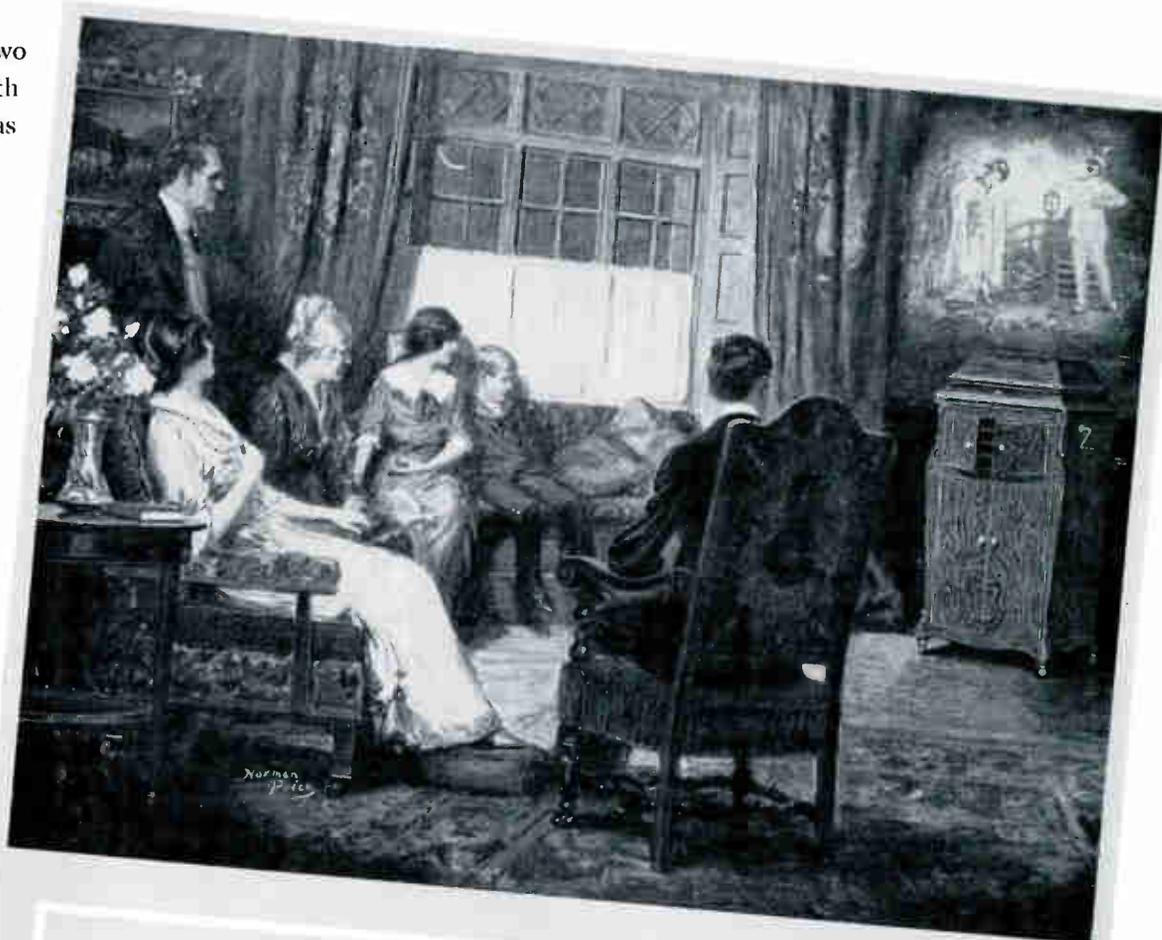
To get best results, use only *Victor* Needles on *Victor* Records

The fame of its stars reflected back on Victor and became a powerful inducement for the public to buy the machines that played the records. It was always stressed the singers would not sound the same played on another machine. The singers moved the records and the records moved the machines, and the Victor Dynasty would remain the most dominant purveyor of these great voices to an eager and enthusiastic audience.





For the first two decades of the 20th century, Victor was the undisputed winner for the selection and quality of its music - a fact the company never tired of repeating to the buying public.



**Hearing the world's greatest artists is an everyday pleasure with a Victrola**

Just as real, just as enjoyable, in your own home as though you were hearing them in the great opera houses and theatres of the world. Hearing them at home on the Victrola has these advantages: You can make your choice of artists and selections, and have as many encores as you desire.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate the various styles of the Victor and Victrola—\$10 to \$200.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Machines with Victor Records and Victor Needles—*the combination*. There is no other way to get the unequalled Victor tone.  
New Victor Records demonstrated at all dealers on the 28th of each month





### Harry Lauder singing to himself

"They adore me when I've got my trousers on, but they love me in my kilt."  
"Rob Roy MacIntosh"—Victor Record No. 70004.

When the famous Scotch comedian wants to "hear himself as others hear him", he becomes his own audience of one before the Victrola.

And he hears himself just as his vast audiences hear him all over the world, just as thousands hear him on the Victor in their own homes, just as you too can hear him.

Hearing Harry Lauder on the Victrola is really hearing him in person—his delightful droll Scottish dialect and humorous personality are all there in Victor Records, and Lauder himself has pronounced them "simply 'to the life'"

Any Victor dealer in any city in the world will gladly play any of the 39 Lauder records, or Victor Records by such other well-known artists as Christie MacDonald, Blanche Ring, Elsie Janis, Al Jolson, Montgomery & Stone, Nat Wills, Nora Bayes, Robert Hilliard, George M. Cohan.

There are Victors and Victrolas in great variety of styles from \$10 to \$200.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors



Victor records also solidified the successful career of Harry Lauder (1870-1950), the Scotch comedian whose outrageous brogue made him one of the favorite funny men of the early 20th century. The Bob Hope of the First World War — at a time when the world needed humor — he first appeared on Victor import records in 1907.<sup>15</sup> The vaudeville humorist, who was knighted during the war, was best known for his songs, "Roamin' in the Gloamin'," "She is my Daisy," and "It's Nice to get up in the Morning (But It's Neier to Lie in Your Bed)."







# Nipper And Other Mascots

**Victor Talking Machine Distributors**

Chicago, Ill.—The Talking Machine Co., 107 Madison St.  
 Chicago, Ill.—Lyon & Healy.  
 New York, N.Y.—Victor Distributing & Export Co., No. 1 Broadway.  
 New York, N.Y.—C. Bruno & Son, 356 Broadway  
 Syracuse, N.Y.—W. D. Andrews.  
 Boston, Mass.—The Eastern Talking Machine Co.  
 Boston, Mass.—John C. Hayne & Co.  
 Kansas City, Mo.—J. F. Schmelzer & Sons Arms Co.  
 Evansville, Ind.—E. K. Ashby Bicycle Co.  
 Cleveland, O.—Cleveland Talking Machine Co.  
 Jacksonville, Fla.—Metropolitan Talking Machine Co.  
 Philadelphia, Pa.—Western Electric Co., 933 Market St.  
 New Orleans, La.—National Automatic Fire Alarm Co.  
 Cincinnati, O.—The Rudolph Wurlitzer Co.  
 Baltimore, Md.—H. R. Eisenbrandt's Sons.  
 Buffalo, N.Y.—P. A. Powers, 643 Main St.  
 St. Louis, Mo.—Victor Talking Machine, Limited, Carleton Building.  
 St. Louis, Mo.—Simmons Hardware Co.  
 San Francisco, Cal.—Sherman Clay & Co.  
 St. Paul, Minn.—Koehler & Hinrichs.  
 Indianapolis, Ind.—Carlin & Lennox.  
 Lincoln, Neb.—The Wittmann Co.

Omaha, Neb.—A. Hospe, Jr.  
 Pittsburgh, Pa.—S. Hamilton.  
 Detroit, Mich.—Grinnell Bros.

**VICTOR TALKING MACHINE CO.**  
 Stephen Girard Building Philadelphia

The most famous trademark in the world comes from a painting that was twice rejected. The painter, Francis Barraud, suffered two insults: first, the Royal Academy refused to hang it at an exhibition in 1899. Then a cylinder record company - the available literature doesn't say which one - turned it down, too.<sup>16</sup> For a time, no one seemed to appreciate Nipper, the terrier who sat on his dead owner's coffin listening for "his master's voice."

It wasn't until Barraud painted out the cylinder player and replaced it with a gramophone that he found a willing buyer in Emile Berliner. Johnson, in turn, acquired it from him, and he began using it, modestly at first, with ads for the Victor Talking Machine Company.





The story behind Nipper, as told by RCA Victor today, is that the painter Barraud adopted the dog from his nephew, a maker of stage sets who would suffer an untimely death.

As soon as "Nipper" was old enough, he would go with his master who was a scenic artist [at] the Princess Theatre in Bristol, and curl up in the studio while his master worked. [After the artist's death] "Nipper" really did sit and listen to his master's old phonograph, and it often struck Barraud that "Nipper" had hopes that it might, indeed, be his lost master's voice.<sup>17</sup>

Victor

Look for

If you want  
the full  
musical tone  
of the  
Victor  
Talking Machine

His Mas

Victor

Victor Talking Machi





the Dog

See that the  
Victor dog  
is on both  
Machine  
and Record

Co Philadelphia

Victor

Victor

His Voice"

The delightfully rendered and touching painting makes one forget that it's also illogical. How could Nipper have become accustomed to hear his master's voice on a disc gramophone, which can only play and not record, unless his master had been a recording artist? The original cylinder machine in the first version of the painting made more sense. This may explain why the company, after 1903, began to downplay "his master's voice" in favor of its new and catchier slogan, "Look for the Dog."





The company was already using Nipper on records by 1902, having added what was now called simply "the Victor Dog" the previous year. It was a distinct improvement over the lease agreement, written in legalese, which had formerly occupied the upper space on the records. Now Victor urged the public, "don't buy a record without the dog."



**Sold  
Everywhere  
25000  
Dealers**

**Look  
for  
the  
Dog**

## Victor Dog on Every Record

Don't buy a record without the dog. Imitations have neither the dog nor the loud and clear tone of our records.

- |                                       |                                       |  |  |
|---------------------------------------|---------------------------------------|--|--|
| Chicago—Talking Machine Co.           | Cincinnati—Rudolph Wurlitzer Co.      | Detroit—Grinnell Bros.                         | Omaha—A. Hoops.                        |
| Chicago—Lyon & Healy.                 | Baltimore—H. R. Ellenbrandt Sons.     | Pittsburg—Hager & Blah.                        | Pittsburg—Thos. F. Bente Co., Inc.     |
| New York—Victor Distrib. & Export Co. | Brooklyn—American Talking Mach. Co.   | Grand Rapids—Julius A. J. Friedrich.           | Rochester—G. B. Miller.                |
| New York—C. Bruuo & Son.              | Buffalo—P. A. Power.                  | Indianapolis—Carlisle & Lennox.                | St. Louis—Victor Talking Machine, Ltd. |
| Philadelphia—Western Electric Co.     | Buffalo—W. Albridge & Co.             | Jacksonville—Metropolitan Talking Mach. Co.    | St. Paul—Koshler & Hinrichs.           |
| Philadelphia—Penn. Phonograph Co.     | Canton—Klein & Haffelman Co.          | Kansas City—J. P. Schumacher & Sons Arms Co.   | St. Paul—W. J. Dyer & Bro.             |
| Boston—Eastern Talking Machine Co.    | Cleveland—Cleveland Talking Mach. Co. | London—Whitman Co.                             | Savannah—Yeoman & Lee.                 |
| Boston—Oliver Ditson Co.              | Columbus—Perry H. Whitsett Co.        | New Haven—Henry Heine.                         | Syracuse—W. J. Andrews.                |
| San Francisco—Sherman, Clay & Co.     | Denver—Deaver Music Co.               | New Orleans—Nath. A. Commeyre & Sons Alarm Co. | Washington—Chas. Kann, Sons & Co.      |
| Atlanta—Phillips & Crew Co.           |                                       | West Superior—Superior Alarm Co.               | Washington—Geo. F. Kille & Co.         |

**Victor Talking Machine Co Philadelphia**  
The original makers of the Gram-O-phone





# Look for the Dog



ON THE HORN

ON THE RECORD

ON THE CABINET

**Victor IV**  
**\$50**  
 New style with Mahogany cabinet. Other Victors use the same in Leading Music Houses and Talking Machine Dealers.

Look for the Dog-mark of Victor Quality and you'll get the full Victor tone and Records of the greatest operatic and popular singers, the greatest quartettes, orchestras, bands, soloists, and the greatest entertainers of every sort in the world.

VICTOR TALKING MACHINE CO., Camden, N. J., U. S. A.

Berliner Gramophone Co. of Montreal, Canadian Distributors

**FILL OUT CUT OFF MAIL TODAY**  
 Victor Talking Machine Co., Camden, N. J.  
 Please mail me immediately a copy of  
 Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_  
 Zip \_\_\_\_\_

Pretty soon Nipper was suffering from, as they say in the entertainment business, over-exposure. He was on the record, the catalog, the cabinet, and the horn. Still he faithfully endured. He wasn't just a trademark anymore; Victor began to refer to him as a "dog-mark" of Victor quality.





Nipper's success stirred up a war of the mascots. Imitators searched in vain for a symbol which would evoke public sympathy the way the dog did. Before long, the Columbia Phonograph Company weighed in with the Music Master, a jovial but nondescript gent who declared the superiority of Columbia's product. But how could this slick-looking fella, a fictional character who gave fictional endorsements, even hope to compete with the mute, dignified and faithful Nipper?

**THE MUSIC MASTER** is delighted with the marvelous tone quality of **THE COLUMBIA RECORDS**

**"LISTEN!** I have discovered the soul of the Columbia Graphophone — it is the record. The machine — that is the body. The Record — that is the soul, the life. It is like this: The Columbia Record, it is a tone photograph — minute, exact, delicate, artistic. These other records, they are like tin-types — flat, inartistic. It must be that my neighbor has of that kind. There comes to me an idea. I will announce to him, my neighbor, that these Columbia Records fit the machines of all makes; they will fit his machine and make him to play the better music. Me! Always I am annoyed that any choose the tin-type when at their command is the tone photograph so perfect, of the Columbia Record."

The price of Columbia Gold Moulded Cylinder Records is 25 cents each. If you pay more for other cylinder records, you waste your money.

The price of Columbia 10-inch Disc Records is 60 cents each. Remember that the best operatic and vaudeville records are found on the Columbia list.

See the Columbia and Cylinder Records in any of the Company's stores in all the large cities, or at the regular dealers everywhere, and compare with the same selections of any other make, and you will be convinced, like the Music Master, of the superiority of the Columbia records. Write for catalogue of Columbia Disc or Cylinder Records.

**COLUMBIA PHONOGRAPH COMPANY, Gen'l**  
 90 and 92 West Broadway, New York  
 Grand Prix, Paris, 1900

Mc 11 Double Grand Prize. St. Louis, 1904





The Music Master Plans a Christmas Surprise

# COLUMBIA Graphophone

As the pleasure grows upon the Music Master, so it grows upon the whole family.

**CHRISTMAS!** It is in the air. My friends, they demand of me, "What shall I give to the children for the fete of Christmas?" On the instant there comes to me the great idea, "Attend! We are all children at the Christmas. You will make one gift for them all, the big ones and the little." "One gift for all! Impossible. How then?" "I tell you. It is this way: One gift, A Columbia Graphophone, with those Columbia Records which make the so perfect music,— songs of Christmas, of the Opera, of the Vaudeville,— music of all instruments. Stories that make the entertainment, the drollery. Me! I laugh with pleasure at the thought. It is an idea of the greatest — One gift for the whole family — **The Columbia Graphophone.**"

If you have no talking machine buy a Columbia, if you have another make, buy Columbia Records. We don't ask you to pay cash for your Holiday purchases. Buy your Columbia outfit from any dealer or at our stores in all the large cities and pay when the burdens of your Christmas expenses are past.

**COLUMBIA PHONOGRAPH COMPANY, Gen'l**  
 353 West Broadway, New York.

Grand Prix Paris 1900      Double Grand Prize St. Louis 1904      Grand Prize Milan 1906

Sadly, the Music master lasted roughly four years, until about 1910, never having caught on. What Columbia forgot is that the whole point of a symbol is that it is unchanging. The Music Master, with his ever-changing expressions of delight and hokey testimonials, seemed too much like a salesman.





Columbia tried again, this time with Miss Columbia. An over-the-top patriotic symbol, this beauty queen's visible clothing, hat and robe, was entirely made from Old Glory. Inspired by the war effort, she faded shortly thereafter.

# Columbia Grafonola

## Miss Columbia Celebrates the Fourth

Surely, in all our history she and we have never had better reason to celebrate.

We're going to make this historic Fourth a day we'll long remember. And Columbia Grafonolas and Records are ready to play their patriotic part in the big celebration.

On Columbia Records you'll find all the music of victory—the glorious songs and marches that played our boys into action over there, the national anthems of our Allies, American patriotic airs from Revolutionary days to date. The Columbia Grafonola plays this inspiring music with the snap and dash of the greatest military bands. See your Columbia dealer. He will play you the latest selections on the newest Grafonolas. Then you can make your own selections and celebrate the greatest Fourth of July in our history with appropriate patriotic music.

*To make a good record great,  
play it on the Columbia Grafonola*

COLUMBIA GRAPHOPHONE COMPANY, New York  
London, England, The Netherlands, Paris, France,  
and various other cities.



*Columbia Grafonola  
Standard Model  
up to \$100.00. Prized  
Types up to \$500.00.*





THE PLEASURE  
DOUBLED

THE COST  
REDUCED



"ON SPEAKING TERMS"

# ZON-O-PHONE

## The Pleasure Doubled

The Talking Machine you select determines the pleasure you will have. The Zon-o-phone is the oldest of all disk machines, the most highly developed in smooth running, durability and mechanical conveniences. It has a remarkably clearer and more natural tone.

## The Cost Reduced

Take the trouble to hear the Zon-o-phone before you buy. After you are satisfied with its superiority you will also find it lower in price, model for model.

## Zon-o-phone Double Record Disks

The highest type of record ever sold for 65¢. Hebrew Supplement, just issued: the finest Hebrew records ever made. Songs by Mme. Regina Prager, Mr. Kalman Juvelier and other well known artists.

Machine catalogue and Record catalogue (with new lists every month) free.

UNIVERSAL TALKING MACHINE MANUFACTURING CO. - Newark, N. J.

If dogs are cute, babies must be even cuter, so Frank Seaman, who broke away from Johnson and Berliner in 1899 to market the Zonophone, adopted a reclining infant over the words "on speaking terms." The slogan, even more so than Victor's "His Master's Voice," is a head-scratcher. By 1903, Seaman's Universal Talking Machine Mfg. Co. was a Victor subsidiary.<sup>15</sup>

Buying Seaman out may not have been one of Johnson's shrewdest moves, and the company and its baby were retired in 1912. Nothing, not even time payments and a reasonable cast of performing stars on its discs, could seem to stir public interest in this quality machine and its human mascot. Taking it over did, however, afford Johnson a chance to lessen his competition.





