

SEP 18 1899

SECOND COPY,

REGISTERED TO THE  
Periodical Dept.

**THE**  
**PHONOSCOPE**  
*A Monthly Journal Devoted to*  
**SCIENTIFIC AND AMUSEMENT INVENTIONS**  
 APPERTAINING TO  
**SOVND & SIGHT.**

ENTERED AS SECOND-CLASS MATTER AT THE NEW YORK, N. Y., POST-OFFICE.

Vol. III

No. 6

New York, June, 1899

\*\*\*

**Principal Features of this Number**

\*\*\*

TAKING VIEWS A PERILOUS ART

SLOT MACHINES

THE PHONOGRAPH AS AN AID TO LANGUAGE STUDY

TRADE NOTES

LETTERS

LEGAL NOTICE

A SCIENTIFIC MARVEL

WILL OUTDO X-RAY

EDISON DOES NOT BELIEVE IN PRAYER

OUR TATTLER

NEW RECORDS FOR TALKING MACHINES *New Records*

*Manufactured by the Leading Companies*

THE LATEST POPULAR SONGS. *List of the Latest Metropolitan successes*

NEW FILMS FOR PROJECTING DEVICES



NEW RECORDS JUST OUT; TWICE AS LOUD AS THE OLD ONES

NEW TALKING MACHINE

# THE POLYPHONE



**Polyphone Grand, \$140.**

AS EASILY OPERATED AS ANY TALKING MACHINE MADE

\* \* \* \* \*

The Polyphone Grand is a new talking machine placed on sale for the first time May 1st, 1899. IT IS AS LOUD AND NATURAL AS THE HUMAN VOICE. Can be heard distinctly in the largest theatre in the world. The cylinder used is five inches in diameter which makes the reproduction  $2\frac{1}{2}$  times louder than the best results obtained on the other style talking machines. The TWO DIAPHRAGMS again double the volume of THIS MACHINE FIVE TIMES AS LOUD AS THE OTHER STYLE MACHINES, OR  $2\frac{1}{2}$  TIMES LOUDER THAN ANY OTHER GRAND OR CONCERT MACHINES.

**The Gem Polyphone \$15.**

\* \* \* \* \*

IS GUARANTEED TO BE TWICE AS LOUD AND NATURAL AS ANY OTHER TALKING-MACHINE that sells for less than \$35.00. It uses the same record as the Phonograph or Graphophone. The machine is MADE AT THE EDISON WORKS AND USES TWO OF THE EDISON FAMOUS AUTOMATIC DIAPHRAGMS. The price of the two diaphragms alone is \$10.00, which makes the balance of this handsome little machine only \$5.00. It is well made, runs by Spring Motor and reproduces two records with one winding. Gladly sent privilege of examination.



## The Polyphone Co.

107 MADISON STREET,

CHICAGO, U. S. A.

Cable Address, "POLYPHONE, CHICAGO."

The Polyphone is the Only Improvement in Talking-Machine Reproduction in the last twelve years.—LEON F. DOUGLASS.





**THE EDISON AMERICAN PHONOGRAPH CO.**  
**WESTERN HEADQUARTERS**  
**811 MAIN STREET KANSAS CITY, MO., U. S. A.**

**Wholesale and Retail Dealers in  
 Edison and other Scientific Inventions**

**Sole Manufacturer's Agents for the  
 Waverly Bicycle and Electric Vehicles**

**Sole Western Agents**

**for the**

**VIVISCOPE \$25.00 UP**

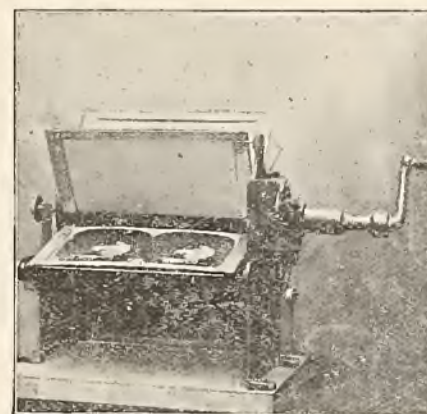
**Largest money**

**makers and the**

**Latest Novelty on the Market**



Runs by spring. Illumination furnished by miniature electric light plant that goes with each machine.



Inside mechanism of our \$25.00 machine

**Phonographs, Graphophones, Gramophones, Films,  
 Records and Projecting Machines of all  
 First-Class Makes**

Secure Films of the Jeffreys-Fitzsimmons Prize Fight, 11 Rounds, Complete Films Two Miles Long

**EDISON'S MECHANICAL OPERA**

**is as loud and natural as the human voice or instrumental renditions**

Free pamphlets furnished to exhibitors, giving valuable information on how to succeed and obtain the best results from a small investment.

**OLDEST HOUSE IN AMERICA**

References:

Dunns, Bradstreets, First National Bank of Kansas City and National Phonograph Co., of New York City

**WE SELL NOTHING BUT THE BEST**

**EDISON AMERICAN PHONOGRAPH COMPANY**

**811 MAIN STREET**

**KANSAS CITY, MO., U. S. A.**

**TELEGRAPH CODE: MELICAN**



# HARMS, KAISER & HAGEN

Records Now Ready Made on the New Attachment  
BETTER THAN EVER

We have also added to our list French, Italian and Spanish vocalist (Send for Special List)

Imperial Band,

Violin Solos by F. W. Hager,

Albert Campbell,

W. F. Hooley,

Geo. S. Williams,

Dan. W. Quinn

N. Y. Symphony Orchestra,

The Imperial Quartette,

Ralph Raymond,

Edw. M. Favor,

Atwood Twitchell,

Robert J. Webb,

J. J. Fisher.

We are the only Company making Original Master Records of the famous

**CAL STEWART**

(SEND FOR HIS SPECIAL LIST)

## HARMS, KAISER AND HAGEN

18 EAST 22d STREET . . .

. . . NEW YORK, U. S. A.

MAKERS OF ORIGINAL RECORDS OF THE HIGHEST QUALITY

A Combination of Volume, Tone and Quality

Sole Agents for the Celebrated Kaiser Horn made of paper fibre on correct acoustic principles

SEND FOR CATALOGUE AND PRICE LIST

## Excelsior & Musical Phonograph Co.

No. 5 East 14th Street, New York

Sole Makers of the Wonderful



Master Records For Talking Machines

AND

Selling Agents for the Celebrated

Walcutt & Leeds Records

Price \$1.00 Each

Special Discounts in Barrel Lots



# PHONOGRAPH TRUISMS

When a man who is famous the world over, backs the Phonograph with his name, it stands to reason it's a pretty good talking-machine.

Sound principles are behind the perfect sound reproductions of genuine Edison Phonographs.

Half the pleasures in Life come through the Ear. The only way to preserve these pleasures in their perfection, and to enjoy them at will is by owning a genuine Edison Phonograph.

It takes only Half an Eye to recognize the superiority of genuine Edison Phonographs; they are made with accuracy and precision, to uphold the Fame of the Name of the Man who stands behind them.

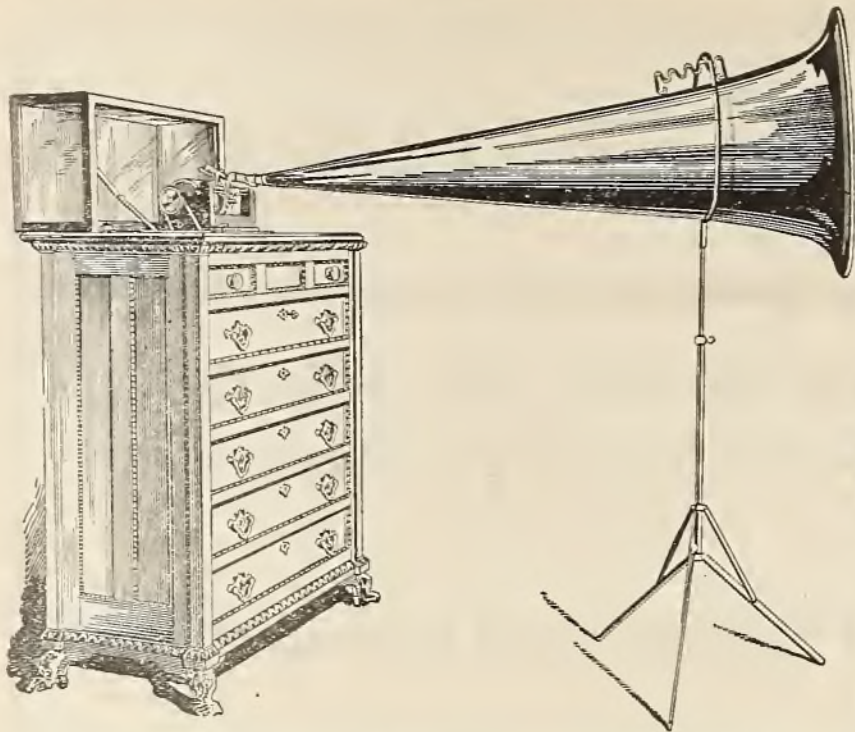
The signature of Thomas A. Edison, is on every genuine Edison Phonograph.

THE EDISON GEM  
THE EDISON STANDARD  
THE EDISON HOME  
THE EDISON SPRING MOTOR  
THE EDISON ELECTRIC MOTOR, CLASS M  
THE EDISON ELECTRIC MOTOR, CLASS E  
THE EDISON CONCERT

The Edison Concert Phonograph plays the wonderful five-inch Edison Concert Records. Full particulars can be obtained from all dealers in Phonographs or by addressing  
The National Phonograph Company, New York, asking for Concert Catalogue No. 21.

# EDISON PHONOGRAPHS





The above cut illustrates the Cabinet fitted with machine, and also shows our Flaring Bell A. Spun Bell, Brass Horn. This is the most popular and best Horn to use with a Concert Machine. We use and recommend our No. 3 Horn Stand as shown in the cut, to suspend a heavy Horn of this kind.

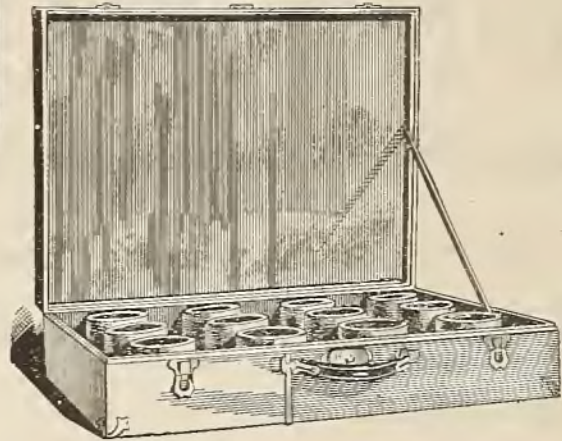
No. 5 B.—Concert Grand Cabinet. Capacity, 50 Grand Records, finished in piano finish, handsome Escutcheon handles, Brass Claw feet, heavy French Plate Glass top, mounted on Casters.

Price—Finished in Oak \$50.00  
Finished in Mahogany 55.00

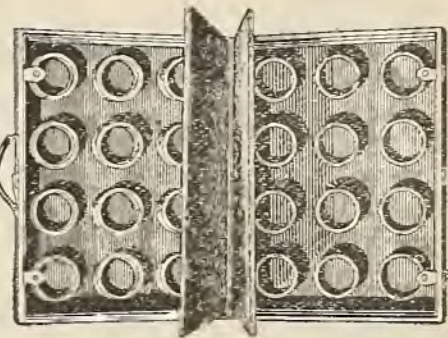
No. 6 B.—Concert Grand Cabinet. Heavy double thick American Glass top, Brass Claw feet, mounted on casters, capacity, 40 Records.

Price—Made in Oak only \$25.00  
"A" Brass horn, with flaring Spun Bell, 2 seam top, 56 in. long 25.00  
No. 3 Horn Stand, full ring 2.00  
12 inch all Aluminum Horn, for Gem Phonographs, "Q" Graphophones, light as paper, no stand required 1.00  
Gem Horn Crane, for 14 or 18 inch Horns .50

Novelties in Talking Machine Supplies, Designed and Manufactured by Hawthorne & Sheble. Send for complete illustrated Catalogue.



12 peg Grand Concert Record Carrying Case, Spindles are all padded to protect Records. Lock and Catches, strongly and substantially made.  
Price, . . . . . \$7.50



24 peg Grand Concert Record Carrying Case, two compartments, an excellent Case for traveling exhibitors, and takes the place of a cabinet for home use.  
Price . . . . . \$12.50

## HAWTHORNE & SHEBLE

Manufacturers of Horns, Horn Stands, Carrying Cases, Record and Machine Cabinets, Etc. Estimates given on Special Horns, Cabinets, Etc.

604-606 CHESTNUT STREET, PHILADELPHIA, PA.

NEW YORK ADDRESS: 43 BROAD STREET

Telephone, 1584 Broad

## EMPIRE PICTURE MACHINE CO.

STEVE PORTER, TREASURER

B  
I  
G  
M  
O  
N  
E  
Y



E  
A  
R  
N  
E  
R  
S

MANUFACTURERS OF THE  
VIVISCOPE ALSO EMPIRE COIN SLOT  
STEREOSCOPIC PICTURE MACHINES

DEALERS IN AND IMPORTERS OF

PHOTOGRAPHS, TRANSPARENCIES AND  
LIVING PICTURES

221 SIXTH AVENUE

CABLE ADDRESS,  
TWINCAST NEW YORK  
LIEBER'S CODE  
TELEPHONE 466 18TH

NEW YORK

## .. BEWARE OF IMITATIONS ..

### Chemically Prepared Linen Fibre Diaphragm

FOR PHONOGRAPH OR GRAPHOPHONE

A Diaphragm that will successfully record, without any previous experience and is especially adapted to the female voice and violin. They are indestructible and are not affected by any climate.

