

**INDESTRUCTIBLE
RECORDS**

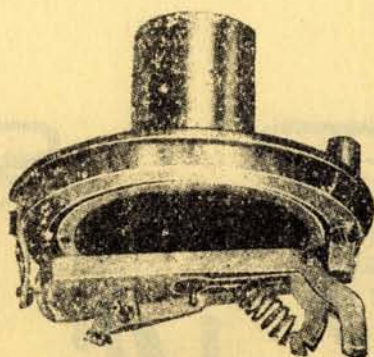
**1/6
Each**

4-MINUTE

Indestructible Records.

**Extra Tension Reproducer, fitted with
real diamond point.**

Price 15/- each.



WE are anxious for it to be generally understood that all Edison, Combination Phonographs, also machines fitted with Amberol attachments will play Indestructible Cylinders equally as well as the Wax Cylinders, and it is not necessary to purchase a Diamond-mounted Tension Reproducer to enable one to play them, furthermore we **guarantee** that the Indestructible Record will in no way injure the Sapphire. We, however, claim for the Diamond Tension Reproducer that it reproduces to greater advantage and brings out the very soul of the Record, and the same Diamond Point plays the two and four minute Records and does not require to be changed in any way.

In addition to the Edison, several Columbia Models are fitted with an attachment to play two and four minute Records and these include the Type B.K. at £5 5s. and Type B.K.T. at £6 6s. Columbia attachments can also be supplied separately for following Models at 30s. each. B.K., B.K.T., B.A., B.O., B.E., B.E.T., B.F., B.F.T., B.G., B.G.T.

An Attachment can also be supplied to fit the B.C. Model at 30s. each.

Probably the finest Machines now on the Market that play the two and four minute Indestructible Records to perfection are—

The Argosy No. 1 including Extra-Tension Diamond Reproducer	£3 0 0d.
The Argosy No. 2	do.	£3 15 0d.

These two models will play any Wax Cylinder Record now on the market if a Model C, H or K Reproducer is substituted

BANDS.

Played by Lacalle's Military Band.

3021 Prologue from "I'Pagliacci" (*Leoncavallo*).

The prologue to "Pagliacci" is known as one of the great things in operatic music. In stage presentations of the opera it is sung by Tonio at the close of the overture and just preceding the raising of the curtain. It makes a most effective number transcribed for military band, as our record will show.

3022 Selection from "Madame Butterfly" (*Puccini*).

The expressive music provided by Puccini for his musical setting to the pathetic yet charming story of Madame Butterfly, exerts a spell over all who listen to it. This record comprises the most famous numbers of the opera, including the beautiful Love Duet.

3001 American Patrol (*Meacham*).

A typical selection of the stirring [and famous Patrol, beautifully rendered.

3002 Selection from "Carmen" (*Bizet*).

Most of the famous numbers, including the "Habanera" and the ever popular "Toreador Song," receive attention in this magnificent interpretation of the great French composer's masterpiece.

3004 Tres Jolie—Waltz (*Waldteufel*).

The succession of waltzes comprised in this suite by Waldteufel are among the best written by him. The melody of the principal movement is one of great simplicity and charm.

3006 Dancing on the Housetop—Schottische (*Christie*).

A brisk and dainty number here recorded in its entirety for the first time. It introduces the schottische movement to perfection.

3040 La Czarine—Mazurka (*Janne*).

This sprightly Russian Mazurka is known and played the world over. The stately notes of the Russian National Hymn are incorporated in the introduction, and throughout the entire selection runs the gay and well marked rhythm of the characteristic Russian Dance.

3049 Impassioned Dream—Waltz (*Rosas*).

A dainty and dreamy waltz air, captivating in its bright rhythmic vitality. The entire selection is recorded.

3070 My old Kentucky Home—Fantasia (*Langry*).

The famous old plantation melody is here made the subject of a charming series of variations following the playing of the air as originally written. The instrumentation is exceptionally clever and pleasing.

3079 By the Suwanee River (*Myddleton*).

A favourite descriptive selection, reminiscent of old plantation days. The air of "Down on the Suwanee River" is, of course, introduced, giving additional colour to the performance. Lacalle's Band does some great instrumental work. M. Collin's recording of the incidental part is most acceptable.