# Talk-o-phone

\$15. to \$60.



LEARNING SOME  
NEW ONES.....



## Latest Talking Machine

Newest Ideas. Simple, Complete.

10-Inch Leeds Talk-o-phone Records, 75c each

New process. Marvellous results.

ASK DEALERS.

WRITE FOR CATALOGUE.

THE TALK-O-PHONE CO., - TOLEDO, O.



If animals move the merchandise, why not a parrot for a mascot? The short-lived Talk-o-Phone Co. declared that its machine could get the bird to “learn some new ones.” But Victor protested to the courts the company was also parroting its patents, and forced the firm and its bird from their perches in 1909, just three years after they appeared on the market.<sup>19</sup>





**INDESTRUCTIBLE**  
PHONOGRAPHIC  
**RECORDS**

TRADE  
**INDESTRUCTIBLE**  
MARK

**PRICE  
35¢  
DELIVERED**

**THERE'S DELIGHT IN EVERY TURN**

As delicately modulated and as pure toned in their musical perfection as the translucent changing tint of the Aurora Borealis.

**DO NOT WEAR OUT**

All other records wear out from the friction of the reproducing point. We guarantee that Indestructible Records will not wear out—that you cannot detect the difference after 5,000 playings.

Disk Records wear out the point every playing. We guarantee that Indestructible Records will never wear the sapphire reproducing point. No other combination gives these advantages:—NO WEAR of either record or reproducer.

We further guarantee that Indestructible Records are not affected by time nor by climatic changes.

**BETTER RECORDS—SAME PRICE**

MUSICALLY SUPERIOR DON'T BREAK DON'T SCRATCH PLAY LONGEST SOUND SWEETEST SAFELY MAILED.—Being indestructible they can be mailed singly or in small lots to your home.

If your dealer has not yet secured a stock of Indestructible Records, we will send you our catalogue, and on receipt of price, 35 cents each, mail you any where in the United States any record or list of records you select, postpaid. Our Bulletins of new records include the best of the popular hits and new music. Let us put you on our mailing list. Write to

**THE INDESTRUCTIBLE PHONOGRAPHIC RECORD CO.**  
226 HAMILTON STREET, ALBANY, N. Y.

The indestructible Phonographic Record Co., had more luck in the courts and with its mascots, three polar bears pushing one of the hardy cylinders across an ice floe. The company beat Edison's National Phonograph Co. in court on the use of durable celluloid records, stunting, some say stealing, Edison's progress for many years to come.<sup>20</sup>

Adding insult to injury, the Indestructible Record happened also to fit, and play, perfectly on Edison's phonographs. The new material was truly more durable than Edison's wax cylinder, promising thousands of plays before showing any loss of quality. Dropped from a height, the celluloid record would bounce; the wax cylinder would likely shatter, so it required more care in handling and storage, a nuisance to the user.





Nipper emerged undefeated and would be used for nearly a century. It would be hard to find any Victor promotion after 1903 that neglected to include the faithful terrier, although the Victor's claim that dog-label records incorporated a "new process of recording" is dubious, since no important recording technique would appear for another 20 years.

Look for the Victor dog



Not a Victor without the dog

## Hearing is believing

The only way you can fully realize the vast improvement in the tone-quality of Victor Records, brought about by our new process of recording, is to hear the new records.

**Any Victor dealer will gladly play these new Victor Records for you. Better still, take along one of your old Victor Records and hear it in comparison with a new Victor Record of the same selection.**

And though this improvement in tone-quality cost us a half-million dollars, and caused us to remake practically every record in our list, the price of Victor Records is still the same.

Victor Double-faced Records are of the same unequalled quality as Victor Single-faced Records. The only difference is in the price. Buy double-faced if the combination suits you.

**Victor Single-faced Records, 10-inch 60 cents; 12-inch \$1.**  
**Victor Double-faced Records, 10-inch 75 cents; 12-inch \$1.25.**  
**Victor Purple Label Records, 10-inch 75 cents; 12-inch \$1.25.**  
**Victor Red Seal Records, 10- and 12-inch. \$1. \$1.50, \$2, \$3, \$4, \$5, \$6, \$7.**

Get a complete catalogue of Victor Records—more than 3000 selections—from any Victor dealer.

### And be sure to hear the Victrola

Victor Talking Machine Co., Camden, N. J., U. S. A.  
 Berliner Gramophone Co., Montreal, Canadian Distributors

To get best results, use only Victor Needles on Victor Records

# Victor





The talking machines which featured Nipper, however, would undergo rapid changes, some of them cosmetic, others truly important technological advancements which would enable the consumer to get the most from what was recorded on Victor discs.

Wherever you see the Victor dog there is a Victor dealer who will gladly play for you—without obligation—any Victor music you want to hear.

The Victor dog is the trade-mark of only one talking-machine—the *Victor*, the world's greatest musical instrument.

The Victor dog stands for all that is newest and best in music. It is on the horn and cabinet of every *Victor*, on every *Victrola*, and on every *Victor Record*.

The next time you see the Victor dog, stop in and hear the *Victor*—you'll be amazed at its wonderful true-to-life renditions of the best music and entertainment of every kind.

There's a *Victor* for YOU—\$10, \$17.50, \$25, \$32.50, \$40, \$50, \$60, \$100; the *Victrola*, \$200, \$250—and your dealer will sell on easy terms if desired.

Write for complete catalogues of the *Victor*, the *Victrola*, and of the 3000 *Victor Records*.

New *Victor Records* are on sale at all dealers on the 28th of each month





# New and (Usually) Improved

A  
Talking  
Machine  
That  
Talks  
Talk



## BERLINER GRAMOPHONE

LATEST AND MOST REMARKABLE INVENTION OF EMILE BERLINER.  
SIMPLE BEYOND BELIEF.

NO COMPLICATED MECHANISM. NOTHING TO GET OUT OF ORDER. NO ADJUSTMENTS.  
A CHILD CAN OPERATE IT. THE "RECORDS" PRACTICALLY  
INDESTRUCTIBLE.

Gramophone does not imitate, but actually reproduces with lifelike fidelity, purity of tone, distinctness of articulation, all the varying modulations of pitch, quality, and volume of the human voice in speech or song, the music of band, orchestra, solo instruments of every conceivable kind, in fact, everything within the range of sound. Its repertoire is limitless, and its possessor has at his command, at merely nominal cost, all of the latest songs, operatic airs, instrumental solos, and choral selections, as rendered by the most popular artists. Thus the device remains forever new.

It's expensive to hire an artist to come to your home and play for you, or a famous singer to sing for you, but if you have a Gramophone you can buy a "record" of that artist's playing, or that singer's singing for fifty cents, and you can listen to it and entertain your friends with it as often as you please.

The Gramophone is intended solely for the entertainment of the home circle or for public exhibition. Its "records" are in the form of discs of practically indestructible material, can be safely sent through the mails, will last indefinitely.

Reproductions for the Gramophone are given forth through a horn or amplifier, and are loud enough and distinct enough to be plainly heard in a large public place of entertainment.

**GRAMOPHONE OUTFIT COMPLETE, INCLUDING AMPLIFYING TRUMPET, CASE FOR MACHINE AND TWO SELECTIONS, \$15.00. EXTRA SELECTIONS 50c. EACH.**

We will, on receipt of price, send it express prepaid, to any point in the United States east of the Rocky Mountains.

NATIONAL GRAMOPHONE CO., 874 Broadway, N. Y.  
FRANK SEAMAN, Proprietor.

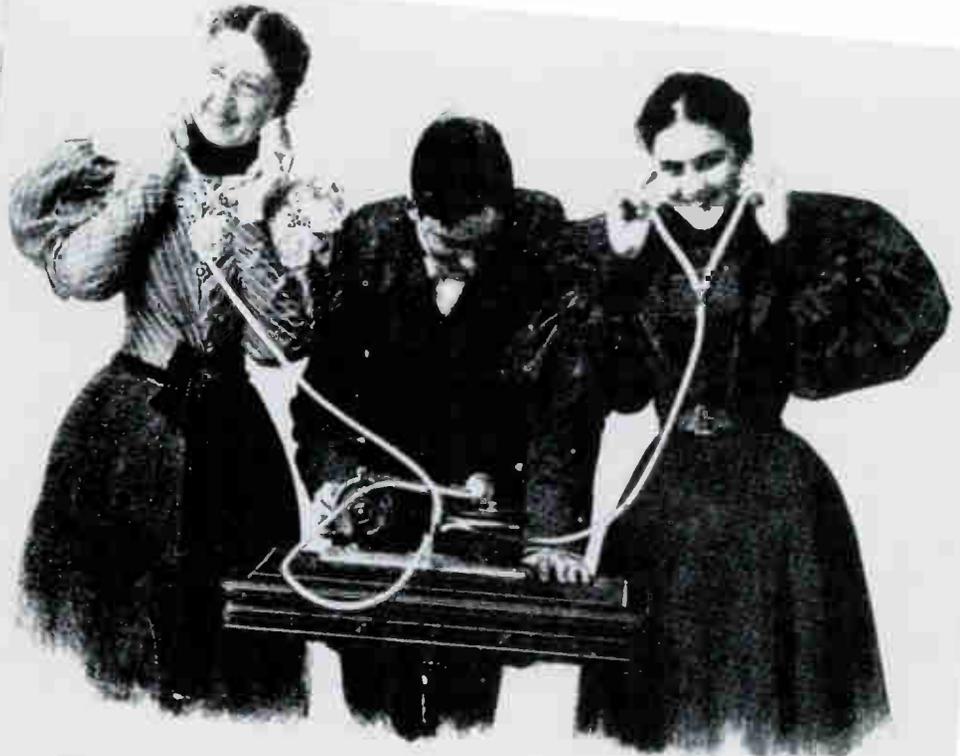
FOR SALE BY ALL MUSIC DEALERS.

Looking back with a modern eye to 1896 at the first talking machines offered in a serious way for home use, one wonders how such a crude appliance could attract buyers. Except, of course, that the very novelty of owning a home gramophone, at a time when the machines were still objects of curiosity at fairs and expositions, was a status symbol for the fortunate owner. The design was simplicity itself; on a slab of wood were mounted a hand-crank, turntable and tone arm. Turning the crank moved a loop of string which passed around a pulley under the turntable. The needle, reproducer and horn, all in one piece, turned the record's grooves into audible sound.





The earliest Berliner Gramophone offered no way to provide exact and constant speed to the record. Popular was the person who could turn the crank at just the right, constant speed for listening. On the earliest model, the old familiar listening tubes were offered as well as the horn, but they weren't really needed. Thanks to Berliner's better recording process, his discs produced more volume, much more than the Bell and Edison cylinder machines of the time.



## The Berliner Gramophone.

HOME is the place for your boys and girls to have a good time; amuse them and give them what they call fun and they will not want to go out evenings. A talking machine is one of the wonders of the world; Mr. Berliner, of telephone fame, has by his recent invention brought this marvellous machine to a point where it may be purchased by every household. It is simple in construction, anybody can use it and it does not get out of order. It sings solos, duets and quartette music; it reproduces exactly the cornet, clarinet, the banjo and in fact every instrument, including an orchestra or brass band. The talking and singing records are upon indestructible disks which are easily handled and do not wear out. We have an endless variety of these disks, including practically every song you are acquainted with.

The accompanying illustration shows exactly how the machine looks and how it is operated and the pleasure it is giving the people who are hearing it. **\$10.00** purchases this marvel of the ages, including two records. Extra records 60 cents each, \$6.00 per dozen.

**DESCRIPTION OF OUTFIT.** The outfit includes the talking machine, Style No. 75, which has a 5-inch revolving table covered with felt, nickel-plated gear, a large fly wheel nickel-plated, business so as to turn evenly. Attached to the stand which holds the fly wheel is the arm for the sound box with reproducing diaphragm; attached to this diaphragm are the rubber tubes, which are provided with a double connection, so that two people may hear at the same time. (Extra tubes, 75 cents each person.)

With each machine we enclose 2 records and 100 needles. Nicely packed in box and is sent express prepaid to any express office in the United States upon receipt of price.

Send Money by Postal Note, Express Money Order or New York Draft.

*Special Offer.* With each Machine ordered before Nov. 20th, we will include an Amplifying Horn.

# For Sale by all Music Dealers.

Send for Catalogue. Free of Course.

NATIONAL GRAMOPHONE COMPANY, 874 to 880 Broadway, New York City.







In the early days, Berliner realised he had a problem. The bigger the horn, the more the weight. However, although the horn was balanced so as not to put more downward pressure on the record, nonetheless the heavier horns created more sideways drag of the needle on the outside edge of the record groove during play. This tended to wear out Berliner's "indestructible" records faster. The drag of the horn had to be removed from the playing surface. It was as the newly reorganised Victor Talking Machine Company that Johnson solved this problem. The solution was simply to attach the horn to the wooden base, leaving only the mass of the tone arm and reproducer to drag on the grooves.

# Victor Talking-Machine

A Great Improvement



It's in the

Rigid Arm



COPYRIGHTED - 1902

## Still Nearer to Nature

A new era in talking-machines. The *Victor*, which already was far in advance of every other, now produces more tone and better tone—firmer, louder, clearer, more natural, richer, truer; it brings out many of the finer qualities of tone that were not noticeable before. The *Victor Talking Machine* has become, more than ever, a musical instrument.

It also looks better; is more substantial and easier to manage. **Sousa** said of the old *Victor*. "The *Victor Talking Machine* is all right." And it took the Gold Medal at the last great Exposition. Better than ever now. The rigid arm has done it. Sold by more than ten thousand stores throughout the United States.

### DISTRIBUTING AGENTS FOR THE VICTOR TALKING MACHINE

- Chicago—Talking Machine Co.
- Chicago—Lyon & Healy.
- New York—Victor Distributing & Export Co.
- New York—C. Bruno & Son.
- Syracuse—W. D. Andrews.
- Boston—Eastern Talking Machine Co.
- Boston—John C. Havens & Co.
- Kansas City—Schmelzer & Sons Arms Co.
- Cleveland—Cleveland Talking Machine Co.
- Jacksonville—Metropolitan Talking Mch. Co.
- Philadelphia—Western Electric Co.
- Philadelphia—Penn Phonograph Co.
- Cincinnati—Rudolph Wurliaver Co.
- Baltimore—H. R. Eisenbrandt Sons.
- Buffalo—P. A. Powers.
- St. Louis—Victor Talking Machine, Ltd.
- St. Louis—Simmons Hardware Co.
- Dubuque—Harger & Blish.
- San Francisco—Sherman, Gray & Co.
- St. Paul—Koehler & Hirsche.
- Indianapolis—Carlin & Leitch.
- Lincoln—Wittmann Co.
- Omaha—A. Hospe, Jr.
- Pittsburg—S. Hamilton.
- Pittsburg—Theo. F. Bent & Co.
- Detroit—Grinnell Bros.
- Schenectady—J. A. Rickard & Co.
- Louisville—Victor Co.
- New Orleans—National Automatic Sales Agency Co.

VICTOR TALKING MACHINE COMPANY  
Philadelphia





In 1903, Victor also introduced The Victor D - for "Deluxe" - with a 12-inch turntable. It played 12-inch records Victor introduced the same year. The volume and quality of sound this "monster" gramophone produced was enough to delight the Queen of England and astonish her friends.

## The "Victor" in England

Here is an account from the New York "Herald" of January 1st of how the "Victor"—English name "Gramophone"—entertained and deceived the friends of the Queen.

### "Queen's Greeting

to Mrs. Ronalds—Sends Photograph of Herself and King Edward With all Good Wishes—  
Gramophone Reception—Wonderful Instrument Which Entertains  
Guests with Singing of Great Artists.

[SPECIAL CABLE TO THE NEW YORK HERALD]

### A Wonderful Gramophone

Perhaps the great sensation of the afternoon was a performance of a new monster Gramophone, which reproduced the wonderful singing of Mm. Caruso, Plancon and other great artists.

It was funny to watch the people coming upstairs as they entered the room, expecting

to see some great singer, to find out it was only a gramophone. But what a gramophone! Such a one has never before been heard in London. People stood round in rings to listen, and what is more strange, they involuntarily burst into applause at the end of every song. There was no vibration. The whole thing sounded as though a singer was actually in the room."

You can entertain your friends in the same manner as the Princes and Peers of England are entertained. The *Victor Talking Machine* is easily within your reach and its library of music is almost unlimited.

Chicago—Talking Machine Co.  
Cincinnati—Lyon & Healy  
New York—Victor Distributing and Export Co.  
New York—G. Bruno & Son  
Scranton—W. D. Andrews  
Boston—Eastern Talking Machine Co.  
Boston—John P. Haens & Co.  
Kansas City—Schmelzer & Sons Arms Co.  
Cleveland—Cleveland Talking Machine Co.  
Jacksonville—Metropolitan Talking Mach. Co.  
New Haven—Henry Barton.

Cincinnati—Rudolph Wertzler Co.  
Philadelphia—Western Electric Co.  
Philadelphia—Penn Phonograph Co.  
Baltimore—H. R. Eisenbrandt Sons.  
Buffalo—P. A. Powers.  
St. Louis—Victor Talking Machine, Ltd.  
St. Louis—Simmons Hardware Co.  
Dubuque—Harger & Bliss.  
San Francisco—Sherman, Clay & Co.  
St. Paul—Koehler & Hinrichs.  
Milwaukee—Husby Co.

Indianapolis—Carlin & Linnov  
Lincoln—Wittmann Co.  
Omaha—A. Hooper.  
Pittsburg—E. G. Hays & Co.  
Pittsburg—Theo. F. Bentz Co., Inc.  
Detroit—Grinnell Bros.  
Schenectady—J. A. Rickard & Co.  
Louisville—Victor Co.  
Grand Rapids—Julius A. J. Friedrich.  
New Orleans—National Automobile Fire Alarm Co.  
Atlanta—Phillips & Crew Co.

VICTOR TALKING MACHINE COMPANY Philadelphia





The peculiar machine, with its straight "rigid" tone arm, would be short-lived, replaced by Christmas 1903 with a continuous horn-and reproducer known as a "tapering tone arm." Creating a sound flow similar to that of a brass musical instrument, it created a clearer tone than the rigid-arm Victor.

**The Improvement is the New**

**Tapering Arm**



**The Improved Victor Talking-Machine**  
and the  
**Red Seal Records**

will bring the living voices of the greatest opera-singers to your summer home.

**T**WO of the greatest things ever accomplished in the history of the musical world. They prove more conclusively than ever that the *Victor* is a real musical instrument.

Such richness and volume of tone, such delicacy of detail, and clearness of sound were never known until this great improvement—the new tapering arm—was made in the *Victor*.

The songs and recitations that were clear, the bands and orchestras that were loud and distinct, are better and plainer and more natural than ever.

With this great improvement in the *Victor* come the *Red Seal Records*. Famous singers and renowned musicians who have never been heard except in crowded opera-houses, now play and sing for you in your own home.