Aware of the success attained by this Diaphragm base imitations have followed. When buying one be sure and secure the original. Test it by dipping in water. See that it does not swell.

IMITATION IS THE SINCEREST FLATTERY

Endorsed by the Trade in general both for Recording and Reproducing

THE NORCROSS PHONOGRAPH CO., New Zealand Building  
NEW YORK, August 3, 1898.  
J. BASANT, ESQ.,  
DEAR SIR.—In reply to your inquiry concerning the fibre diaphragms sent me for trial will say that I am very much pleased with them. They give a highly satisfactory reproduction with the Edison Automatic and from what tests I have already given them in recording, I find them exceedingly fine.  
Yours very truly, I. W. NORCROSS, JR.

MUSICAL PHONOGRAPH RECORD CO., 57 West 24th Street  
NEW YORK, June 27, 1898.  
J. BASANT, ESQ.,  
DEAR SIR.—I have given the fibre diaphragm you so kindly sent me a thorough test, and found it all you claim it to be. It gives a smooth, loud reproduction without blast, takes away the nasal quality, and is equally as good for recording purposes.  
I am sure that all phonograph dealers will recognize its merits upon the first trial.  
Sincerely yours, ROGER HARDING.

THE PHONOSCOPE PUBLISHING CO., 4 East 14th Street,  
NEW YORK, July 28, 1898.  
JOHN BAZANT, ESQ.,  
DEAR SIR.—The diaphragms which you sent us for trial are very satisfactory in every respect for reproducing, being free from blast and giving the tone a round and natural sound with no metallic resonance.  
THE PHONOSCOPE PUBLISHING CO., Per E. IMANDT.

—AND MANY OTHERS TOO NUMEROUS TO MENTION—

IF YOU DO NOT ALREADY POSSESS ONE OF THESE DIAPHRAGMS, SEND TO  
THE GREATER NEW YORK PHONOGRAPH CO.  
SOLE AGENTS  
61 West 11th Street, New York  
PRICE 50 CENTS EACH Special Discount in Quantities



ESTABLISHED 1893

INCORPORATED 1899



# REED, DAWSON & CO.

74 Cortland Street

New York

516 Broad Street, NEWARK, N. J.

Cable Address "REDAW"

ADDRESS ALL CORRESPONDENCE TO NEW YORK OFFICE

## RECORDS..

## ..RECORDS

WE MAKE THE GRAND CONCERT RECORDS  
FOR BOTH GRAPHOPHONE AND  
EDISON MACHINES

We are surpassed by none for  
strictly first-class ORIGINALS

Pure in tone, broad cut, loud  
and clear

Guaranteed Masters

FOR ALL TALKING MACHINES

The most complete Laboratory  
in the country

T. Herbert Reed maker of the only successful violin records  
LOUD, CLEAR AND DISTINCT

With increased capital and facilities we are enabled to offer you the best records in the market at lowest prices. We make everything.

### METROPOLITAN BAND RECORDS

Orchestra, Cornet, Clarinet, Piccolo, Violin, Piano, Banjo and Trombone solos, Brass Quartettes, Vocal Quartettes, Vocals of Quinn, Hooley, Dudley, Maderia, Havens, Watson, Stanley, Hiens, Campbell, Mahoney, Cal Stewart, Yankee Stories and Songs, Cornet Solos with Clarinet Obligatos, Minstrels, Drum and Fife Corps.

### ALL NEW METHOD RECORDS

"He is well pleased that is well satisfied"

OUR SUCCESS is due to sending our patrons first-class goods ONLY

TRY US

Send for Sample Order  
Catalogue and Discounts

Write Name and Address Plain

Dealers in Edison Phonographs and all other Talking Machines and Supplies, Horns, Stands & Cabinets





'99 New Models BETTINI Micro Phonograph and Graphophone Diaphragms — perfect records obtained and perfect reproduction. The tone most natural in quality and musical; clearer and louder than with any other diaphragm and yet with no metallic resonance.

NO PHONOGRAPH OR GRAPHOPHONE SHOULD BE WITHOUT THEM They are easily attached to Phonographs and Graphophones, no alterations on the same being necessary.

The only diaphragms that successfully record and reproduce female voices.

**BETTINI** Micro-Diaphragm for Edison Electric, Triple Spring, Home, Standard and Edison Concert Phonograph, for Columbia Graphophone, Universal. Eagle, Concert Grand and Home Grand Graphophone—Phonograph and Graphophone Speed Indicator



**SPECIALTY** HIGH-GRADE RECORDS, HIGH-CLASS AND POPULAR MUSIC BY LEADING PERFORMERS AND WORLD-FAMED ARTISTS . . . . .

CATALOGUE SENT ON APPLICATION

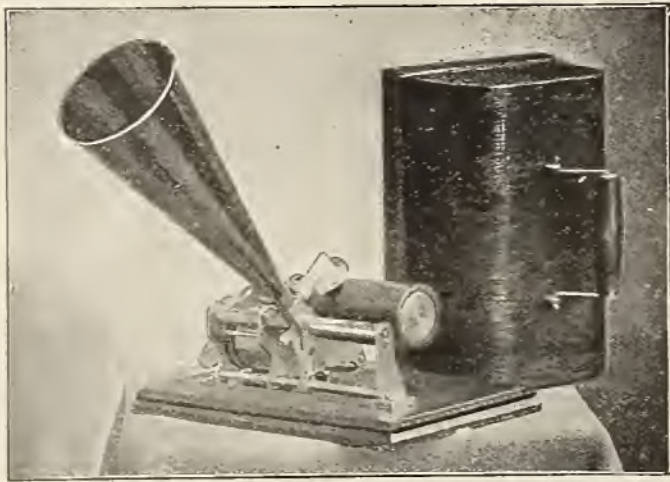
A MOST COMPLETE OPERATIC REPERTOIRE

ALL PRICES REDUCED

## Edison's Phonographs, Graphophones and Supplies

### BETTINI PHONOGRAPH LABORATORY

110 Fifth Avenue, New York



The Eagle Talking Machine, \$10.00

## THE Greater New York Phonograph Co.

61 West 11th Street,  
NEW YORK CITY

SUPPLIES AND ACCESSORIES FOR ALL KINDS OF TALKING-MACHINES

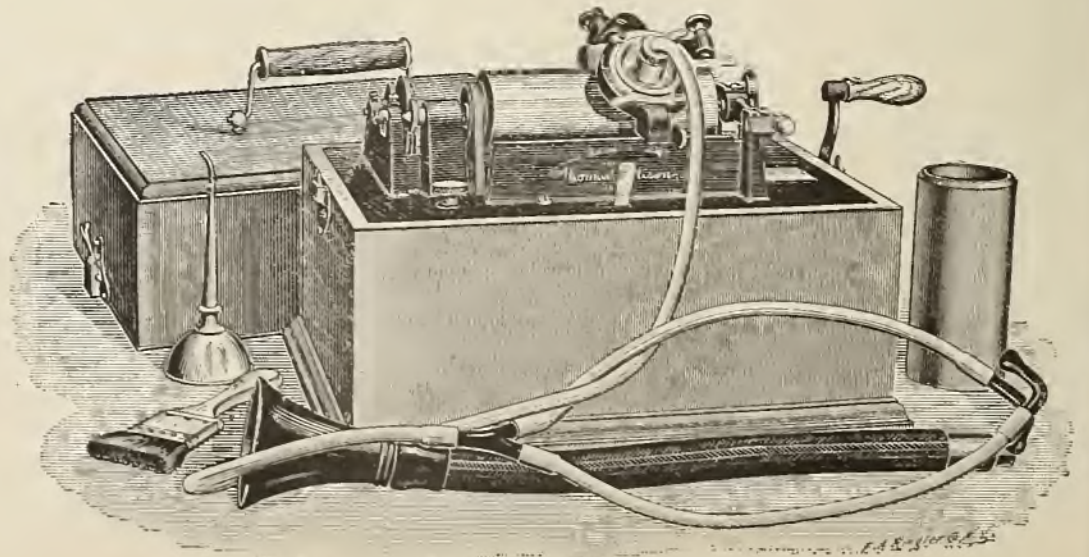
SEND FOR CATALOGUE

### SELECTED RECORDS

Originals \$1.00 each  
\$10.00 per doz.



Duplicates 50 Cents each  
\$5.00 per Doz.



New Standard Phonograph, \$20.00



# The Phonoscope

(Copyrighted, 1896)

A Monthly Journal Devoted to Scientific and Amusement Inventions Appertaining to Sound and Sight

Vol. III.



NEW YORK, JUNE, 1899

No. 6

## Taking Views a Perilous Art

### Adventures of Men Who Make Moving Picture Views

"There may be livelier and more exciting occupations than taking photographs for a moving-picture concern, but if there are I haven't heard of them."

The remark was made in the office of one of the big biograph companies recently by Mr. F. Armitage, an expert field photographer, who has been employed by the company for two or three years, and has accomplished some of its most difficult photographing achievements.

"I have just been out to Niagara Falls," Mr. Armitage continued, "and a little experience I had there made me think over some of the lively times a man is likely to encounter in this sort of work. They have a trolley road out there which runs through the gorge below the falls, alongside the rapids. The road is built as near as possible to the water, because its business comes from persons who want to get a close view of the rapids. In some places the cars seem to be directly over the water, and drops of flying spray are actually dashed aboard the cars.

"The officers of our company thought that it would be a good plan to reproduce this charming scene on the screen for the enjoyment of the admiring public, and they assigned me to the task of securing the views.

"The cameras we use for this work, along with the electric apparatus and the motors to operate it, weigh several hundred pounds, so you see they can't be carried about like snapshot boxes. We set our camera up on a car, mounting it on a high platform so that it would take in a view of the whole river. Then we timed the run over the road to see how fast it would be necessary to go to get the whole scene upon our films. We found it required rather more than the ordinary rate of speed to do it, but that did not bother us, as we were to have a car to ourselves and a clear line.

"At the appointed time we started off a good clip. When we reached the head of the rapids we set the machine in motion. The road is full of curves, as it follows the course of the river, and every time we went around one of these curves the car seemed to rear up on one side. We had passed two or three without leaving the track and were beginning to get used to it, when the car struck an unusually sharp curve. She reared up again, but this time, instead of coming back to the track, she balanced in the air for a minute and then went over on her side. Luckily there happened to be a little ground between the track and the water at this particular spot—enough to prevent car and the machine from going into the river. We saved ourselves by jumping at the right time. But if that car had gone off the track at almost any of the other points where she had threatened to do so, the whole outfit would have been plunged into the rapids.

"A somewhat similar experience befell me sometime ago while photographing the Cedar Rapids in the St. Lawrence river. We had been making a record of the passage of a boat through the rapids, and had our machine mounted on a log float, ballasted with rocks. We threw off some of the rocks from time to time, as the work proceeded, until finally, just at the end of our task, the float was lightened sufficiently so that the weight of the camera, being forward of the center, tipped it up on one side, and off went machine, men and all into twenty feet of water. Fortunately for us, there were men with coils of rope handy by on board the boat, and we were pulled out without suffering any more serious inconvenience than results from an unexpected cold bath. It was some time before the camera was grappled and lifted from the river bed.

"One of these big cameras, capable of taking 200 photographs per minute, is worth a good deal of money, and an operator will run considerable personal risk rather than desert it. There are occasions, however, when it is the part of wisdom for him to save his skin, even at the expense of the machine.

"A case of this kind occurred at Atlantic City when we were photographing the fire department's response to an alarm. The alarm was one that was sounded for our special benefit. The firemen knew it, and naturally wanted to make as good a showing as possible, so they put on an extra burst of speed.

"Our camera was stationed at a corner where the engines were to make a turn. Down they came, pellmell, and we took them in all right until near the end of the line. Then along came a volunteer hose cart, its men dragging it along at a great rate in an attempt to keep from being last in the line. Racing with them was an engine truck. The men with the hose cart made the turn all right, but in doing so they cut off the engine. The driver of the engine had the alternatives of running down the men who were pulling the hose cart, or running into the crowd of onlookers along the street, or of keeping straight on and running over our apparatus. He chose the latter, reasoning, I suppose that as they were only two of us we had better chances of getting out of the way than had the members of the crowd.

"We took all the chance there was when we saw for a certainty that the engine was coming our way. That was none too soon. Our heels and those of the horses were close together when the heavy engine raced past.

"Of course the camera was smashed into flinders. But there was one curious thing about it. The only piece of the machine left intact was the box into which the film is reeled. There wasn't anything but kindling wood left of the rest of the camera, but this film box hadn't a crack in it. When we came to develop the film we found it had not been injured, and we had secured an exceptionally good set of pictures.

"The machine had kept right on working up to the time when the pole of the engine struck it. The last view shows a pair of big gray horses tearing along at full gallop right out of the center of the picture. That set has been popular with

audiences because of its realistic character, but the people who wonder at its naturalness would not be so surprised if they knew the circumstances under which it was obtained.

