

# Archeophone Archives



## Edison Blue Amberol Records Domestic Popular Series *Vol. 10 (1811–1840)*

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**EDISON  
PHONOGRAPH**

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*(Old Man with Glasses on Forehead)*  
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*(Father Smoking)*  
4 in. wide Line cut No. 182  
2 " " " " " 175

*(Young Men and Women)*  
4 in. wide Line cut No. 181  
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SENT PROMPTLY ON REQUEST

Address:  
**The Advertising Dept.**  
**THOMAS A. EDISON, INC.**  
ORANGE, N. J.

**Edison aggressively advertised its Amerola VI in the late summer of 1913. Priced at \$60, it was small (15½" high, 16¾" wide, 22" deep) and portable (EPM Sep. 1913, p. 8).**

## 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. 10**

### **REINTRODUCING LAUDER AND FRANKLIN**

The first eleven selections of this volume (nos. 1811–1821) were released in August 1913. With the exception of no. 1812, these were reissues of wax Amberol recordings. Edison had been scrambling to produce celluloid titles for its new diamond-point machines since launching the Blue Amberol the previous fall, and reissuing old wax Amberol masters as new celluloid cylinders was quicker than making new selections. But that August, the company turned the limitation into a celebration by releasing two series of “celebrity” recordings by Harry Lauder and Irene Franklin.

The August 1913 releases include six Harry Lauder recordings, five of which were reissued from wax Amberols. (No. 1822 was the only Lauder cylinder in the U.S. domestic catalog not reissued from a four-minute wax Amberol.) In the waning days of the Blue Amberol (between October 1926 and April 1928) Edison would again reach back into the Lauder vault and reissue another 18 of his wax Amberol selections recorded before 1913.

Irene Franklin, a vaudeville mainstay with her husband and co-composer, Burt Green, made her first five recordings for Edison towards the end of the wax Amberol period. Here we have all four that were reissued on Blue Amberol. Her fifth—“The Chambermaid”—was released only on four-minute wax (no. 1016) and is extremely scarce today.

This volume contains one other especially noteworthy number, “Aloha Oe” (no. 1812), one of the first recordings by Toots Paka, made in March 1913. Paka’s success on Edison earned her sufficient recognition and recording sessions with the disc majors a year later. She recorded for Columbia in June 1914, for Victor in July 1914, and on Diamond Disc that same summer. Paka’s records sparked a “Hawaiian craze” in American popular music and introduced the slide guitar to the mainland. “Race” and “Hillbilly” recordings from the 1920s document how the style was embraced by both blues and country musicians. Indeed, the root stock transplanted from Hawaiian soil in the 1910s has found fertile ground in American country and blues music ever since—so much so that the style remains unrecognized and uncredited as Hawaiian by many. In this sense this recording of “Aloha Oe” is a true pioneer (with Sons of the Pioneers to follow many years later).

