

# Archeophone Archives



## Edison Blue Amberol Records Domestic Popular Series *Vol. 3 (1561–1590)*

# The EDISON PHONOGRAPH MONTHLY

VOL. X.

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No. 12



“Guess that’ll hold ’em for another year”

*The original cover for the December 1912 release of The Edison Phonograph Monthly, containing the third list of Blue Amberol cylinder records (school series records).*

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

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

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

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

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

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

### Transfers and Restoration

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

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

### WHY DUBS ARE INFERIOR

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

## Introduction to Blue Amberol Series, Vol. 3 A MOST DURABLE RECORD

This third volume offers another 30 titles in Edison's initial release of 125 selections that were spread willy-nilly over three publication lists between late 1912 and early 1913.

Of particular interest is the bonus track (# 31), "Uncle Josh on an Automobile"—certainly among the best-selling Blue Amberols of all time. It was in the first release list in 1912 and remained in the catalog until the end of cylinder production in 1929. So many copies were sold that a new master mold had to be made in the 1920s. Even if Stewart had been available for a remake (he passed away in 1919) typical practice at the Edison factory was to master new cylinders from Diamond Discs. Stewart had, in fact, committed the skit to disc; however, its playing time of five minutes was significantly longer than a cylinder could hold (the maximum length of a "four minute" cylinder is about 4:40). So instead a new cylinder was acoustically dubbed from an old cylinder. This dub is the bonus track included here.

As tracks 23 and 31 are of the same performance, they are excellent illustrations of the distinctly audible differences between a "live" recording and a dub. Despite our robust restoration efforts, the distortions of the dubbing process remain pronounced. Moreover, the dub speaks to the lack of quality control at Edison's plant at that time of manufacture. At 2:38 into the skit the master cylinder skips a groove as it plays. Either no one noticed or no one cared that the skip was burned in to the dubbed recording.

Despite its crummy sound, this late dub is rather special. Many Blue Amberols were issued from molds originally made for wax Amberols. But "Uncle Josh on an Automobile" is the only commercially-released cylinder-to-cylinder dub to be identified and confirmed. In our archives is another dub from the same cylinder without this skip. So we know at least two dubs were issued.

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



**An Edison street-car card. Edison offered to imprint a dealer's name and address underneath "Come in and Hear it" free of charge (EPM Nov. 1912, p. 2).**

## RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

**1561 The Glory Song** (*Chas. H. Gabriel*) **Anthony and Harrison and Edison Mixed Quartet**  
*Tenor, baritone and mixed voices, orchestra accompaniment*

The great English hymn which was a regular feature of the revival meetings conducted a few years ago by Evangelist Alexander. To give it as effective a presentation as possible we have it arranged with incidental solos and duets, with several voices heard at intervals in full chorus. The duets of Messrs. Anthony and Harrison are invariably distinctive in their superiority, but with the addition of mixed voices we have produced a stateliness and grandeur which can be obtained in no other way. One need not attend a revival meeting to feel the solemnity and beauty of "The Glory Song" while it is available upon the Edison.

**1562 The Land of Golden Dreams** (*E. F. Dusenberry*) **Elsie Baker and James F. Harrison**  
*Contralto and baritone, orchestra accompaniment*

But few will listen to the quiet melody of this song without wanting to hear it again. Although not religious in theme, the music has the rhythm and harmony very suggestive of a sacred anthem. It is rendered by Elsie Baker and James F. Harrison, whose contralto and baritone voices harmonize so beautifully as to make the Record one of rare interest to all, whether they be lovers of sacred or secular music. Words, C. M. Denison; publishers, F. B. Haviland Pub. Co., N. Y.