"There are other experiences which fall to the lot of the camera man in this particular line of work which are not particularly risky, but are rather nerve-trying. For instance, we were sent some months ago to make a reproduction of the panorama from the Mt. Tom inclined railway. We wanted to get the whole view on to our films, which meant that we must make the trip in a little more than a minute. That was practically the same as dropping through space, but we got aboard a car at the top, yelled to the man in charge to let go and set the machine in motion. The rest of the time we hung on for dear life.

"We came out of it without a smash-up, but ours will stand as the record trip on the Mt. Tom railroad, and I don't think that any of us would care to undertake it again.

"A year ago we wanted to get a scene showing a big explosion. So the camera was shipped up to Syracuse, where an unusually large blast was to be made. In order to get a record worth anything it was necessary to get near to the explosion. The men in charge of the work assured us that they couldn't guarantee what direction the rocks might take, and made it clear by their inquiries about our life insurance that they didn't envy us our undertaking.

"It was too late to back out then, even if we had wanted to, so I told the boss of the blasting enterprise to give me a signal when he touched off the fuse. As soon as the signal came I started up the machine and then turned and ran. The explosion came in about two seconds. I fell on my stomach, and I could hear the rocks rattling about me, but none of them happened to land on the spot where I lay. That was a case where it was simply necessary to take chances.

In obtaining landscape or panoramic views intended to represent what a passenger sees from a train, the usual method is to mount the camera on a car in front of the engine or on the pilot of the engine itself. To travel sixty miles an hour lashed to the pilot of an engine, sharing your narrow rest with the camera and being compelled to keep that camera in operation, is an experience of which one installment will satisfy the ordinary man. But risks must be run where it is a question of satisfying the public's appetite for entertainment."

"When this moving picture business first came into existence," said another operator, "a favorite subject was the view of an express train going sixty miles an hour. The effectiveness of the view was heightened, of course, by showing the train as nearly head on as possible. We tried to find how close to the track we could set our machine—and incidentally ourselves—without being overcome by the suction of the train. We found that there was no agreement among railroad men themselves on this point, but we finally figured it out that we could take up our stand five feet from the track if we had an anchorage.

"So we made ready to take a through express on one of the big roads and set up our camera, securely fastened, five feet from the track. There



was a signal pole beside the machine, which we intended to use for our own anchorage.

"The man with me had had some railroad experience, and I had relied largely on his opinion in arranging the business. Well, sir, when the express reached the curve and came toward us, it looked exactly as though she was going to run over us. The ex-railroad man stood it for about two seconds, then he dropped his ropes and bolted for the fence. I was tempted to follow, but I set my teeth, turned on the connection and started the reel. Then I grabbed the post and hung on to it for all I was worth. The train was only a fraction of a second in passing me, but it seemed like an hour. The suction of the train at that distance was terrific, but the mental strain was worse. I actually thought that my arms had been pulled out of their sockets, and felt them carefully over before I was convinced that they were all right and sound. They weren't even lame the next day, but I have never cared to get so near to a fast train since that time."

The men who were sent to Cuba to photograph the Spanish-American war in action had some blood-stirring experiences in the pursuit of their duties. Arthur Marvin, who had charge of the photographic apparatus of the largest American Biograph Company, relates some of these:

"One of our unusual experiences," said Mr. Marvin, "came before the actual beginning of the war, during those weeks of tedious waiting in Tampa. We heard that there was to be an execution by hanging in Jacksonville, and in the interests of science and the camera we decided to obtain views of it if we could. We got permission to set up our machine in the jail yard, and succeeded in photographing the proceeding from the time the death march appeared outside the jail door until the drop was sprung. This is perhaps one of the most unusual subjects ever reproduced in detail by means of photographs.

"Some of our attempts to make camera records of the events of the war were not so successful as this. One of them was frustrated in a somewhat ridiculous way by circumstances temporarily beyond our control.

"We had followed Sampson's fleet eastward from Key West to Porto Rico. It was at the time of the bombardment of San Juan. As that bombardment was our first opportunity to do any work, we were anxious, naturally, to get some good views. When the firing began we steamed up toward the battle ships and got where we could take in the whole range of operations pretty well. We kept urging the captain of the yacht to get in nearer the shore, and he gradually did so.

"Pretty soon the Spanish batteries began a reply to the American fire. Some of their shells came within three or four hundred yards of us, I presume, and we began to congratulate ourselves on the fact that there might be a good exhibition before long. Presently the Spanish shots began to come faster and to splash up the water a little nearer to us. We were interested in watching the argument between the ships and the batteries, and didn't notice what was happening to ourselves until our yacht had got under pretty good headway and was making rapid time away from the shore.

"We shouted to the captain to hold up and veer around, but he didn't hear us. We tried to argue with the crew, but they were equally deaf. By the time we got those scared fellows to listen to us we were twenty-five miles out at sea. When we got back the performance was over, and the American fleet had sailed away.

"Although we missed the main show, we figured in a principal role for a side performance that followed. There were two small Spanish gunboats in the harbor, and when they saw us nosing about

outside they came out and started in our direction. We had received no order to photograph pursuing gunboats, and we weren't certain as to whether a moving picture apparatus would be considered contraband of war or not. So this time we made no effort to discourage the energies of the crew. In fact, we turned to and poured oil over the coal that was spread out on the deck, and then passed it down below until we had flames coming out of the top of the smokestacks and were leaving Porto Rico in our wake at the rate of fifteen knots per hour.

"There was beer and champagne on board, and in our anxiety lest the stokers might give out, we passed both down below. We didn't slacken speed until we were safe within the harbor of St. Thomas.

"Another photographer who went down to Cuba to do land work was set ashore with his apparatus by the yacht that had brought him. Along came a Spanish gunboat and chased off the yacht. The man was left at a spot where there was nothing to photograph except rocks and trees. He couldn't move his apparatus, and he didn't dare to leave it; so there he remained for four or five days, with mighty little to eat and not knowing at what moment the Spaniards might come up and capture him.

"Altogether, following the fortunes of war with a camera that weighs a quarter of a ton is likely to be about as exciting as following them with a gun."

## Slot Machines

### Cleaning up Scotch Plains

The first result of the crusade for a reform of the morals of Scotch Plains, N. J., which has been inaugurated by the Rev. Gideon M. Shott, formerly pastor of the North Baptist Church in New York, but now pastor of the Scotch Plains Baptist Church, has appeared. It is the removal of the nickel-in-the-slot gambling machines which have graced nearly every bar in the town for the last few months, and at times put a premium upon nickels to such an extent that it is asserted young "sports" of the community have offered local merchants fifty cents for nine five-cent pieces that they might feed the capacious maw of the gambling device in the fruitless hope of beating the machine at its own game.

When the Rev. Mr. Shott had come to the conclusion that the time had arrived for the reformation of Scotch Plains he set about it with a vigor and persistence that quite astonished the prosaic citizens of the community, which nestles picturesquely under the shadow of the Watchung Mountain up in the eastern corner of Union county.

"Of all the towns I have ever seen," declared Mr. Shott one Sunday in the pulpit, "Scotch Plains is the wickedest." Then the minister pitched into the subject of the morals of the town with a fervor that was quite alarming to the easy going townspeople who had lived in the community all their lives and believed that as towns go Scotch Plains was about as good as any of them. For several weeks Mr. Shott preached every Sunday upon the morals of the community with a terseness and bluntness that divided the place into factions.

Some made open avowals of approval of the minister's course; others said he was employed to preach the gospel and not to tell the people how they should live; while still others looked on, half approving and half deprecating. But all the while the Rev. Mr. Shott kept up his fusillade of argument for reform. He thought that the root of all evil in the place was in the existence of the five road houses, which, he argued, turned the youth of the town from the path of rectitude and sobriety

and brought a great influx of disorderly elements from the neighboring towns to add contamination to the moral ruin already prevalent in local circles. While he was preaching to the public in a general way the Rev. Mr. Shott was working privately to bring about a movement that would effectively cope with the conditions that he thought existed as a blight upon the fair name of the town.

This resulted in the organization of the Citizens' League, with the Rev. Mr. Shott as president and general director, and associated with him were some of the most prominent and influential men of the community. Their expressed purpose was to carry out the ideas of reformation as expounded by the minister. Mr. Shott selected his co-workers and started them out on detective duty.

One of the first things that impressed the detectives as contributing to the bad state of affairs in the town was the presence of the nickel-in-the-slot gambling machines.

They were patronized largely by young men of the place, who could little afford to risk their meagre earnings in this manner, but over whom the fickle chance of winning something for nothing had fastened itself with a tenacious desire that moral suasion did not counteract. Every evening the click, click of the nickels could be heard as they were dropped through the right set of pins and brought returns to the embryo gambler. But the playing went on all the same.

Recently the Rev. Mr. Shott started off on his vacation and everyone thought that until his return there would be no effort to carry out reformation in any direction. But here they were mistaken. The officers of the Citizens' League determined that action should be their slogan, and so it is. They quietly notified the county authorities at Elizabeth, and County Detective John Keron paid a visit to the places where the slot-machines were in operation. He immediately ordered the hotel keepers to remove the machines and not dare to put them in use again on penalty of vigorous criminal prosecution. The order was complied with as cheerfully as the circumstances would allow.

Thus the Citizen's League has won its first victory without a struggle, and the advocates of the Rev. Mr. Shott's methods are in high glee, with a corresponding amount of glumness displayed by those against whom his endeavors are directed.

"We're in this fight to win," said one of the Citizens' League men recently, "as some of our friends, the enemy, will soon learn to their discomfort. Scotch Plains has got to have a better moral tone and we propose to see that she gets it."

The next thing the Citizens' League will probably take up will be the cock fights. Scotch Plains has been a rendezvous for these affairs for years, but the league's emissaries are on the outlook and the first time that the sports gather to see the game cocks do battle it is likely that they will be swooped down upon by the county authorities with more disagreeable consequences than prevailed in the case of the slot-machines.

In looking over the list of articles that might easily yield a hundred dollars or so additional war revenue, the office of Commissioner of Internal Revenue, has hit upon the slot-machine as an article that ought to pay a special tax, the same as billiard tables and pool tables.

According to the report recently, the Treasury Department will recommend to Congress that a special tax be placed on all slot-machines. It is estimated that considerable revenue would be derived from a special tax on these machines. As the expenditures of the Government are still on a war scale, additional revenue is needed to keep down the deficiency.



## \* The Phonograph as an Aid to Language Study

There are two ways of learning a language. One, the University method of studying from a literary standpoint; learning the grammar, learning to read but not learning to speak; in other words, *through the eye*.

The other way is *through the ear*; the natural method. Mark Twain has told us what a wonderful country France is. "Why even the children speak French." This sage reflection, however, does not avail those of us who, though fortunate in being born Americans, yet wish to speak the tongue of Johnny Crapaud with pure native accent. So, unless we go to Paris, we rely on a teacher, whose excellence of method and accent shall prove either our making or undoing as the case may be.

The conversational system is generally conceded to be the best: yet some teachers carry out this idea so far as to claim not to teach the grammar. Both methods have their advantages and their weaknesses. The two methods may be combined by the use of the Phonograph, in such a way as to learn the grammar at the same time while learning to speak by hearing the Phonograph speak. This is really the ideal method.

Every one knows that the secret of learning to speak in foreign tongues is to hear the language constantly spoken. The way to learn French, is to "go to Paris." The next best thing is to have a teacher constantly with you, to talk whenever you desire and say just what you wish to hear, repeating as many times as wanted and no more; a teacher that never gets tired and does not have to be paid.

The great adaptability of the Phonograph for this sort of work is readily apparent to any person understanding the machine.

In learning any new subject, art, science or business, particularly languages, it is always a matter of surprise to consider the small number of leading principles constituting the framework of the entire subject. When these principles are acquired, the whole subject becomes an open book. This idea is strictly illustrated in language study. A vocabulary of 1,000 to 2,000 words is sufficient to cover all ordinary intercourse. A few ordinary pages will contain all these words and they will go on eight Phonograph cylinders, allowing 250 words to each cylinder. If these are placed on a Phonograph and run across consecutively, without stopping, it would only require about half an hour to hear them all. Think of it; all the words that you would require to know of any foreign language could be spoken in half an hour.

But, these words cannot be learned by rote. They must be learned in combinations of sentences, with changes in construction, according to their grammatical connection. The best way to learn them is undoubtedly to hear them spoken constantly in these combinations.

Take any lesson from any language text-book, for example, French, German or Spanish; let the reading or conversation exercise in the foreign tongue be dictated to the Phonograph by a *native* voice.

If the pupil is studying with a teacher, so much the better. Now after the lesson is over, and the teacher has dictated the lesson, let the pupil go home and listen to that cylinder before he retires, listen several times, until he gets tired. Then, the first thing next morning upon rising, start the Phonograph talking and let it talk while dressing—killing two birds with one stone. He can listen to

that record seven or eight times in the morning, without apparently consuming any time. Let him take another lesson in French from the Phonograph when he comes home at night, two or three turns of the cylinder, whenever he has the opportunity. Every word on that cylinder will, in a remarkably short time, be committed to memory and so indelibly stamped upon the mind that it becomes like his native tongue. He can soon reproduce in the exact tone of voice, accent and inflection of the machine—and what the machine teaches him will be a faithful reproduction of what the teacher has spoken into it, without the slightest variation from his pronunciation. This is simply an ideal method.

Let the pupil take three or four pages of conversation in this manner and listen to it daily between lessons, repeating it over after the machine, imitating the accent given by the machine. When he goes for the next lesson the teacher will be surprised at the readiness with which those sentences will flow from the pupil's lips.

Having learned the words in those sentences, it is an easy matter to adapt them to other sentences.

