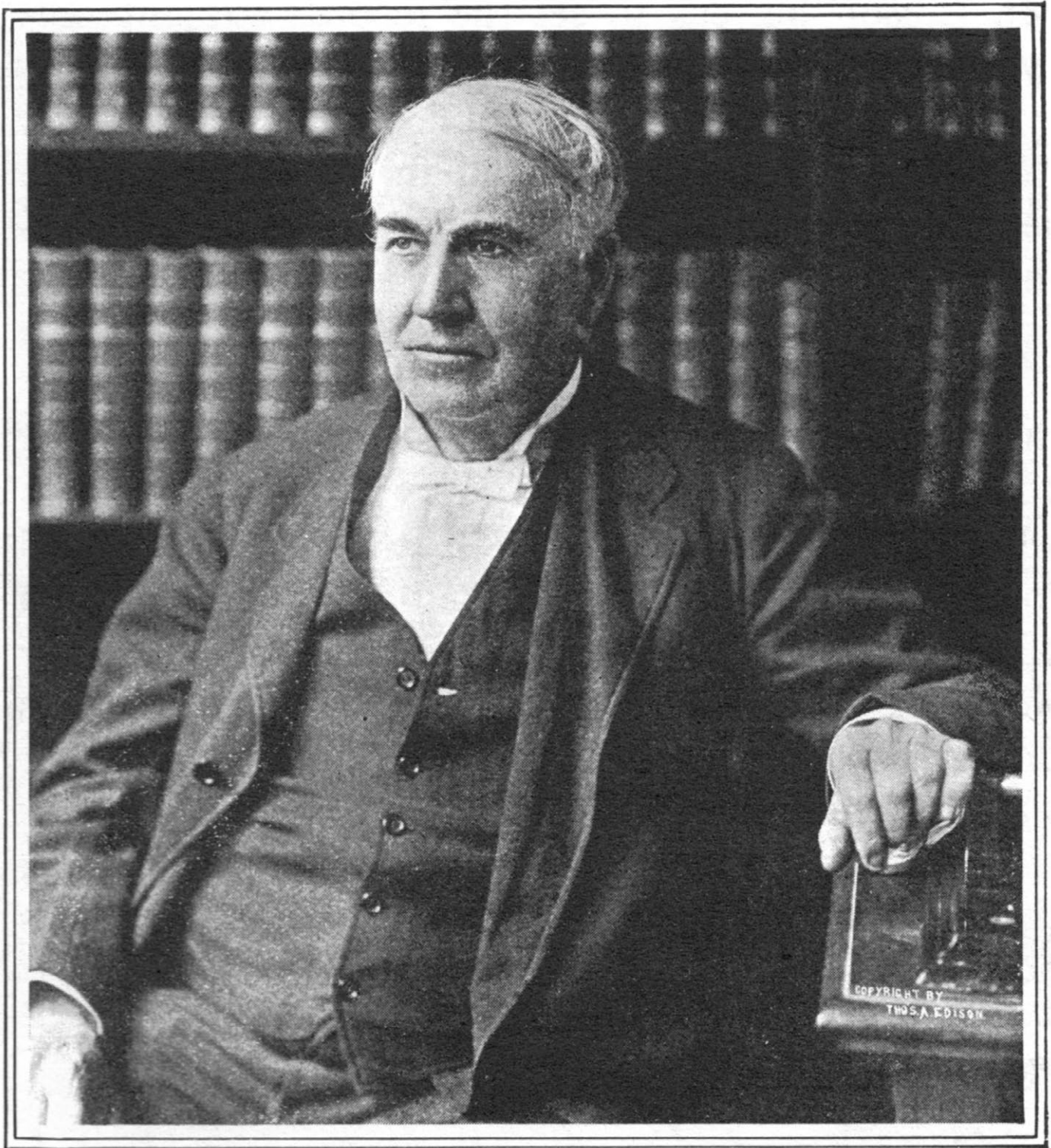


# Archeophone Archives



## Edison Blue Amberol Records Domestic Popular Series *Vol. 8 (1751–1780)*



**MR. EDISON ON THE EVE OF HIS SIXTY-SEVENTH BIRTHDAY**

***Thomas Edison—the man and the myth. Photographed in early 1914.***

## 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. 8 A SLIGHT RESTART

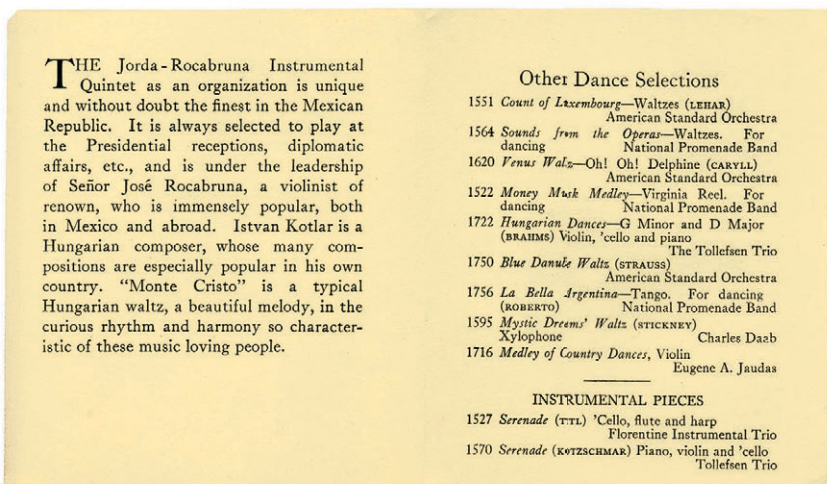
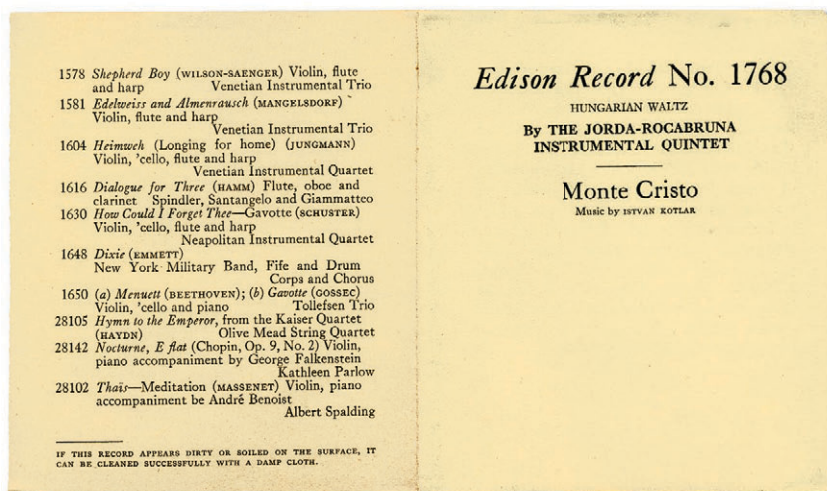
The Edison company put out a joint April-May 1913 issue of its publication, *The Edison Phonograph Monthly* [EPM], and the new releases included therein in the Seventh List featured an unusually high number of wax Amberol remakes. Nineteen of the 30 numbers on this eighth volume of the Archeophone Archives domestic live popular Blue Amberols are do-overs of Amberols. No new Blue Amberol titles were published in June and July 1913. The summer of 1913 looks to have been something of a regrouping period before a new slate of cylinders appeared that August.

One of the Amberol remakes deserves special note: no. 1768, “Monte Cristo,” by the Jorda–Rocabruna Instrumental Quintet. It is the only Blue Amberol of this well-regarded Mexican group. The description of the original wax Amberol (no. 333) from the November 1909 EPM is as follows:

*It is difficult to give an adequate idea of the exquisite beauty of this Record. It is a waltz number with all the warmth, languor, and haunting melody of the Spanish style. The Record was made in Mexico by the most unique and concededly the best orchestra in the Republic. The instrumentation consists of first and second violins, 'cello, piano and organ. The violin used by Sr. Jose Rocabruna, the leader, is an Amati, valued at \$3,000. The Record is especially desirable as a dance number. Composer, Katlar.*

The stunning clarity and beauty of this record will appeal to 21st-century listeners as well. Records by the Jorda–Rocabruna group command high prices, as do ones by other Latin American string ensembles—with good reason. We hope you enjoy!