**1563 Aunt Dinah's Golden Wedding** **Empire Vaudeville Co.**  
*Vaudeville sketch*

An original and highly entertaining vaudeville sketch in which the darkies come to celebrate the Golden Wedding of Aunt Dinah (Byron G. Harlan) and Uncle Joe (Arthur Collins). Such good old favorites as "The Golden Wedding," sung by the entire company; "Golden Slippers," with verse by Mr. Harlan and chorus by the merry-makers; "Old Black Joe," by Mr. Collins and "Hear Dem Bells," by all hands, are introduced and interlarded with a lot of lively chatter. The Record is a big laugh all the way through—there's not a dull moment in it.

**1564 Sounds from the Operas—Waltzes** (*For Dancing*) **National Promenade Band**

An excellent dance Record, made especially for that purpose in slow waltz time, containing the following selections: "Ah, So Pure," from *Martha*, "Home to Our Mountains," from *Il Trovatore*, "Then You'll Remember Me," from *The Bohemian Girl*, "La donna é mobile" (Woman is Fickle) from *Rigoletto* and the "Sextet" from *Lucia di Lammermoor*. It is a capital band piece and a most interesting pot-pourri aside from its special arrangement.

**1565 I Want to Love You While the Music's Playing** (*George Botsford*) **Heidelberg Quintet**  
*Male voices, orchestra accompaniment*

George Botsford, composer of the famous "Grizzly Bear" was sitting in a restaurant just off Broadway not long ago, listening to the various ragtime pieces that the orchestra there was playing. Finally they played Molloy's "Love's Old Sweet Song." He was struck with its beauty, compared with what had gone before, and straightway decided to give his opinions musical expression. Jean Havez gave him admirable assistance by writing the words so cleverly, and "I Want to Love You While the Music's Playing" was the result of their collaboration. The music has a catchy swing, and the strains from "Love's Old Sweet Song" are well rendered by the Heidelberg Quintet. This quintet arrangement of the song, by the way, was made by Mr. Botsford himself, and planned to completely portray his idea of the song, which he says it does. Published by Jerome H. Remick & Co., New York City.

**1566 The Village Band** (*Theodore Morse*) **Walter Van Brunt and Chorus**  
*Tenor and male chorus, orchestra accompaniment*

A novelty march song that does not depend alone upon the captivating swing of the music but has a humorous little habit of leaving the rhymes incomplete and substituting remarks about the band. The male

chorus, particularly the bass, impersonates the village band in a very entertaining fashion while Walter Van Brunt sings their praises in his usual earnest fashion. Words by D. A. Esrom.

**1567 One Heart Divine** (*A. H. Rosewig*) **Elizabeth Spencer and Irving Gillette**  
*Soprano and tenor, orchestra accompaniment*

A ballad of high musical merit, rendered in good style by Miss Spencer and Mr. Gillette, whose duet Records are always pleasing. With two soloists of the exceptional ability for which both these talented singers have long been noted, it is inevitable that a charming waltz song of this kind should gain wide popularity among those who are appreciative of the better class of ballads. In both the vocal and instrumental parts the perfection of Edison recording is evident.

**1568 On a Beautiful Night With a Beautiful Girl** (*Gus Edwards*) **Walter Van Brunt and Chorus**  
*Tenor and chorus, orchestra accompaniment*

This song, written by Gus Edwards, was featured by him in his several vaudeville acts. It was soon taken up by many others, and became so successful that the publishers were induced to purchase the rights of all of Gus Edward's songs and place him under an exclusive contract to write for them for a number of years. He is probably one of the most popular song writers of to-day, and this selection is well up among the best that he has produced. The words are by Will D. Cobb. Published by Jerome H. Remick & Co., New York.

**1569 Norah Acushla** (*Harrison Millard*) **Will Oakland and Chorus**  
*Counter-tenor and mixed chorus, orchestra accompaniment*

In choosing this old favorite from the almost innumerable songs and ballads of the celebrated American composer, singer and instructor, Harrison Millard, Will Oakland is sure to gain the hearty approval of his many admirers. Somehow or other, a counter-tenor voice, particularly one of such purity and range as Mr. Oakland's, seems to exactly fit the sentiment of these Irish songs. We are prompted to make the statement remembering the wide vogue which similar Edison Records have enjoyed in the past. Here a mixed chorus hums part of the refrain and then joins the soloist in the closing measures obtaining a lovely effect. Words by George Cooper.