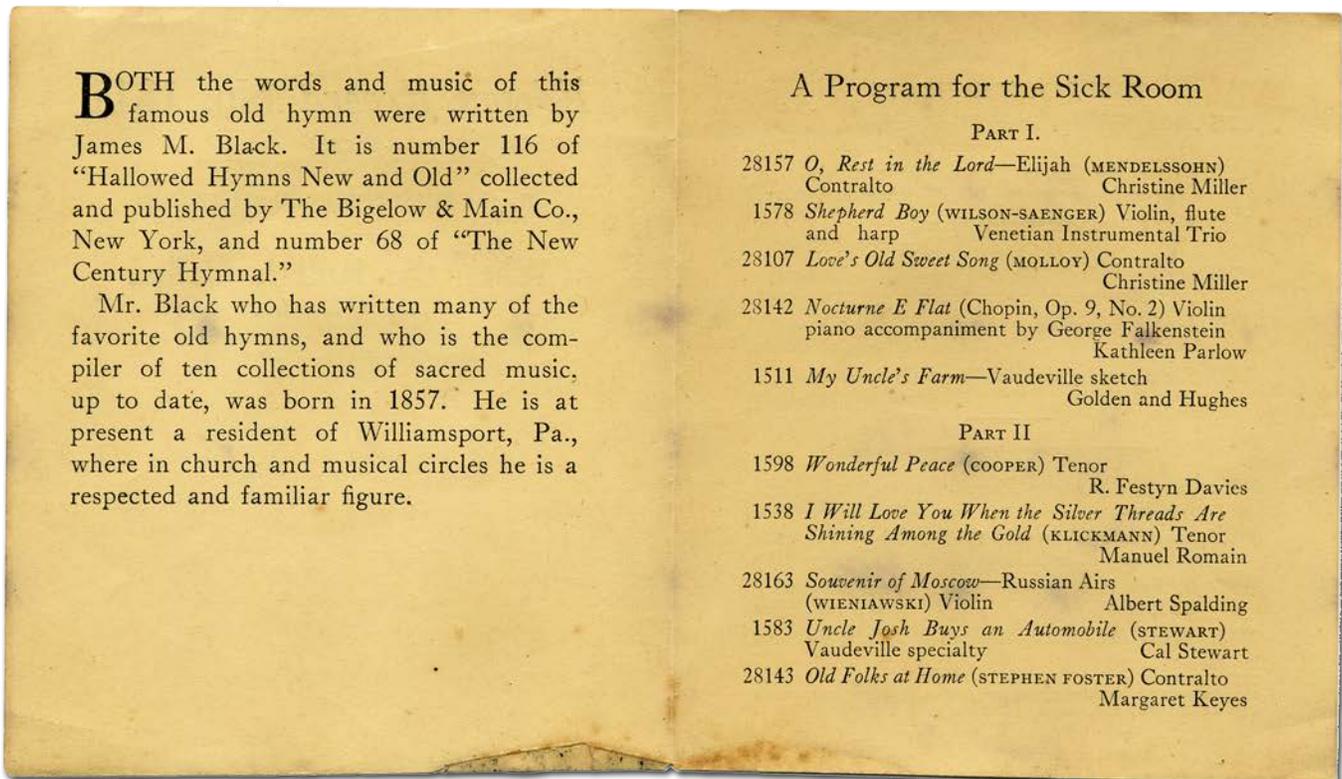
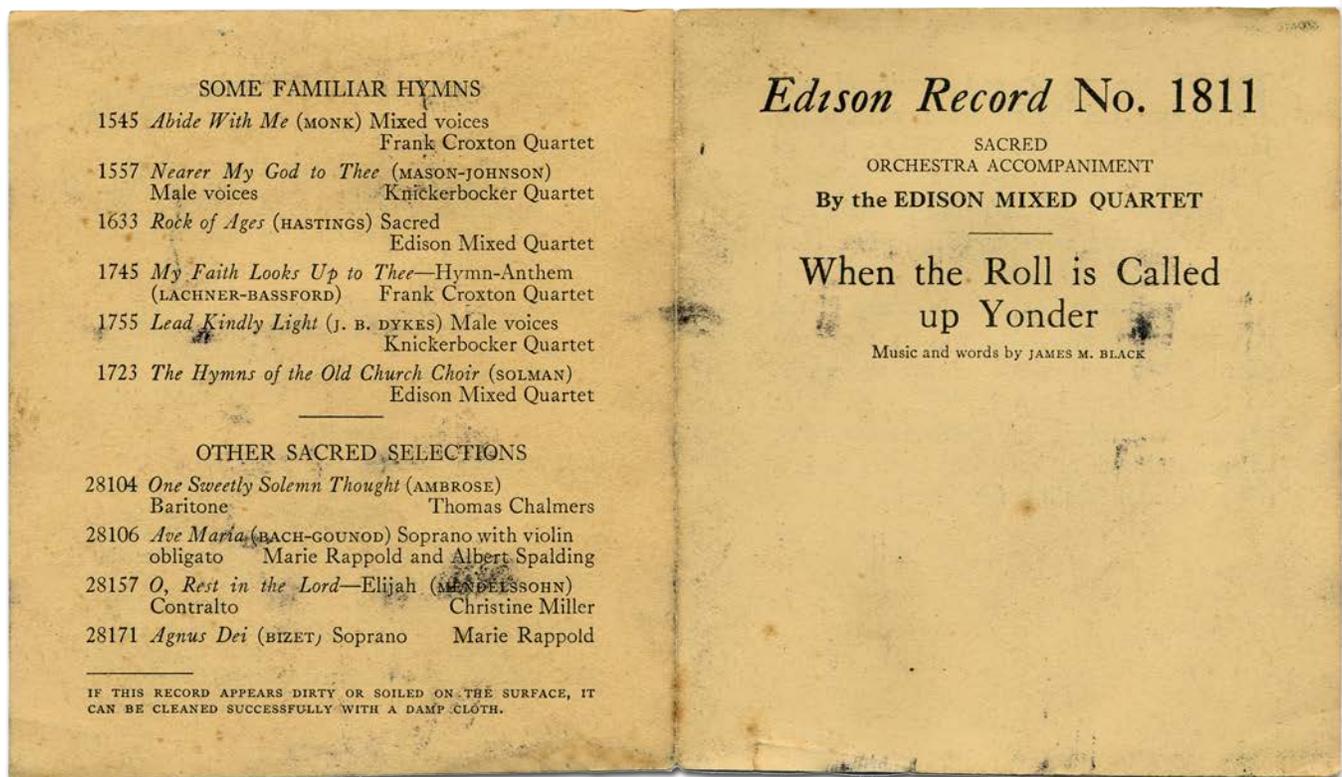
Archeophone Archives’ digital-only releases can be purchased at [iTunes](#), [Amazon](#), and [Google Play](#). These [album notes](#) are free to everyone. Learn more about our new [Archeophone Archives](#) imprint at [Archeophone Records](#), the Grammy-winning leader in historical reissues from the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