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



## RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

- 1751 **La Paloma (The Dove)** (*Yradier*) **Mary Carson**  
*Soprano, orchestra accompaniment*
- 1752 **When the Midnight Choo-Choo Leaves for Alabam', Medley—Two-step (For dancing)**  
**National Promenade Band**
- 1753 **Roll On, Missouri** (*Harry Carroll*) **Collins and Harlan**  
*Baritone and tenor, orchestra accompaniment*
- 1754 **My Tango Maid** (*Henry Lodge*) **Charles W. Harrison**  
*Tenor, orchestra accompaniment*
- 1755 **Lead Kindly Light** (*J. B. Dykes*) **Knickerbocker Quartet**  
*Male voices, unaccompanied*
- 1756 **La Bella Argentina—Tango** (*Carlos Roberto*) **National Promenade Band**
- 1757 **Little Boy Blue** (*Ethelbert Nevin*) **Elizabeth Spencer**  
*Soprano, orchestra accompaniment*
- 1758 **Till the Sands of the Desert Grow Cold** (*Ernest R. Ball*) **Donald Chalmers**  
*Baritone, orchestra accompaniment*
- 1759 **Two Jolly Sailors** (*Israel and Porter*) **Porter and Harlan**  
*Vaudeville sketch*
- 1760 **Annie Laurie and Home Sweet Home** (*Dunn—Payne*) **John F. Burckhardt**  
*Bells, orchestra accompaniment*
- 1761 **Low Bridge!—Everybody Down** (*Thomas S. Allen*) **Edward Meeker**  
*Coon song, orchestra accompaniment*
- 1762 **Always Take a Girl Named Daisy** (*George W. Meyer*) **Campbell and Gillette**  
*Tenor duet, orchestra accompaniment*
- 1763 **Down at Finnegan's Jamboree** **Charles D'Almaine and Co.**  
*Violin, descriptive scene*
- 1764 **Stradella Overture** (*Flotow*) **Edison Concert Band**
- 1765 **Where the Sunset Turns the Ocean's Blue to Gold** (*H. W. Petrie*) **Byron G. Harlan**  
*Sentimental ballad, orchestra accompaniment*

- 1766 **Old Comrades March** (*C. Teike*) **United States Marine Band**
- 1767 **(a) Three Little Owls and the Naughty Little Mice; (b) I'm Old But I'm Awfully Tough** (*Stewart*)  
**Cal Stewart**  
*Comic songs, orchestra accompaniment*
- 1768 **Monte Cristo** (*Kotlar*) **Jorda–Rocabruna Instrumental Quintet**
- 1769 **Turkey in the Straw Sketch** **Golden and Hughes**  
*Vaudeville sketch*
- 1770 **Fisher's Hornpipe Medley** **Charles D'Almaine**  
*Violin, orchestra accompaniment*
- 1771 **Just Plain Folks** (*Maurice Stonehill*) **Ada Jones and Chorus**  
*Descriptive song, orchestra accompaniment*
- 1772 **Somewhere** (*Charles K. Harris*) **Irving Gillette and Chorus**  
*Tenor song, orchestra accompaniment*
- 1773 **Invitation to the Waltz** (*Weber*) **National Military Band**
- 1774 **Italian Army March** **Guido Deiro**  
*Accordion*
- 1775 **The Dream Melody Intermezzo—Naughty Marietta** (*Herbert*)  
**Victor Herbert and His Orchestra**
- 1776 **God Be With You Till We Meet Again** (*W. G. Tomer*) **Edison Mixed Quartet**  
*Organ accompaniment*
- 1777 **Any Girl Looks Good in Summer** (*Phil Schwartz*) **Walter Van Brunt and Chorus**  
*Counter-tenor, orchestra accompaniment*
- 1778 **Only a Pansy Blossom** (*Frank Howard*) **Will Oakland and Chorus**  
*Orchestra accompaniment*
- 1779 **Happy Days** (*A. Strelezki*) **Elizabeth Spencer**  
*Soprano, piano accompaniment with violin and violoncello obligato*
- 1780 **Favorite Airs from Erminie** (*Jakebowski*) **Edison Light Opera Co.**  
*Orchestra accompaniment*