**Calve Plancon Scotti Kubelik Caruso De Lucia Van Rooy De Luca**  
**Renaud Vialtzeva Suzanne Adams**

are some of the great artists who are now at your command.

Send for catalogue of *Red Seal Records*, which gives a complete list. Send also for catalogue of records of other singers, famous bands, orchestras and performances of every sort.

VICTOR TALKING MACHINE CO., Philadelphia

**IT SINGS EVERYTHING**

**IT PLAYS EVERYTHING**




All Instruments in One  
and the Best One—the VICTOR



Did you get a VICTOR  
for Christmas

THE VICTOR TALKING MACHINE CO. CAMDEN N.J. U.S.A.

1. A party scene from December, 1907, shows the premium machine of the day, a Victor VI, with a solid brass horn. Talking Machines were a much-desired gift.



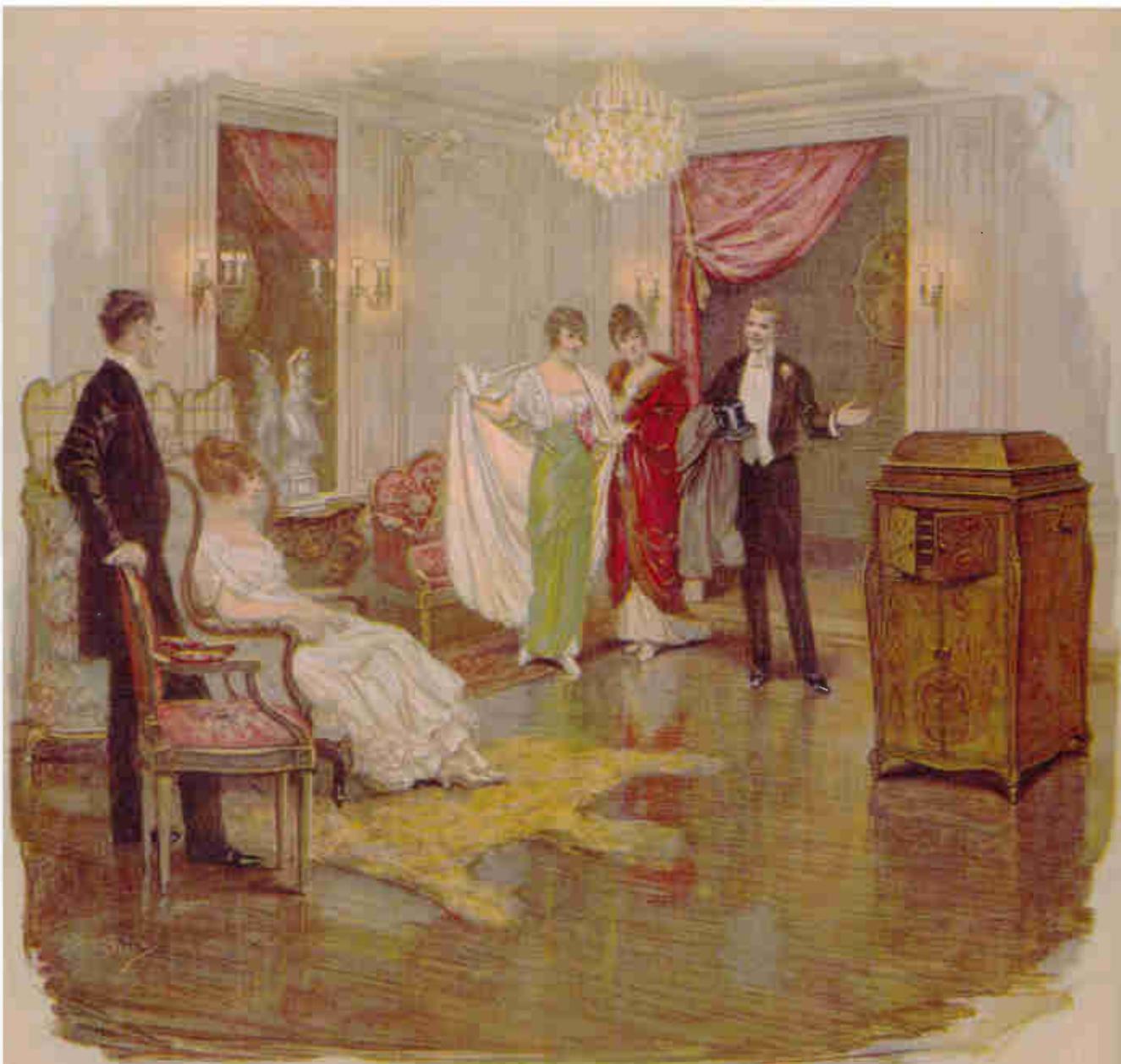
Victor-Victrola

A corner of the Music Room  
in the White House



Copyright by Victor-Fay Co., Washington, D. C.  
Permission for reproduction granted to Victor Talking Machine Co., Camden, N. J.

2. A hand-tinted photograph from 1911 shows the elegant early Victor-Victrola in the music room of the White House.



*"What a coincidence! That Caruso record you just played on the Victrola was the same aria we heard him sing at the opera tonight!"*

Hearing the world's greatest artists sing the arias you like best is an everyday pleasure with a Victrola.

Just as real, just as enjoyable, in your own home as though you were hearing them in the great opera houses and theatres of the world.

Hearing them at home on the Victrola has these advantages: You can make your choice of artists and selections, and have as many encores as you desire.

Any Victor Dealer in any city in the world will gladly play any music you wish to hear and demonstrate the various styles of the Victor and Victrola - \$10 to \$350.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**

Herbert S. Parmelee, Gen. Mgr. and Canadian Distributor

New Victor Records demonstrated at all dealers on the 28th of each month.



# Victrola

3. To the opera-going crowd, Victor stressed the luxury of enjoying the best opera in the comfort of home. c.1915

# Victor Exclusive Talent

The best friends you can have—who cheer you with their music and song, who unfold to you all the beauties of the compositions of the great masters, who through their superb art touch your very heart strings and become to you a wellspring of inspiration.

Painting adapted from the  
Chicago Tribune cartoon of John T. McCutcheon.

Copyright by  
Victor Talking Machine Co., Camden, N. J.



# Victrola

4. A favorite metaphor in many ads, an imaginative picture suggests that playing a Victrola unleashes an army of pint-sized performers just for the listener. c.1916





# Cheering our boys in France

Caruso is singing in the trenches in France tonight. Alma Gluck is there, too, and John McCormack and Geraldine Farrar and Galli-Curci and all the glorious golden voices. The violin of Heifetz and Zimbalist, the piano of Paderewski are heard. Sousa's Band is there and the pathos and laughter of that sturdy, fighting Scotsman, Harry Lauder.

Thousands of miles from home in a land torn by battle, our boys yet listen to the spiritual voice of Art. Through the Victrola, the mightiest artists in all the world sing to them the hymn of victory, cheer them with their wit and laughter, comfort and inspire them.

"A singing army is a victorious army," says General Pershing. The great artists of the world are on the firing line, rallying our hosts about the banners of Freedom.

Victrola Talking Machine Company, Camden, N. J., U. S. A.



# Victrola

6. In the foxholes of France, it was claimed, the Victrola's music kept up the spirits of soldiers. For some reason in the ads of the First World War, the machines are shown propped on their shipping crates. Presumably furniture was in short supply and the crate made a handy stand. c.1915

# Look under the lid!



The picture "His Master's Voice" is a registered trademark of the Victor Talking Machine Company and identifies all Victor products.

The word "Victrola" is also a registered trademark and applies to the products of the Victor Talking Machine Company only.

To be certain the instrument you buy is a Victrola, be sure to see the Victor dog and the word "Victrola."

Look under the lid!

Victrola instruments  
\$25 to \$1500.

Victor Talking Machine Co.  
Camden, New Jersey

# Victrola

REG. U.S. PAT. OFF.

7. When Victor converted to elegant Victrolas from outside-horn machines, they also had to place their logo somewhere inside the machine, so they urged buyers, as in this 1921 item, to "Look under the lid."

# Victrola



## Now is the time to select your Victrola for Christmas

Victrola Instruments and Victor Records are so much in demand for gifts that there is a shortage every Christmas. Place your order now while all the twenty-one instrument styles at from \$25 up and complete record stocks are available.

Ask your dealer or write to us for illustrated catalogs.



## Victrola

Look under the lid and on the labels for these Victor trade-marks  
Victor Talking Machine Company, Camden, N. J.

8. What could be a more welcome sight on Christmas morning, under the tree, than a Victrola? Befitting the opulent looks of the home, this family has been blessed with a Victrola No. 410, one of the premium models at Christmas, 1923.



The Improved  
Victor  
Talking-Machine  
and the  
Red Seal  
Records

will bring the living  
voices of the greatest  
opera singers to your  
summer home-



This major improvement made the machines more stylish and more convenient. Along with the "tapering tone arm," which carried the sound through one continuous tube to the horn, Victor also added a goose-neck end to the tone arm which helped reduce noise from surface flaws in the records. After this, the new machines were louder, clearer and more dynamic than previous ones. The better machine, together with its established singing stars, gave the company boasting rights for years to come.

for the first time in the history of the world. It carries the vibrations from the sounding-box to the horn, giving them gradually more room to grow, round out, and develop the full richness and volume of tone that makes the charm of a fine voice or instrument.

This great improvement comes just in time to enable you to hear to the best advantage the voices of

Calvé

Caruso

Renaud

Plançon

De Lucia

Vialtzeva

Scotti

Van Rooy

The violin of Kubelik

Suzanne Adams

De Luca

and many other beautiful things—send for catalogue of *Red Seal Records*.  
Send also for catalogue of records of other singers, of great bands,  
orchestras and performances of every sort.



- Chicago—Talking Machine Co.
- Chicago—Lyon & Healy
- New York—Victor Distributing and Export Co.
- New York—C. Bruus & Son.
- Syracuse—W. D. Andrews.
- Boston—Eastern Talking Machine Co.
- Boston—John C. Haynes & Co.
- Kansas City—Schneider & Sons Arms Co.
- Cleveland—Cleveland Talking Machine Co.
- Jacksonville—Metropolitan Talking Mch. Co.
- New Haven—Henry Horton.
- Denver—Denver Music Co.
- St. Louis—Rudolph Wurlitzer Co.
- Philadelphia—Western Electric Co.
- Philadelphia—Penn Phonograph Co.
- Baltimore—H. R. Eisenbrandt Sons.
- Suffalo—P. A. Powers.
- St. Louis—Victor Talking Machine, Ltd.
- St. Louis—Simmons Hardware Co.
- Dubuque—Barger & Bilsh
- San Francisco—Sherman, Clay & Co.
- St. Paul—Kochler & Hurlichs.
- Milwaukee—Huseby Co.
- Indianapolis—Carlin & Lenoiz.
- Lincoln—Wittmann Co.
- Omaha—A. Hoape.
- Pittsburg—E. G. Hays & Co.
- Pittsburg—Theo. F. Bentel Co., Inc.
- Detroit—Grimes Bros.
- Schenectady—J. A. Rickard & Co.
- Louisville—Victor Co.
- Grand Rapids—Julius A. J. Friedrich.
- New Orleans—Nat'l Automatic Fire Alarm Co.
- Atlanta—Phillips & Crew Co.
- Savannah—Youmans & Leete.

VICTOR TALKING MACHINE COMPANY Philadelphia





By 1906, Victor was selling a whole line of six machines with tapering tone arms numbered I through VI to replace the old models, whose A-Z letter names were confusing the public. With the numbered models, at least the public knew that a higher number meant a longer-playing motor, a bigger turntable for longer-playing discs, a bigger horn for more volume — and a bigger price. In truth, most early numbered machines were just old letter styles with tapering tone arms attached. The Victor V, for example, was essentially a Victor D and Victor III was really a Victor M. Of these 'new' machines, only the Victor VI was unique, with its flower-bloom horn, big case, improved motor and gold-plated metal works. The larger models were also offered with oak or mahogany horns which are highly prized today.

**VICTOR I**  
\$22.

**VICTOR II**  
\$30.

**VICTOR III**  
\$40.

**VICTOR IV**  
\$50.

**VICTOR V**  
\$60.

**VICTOR VI**  
\$100.

**VICTOR**

The throat of Caruso is a magnificently powerful and sensitive machine and the artist's soul on fire sends through this machine the pulsations which we know as Caruso's voice.

The Victor is another throat, strong, sensitive and true, and it brings to you—wherever you are—those same pulsations of sound that people enjoy in Grand Opera at New York, or in hearing Sousa's or Pryor's Band, and the light and bright music that is such a relief in this tired over-strained age.

**Obtainable by Easy Payments through Victor dealers**

Here are the six principal styles of the Victor with their prices. Most any Victor dealer will be glad to make it easy for you to buy Victor Machines and Records by your paying a small sum down and a small sum per month—you pay as you enjoy. After a while the payment stops; but the enjoyment is endless.

To secure further information in regard to full details of the different style Victors and buying on the instalment plan, fill out, cut out and mail us today the coupon at the top of this page.

**Victor Talking Machine Co**  
Camden N J

Berliner Gramophone Co, of Montreal,  
Canadian Distributors

Fill out, cut off and mail today

Victor Talking Machine Co  
Camden N J

Please send me your catalogue and instalment information, and tell me where I can hear the Victor played.

Name \_\_\_\_\_

Street \_\_\_\_\_

Town \_\_\_\_\_

State \_\_\_\_\_





# Victor

## The Fireside Theatre



**Improved Victor I**  
with new flower horn  
**\$25**

Other styles  
\$10 to \$300

You owe it to yourself to hear the Victor. The very next time you pass a Victor dealer's, stop in—he will gladly play any Victor music you wish to hear. Write for catalogue.

New Victor Records are on sale at all dealers on the 15th of each month.

Meanwhile, the home machines continued to improve their looks. The big floral horn - also a popular feature on Edison machines - caught on, and soon it was available as an option on the more basic machines, such as "improved" Victor I. For an extra \$3, the 17-inch horn, painted black with gold stripes, certainly gave even the modest machines a classier look than the old black ones with a brass bell of less than ten inches across the mouth.





For years, inventors worked on the problem of how to increase play volume, for use outdoors or in theatres and halls. Since, in 1906, electrically amplified playback was still nearly 20 years away, they instead tried several mechanical tricks for boosting the volume. Victor's machine, which they called the Auxetophone, used compressed air. The "aux" part of the name probably comes from the Latin *auxilium*, which means "to help." What helped boost the volume was a motor-driven air compressor which - based on the same principle as the pipe-organ - shot out a stream of air which passed through a valve controlled by the vibrations of the stylus.<sup>21</sup>

Although it was loud, the machine did not, as claimed, produce "melodious sound" that was any better in quality than conventional Victor machines of the same period. This experiment in amplification lasted 12 years, until 1918. But the pre-1909 machines were prone to break down due to a problem caused by oil fumes, damaging the sound-box. Although popular in its day as a commercial machine in restaurants and halls, the Auxetophone was made in limited numbers and it is extremely rare today, even among gramophone collectors.

**\$500**

## Victor Aux-e-to-phone

### The New Pneumatic Victor

New and remarkable invention — the pneumatic principle of the finest organs added to the Victor, amplifying its pure musical tone into a magnificent volume of melodious sound. New and ingenious form of sound-box. Electric motor and air-compressing apparatus of specially constructed type.

**Fills the largest hall, theatre, or church**

Grand opera, dance program or complete concert entertainment in one instrument. Every record that can be played upon the Victor is produced with even fuller effect on the Victor Aux-e-to-phone.

Simple to operate; strong and finely made. A beautiful piece of furniture.

At principal Victor dealers on or before October 1st.

**Victor Talking Machine Co Camden N J**  
Berliner Gramophone Co. of Montreal, Canadian Distributors.





# Gram-o-phone Records

Totally Different from ALL Others

## ONLY RECORDS

Made on a hard, flat surface.

## ONLY RECORDS

Indestructible. All others injured or spoiled by the slightest touch.

## ONLY RECORDS

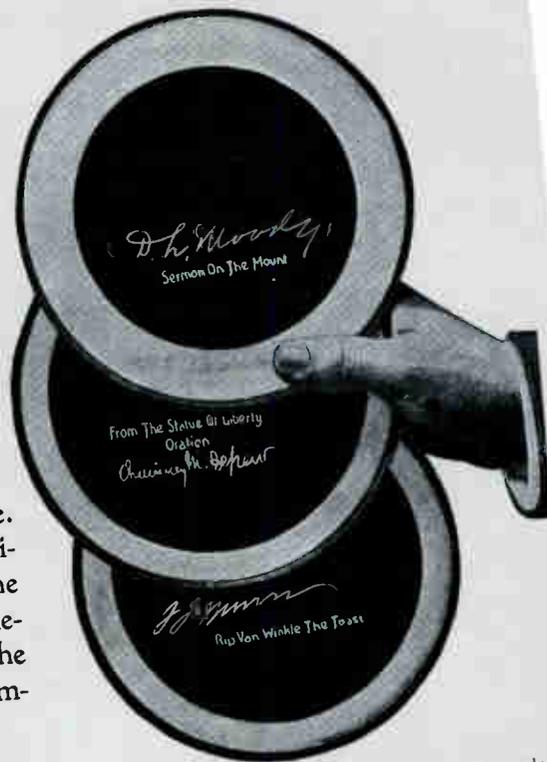
Signed by the maker.

## ONLY RECORDS

Rendering full quality of tone. W. Paris Chambers, the eminent cornetist, says: "The Phonograph reproduces one-fifth the true tone quality of the Cornet; the improved Gram-o-phone practically all."

## ONLY RECORDS

With volume of tone sufficient to fill the Metropolitan Opera House, New York. Cornet reproductions have been heard two miles.



Signed Records of Depew, Moody, Jefferson. Examples of how the human voice can be preserved for future generations.

Price of Gram-o-phone,  
Complete, \$25.00  
Records, 50 Cents Each

## SPECIAL OFFER TO SUBSCRIBERS TO McCLURE'S MAGAZINE

By special arrangement, anyone whose name is on the subscription books of McCLURE'S MAGAZINE can, until June 1, obtain a Gram-o-phone AT ONCE, paying for it on the instalment plan—\$5 down and \$3 per month. Money refunded, less express charges, if instrument is not satisfactory, and is returned immediately.

For Further Particulars Address

**NATIONAL GRAM-O-PHONE CO., 874 Broadway, New York**

The records, too, were evolving. In the early Berliner days, the standard was a 7-inch size with no paper label. The record owner would have to look very closely to read the writing scratched onto the surface, which identified the artist and selection.







# VICTOR

The *Victor Talking Machine* is sold in Europe under the name of *Gram-O-phone* and above is what the music critics of Berlin say.

The latest *Victor* triumph is the **New Machine with the Tapering Arm and the De Luxe 12-inch Records** which play longer selections and are loud enough to be used in place of orchestra for dancing.

