

NOVEMBER 1911

LYDIA LIPKOWSKA

The
**GREAT
RUSSIAN
COLORATURA
SOPRANO**



SINGING EXCLUSIVELY FOR THE

Columbia

PHONOGRAPH COMPANY

NOTE:—The Columbia Records for November, 1911, will be on sale on and after October 25th, 1911.

Columbia Double-Disc Records

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Columbia Phonograph Co., Gen'l, New York

Columbia Grand Opera Disc-Records

FIRST RECORDS BY

LYDIA LIPKOWSKA

The Famous Russian Coloratura Soprano

(Singing exclusively for the Columbia)



Among the world's most famous coloratura sopranos must be included Lydia Lipkowska, the dainty and charming young Russian singer, whose extraordinarily emphatic success with the Boston and Metropolitan Opera Companies last season brought her in the most prominent way possible before the notice of American operatic audiences. In common with many of her countrywomen who have become world famous as coloraturas on the operatic stage, Lipkowska has a voice of extraordinary flexibility with which she interprets the dazzlingly florid and spectacular music of the old

Italian school with the ease and grace of a most consummate artist. While, however, in this feature Lipkowska has more than one competitor, in the combination of technique and quality she has few. In sweetness and clear, flute-like intonation her voice is almost unique among coloratura singers now appearing in America, and has the rare combination of warmth, color and brilliancy.

In spite of her youth, Lipkowska is an experienced and seasoned singer, having made her operatic debut five years ago in the St. Petersburg Imperial Opera House. Her success was instantaneous, and to-day Lipkowska, who is affectionately known to the Russian people as "La Petite," is looked upon as one of Europe's greatest singers. A year and a half ago she made her Paris debut in "Lakme" and her first appearance in the French capital was a duplicate of her success in St. Petersburg. Last year she made her first American appearance, singing leading roles through the entire season with the Boston and Chicago Opera Companies and at the Metropolitan Opera House. It is predicted that her future will be one of the most brilliant in the annals of opera.

NOVEMBER COLUMBIA RECORDS

In view of her American success, the Columbia Phonograph Company was quick to secure her exclusive services for recording work and the first series of Lipkowska records is issued herewith. As will be seen at a glance, it includes some of the best and most celebrated numbers in the coloratura repertory, prominent among these being the "Mad Scene" from "Lucia," sung as only a very few other singers in the world could render it; notable also is a recording of the world-famous waltz-song from "Romeo and Juliette;" "Caro Nome," that stumbling block of all coloratura singers is rendered with a beauty of phrasing and limpidity of tone that sets the record in a class by itself. The "Lipkowska Waltz" is a brilliant number of the concert waltz type composed by Troilin in honor of Lipkowska and dedicated to her. The list also includes three duets from the Italian repertory with Ramon Blanchart, the distinguished baritone of the Boston Opera Company, also an exclusive Columbia artist, and one with George Baklanoff, the celebrated Russian baritone, who has recently made an exclusive contract with the Columbia.

LYDIA LIPKOWSKA, Soprano

Double-Disc Nos.	(Symphony Series) 12-inch Double \$3, Single \$2.	Single-Disc Nos.
A 5294 \$3	ROMEO ET JULIETTE (Gounod) Valse—"Je veux vivre dans le reve" (Waltz-song—"In fairy dreams I'd live"). In French, with orchestra.	30711 \$2
	"LIPKOWSKA WALTZ" (Troilin). In Russian, with orchestra.	30723 \$2
A 5295 \$3	LUCIA DI LAMMERMOOR (Donizetti) Mad Scene—"Ardon gl'incensi" (These flaming tapers). In Italian, with orchestra. Flute obligato by Marshall P. Lufsky.	30717 \$2
	RIGOLETTO (Verdi) "Caro Nome" (Dearest name). In Italian, with orchestra.	30712 \$2

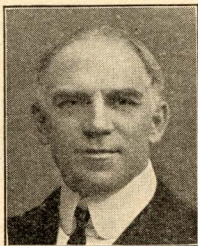
CONCERTED NUMBERS

12-inch Double \$4, Single \$2.50.

A 5296 \$4	RIGOLETTO (Verdi) "Figlia!—Mio Padre!" (My daughter! Father!). Soprano and baritone duet in Italian by Lydia Lipkowska and George Baklanoff, with orchestra.	30623 \$2.50
	LA TRAVIATA (Verdi) "Pura siccome un angelo" ((Fair as an angel). Soprano and baritone duet in Italian, by Lydia Lipkowska and Ramon Blanchart, with orchestra.	30719 \$2.50
A 5297 \$4	DON GIOVANNI (Mozart) "La ci darem la mano" (Now hand in hand we'll go). Soprano and baritone duet in Italian, by Lydia Lipkowska and Ramon Blanchart with orchestra.	30718 \$2.50
	IL BARBIERE DI SIVIGLIA (Rossini) "Dunque io son" (Then 'tis I you mean). Soprano and baritone duet in Italian by Lydia Lipkowska and Ramon Blanchart, with orchestra.	30720 \$2.50

Columbia Double-Disc Records

"Symphony Series" 12-inch, \$1.50



David Bispham Records Two More of His Best Numbers for the Columbia

A BANJO SONG. (Homer.) Orchestra accompaniment.

Widely as Sydney Homer's delightful "Banjo Song" is now being sung by America's best concert singers, there is only one interpretation of it that is regarded as the standard, namely, Bispham's. Lately added as a permanent number to his repertory it was introduced in all of his recitals last season and seldom does an audience permit him to proceed with his program without an immediate repetition, so instantaneous is the impression made by the song as sung by this distinguished artist. In its musical construction Mr. Homer has utilized with rare genius the characteristic lazy banjo twang of the Southern plantation negro as he croons his love song to a dusky innamorata, and has so welded the voice part to the well-known poem by Howard Weeden as to create in all a work of most singular artistic beauty. The song is a veritable inspiration to an artist of Bispham's calibre and the many who have awaited its appearance on Columbia Records will find their expectations well realized in this new recording.