## ARCHIVE ARTIFACTS

### Some Other Coon Songs

- 1563 *Aunt Dinah's Golden Wedding*, Vaudeville sketch  
Empire Vaudeville Co.
- 1571 *Darktown Eccentricities*, Vaudeville sketch  
Golden and Hughes
- 1644 *Unlucky Mose*, Vaudeville sketch  
Golden and Hughes
- 1725 *Flanagan's Irish Jubilee*, Vaudeville sketch  
Steve Porter and Co.
- 1712 *Darky School Days*, Vaudeville sketch  
Golden and Hughes
- 1733 *Underneath the Cotton Moon* (MEYER) Coon song  
Billy Murray and Chorus
- 1591 *Buddy Boy* (WENRICH) Coon duet  
Arthur Collins and Byron G. Harlan
- 1735 *Georgia Land* (CARROLL) Coon song  
Walter Van Brunt and Chorus
- 1719 *When the Midnight Choo-Choo Leaves for  
Alabama'* (BERLIN) Coon duet  
Collins and Harlan
- 1576 *Rap, Rap, Rap on Your Minstrel Bones* (VON  
TILZER) Comic song  
Edward Meeker

IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT  
CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.

### Edison Record No. 1761

COON SONG, BARITONE  
ORCHESTRA ACCOMPANIMENT

By EDWARD MEEKER

### Low Bridge—Everybody Down

Music and Words by THOMAS S. ALLEN  
Published by F. B. HAVILAND PUBLISHING CO., NEW YORK

THOMAS S. ALLEN, leader of the orchestra at the Victoria Theatre, Rochester, has what might be called an international reputation as a song writer, and his songs have become so popular that in one case, that of "Any Rags," it became so great an affliction that the public arose in wrath and suppressed it. Three publishers in Boston have been sorry ever since the song came out, for they had a "crack" at it, but turned it down. The sales of that piece went far over the 200,000 mark.

Another of Mr. Allen's compositions which threw the public into spasms of delight was "By the Watermelon Vine" or "Lindy Lou." Others of his bringing out are "My Heart Beats Alone For You," "My Dusky Rose," "Scissors to Grind," "On Yo' Way," "Wonderland," "Good-bye

Mr. Greenback," and that song which created such a sensation a season or two ago, "Mandy Lou."

Mr. Allen's songs have been decidedly successful, for the reason that the music is simple and especially catchy, so much so that the choruses can be remembered after one or two hearings.

Mr. Allen writes us about "Low Bridge" as follows: "When a boy in school, a picture of the Erie Canal in a Geography, attracted my attention and I exclaimed: 'If I ever see the Erie Canal, I'll think I've seen something worth seeing.' It was not until a few years ago at Rochester, that I ever did see the canal and I heard the expression 'Low Bridge.' It sounded good for a comic song so I wrote it up. Mr. F. B. Haviland also thought it good, so we inflicted it on the public."

**Original record slip for Blue Amberol no. 1761, "Low Bridge—Everybody Down" by Edward Meeker.**

## ARCHIVE ARTIFACTS

Finnegan: "Have ye the nerve?"  
O'Grady: "I have."  
Finnegan: "Ladies and Gintlemen before losin' the fiddle player, we'll now have the event of the evenin' the prize dancin' contest between O'Brien and McCarty." (Cheers) "Now, thin, O'Brien, ye'll have the first crack at it. Start her up, O'Grady."  
(Fiddle) (Dance) (After break cheers) "By gorry" that's foine dancin'."  
Voice: "Sure no man could bate that dancin'."  
Finnegan: "Now thin McCarty it's your turn."  
"Play it again O'Grady." (Fiddle and dance) cheering all through dance. Big cheer after break with cries of McCarty, McCarty, McCarty.