3085 March from "Aida" (*Verdi*).

In this work Verdi retains much of the wonderful melodic inventiveness of his early manhood, but at the same time shows a style strongly tempered by the influence of Wagner. The resulting score has gorgeousness of musical colour and luxuriance of melodic splendour not to be found elsewhere in Italian Opera.

3094 Isabella Overture (*Von Suppe*).

The Overture to one of Suppe's most delightful comic operas. "Isabella" was produced in its composer's fiftieth year (1869), and its gay and sparkling music is still supremely popular.

3109 Pilgrims' Chorus "from Tannhauser" (*Wagner*).

This is one of the most famous chorus known, and forms one of the leading motifs in the orchestral score of "Tannhauser." As played by our Military Band, the grandeur and solemnity of this great passage impresses the listener in most striking fashion.

3123 Spring Morning Serenade (*Lacombe*).

The orchestra writings of Paul Lacombe are one and all marked by a delicacy of conception and treatment which lends to them a charm that is not easily resisted. Of his several works, this is undoubtedly the best known.

3115 Orpheus Overture (*Offenbach*).

The fantastic opera "Orphée aux Enfers" was one of Offenbach's earliest, and the most brilliant and admirable passages are found in the overture.

3126 Skaters' Waltz (*Waldteufel*).

A waltz full of gracefulness and expression. Those who are susceptible to the charm of perfect waltz music will find unqualified enjoyment in this selection.

ORCHESTRAL SELECTIONS.

Played by Lacalle's Symphony
Orchestra.

3025 The Butterfly (*Bendix*).

A graceful and animated number with fine melodic contrasts in the three movements of the work.

3007 Selection from "Cavalleria Rusticana" (*Mascagni*).

The vivid and impassioned music of this great work has been recorded with much effectiveness of style and finish. The best themes from the opera are included in this selection.]

3008 Moraima—Spanish Caprice (*Espinosa*).

A characteristic fragment of Spanish music. It is sprightly and vivacious, and displays all the arts and graces which adorn Spanish compositions.

3043 Songe D'Automne (*Joyce*).

A waltz full of grace and seductive charm, elaborate in design and played in fairly fast tempo. It contains passages of rare melodic beauty.

3047 Vision of Salome (*Joyce*).

Probably the most talked of and sensationally popular instrumental number of the day. It is a waltz of genuine musical beauty.

3076 A Vision of Salome—Fantasie (*Lampe*).

A new and very beautiful caprice for orchestra on a well-known and popular theme. The composition, while having a number of definite motives, in general follows the free, easy and unrestricted lines of the true fantasie.

3090 Ballet Music from "Faust" (*Gounod*).

This famous music, composed by Gounod for the gorgeous ballet of Faust, introduced in the second act, simply teems with melody of the enchanting sort. In this record all the most popular movements are included.

3100 The Angelus (*Massenet*).

A passage of remarkable beauty from the delightful orchestra suite "Scenes Pittoresques," by one of the most celebrated of modern composers.

3105 Meet me where the Lanterns Glow,

Waltz from "A Trip to Japan" (*Klein*).

The fascinating melody, from this already popular musical comedy, will catch on everywhere. The Lantern Song is the great hit, and as an orchestra number it is most effective.

3120 Charme D'Amour—Valse (*Kendall*).

A broad flowing melody succeeded by passages of notable brilliance. It is played in perfect tempo, with admirable shading of the instrumental parts.

VIOLIN SOLOS.

3009 Salut D'Amour (Loves Greeting) (*Elgar*).

Played by W. Dorfman.

One of Sir Edward Elgar's finest selections, the wonderful melody is perfectly rendered by W. Dorfman.

INSTRUMENTAL.

Accordion and Banjo.

3088 (a) Scotch Sword Dance (*Kimmel*) **Accordion Solo**
by Kimmel. (b) Ship and Spur Galop (*Allen*).
Banjo Solo by Ossman.

Two instrumental selections on one record. Both selections are magnificently executed and excellently recorded.

VOCAL TENOR WITH ORCHESTRA ACCOMPANIMENT.

3010 The Star of Bethlehem (*Adams*).

Sung by Henry Burr.

A song that will live for ever, and which is rightly conceded a place among the best of sacred song classics.

3014 Where the Sunset turns the Ocean's Blue to gold
(*Petrie*).

Sung by Byron G. Harlan.