Any teacher of languages, from any text-book can put the lessons upon the machine in this manner, for the benefit of the pupil. Of course, it is better if a special book is used, prepared by a teacher who has given thought to this method of study. There is a prominent Professor in New York, who has done this. He has been using the Phonograph in teaching French and Spanish for the past ten years. Both his Spanish and his French book are designed for this purpose and all his teaching is done in this manner. Pupils use his book, who do not use the machine, but if they desire to use the machine in connection with it, there is the book and the system already prepared. The Professor furnishes cylinders in Spanish dictated in his own voice. In French the cylinders are dictated by a native Frenchman. Twenty lessons comprise the course, covering all that is contained in the book. When a student can talk fluently everything that is upon the Phonograph in those twenty lessons, he knows enough of the language for all ordinary purposes. By having these records and a machine in his own home it is only a question of listening to them all, faithfully for a short while, until they will be learned.

The pupil sits at the Phonograph with the open book before him. He sees just what the word is, printed in the foreign tongue, with the English translation underneath it. He has previously read or studied what the book says about pronunciation of the letters, accents, the construction of the sentence and the grammatical form. Then, having these things in his mind, he listens to the sounds by hearing the machine speak it. Thus he cultivates the eye and the ear at the same time. Then he imitates the machine and tries to pronounce the letters and the words exactly as the machine pronounced them. He is not afraid to say them over as many times as he wishes, or to make the machine go back and repeat, many, many times, oftener than a teacher would be willing or able to repeat for him.

Suppose a student wishes to study several languages. He can have a set of French records, a set in Spanish and a set in German, or in any other language, all at the same time. Having purchased the cylinders and the machine, there is no further expense attached to it and the student can prosecute his studies to any length, at his own pleasure.

Nor is there the slightest difficulty in acquiring all the most difficult sounds in any of these languages. The German "ich" and the French nasals, reproduce perfectly. Take the word, "marche" in French, m-a-r-r-r-ch (pronounced like sh). The breath sound of ch, surprising as it may seem, can be reproduced, if properly dictated, so that it will

be heard through a large horn, clear across a large room.

Let a German teacher, with a full heavy voice, dictate to the Phonograph "Mein Kind, ich habe nicht daran gedacht," and the German gutteral will be heard distinctly. The writer had a French cylinder which began, "Monsieur Robert, est-il chez lui? Non monsieur, il est sorti. Ou etiez-vous hier? Hier soir j'etais au concert. Combien d'argent avez-vous dans votre portmonnaie?" These sentences soon became so fixed upon his mind from constant Phonograph repetitions, that he could hear them ringing in his ears whenever the idea of French occurred to him. After a few days, about two pages of conversation contained on the first cylinder, could be repeated understandingly and with the exact accent as given by the Phonograph, which had been previously talked into by a French teacher. This could not have been done in as many months with any ordinary method of teaching. French teachers will all admit that many times they have pupils who study with them for years and yet cannot speak.

Say there are two hundred words made up into sentences on one cylinder. It takes about four minutes for a cylinder to run through. Now, if those sentences are listened to over and over again, with the eyes on the printed book, following every word as the machine speaks it, no better practice could be imagined. It is far better than the disconnected practice obtained in conversation with persons, many of whose words are not comprehended. It is useless to listen to talk in a foreign tongue, where the pronunciation is not understood and the meaning is a total blank. One-half hour's practice listening to the Phonograph and studying out the meaning from the printed translation accompanying it, also learning the rules of construction as laid down in the text book, is worth more than a whole evening spent in disconnected conversations.

Take a single sentence, for instance "Yo deseo hablar espanol." Repeat that sentence alone, many times, until every single sound and inflection is perfectly clear to the mind. Then turn to the grammatical rules given in the same lesson of the book and learn the reason for everything which is being listened to. After that is thoroughly learned, so that the student not only understands the construction but can also repeat the full sentence without the aid of either book or Phonograph, then let him take the next sentence. When that is learned proceed to the next and so on, until all are learned. Then let him start at the beginning and repeat the first sentence, then the second, then the third—until he makes a mistake; then go back to the beginning again and repeat from the beginning. Let him practice this until he can repeat the entire contents of that cylinder from memory.

The pupil will thus commence from the beginning to acquire a special vocabulary, which can be learned by no other way, except by years of toil and perhaps waiting for the opportunity when he can go to Paris, or to Cuba, only to find when he arrives there, that he belongs to that class of Americans who, it is said, although they study French in this country, cannot speak or understand a word of what is said to them on their arrival in Paris.

The writer firmly believes that any one with a taste for languages can learn three languages in his own home, with the aid of a Phonograph easier than he can learn one without the aid of the instrument. An earnest student can learn without the aid of a teacher. Of course, it is better to have a teacher too—but much can be learned without a teacher, there is no doubt about that. If he could not have both—a teacher and a Phonograph, and had to choose between them the writer would certainly take the Phonograph.



# THE PHONOSCOPE

COPYRIGHTED 1896

PUBLISHED MONTHLY BY

THE PHONOSCOPE PUBLISHING CO.

4 EAST 14TH STREET, NEW YORK, U. S. A.

EMIL IMANDT, EDITOR

## SUBSCRIPTION:

United States and Canada . . . . .	\$1.00 per year
Foreign Countries . . . . .	1.50 "
Single Copies . . . . .	10c. each

Back numbers can be obtained at regular rates.

ADVERTISING RATES FURNISHED ON APPLICATION

All communications must be addressed to The Phonoscope Publishing Co., 4 East 14th Street, New York City, to insure prompt attention.

THE PHONOSCOPE is the only journal in the world published in the interest of Talking Machines, Picture Projecting and Animating Devices, and Scientific and Amusement Inventions appertaining to Sound and Sight.

Correspondents in Loudon, Paris, Berlin, Amsterdam, Madrid, Alexandria and Constantinople, Australia, South America, Central America, Canada and 108 cities in the United States.

The Publishers solicit contributions from the readers of THE PHONOSCOPE, and suggest that any notes, news or items appertaining to sound and sight would be acceptable.

Mr. J. D. Gonell, representative of F. M. Prescott in Mexico City, writes that when the Mexicans want anything "luego" they mean P. D. Q.

The export trade of the Improved Gramophone is larger than the present output of the Gramophone factory. Mr. Prescott is a number of hundred machines behind on pending orders.

M. Werner of Werner Freres, Paris, is in this country trying to sell the United States patents on an improved talking-machine reproducer. As usual it claims to increase and clarify the volume of tone.

The American Electroscope Company are doing a very large business, claiming they cannot get the cabinets made fast enough. They always have constantly on hand 100,000 views suitable for all picture machines.

Mr. Cal Stewart had great experience in raffles lately for watches, opera glasses, etc., but he claims he won only once in his lifetime and that was for a shot-gun. He traded the gun for a dog, then borrowed the gun and shot the dog.

The Emerson Time Stamp Company of Newark are getting up a new model time stamp which will be a great improvement over any on the market. A. T. Armstrong has taken the sales agency for the new model which will be ready October 1st.

The Lyric Phonograph Company, though having been rather slow during the summer months, are now "picking up" very rapidly and expect to do a very large business this fall, if hard work and perseverance count for anything. They certainly are deserving of success as they are rapidly improving on their records.

We understand that the Edison American Phonograph Company, of Kansas City, are doing an enormous business; they have recently forwarded another large order for Viviscopes and photographs. It appears as though they are very successful in all goods they handle; they are one of the oldest houses of the kind in America.

The National Gramophone Company recently secured fifteen Chinese records made by Ching Ling Foo, the celebrated Chinese actor who has been all the rage for so many weeks at Keith's Theatre. Although these particular records may be unintelligible and unappreciated by most Americans, they are said to be highly entertaining and artistic from a Chinese standpoint.

George Rosey's initial effort in composing coon melody has met with unlimited success. His "Rag-Time Skedaddle," has made an immense popular hit and words are being written for it so that singers may have a chance at it. Mr. Rosey's arrangement of Paul Lincke's "Folies Bergere" march, the present rage of Paris, has caught on handsomely as well and is issued by the same firm.

That the Edison family all like the Phonograph business is evident. W. L. Edison, the second son, has embarked in business for himself on Fifty-ninth Street, New York City, where he carries a full line of Edison goods at retail. Mr. L. Kaiser, formerly with the parent company on Fifth Avenue, has taken the management of the new establishment and no doubt will make a great success of it.

The permanent master record for the Phonograph is now a living commercial proposition and this great advancement in the art of storing up sound waves that will practically live forever is due to the untiring efforts and large cash reward offered by one of our advertisers some time ago. The results are wonderful and records made from permanent masters will soon be placed on the market by the largest companies.

The National Export Exposition which takes place in Philadelphia, from September 14th to November 30th, will be well represented by the Talking Machine world. The Columbia Phonograph Company, The National Gramophone Corporation, F. M. Prescott and the American Talking Machine Company will endeavor to demonstrate the value of their respective goods to the large number of export people who will be present.

F. M. Prescott has received samples of original Grand or Concert records made by Pathe Freres, Paris. They are operatic selections in French rendered by Melchissadee of the Paris opera. For volume and clearness of tone and artistic finish they excel any records we have ever heard. Finally they are sold in very artistic boxes. Mr. Prescott has the complete repertoire of all records both large and small manufactured by Pathe Freres.

We are very pleased to hear that Lieut. G. Bettini is meeting with success, from a business standpoint in foreign countries, of which he is deserving. He will no doubt be pleased to hear through THE PHONOSCOPE that his business is running nice and smooth under the management of his able brother-in-law, Mr. Abbott, together with the balance of his employees, but notwithstanding this fact we shall be only too pleased to see the Lieutenant once more on American soil.

Hawthorne & Sheble report that their business for July and August of this year shows an increase of over 50 per cent over any previous year. They have opened an exhibition salesroom on Broad Street, and have on hand a full line of the novelties which they have designed and manufactured. This is a great convenience to the New York trade. Mr. E. A. Hawthorne is personally in charge, and

we recommend all dealers to call and see them before purchasing their supplies. We know they can save money.

The Empire Picture Machine Company, are having a great sale for their new \$35.00 picture machine called the "Empire." In one week they shipped fifty machines to Edison American Company, Kansas City; thirty-six to American Talking Machine Company, Havana, Cuba; ten to same company at Ponce, Porto Rico, also ten to Company at Santiago, Cuba; fifteen to Buenos Ayres, S. A.; six to Chicago and ten to San Francisco. They are two weeks behind on orders, but have taken another floor at factory in Newark, and after October 1st, hope to be able to fill orders more promptly.

Mr. Robert Heath, formerly in the employ of the American Graphophone Company, but recently of Pathe Freres, Paris, returned August 21st on the steamer La Normandie. He reports Pathe Freres as doing a good business. Their present factory output is sixty Eagles and two Grand Graphophones besides two hundred Bettini attachments daily. This product doesn't near care for their orders, and large numbers of machines are bought direct from the Graphophone Company. Their manufacture of P and Grand blanks has assumed large proportions and they are fast securing the blank trade of Europe.

Reed, Dawson & Co., of Newark, N. J., stated to one of our representatives when at their office in New York City, that notwithstanding the very warm weather, and in fact out of the Phonograph season, that it has been a very agreeable move, as their trade has been on the increase. When they first opened they thought one large office would be sufficient, but instead, they have taken floor with connecting rooms No. 303, No. 304 and No. 305. They have just received some very large orders for Grand records. We must say that our correspondent speaks very loudly in praise for this hustling concern. Mr. Reed says he has now orders enough to keep his laboratory busy on bands and orchestras for six weeks to come.

How to handle and care for records so that the dealer knows what he has on hand, that stock does not become stale, and so orders can be placed daily for new records without loss of time and expense, we think has been solved by Messrs. Hawthorne & Sheble of New York and Philadelphia. The writer has visited a great many dealers in talking machine supplies and has found that a large proportion of them have adopted the contracting and expanding racking system devised by the above firm. So many requests have been made for a description of this excellent idea that Messrs. Hawthorne and Sheble have had a photograph made of a section of one of their record rooms, illustrating the system. We advise all wide-awake dealers to secure a copy of their catalogue containing views and explanation of this excellent method of carrying record stock.

The ever increasing export trade of F. M. Prescott is fast growing into an export novelty business. Among recent editions of catalogues are the following: "Ever ready electric novelties," English and Spanish, "Solid Comfort Rocking Chair Fans," English and Spanish, "Gramophones and Records," English and Spanish, "Nile Bicycles," English and Spanish, "Parlor Kinetoscopes," English and Spanish, "Glass Horns," English, "Bettini Attachments and Records," English, "Non-Magnetic Watches," English and Spanish, "Fan Motors," English, "Cineographs and Outfits," English,



"New Films," English, "Phonograph Catalogue," English, "Graphophone Catalogue," English, "Time Dating Stamps," English, "Self-Acting Icemaker," English, "Master Record List," English, "Porter's Stereoscope," English, "Polyphones," English. Any or all of above catalogues will be mailed on application.

To the firm of Hawthorne & Sheble undoubtedly belongs the credit for the initiative in talking-machine novelties and supplies. The first full spun brass horns were marketed by them, as long back as the time when they were the successors of the North American Phonograph Company, and before the formation of the National Phonograph Company. Ever since these pushing people entered the business they have endeavored to give the dealer some new ideas in extending their trade. Everyone engaged in the talking-machine business is fully aware that a large source of their income is derived from the sale of supplies. For pointers in this direction our readers are directed to the half-page advertisement of this enterprising firm, and if you want to keep abreast of the times, we suggest writing them for their illustrated catalogue, which contains information valuable to anyone using or selling the machine that talks.