A5320

ALL THROUGH THE NIGHT. (Old Welsh Air.) Orchestra accompaniment.

Of the old Welsh folk-music some few airs have become general and been given a place in the music of all time. Of these latter the one best known is, beyond question, "All Through the Night"—still sung in the original, in Wales, under the title "Ar hyd y nos." The air is haunting and delicate, no less than the words. This is one of the favorites of Bispham's repertory, the orchestral accompaniment we have used having been specially arranged for him by Arthur Somervell.

NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records
"Blue Label" Series 12-inch, \$1.25

Exclusive Columbia Double-Disc Records

by

The Russian Symphony Orchestra

Modest Altschuler, Conductor

Another triumph for the progressive policy of Columbia recording. In making an exclusive contract with the Russian Symphony Orchestra of New York, the Columbia Phonograph Company has taken advantage of another opportunity of exhibiting its unquestioned supremacy in the recording of a large body of orchestral players. It was after long and thorough survey of the large organizations available for this particular class of work that the Columbia's choice fixed upon Mr. Modest Altschuler and the Russian Symphony Orchestra as demonstrating above all others peculiar fitness for recording work, not alone for the excellent ensemble but also for the high standard of musicianship displayed by each individual player and the firm, steady, beautiful and homogeneous tones obtained by Mr. Altschuler from the orchestra as a whole. The Russian Symphony is widely recognized as one of the most important orchestral bodies in the United States. Its annual season of concerts in Carnegie Hall, New York, are among the most brilliant and best attended of metropolitan musical events during the winter and its road tours, which embrace approximately all of the most important cities in the country, are marked by extraordinary public enthusiasm wherever the orchestra appears. Our first records by this organization obviously have features of excellence such as have not been heard before in orchestra recording. In the massive fortissimos, fine gradations of shading and richness of tonal color the records are practically unique so far. The selections are well chosen, the "Russkaja I Trepak" Dance being one of the most tuneful of Anton Rubinstein's numerous dance compositions typical of the different nations, this one of course representing Russia. The "Bargemen's Song" is an elaboration of one of the oldest and most widely sung of Russian folk songs and figures largely in the programs of all organizations devoting themselves to the interpretation of Russian music.

12-inch, \$1.25

A5321 { RUSSKAJA I TREPAK—DANCE. (Rubin-
stein.) Russian Symphony Orchestra.
BARGEMEN'S SONG (Ay Ouchniem). Russian
Symphony Orchestra.

NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records
"Blue Label" Series 12-inch, \$1.25



The Columbia Introduces Frank Croxton, the Famous American Basso, to the Record-Buying Public

CRUCIFIX. (Faure.) Reed Miller, tenor, and Frank Croxton, bass. Orchestra accompaniment.

Thousands of music lovers throughout the United States will commend our action in securing Mr. Frank Croxton, the unrivalled American basso, for a number of selections, the first of which appears herewith as a duet with Mr. Reed Miller, who nowadays needs no introduction to Columbia patrons. Mr. Croxton has been known for years as one of the ablest and most gifted vocal artists the concert stage of the country has been able to boast, his continuous engagements with most of the large orchestras and in oratorio performances bringing him most closely in touch with the best of the musically inclined portion of the American public.

A5323

For the combined voices of these two singers scarcely anything could be found more appropriate than Faure's "Crucifix," which among the world's sacred duets practically stands alone. The alternate passages for bass and tenor with the finale in harmony give unlimited opportunities for the two soloists.

IF WITH ALL YOUR HEARTS, from "Elijah." (Mendelssohn.) Charles W. Harrison, tenor. Orchestra accompaniment.

The most dramatic as well as one of the most ideally tuneful and musical of oratorios is universally conceded to be Mendelssohn's "Elijah." The recitative, "Ye People Rend Your Hearts," and aria, "If With All Your Hearts Ye Truly Seek Me," form the first number of importance in the tenor part, the aria being beyond question one of the loveliest musical passages to be found in all oratorio, practically unique in the richness of its melodic beauty. For a genuine realization of the resources of the aria it must be sung by a voice of heroic mold and interpreted with the temperamental warmth which such a singer as Mr. Harrison can bring to it.

NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records
"Blue Label Series" 10-inch, 75 cents

Another Favorite Duet by Miller and Croxton

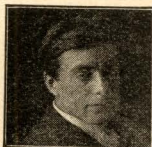
PASSAGE-BIRDS' FAREWELL. (Hildach.)
Reed Miller, tenor, and Frank Croxton, bass.
Orchestra accompaniment.

Another duet by these two eminent artists, sung with absolutely superb volume and quality of blended vocal tone. Hildach's "Passage Bird's Farewell" is a selection that has of late become immensely popular among our best concert singers. The spirit of the composition represents the song of the birds, as they leave the northern forests for the south, at the approach of winter. The parts are most engagingly harmonized throughout.

A1060

HOW CAN I LEAVE THEE. (Thuringian Folk Song.) Columbia Mixed Quartette. Unaccompanied.

This celebrated old folk song of German origin and for more than a century known as one of the popular songs of Thuringia under the title "Ach Wie Ist Möglich," is now a household air in all parts of the civilized world. The instantaneous and poignant appeal of the simple yet exquisitely expressive beauty of its melody unfailingly reaches the heart, the charm of the poem, even through the disfigurement of a translation, being immortal and all-powerful. It is one of the world's great masterpieces of folk music.



A Superb Double-Disc of Harp Solos by Schuetze

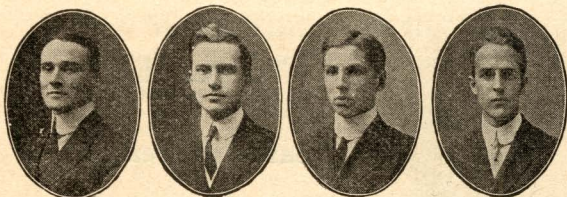
ANNIE LAURIE—Theme and variations. Harp solo—Charles Schuetze.

MELODY IN F. (Rubinstein.) Harp solo—Charles Schuetze.