One of the most successful songs of its kind ever published. It is rendered by Mr. Harlan with feeling and real beauty of intonation.

3101 Roses, Roses, Everywhere (*Trottere*).

Sung by John Young.

In this song we have a spontaneous expression of the joy of life and love in the hey-day of the spring-time, after a dreary winter of separation and regret. The melody is of unusual charm, much of it being in waltz tempo.

3103 You are the Ideal of My Dreams (*Ingraham*).

Sung by Henry Burr.

A newly published sentimental song. The melody appeals to one by the simple beauty of its theme, and charm is added by the use of the chromatic scales throughout the composition.

3117 Then You'll Remember Me, from "The Bohemian Girl" (*Balfe*).

Sung by Henry Burr.

To those who delight in pure, unrestrained melody, this song will never lose its attractiveness. Critics consider this the most beautiful song in Balfe's famous opera.

**VOCAL BARITONE WITH ORCHESTRA
ACCOMPANIMENTS.**

3027 (a) The Ghost of the Banjo Coon (*Caldwell*)

(b) **Linder Green** (*Birins*).

Sung by Arthur Collins.

This is a decided novelty, introducing, as it does, two selections on one record. The first is a weird and most comically gruesome tale, while the second is a melodious darky serenade.

3045 Nobody (*Williams*).

Sung by Arthur Collins.

An oddity in the way of coon songs, embodying the complaint of a coloured gentleman who considers himself very badly used. Mr. Collins sings the selection with mock solemnity that is highly diverting.

3072 Thora (*Adams*).

Sung by Frederick Wheeler.

Considered among the best of Stephen Adams' compositions. The verses by F. Weatherly were suggested by a reading of Hall Caine's famous novel, "The Prodigal Son."

3089 Some Day (*Wellings*).

Sung by James F. Harrison.

An old and famous ballad that has ever features of charm and novelty for the many admirers of standard sentimental selections.

BASS WITH ORCHESTRA ACCOMPANIMENT.

3017 When the Bell in the Lighthouse Rings, Ding, Dong
(*Solman*).

Sung by Frank C. Stanley.

This song has acquired great prominence as one of the finest bass solos introduced for many years; it is of a bright and optimistic character.

**VOCAL, SOPRANO WITH ORCHESTRA
ACCOMPANIMENT.**

3016 Red Head (*Franklin and Green*).

Sung by Ada Jones.

A catchy melody with amusing words about a girl with red hair who, according to her own statement, has "more scraps than any kid that's living."

**VOCAL DUETS WITH ORCHESTRA
ACCOMPANIMENTS.**

3026 Though Your Sins be as Scarlet (*Doune*).

Sung by Henry Burr & Frank C. Stanley.

Tenor and Baritone.

This record contains three entire stanzas of the selection, and is a beautiful and reverent rendering of the favourite sacred number.

3013 If I had a thousand lives to live (*Solman*).

Sung by Henry Burr & Frank C. Stanley.

A love song of much dignity that has attained phenomenal popularity, and pre-eminently adapted to the duet here issued.

3019 What makes the World go Round from "A Broken Idol" (Williams and Van Alstyne).

Sung by Elise Stevenson & Frank C. Stanley.
Soprano and Baritone.

A bright and pleasing number; the dialogue is catchy, and the music is of a light and varied character, aptly illustrating the words.

3044 Softly and Tenderly (Thompson).

Sung by Henry Burr & Frank C. Stanley.
The beautiful and well-known hymn, "Softly and Tenderly Jesus is Calling," is rendered in a splendidly harmonised duet. It deserves special mention as a forcefully appealing interpretation.

3107 Come along, my Mandy (Lawrence and Gifford).

Sung by Ada Jones & Van Brunt.

Light and not too sentimental in character, with a catchy rag-time air; it offers bright and attracted medium for the unsurpassed duet work of Miss Jones and Mr. Van Brunt.

VOCAL AND INSTRUMENTAL MEDLEY.

By the Light Opera Company.

3124 Selections from "The Mikado" (Sullivan).

With this we introduced our newly organised Light Opera Company, whose powers of entertainment we promise you will find unique and unflagging. The choice of "The Mikado" as the first vehicle of their attractive performance will be acknowledged by all as a most happy one. The most celebrated numbers in the opera are included in this selection.