## RECORD DESCRIPTIONS from *The Edison Phonograph Monthly*

- |      |   |                               |
|------|---|-------------------------------|
| 1811 | <b>When the Roll Is Called Up Yonder</b> ( <i>J. M. Black</i> )<br><i>Sacred, orchestra accompaniment</i>                         | <b>Edison Mixed Quartet</b>   |
| 1812 | <b>Aloha Oe (Farewell to Thee)</b> ( <i>H. M. Queen Liliuokalani</i> )<br><i>Hawaiian song, native instrumental accompaniment</i> | <b>Toots Paka's Hawaiians</b> |
| 1813 | <b>I've Got the Mumps</b> ( <i>Franklin and Green</i> )<br><i>Character song, piano accompaniment</i>                             | <b>Irene Franklin</b>         |
| 1814 | <b>The Talkative Waitress</b> ( <i>Franklin and Green</i> )<br><i>Character song, piano accompaniment</i>                         | <b>Irene Franklin</b>         |
| 1815 | <b>I Want to Be a Janitor's Child</b> ( <i>Franklin and Green</i> )<br><i>Character song, orchestra accompaniment</i>             | <b>Irene Franklin</b>         |
| 1816 | <b>I'm A-Bringing Up the Family</b> ( <i>Franklin and Green</i> )<br><i>Character song, piano accompaniment</i>                   | <b>Irene Franklin</b>         |
| 1817 | <b>She's My Daisy</b> ( <i>Lauder</i> )<br><i>Scotch comic song</i>   | <b>Harry Lauder</b>           |
| 1818 | <b>Good-Bye Till We Meet Again</b> ( <i>Lauder</i> )<br><i>Scotch chorus song</i>   | <b>Harry Lauder</b>           |
| 1819 | <b>Just a Wee Deoch and Doris</b> ( <i>Morrison and Cunliffe</i> )<br><i>Scotch comic song</i>                                    | <b>Harry Lauder</b>           |
| 1820 | <b>It's Nice When You Love a Wee Lassie</b> ( <i>Lauder</i> )<br><i>Scotch comic song</i>   | <b>Harry Lauder</b>           |
| 1821 | <b>I Love a Lassie</b> ( <i>Lauder</i> )<br><i>Scotch comic song</i>  | <b>Harry Lauder</b>           |
| 1822 | <b>A Wee Hoose 'mang the Heather</b> ( <i>Wells and Lauder</i> )<br><i>Scotch comic song</i>                                      | <b>Harry Lauder</b>           |
| 1823 | <b>Favorite Airs from Patience</b> ( <i>Gilbert and Sullivan</i> )<br><i>Orchestra accompaniment</i>                              | <b>Edison Light Opera Co.</b> |
| 1824 | <b>It Takes a Little Rain with the Sunshine</b> ( <i>Harry Carroll</i> )<br><i>Tenor, orchestra accompaniment</i>                 | <b>Walter Van Brunt</b>       |
| 1825 | <b>Ciribiribin Waltz Song</b> ( <i>A. Pestalozza</i> )<br><i>Soprano, orchestra accompaniment</i>                                 | <b>Elizabeth Spencer</b>      |