A 1055

Here is beyond any question the greatest harp record ever issued and we can safely predict that it will cause a sensation among those who appreciate what perfect recording of this instrument means. Particularly notable is Mr. Schuetze's rendition of variations on the immortal old melody of "Annie Laurie." The richness and fulness of tone discoverable in this record it would be difficult to duplicate in anything else outside of the Columbia process. Scarcely behind this in quality is the record of Rubinstein's celebrated "Melody in F." The basic melody itself is known to everyone and the penetrating charm of its lovely air lingers unforgettably in the memory.

Columbia Double-Disc Records
"Blue Label" Series 10-inch, 75 cents



First Columbia Records of Characteristic College Songs. Two Princeton Numbers by the Nassau Quartette.

PRINCETON CANNON SONG. (Hewitt and Osborn.) Nassau Male Quartette of Princeton University. Unaccompanied.

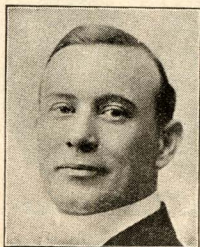
PRINCETON STEPS SONG. (Carter, '88.) Nassau Male Quartette of Princeton University. Unaccompanied.

A new departure in recording, to which the Columbia's matchless process lends itself with peculiar facility. Records of typical college songs sung by organizations representative of the various universities form a branch of recording work which the Columbia realized would be of immense interest to the public everywhere and more particularly to alumni old and young of the colleges whose songs were recorded. Here is a record that will delight the hearts of all Princetonians old and young and will form a most valuable addition to all record collections by virtue of its musical and harmonic merits alone. Both numbers are compositions of Princeton men, the "Cannon Song" by Joseph F. Hewitt, of New York City, being a rousing class song with a brilliant and stirring melody that has been immensely popular in Princeton for some years. Ernest T. Carter, who has recently been making a name among contemporary American composers, has in the "Princeton Steps Song" ingeniously utilized the traditional old college melody, "Integer vitae." The Nassau Quartette is made up of Princeton men, the pick of the voices of "Old Nassau." A genuine piece of local color is found in a vigorous Princeton college yell at the close of the "Cannon Song." This is a coupling for which we can safely predict unqualified success.

A1053

Columbia Double-Disc Records

10-inch, 65 cents



Ed. Merton

Two of the Season's Greatest Ragtime Hits

KNOCK WOOD. (H. Von Tilzer.) Ada Jones, soprano, Walter Van Brunt, tenor. Orchestra accompaniment.

Harry Von Tilzer is seldom at a loss for a new idea in song writing. In this latest number he has ingeniously employed the modern superstition to knock on wood with the idea of averting disaster after one has been a little too vainglorious and boastful. A young man, for instance, who feels unwarrantably sure of having made a complete conquest in a flirtatious love affair might do well to apply it, as the song will show. This number is being placed in many of the biggest vaudeville acts in the country and proves a splendid vehicle for the well-known record-making talents of Miss Jones and Mr. Van Brunt.

A1058 THAT PECULIAR RAG. (Fagan.) Ed Merton, baritone. Orchestra accompaniment.

We have lost no time in recording Ted Snyder's new ten thousand dollar ragtime hit. The song treats of the exploits of "Peculiar Sam" of Birmingham, a colored gentleman whose attainments in the way of furnishing original, weird and wondrous melodies set all the other coons frantic with admiration and envy. As a sample of the style of work he affects, the present number is, as Sam might say, "some rag." It is undoubtedly one of the catchiest and most original of all the compositions of its kind issued in recent months and is assuredly in for an extraordinary run. It has been successfully introduced in vaudeville by Emma Carus and also by Mr. Morton, who after a long and successful trip through the West, has returned just in time to sing this number for us.

NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records

10-inch, 65 cents

A New Waltz Song from the West

LET ME CALL YOU SWEETHEART. (Friedman.) Columbia Quartette, male voices. Orchestra accompaniment.

Another song from the west whose popularity has recently been sweeping everything before it. It is generally considered the best popular waltz song of its type since "Meet Me To-night in Dreamland," whose author in fact is also the composer of this number. The song is one that exemplifies the present encouraging tendency towards clean, sincere and simple sentiment in popular music.

A1057 **BOY AND GIRL—DUET,** from "A Country Girl." (Monckton.) M. Mayew, mezzo-soprano, and Henry Burr, tenor. Orchestra accompaniment.

The recent revival of "A Country Girl" in the Herald Square Theatre, New York, served to again focus public interest upon one of the most charmingly tuneful light operas of the past decade. The most popular concerted number in the score, the well-known duet in which the two principal characters of the work recall to each other the adventures of their childhood days, has been recorded for us in admirable style by Miss Mayew and Mr. Burr, whose duet recordings have pleased so many in the past.

Two Splendid Military Marches by Prince's Band

ON FURLOUGH MARCH. (Knoch.) Prince's Band.

RIFLE TEAM MARCH. (Martin.) Prince's Band.

A1050 Seldom have we put out a coupling of band marches so appropriately combined, so musically attractive and so admirably played and recorded. "The Rifle Team March," composed by Band Master Wm. Martin of the 12th Regiment N. G. N. Y., is a military march of the most distinctive character, recalling with vividness the field and camp in its vigorous introduction on the cornets, the interlude on the snare drum and the melodious air by the full band which follows. "On Furlough" is equally engaging as a march composition, is equally suggestive of military affairs and is one of the best productions of a noted contemporary composer.

Columbia Double-Disc Records

10-inch, 65 cents



A Ragtime Novelty

by

Arthur Collins

RAILROAD RAG. (Bimberg.) Arthur Collins, baritone. Orchestra accompaniment.

In the field of ragtime there is apparently always something new to offer, and a decided novelty is found in the utilization of the railroad as the basis for a composition having many descriptive features. It is one that has been handled by the composer in a way that the public has taken a distinct fancy to, the song being pronounced one of the big hits of the season. The opportunities for novel effect by the orchestra and the singer may be easily imagined and will assuredly be appreciated in this clever record by Mr. Collins, one of the best he has made in many months.