Send for list



- |  |  |  |
|--|--|--|
| Chicago—Talking Machine Co.<br>Cincinnati—Victor & Handy<br>New York—Victor Distributing<br>Dept. Co.<br>New York—C. Brown & Son<br>Philadelphia—Western Electric Co.<br>Philadelphia—Penn Phonograph Co.<br>Boston—Eastern Talking Machine Co.<br>Boston—John C. Haynes & Co.<br>San Francisco—Sturson, Clay & Co.<br>Atlanta—Phillips & Crow Co.<br>Baltimore—H. H. Elmsbrandt Sons<br>Brooklyn—American Talking Mach. Co.<br>Buffalo—P. A. Powers.<br>Buffalo—Walbridge & Co. | Cincinnati—Rudolph Wurlitzer Co.<br>Cleveland—Cleveland Talking Mach. Co.<br>Cleveland—Calkley & Sons<br>Columbus—W. J. Roberts, Jr.<br>Columbus—Ferry & Whitely Co.<br>Detroit—Dexter Music Co.<br>Detroit—Ginnell Bros.<br>Dubuque—Hager & Bush.<br>Grand Rapids—J. C. & J. F. F. F. F.<br>Indianapolis—Carlin & Leasing<br>Jacksonville—Metropolitan Talking<br>Machine Co.<br>Kansas City—Schmeiser & Sons Arms<br>Co.<br>Lincoln—Wittmann Co. | Milwaukee—Huseby Co.<br>New Haven—Henry Horton.<br>New Orleans—National Automatic<br>Fire Alarm Co.<br>Omaha—A. Heape.<br>St. Louis—E. G. Hays & Co.<br>St. Louis—L. F. Hentel Co., Inc.<br>St. Louis—G. B. Miller.<br>St. Louis—Victor Talking Machine, Ltd.<br>St. Paul—K. Kohler & Harlicka<br>Savannah—Yamans & Leete<br>Schenectady—J. A. Richard & Co.<br>Syracuse—W. D. Andrews.<br>Washington—S. Kann, Sons & Co.<br>West Superior—Brunswick Co. |
|--|--|--|

**Victor Talking Machine Co Philadelphia**

In 1902, the 12-inch "Deluxe" record was introduced. An ambitious, 14-inch Special Deluxe record (not shown) did not catch on and was withdrawn in 1904.<sup>22</sup> The author has been unable to locate a single advertisement for that ill-fated format.

The "deluxe" records were generally reserved for the premier, classical artists. At some point, Johnson must have known, most homes would have a machine; but the public hunger for new and larger records of the latest stars could never be satisfied.





With the public interested in machines and records capable of playing full operatic pieces instead of the abbreviated versions previously offered, the 7-inch record introduced by Berliner in 1894-5 was being phased out by Christmas 1905. So at that time, the company reduced the prices of its records, especially the 7-inch, to clear the stock as the company prepared to introduce an 8-inch disc as its smallest format the following year.

# VICTOR



## Records Reduced

(December 1st 1905)

|         |          |                   |
|---------|----------|-------------------|
| 7-inch  | 35 cents | formerly 50 cents |
| 10-inch | 60 cents | formerly \$1      |
| 12-inch | \$1      | formerly \$1.50   |

The clear natural-toned Victor FLAT DISC records are practically indestructible, and supersede the old-style records.

Victor wins Gold Medal at Portland Exposition—First Prize, highest award over all competitors, repeating Victor victories of Buffalo and St. Louis.

To get the new catalogue, fill out, cut out, and mail the attached coupon. Do it today.

VICTOR TALKING MACHINE CO  
CAMDEN N. J.

**COUPON**  
**FILL OUT - CUT OFF - MAIL TODAY**  
 Victor Talking Machine Company, Camden, N. J.  
 Please send me catalogue of Victor machines and records and record lists. I am having them played.  
 Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_





# VICTOR

## 8-inch Records, 35c

### A new size—ready May 1st

#### Twelve New Eight-inch 35c. Records

- |   |   |
|---|---|
| <p><b>Victor Orchestra</b><br/>                 4589 "Prisella" Colonial Two-Step . . . Henry<br/>                 4692 "La Sorella March" (La Matichliche)<br/> <b>Bell Solo by Chris Chapman</b> (with orch.)<br/>                 4013 "Melle of the West Schottische" . . . Selling<br/> <b>Xylophone Solo by Peter Lewin</b> (orch.)<br/>                 4684 "Raxozzy March" . . . Hungarian Air<br/> <b>Tenor Solos by Harry Macdonough</b> (orch.)<br/>                 4675 "When the Mocking Birds are Singing in<br/>                 the Wildwood" . . . Blake<br/>                 4672 "My Old Kentucky Home" . . . Foster</p> | <p><b>Tenor Solos by Billy Murray</b> (with orch.)<br/>                 4658 "Gaud Bye, Maggie Doyle" . . . Schwartz<br/>                 4634 "The Grand Old Rag" . . . Cohen<br/> <b>Bass Solo by Frank C. Stanley</b> (with orch.)<br/>                 4160 "Star Spangled Banner" . . . Key<br/> <b>Duet by Dudley and Macdonough</b> (orch.)<br/>                 4665 "Dreaming, Love, of You" . . . Harris<br/> <b>Comic Song by Edward M. Favor</b> (orch.)<br/>                 4697 "La Tiddy Tiddy Loo"<br/> <b>Miss Jones and Mr. Spencer</b> (with orch.)<br/>                 4670 "Mandy and Her Man" . . . Spencer</p> |
|---|---|

#### Some of the 50 Popular Records—At dealers May 1st

- |  |  |
|--|--|
| <p>10-inch 50 cents. Numbers beginning with 4 are 10-inch records.<br/>                 12-inch \$1. Numbers beginning with 3t are 12-inch records.</p> <p><b>Duet by Miss Nelson and Mr. Stanley</b><br/>                 4663 "Sambou and Dinah" . . . Cole<br/> <b>Duet by Collins and Hurlan</b> (with orch.)<br/>                 4661 "L. A. Z-Y Spells Lazy" . . . Wallace<br/> <b>Hydn Quartet</b> (with orch.)<br/>                 4662 "Let Me Write What I Never Dared to<br/>                 Tell" . . . Rosenfeld<br/> <b>Torrey-Alexander Revival Hymns</b><br/>                 By the Hydn Quartet (with orch.)<br/>                 4654 "Tell Mother I'll Be There" . . . Fillmore<br/>                 4656 "The Old Time Religion" . . . Tillman<br/> <b>Specialty by Jones and Spencer</b><br/>                 4470 "Mandy and Her Man"<br/> <b>Specialty by Harlan and Stanley</b><br/>                 31512 "Two Knees in an Earing House" Stanley<br/> <b>Arthur Pryor's Band</b><br/>                 4644 "Yankiana March" . . . Louis<br/>                 4645 "Prisella Two Step" . . . Henry<br/>                 39511 "Nails Intermezzi" . . . Dulches</p> | <p><b>Victor Orchestra</b><br/>                 4648 "Dance of the Song Birds" . . . Richmond<br/> <b>Bell Solo by Chris Chapman</b> (with orch.)<br/>                 4160 "La Cinqtaine Polka" . . . Waldteufel<br/> <b>Boston Symphony Orchestra Trombone<br/>                 Quartet</b><br/>                 4549 "Nearer My God to Thee" . . . Mason<br/> <b>Victor Brass Quartet</b><br/>                 4651 "Sweet and Low" . . . Barnby<br/> <b>Tenor Solo by Byron G. Harlan</b> (with orch.)<br/>                 4667 "Once Upon a Time" . . . Edwards<br/> <b>Tenor Solo by Harry Tully</b> (with orch.)<br/>                 4637 "My Dusky Rose" . . . Allen<br/> <b>Tenor Solo by Richard J. Jose</b> (orch.)<br/>                 4156 "We've Been Chums for Fifty Years"<br/> <b>Bass Solo by Frank C. Stanley</b> (orch.)<br/>                 31519 "I Want What I Want When I<br/>                 Want It"<br/> <b>George P. Watson</b> (with Yodel)<br/>                 (with orch.)<br/>                 4663 "Hi-Le-Lo-Lo" German Air</p> |
|--|--|

#### Five Splendid New Caruso Records with orchestra

- |   |
|---|
| <p>10-INCH SIZE, \$2 EACH<br/>                 8701 "Di Quella Pira" . . . Il Trovatore . . . Verdi</p> <p>12-INCH SIZE, \$3 EACH<br/>                 8801 "M'appari"—Martha . . . Flower<br/>                 8802 "Rac onto di Kacollo"—La Boheme . . . Puccini<br/>                 8803 "Sabot, denature" (Saverf diuora Faust . . . Gounod<br/>                 8804 "Spirto gentil" . . . Favoriti . . . Donizetti</p> |
|---|

The Victor can be bought of all distributors on the Easy Payment plan. For full particulars inquire of your dealer, or write to us on this coupon.

Victor Talking Machine Co., Camden, N. J.  
 Berliner Gramophone Co., Montreal,  
 Canadian Distributors

Fill this out, cut off and mail today.

Victor Talking Machine Co., Camden, N. J.  
 Please send me Catalogue of Records and full particulars of Victor Machines (including Easy Payment Plan) and tell me where I can hear a Victor played.

Name \_\_\_\_\_  
 Street \_\_\_\_\_  
 City \_\_\_\_\_  
 State \_\_\_\_\_

In these, the early years of record manufacture, the Victor company was struggling to establish a standard record size — or sizes — and there were some goofs along the way. The 8-inch record, for example, was introduced in 1906 but dropped less than two years later, because its low price wasn't enough to draw listeners away from the larger, longer records which were already on the market.





Beginning a trend that would last for decades, Victor offered its more low-brow selections — vaudeville comedy, dance tunes, marches and other popular music — on the smaller discs, reserving the larger sizes for classical songs and instrumentals. It seems that Victor assumed, rightly or wrongly, that people who could afford the larger turntable were the type of people who could fully appreciate opera.

# VICTOR

## 8-inch Records 35¢

**Here are some selections from our new 8-inch Record Catalogue:**

Ask your dealer to play them to you; or send to us for complete Record Catalogue and children's book illustrated in colors.

|   |   |
|---|---|
| <p><b>Stars and Stripes Forever March (305)</b><br/>Two inspiring marches by the two most famous composers in America</p> <p><b>Soldiers' March (4917)</b><br/>A famous two-step and cake walk, which makes one of the best records imaginable</p> <p><b>Cakewalk in the Sky (5031)</b><br/>A lively solo by the finest player in America</p> <p><b>Pretzel Pete March (5036)</b><br/>A melodious ballad very much in vogue at the present time</p> <p><b>When the Mocking Birds are Singing in the Wildwood (4965)</b><br/>One of Victor's most popular home songs, which are among the most popular of all Victor records</p> <p><b>My Old Kentucky Home (4997)</b><br/>A spirited dance arrangement of this beloved air with 40 and 80 rpm editions</p> <p><b>Rock of Ages (717)</b><br/>Two beautiful hymns chosen from the Victor's extensive list of sacred records</p> <p><b>Where is My Boy Tonight (1114)</b><br/>Almost everywhere in England and America is whistling this catchy refrain. Miss Jones sings this popular song very amusingly</p> <p><b>Waiting at the Church (4714)</b><br/>A sidesplitting, heart-stirring lily by a famous minstrel comedian</p> <p><b>Turkey in the Straw (4514)</b><br/>A moral monologue amusingly rendered by a clever entertainer</p> | <p><b>Sousa's Band Pryor's Band Victor Orchestra</b></p> <p><b>Vess L. Ossman</b></p> <p><b>Harry Macdonough</b></p> <p><b>Harry Macdonough and Haydn Quartet</b></p> <p><b>Harlan and Stanley</b></p> <p><b>Trinity Choir Haydn Quartet</b></p> <p><b>Ada Jones</b></p> <p><b>Billy Golden</b></p> <p><b>Cal Stewart</b></p> |
|---|---|

**Victor Talking Machine Co Camden NJ USA**

**FILL OUT—CUT OFF—MAIL TODAY.**  
Victor Talking Machine Co., Camden, N.J.  
Please send me catalogue of 8 inch Records. Also book, "The Victor for Every Day in the Week".

Name \_\_\_\_\_  
Street \_\_\_\_\_  
Town \_\_\_\_\_  
State \_\_\_\_\_





# Columbia

## Double-Disc Records 65c

**ZENATELLO**  
The favorite tenor of two continents, sings exclusively for the Fonotipia Company, Milan.  
(Columbia Phonograph Co., Gen'l. Sole Selling Agt. for America)

Played on your own machine, no matter whether it's a Columbia or not, Columbia Double-Disc Records will give you better music and longer service than any other records, at any price. Get Columbia Double-Discs. Don't take "no" for an answer. Send us 65c and we will send you a sample record, postage free, with a catalog.

*Music on both sides!*  
*Two records at a single price!*

**COLUMBIA PHONOGRAPH COMPANY, GEN'L**  
Dept. L12, Tribune Building, New York  
Manufacturers of Disc and Cylinder Graphophones—Double-Disc and Indestructible Cylinder Records. Dealers in all principal cities.  
Headquarters for Canada—261 Yonge Street, Toronto, Ont.  
DEALERS WANTED—Send us selling rights even where we are not present.

It was only a matter of time before one of the major companies decided to sell double-sided records. But it was Columbia, not Victor, which produced the first such records, in 1904.<sup>23</sup> Priced at 65 cents each, Columbia Double-Disc Records reduced the cost per song to 32-1/2 cents, compared to between 60 cents and a dollar for a 10-inch, one-sided Victor record.





Forced to compete, Victor brought out its own, "double-faced" records. Although it had been beaten by Columbia, Victor bravely announced "more music, better music and cheaper music" than ever before. The change did not happen overnight, however. Single-sided "red seal" discs, mainly opera and classical, continued to be issued for more than a decade, and single-sided, popular-music records on the purple label only gave way to double-sided, blue-label discs in 1921.<sup>24</sup>



Victor Double-faced Records give you more music, better music and cheaper music than you ever had before.

**More music.** Music on both sides of the same record. Double enjoyment from every record.  
**Better music.** Every record made by the new Victor process—one of the most important discoveries ever made in the art of recording. An improvement that results

in a new tone-quality—sweeter and clearer than ever before.

**Cheaper music.** Putting two selections on opposite sides of the same record means a saving in materials and workmanship, and gives you two records in one almost at the price of one.

There's no two sides to this fact: that every Victor Record, double-faced as well as single-faced, is a record of quality—a musical masterpiece.

- Victor Double-faced Records**  
10-inch 75 cents: 12-inch \$1.25
  - Victor Single-faced Records**  
10-inch 60 cents: 12-inch \$1
  - Victor Purple Label Records**  
10-inch 75 cents: 12-inch \$1.25
  - Victor Red Seal Records**  
10- and 12-inch, \$1 to \$7
- New Victor Records are on sale at all dealers on the 28th of each month



There's a Victor for you at whatever price you want to pay—\$10, \$17.50, \$25, \$32.50, \$40, \$50, \$60, \$100. Victor-Victrola, \$125, \$200, \$250. Easy terms can be arranged with your dealer if desired.

**Victor Talking Machine Co.**  
Camden, N. J., U. S. A.  
Berliner Gramophone Co., Montreal, Canadian Distributors  
To get best results, use only Victor Needles on Victor Records





# The Victor system of changeable needles is the only way to get the perfect tone

## Full tone



**Victrola Needle**  
30 cents for 200

## Medium tone



**Victor Needle**  
5 cents per 100  
50 cents per 1000

## Soft tone



**Victor Half-Tone Needle**  
5 cents per 100  
50 cents per 1000

## Subdued tone



**Victor Fibre Needle**  
50 cents per 100  
(can be repointed and used eight times)

The perfect tone—the tone *you* like the best—is different with different selections.

You will never be satisfied with any musical instrument which does not respond to your individual tastes and requirements. How many times have you been actually irritated by hearing music played too loud, too fast, too slow, too low, or in some way which did not answer your desire at the moment?

The only way you can be sure of having your music exactly the way you want it is to own an instrument which you can *control* at all times to suit your varying desires.

Victor Changeable Needles enable you to exercise this control, to give any selection the exact tone *you* wish, and to make the instrument constantly adaptable to your different moods and your varied demands for musical entertainment in your home. Victor Changeable Needles can thus be compared to the pedals of the piano, the stops of wind instruments, or the bowing of the violin.

Contrast these advantages of the Victor changeable needle system with the old style fixed or unchangeable point in other instruments, where *all records must be played exactly alike* and where there is no possibility of changing the sound volume or the tone quality.

Because the Victor is always subject to your complete control, it gives you *more* entertainment, *more* variety, *more* personal, individual satisfaction day in and day out.

Any Victor dealer will gladly play any music you wish to hear and demonstrate the value of the changeable needle.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canadian Distributors.



The trend to ever-larger horns and machines during this time created a novel problem. Although machine-makers claimed enlarging the horn was done to improve fidelity, what increased most was volume. To this day, a loud person risks being told to "stick a sock in it," an expression derived from a crude method of volume control used to dampen sound in early talking machines. In an attempt to solve this problem, makers offered needles of various thickness and hardness for softer or louder tone.

New Victor Records are on sale at all dealers on the 28th of each month





Finally, Victor attacked the problem of steel needles which had to be changed with every play, by introducing the Tungs-Tone needle. Made of durable tungsten metal, it would last for at least 100 plays and it was the best, and most durable, needle Victor produced - not to mention a hugely convenient feature for the public.

## USE TUNGS-TONE NEEDLES TO PROTECT YOUR RECORDS

You can even bend a point on the surface of  
a valued record without damage to the record

The Tungs-tone Stylus was announced by the Victor Talking Machine Company during the winter of 1916. Up to that time Victor Steel Needles had offered the only suitable and satisfactory means for playing Victor Records.

The new point had all of the advantages of the Victor Steel Needle with the added advantage that it would play from 100 to 300 records without changing. The need for such a point had been recognized for some ten or fifteen years, and during all of that time the experimental laboratories of the Victor Company had been patiently, laboriously, and scientifically searching for it. The answer to the problem was finally found in Tungsten, the metal which also revolutionized electric lighting.

From the first this new point obviously had advantages of pre-eminent merit.

Tungsten is dense. While it gradually, almost imperceptibly, wears away with each playing of the record, it always remains in perfect conformity with the record groove. It can accordingly be used for a large number of reproductions, thereby affording maximum convenience with the least possible injury to the record and with uniformly excellent musical results.

Tungsten is fibrous—uniformly fibrous and free from foreign particles of every kind. This quality of the metal still further safeguards the record from injury.

Tungsten is ductile. If a Tungs-tone Stylus were carelessly dropped on a record or scraped across its face, the Stylus point would bend but the record would not be injured.

Tungsten is smooth—exceedingly smooth, with a tendency to grow even smoother. Being dense, being fibrous, being ductile, being smooth, the Tungs-tone Stylus affords the highest measure of protection to the record.

From a musical point of view the Tungs-tone Stylus has advantages no less conspicuous. Tungsten, for instance, can readily be provided in a shape which exactly and fully fits the record groove, thus releasing delicate and yet vital tone values which would otherwise be lost.