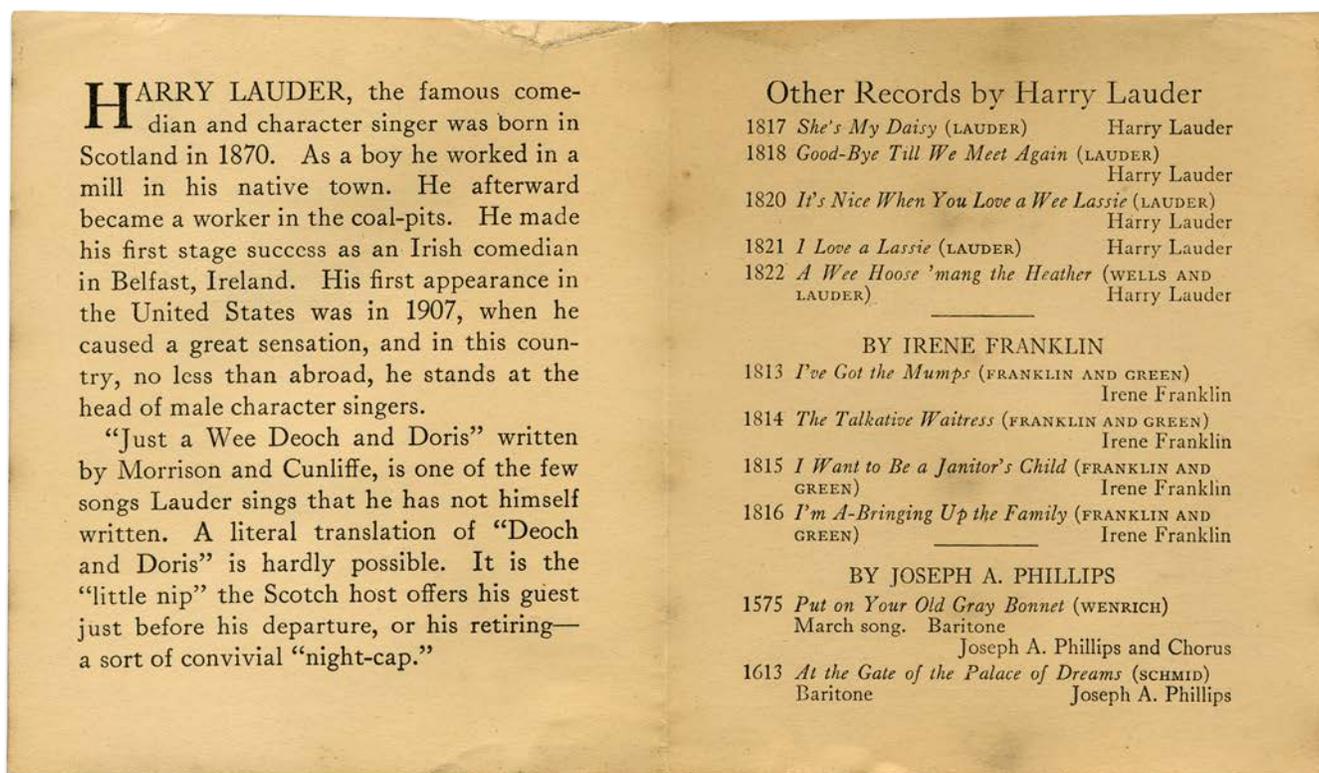
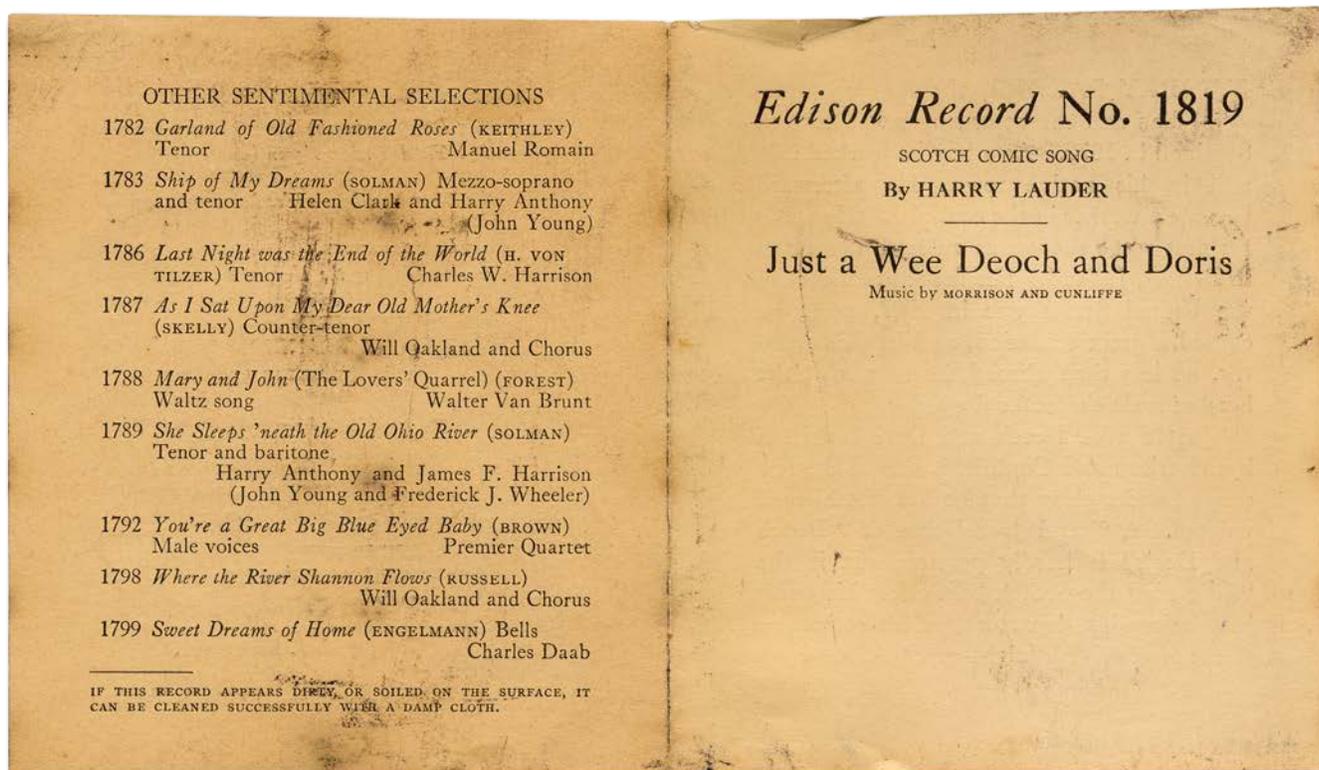
- 1826 **Light Cavalry Overture** (*Franz von Suppé*) **Edison Concert Band**
- 1827 **Sail on Silv'ry Moon** (*Ernie Erdman*) **Albert H. Campbell and Irving Gillette**  
*Tenor, orchestra accompaniment*
- 1828 **Kathleen Mavourneen** (*F. W. Nichols Crouch*) **Mrs. Clarence Eddy**  
*Contralto, orchestra accompaniment*
- 1829 **Down by the Old Mill Stream** (*Tell Taylor*) **Vernon Archibald,**  
**Introducing Marie Kaiser in refrain**  
*Baritone, orchestra accompaniment*
- 1830 **A Woman's Smile—The Firefly** (*Rudolf Friml*) **Charles W. Harrison**  
*Tenor, orchestra accompaniment*
- 1831 **I Would that My Love** (*Felix Mendelssohn*) **Elizabeth Spencer and E. Eleanor Patterson**  
*Soprano and contralto, orchestra accompaniment*
- 1832 **I'll Change the Shadows to Sunshine** (*Ernest R. Ball*) **Irving Gillette**  
*Tenor, orchestra accompaniment*
- 1833 **When Michael Dooley Heard the Booley, Booley** (*Harry Von Tilzer*) **Billy Murray**  
*Comic song, orchestra accompaniment*
- 1834 **The Little Flatterer** (*R. Eilenberg*) **Charles Daab**  
*Bells, orchestra accompaniment*
- 1835 **Gathering Home** (*W. A. Ogden*) **Harry Anthony and James F. Harrison**  
**(John Young and Frederick J. Wheeler)**  
*Sacred, orchestra accompaniment*
- 1836 **Ragtime Regiment Band** (*Melville Morris*) **Edward Meeker**  
*Coon song, orchestra accompaniment*
- 1837 **Clamy Green** **Billy Golden and Joe Hughes**  
*Vaudeville sketch*
- 1838 **I Love You, California** (*A. E. Frankenstein*) **Knickerbocker Quartet and Elizabeth Spencer**  
*March song, orchestra accompaniment*
- 1839 **I'd Do as Much for You** (*Harry Von Tilzer*) **Ada Jones and Billy Murray**  
*Conversational duet, orchestra accompaniment*
- 1840 **Just Plain Dog** **Van Avery (The Original Rastus)**  
*Vaudeville specialty*