**1570 Serenade** (*Hermann Kotschmar*) **The Tollefsen Trio**  
*Piano, violin and 'cello*

A dreamy air that will delight lovers of chamber music. The composer, Hermann Kotschmar, was born in Germany, July 4th, 1829, and died April 15th, 1908. He came to America in 1848, settled in Portland, Me. in 1849, and from 1869 to 1898 was conductor of the Haydn Association of that place. His numerous vocal quartets, piano-forte selections and songs have firmly established him in the musical world. His "Serenade" is a favorite with the Tollefsen Trio and is here presented with all the grace that has made their ensemble playing famous. The combination of piano, violin and 'cello ends itself admirably to selections of this character.

**1571 Darktown Eccentricities** **Golden and Hughes**  
*Vaudeville sketch*

A highly amusing dialogue between two inhabitants of Darktown. Four or five brand new "gags," one or two old ones, a song, "These Bones Shall Rise Again," by Billy Golden, and contagious laughing all through make up a Record that the many friends of Golden and Hughes will welcome into their collections.

**1572 She Was Bred in Old Kentucky** (*Stanley Carter*) **Manuel Romain and Chorus**  
*Tenor solo with mixed chorus, orchestra accompaniment*

An Edison revival of the sentimental ballad that several years ago was heard from one end of the country to the other. It suffers not a whit by comparison with later-day compositions—in fact, it seems more melodious than ever in the special arrangement here given. Mr. Romain is right in his element

with a song of this type. A mixed chorus, with a soprano voice showing prominently, adds interest. Words, Harry Braisted.

**1573 Lustspiel Overture** (*Kéler–Bela, op. 73*)

**Edison Concert Band**

The 130 odd works of Kéler–Bela, the eminent Hungarian conductor, soloist and composer, consist of overtures, dance music, and pieces for solo violin, all distinguished for showy, brilliant style and clever orchestration. “Lustspiel Overture” is a striking example—its individuality showing the versatility of the composer in a most convincing manner.

**1574 Medley of War Songs**

**New York Military Band**

An inspiring descriptive Record that will delight every true American. The scene opens with a drummer’s call and the bugle sounding “Attention!” The “Prayer Before the Battle” is heard after which the bugles sound “Commence Firing.” The battle is then on and out of the confusion rise the stirring notes of “The Star Spangled Banner.” The last half of the Record is devoted to the old war-time selections, “The Vacant Chair,” “Marching Thro’ Georgia,” “Tramp! Tramp! Tramp!” “Battle Cry of Freedom” and “Kingdom Coming.”

**1575 Put On Your Old Grey Bonnet** (*Percy Wenrich*)

**Joseph A. Phillips and Chorus**

*Tenor and mixed voices, orchestra accompaniment*

This famous march song by Percy Wenrich and Stanley Murphy, has held a high place in public favor since it was introduced about three years ago. An old couple on their golden wedding day rehearse the trip to the church at Dover in the same old shay and past the same clover fields, through which they had driven fifty years before. The song is written around a pretty sentiment and this arrangement with a female voice taking up portions of the words, adds an effective touch of realism. Published by Jerome H. Remick & Co., New York City.

**1576 Rap, Rap, Rap, Rap On Your Minstrel Bones** (*Albert Von Tilzer*)

**Edward Meeker**

*Coon song, orchestra accompaniment*

Albert Von Tilzer’s latest minstrel song “Rap, Rap, Rap” has a rhythm which will make anyone feel like doing a clog, for it has a “swing” and “go” that is absolutely irresistible. Edward Meeker sings it with all the dash and spirit it needs, enunciating every word clearly in his characteristic fashion. One chorus is devoted entirely to the “rapping of the minstrel bones” which are rapped most energetically while side remarks are passed by the admiring participants of the dance. Words, Lew Brown; publishers, The York Music Co., New York City.