Our representative paid a visit to the firm of Harms, Kaiser & Hagen and found Mr. Kaiser busily engaged transacting the entire business owing to the fact that Mr. Harms and Mr. Hagen were both spending several weeks at their respective summering places. They have introduced a high-classed operatic vocalist, Signor A. Alberto, who has made a great success, and they are now making records in Spanish, French and Italian which are considered better than any heretofore placed on the market. The sales of the Kaiser horn have increased fifty per cent over that of last year and Mr. Kaiser is making vast preparations for the coming season as he is assured that the orders will be larger than ever. A special catalogue containing the list of Spanish, French and Italian songs, selections from operas and arias has been issued by them and they are also preparing a complete catalogue which may be ready by our next issue.

The Universal Talking-Machine Company, which is a branch or sub-company of the National Gramophone Corporation, and Mr. O. D. LaDow, the genial secretary of the National Gramophone Company, being president of the Universal Company, have started a large factory on Lincoln Avenue, this city, where they employ about forty people, making Gramophones under the name of Zonophones, thereby avoiding the heavy royalties which the National Gramophone Corporation are obliged to pay to Emil Berliner, the inventor, and the Berliner Company at Philadelphia, the parent company. They are rushing machines through for the fall business and expect to be able to commence deliveries about September 15th. Mr. DeValque, the Superintendent, was formerly mechanical expert for the National Gramophone Company. The American Graphophone Company of Bridgeport, who have two infringement suits pending against the Gramophone patents, are contemplating suit against the Universal Company as soon as goods are ready.

Mr. F. M. Prescott has started an interesting suit in the Court of Chancery in New Jersey against Thomas A. Edison, Wm. E. Gilmore, Chas. E. Stevens, the National Phonograph Company and Thos. J. Moncks. The suit charges joint conspiracy of the above parties to break up and secure for their own profit Prescott's valuable business. It also denies the right of the National

Phonograph Company to place Prescott's name on their suspended list and forbid the trade to supply him with Phonographs, etc. Mr. Prescott also expects to establish by his suit the right to do business under the name "Edison Phonograph Agency" so long as he can offer for sale genuine Edison Phonographs. This suit will be followed with interest by the many now on the National Phonograph Company's suspended list. The bill of complaint and affidavits has been printed and interested parties may obtain copies by addressing F. M. Prescott, Edison Building, New York, N. Y.

To stimulate an active and critical interest in Edison records for the Edison Phonograph, the National Phonograph Company, of New York, offer \$2,025.00 in prizes for the best descriptions of Edison records. The following prizes will be awarded to the competitors in each class of twenty records, numbers of which are found in the margin of the application blank. The titles may be found by referring to the new Edison record list, No. 74. The prizes are as follows: 70 first prizes, \$10 in cash; 70 second prizes, a Gem Phonograph; 70 third prizes, 12 Edison records, any selection; 70 fourth prizes, 6 Edison records, any selection; 70 fifth prizes, 3 Edison records, any selection; 70 sixth prizes, 1 Edison record, any selection; 10 extra prizes for neatness, \$10 in cash. The judging of the descriptions will be done by three people; a prominent musical critic, a newspaper editor and a writer of advertising. Each description will be marked with a private sign, by each judge, indicating a degree of excellence; and a comparison of the marks at the close of the contest will determine the award of the prizes. Award of prizes will be made as soon after the contest is closed as possible. Notification will be sent from the judges to each prize winner, who will draw the prize from the dealer who supplied the application blank. These prizes will be awarded in each group for which six or more contestants have competed. The competition is arranged and guaranteed by the National Phonograph Company, of New York, by whom books of explanation and application blanks are printed free of charge, dealer to pay expenses or freight charges and out imprint in space left blank for that purpose.

The E. T. Paull Music Company, in addition to the talent named in our last issue, have also made arrangements with Mr. Joseph R. Gannon to make for them the celebrated Casey series of talking records. Mr. Gannon has achieved notoriety in making these wonderfully successful records. He has incorporated with the series some new subjects in addition to the ever popular older ones. As the E. T. Paull Music Company are making only original master records, dealers in Phonograph records will be able to obtain from this company the best and loudest talking records ever heard of this celebrated series. It will certainly pay any dealer in Phonograph records to send a sample order, as they are among the greatest sellers on the market. The E. T. Paull Music Company propose to furnish the best that can be obtained, and guarantee to supply original master records at a lower price than anyone else. Another feature of their business will be piano solos of Mr. E. T. Paull's compositions played by himself. It has been very hard, and almost impossible heretofore, to get good piano solo records. With the improved appliances, however, that the E. T. Paull Music Company have incorporated in their plant, they will be able to supply piano solo records of a vastly superior quality of any heretofore obtained. Mr. Paull has a national reputation as a march writer, and several of his compositions are the best

known pieces on the market. It will be considerable of a novelty to obtain Phonograph records of piano solos played by the composer. We would call the attention of our readers to the full page "ad" of the E. T. Paull Music Company, which will be found on page 19 of this issue. We think dealers will find something to interest them by looking over this advertisement, and it will be well to write for the low prices this company propose to make.

The Hayden Quartet, consisting of Messrs. Fred Rycroft, First Tenor; Charles Belling, Second Tenor; S. H. Dudley, Baritone and Wm. F. Hooley, Basso, are at present receiving more engagements than they can possibly attend to. They have been very busy recently making records for the Gramophone Company in Philadelphia, Pa. The following is an extract from a letter received by Mr. Wm. F. Hooley from one of his many admirers:

LAWTEY, PA., July 4th, 1899.

MR. WM. F. HOOLEY:

DEAR SIR:—Through the kindness of the National Gramophone Corporation, I have been furnished your address, and I hope you will pardon the presumption of a stranger in addressing you. First, let me say, that the choicest gems of our Gramophone records, are those rendered by your Quartet, particularly to me "Lead Kindly Light," my favorite hymn, but why did you not sing it all? It is too beautiful to lose either a note or word and as the plates are everlasting every word of this hymn should be so also. In some of our selections there is occasionally a false note, but your voices blend in such perfect harmony, that it is impossible to imagine a discord and so I say every song you sing should be fully recorded. In "The Chapel," I fail to distinguish all the words and my object in writing you, partly, is to ask if you would be kind enough to send me the words as you sing them and the composer's name, I have a song by the same name, but the words are entirely different, nor can I find among my friends, any who know the one you sing, or I would not trouble you. I feel I am asking a great deal of you and if it is too much trouble I shall not blame you if you do not comply with my request. I am passionately fond of music and I wish that I might hear you sing.

Very truly Yours,

Mrs. E. G. H.

## Letters

This column is open to any of our patrons who have a complaint to make, a grievance to ventilate, information to give, or a subject of general interest to discuss appertaining to Sound Producing Machines, Picture Projecting Devices, Slot Machines, Amusement Inventions or Scientific Novelties in general.

TO EDITOR PHONOSCOPE:

DEAR SIR.—We notice in your valuable paper an advertisement of one firm of record manufacturers, who positively state in cold type that they are the only concern making original master records of the famous Cal Stewart. We will state for the benefit of our patrons who have bought Mr. Stewart's records, that they have received nothing but genuine original records, made in our laboratory by Mr. Stewart. We have been making records of him for the last year. The statement made by the above parties is an absolutely false statement. We do not know why a firm of past honorable standing should resort to such untrue statements at this late day. Don't be deceived, Mr. Stewart's records can be had from nearly all original record makers.

REED, DAWSON & CO.



## Legal Notices

IN THE UNITED STATES CIRCUIT COURT,  
NORTHERN DISTRICT OF ILLINOIS:  
NORTHERN DISTRICT.

OPINION.

AMERICAN GRAPHOPHONE COMPANY,

VS.

TALKING MACHINE COMPANY,  
THE POLYPHONE COMPANY,  
HENRY B. BABSON,  
LEON F. DOUGLASS, ET AL.

No.  
25,186.

J. KOHLSAAT,

Complainant's contention, on this motion for the preliminary injunction, is that defendants are making and selling duplicate sound records; that said sound records are made upon blank cylinders purchased by defendants from authorized sources, but that the use of such blank cylinders for the purpose of making thereon duplicate sound records is not a lawful use without a special license; that the purchase of the blank does not give the purchaser a license or right to use the same for the purpose of making sound records thereon; and that the making of sound records on such blank cylinders infringes certain claims of the Bell & Tainter patent No. 341,214, and especially claim seven thereof.

All the defendants, except Leon F. Douglass, deny that they are making duplicate sound records as charged, and disclaim any intention so to do; but acknowledge purchasing such duplicate records from defendant Douglass and selling the same.

Defendant Douglass admits the manufacture and sale by him of these sound records, but claims to do so under personal license from complainant. His method of duplicating and duplicating apparatus are not in controversy herein on this motion except in connection with his alleged unlawful use of the same, and except further as his methods and apparatus may be connected with the procurement by him of his alleged license under which he claims to act. There is no proof that the other defendants have manufactured any records or have had any in their possession not obtained from Douglass or some source acknowledged to be lawful.

The alleged license to Douglass is therefore the chief contention. In determining this question for the purpose of this motion, the absolute existence of a valid license need not be shown; it is sufficient if, upon all the evidence submitted, the question can fairly be said to remain in doubt.

The dealings of Douglass with complainant were almost entirely through Easton, although it appears that verbal understandings were had with other officers or directors, and the President of the corporation signed one paper. Easton in 1892, was Manager of Agencies for complainant. Counsel strongly urges that he had no official connection with complainant at that time and could not bind it. In view of the affidavits and exhibits I do not concur in this view. Besides being Manager of Agencies he was a member of the Board of Directors; it was at his request that Douglass went to Washington in 1892; he and Douglass were present at a meeting with other directors and officers of complainant at which Douglass's secret process or processes were discussed; he was apparently the active representative of complainant in its dealings with Douglass; complainant took advantage of his agreements with Douglass, whether made in Easton's name as an individual or in the name of the company by himself as Manager of Agencies.

From the papers before me I cannot reconcile

the various documents and agreements set forth in the affidavits of Easton and Douglass, dated respectively on March 14th, 16th, 17th, and July 31st, 1892, and January 3rd, 1895; and while not intending to intimate that either hypothesis is correct, these papers and the affidavits would seem to justify the contention either that Easton was playing double with the complainant and its officers and directors, for the purpose of personally obtaining the benefits of Douglass's secret process in the event it should be remarkably profitable, while causing complainant and its officers and directors to believe that the secret had been obtained for the use of the complainant; or that Easton was taking advantage of Douglass's youth and lack of business experience in causing him to sign personal agreements with Easton (the consideration for which Easton had no right to grant,) under the belief that they were agreements with complainant. The fact that Easton procured from Douglass the assignment of March 14th, 1892, and the agreement of March 16th, 1892, thus leaving in Douglass no further rights to grant with respect to this process, and on March 17th, 1892, procured a similar grant from Douglass to complainant, signing the latter as Manager of Agencies in connection with the President of complainant (all of which appears from Easton's affidavit,) would seem to need explanation other than appears in the papers before me.

Uncontradicted statements made in affidavits before me tend to show: (1) that Douglass was the first person to commercially make duplicate records; (2) that complainant company procured from Douglass the knowledge of this secret process and gave valuable consideration therefor after Douglass had admitted that he was in doubt whether a patent could be obtained therefor on account of anticipating claims of the Bell & Tainter patent (although a commercially successful apparatus had not theretofore been constructed in pursuance of such patent;) (3) that Douglass at intervals during the six or seven years operated under the license which he claims to have obtained from the company through Easton as its representative; (4) that complainant through its various officers knew of his action in this regard, and, despite the meaning claimed by complainant for Easton's letter of January 3d, 1895, no intimation appears to have been given Douglass prior to 1897 that complainant had forfeited his license to make duplicate records, or that he never had a license therefor; (5) that complainant acted upon the waiver of the two-cent royalty procured by Easton in 1895 and obtained the benefits therefor; and (6) that Easton (while President of complainant) in 1897, attempted to procure the signature of Douglass to a paper stating the Douglass license to make and sell duplicate sound records had expired.

In view of the foregoing, I am forced to the conclusion that the acquiescence of complainant in Douglass' actions tend more strongly to corroborate Douglass' claim, than the other circumstances of the case not so favorable to Douglass' contention tend to corroborate Mr. Easton's version of the transactions. I therefore hold that from the papers before me there is considerable doubt as to the question of license to Douglass, that the question is uncertain, and the preliminary injunction will be denied as to all defendants. Of course, the opinions herein expressed are based only upon the papers before me. The evidence would be entirely inadequate and insufficient for a proper hearing on the merits.

As the giving of a bond by defendant is only properly required when an injunction should go, and is simply an alternative for an injunction under proper circumstances, the bond heretofore given on the vacation of the restraining order may be released and the property taken by the Marshall returned.

IN THE UNITED STATES CIRCUIT COURT,  
NORTHERN DISTRICT OF ILLINOIS:  
NORTHERN DIVISION.

AMERICAN GRAPHOPHONE COMPANY,  
VS.  
SETER, ET AL.

No.  
25,187

DECISION ON MOTION FOR PRELIMINARY  
INJUNCTION.

J. KOHLSAAT

All the defendants file disclaimers. The circumstances disclosed by the moving papers, taken with the affidavits and disclaimers of defendants Seter and Ott, justify the granting of a preliminary injunction as to them: There is no proper showing as to the other defendants, in view of their disclaimers, to justify an injunction as to them. The motion is therefore granted as to defendants Seter and Ott, and denied as to the other defendants.