## ARCHIVE ARTIFACTS



**Original record slip for Blue Amberol no. 1811, "When the Roll Is Called Up Yonder,"  
by the Edison Mixed Quartet.**

## ARCHIVE ARTIFACTS



**Original record slip for Blue Amberol no. 1819, "Just a Wee Deoch and Doris,"  
one of six issues in a row by Scotch comedian Harry Lauder.**

## ARCHIVE ARTIFACTS

### Other Fine Contraltos

- 28103 *Ben Bolt* (KNEASS) Contralto  
Eleonora de Cisneros
- 28107 *Love's Old Sweet Song* (MOLLOY) Contralto  
Christine Miller
- 28109 *Angel's Serenade* (BRAGA-BARKER) Contralto,  
with harp, 'cello and flute Margaret Keyes
- 28111 *The Day is Done* (BALFE) Contralto  
Christine Miller
- 28128 *Afion Water* (HUME) Contralto Christine Miller
- 28145 *Home, Sweet Home* (JOHN HOWARD PAYNE)  
Contralto Eleonora de Cisneros
- 28143 *Old Folks at Home* (FOSTER) Contralto  
Margaret Keyes
- 28157 *O, Rest in the Lord*—Elijah (MENDELSSOHN)  
Contralto Christine Miller
- 28166 *Annie Laurie*, Contralto Christine Miller
- 28172 *Good-Bye, Sweet Day* (VANNAH) Contralto  
Christine Miller
- 1828 *Kathleen Mavourneen* (CROUCH) Contralto  
Mrs. Clarence Eddy

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

### *Edison Record* No. 1828

CONTRALTO SOLO  
ORCHESTRA ACCOMPANIMENT

By MRS. CLARENCE EDDY

### Kathleen Mavourneen

Music by F. W. N. CROUCH

Words by MRS. CRAWFORD

#### KATHLEEN MAVOURNEEN

Kathleen Mavourneen! The grey dawn is breaking,  
The horn of the hunter is heard on the hill;  
The lark from her light wing the bright dew is shaking,  
Kathleen Mavourneen! What, slumb'ring still!  
Oh, hast thou forgotten how soon we must sever?  
Oh, hast thou forgotten this day we must part?  
It may be for years, and it may be forever;  
Oh, why art thou silent, thou voice of my heart?  
It may be for years, and it may be forever;  
Then why art thou silent, Kathleen Mavourneen?

Kathleen Mavourneen! Awake from thy slumbers;  
The blue mountains glow in the sun's golden light;  
Ah! Where is the spell that once hung on my numbers?  
Arise in thy beauty, thou star of my night.  
Mavourneen, Mavourneen, my sad tears are falling,  
To think that from Erin and thee I must part;  
It may be for years, and it may be forever;  
Then why art thou silent, thou voice of my heart?  
It may be for years, and it may be forever;  
Then why art thou silent, Kathleen Mavourneen?

THE words of this tender, sweet, old song are by Mrs. Crawford, an Irish lady, who died about 1855. The air was composed by F. W. N. Crouch, who was born in England about 1800. In 1817 he was violoncellist in King's Theatre, London. Afterward he taught music at Plymouth, where he composed this song, for the copyright of which he received \$25. He came to the United States with an Italian opera troupe in 1848, and settled in Portland, Maine. There he made many friends, and became the instructor of some of the best singers. He brought out Locke's music to "Macbeth" and gave concerts with Arthurson, Frazier and others. There is an answer to "Kathleen Mavourneen" entitled "Dermot Asthore"—the music by Crouch, and the words by his friend, Desmond Ryan.