Then, since the filament of Tungsten is of unvarying diameter it fits the groove as perfectly at the end of each record as it did at the beginning. This insures uniformly excellent musical results throughout the playing of each record.

A minor, but important consideration in the use of the Tungs-tone Stylus is that of economy. Since each point will play from 100 to 300 records, the economy of the Tungs-tone Stylus as viewed from a "perfect reproduction" standpoint is obvious.

There is today just one way to obtain a real Victor reproduction that is to use the Tungs-tone Stylus with a Victor Record on a Victrola instrument.

Victor Talking Machine Company, Camden, N. J., U. S. A., Printed May, 1923



# Hide the Horn

A New Kind of  
Victor

\$200



Closed



Open

## Victor-Victrola

### The Ideal Drawing-Room Entertainer

So many people of means and taste demand the character of drawing-room entertainment which only the Victor can supply, that we have designed this superb new instrument, with the horn, all moving parts, and place for one hundred and fifty records and accessories, entirely concealed in a handsome mahogany cabinet—an ornament in any drawing-room.

By opening or closing the upper doors, the music is made loud or soft as desired.

With this Victor-Victrola you can treat your guests to such a refined, varied, complete drawing-room entertainment as no other means can supply.

If you will send us your name and address, we will see that the instrument is submitted for your approval.

All Victor dealers should carry the Victor-Victrola.

Victor Talking Machine Co.  
Camden,  
N. J.



By 1906, the Victor Talking Machine Co. knew it had an image problem. No matter how much it boasted of the quality of sound produced by its machines, in the eyes of blue-bloods, the machine looked unruly and not very pleasant. Surely such a contraption had no place in a classy, mahogany-paneled drawing room of that period. Then again the needles, records and accessories had to be stored somewhere, too. Finally the infernal thing played at only one volume (loud), unless the owner went to the bother of changing from one type of needle to another, and even this had limited effect.

To answer this problem, in the year 1906, Victor made a move that sealed its future success: it introduced the Victrola.





Historians speculate that adding “-ola” to “Victor” to come up with the Victrola name was inspired by the popular player piano of the time, the Pianola. The same reasoning probably prompted Columbia to name its rival machine, Grafonola. What could be more flattering to the Victor machine than to associate with the player piano, a successful musical instrument costing at least \$550?

The first model, called simply the Victor-Victrola, was actually a Victor VI dropped into a cabinet made for Victor by the Pooley Furniture Co. of Philadelphia. Although the changes were cosmetic, they were overdue, and the handsome Victrolas were soon in demand.



## The Piano That Means Music—The **PIANOLA PIANO**

When people buy a piano nowadays, they buy it for music.  
The day when pianos were bought as ornaments is past.  
It is the **PIANOLA PIANO** that has wrought this change.

Everyone can play the **PIANOLA Piano**—artistically, humanly—from the moment it comes into the home. Naturally, therefore, people prefer it to the old style of piano, that took so long to learn to play.

For a time the **PIANOLA Piano** was the *only* instrument of its kind upon the market. It was far too successful, however, to escape imitation. Today practically the entire piano manufacturing business of the world has been changed to follow the lead of the **PIANOLA Piano**.

Now, as in earlier days, the **PIANOLA Piano** stands alone as a distinct type of musical instrument. Such vital features as the *Metrostyle*, the *Themodist*, etc., which are exclusive with the **PIANOLA Piano**, give that instrument an artistic standing not shared even in slight degree by any other instrument of its kind.

### Only the **PIANOLA Piano** Has the Approval Of the Musical World

It is a matter of record that practically every famous musician of the present day has endorsed the **PIANOLA and PIANOLA Piano** to the exclusion of all similar instruments, and that many of the greatest authorities (as for example, Leschetizky, teacher of Paderewski.) have said that no other Player is worthy of serious consideration.

**PIANOLA PIANOS** cost \$550 to \$1150.  
As only our authorized agents sell the **PIANOLA Piano**, it is safer to send to us for the name of the one nearest you. May we also send you our book “The Piano and the Ability to Play It?”

**THE AEOLIAN CO.,** Aeolian Hall, 362 Fifth Avenue, New York





# Victor-Victrola

A new style Victor

All the beautiful Victor music and entertainment, played in the richest, sweetest, most mellow tone ever heard— as pure and true as life itself.

The horn and all moving parts are entirely concealed in a handsome mahogany cabinet, and the music is made loud or soft by opening or closing the small doors.

The cabinet contains albums for 150 records and drawer for accessories. All metal parts heavily gold-plated.

The most complete of all musical instruments.



Victor-Victrola XVI, Mahogany, \$200  
Quarterned Oak, \$200      Circassian Walnut, \$250  
Victor-Victrola XX, Mahogany, embellished with gold, \$300

Hear the Victor-Victrola at any music-house or talking-machine merchant's.

Write to us for descriptive catalogue.

Victor Talking Machine Co.  
Camden, N. J., U. S. A.

Victrola Gramophone Co. Montreal, Canada Distributors.



On the plus side, the hinged doors covering the concealed horn did operate as a sort of crude volume control. And the space below that would hold a considerable collection of 150 records. But what a price — \$200, several months' wages for the working stiff. One would part with a full \$300 for the mahogany-and-gold-plate Victor-Victrola XX introduced in 1908. These were twice and three times the price of the Victor VI, the premium machine of just two years previously. Finally, the \$300 tag proved too rich for the poor public, and had to be reduced to \$50 to clear out the unsold inventory of the short-lived Victrola XX (the Victor- prefix was by now dropped from the names).<sup>25</sup>

To get best results, use only Victor Needles on Victor Records





At the same time and in order to reach smaller wallets, the company introduced the table-top Victrola XII, which proved to be short-lived, lasting just a year. Although its closing lid helped reduce the surface noise of the needle on the record, like some other Victrolas, the interior horn was just too small to produce an acceptable volume.

# Victrola



## Victrola XVI

Quartered oak, \$200  
Mahogany, \$200. Circassian walnut, \$250  
Other styles of the Victor from \$10 up.

Music made loud or soft by opening or closing the small doors. The Victrola contains albums for 150 records and drawer for accessories.

Wonderful isn't it, when you think of it, that you can sit comfortably in your own home and hear the world's greatest artists sing the same grand-opera selections they are singing to large audiences in opera houses thousands of miles away.

The same arias, sung by the selfsame artists, and just as clear and sweet and natural as though you were at the opera yourself.

Only the Victor does that. *Only the Victor*—for the world's greatest artists, including Caruso, Calve, Eames, Farrar, Gadski, Homer, Melba, Plancon, Schumann-Heink, Scotti, Sembrich and Tetrzzini, *make records only for the Victor.*

And Victor Records today are better than ever before—the recent progress in the art of Victor recording has been so wonderful that we made over practically every record in our list. Hear Caruso's new "Forza del Destino" solo (88207), and "Mamma mia", the beautiful Neapolitan gondolier song (88206). Then you'll realize the great things accomplished by our new process and materials.



Victrola XII  
Figured mahogany, \$125

**And be sure to hear the Victrola.**  
Victor Talking Machine Co., Camden, N. J., U. S. A.  
Belting Gramophone Co., Montreal, Canada Distributors



To get best results, use only Victor Needles on Victor Records.

New Victor Records are on sale at all dealers on the 28th of each month





# Three New Styles



Victor-Victrola XI, \$100  
at oak

Victor-Victrola X, \$75  
at oak

Victor-Victrola XIV, \$150  
at oak

The greatest feature about these new instruments is the unequalled tone which has given the Victor-Victrola its supremacy among musical instruments.

There's nothing new about that of course, for this wonderful tone characterizes every Victor-Victrola.

The newness of these three instruments is in the design, and the improvements are really astonishing.

More beautiful, more artistic, more complete — and with no increase in price.

The greatest values ever offered in this greatest of all musical instruments.

Any Victor dealer in any city in the world will gladly show you these instruments and play any music you wish to hear.

**Victor Talking Machine Co., Camden, N. J., U.S.A.**

Always use Victor Machines with Victor Records and Victor Needles — the combination. There is no other way to get the unequalled Victor tone.



# Victor-Victrola

The first two Victrolas, it turned out, were too extreme: the little model was too small and the larger one too big or at least, too expensive. It was, in fact, seven years after the introduction of the Victor-Victrola when the company started offering some choices in-between. Along came the Victor-Victrola X, XI and XIV. For a more affordable \$75, a person could get at least the model X, known as the "spindle-leg" Victrola with a shelf underneath for holding records.





The new, more economical Victrolas were pitched to young families and, as always, Christmas was the big season to move the merchandise.

# Will there be a Victrola in your home this Christmas?

You can search the whole world over and not find another gift that will bring so much pleasure to every member of the family.



This is a  
Victrola XI, \$100  
Mahogany or oak  
Other styles \$15 to \$200

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate to you the wonderful Victrola.

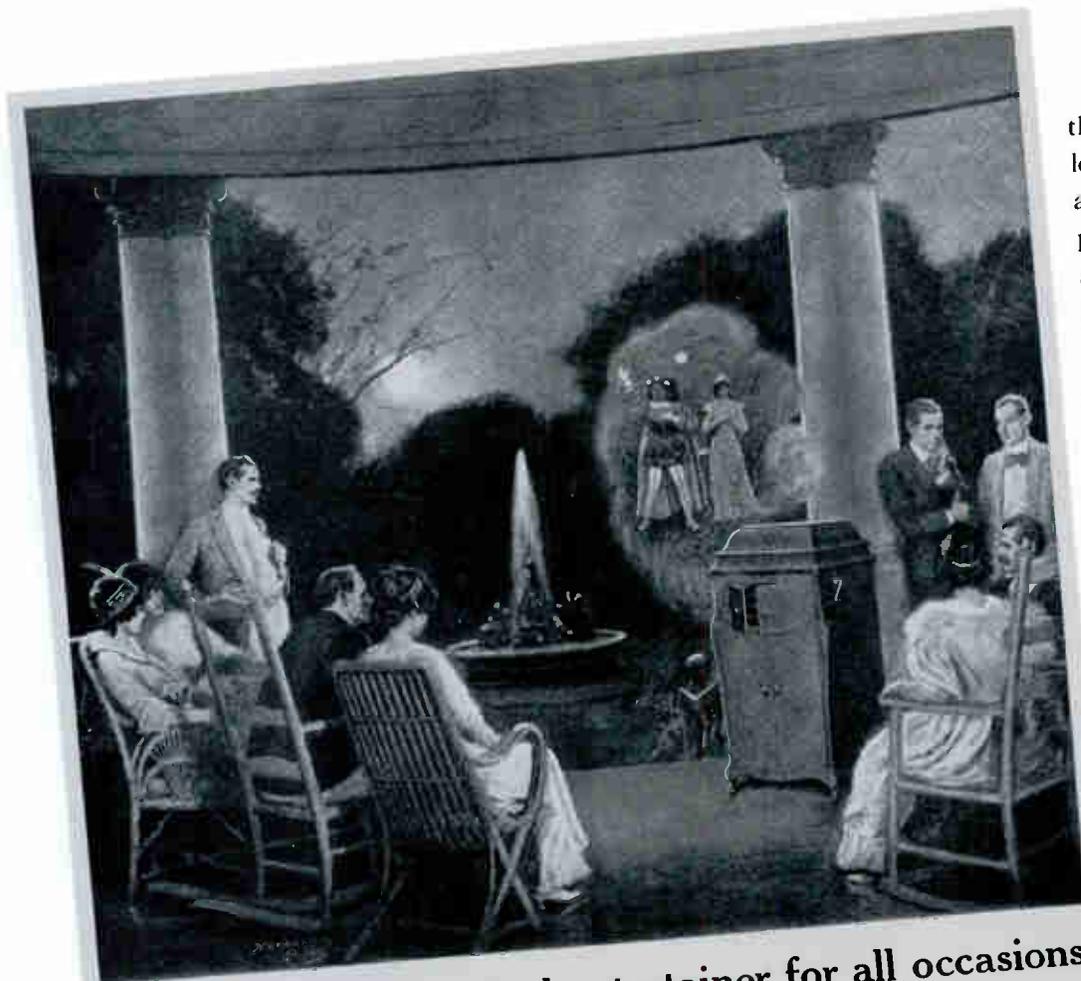
Victor Talking Machine Co., Camden, N. J., U. S. A.

New Victor Records are now at the  
dealer on the 10th of each month.

**Always use Victor Machines with Victor Records and Victor Needles the combination.** There is no other way to get the unequalled Victor tone.

Victor Gramophone Co., Camden, N. J., U. S. A.  
Victor Records, Camden, N. J., U. S. A.  
Victor Needles, Camden, N. J., U. S. A.





Elegant and decorative, the Victrola no longer looked like a workaday appliance, but could take a proud place in the swankiest home. What better way to finish off a dinner party than to gather round the rich-looking cabinet and listen to the top musical performers?

### The Victrola is the ideal entertainer for all occasions

The Victrola not only delights the entire household, but makes it so easy to entertain.

An evening of grand opera or a varied program of musical entertainment—the Victrola presents it by an array of famous artists whose superb renditions every one will enjoy.

And it's likely you'll want to dance. The Victrola is at once transformed into a dance orchestra to play all the latest dance music—with a tone and rhythm that are perfection.

Every evening, every day, can be a time of infinite pleasure with a Victrola in your home.

Any Victor dealer in any city in the world will gladly play any music you wish to hear and demonstrate the various styles of the Victor and Victrola —\$10 to \$200.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Dealers: Gramophone Co., Montreal, Canada; Eng. Distributors

Always use Victor Machines with Victor Records and Victor Needles—**the combination.** There is no other way to get the unequalled Victor tone.

Victor Steel Needles 5 cents per 100, 30 cents per 1000  
Victor 1746 Needles 30 cents per 100, 100 cents per 1000

New Victor Records demonstrated at all dealers on the 28th of each month





Priced between \$75-\$400 the early Victrolas, even the smaller ones, were still beyond the reach of many buyers. So in time for Christmas, 1911, Victor introduced a line of truly economy priced models in the Victrola line. This completed the new line for the next decade and only one model introduced after 1911, the schoolhouse Victor, would feature an outside horn.

# Victor-Victrola



Victor-Victrola IV, \$15



Victor-Victrola VI, \$25

There isn't a home anywhere that wouldn't be the better for having a Victor.

Good music brightens every home, and with a Victor or Victor-Victrola you can readily satisfy your every musical taste—hear whatever music you wish, whenever you wish.

These three new popular-priced instruments make it easy for every one to own a *genuine* Victor-Victrola.

And if you will go to any music store or any Victor dealer's and hear your favorite selection on the Victor or Victor-Victrola, you will wonder how you have managed to satisfy your love of music without it.

Victor-Victrola VIII, \$40



All the important patented Victor-Victrola features, including Exhibition sound box, tapering arm, "goose-neck" sound-box tube, and concealed sounding-boards, are incorporated in these new instruments.

Other styles of the Victor-Victrola \$50, \$75, \$100, \$150, \$200, \$250  
Victrolas \$10 to \$100



Victor Talking Machine Co.  
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records are on sale at all dealers on the 28th of each month





# Victrola

Three  
new  
styles

The latest  
Victor achievement



**Victrola XVIII, \$300**  
Matched mahogany cabinet with  
paneled modeling, swell front and  
roll.

- |                         |       |
|-------------------------|-------|
| Victrola XVIII          | \$300 |
| Victrola XVIII electric | \$350 |
| Victrola XVI electric   | \$250 |

See and hear these new Victrolas. Any Victor dealer will gladly demonstrate them and play any music you wish to hear. Other styles of the Victor and Victrola \$10 to \$250.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**  
Berliner Gramophone Co., Montreal, Canada Distributors

Always use Victor Machines with Victor Records and Victor Needles—  
**the combination.** There is no other way to get the unequalled Victor tone.



Flush with the success of the Victrola, Victor launched some pricey models again in 1915. That year brought the Victrola XVIII. At \$300, it was the largest and fanciest of the main line. A gorgeous piece of furniture with its patterned mahogany veneer and serpentine-style cabinet, it was still available with the familiar hand-crank. But now machines were available with an electric motor, too. These were very elegant machines, solid oak and heavy, with gold plate and Victor's best four-spring motor.

New Victor Records demonstrated at all dealers on the 28th of each month



# Select your Victrola for Christmas!



Victrola IV, \$25  
Oak



Victrola VI, \$35  
Mahogany or oak



Victrola VIII, \$50  
Oak



Victrola IX, \$70  
Mahogany or oak



Victrola X, \$110  
Mahogany or oak

Victrola XI, \$130  
Mahogany, oak, or walnut

Victrola XIV, \$200  
Mahogany or oak

If you want your family and friends to hear the greatest music by the greatest artists exactly as the artists themselves sang or played it, the Victrola is the only instrument for you. The most famous artists of all the world make Victrola Records—and the Victrola is the only instrument specially made to play Victor Records.

Any style Victrola you select will play perfectly any of the more than 5,000 records in the Victor Record Catalog—will play for you the superb interpretations of the world's greatest artists exactly as they heard and approved their own work.

Get a Victrola! Get it this Christmas! The ideal Christmas gift, but more than a Christmas gift—a never-ending source of pleasure for the entire family. See your Victor dealer today!

Victor Talking Machine Co., Camden, N.J., U.S.A.



Victrola XVI, \$250  
Victrola XVI, electric, \$312.50  
Mahogany or oak



Victrola XVII, \$300  
Victrola XVII, electric, \$365  
Mahogany or oak

New Victor Records demonstrated at all dealers on the 1st of each month



HIS MASTER'S VOICE  
REG. U.S. PAT. OFF.

To insure Victor quality, always look for the label trademark, "His Master's Voice." It is on all products of the Victor Talking Machine Company.



By the end of the Great War, the company offered an explosion of choices. The gorgeous Victrola XVIII was discontinued, replaced by the still-elegant Victrola XVII. The X, XI and XIV, still the mainstays as the middle-priced machines, were among the most popular and remain the most commonly seen today.



Victrola IV  
\$ 25.00



Victrola VI  
\$ 35.00



Victrola No. 50  
\$ 45.00

THE Victrola is manufactured exclusively by the Victor Talking Machine Company, in sizes and wood finishes to suit every home. When you choose the style best suited to your requirements, you may rest secure in the knowledge that it will play the music you want to hear — your kind of music — as only the Victrola can play it.



Victrola No. 80  
\$ 100.00



Victrola No. 90  
\$ 125.00



Victrola No. 300  
\$ 250.00

In 1921 the Victrola went through a radical redesign. To the upright model was added a wide, console-shaped machine with a humped turntable lid. The Victrola 300 was the first of many such models as the company phased out the old Roman numeral designations to describe its machines. As always, buyers were encouraged to think of the machine as just a beginning; they would have to keep buying records to build an impressive collection of music to play on the Victrola.