## A Scientific Marvel

Whereby an Illustrated Lecture  
Can be Heard and Seen in Two  
Places at Once

Imagine a surgeon delivering at the same moment in New York and San Francisco a technical class lecture and exhibiting all of the phenomena of the patient under discussion and observation—his movements, his words, even the very sound of his breathing or of his cough. Fancy a Stoddard lecture, with all the Stoddard individuality in voice, language and emphasis, together with identical moving pictures, given simultaneously in Philadelphia and Loudon, at one of which Mr. Stoddard is himself present, at the other there is a mere machine, and yet the two so apparently alike as to puzzle a joint committee to determine at which the lecturer himself participated. Think of reproducing not only the action of a prize fight, or a parade, but the chaff of the men at the ring and their trainers or the huzzahs of the multitude on the streets! Not only is this possible, but an apparatus—machine or combination of machines—to accomplish it is in process of invention.

Recently a paper was read before the Franklin Institute and eagerly discussed upon "The Recent Development of the Art of Recording and Reproducing Sound." The author was Philip Mauro of New York, who is probably as familiar with the subject as any of the many scientists who have given the matter special attention. The discussion of this paper led to the disclosure of the idea of the simultaneous reproduction of sound and movement, some of the expected practical results of which have been referred to in the case of the surgical class lecture and the Stoddard entertainment.

The telephone and the Phonograph have become practically familiar to the general public. The theory that sound vibrations could be caught and was registered was first applied to a practical commercial use by Professor Bell in 1875, as we all know. He not only caught and registered these sounds, but invented an instrument which might be called a mechanical ear, which not only reproduced audible copies of the original sound, but by means of an electrical current transmitted them to a similar mechanical ear at a distance and reproduced them, so that it in turn transmitted them to the human ear. Such is the everyday telephone. Mr. Edison went a step further when it occurred to him in testing the diaphragm of a telephone—the mechanical ear drum of the telephone transmitter and receiver—that the sound vibrations which



were transmitted in a conversation could be registered upon a pliable material by means of a point attached to the diaphragm and reproduced at will by vibrating a similar diaphragm—hence the tin-foil Phonograph. While it is clear to everybody now that the talking-machine does repeat sounds, the manner in which this is accomplished is not so familiar. It might be compared to an echo in the case of which the sound is repeated and thrown back. So the sound in a talking-machine is caught by the diaphragm, thrown upon and recorded upon a prepared cylinder. When the sound is to be reproduced, the process is reversed. The sound tracings upon the cylinder enable it to give a similar diaphragm the same motions and to produce or throw back the same sounds as those given into the diaphragm to enable it to make the record.

But, as Mr. Mauro explains, while the sounds reproduced by the Edison Phonograph were sufficiently loud to be audible, it was found that, although the correctness of the theory had been demonstrated, somewhere in the process the sounds—in their "forms," at least—were distorted and often totally lost and were "mere caricatures of the originals and the reproduction of recognizable spoken utterances was not realized to a useful extent," although both amusing and interesting. Until very recently this invention has remained, except as to some detail and refinement, at a standstill, with more or less efforts towards the production of a longer volume of sound. "But," says Mr. Mauro, "within a few months a new development has taken place, which produces results in volume of sound, and in fidelity to the original, far exceeding the limits of what was previously and by those best able to form an opinion deemed possible."

It is the perfection of this new apparatus in connection with another interesting invention which will produce the one even more wonderful machine, some of the achievements of which promise to surpass anything heretofore dreamed of in the wildest flights of the imagination. The exhibition of the new talking-machine at the Franklin Institute recently was the first to be given before a scientific body. Members of the Institute regard its present performances and future possibilities as of the highest importance. Mr. Mauro in his demonstration before the Institute compared the two inventions, using a record made by the old process and one of the same selection made by the new process. In explaining the results he said: "The difference observable between the two machines (overlooking unimportant details of construction) is that the cylindrical tablet of the new talking-machine is larger than that of the old type. No-one in this audience will for a moment suppose that the volume of sound is in any way affected by or dependent upon the 'size' of the recording tablet. It would be as reasonable to suppose that characters written on a large piece of paper would be visible farther than characters of the same kind written on a small piece of paper. The other mechanisms are substantially the same in the two cases; that is to say, the same recording device is used, the same material for the tablet, and the same reproducer. The difference is that the recording tablet of the new machine moves with a surface velocity of from two and one-half to three times that given to the small tablet. The former is made large because, for practical reasons, it is preferred to obtain the high surface speed by increasing the diameter of the tablet rather than by increasing its axial speed."

It is not necessary to enter into the elaborate technical explanation of the machine made before the institute by the lecturer. He explained how

the increase in speed is made to bring about the remarkable results produced. Its reproductions of sounds in forms and volume are marvelous. All of the beauties and elegancies of the musical selections were retained.

The talking-machine for the most important commercial use to which it is put at present—in dictation and copying—is a perfect machine. As a means of entertainment in the reproduction of musical selections, recitations and the like, it has come into very large demand, and has been made to accomplish something in the way of education, but the latest improved machines are quite another affair.

The Graphophone or Phonograph as developed into the new machine, is but half a step towards a much greater marvel, in the realization of which that kindred and quite as wonderful invention, the graphoscope or kinetoscope, is to assist. It is the combination of the one with the other which has attracted the attention of specialists and which promises the most complete results. The graphoscope appeals to the eye as the talking-machine appeals to the ear, the one producing sound, the other recording the reproducing movement, or the moving objects of sight. As we are most familiar with it the graphoscope gives exhibitions of the reproduction of a series of life-size pictures, animated with all the spirit and motion of real life. This was a startling achievement. These reproductions have all the variety of the life of the play, with a much wider field than that of the stage and a fidelity of detail as absolutely true to life as the photograph. Every theatregoer has seen this moving picture process displayed, photographed events, true in every detail, passing like living events across a stage screen. Although many hundreds of miles away we have actually seen our soldiers landing on the Cuban coast and marching into Santiago. But we could not hear the sound of the oar or the break of the surf through which the landing was being effected, nor the orders of the officers nor the cheers of the men as they entered the captured city. But be patient, and we will attend such entertainments where we may not only see all, but hear all of these scenes.

The new invention takes the principle and operations of both the talking-machine and the graphoscope or kinetoscope and will harness them together. The expected result has been already indicated. The scene desired will be photographed by the kinetoscope method, while the words of the actors in such a scene will be recorded simultaneously by the method used to record sound in the new talking-machine. As a simple result we shall have, for instance, the oration as well as the personal expression and gestures of the orator faithfully recorded. By means of a screen and a talking-machine perfected, both can be reproduced at the same moment, and we may have at will all of the pleasure to be experienced in listening to the speaker himself. It is absolutely bewildering to follow the possibilities of this combination, and the uses to which the results may be put, in instruction as well as amusement. Technical lectures requiring illustrations not only of sound but movement can be recorded and used indefinitely, thus multiplying their service to science. A medical professor for illustration, explaining to a class of necessity limited in number, with a patient before him, a disease in which not only the utterances, the breathings, character of the cough, etc., but the movements of the patient under treatment, his facial contortions or the shudder of a muscle, might lose half the value of his lesson as revealed by present methods, but all of it could be preserved and repeated indefinitely by means of this combination.

## Marvelous Electric Display

Thomas A. Edison will startle the world with the exhibit he intends to install at the Paris Exposition. By special arrangements made by Mr. Edison with Commissioner Ferdinand W. Peck the wizard of Menlo Park has decided to give the American exhibit at Paris a distinctively American touch by placing therein the greatest and most remarkable electric exhibit ever seen on earth.

Mr. Peck and Mr. Edison have been arranging for the exhibit for some time, but it was not until recently that the wizard fully made up his mind to take up the matter and outdo even himself in the manner he will employ to show what can be done with the mystery of which he is the master. Mr. Peck's assistants began the negotiations with Mr. Edison, but made little headway until Mr. Peck took up the matter and used his best arguments with the great inventor.

Mr. Edison finally yielded and has authorized Mr. Peck to say that the Edison exhibit at Paris will be the most thrilling and the most magnificent spectacle that has ever been arranged in the electrical line.

"I am very much pleased with the arrangements I have just completed with Mr. Edison," said Mr. Peck. "I have had several talks with the wizard and he has assured me that because of my personal interest in the matter he will amaze the world with his exhibit at Paris. He is patriotic, and as he realizes that America must be ahead in all things at Paris, he has concluded to do his part by contributing the most marvelous exhibit that can be imagined.

"One part of this determination on the side of Mr. Edison which I wish to be made clear is that all he will do will be at his own expense, and because of his love for the flag. He has nothing to sell. Neither will he put in any sort of agency. His efforts will be directed entirely to making a great exhibit of American genius, solely because he is an American and he realizes that his land is the greatest on earth. This exhibit will cost Mr. Edison a great deal of money, but he will not stint things, and Americans who visit the Paris Exposition will be awed by the splendor and originality presented by him.

"I am not allowed to say just yet what the great features of the Edison exhibit will be, but in time the great inventor will give due notice of what he intends to do. Some of his plans will be kept secret and will be in the nature of a surprise. Indeed, I am warranted in saying that they will be a genuine surprise not only to Europeans, but to Americans as well."

Commissioner Peck is well pleased with the progress that is being made with all the work he has on hand for the great fair. He is in constant consultation with his staff members, a great apartment at the Waldorf being occupied as a cabinet room, where daily meetings are held and plans outlined and discussed.

"The great manufacturers are coming to the support of the commission," continued Mr. Peck. "They are realizing that the reputation of the flag is at stake and their native pride is stirring them to great efforts for the success of the American part of the exposition. Patriotism is prompting a great many of the most prominent merchants and manufacturers of the east in particular to come forward and declare in favor of making wonderful exhibits. They are coming to me every day and are thoroughly satisfied with the way matters are being arranged. Their statements are extremely gratifying to me, and I am



thoroughly satisfied our exhibits will be far more successful than we have ever expected.

"I am glad to say, also that some of the men who are now coming forward were at one time a little inclined to be lukewarm when it came to taking hold. They have investigated all things, however, and are convinced that there must be a great American showing at Paris, and they are determined to spare neither pains nor money to do their share.

"On the other hand, some of the men who were the loudest in their declarations that they would be in the field have failed to come to the front. They have wisely given way to men who mean business."

---

## Will Outdo the X-ray

### Seeing Through a Brick Wall is Easy

An instrument has been invented and patented which, if what is claimed for it is true, will be of invaluable assistance to miners and mining interests. It is now in the possession of Mrs. James Costello, of Lowell, Mass., and she already has had a number of propositions from intending purchasers.

It is asserted by those interested in the invention that by its use one can see into the earth a distance of about twenty feet and all kinds of metal within that distance can plainly be discerned. It is thus of inestimable value to miners, for it will do away with the work of thousands of men required oftentimes at just one spot where gold is thought to exist. Moreover, when its use becomes general the yield amount of gold now being unearthed will be vastly increased inasmuch as the work of locating it will be greatly simplified.

The inventor of this wonderful instrument is Jerome Prince, formerly of Milford, now of some Soldier's Home in the east, just where is not known. It is the result of four years of experimenting by a man thoroughly familiar with electricity and its uses, and who was alive to some of its undiscovered possibilities.

Prince was a miner himself at one time and after years of hard work in which he had many disappointments after digging for gold it occurred to him that if an instrument could be invented which would do away with the necessity of so much hard labor on a blind chance it would mean a fortune to him. He accordingly set to work and in the course of time made himself familiar with matters pertaining to electricity, after which he conceived the instrument which now has taken material form.

But in order to develop this invention and perfect its working Prince had to have money and Mrs. James Costello of Lowell, Mass., hearing of his predicament, came to his rescue. She furnished him the necessary funds and after much hard work the inventor at last had the satisfaction of seeing the realization of his conception. The instrument, which it is said, works on the principal of the X-ray, was completed and patented.

A reporter called at the home of Mrs. Costello, and was kindly permitted to see the invention. Mrs. Costello made the following statement with reference to the history of the instrument: "This machine was to have been ready for our party last fall, that is the party that intended going to Alaska. Its inventor had explained to me its working and I had perfect confidence in his ability to perfect it. But unfortunately he did not complete it in time, as he agreed. It was not completed until a short time ago.

Upon its completion I went to Thomas Edison with it and had him test it. The test he used was this: Two barrels packed full of ashes were arranged one on top of the other, with the X-ray placed over them. A golden wire was placed at the bottom of the lower barrel and it could be plainly seen. Edison advised me not to sell the invention for any money just then.

"I sent on to the patent office in Washington and had the invention patented. Edison had told me that it was the first device of its kind ever produced and was a wonderful invention, so that I felt very confident of its future. I have since had it tested with this result: Objects were seen through three floors and two sixteen-inch brick walls.

So you see, the machine can be put to a variety of uses. For instance, it could be used to detect and locate a leak in a gas or water pipe, and other things of a similar nature that might suggest themselves. The instrument is operated by an electric spark, without which it can be operated although not so successfully, by the light of the sun. I am not familiar enough with its arrangement to explain it further.

"I have had a number of offers for it, one of which was as high as \$120,000., but I will not sell until I have plenty of time to consider. I do not know where the inventor, Jerome Prince, is just at present and it does not concern me, for I have purchased all of his rights. An application for a patent has been entered in Ottawa, Canada, and I have no doubt as to the result. I have a selling agent, Frank Harvey, who understands the instrument and can operate it.