**1577 The Wedding Glide—The Passing Show of 1912** (*Louis A. Hirsch*)

**Ada Jones, Billy Murray and Chorus**

*Contralto, tenor and chorus, orchestra accompaniment*

This rag-time glide has made a great “hit” in “The Passing Show of 1912,” now playing at the New York Winter Garden. Louis A. Hirsch, always clever at diagnosing the public’s musical taste, gained new laurels by writing both the words and the music to which we have added excellent chime effects. The principals and the chorus do not lose an opportunity for “rag” harmony and gliding chords, all accentuated by a capital orchestra accompaniment.

**1578 The Shepherd Boy** (*G. D. Wilson–Saenger*)

**Venetian Instrumental Trio**

*Violin, flute and harp*

The violin, flute and harp are ideally suited to the presentation of just such soft, delicate airs as this one with a charming melody set in an accompaniment of runs and trills. It is one of those selections which time mellows into a richer beauty as one learns to appreciate more fully the skill of the artists. The work of the Venetian Trio improves with every new Record, which is saying much considering the high

character of their previous offerings. The Blue Amberol, being clearer and louder than the old Amberol, is a great boon to dainty selections of this kind.

**1579 My Song Shall Be Alway Thy Mercy—Hymn of Praise** (*Mendelssohn*)

**Agnes Kimball and Reed Miller**

*Soprano and tenor, orchestra accompaniment*

Mendelssohn's symphony-cantata "Lobgesang" (*Hymn of Praise*) was composed especially for the Leipzig Festival in honor of the invention of printing, June 25th, 1840, at the express request of the town council. It is as important and characteristic as any of his compositions, so many of which find their inspiration in the Scriptures—such as "St. Paul," "Elijah," "Israel in Egypt" and the "Messiah." This soprano and tenor duet has won its place upon many note-worthy programs, standing the cruel test of time as only a great work can.

**1580 Dear Robin, I'll Be True** (*Banks Winter*)

**Will Oakland and Chorus**

*Counter-tenor and chorus, orchestra accompaniment*

Though Robin has sailed away over the sea his love assures him that she will always be true and, best of all, she does so very tunefully. It is a typical Oakland ballad sung in the style which has gained the well-known counter-tenor a host of friends. Mr. Oakland's great popularity among Phonograph owners is no doubt partially due to that fact that he tours the country frequently singing in the principal theatres of the large cities. In that way he has acquired a large following who are not content to wait until the counter-tenor returns to their respective localities but must hear him upon the Edison as well.

**1581 Edelweiss and Almenrausch** (*W. Mangelsdorf*)

**Venetian Instrumental Trio**

*Violin, flute and harp*

"Edelweiss," meaning "Pure as Snow," and "Almenrausch," meaning "Highland Flower," is the title of this composition by Mangelsdorf. It is an oberländer, a slow waltz of folk dance after the style of those of Southern Germany and the Tyrol. While not being of a particularly high class of music, it is pleasing to listen to, and interesting because of its type. The Venetian Instrumental Trio has presented a careful arrangement for the violin, flute and harp, which does full justice to the selection. Published by Carl Fischer, New York City.

**1582 Luella Lee** (*Theodore Morse*)

**Campbell and Gillette**

*Tenor duet, orchestra accompaniment*

"Luella Lee" is called by its composer a "southern serenade." Aside from the interest of the words, it has a dainty swinging melody which grows more charming by repeated hearings, and Campbell and Gillette have rendered it here in a very able manner. Words, D. A. Esrom; publishers, Theodore Morse Music Co., New York City.