A1059

WAITING DOWN BY THE MISSISSIPPI SHORE. (Reed.) Albert Campbell, 1st tenor, Henry Burr, 2d tenor. Orchestra accompaniment.

In this we find the latest ballad by Dave Reed, who has been responsible for some of the best sentimental song successes in the past. This new number is of the character of a serenade and has a melody of most singular sweetness and tunefulness, with a lilting swing that sustains the interest right to the end of the selection and makes friends for the song everywhere. It will be acknowledged that we have been wise in our choice of Mr. Campbell and Mr. Burr for the recording of the selection, their voices blending beautifully and presenting in all a most finished performance.



Albert Campbell

Columbia Double-Disc Records

10-inch, 65 cents

The Very Latest Child Songs

THEY ALWAYS PICK ON ME. (H. Von Tilzer.) Ada Jones, soprano. Orchestra accompaniment.

A child-song considerably different in character from the regular run—original, amusing and thoroughly interesting. The gist of the song is a complaint by a little girl as to the many reasons why she should consider herself a very ill used personage, and it is hard to withhold our sympathy, so well does Miss Jones interpret the lachrymose plaint of the youngster.

A1056

CAN'T YOU TAKE IT BACK AND CHANGE IT FOR A BOY? (Chattaway.) Byron G. Harlan, tenor. Orchestra accompaniment.

Another juvenile number now being featured largely by Lottie Gilson and meeting with great success in every part of the country in which it has been heard. A small boy who has just been presented with a sister does not seem as well pleased as he might be, and upon being asked the cause, it speedily develops how disappointed he is that the newcomer is not a baby brother.



Popular Sentimental

Song-Hits

By Frederick V. Bowers

LET'S MAKE LOVE AMONG THE ROSES. (Schwartz.) Frederick V. Bowers, tenor. Orchestra accompaniment.

LOVE ME. (Gumble.) Frederick V. Bowers, tenor. Orchestra accompaniment.

A1054

The two songs sung by Mr. Bowers this month under his arrangement with us may be easily cited as the two most meritorious and widely-sung sentimental ballad hits of the present season. The two songs are much of the same style and exemplify a type of love making that is not too serious, with the verse coupled to music written in a light and airy vein, with plenty of snap and syncopation to render it most agreeable to those who are on the lookout for the best popular music of the day. Mr. Bowers' own individual style, which has so many admirers, has never been represented better than in these two new records.

Columbia Double-Disc Records

10-inch, 65 cents



Arthur Clough

New Sentimental Ballad Successes by the Brunswick Quartette

DOWN BY THE OLD MILL STREAM. (Taylor.) Brunswick Quartette. (Solo by Arthur Clough.) Orchestra accompaniment.

A song that has had a sweeping popularity all over the Middle West and has lately invaded the East, being now well known wherever popular music is sung. It is a song of the lasting kind which grows on one the more it is heard and of which one does not soon tire. The quiet charm of its melody, particularly the slow waltz refrain, is unescapable, and the words are of the clean, healthy and wholesome sort that reminds one of the best ballad successes of the past, such as "When You Were Sweet Sixteen" and "Silver Threads Among the Gold." It is a reminiscent sentimental number, which none can fail to enjoy. The Brunswick Quartette have done some splendid work in this number, Mr. Arthur Clough's solo in the verse being particularly agreeable.

A1047

SALLY. (Turner.) Brunswick Quartette. Unaccompanied.

In this we have a dainty and sprightly little quartette number presenting a feminine personality with whom few who hear the song can help falling in love. Sally is a bashful little maiden, with whom at least one man is deeply enamoured and the way he tells about it constitutes a most attractive record. Mr. Clough, the first tenor of the Quartette, sings the verse, with a most effective humming accompaniment by the other singers, the quartette joining in harmony in the refrain.

Columbia Double-Disc Records

10-inch, 65 cents

More Recordings of

Old Favorites

by

Frank Coombs



CHIMING BELLS OF LONG AGO. (Shattuck.)
Frank Coombs, Counter-tenor. Orchestra accompaniment.

HARD TIMES COME AGAIN NO MORE.
(Foster.) Frank Coombs, Counter-tenor, and Brunswick Quartette. Violoncello and piano accompaniment.

There are more than a few who will welcome a new Columbia Double-Disc by Frank Coombs, whose sweet toned counter-tenor records have been productive of so much pleasure in the past. As in most of his former records, Mr. Coombs has given us interpretations of old-time ballads and heart-songs which everyone is anxious to have in permanent form. Neither of the present numbers needs much in the way of introduction, so well known are they both. "Chiming Bells of Long Ago" has to recommend it not only a melody of fluency and beauty in which the pealing of bells is most deftly suggested but also words of deep and genuine emotional interest which never fail in their appeal. "Hard Times Come Again No More" has more of real pathos than almost any other of Stephen C. Foster's many celebrated plantation melodies.

" 'Tis the song, the sigh of the weary,
Hard times, hard times, come again no more."

The singers who can approach Mr. Coombs in the rendition of such numbers as these are few. His record of "Hard Times" is particularly notable for its sympathetic tone quality and the fine concerted effect in the chorus by the Brunswick Quartette.

A1052

NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records

10-inch, 65 cents



New Accordion Records of Popular Music by Guido Deiro

**IN THE LAND OF HARMONY and STOP,
STOP, STOP.** (Snyder.) Accordion solo—
Guido Deiro.

DILL PICKLES RAG. (Johnson.) Accordion
solo—Guido Deiro.

A1051

The mere announcement of two popular numbers of this kind played as accordion solos by an artist of Deiro's standing is more than sufficient to insure an extraordinary popular sale of the record. "In the Land of Harmony" and "Stop, Stop, Stop" are now known the country over as two of the biggest hits of all the extraordinarily successful numbers published by Ted Snyder during the past few months, both having been played and sung from coast to coast wherever popular music is heard. "Dill Pickles," which forms the other side of the record, though not as recent as the two numbers first mentioned, is a rag-time number that is still highly popular upon its merits as a pleasing and catchily syncopated melody. Mr. Deiro's playing is of the same high plane of excellence as that found in the sensationally successful records we have issued by him from time to time in recent lists.



NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records

12-inch, \$1.00



Chas. A. Prince

The Latest Instrumental Successes by Prince's Orchestra

WALTZES FROM "THE COUNT OF LUXEM- BURG." (Lehar.) Prince's Orchestra.

The most fascinating waltz of the year. "The Count of Luxemburg," the latest work by the author of "The Merry Widow," has after many months of extraordinary success in Europe been brought to America for production in New York early this fall. The score fairly sparkles with melodies of the graceful and ingratiating sort for which the present school of Viennese composers is famed the world over. It is scarcely too much to predict that "The Count of Luxemburg Waltzes" will shortly spring into the same demand as the celebrated waltz from "The Merry Widow." Some entirely new effects in orchestra work are to be found in our record.

A5322

IN THE SHADOWS. (Finck.) Prince's Orchestra.

Seldom has an instrumental number sprung into such instantaneous popularity throughout two continents as this latest instrumental novelty imported from Europe. For months the rage in London and the continental capitals it was quickly seized upon when first heard in this country and has been introduced in several prominent stage productions besides being played by the smaller orchestras everywhere, particularly throughout New York City. Though not of a particularly sensational character this intermezzo has nevertheless an elusive and haunting charm which has at least made it sensational in the popularity it has evoked. It is superbly played by Prince's Orchestra.



NOVEMBER COLUMBIA RECORDS

Columbia Double-Disc Records

12-inch, \$1.00



Two Famous Concert Numbers

by

Paul Dufault

WITHOUT THEE (SANS TOI). (D'Hardelot.)

Paul Dufault, tenor. Orchestra accompaniment.

DREAMS. (Strelezki.) Paul Dufault, tenor.

Orchestra accompaniment.

The Columbia is fortunate in being able to present this month two solos by Paul Dufault, who stands high among the concert singers of this country and whose services for oratorio and recital work are in constant demand. Mr. Dufault has the distinction of having sung leading tenor solos for a season in Oscar Hammerstein's Manhattan Opera House, New York, this being only one of the many engagements that have made his name familiar to the American public. Mr. Dufault is equally at home in French and English songs, his voice, a splendid tenor robusto of unusual volume yet capable of the finest modulations and artistic effects, adapting itself readily to the song literature of our own language as well as Mr. Dufault's native French. Mr. Dufault sings for us the English version of Guy D'Hardelot's "Sans Toi," one of the most notable of modern love songs and known the world over as a composition of delicate and ethereal beauty. On the other side of the disc is one of Anton Strelezki's best known concert numbers, an English ballad of the very highest type and one of the most impassioned musical utterances to be found in modern English song literature. Its melody is one that few will fail to recognize.

A5319



Review of Columbia Records Listed Since June, 1911

Columbia Double-Disc Records

A-1003	My Treasure—Waltz. (Tesoro Mio.) (Beucci.) Guido Deiro, accordion.	10 in. 65c.
	Variety Polka. (Polka Variado.) Guido Deiro, accordion.	
A-1004	"De Molay" Commandery March. (Hall.) Prince's Band.	10 in. 65c.
	A Jolly Good Fellow March. (Hartz) Prince's Band.	
A-1005	Steamboat Bill. (Mills.) Arthur Collins, baritone. Orchestra accompaniment.	10 in. 65c.
	The Mississippi Dippy Dip. (Walker.) Byron G. Harlan, tenor, and Arthur Collins, baritone. Orchestra accompaniment.	
A-1009	By the Dear Old River Rhine. (Morse.) Albert Campbell, 1st tenor, and Henry Burr, 2nd tenor. Orchestra accompaniment.	10 in. 65c.
	June, from "The Henpecks." (Sloane.) Columbia Quartette. Orchestra accompaniment.	
A-1010	All Alone. (Von Tilzer.) Ada Jones, soprano, Walter Van Brunt, tenor. Orchestra accompaniment.	10 in. 65c.
	In the Land of Harmony. (Snyder.) Arthur Collins, baritone. Orchestra accompaniment.	
A-1020	Rakoczy March. (Berlioz.) Prince's Band.	10 in. 65c.
	St. Nicholas March. (Kaltenborn.) Prince's Military Band.	
A-1021	When You're in Town. (Berlin.) Elise Stevenson, soprano, and Henry Burr, tenor. Orchestra accompaniment.	10 in. 65c.
	Who Are You With To-Night? (Van Alstyne.) Walter Van Brunt, tenor. Orchestra accompaniment.	
A-1022	The Cuckoo and Canary—Polka. (Prince.) Prince's Orchestra.	10 in. 65c.
	Flavilla Mazurka. (Brown.) Thomas Mills, orchestra bells solo. Orchestra accompaniment.	
A-1023	Baby Rose. (Christie.) Byron G. Harlan, tenor, and Arthur Collins, baritone. Orchestra accompaniment.	10 in. 65c.
	Hannah, Won't You Smile a While on Me. (Morse.) Elise Stevenson, soprano, and Walter Van Brunt, tenor. Orchestra accompaniment.	
A-1025	"Washington Grays" March. (Grafulla.) Prince's Band.	10 in. 65c.
	"National Emblem" March. (Bagley.) Prince's Band.	
A-1026	Waltz from "La Traviata." (Verdi.) Guido Gialdini, whistling. Orchestra accompaniment.	10 in. 65c.
	Amoureuse Waltz. (Berger.) Guido Gialdini, whistling. Orchestra accompaniment.	
A-1029	Some of These Days. (Brooks.) Elise Stevenson, soprano, and Columbia Quartette. Orchestra accompaniment.	10 in. 65c.
	Dixie Gray. (Morse.) Columbia Quartette. Orchestra accompaniment.	
A-1032	Alexander's Rag-Time Band. (Berlin.) Byron G. Harlan, tenor, and Arthur Collins, baritone. Orchestra accompaniment.	10 in. 65c.
	It's Nice to be Nice to a Nice Little Girl Like You. (Furth.) Ada Jones, soprano, and Walter Van Brunt, tenor. Orchestra accompaniment.	
A-1033	Any Girl Looks Good in Summer. (Schwartz.) Columbia Quartette. Orchestra accompaniment.	10 in. 65c.
	Summer Days. (Piantadosi.) Edith Chapman, soprano, and Henry Burr, tenor. Orchestra accompaniment.	
A-1034	I Want a Girl (Just Like the Girl That Married Dear Old Dad.) (H. Von Tilzer.) Columbia Quartette. Orchestra accompaniment.	10 in. 65c.
	Down in Sunshine Valley. (Christie.) Albert Campbell, 1st tenor, and Henry Burr, 2nd tenor. Orchestra accompaniment.	
A-1035	"23d Psalm" and "Lord's Prayer." Len Spencer, recitation.	10 in. 65c.
	March Religioso. (Chambers.) Prince's Band.	
A-1036	The Old-Time Street Fakir. (Porter.) Steve Porter and Byron G. Harlan, humorous specialty.	10 in. 65c.
	Congressman Filkin's Home-Coming. (Porter.) Byron G. Harlan, humorous specialty.	
A-1037	Song Without Words. (Chanson Sans Paroles.) (Tschakowsky.) Prince's Orchestra.	10 in. 65c.
	The Broken Melody. (Van Biene.) Prince's Orchestra.	
A-1038	High Society—March. (Steele.) Prince's Military Band.	10 in. 65c.
	Under a Peaceful Sky—March. (Von Blon.) Prince's Military Band.	

