

NATIONAL PHONOGRAPH COMPANY  
FOREIGN DEPARTMENT

(Copy)

Mexico, July 29th, 1906.

R. Cabanas, Esq.,  
Gerente Mexican Nat'l. Phono. Co.,  
Apartado #2117, City.

Dear Sir:-

Referring to our conversation of some days ago, I take the liberty to call your friendly and intelligent attention to what I will tell you on behalf and interest of the Edison Phonograph Co.

Till now, the Gramophone, Zonophone and Victor have dominated the disc market not only in the U.S. but in Europe too. I don't mention the Columbia, because her discs are inferior compared with the above mentioned.

Today the Zonotipia's discs (Societa Italiana di Zonotipia of Milano) has detonized all others. This company has not only secured the exclusivity of the best artists, but also their discs are artistically the best in the market. In fact, every disc is recorded under the direction of the famous Maestro Umberto Giordano, author of "Andres Chenier" "Fedora" "Siberia" and other operas.

Why has the Zonotipia to-day conquered the first place in the disc market? Because:

1st. The interpretation of each opera requires special attitude of voice, method and intellect and only the great artists possess all of these qualities.

2nd. The creation of a complete repertoire of Grand Opera, sung by great artists, requires an organization and a direction truly artistic and to-day only The Zonotipia of Milan has it.

NATIONAL PHONOGRAPH COMPANY  
FOREIGN DEPARTMENT

-2-

3rd. Only under the direction of an Italian Master it is possible to have a good result and only in Italy and specially in Milan it is possible to find all the requirements to make good records of Grand Opera.

By instance: in New York and in London you have some very costly stars like Caruso, Melba, Bonis and others, but do you think that the single performance of Grand Opera can be compared with those of La Scala of Milan, San Carlo of Naples, Costany of Rome or Real of Madrid or Opera House of Buenos Ayres? Nay.

Only in Italy a Phonograph Company can find the way to make good records of Italian Operas. Florencio Constantino, the two Rezkys, Scotti, Dippel, are artists that cannot sing in a secondary theatre of Italy. One of them, Scotti, was a great artist, but where is the voice to-day? So, in the Victor Red Seal, exception of Caruso and Journet, where are the good and fresh voices?

In the Zonotipia's discs you have all young celebrities like: Barrientos, Pacini, Storchis, Russ as sopranos; Bonis, Leliva, Vignas, Palet, Schiarazzi, as tenors; Deluca, &c. as Baritones; Luppi, Gravina, Mansuets, as tenors, and I mention only a few names.

In Italy every season we have more than 50 theatres opened with Grand Opera; towns of less than 10,000 inhabitants know Lohengrin and Trovator and Walkyrie & Aida. Every year new stars are recognized from and amongst the great multitude of artists that present themselves to the judgement of the public.

Now an intelligent, energetic and able agent of the Edison established in Milan could secure every year for the Company t

NATIONAL PHONOGRAPH COMPANY  
FOREIGN DEPARTMENT

-3-

best artists and make records equal and superior to those of note, as Victor, Gramophone, Odeon etc., he could travel all over Italy and hear, select and engage the best singers, those who make a hit in the good and important theatres of Italy.

And remember, when an artist is considered good by an Italian audience, he or she triumphs everywhere. New York with Caruso, Petersburg with Boni, and Battistini, Mexico and San Francisco with Tetrizzini, Paris with Bertendi and Basi etc., etc., examples that confirm what I say.

In conclusion, how is it that a company like the Edison willingly ~~to~~ offer to the public a repertoire of Grand Opera Records, ~~do~~ do not establish an office in Milan.

It is only a question of money.

You know very well dear Mr. Cabanas that I am here on business as representative of the two important Editorial houses, G. Ricordi, and S. Souzoino of Milan. The most important musical houses of the World. But, if the company will make to me an honest offer I would be glad to go and establish myself in Milan and take care of the business. If the Zonotipia has Giordano as artistic director, why cannot the Edison engage Mascagni, or Fanchetti or Leoncavallo, or Cilea, or Orefice or Puccini.

I am a personal friend of Mascagni and Puccini, for many years I engaged the artists for the Italian Opera Season of the Tivoli of San Francisco, I am connected with the theatrical agencies of Milan and you know that all opera business here in Mexico for the protection of copyright, is in my hands.

The Edison machines are the best, the gold moulded Records

NATIONAL PHONOGRAPH COMPANY  
FOREIGN DEPARTMENT

-2-

are the best but the Grand Opera Records are not the best, and that is all.

Pardon me the long missive and believe me,

Yours truly,

WS/AM  
ENCS.

MANAGER FOREIGN DEPARTMENT.



Yours truly,

I return herewith Mr. Cabanas' letter for your files. Out to the factory Tuesday, March 7th, to hear these records. Unless I hear from you to the contrary he will go them run off. Our special Mexican records ready so that Mr. Cabanas can hear. Will you kindly arrange with Mr. Wangerman to have 50 or 75 arrange to get away about April 1st, or possibly <sup>a few</sup> days later. Unless something unforeseen occurs I think he can the near future. his work with the idea of making a trip to Cuba and Porto Rico in accordance with your instructions I am having Mr. Cabanas finish up Cabanas' letter giving details of his recent trip to Mexico, and in I have your favor of the 28th ult. in which you enclose Mr.

Dear Sir:

Orange, N.Y.

National Phonograph Co.

Mr. W. E. Gilmore, President.