**1583 Uncle Josh Buys An Automobile** (*Cal Stewart*)

**Cal Stewart**

*Yankee drollery*

Uncle Josh mortgaged the farm and sold considerable live stock in order to purchase an automobile. Not being well acquainted with the "innards" of the new steed he tried to "shoot it off" with the crank before he found out where the hole was that the little plug fitted into. When he finally did get it rumbling and snorting it—but then it is Cal's story so we will let him tell it.

**1584 On a Good Old Time Straw-Ride** (*George Christie*)

**Byron G. Harlan**

*Rube song, orchestra accompaniment*

Coon or rube, Byron G. Harlan is always popular, and in this rube song he displays his usual cleverness. The names of George Christie and Dave Reed rank high among the popular song producers of to-day and it is not surprising to find this creation of theirs decidedly catchy. A howling chorus of straw-riders helps to keep things lively.

**1585 When I Carved Your Name on the Tree** (*Will Arthur*)

**Harvey Hindermyer**

*Tenor solo, orchestra accompaniment*

The song of the above title was first introduced by Arthur Aldridge at the Winter Garden, New York, where it was well received. Mr. Aldridge made a great personal hit with the song which was written by Edgar Selden and Will Arthur. It is a song ballad, of familiar style, recalling its predecessor, "All That I Ask of You is Love" the words of which were also written by Edgar Selden. The Edgar Selden Music Co., New York are the publishers.

**1586 Weeping, Sad and Lonely** (*Henry Tucker*)

**Elizabeth Spencer and Chorus**

*Soprano and chorus, orchestra accompaniment*

The somber, sadness of this melody of Tucker is a beautiful commentary on the words to which it is set. It is rendered by Elizabeth Spencer in a quiet and dignified way. The humming chorus brings out many beautiful harmonies, and adds a touch of pathos, well in keeping with the character of the selection. Words by Chas. C. Sawyer.

**1587 Everybody Two Step** (*Wallie Herzer*)

**Billy Murray and Chorus**

*Tenor and male chorus, orchestra accompaniment*

Billy Murray has a style all his own when it comes to presenting rag-time coon songs such as this catchy invitation to do the naughty Turkey Trot—but as Murray says "Everybody does it; nobody ought to care." A splendid male chorus agrees heartily with these sentiments to which the orchestra unanimously assents while the traps show just how it ought to be done. Words by Earl C. Jones.

**1588 That Mellow Melody** (*Geo. W. Meyer*)

**Anna Chandler**

*Ragtime song, orchestra accompaniment*

Sam M. Lewis, who wrote the words of "That Mellow Melody" says he conceived the idea of the song while hearing Geo. W. Meyer play Schumann's "Traumerei" on his 'cello. The idea is very cleverly worked out indeed, both in the words, and also the music, which contains suggestions of Schumann's masterpiece, all through the chorus. Anna Chandler sings the song with much spirit, and in the second rendition of the chorus, a 'cello can be heard following the voice, and yet having a melody of its own, in a way that is very effective. Words, Sam M. Lewis; publishers, G. W. Meyers, New York.

**1589 That's How I Need You** (*Al Piantadosi*)

**Irving Gillette**

*Tenor solo, orchestra accompaniment*

"Like a broken heart needs gladness  
Like the flowers need the dew  
Like a baby needs its mother  
That's how I need you."

A beautifully sentimental song, with a wealth of real tenderness in the longing of a heart that needs somebody. The charming slow waltz time is particularly appropriate to the theme and at the same time permits of an especially beautiful accompaniment. Irving Gillette, always a great favorite, performs with a sincerity and depth of real appreciation that will endear him to those who love real sentiment in the presentation of a ballad of this character. The words, which are of exceptional merit, were written by Joe McCarthy and Joe Goodwin.