### Some Other Jolly Pieces

- 1563 *Aunt Dinah's Golden Wedding*, Vaudeville sketch  
Empire Vaudeville Co.  
1510 *My Best Girl and Me—My Best Girl* (CRAWFORD) Song and chorus  
Edward M. Favor and Chorus  
1544 (a) *Darkies' Dream* (LANSING); (b) *Darkies' Awakening* (LANSING) Banjo  
Fred Van Eps  
1560 *Preacher and the Bear* (ARZONIA) Tenor  
Arthur Collins

IF THIS RECORD APPEARS DIRTY OR SOILED ON THE SURFACE, IT CAN BE CLEANED SUCCESSFULLY WITH A DAMP CLOTH.

## Edison Record No. 1763

VAUDEVILLE SCENE  
VIOLIN ACCOMPANIMENT

By CHARLES D'ALMAINE & CO.

### Down at Finnegan's Jamboree

#### DOWN AT FINNEGAN'S JAMBOREE

Mrs. O'Brien: "How are ye, Mrs. McCarty?"  
Mrs. McCarty: "Sure yer lookin' well, Mrs. O'Brien. Is Danny wid yer?"  
Mrs. O'Brien: "There he is talkin' to Finnegan."  
Voice: "Ah, there's a foine crowd here to-night."  
Finnegan: (Knocks) "A little order, please. Now before we start to dance I want to call yer attention to the sign upon the platform which says, 'Throw nuthin, at the musicians as they're doin' the best they can. Are ye all ready?' (we are) "Alright, O'Grady, let her go." (Dance begins) "Salute yer partners. All hands round. Say, Mrs. McCarty, who's that bow-legged fellow you're dancin' with? Tell him to stop rollin'. He makes me sea-sick." (Laugh) "Swing yer partners. Back again. Look out fer that hole in the floor, Reilly. By gorry, that's foine dancin'. Welt the floor. Welt the floor. Say, O'Brien, you'll have to check that umbrella you have with you."  
O'Brien: "This is no umbrella."  
Finnegan: "What is it?"  
O'Brien: "A lady wid a princess gown!" (Laugh)  
Finnegan: "Oh, I beg your pardon, O'Brien, excuse me. O'Grady, let 'er go again. Down the cinter, all hands round. Back again to your places. Here, O'Grady, stop it and give the ladies a rest."  
Mrs. McCarty: "Oh, my, my, I must rest a bit, Whew."  
Mrs. O'Brien: "How are yer, Mrs. McCarty?"

Mrs. McCarty: "Well upon me word yer lookin' so well I hardly knew yer."  
Mrs. O'Brien: "How do you loike the dress I'm wearin'?"  
Mrs. McCarty: "Sure it looks as good now as it did two years ago."  
Mrs. O'Brien: "Ye have a great memory, Mrs. McCarty."  
Mrs. McCarty: "What a noice crowd there is here to-night, everybody so sociable."  
Mrs. O'Brien: "And so refined!" (noise of big fight) "Give it to him Mike!"  
Mrs. McCarty: "O, let us not hurt one another."  
Finnegan: "Here, here gintlemen, you'll have to quit yer foolin'. Stop it I tell you, that's good fellows. Now let 'er go, O'Grady. Balance yer partners cross over. Back again." Bang. Corner squeaks. Yell. Music stops.  
Mrs. McCarty: "What's that? Oh, my, that's too good."  
Finnegan: "If I could lay me hands on the fellow that hit the cornet player on the lip I'd-I'd-I'm ashamed to tell you what I'd do to him. Niver moind, O'Grady, go ahead wid what's left o'you." (Piano and Fiddle) "Swing yer partners. Forward and back agin'." (Bang) Big bang on piano. Yell. "Will the party that threw the sody water bottle at the piano player's eye please to leave the room so as to save fuinral expenses. Can yer play it alone, O'Grady?"  
O'Grady's voice: "I can."