QUARTETTES.

Orchestra Accompaniment.

3015 Medley of Plantation Songs.

The balance of voices in this selection is marvellously even, and the perfection of harmony in male quartette work is reached. The melodies include "My Old Kentucky Home," "Down on the Swanee River," "Old Black Joe," "Ise gwine back to Dixie," and "Carry me back to Old Virginy."

3042 Characteristic Negro Medley (*Unaccompanied*).

A highly diversified pot-pourri of typical negro singing and dialogue. Almost everything that Negroes do in the usual way is represented, and amusing lines of "business" are interspersed at intervals throughout the performance.

3102 Good Night, Good Night, Beloved (*Pinsati*).

Sung by Mixed Quartette.

This melodious part song, by *Pinsati*, to the setting of Kingsley's poem, may be counted among the very best. Not alone in harmony, but also in the opportunities it offers for the individual voices, makes this one of the most beautiful serenades ever written.

CHOIR.

3018 Jesu, Lover of my Soul (*Holbrook*).

Sung by Choir.

One could not wish for a more appropriate, reverent and harmonious rendering than that achieved by our choir. The great care exercised in making this record will undoubtedly be appreciated.

MINSTRELS.

Carolina Minstrels No.

3012 Every feature of the old-time minstrel show is present in this selection, and more genuine minstrelsy will be found in this than in any other cylinder record before issued.

DESCRIPTIVE.

3093 The Golden Wedding (*Spencer*).

Talking Record by Ada Jones & Len Spencer, with Orchestra.

In this we find a picture of a Golden Wedding day, and a quietly cheerful picture it is—the reminiscences of a happy married couple approaching the evening of life with faith undimmed and affection unclouded.

DANCE MUSIC.

The following selections are played in strict dance time and perfectly rendered by Lacalle's Band. They will be found acceptable substitutes for an orchestra on any occasion when dancing is contemplated.

- 3080 **A Signal from Mars**—Two-Step (*Paull*).
- 3081 **Morning Cry**—Barn Dance (*Kelly*).
- 3082 **La Gitana**—Waltz (*Bucalossi*).
- 3083 **Southern Smiles**—Two-Step (*Kelly*).
- 3084 **On the Beautiful Danube**—Waltz (*Strauss*).
- 3095 **Violets**—Waltz (*Waldteufel*).
- 3096 **It happened in Nordland**—Two-Step (*Herbet*).
- 3097 **At a Georgian Camp Meeting**—Two-Step (*Mills*).
- 3098 **Language of Flowers**—Waltz (*Roberts*).
- 3099 **College Life**—Two-Step (*Frantza*).
- 3110 **Southern Roses**—Waltz (*Strauss*).
- 3111 **To Thee**—Waltz (*Waldteufel*).
- 3113 **Girls of Baden** (Bad'ner Mad'ln)—Waltz (*Konzuln*).
- 3114 **Artists Life**—Waltz (*Strauss*).
- 3112 **Mandy Lane**—Schottische (*Rolfe*).



BRITISH SELECTIONS

RECORDED IN LONDON.

THE FAMOUS INDESTRUCTIBLE BAND.

7001 Amoretten Dances, Waltzes (*Gungl*)

These enchanting dances are now being performed daily by the most famous Bands, both in this country and on the Continent, and they are likely to remain for all time amongst the most popular Band Selections. The various beautiful movements are perfectly rendered in this record

7017 Selection from "The Balkan Princess," (*Rubens*)

Most of the popular melodies in this favourite "Comic Opera" are known to everybody, and this selection includes them all, rendered in a bright and admirable fashion.

7030 Selection from "The Arcadians"

(*Monckton and Talbot*)

The melodious "Comic Opera" that nightly draws crowded audiences to the Shaftesbury Theatre, London, and to all theatres at which it is performed. This record includes all the popular hits in the opera and the rendition is excellent.

7031 Selection from "The Dollar Princess" (*Leo Fall*)

The delightful music from this most popular "Comic Opera" has been splendidly played by our "Famous Band." The well-known melodies are introduced into this record.

7044 Polonaise Militaire (*Chopin*)

The band in this number brings out all that is best in the music, and Chopin's original and striking theme is interpreted in an artistic manner.

STANLEY KIRKBY.