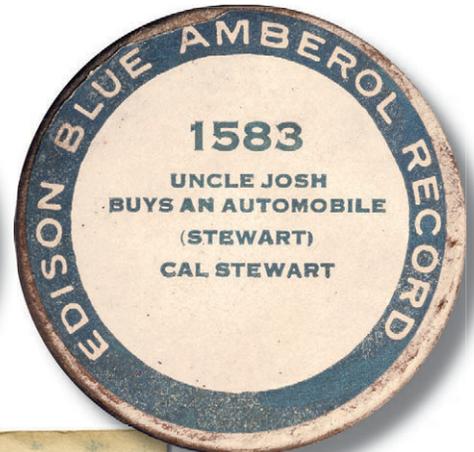
**1590 My Little Lovin' Sugar Babe** (*Henry I. Marshall*)

**Premier Quartet**

*Male voices, orchestra accompaniment*

If the Premier Quartet has ever outshone its performance of this selection we are badly mistaken. With a wonderful rag-time melody of the most infectious character as a basis, they have worked out harmony "stunts" that beggar description. Full choruses alternate with solos and the final repetition of the refrain is something to marvel at. Words by Stanley Murphy.

## ARCHIVE ARTIFACTS



### Other Records by Cal Stewart

- 1507 *Town Topics of Pumpkin Center* (STEWART)  
Vaudeville specialty Cal Stewart
- 1594 *The Village Gossips* (STEWART) Vaudeville  
specialty Cal Stewart and Steve Porter

### OTHER COMIC RECORDS

- 1523 "Hi" and "Si" of Jaytown (PORTER) Rube  
sketch Porter and Harlan
- 1535 *Music Got's Music Must Come from Berlin*  
(LE BOY) Character song Maurice Burkhardt
- 1563 *Aunt Dinah's Golden Wedding*, Vaudeville  
sketch Empire Vaudeville Co.
- 1592 *I'm the Guy* (GRANT) Comic Song Billy Murray

### Edison Record No. 1583

RUBE SKETCH

By CAL STEWART ("Uncle Josh Weathersby")

#### Uncle Josh Buys an Automobile

Original with MR. STEWART

(Laugh) Wall, I've done it. Yes, sir, Nancy nagged at me 'till I bought an automobile. Nancy said the Willets had one, and the Weavers had one, and here we was ridin' around in a buckboard behind a bone spavined horse what had spring holts, and was blind on the off side. (laugh). Well, I didn't hanker for that gasolene wagon, but in order to keep peace in the family I sold four head of cattle, my oats and corn, 20 hogs, 10 ton o' hay, and put a mortgage on the farm, and bought an automobile. I picked it out of a mail order catalogue, and had the Farmers' Nat. Bank of Punkin Center send them the money.

Well, in about a week it come by freight, and we got it unloaded, and Jim Lawson hauled it up to our front yard, and I think all Punkin Center turned out to see

it, and Nancy ain't been so tickled over anything since her crazy quilt took a prize at the county fair as she was over that joy wagon. (laugh)

Well, I felt it in my bones that I'd made a fool outter myself or soon would, so, next day I filled it full of gasolene and got all ready to take Nancy, Jim Lawson and Ezra Hoskins out for a ride. I got out the book 'o rules and the more I read the less I knew about the innards 'o that machine. Jim said I had to turn the crank to shoot it off. I turned that crank 'till my eyes stuck out but it would not budge. Nancy said the bobbin was wound too tight or else the shuttle was threaded wrong. (laugh) Ezry Hoskins said he thought mebbie I didn't have the right kind o' gasolene, and wanted to sell me a barrel he had up to the store.

By that time all of Punkin Center was there giving advice. Lige Willet said I ought to talk kind to it and offer it some oats. Hank Weaver said mebbie I ought to lead it around for a spell until it got to know me (laugh) and Si Pettingill said mebbie I had not watered it yet, and Deacon Witherspoon wanted to offer prayer.