It was only reluctantly that Victor added the console model, which Eldridge Johnson allowed in response to his competitors introducing them. But he was stuck on the idea that his machines were prestigious musical instruments, and he hated the idea of the Victrola becoming a piece of furniture to pile things on. He reasoned that owners might forget to use the machine if they had lamps or plants on them and in that case, they wouldn't need records. This explains why both the top and lid of the machine were sloped on this early console model.



**If you bought only one new Victor Record a week**

you would have such a treasury of music as could compare only with the great libraries and the great art galleries of the world. You would have a source of untold satisfaction for your every need. The musical genius of the world is graven on Victor Records—not the printed page of music, but the music itself.

Victrola No. 300  
\$250  
Victrola No. 300, electric,  
\$290  
Mahogany, oak or walnut  
Other styles \$25 to \$1500



**Victrola**

Look for these trade marks. Under the lid. On the label.  
Victor Talking Machine Company, Camden, N.J.





FEBRUARY 1914



**MCCORMACK**  
Victor Artist

John McCormack's faith in the Victrola and Victor Records as the one medium to reproduce his voice is such that he has made no less than one hundred and sixty-four records, all of which are McCormack's "other self." Among these numbers are:

|                        |       |              |        |
|------------------------|-------|--------------|--------|
| Mother Machree         | } 768 | Double-faced | \$1.50 |
| A Little Bit of Heaven |       |              |        |
| Old Refrain            | } 752 | 1.50         |        |
| Cradle Song, 1915      |       |              |        |
| Thank God for a Garden | } 786 | 1.50         |        |
| Venetian Song          |       |              |        |



**GLUCK**  
Victor Artist

That Alma Gluck has made as many as ninety-eight Victor Records speaks volumes. She herself has said she is proud to be a part of the great work the Victor is doing. Hear these records and you'll know why:

|  |        |              |        |
|--|--------|--------------|--------|
| The Brook  | } 664  | Double-faced | \$1.50 |
| Hark! Hark! The Lark                             |        |              |        |
| Carry Me Back to Old Virginny (with Male Chorus) | } 6141 | 2.00         |        |
| Old Black Joe (with Male Chorus)                 |        |              |        |
| Elégie (with Zimbalist)                          | } 3004 | 2.00         |        |
| Swedish Cradle Song (with Zimbalist)             |        |              |        |



**RACHMANINOFF**  
Victor Artist

Rachmaninoff knows music; knows how to compose it, how to play it—and how it should be reproduced. It is significant that in the light of previous experience he chose the Victor to reproduce his art. His nineteen Victor Records include:

|                                     |        |              |        |
|-------------------------------------|--------|--------------|--------|
| Serenade                            | } 816  | Double-faced | \$1.50 |
| Minuet (from "L'Arlesienne," No. 1) |        |              |        |
| Spinning Song                       | } 814  | 1.50         |        |
| Prelude in C Sharp Minor            |        |              |        |
| Liebesleid                          | } 6259 | 2.00         |        |
| Valse in E Flat Major               |        |              |        |



The trick worked but it also led to complaints from customers, and two years later the company caved in, and began producing flat-topped consoles such as the No. 220. This was a time of great variety in model styles, where the upright, hump-backed, and console models were on sale at the same time.

The Victor Company originated the modern talking machine and was the first to offer the public high-class music by great artists. Victor Supremacy began then. It has been maintained by the continuing patronage of the world's greatest musicians and by the merit of Victor Products.

In buying a talking machine, consider that you must choose the Victrola or something you hope

will do as well, and remember that the Victrola—the standard by which all are judged—costs no more. The Victrola instrument line includes twenty-one models of the three general types shown at from \$25 up. Ask your dealer or write to us for illustrated catalog.

To be sure of Victor Products, see the following trade-marks—under the lid of every instrument and on the label of every record.



# Victrola

Look under the lid and on the labels for these Victor trade-marks  
Victor Talking Machine Company, Camden, N. J.





Faced with this revival of premium machines, the less wealthy music-lover was not entirely forgotten. For the economy-minded, Victor introduced the Victrola 1-1 for \$15, to replace the Victrola IV. At this point, in 1925, radio was becoming a real competitor to the talking machine, so at least one model had to match the radio in price, even if the sound quality wasn't the best.



Victrola No. 1-1  
Mahogany, \$15  
Catalog sent on request

# A Victrola for fifteen dollars!

Step into the nearest dealer's store—buy one of these new model Victrolas and you'll be bringing home an armful of joy. No matter how critical you may be, the Victrola and Victor Records are the means and the only means through which you can hear *and repeat at will* your own particular choice in music.

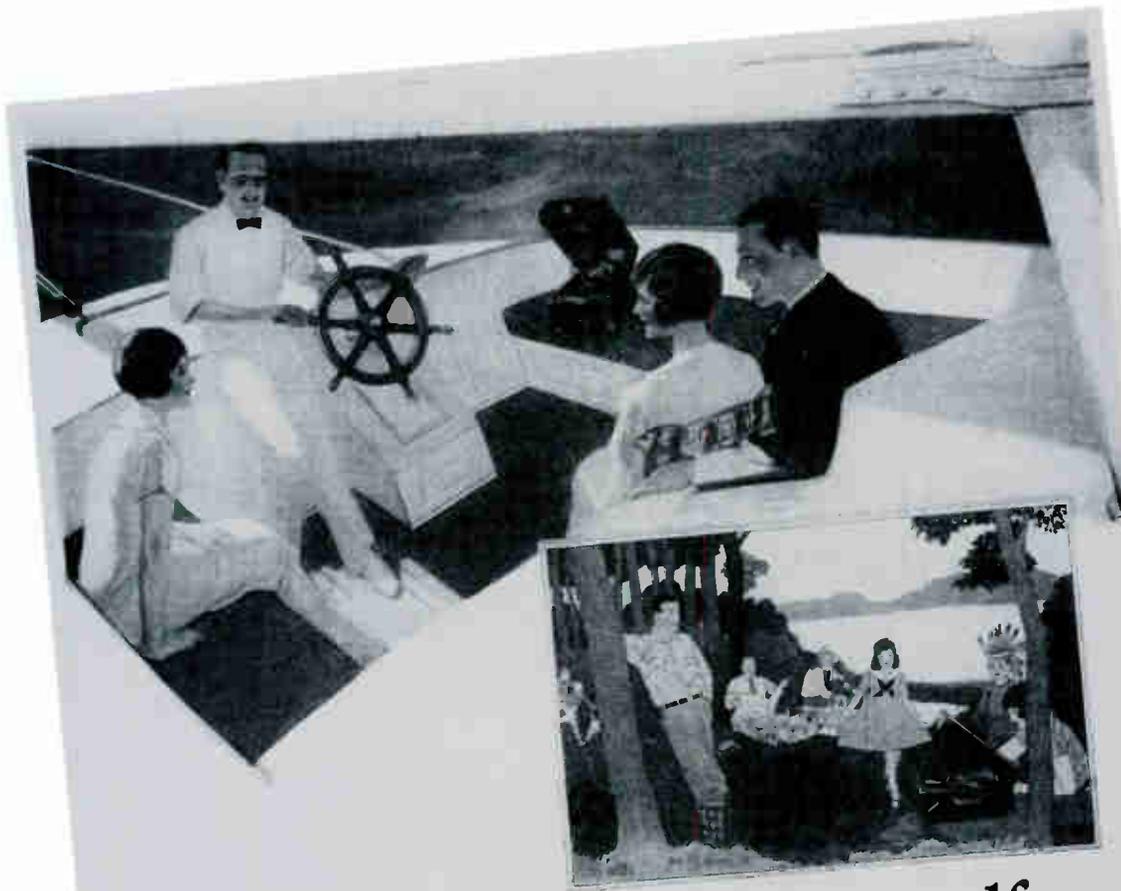


There is but one Victrola and that is made by the Victor Company  
Look for these Victor trade marks

**Victrola**  
TRADE MARK  
Victor Talking Machine Company, Camden, N. J.

Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian price-list on request





# Choose your music yourself anywhere, any time

Choose your own program, play as many encores as you please and get perfect results every time. That's what you can do with a Victrola and Victor Records, but that kind of service isn't to be had in any other way.



Victrola No. 35  
Closed, ready for carrying



There is but one Victrola and that is used by the Victor Company  
Look for these Victor trade marks

## Victrola

Victor Talking Machine Company, Camden, N. J.  
Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian distributor on request



Victrola No. 35 (Portable)  
\$30  
Black fabric  
Catalog sent on request

Victor's introduction of a portable Victrola — models known as No. 50 and No. 35 — turned out to be one of the company's smartest moves. Improved records and radio would conquer the home, but these were still impractical for outdoor use. The portable Victrolas, which were solid and needed neither electricity nor aerial, would continue to see use for decades in parks, at beaches, on yachts and everywhere else the buyers chose to take them.





Because the fancier Victrolas were still a big-ticket item, costing weeks if not months of salary, the company relied heavily on the Christmas season, when wallets tended to loosen. Every fall season it asked, "Will there be a Victrola in your home this Christmas?"

# Victrola

FOR U.S. PATENT

**Will there be a Victrola in your home this Christmas?**

If any one thing more than another can add to the joys of Christmas, it is music—and the Victrola can bring into your home, any music you may wish to hear.

The Victrola is the one instrument to which the greatest artists have entrusted their art—an unanswerable acknowledgment of its artistic achievements. Moreover, the Victrola is the only instrument specially made to play the records which these great artists have made.

Christmas day and any other day through all the years to come, the best or the newest of all the world's music may be yours to enjoy.

By all means get a Victrola this Christmas, but be sure it is a Victrola and not some other instrument made in imitation. \$25 to \$1500. Victor dealers everywhere.

**Victor Talking Machine Company**  
Camden, New Jersey

"HIS MASTER'S VOICE" REG. U.S. PAT. OFF.

The trademark and the registered word "Victrola" identify all true products. Look under the lid! Look on the label! VICTOR TALKING MACHINE CO. Camden, N. J.





The best illustrators of the day were employed to produce some of the very striking and often funny images that promoted the Victor machine. The Victrola was a sign of modern wealth. Compared to its fortunate owner, Old King Cole of the nursery rhyme was a "piker" - a cheapskate - one such ad proclaims.

# Old King Cole was a "piker"!

He called for his fiddlers three—  
and that's all he could get.  
You can call for any music—  
and get it when you call.

There is but one Victrola and that is made by the Victor Company  
Look for these Victor trade marks



**Victrola**  
TRADE MARK  
Victor Talking Machine Company, Camden, N. J.

Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian price list on request





In the mid-20s, Victrolas faced serious competition from radio and the company had to remind the public for the first time that unlike radio, a Victor recording could be played on demand. It was not radio, however, but another advance — electrical recording — which would soon change the age of talking machines forever.



BORI  
Victor Artist

McCORMACK  
Victor Artist

ALDA  
Victor Artist

“It is one thing to hear a beautiful singer by radio, another to be able to hear that singer sing to you when you want to be sung to.”



Victrola No. 430  
Warranty \$290  
Victrola No. 440 (Cabinet)  
Warranty \$325  
Specialty features: exclusive motor drive  
radio, mechanical lens  
Casting in stainless steel



There is but one Victrola and that is made by the Victor Company  
Look for these Victor trade marks

TRADE MARK  
**Victrola**  
Victor Talking Machine Company, Camden, N.J.

Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian price list on request





# The Orthophonic Revolution

## ORTHOPHONIC!

Sound waves travel like the "waves" on a field of grain. This general property of sound has been understood, but the technique of designing a high quality sound transmission which would not interfere with the evenness of the flow, and which would obviate deflection, has not been understood.

In cooperation with the world's greatest authorities on sound and acoustic principles, we have discovered how to design and to manufacture apparatus, which, through matched impedance, provides efficient transmission for sound throughout the usual range of audible tones, and so—for the first time in history made practical application of this scientific truth to the reproduction of musical sounds.

The result is a musical instrument which in performance and in construction is unlike, and vastly superior to, anything the world has ever known.

Imagine a musical instrument that will bring into your home, not the miniature reproductions you are accustomed to, but a breadth, volume and sonority of tone which avoids all the objectionable characteristics of reproduced music.

Imagine what this will mean—mighty choruses and great orchestras, the great musical talent of the world, at your beck and call, and dance music you can dance to the shuffling of feet in any sized room.

The finished product *exclusively* Victor will be available to you about November 1.



There is but one Victrola and that is made by the Victor Company  
Look for these Victor trade marks

**Victrola**  
TRADE MARK  
MADE IN U.S.A.  
Victor Talking Machine Company, Camden, N. J.  
Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian price-list on request

The word "stereo" — meaning stereophonic — is well known today as a way to describe two-channel sound. The terms monophonic and even quadraphonic are also well known. But how many people remember "orthophonic" sound? Likely not many. Yet this was the technological advance that so revolutionised recording that it brought Talking Machines out of the doldrums in the mid-1920s and in large part explains why the industry thrived even as the radio brought free music into a growing number of homes.

Victor had always picked the pre-Christmas season to promote improved machines and records. But when it advertised in October, 1925 that a coming line of machines was "vastly superior to anything the world has ever known," this time it was not exaggerating.





The improvement was electrical recording, and it made the discs play so much louder and richer, that acoustic records and Victrolas became immediately obsolete. On November 2, 1925, Victor declared its split from the acoustic technology of the day. The company was not alone. At the same time, Columbia introduced its Viva-tonal Phonograph, which used the same principle.<sup>26</sup> All the old Victrolas, which were not capable of exploiting the extra quality of the orthophonic records, went on sale for half-price in the three months before "Victor Day"; the public grabbed them up.<sup>27</sup>

The machines had a hidden flaw which would show up only years later, namely the low-grade, cast alloy metal used in the reproducer, instead of solid brass as before. When one attempts to restore such a machine today, many orthophonic reproducers are seriously damaged from years of swelling and cracking of the cast metal. Repair is a tricky business and can lead to tragic results. The earliest, credenza model Victrolas featured brass-encased reproducers and these are highly prized today.



## Beauty

*to match the superb music of the New Orthophonic Victrola*

THE model illustrated is the Credenza, finished in rich tones of walnut or mahogany. It is priced at \$300.

The Granada at \$150, the Colony at \$110, the Consolette at \$85, are equally new and beautiful in design.

See these instruments at your dealer's and hear the amazing quality of Orthophonic music.

The New  
Orthophonic **Victrola**

VICTOR TALKING MACHINE CO.



CAMDEN, N. J., U. S. A.





The package they'll open first!



### Victor Records for Christmas

What to give for Christmas! It mustn't be expensive but it must mean something to your friends. Can you think of anything that can get closer to the heart or keep that heart warm for so long as just the right music? How can you give the right music? You can buy a slip from your dealer which will permit your friends to make their own selection.



**Credenza Model Victrola**  
See and hear the new Orthophonic Victrola. New in principle. New in design. New in construction. New in musical results. It marks the beginning of a new era in music reproduction and will prove a revelation to you.

# Victrola

Victor Talking Machine Company, Camden, N.J.



The Credenza was the biggest home machine Victor had yet made. It had, folded inside its large cabinet, what was called the exponential horn, a two-part echo-chamber which gave the effect of an unbelievable nine feet of horn. It is a principle manufacturers still use today to get big sound out of small loudspeakers. And as the promotions said, it was indeed a "beauty." The lower-priced Granada, Colony and Consolette followed in 1926, making the new technology more affordable.





The orthophonic machine's reproducer — the circular chamber attached to the needle — was superior in the new machine, made of pleated aluminum instead of a mica disc, and was attached at several points, a major improvement which was invented fully 35 years earlier by Bettini. Together with the improved recordings, any one of the new machines "was capable of blasting the cobwebs off any ordinary talking machine," and the orthophonic models sold fast.<sup>28</sup>

## Rich rhythms of an old race



**P**LEADING and strange... restless and beautiful... such are the rhythms that make up the irresistible charm of negro songs and spirituals. Nobody knows how old they are, or from what distant source they sprang — nobody cares — their deep, brooding melody — the weird cadences... these are enough.

It is the amazing ability of the Orthophonic Victrola to hold the minute and fragmentary tone shadings

of the pleading, restless spirit of negro music. You will hear lower notes and higher notes than ever. You will find a new beauty and power, a new depth and sonority, to all music played on the Orthophonic Victrola. Whether the deep, rich basses of a negro song, or the strange, brooding melody of a negro spiritual — this marvelous instrument brings them all to your home, there to be played whenever you want them, again and again.

Send for Free Pamphlet, describing the miracle of

the New Orthophonic Victrola. Just send your name and address to the Victor Talking Machine Company, Camden, New Jersey, and a pamphlet describing the interesting development of the Orthophonic Victrola will be sent to you free of charge.



Victrola and the Orthophonic Reproducer are registered trademarks of the Victor Talking Machine Company, Camden, New Jersey, U. S. A. Copyright 1925 by Victor Talking Machine Company, Camden, N. J.

# The New Orthophonic Victrola

VICTOR TALKING MACHINE COMPANY



CAMDEN, NEW JERSEY, U. S. A.





During this time period whole other genres of music began to be recorded, such as what was then called “Negro music,” recorded circa 1928, on what were then quite blatantly called “race records.” These records immortalized some of the best blues, jazz music and spirituals of Afro-American culture.





At the same time, the company finally recognized that radio was not going away, so it began to offer radio sets in some orthophonic models, the hardware made by Radio Corporation of America.

# The Victrola and the Radiola combined!

In one beautiful Credenza cabinet you now can have:

The new 8-tube Radiola Super-Heterodyne

The new Orthophonic Victrola

The music of all times

The events of the day

Records played acoustically or electrically

Albums for records

Unmatched performance and tone quality

The entertainment you want when you want it

Special features

No aerial

No springs to wind

No batteries—operates from light socket

Uni-control—tunes with one hand

Note:—When 60-cycle alternating current is not available, this instrument can be operated by dry batteries and a spring motor.



The instrument shown, a form of medieval credenza, is designed to bring into American homes a touch of old-world beauty, of old-world tradition and romance.

We also offer the new ELECTROLA, which plays and amplifies records electrically by the use of Radiotron vacuum tubes and the latest cone-type loud speaker.

This wonderful instrument is also combined with the new 8-tube Radiola Super-Heterodyne.

It can be completely operated from a light socket or by means of dry batteries and a spring motor. Requires no aerial and is uni-control.

Other combinations—a 5-tube tuned radio frequency antenna set and two models of 6-tube super-heterodynes with concealed loops, dry-battery operated, combined with spring-driven Orthophonic Victrolas, complete the line.

Price range—\$300 to \$1000

There is but one Victrola and that is made by the Victor Company  
Look for these Victor trade marks



# Victrola

Victor Talking Machine Company, Camden, N. J.

Victor Talking Machine Co. of Canada, Ltd., Montreal  
Canadian price list on request





NEW!



... in everything but name

The new Orthophonic Victrola is really *new* from start to finish—not merely “improved” or “revised.” It is radically new and different, just as though the Victrola had never existed! It is years ahead of all other reproducing instruments, including the old-type Victrola.