7004 The Sailor's Grave (*Sullivan*)

One of Sir Arthur Sullivan's best known compositions, and admirably rendered by Mr. Stanley Kirkby, whose voice is so suitable for style of song.

7018 Queen of the Earth (*Insuti*)

The old and favourite ballad specially recorded by Mr. Stanley Kirkby in consequence of a general expressed desire. Mr. Kirkby gives a charming rendering and the band accompaniment is excellent.

STANLEY KIRKBY.

7032 In Happy Moments (*Wallace*)

The old-time song from that ever-popular Opera "The Bohemian Girl." It has been very effectively sung by Mr. Kirkby, and the familiar strains will please all.

PHILIP RITTE.

7007 The Bay of Biscay (*Davy*)

A desire has often been expressed from many quarters to have this fine old song recorded, and as sung by Mr. Ritte it will undoubtedly find immediate favour.

PHILIP RITTE AND HARRY THORNTON.

7033 Brotherly Love (*Blamphin*)

Duet

This charming duet gives us a delightful exhibition of clearly enunciated vocalisation. Mr. Ritte and Mr. Thornton are at their best and have made an artistic record.

NORMAN WILLIAMS.

7009 Bedouin Love Song (*Pinsuti*)

For wholesome sentiment and a beautiful air, this song is difficult to eclipse. Mr. Williams' powerful bass voice is known to the majority of musical enthusiasts and in this song he maintains his high standard.

7022 The Windmill (*Nelson*)

Sung with a clear and bold delivery, which is characteristic of all Mr. Williams' selections. The fine band accompaniment deserves special note.

WILFRID PLATT.

7037 Sweet Spirit, Hear My Prayer

All the effective points in this melodious number are fully expressed by Mr. Platt, whose clear bass voice is so admirably suited for this class of song.

ANNIE BARTLE.

7002 Wonderful World, "The Balkan Princess" (*Rubens*)

It is with pleasure we introduce for the first time a record rendered by this delightful artiste. Miss Annie Bartle is well-known to London audiences, and in this selection she is heard at her best. This song is encored nightly at the "Prince of Wales" Theatre, and is one of the most popular and tuneful melodies in the Opera.

ARCHIE ANDERSON.

7010 Annie Laurie (*Traditional*)

Scotland's well-known ballad is rendered by Archie Anderson with fine tonal quality and exceptional facility of expression. Mr. Anderson hails from across the border, and is heard to best advantage in this style of song.

7039 March of the Cameron Men

A rousing song rendered with such attack and expression that it cannot but prove a very acceptable number.

ALEXANDER CHENTRENS.

7011 **My Dream of Love, "The Dollar Princess"** (*Fall*)

For months past Mr. Chentrens has been delighting London audiences nightly with his singing. This song is one with a haunting refrain, and one of the big successes at Daly's Theatre. It is given in Mr. Chentrens' well-known style.

LOTTIE BERG.

7003 **"In Yorkshire," "Our Miss Gibbs"** (*Monkton*)

One of the great hits in the musical play now running at the Gaiety Theatre. Miss Lottie Berg's mannerisms and pleasing voice will certainly be appreciated in this selection, particularly by those who have had the pleasure of seeing her clever and dainty performance in light Opera.

7016 **You dance like my Wife "The Girl in the Train"** **Jack Charman** assisted by **Lottie Berg**

The now famous Waltz which has set all London singing, it draws crowded audiences nightly to hear it. Undoubtedly it will prove one of the most popular Waltzes ever written, rivalling even the Merry Widow and Dollar Princess.

7024 **If you want to be Popular, Girls** (*Arthurs*)

Quite as successful as "In Yorkshire," which is so capably rendered by this dainty artiste. Miss Berg's refined manner will appeal to all.

HARRY THORNTON.

7006 **Will o' the Wisp** (*Cherry*)

This ranks as one of the finest baritone songs ever written, and Mr. Thornton sings it with just the "dash and go" that makes it one of the most delightful songs recorded.

7019 **Sergeant of the Line** (*Squire*)

A martial tune with a rousing chorus, sung with a dash and style of which only Harry Thornton is capable. The superior quality of his voice as well as his artistic powers of interpretation are in marked evidence.

7038 **Lighterman Tom**

This well-known number with its popular melody, is particularly well recorded, and our artiste, by means of his expressive and powerful voice, has produced a very successful number.