"I received a letter from Nicola Tesla, quite recently in which he expressed the intention of coming on to see the invention."

The instrument is about four feet high and is to all external appearances a very costly article aside from the valuable use to which it is to be put. Mr. Harvey received a telegram from Augusta, asking him to go there to explain the instrument to some capitalist. He took the first train for that place.

---

## Edison Does not Believe in Prayer

### Believes in God, but says it is an Insult to Ask of Him

After nineteen and more centuries of belief in religion through the evidence of miracles and moral utterances has science at last demonstrated beyond doubt the existence of a God? This is the question put to Thomas A. Edison, in his laboratory recently. Here is what he replied:—

"Chemistry undoubtedly proves the existence of a Supreme Intelligence. No one can study that science and see the wonderful way in which certain elements combine with the nicety of the most delicate machine ever devised and not come to the inevitable conclusion that there is a big engineer who is running this universe.

"Why, after years of watching the processes of nature, I no more doubt the existence of an intelligence that is running things than I do the existence of myself. Take, for example, the substance water that forms the crystal known as ice. Now, there are hundreds of combinations that form crystals, and every one of them, save that of ice, sinks in water. Ice, I say doesn't. And it is rather lucky for us mortals, for if it had done so we would all be dead. Why? Simply because if ice sank to the bottom of the rivers, lakes and oceans as fast as it froze these places

would soon be frozen up and there would be no water left. That is the only one example out of thousands that to me prove beyond the possibility of a doubt that some vast intelligence is governing this and the other planets."

"What else does nature tell you about the Supreme Intelligence?"

"Nothing more," said Edison, shaking his head. "That's all I can read. Some other person may come along by and by and discover other attributes nature teaches about this Being. But intelligence is all my research has revealed. Indeed, the scientist of the future may make nature tell us as much about this intelligence as the bible professes to reveal."

"Would you not call this intelligence the Creator?" was asked.

"No," said he, quizzically. "Now you are leaving science and getting into the meshes of logic. Nature doesn't spell Creator for me, though it does spell Mind."

"Do you believe this Supreme Intelligence hears and answers prayer?"

"No, Sir!" said the inventor, with emphasis. "It's an insult to the wisdom of the engineer to ask him to do this or that, as though you knew better how to run things than he does. He is big enough to need no advice from us little babies."

"Besides," continued he warnily, "law, absolute law, holds everything in its grip like a vise. Just as certain combinations of chemicals harmonize and others when brought into contact result in an explosion, so if we obey the laws that rule the world we will be happy, and if we don't we are liable to get hurt," said Edison, smiling grimly.

"The world is run just like a great railroad—only better. Here the system of rules is so perfect that the president can go off on a vacation whenever he feels like it and all trains will run along as smoothly as ever. Do you suppose, the intelligence in charge of the universe, with its billions of flying planets, has time or inclination to be at the beck and call of every Tom, Dick and Harry that happens to stub his toe against one of the eternal laws and wants the law altered to suit his selfish convenience? No, sir!"

"Do you believe in a future life?" was asked.

"I don't know anything about this life, to say nothing of the life hereafter. What are we here for? Who knows? I don't," said the inventor, turning suddenly around and peering into my face with a look of sympathy and sadness. "Are you happy? Well, most people are not. Many are sick; nearly all are miserable from some trouble or other. If I could solve the riddle of this life I might have some ideas about the next. Oh, I don't know!" he said meditatively, and half closing his eyes and leaning on a bench in the laboratory. "I know something about science—about steam and iron and electricity—but this matter of destiny—why we came here and where we are going—is beyond my ken."

---

## Our Tattler

Cal Stewart has recently returned from a visit to some friends in Annapolis. While there he met Uncle Dick Taylor who was hauling a load of fertilizer to the graveyard. Cal casually inquired what they wanted the fertilizer in the graveyard for? Uncle Dick replied that a certain religious sect had prophesied that the resurrection day was near at hand and as he had some friends buried there he was fertilizing their graves as he knew the land was so poor that when Gabriel blew his horn they would not be able to raise them.



## New Films for "Screen" Machines

The following list of new films has been compiled from lists sent us by the leading foreign and domestic manufacturers \* \* \* \* \*

**SKIRMISH OF ROUGH RIDERS.** Shielded by a thick bit of timber at a turn of the road stands a company of mounted men, awaiting the order to advance. In the foreground, left by the flotsam of battle, is a dead horse, from the shelter of which two marksmen are picking off the enemy. Suddenly comes the command, "Forward" and the riders dash up the road, out of sight, leaving behind them a great cloud of dust and smoke. A detachment of infantry covers the advance, and volley repeatedly as they press forward.

**U. S. INFANTRY SUPPORTED BY ROUGH RIDERS AT EL CANEY.** Up the road comes a detachment of infantry, firing, advancing, kneeling and firing, again and again. The advance of the foot soldiers is followed by a troop of Rough Riders, riding like demons, yelling and firing revolvers as they pass out of sight. Other troops follow in quick succession, pressing on to front.

**U. S. CRUISER "RALEIGH."** A panoramic view of the "Raleigh," as she lies at anchor off 27th Street, North River, April 17, 1899. Captain Coghlan stands among a group of officers, near the bridge. The "Raleigh" fired the first gun at Manila, and is the first boat of the Pacific Squadron visiting New York. All the details of this famous battleship are clearly shown as the launch from which the picture was taken moves rapidly around her.

**MORNING COLORS ON U. S. CRUISER "RALEIGH."** Shows a group of sailors and an officer at the stern. The flag runs out in a ball to the end of the staff, and, at the signal, is broken. Proudly the stars and stripes wave in the morning breeze, while the officer salutes. A very pretty picture of man-o-war life.

**PILOT BOATS IN NEW YORK HARBOR.** A close view of an eighty-footer, schooner rigged, trim as a private yacht, skimming over the waters of the harbor, near Robin's Reef, which picturesque little light house is seen in the near background. A steamer decked with bunting also passes by at close range.

**104TH ST. CURVE, NEW YORK ELEVATED RAILWAY.** Taken from the front platform of a special train run backward over this celebrated S curve. Not only are the passing trains and crowded platforms of great interest, but the view of uptown New York is an excellent one, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the "special" slows up at 92d Street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good-bye.

**NEW YORK POLICE PARADE.** An excellent view of "The Finest," on their annual parade and inspection, June 1, 1899. The head of the column is just turning into 14th Street from Broadway, the Morton House forming part of the background. Crowds line both sides of the cable car tracks, falling back as the band heading the first division swings around Dead Man's Curve, and passes the camera. Chief Devery makes a fine showing; as also do his men, with their white gloves and helmets, shining buttons and spick and span appearance in general.

## New Records for Talking Machines

The following list of new records has been compiled from lists sent us by the leading talking machine companies of the United States \* \* \* \* \*

A Picture No Artist Can Paint Steve Porter  
A New York Girl is Good Enough for Me Mr. Havens  
Angels' Serenade (Violin Obligato) Miss Mann & Mr. Erdmann  
Any Sacred Solo (with organ) Miss Mann or Messrs. Havens & Hooley  
Because Anna Barthold  
Bugle Calls Wm. J. Styles  
By a Brook Sat a Lady Anna Barthold  
Because Steve Porter  
Cantilena (Violin) Ernest Erdmann  
Church Scene Old Homestead Original Lyric Trio  
Don't Be Cross Anna Barthold  
Duet from Carmen Miss Mann and Mr. Madeira  
Finnegan Dan. Quinn  
Good Night (Dorothy) Original Lyric Trio  
Hello, Ma Baby Anna Barthold  
Hey! Flanagan, Hello? Dan Quinn  
I'm Livin' Easy Dan Quinn  
I Want to Go To-morrow Dan Quinn  
I've Waited Honey, Waited Long for You Mr. Havens  
Just One Girl Anna Barthold  
Louisiana Lou (Violin Obligato) Miss Mann & Mr. Erdmann  
March Trio (Charlatan) Original Lyric Trio  
Mammy's little Pumpkin-Colored Coon Anna Barthold  
Melody in F (Violin) Ernest Erdmann  
Mid the Green Fields of Virginia Anna Barthold  
Musette—Offenbach (Cello Solo) Master Jean Moliere  
Mid the Green Fields of Virginia Steve Porter  
My Baby's Kiss Anna Barthold  
My Love's the Same Steve Porter  
My Creole Sue Steve Porter  
My African Queen Dan Quinn  
O That We two were Maying Miss Mann and Mr. Madeira  
O Hush a By Baby (Violin Obligato) Miss Mann & Mr. Erdmann  
Old Jim's Christmas Hymn Anna Barthold  
On Billow Rocking (Chimes of Normandy) Mr. Havens  
P. S. Mr. Johnson Sends Regards Dan Quinn  
Page Song (Huguenots) Miss Mann  
Reception Polka (Cornet) Wm. J. Styles  
Sacred Duets (with organ) Miss Mann & Mr. Havens  
Serenade (Mattioli) Miss Mann  
She was Bred in Old Kentucky Anna Barthold  
Simple Aveu (Cello Solo) Master Jean Moliere  
The Moth and the Flame Anna Barthold  
The Girl I Loved in Sunny Tennessee Anna Barthold  
The Stuttering Coon Dan Quinn  
The Girl I Loved in Sunny Tennessee Steve Porter  
The Change Will Do You Good Dan Quinn  
The Cat Got it, Aunt Hannah Dan Quinn  
Think Once Again Before We Part Anna Barthold  
Traumerie (Cello Solo) Master Jean Moliere  
Waltz Song (Romeo & Juliet) Miss Mann  
When Dewey Comes Sailing Home Dan Quinn  
Waldorf Hyphen Astoria Dan Quinn  
You Got to Play Rag Time Dan Quinn  
Uncle Josh in Society Cal Stewart  
Uncle Josh and the Lightning Rod Agent Cal Stewart  
Uncle Josh in the Chinese Laundry Cal Stewart

### LATEST GRAMOPHONE RECORDS

A Day in a Country School Geo. Graham  
Anarchist Meeting Geo. Graham  
Almost Persuaded (sacred) Haydn Male Quartet  
All I Want Is Ma Chickens Len Spencer  
Bride Elect Banjo Duet Cullen & Collins  
Dance of the Brownies Banjo Joe Cullen  
Dancing in the Sunlight Xylophone Solo Chas. P. Lowe  
Dudley Buck's "Robin Adair" Haydn Male Quartet  
Fortune Teller March Banjo Joe Cullen  
Hands Across the Sea Sousa's Band  
How'd You Like To Be the Ice Man? Dan Quinn  
Kiss Me, Honey, Do Len Spencer  
Los Naranjos Spanish Selection Sig. Adamini  
Little Old New York Dan Quinn  
Let Me See the Old Plantation Len Spencer  
Mal Regendo Sig. F. Giannini  
Miserere from "Il Trovatore" Haydn Male Quartet  
Miss Heleu Hunt Dan Quinn  
My Old Kentucky Home E. M. Favor  
Nearer, My God, to Thee Haydn Male Quartet  
Negro Funeral Geo. Graham  
Only Just a Little Yaller Coon Miss Mann  
Scarlet Letter March Banjo Joe Cullen  
Se tu la Vedi Sig. F. Giannini  
Selection from "The Serenade" 22d Regt. Band  
Tell Her I Love Her So W. D. McFarland

## The Latest Popular Songs

The following is a list of the very latest popular songs published by the leading music publishers of the United States \* \* \* \* \*

A Long Time Ago Chas. Moreland 1  
By the Lakes of Killarney Annie B. O'Shea 11  
Dream on Beloved Arthur Trevelyan 3  
Ev'ry Coon Took a Window But Me Sidney L. Perrin 1  
For Love Alone J. Fred Helf 9  
Got Your Habits On John Queen 10  
Hannah E. H. Pendleton 1  
Honey Little Black Boy Dan Lyn Udall 1  
He Carved His Name Upon the Tree Gussie L. Davis 10  
Home Was Never Like This Ford & Bratton 1  
How'd You Like to be the Ice man? Helf & Moran 9  
I Couldn't Spell That Word Because I Love You J. Fred Helf and G. B. Alexander 10  
If You Were Only By My Side E. T. Paull 11  
I'll Be Your Friend Through it All Sadie Koninsky 1  
If I Thought You Loved Me Yet John V. Hollar 9  
I Remember Only You Edwin F. Kendall 8  
I'm Livin' Easy Irving Jones 2  
In My Heart Louis Tocaben 1  
I've Got Another Nigger on My Staff Sterling & Von Tilzer 10  
I would Give the World to See My Dear Old Home C. C. Clark 8  
I've Just Come Back to Say Good-bye Chas. K. Harris 4  
Just For the Old Days Stanley Haskins 5  
Little Miss Vixen Louis Reinhard 9  
Lucy Dale Harry Linton 10  
Mamie Tracy Roger Harding 9  
Mary Had a Little Lamb Jos. Tabrar 9  
Mid the Green Fields of Virginia Chas. K. Harris 4  
My Love's the Same Roger Harding 7  
My Sunny Southern Home Roger Harding 7  
My Old Westchester Home Among the Maples Wm. B. Gray 9  
My Ann Elizer Malcolm Williams 5  
My Alabama Lize Wisc and Pervin 5  
My Watermelon Boy Malcolm Williams 5  
My Black Bess Sterling & Von Tilzer 11  
My Queen and Me Louis M. Pritzkow 1  
Niggerism Williams Bros 4  
One Touch of Nature Makes the Whole World Kin Felix McGlennan 9  
Pretty Kitty Clover Roger Harding 7  
Sing Me a Song of the South James W. Casey 1  
Smoky Mokes A. Holzman 10  
That Dear Old Dell Harry Conor 1  
That's How the Rag-Time Dance is Done Sterling & Von Tilzer 10  
The Best Dressed Gal in Town Louis B. Noble 1  
The Old Church Door Gussie L. Davis 11  
The Sermon That Touched His Heart Tony Stanford 10  
The Stories Mother Told Me Sterling and Von Tilzer 10  
The Hottest Ever—Cake Walk Song J. O'Dea 4  
Two Little Roses from Mother to Me Harry Yeager 7  
Those Cruel Words, "Good-bye" Fred Helf 9  
'Tis Best For Us to Part Roger Harding 7  
'Twere Better Had We Parted Long Ago W. C. Davies 8  
While Waiting for the Change A. B. Sloane 1  
Why Did We Drift Apart Philip Staats 8  
Will I Find My Mamma There? Chas. K. Harris 4  
Without Your Love, Ah, Let Me Die Chas. K. Harris 4  
Will He Ever Return Vera Doré 3  
Wing Lee's Rag Time Clock Al Trahern 5  
You'll Get All Dat's a Comin' to You Sterling & Von Tilzer 10  
You Ain't Landlord No More Irving Jones 4  
You're It Gussie L. Davis 9  
You Ain't the Man I Thought You Was Lew Sully 9