Review of Columbia Records Listed Since June, 1911

A-1039	When I'm Alone, I'm Lonesome. (Snyder.) Adeline Francis, soprano. Orchestra accompaniment.	10 in.
	Take a Look at me Now. (H. Von Tilzer.) Adeline Francis, soprano. Orchestra accompaniment.	65c.
A-1040	Ave Maria. Guido Deiro, accordion.	10 in.
	El Miserere from "Il Trovatore." (Verdi.) Guido Deiro, accordion.	65c.
A-1041	American Patrol. (Meacham.) Brown Brothers, Saxophone Quintette.	10 in.
	The Bull-Frog and the Coon—Medley. Brown Brothers, Saxophone Quintette.	65c.
A-1042	He's Coming Back. (Snyder.) Blossom Seeley, contralto. Orchestra accompaniment.	10 in.
	Run Home and Tell Your Mother. (Berlin.) Molly Ames, soprano, and Columbia Quartette.	65c.
A-1043	Look Out for Jimmy Valentine. (Edwards.) Columbia Quartette. Orchestra accompaniment.	10 in.
	I Love the Girls from A to Z, from "The Sweetest Girl in Paris." (Howard.) Frederick V. Bowers, tenor. Orchestra accompaniment.	65c.
A-1044	You'll Do the Same Thing Over Again. (Gumble.) Walter Van Brunt, tenor. Orchestra accompaniment.	10 in.
	Chicken Reel. (Daly.) Arthur Collins, baritone. Orchestra accompaniment.	65c.
A-1045	Don't Blame Me For Loving You. (Harris.) Columbia Quartette. Orchestra accompaniment.	10 in.
	Mandy Lou. (Allen.) Columbia Quartette. Orchestra accompaniment.	65c.
A-1046	When You Kiss an Italian Girl. (Berlin.) Maurice Burkhardt, tenor. Orchestra accompaniment.	10 in.
	Stay in Italy. (Berlin.) Bob Roberts, baritone. Orchestra accompaniment.	65c.
A-5288	Polonaise Militaire. Opus 40, No. 1. (Chopin.) Prince's Military Band.	12 in.
	La Czarine—Mazurka Russe. (Ganne.) Prince's Military Band.	\$1.00
A-5291	No One to Love. (Harvey.) Frank Coombs, counter-tenor. Orchestra accompaniment.	12 in.
	Lorena. (Webster.) Frank Coombs, counter-tenor. Orchestra accompaniment.	\$1.00
A-5292	I Love Thee—Waltz. (Waldteufel.) Dance Music. Prince's Military Band.	12 in.
	Violets—Waltz. (Waldteufel.) Dance Music. Prince's Orchestra.	\$1.00
A-5293	Lustspiel Overture. (Comedy Overture.) (Keler-Bela.) Prince's Orchestra.	12 in.
	Overture to "Masaniello." (Auber.) Prince's Orchestra.	\$1.00
A-5304	For Every Boy Who's Lonely, There's a Girl Who's Lonely Too, from "Dr. De Luxe." (Hoschna.) Beulah Gaylord Young, soprano, and Columbia Quartette. Orchestra accompaniment.	12 in.
	Waltz, from "Marriage a la Carte." (Caryll.) Prince's Orchestra.	\$1.00
A-5309	Minstrel Record, introducing "My Dusky Rose." Arthur Collins, baritone, with chorus: "Oh, Dem Golden Slippers," Opening Chorus, and "I Ain't Gwine to Weep No More," Closing Chorus. Orchestra accompaniment.	12 in.
	At the Telephone. (Caldwell.) Descriptive selection. Columbia Quartette. Orchestra accompaniment.	\$1.00
A-5315	Just For To-Day. (Abbott.) Mrs. A. Stewart Holt, contralto. Violin and organ accompaniment.	12 in.
	Will There be Any Stars in My Crown? (Sweeney.) Harry Anthony, tenor, and James F. Harrison, baritone. Orchestra accompaniment.	\$1.00
A-5316	A Soldier's Song—Waltz. (Soldaten Lieder.) (Gung'l.) Prince's Orchestra.	12 in.
	Dream on the Ocean—Waltz. (Gung'l.) Prince's Orchestra.	\$1.00
A-5317	2d Polonaise, in E Major. (Liszt.) Prince's Military Band.	12 in.
	Grand March and Finale, from "The Queen of Sheba." (Gounod.) Prince's Military Band.	\$1.00

Columbia Double-Disc Records

"Blue Label" Series

A-1006	Oh, That We Two Were Maying. (Nevin.) Mary Adele Case, contralto. Orchestra accompaniment.	10 in.
	The Danza. (Chadwick.) Mary Adele Case, contralto. Orchestra accompaniment.	75c.