**Original record slip for Blue Amberol no. 1763, "Down at Finnegan's Jamboree," by fiddler Charles D'Almaine and Co. Ada Jones, Billy Murray, and others can be heard in the company.**



## ARCHIVE ARTIFACTS

A monkey sat in the pile of straw  
A winkin' at his mother-in-law."  
"Turkey in the straw, Turkey in the hay,  
Twist about, turn about the high barn floor,  
Whoop 'em up a tune called 'Turkey in the Straw'."  
"Turkey in the barn, New Year's turkey,  
Turkey in the straw, Turkey in the hay,  
Twist about turn about the high barn floor,  
Whoop'em up a tune called 'Turkey in the Straw'."  
"I tell you, Jasper, that is goin' some, that's puttin' 'em  
over"  
"Deed it is."  
"As I was agoin' down the road,  
I met Mr. Tobin and I met Miss Toad,  
Every time Mr. Tobin would sing,  
See that old toad cut the Pigeon Wing."  
"Way down yonder in Tusk-ky-loo,  
I took in the battle with the Kan-gy-roo,  
I hit him in the head a few times round,  
Then I histed up my feet and I takes another round."  
"Turkey in the straw, Turkey in the hay,  
Twist about, turn about the high barn floor:  
Whoop'em up a tune called "Turkey in the Straw."  
"Turkey in the barn, New Year's turkey,  
Turkey in the straw, Turkey in the hay,  
Twist about, turn about the high barn floor:  
Whoop 'em up a tune called 'Turkey in the Straw'."  
"I say, say, Jasper, you certainly can sing that song."  
"Ah, go on."

## Edison Record No. 1769

VAUDEVILLE SKETCH

By GOLDEN AND HUGHES

### Turkey in the Straw—Sketch

(Music)

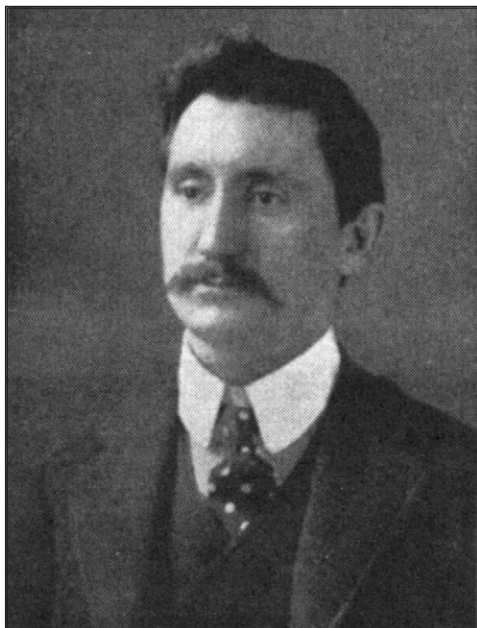
"I say Jasper but that certainly am a sweet song."  
"It certainly am a beautiful song. I love them old  
time songs."  
"Deed ah do, too."  
"They don't write songs like them no more."  
"No they don't."  
"Talkin' about old songs reminds me about fifteen  
years ago when I went away out to Kansas with my  
little dog Bluch and my jackass to raise corn,  
onions, cabbage and puppies."  
"Um-mm."  
"Two weeks when I was out there, my little dog was  
taken sick, and he died."  
"Did poor little Bluch die?"  
"And left me all alone on the farm with my jackass  
araisin' for corn, for cabbage onions and puppies."  
"Um-mm."

"Two months after, my little jackass was out in  
the clover feedin', he ate so much clover he got the  
colic, he laid on the ground begins to moan and holler,  
then he died."  
"Did that poor little jackass die too?"  
"And left me all alone on the farm to raise for corn,  
for cabbage, onions for watermillions and for puppies.  
Say, Jasper, you always was a friend of mine."  
"Deed I was friend of yours."  
"Will you please sing me a small stanza of "My Old  
Kentucky Home."  
"Well, if that will do your heart good I'll try and  
sing it."  
"It will, it will."  
(Sings)  
"O, de sun shines bright  
On my old Kentucky (crying)  
"What's the matter with you nigger anyhow?" (cry-  
ing).  
"What the devil are you cryin' about?"  
"What's the matter with you?"  
"Jasper was you singing?"  
"Was I singing, course I was singin'."  
"I thought an alligator was sneezin' over here on de  
creek" (laugh)  
"Say look here nigger, if your gwine to make fun  
of me I ain't gwine to sing."  
"Go on, sing some more."  
(Sings)  
"O, de sun shines bright

