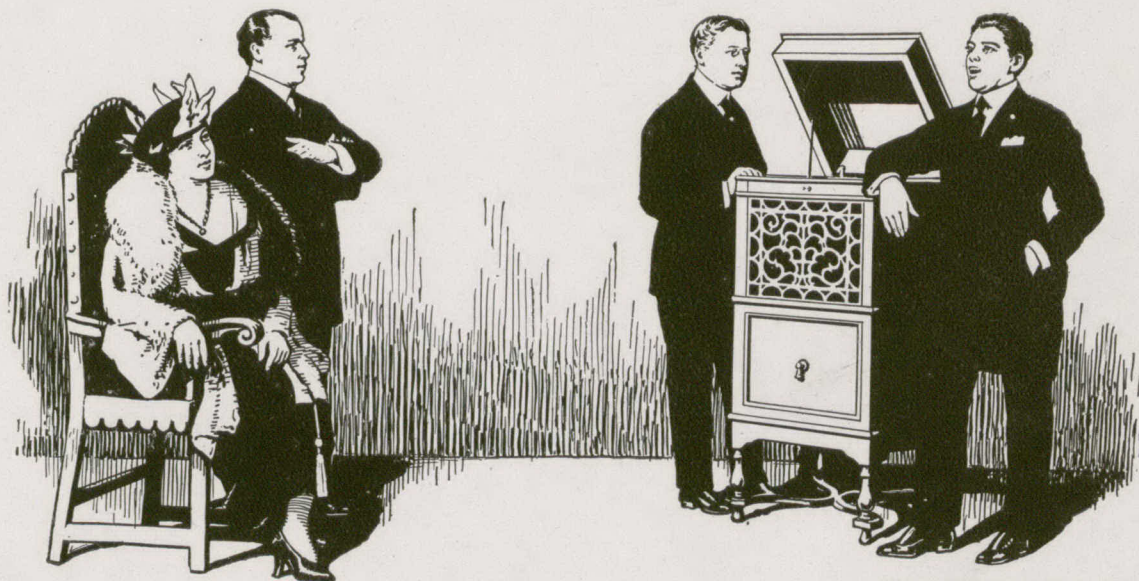


## CICCOLINI tests the \$3,000,000 PHONOGRAPH IN PRESENCE of CHICAGO OPERA STARS



DRAWN FROM ACTUAL PHOTOGRAPH

As Alfredo in Traviata, the initial offering of the Chicago Opera Association this season, Ciccolini scored a distinct success. Next day he dropped into a music studio accompanied by his friends Carolina and Virgilio Lazzari, the famous contralto and basso of the organization. They started playing some of their own Re-Creations on the New Edison. As the strains of the Marechaire, the delightful Neapolitan street song soared through the room the distinguished tenor joined in, as pictured above, singing in unison with his own Re-Creation.

"Bravo," shouted Virgilio. "A duet. I swear you can't tell the two apart. I'll try too."

He shut his eyes. Gradually Ciccolini sang more softly. Finally he ceased.

"Why don't you stop?" inquired the listener a moment later, "so I can tell the difference?"

Ciccolini and Signorina Lazzari burst into laughter. Lazzari, the great basso, with ears attuned to the subtlest variations of the human voice, even he had been unable to say when it was Ciccolini he heard and when his Re-Creation.

Edison tone-tests in which the artist sang in direct comparison with his own Re-Creations have been held before audiences totalling more than two million people. More than thirty great stars, both vocalists and instrumentalists, have conducted them; more than five hundred newspaper critics have reported them favorably. You may read their verdicts in the booklet "What the Critics Say." Out of this vast throng not one person could distinguish artist from instrument. Three Million Dollars was spent in perfecting

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