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A-1007	Only a Pansy Blossom. (Howard.) Will Oakland, counter-tenor. Orchestra accompaniment.	10 in. 75c.
	It's a Long Way Back to Dear Old Mother's Knee. (Mohr.) Will Oakland, counter-tenor. Orchestra accompaniment.	
A-1008	My Beautiful Lady—Waltz Song from "The Pink Lady." Idelle Patterson, soprano. Orchestra accompaniment.	10 in. 75c.
	Fairy Moon. (Harris.) Columbia Quartette. Orchestra accompaniment.	
A-1011	Discourse on the Trusts. Murry K. Hill, vaudeville specialty. Orchestra accompaniment.	10 in. 75c.
	Father Was Out. Murry K. Hill, vaudeville specialty. Orchestra accompaniment.	
A-1017	We're Growing Old Together. (Dinsmore.) Will Oakland, counter-tenor. Orchestra accompaniment.	10 in. 75c.
	I'll Await my Love. (Howard.) Will Oakland, counter-tenor. Orchestra accompaniment.	
A-1018	At Midnight. (La Media Noche.) (Aviles.) George Stehl, violin, Marshall Lufsky, flute, and Carl Scheutze, harp.	10 in. 75c.
	Concert Mazurka. (Schuecker.) Genevieve Warner, harp.	
A-1019	Stars of the Summer Night. Mendelssohn Male Quartette, unaccompanied.	10 in. 75c.
	'Viva. (Riker.) Mendelssohn Male Quartette, unaccompanied.	
A-1024	By the Saskatchewan, from "The Pink Lady." (Caryll.) Andrea Sarto, baritone, and chorus of women's voices. Orchestra accompaniment.	10 in. 75c.
	The Widow Wood. (Levi.) Columbia Male Quartette. Orchestra accompaniment.	
A-1028	My Hula Hula Love. (Wenrich.) Dolly Connolly (Mrs. Percy Wenrich), contralto. Orchestra accompaniment.	10 in. 75c.
	Red Rose Rag. (Wenrich.) Dolly Connolly (Mrs. Percy Wenrich), contralto. Orchestra accompaniment.	
A-1030	To a Wild Rose. (MacDowell.) George Stehl, violin, and Prince's Orchestra.	10 in. 75c.
	The Last Love. (Janes.) Trio Arriaga, mandolin and guitar.	
A-1031	Spanish Love, from "Folies Bergere." (Bryan, Berlin and Snyder.) Andrea Sarto, baritone, and chorus of mixed voices. Orchestra accompaniment.	10 in. 75c.
	Red Pepper. (A Spicy Rag.) (Lodge.) Prince's Band.	
A-5290	Within a Mile o' Edinboro' Town. (Hook.) Margaret Keyes, contralto. Orchestra accompaniment.	12 in. \$1.25
	My Ain Folk. (Lemon.) Margaret Keyes, contralto. Orchestra accompaniment.	
A-5303	None So Rare, from "Martha." (Flotow.) Charles W. Harrison, tenor. Orchestra accompaniment.	12 in. \$1.25
	I Hear You Calling Me. (Marshall.) Charles W. Harrison, tenor. Orchestra accompaniment.	
A-5305	Lucia di Lammermoor. (Donizetti.) Sextette. Act II—"Chi rafferà il mio furore." (Why do I my arm restrain?) Columbia Italian Opera Company. In Italian. Orchestra accompaniment.	12 in. \$1.25
	Selections from "Lucia di Lammermoor." (Donizetti.) Prince's Military Band.	
A-5306	Rigoletto. (Verdi.) Quartette. Act IV—"Bella figlia dell' amore." (Beauteous daughter of the Graces.) Columbia Italian Opera Company. In Italian. Orchestra accompaniment.	12 in. \$1.25
	Selections from Rigoletto. (Verdi.) Prince's Band.	
A-5307	My Beautiful Lady—Waltz Song from "The Pink Lady." (Caryll.) Grace Kerns, soprano, with chorus of mixed voices. Orchestra accompaniment.	12 in. \$1.25
	Selections from "The Pink Lady." (Caryll.) Prince's Orchestra.	
A-5310	Evening Song. (Thallon.) Kaltenborn String Quartette.	12 in. \$1.25
	Love's Secret. (Le Secret D'Amour.) (Bruno Oscar Klein.) Kaltenborn String Quartette.	
A-5311	Quis Est Homo (Power Eternal), from "Stabat Mater." (Rossini.) Grace Kerns, soprano, and Margaret Keyes, alto. In Latin. Orchestra accompaniment.	12 in. \$1.25
	Fac ut Portem (I will sing of Thy Great Mercy), from "Stabat Mater." (Rossini.) Margaret Keyes, contralto. Orchestra accompaniment.	
A-5312	Scenes that are Brightest. (Wallace.) From "Maritana." Grace Kerns, soprano. Orchestra accompaniment.	12 in. \$1.25
	Then You'll Remember me, from "The Bohemian Girl." (Balfe.) Reed Miller, tenor. Orchestra accompaniment.	