New in principle. New in design. Most important of all, it is new in *playing quality!* The new Orthophonic

Victrola, through the scientific, Victor-controlled principle of “matched impedance,” reproduces tones that are neither too soft nor too loud, but full, round, mellow, *natural!*

So . . . revise all your notions of how reproduced music sounds. Go to your nearest Victor dealer’s today. Go with an open mind and a critical ear. Be prepared to hear your favorite music, just as you would expect to

hear it played or sung if the living artist stood before you.

The new Orthophonic Victrola and the new Orthophonic Victor Records—Victor’s contribution to better music in the home. There are many beautiful models of the Orthophonic Victrola, from \$300 to as low as \$95. No winding when equipped with new, concealed, electric motor. Order now for Christmas delivery.

# The New Orthophonic Victrola

VICTOR TALKING MACHINE COMPANY



CAMDEN, NEW JERSEY, U. S. A.

One year after it introduced the orthophonic machine, Victor so clearly had a winner that it even began to criticise the “old-type Victrola” it had formerly made. This is the same old-type machine which the company had boasted for years sounded so natural, you could swear the performer was singing in your living room. To the dismay of music purists, Victor later dubbed electrically recorded orchestras over the voice of Caruso and sold the unnatural result to the public.





By Christmas , 1927, buyers could choose among eight different orthophonic machines. The Talking Machine had finally become the musical instrument that had always been promised.

# Music, the Imperishable Gift

Melodies that sing in the memory . . . that burn their beauty into the consciousness . . . these are joys for all time. The gift of Music is not for a day or a year - it is imperishable, priceless. The Victor instruments shown on this page are representative of a comprehensive line that meets every requirement, from modest bungalow to stately mansion. There is no finer expression of music to be had. See the nearest Victor dealer and make your selection (and reservation!) now.



List price \$1150

Number Ninety-five. The Automatic Electrical Victrola. The very last word in music for the home. Electric, detachable, and Automatic record change.



List price \$385

Number Ninety. The Orthophonic Victrola combined with Radio receiver. Tuning and frequency control. Just plug into any home electric light socket.



List price \$1100

Number Ten. The Automatic Electrical Victrola. Changes its own records. Can be plugged to suit any room. Operates from electric light socket.



List price \$235

Number Eighty-two. The Orthophonic Victrola in a cabinet of new and striking design. Adapts itself admirably to every modern scheme of home-decoration.

In the great Victor line, you will find the instrument you want at the price you can afford. Insist on

## Victor



VICTOR TALKING MACHINE COMPANY  
CAMDEN, NEW JERSEY, U.S.A.



List price \$300

Number Eighty. The famous Cremonese model. Very popular. The Orthophonic Victrola in its highest development. Reproduces all tones with unanny fidelity.



List price \$165

Number Forty-two. Console-type Orthophonic Victrola in classical design. A very popular model. Equipped with electric motor, \$200, list price.



List price \$95

Number Four. A smaller but very desirable Orthophonic Victrola. Its list price is no indication of its volume or the character of its musical reproduction.



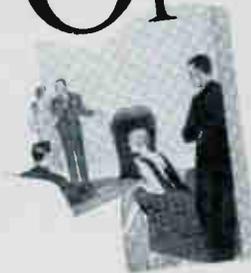
List price \$600

Number Ten. The Automatic Orthophonic Victrola. Changes its own records. Plays an hour's continuous program. Ideal for music at dinner, bridge, etc.





“Of course it’s not an Orthophonic” we would say apologetically



AFTER hearing the Hamiltons’ new Orthophonic Victrola, my husband and I felt like apologizing every time anybody asked us to play our poor little old machine. It was good enough in its day, to be sure, and gave us a great deal of pleasure. But we had had it since Roosevelt was President. I think the last record the children bought was *Dardanella!*

In the meantime, we have had three new cars. But, for some reason—sentimental, perhaps—we clung to our old talking-machine. It was a nice piece of woodwork and seemed to be a part of the household. However, we couldn’t

forget that evening we had spent with the Hamiltons.

Such music! Such versatility! Stokowski, Kreisler, White-man, Chaliapin, Jesse Crawford . . . every kind and class of music. I believe the Hamiltons thought we were never going home! But you couldn’t blame us. We had never heard music like that, except on the stage, by living artists.

We knew that, sooner or later, we would just have to have an Orthophonic Victrola. The more we were asked to play the old machine, the more determined we were to replace it with a new one. Well, we have one of these wonderful instruments now. Already, it has repaid us in a thousand ways. Our only regret



In the meantime, we have had three new cars

now is that we waited so long before buying it!

Ask your dealer to demonstrate an Orthophonic Victrola in your home, where you

may judge its harmonious appearance as well as its musical performance. There are many beautiful models, from \$75 to \$1550, list price.

See and hear the *Automatic Victrola*, which changes its own records. Most dealers extend the courtesy of a small down-payment and convenient terms.

Most models today are electrically operated. You don’t have to wind them, but simply play and relax. Don’t be without this great home entertainer. See the nearest Victor dealer now and arrange for that home demonstration.



It was good enough in its day, to be sure



Model Eight-thirty-five. Orthophonic Victrola. List price, \$300. With electric motor, \$35 extra.

The New Orthophonic Victrola

VICTOR TALKING MACHINE COMPANY



CAMDEN, NEW JERSEY, U. S. A.

The status-conscious family of the Jazz Age, Victor suggested, wouldn’t be caught dead with the old-fashioned Victrola.

How embarrassing to be without the orthophonic model when company came!

Although state-of-the-art in its day, the orthophonic machine, an acoustic player of electrical recordings,

represents just a small step in the march to a fully electrical machine. When the industry revived from the doldrums of the Great Depression, the acoustic era was over. The electric era had begun.







# The World After Victor

Today it is hard to imagine how the record-player, near-obsolete since the advent of compact discs, dramatically affected home life, education, and culture a century ago. But in its heyday, especially in its early years, the Victor and other manufacturers' machines were both a mirror of, and a window to, an age of wonderful invention and rapid change.

The talking machine seemed like the most powerful tool yet invented for self-improvement. It could help one learn to lose weight (or gain it), sing, dance, or speak a foreign language. Educational records had their own stars, too, such as singing coach Oscar Saenger.

The Victor Company announces a complete course in vocal training by **Oscar Saenger** in twenty lessons on ten Victor Records **\$ 25**

Soprano; Mezzo-Soprano; Tenor; Baritone; or Bass

Oscar Saenger



Every student of vocal music, every aspiring young singer, every one who has a voice, even though it be untrained, can now develop his or her talents under the direction of Oscar Saenger—America's greatest and most successful vocal teacher.

The Oscar Saenger Course in Vocal Training is a complete course in vocal music, covering all the essentials of the art. It is the only course of its kind, and is the only one that has been approved by the National Association of Music Teachers. The course is divided into ten lessons, each of which is illustrated by a Victor record. The records are of the highest quality, and are the only ones of their kind. The course is the only one that has been approved by the National Association of Music Teachers. The course is the only one that has been approved by the National Association of Music Teachers.

Write for an illustrated booklet

Victor Talking Machine Co., Camden, N. J., U. S. A.

**Victrola**





The "Schoolhouse Victrola" (Victrola model XXV), was the only Victrola to have both a closing lid and an outside horn, since it needed to put out room-filling volume as well as clarity outdoors while, with its horn removed, the delicate inner parts could be safely locked away from little hands.

# Moulding the American C

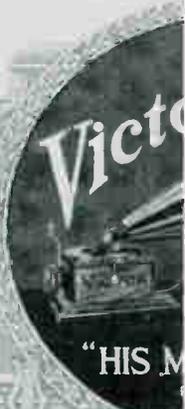


## Victrola:

Before the advent of the Victrola, the public schools were seriously handicapped in the study of music. Now Caruso and Melba sing to the children in the dreariest and most remote of rural district schools. Now the coming generations of Americans—the future bulwark of the state—listen day in and day out to the piano of Paderewski, the violin of Mischa Elman, the sweet soprano of Alma Gluck, the golden tones of John McCormack. They live in the ennobling atmosphere of the world's musical masterpieces, sung and played by the world's supreme artists. This priceless benefit has been bestowed upon them by the Victrola.

The Victrola is in daily use in the public schools of 6,000 cities and towns. It is in the regular equipment of more than 25,000 public schools, urban and rural. It has become an indispensable auxiliary of the educational system of every state, from kindergarten to university.

Endorsed by the foremost educators





# Children of Tomorrow



Class in History of Music, Western College for Women, Oxford, Ohio



Girls' Class in Rhythmic Expression, Margaret Wilson Social Center, General Cleveland School, Washington, D. C.



Victrola XXV, 875, specially manufactured for School use

*great constructive service to the nation*

The Victrola is performing an incalculable service in the teaching of our national patriotic music, the folk lore of the ages, the art treasures of all mankind. It is illuminating and vitalizing the study of history, literature and geography. It is teaching wireless telegraphy to our Army and Navy. It is teaching French to the soldiers of Uncle Sam.

The Victrola is used in calisthenics, folk dances, rote songs, ear training, nature study, penmanship, typewriting, folk song, art songs, ballads, operatic and orchestral music, vocal training, and community singing. New and authoritative study courses are constantly being supplied by our large and expert Educational Department.

The America of tomorrow will owe much to the Victrola.

Victor Talking Machine Co., Camden, N. J., U. S. A.



Typewriting with the Victrola, at Business College, Baltimore, Md.

Used in more than 25,000 public schools



HIS MASTER'S VOICE  
PAT. OFF.



Maypole Dance, Maybin School, New Orleans, La.



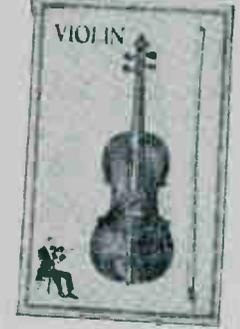
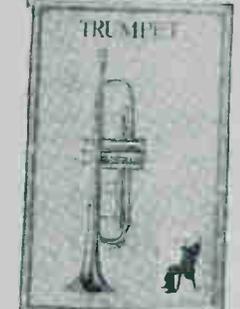
The Victrola in use in a Rural School, near Huntsville, Ala.

The machines were meant to be used to teach music appreciation, give lessons on many subjects, accompany students during "Physical Culture" classes, and teach rhythm. Because of their special purpose, fewer of these Victors were made than most other models, and they are highly prized today.





Schoolhouse Victors meant schoolhouse records were needed, and the company set about creating lessons and recordings to go with them.



### The instruments of the orchestra by sight, sound, and story

A constructive aid for teaching music in the schools

This plan of orchestral instrument study consists of:

18 charts (14"x22"), showing the instruments in absolute accuracy of color and detail;

Two Victor double-face records (Nos. 35670 and 35671 or 35236 and 35237), which give the tone color of every instrument in appropriate excerpts;

A handbook, giving full description and history of the instruments and their uses by composers.

These three units together offer for the first time in the history of public school music a practical means for the complete study of the instruments of the orchestra by sight, sound, and story.

Consult any Victor dealer, or write for full information to the

Educational Department  
Victor Talking Machine Co.  
Camden, New Jersey



"HIS MASTER'S VOICE"

This trademark and the trademarked word "Victrola" identify all our products. Look under the lid! Look on the label! VICTOR TALKING MACHINE CO. Camden, N. J.

# Victrola





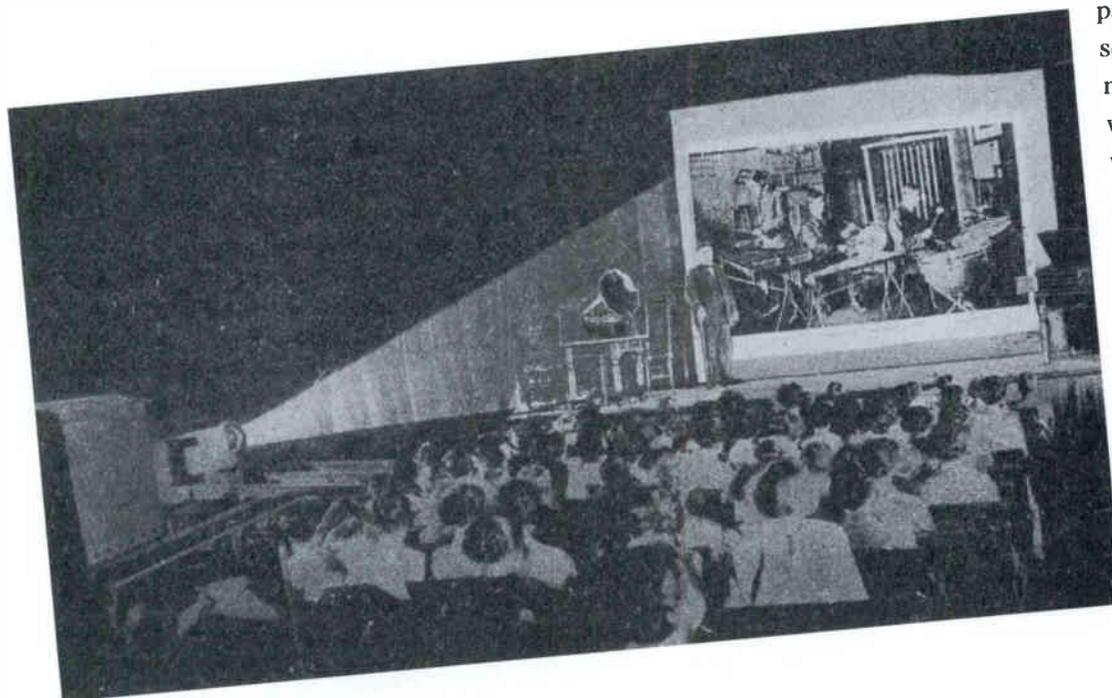
Whistling with the Victrola XXV. The Grant School, Atlantic, Iowa

Victor was especially eager to reach the rural schools, and educators often applauded that goal.

“Good music is a vital element in the education of the people,” declared Philander P. Claxton, U.S. Commissioner of Education, in 1916, “but in our American schools and communities it has been most difficult to obtain.”

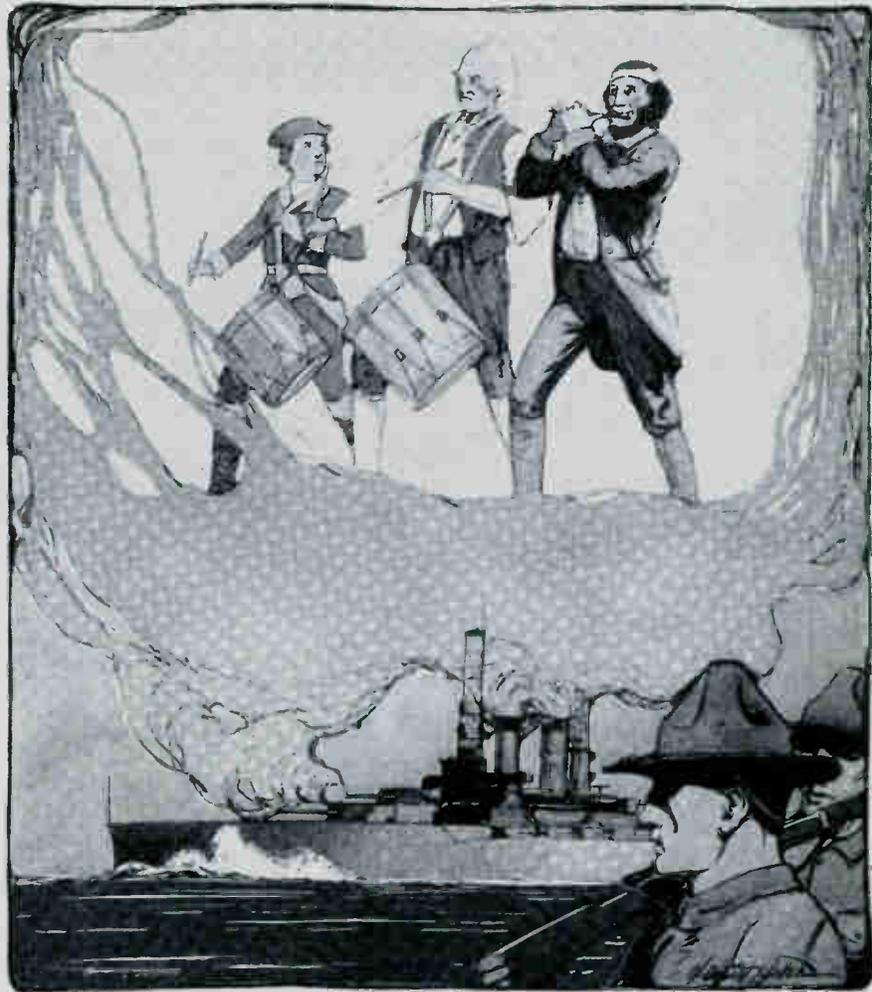
Especially in rural schools, he lamented, “millions of children pass through the schools, pass to manhood and womanhood and die without hearing any of the great music of the world fitly rendered.”

Albert E. Winship, editor of the *Journal of Education*, went even further in 1921, when he declared “A rural school without a Victrola is an educational tragedy.”





When war broke out, Victor turned to patriotic themes, such as by releasing a new John McCormack recording of the Star Spangled Banner.



A New Victor Record  
*of*  
**The Star Spangled  
Banner**

*by John McCormack*





**T**HE DAY HAS COME when the Star Spangled Banner takes on a new significance in the eyes of a war-torn world. It is the flag not of the United States alone but of all humanity, which is unfurled in order that human rights shall be set firmly and irrevocably above all other rights.

★ ★ ★ Our national anthem is, as it has always been, the battle hymn of freedom. It is now a message of inspiration to the peoples of the earth and the confession of faith of all true Americans.

★ ★ ★ A record of this song of the peoples has been made by a singer of the people—John McCormack. It is his first since he himself took the first step toward becoming an American citizen. The record is one of the best he has ever made and there is in his singing that quality which makes it a very real expression of loyalty to the flag, which will find an echo in the heart of every true American.

★ ★ ★ Safely tucked away in the vaults of a New York bank is a precious heirloom of the descendants of Lieutenant-Colonel Armitage. It is the original "Star Spangled Banner" which flew over Fort McHenry in "the dawn's early light" and inspired Francis Scott Key to write his immortal verses.

★ ★ ★ ★

**The Star Spangled Banner** (with Male Chorus) **John McCormack** 64664 10 \$1.00  
(Francis Scott Key-Samuel Arnold)

Oh, say, can you see, by the dawn's early light,  
 What so proudly we hail'd at the twilight's last gleaming,  
 Whose broad stripes and bright stars, thro' the perilous fight,  
 O'er the ramparts we watch'd were so gallantly streaming?  
 And the rockets' red glare, the bombs bursting in air,  
 Gave proof thro' the night that our flag was still there.  
 Oh, say, does that star-spangled banner yet wave  
 O'er the land of the free and the home of the brave?

Oh! thus be it ever when freemen shall stand  
 Between their loved homes and the war's desolation;  
 Blest with vict'ry and peace, may the heav'n-rescued land  
 Praise the pow'r that hath made and preserv'd us a nation;  
 Then conquer we must when our cause it is just,  
 And this be our motto, "In God is our trust."  
 And the star-spangled banner in triumph shall wave  
 O'er the land of the free and the home of the brave.