On my old Kentucky"—(crying)  
"There you go again. Say what's the matter with  
you any how? What are you hollerin' about? What  
are you cryin' about?"  
"Nigger don't sing no more."  
"Why?"  
"Every time you sings, you remind me how that  
poor jackass hollered when he died." (laugh)  
"Nigger you never could sing anyhow."  
"Who couldn't sing?"  
"You couldn't."  
"Yes I can."  
"Could you sing "The Green Fields of Virginia?"  
"No I don't know dat."  
"Could you sing, "Ma Georgia Rose?"  
"No I don't know dat."  
"You don't know nothin'."  
"Yes, I don't know dem songs. But there's one song  
dat I certainly can sing dat always brings home de  
money."  
"What song's that?"  
"Turkey in de Straw."  
(Music—Whistling)  
"As I was goin' down de road,  
With a tired team and a heavy load,  
I cracked my whip and the leader sprung,  
And the old horse busted the wagon tongue."  
"Went out to milk and I didn't know how,  
I milked a goat instead of a cow."

**Original record slip for Blue Amberol no. 1769, "Turkey in the Straw Sketch,"  
by Billy Golden and Joe Hughes.**

**SELECTED EDISON TALENT**



**CHARLES D'ALMAINE**  
Violinist



**BYRON G. HARLAN**  
Tenor



**VICTOR HERBERT**  
Herbert's Orchestra



**ADA JONES**  
Comedienne

*Both Charles D'Almaine and Byron G. Harlan made records for Edison in the late brown-wax era, but Ada Jones waxed her first records for North American in 1894.*

## RELEASE INFORMATION

Blue Amberols numbered 1751 through 1779 were released in Edison's Seventh List, May 1913. No. 1780 was released in the August 1913 List, when Edison ceased numbering the lists. There were no releases in June and July 1913.

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>
1755	Lead Kindly Light (Knickerbocker Quartet)	341 (Jan. 1910)
1758	Till the Sands of the Desert Grow Cold (Donald Chalmers)	1043 (July 1912)
1760	Annie Laurie and Home Sweet Home (John F. Burckhardt)	327 (Jan. 1910)
1763	Down at Finnegan's Jamboree (Charles D'Almaine & Co.)	718 (July 1911)
1765	Where the Sunset Turns the Ocean's Blue to Gold (Byron G. Harlan)	256 (Oct. 1909)
1766	Old Comrades March (United States Marine Band)	226 (Oct. 1909)
1767	(a) Three Little Owls and the Naughty Little Mice; (b) I'm Old But I'm Awfully Tough (Cal Stewart)	993 (May 1912)
1768	Monte Cristo (Jorda-Rocabruna Instrumental Quintet)	333 (Jan. 1910)
1769	Turkey in the Straw Sketch (Golden & Hughes)	219 (Oct. 1909)
1770	Fisher's Hornpipe Medley (Charles D'Almaine)	886 (Jan. 1912)
1771	Just Plain Folks (Ada Jones & Chorus)	286 (Nov. 1909)
1772	Somewhere (Irving Gillette & Chorus)	643 (Apr. 1911)
1773	Invitation to the Waltz (National Military Band)	593 (Jan. 1911)
1774	Italian Army March (Guido Deiro)	772 (Sep. 1911)
1775	The Dream Melody Intermezzo—Naughty Marietta (Victor Herbert & His Orchestra)	683 (May 1911)
1776	God Be With You Till We Meet Again (Edison Mixed Quartet)	759 (Aug. 1911)
1777	Any Girl Looks Good in Summer (Walter Van Brunt & Chorus)	775 (Sep. 1911)
1778	Only a Pansy Blossom (Will Oakland & Chorus)	170 (July 1909)
1779	Happy Days (Elizabeth Spencer)	916 (Feb. 1912)

## CREDITS

Produced by David Giovannoni, Meagan Hennessey, and Richard Martin

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Notes by David Giovannoni, Meagan Hennessey, and Richard Martin

EPM transcriptions by Richard Martin

The Archeophone Archives sourced the David Giovannoni Collection and Archeophone Records Collection of Edison recordings and ephemera for this release. Selection no. 1751, “La Paloma,” courtesy of the University of California, Santa Barbara, Davidson Library.

Thanks to David Seubert.

### **Essential reading:**

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

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

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

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

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

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