STROUD HAXTON.

7005 **Intermezzo** (*Noel Johnson*) **Violin Solo**

A beautiful selection, very popular at the moment with all Violinists. The various passages come out bright and clear and Mr. Haxton is heard at his best.

7041 (a) **Canzonetta** (*Violin Solos*) (b) **Ave Maria**

Two beautiful violin solos on the same cylinder and played with such distinction and brilliancy by Mr. Haxton that a musical treat is ensured.

ROBERT HOWE.

7026 **Father O'Flynn** (*Stanford*)

A popular old song reminiscent of Erin. Mr. Howe's style of vocalisation and bold delivery are splendid in this record.

CHARLES DENTON.

7027 **In the Land Where the Women wear the Trousers**

A very popular comic song with a catchy refrain. Admirably sung by Mr. Denton. Besides the excellence of the singing, the band is heard to much advantage.

BILLY WHITLOCK.

7008 **Billy Whitlock's Wedding** (*Whitlock*)

Song with patter, which relates in good humoured vein, the experiences of this well-known gentleman on his wedding day. It is certain to cause much amusement whenever heard.

7021 **All I said was Ha! Ha! Ha!** (*Original*)

One of Mr. Whitlock's most hilarious laughing songs. It is quite as good as the "Wedding" and excellently recorded.

7034 **Whitlock's Aeroplane** (*Whitlock*)

As usual, Mr. Whitlock is up-to-date, and relates in this record his adventures in connection with an aeroplane. His patter is most humorous, and will afford plenty of mirth.

VINCENT HARDS.

7035 **Schubert's Serenade** (*Schubert*)

This impressive song, with its rare and beautiful melody, is rendered in an artistic and refined manner, by Mr. Vincent Hards. It exhibits to the full the rich, full tones of this capable artist.

HARRY FAY.

7013 **My Motter "The Arcadians"** (*Monckton*)

This song with its catchy melody is too well known to require any comment, and it is unnecessary to state that Mr. Fay brings out its many drollities in the finest manner possible.

7028 **Chantecler** (*Morse*)

A song burlesque on Rostand's famous play. It was introduced with great success in the "Empire Review," and is both amusing and tuneful. Mr. Fay has made an effective and pleasing record.

7043 **Flanagan** (*Murphy*)

The song that is sung by everybody at the moment and likely to remain a favourite all the season. Mr. Harry Fay sings it in his usual inimitable style, which at once ensures the popularity of this record.

PHYLLIS DREW.

7042 **Bring Me a Rose** (*Monckton*)

The tuneful solo from the "Arcadians." The sweet soprano voice of Miss Drew is splendidly recorded, and the band accompaniment is perfect.

ETHEL WILLIAMS AND JACK CHARMAN.

7015 Ring o' Roses "The Dollar Princess" (*Fall*) Duet

Another favourite Number from the ever popular "Dollar Princess." The Music is charming and its ever haunting refrain pleases everybody. Our Artistes expound the cheerful sentiment to best possible advantage.

7023. Mary "Our Miss Gibbs" (*Monckton*) Duet

These artistes have already secured for themselves the reputation of recording duets to perfection. In this catchy melody from the "Gaiety" success they are delightfully fresh.

JACK CHARMAN AND IDA HAMILTON.

7012 Dear Delightful Women, "The Balkan Princess" (*Rubens*)

A Duet of a gay and brilliant character, as all those who have heard the tuneful "Balkan Princess" will agree. Mr. Charman and Miss Hamilton's performance reaches the acme of perfection and have made a record that has probably never been excelled.

FREDA MATTHEWS.

7014 Moonstruck "Our Miss Gibbs" (*Monckton*)

Sung in bright and spirited style which makes it one of the best numbers ever listed. It is tuneful, catchy, and original in every way.

SANDY MCGREGOR.

7033 Bonnie Leezie Lindsay (*Lauder*)

A Scotch artiste already well known and introduced for the first time on the Indestructible programme. In rendering this style of Scotch song, he is heard at his best.

ALBERT W. KETELBEY.

7029 Rondo Capriccioso (*Pianoforte Solo*)

Mr. Ketelbey's name is well known for his wonderful technique on both the pianoforte and organ. The precision in which he has rendered this brilliant and difficult selection exemplifies his great dexterity and ability.