**Original record slip for Blue Amberol no. 1828, the sentimental "Kathleen Mavourneen,"  
by newcomer Mrs. Clarence Eddy, a performer who regularly accompanied her organist husband.**

**SELECTED EDISON TALENT**



**IRENE FRANKLIN**  
Comedienne



**HARRY LAUDER**  
Scotch Comedian



**MRS. CLARENCE EDDY**  
Contralto



**VAN AVERY**  
Original Rastus

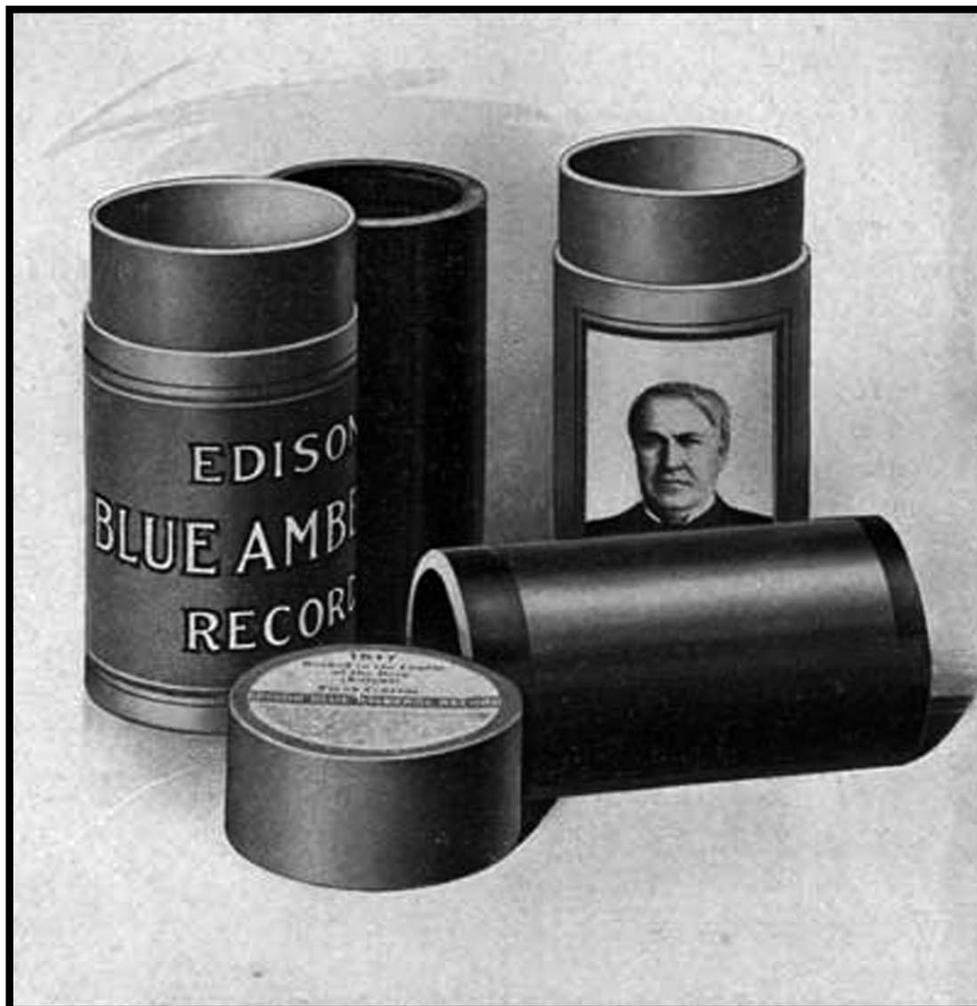
***Both Mrs. Clarence Eddy (no. 1828) and Van Avery (no. 1840) made only one directly-recorded (or "live") Blue Amberol, which are featured on this collection..***

## RELEASE INFORMATION

The first twelve numbers in this volume (1811–1822) were released in the August 1913 List, when Edison ceased numbering its monthly lists. The remainder (1823–1840) were released in the September 1913 List.

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>
1811	When the Roll Is Called Up Yonder (Edison Mixed Quartet)	803 (Oct. 1911)
1813	I've Got the Mumps (Irene Franklin)	950 (Apr. 1912)
1814	The Talkative Waitress (Irene Franklin)	951 (Apr. 1912)
1815	I Want to Be a Janitor's Child (Irene Franklin)	952 (Apr. 1912)
1816	I'm A-Bringing Up the Family (Irene Franklin)	1041 (July 1912)
1817	She's My Daisy (Harry Lauder)	12065 (Dec. 1909)
1818	Good-Bye Till We Meet Again (Harry Lauder)	12401 (Dec. 1911)
1819	Just a Wee Deoch and Doris (Harry Lauder)	12469 (Aug. 1912, listed)
1820	It's Nice When You Love a Wee Lassie (Harry Lauder)	12489 (Aug. 1912, listed)
1821	I Love a Lassie (Harry Lauder)	12501 (Nov. 1912, listed)



## 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 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.

### 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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