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A-5313	There is a Flower That Bloometh, from "Maritana." (Wallace.) Charles W. Harrison, tenor. Orchestra accompaniment.	12 in.
	In Her Simplicity. (Ah, non credevi tu), from "Mignon." (Thomas.) Charles W. Harrison, tenor. Orchestra accompaniment.	\$1.25
A-5314	Vocal Gems, from "H. M. S. Pinafore." (Gilbert and Sullivan.) Columbia Light Opera Company. All-Star Cast. Orchestra accompaniment.	12 in.
	Selections, from "H. M. S. Pinafore." (Sullivan.) Prince's Orchestra.	\$1.25

Columbia Disc Records

Double-Disc Numbers	"Symphony" Series	Single-Disc Numbers
A-1027	Widmung. (Dedication.) (Schumann.) Cecil Fanning, baritone. In German. Orchestra accompaniment.	10 in.
	Bid Me to Live. (Hatton.) Cecil Fanning, baritone. Orchestra accompaniment.	\$1.00
A-5245	Annie Laurie. (Scott.) Alice Nielsen, soprano. Orchestra accompaniment.	12 in.
	Kathleen Mavourneen. (Crouch.) Alice Nielsen, soprano. Orchestra accompaniment.	\$3
A-5246	La Boheme. (Puccini.) "Addio di Mimi." (Mimi's Farewell.) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	12 in.
	"Il Bacio." ("The Kiss"—Waltz.) (Arditi.) Alice Nielsen, soprano. In Italian, with orchestra.	\$3
A-5247	Faust. (Gounod.) "Le Roi de Thule." (The King of Thule.) Alice Nielsen, soprano. In French, with orchestra accompaniment.	12 in.
	Carmen. (Bizet.) Michaela's Aria—"Je dis que rien ne m'epouvante." (I say that no fears shall deter me.) Alice Nielsen, soprano. In French, with orchestra accompaniment.	\$3
A-5248	Menestofele. (Boito.) "L'altra notte in fondo al mare." (The other night into the deep sea.) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	12 in.
	Tosca. (Puccini.) Preghiera—"Vissi d'arte e d'amore." (Prayer—"For love and art I've lived.") Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	\$3
A-5249	Don Giovanni. (Mozart.) "Batti, batti." (Chide me, chide me.) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	12 in.
	Le Nozze di Figaro. (Mozart.) "Deh vieni non tardar." (Oh, why so long delaying?) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	\$3
A-5250	Madam Butterfly. (Puccini.) "Ancora un passo." (There is one step more.) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	12 in.
	Madam Butterfly. (Puccini.) "Un bel di vedremo." (One fine day.) Alice Nielsen, soprano. In Italian, with orchestra accompaniment.	\$3
A-5283	The Last Rose of Summer. (Plotow.) Alice Nielsen, soprano. Orchestra accompaniment.	12 in.
	Home, Sweet Home. (Payne.) Alice Nielsen, soprano. Orchestra accompaniment.	\$3
A-5284	La Traviata. (Verdi.) "Quel est donc ce trouble charmant." (Ah, fors' e lui.) (What can be this feeling?) Mary Garden, soprano. In French. Orchestra accompaniment.	30695 12 in. \$2
	La Traviata. (Verdi.) "Pour jamais ta destinee." (Sempre libera deggio.) (The round of pleasure I'll enjoy.) Mary Garden, soprano. In French. Orchestra accompaniment.	30696 12 in. \$2
A-5289	Le Jongleur de Notre Dame. (Massenet.) "Liberte!" (Oh, Liberty, my life and love!) Mary Garden, soprano. In French. Orchestra accompaniment.	30699 12 in. \$2
	Herodiade. (Massenet.) "Il est doux, il est bon." (Kind is he and good.) Mary Garden, soprano. In French, with orchestra.	30701 12 in. \$2
A-5293	The Sacrifice. (Converse.) Chonita's Prayer—"Almighty Father." Alice Nielsen, soprano. In English, with orchestra accompaniment.	12 in. \$3
	From the Land of the Sky-Blue Water. (Cadman.) Alice Nielsen, soprano. Orchestra accompaniment.	
A-5299	Old Folks at Home. (Suwannee River.) (Foster.) Alice Nielsen, soprano. Orchestra accompaniment.	12 in.
	Bonnie Sweet Bessie. (Gilbert.) Alice Nielsen, soprano. Orchestra accompaniment.	\$3

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A-5300	Madam Butterfly. (Puccini.) "Ieri son salita." (List now to what I tell you.) Alice Nielsen, soprano. In Italian. Orchestra accompaniment.	12 in. \$3
	Madam Butterfly. (Puccini.) "Piccolo Iddio." (Fairest idol of my heart.) Alice Nielsen, soprano. In Italian. Orchestra accompaniment.	
A-5301	Rigoletto. (Verdi.) "Tutte le feste al tempio." (As on festal days I went.) Alice Nielsen, soprano, and Ramon Blanchart, baritone. In Italian. Orchestra accompaniment.	12 in. \$4
	Rigoletto. (Verdi.) "Si Vendetta." (Vengeance I'll have.) Alice Nielsen, soprano, and Ramon Blanchart, baritone. Orchestra accompaniment.	
A-5302	Prelude in C Sharp Minor Opus 3, No. 2. (Rachmaninoff.) Josef Hofmann. Piano.	12 in. \$1.50
	Marche Militaire. (Schubert-Taussig.) Josef Hofmann. Piano.	
A-5308	It Was Not So to Be, from "The Trumpeter of Sakkingen." (Scheffel.) Cecil Fanning, baritone. Orchestra accompaniment.	12 in. \$1.50
	A Perfect Day. (Jacobs-Bond.) Cecil Fanning, baritone. Piano and violoncello accompaniment.	

Columbia Double-Disc Records

"Fonotipia" Series

F-135	Tannhauser. (Wagner.) "Oh tu bell' astro incantator." (Song of the Evening Star.) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	10½ in. \$2.50
	Germania. (Franchetti.) "Ascolta, io moriro." (Listen! 'Tis I shall die!) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	
F-136	Germania. (Franchetti.) "Tu m'eri innanzi." (At twilight thou did'st come to me.) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	10½ in. \$2.50
	Dinorah. (Meyerbeer.) "Sei vendicata assai." (Thou art well avenged.) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	
F-137	Un Ballo in Maschera. (Verdi.) "Eri tu che macchiavi." ('Tis thou didst sully that spirit pure.) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	10½ in. \$2.50
	La Forza del Destino. (Verdi.) "Urna fatale." (Fatal casket.) Pasquale Amato, baritone. In Italian. Orchestra accompaniment.	

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