★ ★ ★ ★ ★ ★



3631—RAA—4-4-17





According to Victor, its Talking Machine even helped save the world for democracy, when it was "enlisted" in the First World War. Whether it played a decisive role in the Great War is unclear,

*By these men*

Spread before you is a panorama of patriotism. The world must be made safe for democracy. Here are the men who will make it so.

The moral and spiritual forces that will carry us on to victory are here. The books you send, the letters you write, must give the men here to enjoy—do not for one moment underestimate the weight they will throw into the final balance of success.

The pictures shown here are typical of the spirit of Uncle Sam. He has a song in his heart, a tune on his Yankee lips, and an iron resolve in his liberty-loving soul.

The company is proud that its products are a mighty Armory of Hope, cheering and strengthening the spirit of our fighting men.

Whenever the military and sailors of Uncle Sam and his Allies are gathered, there the Victrola is singing its song of courage. The Victrola is literally following the flag. Through the unseen power of music, it supplies and renews that vast human dynamo that drives our war machine to its goal of glory.

Across the shadows of No Man's Land stand the embattled men. But there are more foes than those to be vanquished. In the sea of darkness there is a light. It is the light of hope. It is the light of the Victrola.

Victor Talking Machine Company

*The Victrola enlisted*

To insure Victor's new records, we produce the





"entertaining Victrola."  
A merry hour at Fort Jay, Governor's Island, New York.



Italian troops enjoy a Victrola concert on the snow-clad Alps.



Listening to the Victrola at Camp Dix, New Jersey.



The Victrola helps wounded British sailors to "forget."

# shall conquer!

ark of war, fatigue, discouragement, hesitation are inevitably encountered. Bullets will not suffice in these battles of the soul. In these trials, music is the great physician. It satisfies the hunger of the mind, the thirst of the spirit, the deep and hidden yearning of the aching soul for words of comfort that cannot be spoken and that only music can whisper.

In camp and trench, on transport and battleship, in hospital, church and cantonment, in the welfare houses of the Y. M. C. A., the K of C., and the Y. M. H. A., the Victrola is the unflagging, and often the only, source of music and entertainment. It is so portable that it can be taken anywhere and *unaided* it gives forth the music and laughter of the world's greatest artists. The Victrola is teaching wireless and French to our Army and Navy. Victrolas and Victor Records are day and night advancing the cause of freedom on the battlefields of the entire world.

Every Victrola in the service of Uncle Sam is a source of actual war strength. Every Victor Record at the front is a winged messenger of victory, doing its humble but by no means unimportant bit to vanquish the powers of darkness and make the world safe for democracy.

Hamden, N. J., U. S. A.

# the War for Democracy



In the Knights of Columbus hall, National Alpine Cantonment, Camp Meade, Maryland.



Look for the famous dog. It is on all Machine Company.

however there is no doubt its music, was a welcome relief to soldiers either in the trenches or in training. Owning a Victrola became practically a patriotic duty — at least according to the company.



The Victor also promised to revive old-time melodies, although its so-called Negro titles, such as "Ts Gwine Back to Dixie" and "Little Alabama Coon" were obviously aimed at white audiences.

# VICTOR

**Brings Back the Old-Time Melodies**

How the dear old Southern melodies sung and played upon the Victor bring back the old-time thrill!

Exquisitely blended voices, fine instrumentation and faultless records bring out the rich harmony and sentiment of these cherished songs in full perfection. You have never truly known their touching beauty and power till you have heard them on the Victor.

**Here are a few out of hundreds—**

|                                       |                              |            |                                   |                              |            |
|---------------------------------------|------------------------------|------------|-----------------------------------|------------------------------|------------|
| 4419. By the Swanee River             | Prior's Band                 | 10 in.     | 1952. Little Alabama Coon         | Haydn Quartet with Orchestra | 10 in.     |
| 656. Carry Me Back to Old Virginia    | Haydn Quartet with Orchestra | 10 in.     | 1416. Medley of Plantation Songs  | Haydn Quartet                | 7 & 10 in. |
| 320. Dixie                            | Simon's Band                 | 7 in.      | 1114. Moses in the Land of Goshen | Haydn Quartet                | 8 & 10 in. |
| 4350. Dixie                           | Prior's Band                 | 10 in.     | 1997. My Old Kentucky Home        | Haydn Quartet with Orchestra | 10 in.     |
| 4100. Dixie                           | Simon's Band                 | 7 in.      | 4010. My Old Kentucky Home        | Miss Morgan with Orchestra   | 7 & 10 in. |
| 84012. Dixie                          | Haydn Quartet                | 10 in.     | 2808. Old Folks at Home           | Miss Morgan with Orchestra   | 7 & 10 in. |
| 28476. Dreaming on the Ohio           | Haydn Quartet                | 10 in.     | 95085. Old Folks at Home          | Arlenna Patti                | 12 in.     |
| 29899. Hear Ten Bells                 | Roberts with Chorus          | 7 & 10 in. | 64025. Old Folks at Home          | Nellie Melba                 | 10 in.     |
| 4345. In the Evening by the Moonlight | Haydn Quartet with Orchestra | 10 in.     | 2756. Old Black and White         | Louise Homer                 | 10 in.     |
| 4726. It's Gwine Back to Dixie        | Haydn Quartet with Orchestra | 10 in.     | 4514. Shambles from Dixie         | Prior's Band                 | 10 in.     |
| 581. Laughing Coon                    | Haydn Quartet with Orchestra | 10 in.     | 95085. Old Folks at Home          | Golden with Orchestra        | 7 & 10 in. |
|                                       | Johnson                      | 7 & 10 in. | 4103. Whistling Coon              | Kennell with Orchestra       | 10 in.     |
|                                       | 125. The Cornfield Medley    |            |                                   |                              |            |

Ask any Victor Dealer to play them for you.  
Or write us for complete catalogue.

**Victor Talking Machine Company**  
Camden N. J.

**Fill in, cut out and mail today**  
Victor Talking Machine Company, Camden, N. J.

Please send me catalogue of records and information about instruments played and records also tell me where I can hear the Victor played.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ L





# The Duty of Rendering Home Attractive

MADE EASY BY THE

## IMPROVED Gram-o-phone

*"The best thing of the kind I know of to entertain one's family and friends."*—HON. CHAUNCEY M. DEPEW.

AMONG THE COSMOPOLITAN readers there must be many parents with whom it is, or ought to be, a constant study how to make home attractive, especially to the young people.

To find in one instrument of music all the merits of every other, besides those which no other possesses, including the marvelous power of accurately and naturally reproducing speech, is indeed a wonder that never grows old. The Ram's Horn is right when it calls it *"the greatest contribution made by science to the entertainment of the world."*

Its character changes with every selection. It is a cornet, a banjo, a xylophone, an orchestra, a full band, a quartette, a chorus, or a single voice—makes stump speeches, delivers grand orations—is humorous, pathetic or devotional—all according to the record.

These records, of which there are many thousands, are on flat indestructible discs. They are made exclusively by experts from actual and genuine performances, given for the purpose by the most celebrated instrumentalists, bands, singers, actors and orators in the world. All but a few of the early records are signed by their makers.

The point which it is most difficult to make understood by those who have never heard them is that they are not imitations at all, but **Reproductions**—the real thing—natural as life itself—and necessarily so from the scientific fact that they are the result of an exact repetition of sound waves vibrated by the originals.

### SOME PLACES WHERE THE GRAM-O-PHONE MAY BE SEEN.

- Albany, N. Y., Cluett & Sons.
- Buffalo, Denton, Cottier & Daniels.
- Baltimore, H. R. Eisenbrandt Sons.
- Boston, Mass., 178 Tremont St., National Gram-o-phone Co.
- Cleveland, Ohio, Collister & Sayle.
- Columbus, Ohio, George M. Koch.
- Cincinnati, Ohio, Albert Kreed.
- Charleston, S. C., H. Fiedling.
- Chicago, Ill., Spaulding & Co., Jewelers.
- Detroit, Mich., 1219 Woodward Ave., Grinnell Bros.
- Grand Rapids, J. A. J. Friedrich.
- Indianapolis, Wulschner & Son.
- Kansas City, Mo., Schmeltzer Arms Co.
- Louisville, J. W. Reccius & Bro.
- Montreal, Canada, H. A. Neeson & Sons Co.
- Minneapolis, W. J. Dyer & Bro.
- Milwaukee, Wis., J. Flanner.
- New Orleans, La., Julius Hart.
- Norfolk, Va., Wallace Pros.
- Philadelphia, Pa., 11103 Chestnut Street, Blasius & Sons.
- Philadelphia, Pa., 809 Filbert Street, Harbach & Co.
- Pittsburg, Pa., S. Hamilton.
- Richmond, Va., Hume-Minor Co.
- Rochester, N. Y., Serantom, Wetmore & Co.
- Springfield, Mass., M. P. Canway.
- Salt Lake City, D. O. Calder's Sons.
- St. Paul, Minn., W. J. Dyer & Bro.
- Savannah, Ga., Ludden & Bates.
- St. Louis, Mo., D. K. Myers.
- Seranton, Pa., Perry Bros.
- San Francisco, Cal., Sherman, Clay & Co.
- Syracuse, N. Y., Thies Bros.
- St. John, N. B., Canada, W. H. Thorne & Co.
- Toronto, Canada, A. & S. Nordheimer.
- Toledo, Ohio, Whitney & Carrier Co.
- Troy, N. Y., Cluett & Sons.
- Wilkes-Barre, Pa., Perry Bros.
- Washington, D. C., F. G. Smith & Co.

### AGENTS IN ALMOST EVERY CITY THROUGHOUT THE UNITED STATES.

A few celebrated people who have made records exclusively for the Gram-o-phone.

- Joe Jefferson
- Maggie Mitchell
- C. M. Depew
- T. DeWitt Talmage
- Jessie Bartlett Davis
- Ada Rehan
- Mme. Janauschek
- Sousa
- Robert Ingersoll
- W. H. Crane
- Marshall P. Wilder

### SPECIAL OFFER TO SUBSCRIBERS TO THE COSMOPOLITAN

By special arrangement any one whose name is on the subscription books of THE COSMOPOLITAN can obtain it AT ONCE, on the instalment plan—\$5 down and \$3 per month for seven months. Money refunded, less express charges, if instrument is not satisfactory and is returned immediately.

Price of the Improved Gram-o-phone is \$25. Records, 50 cents. For further information, printed matter, etc., address

**NATIONAL GRAM-O-PHONE CO., 874 Broadway, New York**  
SHEPMAN, CLAY & Co., San Francisco, Pacific Coast Agents

The stay-at-home wife was a main target of the Victor's marketing hype. She had many roles: hostess, homemaker, and family minder. Even as early as 1898, Emile Berliner's National Gramophone Co. came up with imaginative reasons why none of these duties was fully discharged until the home contained a Gramophone.





Those who could afford a summer home surely wouldn't forget to add a Victor machine to their country digs. The acoustic, spring-motor machine had certain advantages: a wind-up talking machine could go anywhere its owners chose to take it. Not just cottages, vast numbers of permanent homes weren't yet electrified at this time.



# Victor Talking Machine

## At the Summer Home

No matter how much entertainment there is at the summer home, the *Victor Talking Machine* is always welcome. You can hear, right on your porch among the cooling breezes, the bands, orchestras, songs and entertainment, that thousands of people flock to hear in crowded resorts. There is hardly any limit to the number and kind of selections this greatest of musical instruments will play for you. All of them as loud, clear and natural as if you were listening to the performers themselves. We also have language records by which, with a *Victor*, you can learn languages at home. Send for catalogue of Victor Talking Machines and Records.

### Victor Talking Machine Company Philadelphia

The original makers of the Gram-O-phone

- Chicago—Talking Machine Co.
- Chicago—Lyon & Healy
- New York—Victor Distrib. & Export Co.
- New York—C. Bruno & Sons
- Philadelphia—Western Electric Co.
- Philadelphia—Penn. Phonograph Co.
- Boston—Eastern Talking Machine Co.
- Boston—Oliver Ditson Co.
- San Francisco—Sherman, Clay & Co.
- Atlanta—Phillips & Crew Co.
- Baltimore—H. R. Eisenbrandt Sons
- Baltimore—Baltimore Record House
- Brooklyn—American Talking Mach. Co.
- Buffalo—E. A. Fowser
- Buffalo—Wabridge & Co.
- Canton—Kwin & Hilsman Co.
- Cleveland—Cleveland Talking Mach. Co.
- Dallas—Dunbar & Perry H. Whitall Co.
- Deer—Kulshammer & Campbell Music Co.
- Des Moines—Grinnell Bros.
- Duquesne—Harzer & Blich
- Galveston—Thos. Goggin & Bro.



- Cincinnati—Rudolph Wurlitzer Co.
- Grand Rapids—Julius A. J. Friedrich
- Indianapolis—Merlin & Loring
- Jacksonville—Merlin & Loring
- Kansas City—Victor Talking Mach. Co.
- Kansas City—J. W. Jenkins Sons Music Co.
- Lincoln—Wittmann Co.
- Memphis—O. K. Housh Piano Co.
- New Haven—Homer Housen
- New Haven—Natl. Auto. Fire Alarm Co.
- Pittsburgh—A. H. Hope
- Pittsburgh—The F. Bental Co., Inc.
- Pittsburgh—G. H. Miller
- Pittsburgh—Talking Machine Co.
- St. Louis—Victor Talking Machine Co.
- St. Paul—W. J. Dyer & Sons
- St. Paul—E. W. R. & H. H. R. Co.
- Warren—Youngman & Leece
- Washington—W. D. Andrews
- Washington—N. Kann, Sons & Co.
- Washington—J. F. Hills & Co.
- West Superior—Hansen & Co.





**VICTOR**

**VICTOR II**  
\$30.

**For the Whole Family**  
A song for every heart, a smile for every eye.  
The Victor speaks the universal language of  
melody and fun in the living breathing voice  
of pure reality.

Send for new catalogue of different style Victors from \$10 to \$100  
Victor Talking Machine Company, Camden, N J, U S A  
Berliner Gramophone Co., Montreal, Canadian Distributors

"His Masters Voice"

Victor tried to appeal to every age group, even if a family with seven children could only afford one of the cheaper machines.





The company wasn't above recycling its artwork for each occasion. In one June, 1906, ad a family appears melancholy, as it listens to Adelina Patti sing "Home Sweet Home."



## "Home Sweet Home" Sung by Adelina Patti on the Victor

If music should die out of the world, its last sweet echo would be the names of Adelina Patti and "Home Sweet Home." This immortal song, redolent of memories dear to Patti and the American public, is now for the first time preserved in Patti's voice, on a Victor record. It is one of fourteen of Patti's own favorite songs (also the world's favorites) which you can now hear sung in your own home, among your family and friends, by the famous prima donna whose voice has thrilled two generations of listeners throughout the world.

**12-inch Size, \$5 each—Ready June 1st**

- 95200 Home Sweet Home
- 95189 The Last Rose of Summer
- 95181 Robin Adair
- 95182 Comin' thro' the Rye
- 95184 Within a Mile of Edinboro' Town

- 95187 Old Folks at Home
- 95188 Kathleen Mavourneen
- 95189 Si vous n'avez rien a me dire—(Barnes de Rothschild)
- 95187 Jewel Song from Faust
- 95189 La Serenata—(Tosti)

- 95190 Patti Patti—(Don Giovanni—(Mozart))
- 95191 Par la est—(Latti)
- 95191 Va che Sapete—(Nozze di Figaro—Mozart)
- 95192 Oh Parting—(Adelina Patti)

Ask your dealer to play these new Patti records for you, or write to us on the attached coupon and we will send you full catalogue of the Victor and the new Victor Records—new solos and duets by great artists of the New York Grand Opera; also the fifty new popular records at 35 cents to \$1.

All Victor Distributors sell Victors on the instalment plan.

**Victor Talking Machine Co**  
Camden N J

Berliner Gramophone Co. of Montreal,  
Canadian Distributors

Fill out, cut off and mail today  
Victor Talking Machine Company Camden N J  
Please send me the free Record Catalogue and full  
information concerning the Victor, including  
instalment information.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
Town \_\_\_\_\_  
State \_\_\_\_\_





# VICTOR RECORDS

Make Christmas  
a Real Christmas

Victor Talking Machine Co Camden N J, U S A  
Berliner Gramophone Co. of Montreal Canadian Distributers



CHRISTMAS MORNING

**TELL OUT—CUT OFF—MAIL TO-DAY**  
Victor Talking Machine Co., Camden, N. J.  
Please send me information concerning  
the Victor and Victor Records.  
Name .....  
Street .....  
Town .....  
State .....  
4

After a few brush-stroked smiles are added for a Christmas re-print, the family is having a rollicking time.





Victor succeeded, through its advertising blitz, in making its machine a favorite present under the tree at Christmas. Luckily it was small enough to fit in the chimney.

CHRISTMAS EVE

# VICTOR

The Perfect Gift

The joy of one is shared by all

\$10 to \$100

His Masters Voice





The Talking Machine was also a real pressure-reliever for the status-conscious hostess. The Victrola could be counted on to fill in those awkward stretches of silence when no-one could think of anything witty to say, and provided a focus for the attention of the guests. This was a pitch aimed directly at the female reader, in such publications as the Ladies Home Journal. It suggests that entertaining, like housework and cooking, was becoming automated. Not good at contract bridge? Wow 'em with a Tamagno record.



### The best friend of a hostess is the Victrola

The hostess who has a Victrola never need worry about how the evening will "go."

Is there an awkward moment after the guests leave the dinner table? A Victrola will "break the ice."

Do the young people get tired of general conversation? A Victrola will furnish the latest dance music and set their feet to sliding.

Does someone mention a melody from the latest opera? Let us try it on the Victrola.

Always there is the Victrola—the treasure house of entertainment in reserve—never obtrusive but always ready.

Is your home like this? It might be—so easily.

There are Victors and Victrolas in great variety of styles from \$10 to \$500, and any Victor dealer in any city in the world will gladly demonstrate them to you.

**Victor Talking Machine Co., Camden, N. J., U. S. A.**

Residuals Granted to All Victor Dealers





# Victrola homes are happiest



The Victrola is the one instrument that presents in the home the best music of every kind and description in the tones of actual reality. The genius, the power, the beauty of every voice and every instrument—the diverse gifts possessed by the foremost artists of this generation. Their Victor Records played on the Victrola—a combination that is essential to perfect results—duplicate in the home the public triumphs of these great artists. Victrolas in great variety—\$25 to \$1500.



Important: Look for these trade-marks. Under the lid. On the label.

# Victrola

REG. U. S. PAT. OFF.

## Victor Talking Machine Company

Camden, New Jersey

Dance leader, teacher, general entertainer, status object, the Victor machine was whatever its imaginative promoters wanted it to be. What they mostly wanted it to be was a necessary part of every home.



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