Well, I grabbed hold 'o that crank agin, and it flew back and hit me on the shins, and I set down in the yard to think it over, and Nancy said the language I used was just shameful. (laugh) Just then, Jim Lawson said, "Don't this plug go in somewar?" We found where it went, and I turned the crank agin and

that machine commenced to rare and snort and started off like a sky rocket, and there was a lot o' things happened in less time than it takes to tell it. (laugh)

That machine started off across lots, and took everything with it. It ran over Hank Weaver's dog, tore a hole thro' Willet's picket fence, knocked over Si Pettingill's bee hives and kept right on a goin'. Wall, I worked every lever that machine had, and every one 'o them made it go faster. (laugh) Nancy was screamin'. Ezry Hoskins was prayin'.

It wouldn't be right to tell what Jim Lawson was doin', but Nancy said it sounded as though he was talkin' to the Lord. (laugh) Just then we went through Ab Whitacker's wheatfield and sot it on fire and I managed to steer it on to the turnpike road, but that didn't help matters any 'cause it only hit the road once in a while. It tore down the toll gate, ripped out one side of the covered bridge and started off through Jake Fisher's pasture.

It killed four sheep and a calf and then ran into a haystack. (laugh) That's all I remember now. All I've got to show for that joy ride, is a broken leg, some rubber tires, six law suits, and a mortgage on the farm. Nancy says if we ever own another one we'll have a regular chifionier to run it. I ain't sayin' much, but I've got a lingerin' suspicion that all my joy ridin' will be done in the old buckboard wagon (laugh).

**Top: title lids from Blue Amberol boxes for No. 1583, "Uncle Josh Buys an Automobile," in three different states. The earliest (1912) is at left and the latest (1920s) is at right. Bottom: the record slip for the cylinder, which includes a complete transcription. No. 1583 stayed in the Edison catalog from the first month Blue Amberols were announced (Oct. 1912) until the company dissolved in 1929.**

SELECTED EDISON TALENT



**CAL STEWART**  
Yankee Drollery



**ANNA CHANDLER**  
COMEDIENNE



**JOSEPH A.  
PHILLIPS**  
Baritone



**WALTER  
VAN BRUNT**  
Tenor

*Cal Stewart began making records in 1897.  
Anna Chandler made 15 cylinders for Edison between 1911 and 1913.*

## RELEASE INFORMATION

Edison introduced the first Blue Amberols out of numerical order beginning in November 1912. The inaugural list contained 50 titles, with an additional 50 selections following in December 1912. The educational series was issued in January 1913 (not part of the popular domestic series), and the popular series resumed in February 1913. The third 30 catalog numbers (1561–1590) arrived scattered among the initial two popular lists as follows:

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

Catalog #s 1561, 1563, 1564, 1566, 1567, 1569, 1570, 1571, 1572, 1574, 1577, 1578, 1579, 1580, 1583, 1584, 1587, 1589, 1590

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

Catalog #s 1562, 1565, 1568, 1573, 1575, 1576, 1581, 1582, 1585, 1586, 1588

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

<b>BA #</b>	<b>Title (Artist)</b>	<b>Amberol # (Release date)</b>
1563	Aunt Dinah's Golden Wedding (Empire Vaudeville Co.)	63 (Jan. 1909)
1570	Serenade (The Tollefsen Trio)	1052 (July 1912)



## CREDITS

Produced by David Giovannoni, Meagan Hennessey, and Richard Martin

Digital transfers by David Giovannoni

Digital restoration by Richard Martin and David Giovannoni

Photography (page 1) by Michael Devecka

Graphic restoration by David Giovannoni and Richard Martin

Design and layout by Meagan Hennessey and Richard Martin

Notes by David Giovannoni, Meagan Hennessey, and Richard Martin

EPM transcriptions by Richard Martin

The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release. No. 1583 lid, first state (page 10), courtesy of Michael Devecka.

Thanks to Ron Dethlefsen.

### Essential reading:

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

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

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

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

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