### LATE INSTRUMENTAL PUBLICATIONS

A Warmin' Up in Dixie E. T. Paull 11  
Coaching Club Walter V. Ullner 8  
Darkey Doings (March) Effie F. Kamman 1  
Darktown is Out To-Night Will Marion 1  
Great Ruby—March T. W. Hindley 5  
Mississippi Moonlight Jerome Basy 1  
Plantation Echoes Otto M. Heinzman 11  
Skeleton Dance Walter V. Ullner 8  
Smoky Mokes A. Holzman 10  
The Evening Bell Herman Devries 1  
The Gallant 71st F. Fancinli 10  
The Magic Fountain Maurice Arnold 1

Note.—The publishers are designated as follows: 1 M. Witmark & Sons; 2 T. B. Harms & Co.; 3 F. A. Mills; 4 Chas. K. Harris; 5 Myll Bros.; 6 J. W. Stern; 7 Knickerbocker Music Co.; 8 Gagel Bros.; 9 W. B. Gray; 10 Feist & Frankenthaler; 11 E. T. Paull Music Co.



## Wants and For Sale

Special "Want" and "For Sale" advertisements will be inserted in this column at the uniform rate of three cents a word, each insertion. Answers can be sent in charge of "The Phonoscope" if desired. All letters received will be promptly forwarded to parties for whom intended, without extra charge.

**WANTED**—New Edison Phonographs, latest models. Address W., care of Phonoscope Publishing Co., 4 East 14th Street, New York City.

**FOR SALE**.—2,000 Columbia Graphophone Records (new); clean stock at your own price; no reasonable offer refused. Address, Stieren Home & Commercial Phonograph Co., 408 Sixth Avenue, Pittsburgh, Pa.

**FOR SALE**.—Now ready, bound copies of THE PHONOSCOPE Vol. I. Price \$2.00. Address Phonoscope Publishing Company, 4 East 14th Street.

**FOR SALE**.—Home Grand Graphophone, more than twice as loud as the voice or vocal rendition, including recorder, reproducer and shaving-knife, large brass horn, records, blanks, etc. Address, J. K. care of Phonoscope Publishing Company, 4 East 14th Street, New York City.

### THE SILVER DIAPHRAGM FOR THE GRAPHOPHONE

The **Composition Diaphragm** for the **Phonograph** improves the Tone, Lessens the Harsh and Blasting Noises, cannot Break. Sent by mail for 30 cents. Inserted in Reproducer for 40 cents.

Silver Diaphragm Co., Greenfield, Mass.

"A LITTLE SPICE NOW AND THEN  
IS RELISHED BY THE WISEST MEN"

RECORDS

RECORDS

**ALL RECORDS "ORIGINAL," "no duplicates,"** made one at a time, every word guaranteed to be clear and distinct, and we are the only parties now making them. Send for list and prices. Address,

**JOHN MONROE,**

Laboratory and Phonograph Parlor

290½ Morrison St.,

Portland, Ore., U. S. A.

Multonomah Block

## NOTICE

We, the undersigned, wish to notify our subscribers, advertisers and friends that owing to circumstances entirely unavoidable **The Phonoscope** is always dated two months later than the month in which it is issued. As it is entered in the N. Y. Post Office as second-class mail matter it must be regularly issued at stated intervals and bear a date of issue and numbered consecutively (this is done to protect the public.) No matter what date the publication bears, we assure the public that they are receiving the latest and most accurate news pertaining to Sound and Sight.

Thanking all for the many past favors and hoping to receive your future patronage, we are,

Yours respectfully

**The Phonoscope Publishing Co.**

## NOTICE



# E. T. Paull Music Co.

## TALKING MACHINE RECORDS

We Manufacture Only  
Original Master  
Records

### WHAT WE HAVE

We have one of the best equipped Phonograph Plants in this country.

We have all of the latest, up-to-date and improved appliances for making records.

We have the best skilled operators in the business found anywhere.

We have and control the best talent and artists in the profession.

We have the clearest, the cleanest, the loudest, the purest and best toned records for Phonographs, Graphophones and talking-machines that can be had.

WE ARE MAKING A SPECIAL  
FEATURE OF COON  
SONG RECORDS

Sung by

Charles Clinton Clark



E. T. PAULL

AUTHOR OF

**BEN HUR CHARIOT RACE MARCH,**  
Big Seller. Universal Favorite.

**CHARGE OF THE LIGHT BRIGADE MARCH,**  
Companion Piece to Chariot Race

**N. Y. AND CONEY ISLAND CYCLE MARCH,**  
The Popular Bicycle March Two-Step.

**AMERICA FOREVER MARCH,**  
One of the Greatest Marches ever written

**A WARMIN' UP IN DIXIE**  
The Latest, Greatest and Best Cake-Walk Published

Mr. Clark is without any exception the best coon singer that ever attempted to sing in a Phonograph. We can verify this statement to the satisfaction of any one that will order a sample record. Mr. Clark's intonation, side remarks and witticisms makes his records head and shoulders above anything on the market in this particular line.

## We have the only original Casey Series of Master Talking Records made by JOSEPH R. GANNON

These records have a world-wide reputation. Ours is the only Company that supply original master records of the Casey Series. They are the finest talking records made. Every dealer in Phonograph Records in the land should have this series; they are the greatest sellers on the market. Order one as a sample and you will simply be astonished at the wonderful reproduction. There is nothing made that compares with them. Simply to show them means a sale. Don't fail to order a sample. Remember we have original master records. No duplicates. Write us for list of subjects, sent free on application.

## E. T. PAULL Plays His Own Compositions

One of the features of our Phonograph business will be Piano Solos of Mr. E. T. PAULL, who will play his own compositions. There are hundreds of people all over the U. S. who would only be too glad of an opportunity to buy a Phonograph record containing one of Mr. Paull's compositions, played by himself. They give the composer's idea as to proper manner in which each piece should be played. Mr. Paull's ability as a march writer is second to none, and his compositions are known and played from one end of the country to the other. The celebrated Ben Hur Chariot Race March, Charge of the Light Brigade March, the great America Forever March, and his new piece: A Warmin' Up in Dixie, are all universal favorites. The number of records made by Mr. Paull, will necessarily be limited, as all records made will be originals.

## WHAT WE WANT

We want every dealer in talking-machine records to try our **original master records**. We want every person who has a talking-machine of any kind to have our records. We want every one interested in any way, in round cylinder records to write us for the **very low prices**, that we offer to introduce our production.

## SPECIAL NOTICE

We guarantee to furnish a better record at a lower price than any one else in the trade, who make a business of supplying original master records. Write us for the **special inducements** we shall make on a sample order to any reader of this paper, mentioning this advertisement.

Address all orders and communications to the Manufacturers,

**E. T. PAULL MUSIC COMPANY**

44 WEST 29th STREET, NEW YORK



# HIGH STANDARD MASTER RECORDS

FOR

PHONOGRAPHS, GRAPHOPHONES AND TALKING MACHINES

MADE BY THE

## Norcross Phonograph Co.

I. W. NORCROSS, Jr., Manager

RECORDS, \$1.00 EACH  
\$10.00 per DOZEN

Exhibition Masters,  
\$2.00 Each

SPECIAL DIAPHRAGM GLASSES, 15 CENTS EACH; \$1.50 PER DOZEN

ADDRESS ALL COMMUNICATIONS TO THE

**NORCROSS PHONOGRAPH CO.**

Rooms: 10, 11, 12, 13 and 14

New Zealand Building, Broadway and 37th Street NEW YORK CITY

I. W. NORCROSS

O. OSBORNE

## AMERICAN JEWEL COMPANY

MANUFACTURERS OF

~ ~ MECHANICAL JEWELS ~ ~

### PHONOGRAPH SAPPHIRES

	EACH	REPAIRING
Reproducing Points : . . . . .	\$ .75	\$ .25
Recording Stylus . . . . .	1.25	.75
Shaving Knife, { Including } { Setting } . . . . .	1.25	.50
High Speed Shaving Knife, { Including } { Setting } . . . . .	1.75	.75
Special Stylus . . . . .	3.50	1.50

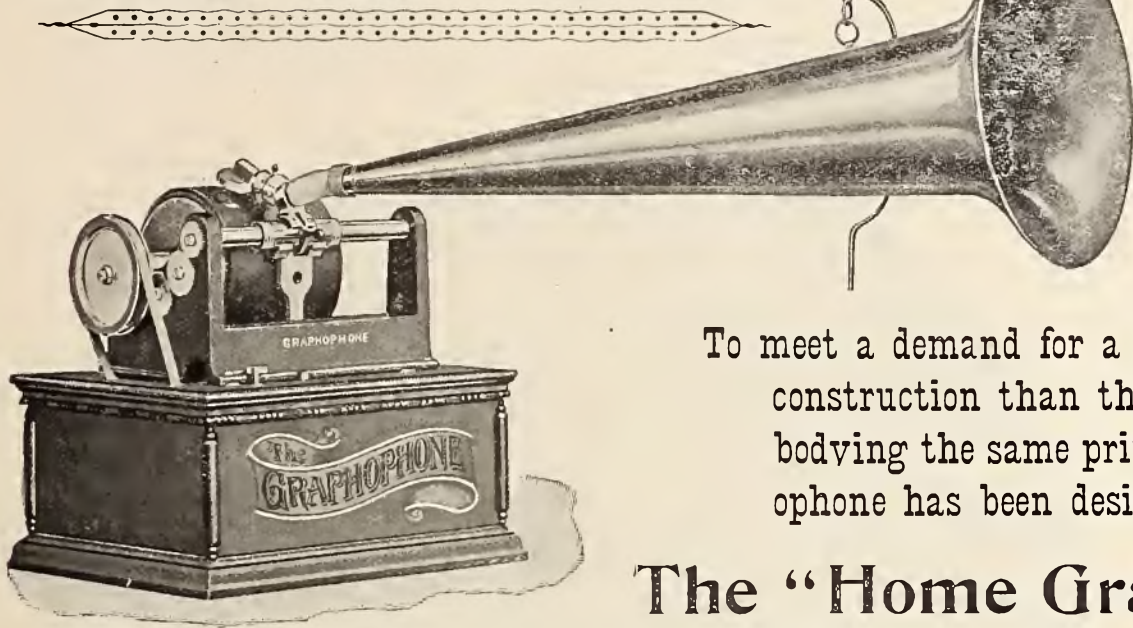
Office and Factory:

125 West 37th Street, Corner Broadway

NEW YORK CITY



# THE "HOME GRAND" GRAPHOPHONE



A Wonderful Talking Machine of the Genuine Grand Type for **\$100**

Not an Imitation, but the Real Thing!

Reproduces the same records as the Graphophone Grand with the same marvelous effects

To meet a demand for a Graphophone of less expensive construction than the Graphophone Grand, but embodying the same principles, a new form of Graphophone has been designed, known as

## The "Home Grand," Price, \$100.

The farthest step forward ever made in the talking machine art, crossing the threshold of a new world of possibilities, was the discovery, in our laboratory, of the principles applied in the construction of the Graphophone Grand, which, when first publicly exhibited seven months ago, made a tremendous sensation by its marvelously loud and perfect reproductions of sound. Scientists hailed this achievement as a great discovery, for it swept aside the limits that had barred the way to absolutely perfect sound-reproduction. These principles are now applied with equal success in the production of the new "HOME GRAND" which is a machine of the genuine "Grand" type and not an imitation.

The "Home Grand" with Columbia Grand records brings, in audible effect, the living singer or musician actually into the presence of the listener.

Reproduces music, song or speech as loud and louder than the original, with all the original sweetness and melody.

The real music; the actual voice; not a diminished copy or a "far away" effect.

The "Home Grand" is handsome and durable in construction and simple in operation. It is provided with a tandem-spring motor that will run several Grand records at one winding.

No talking machine, except the Graphophone Grand, will compare with the new machine in point of volume or smoothness of tone.

### New Prices for Grand Records

**\$2.50** } June 1st the following prices for Columbia "Grand" records and blanks go into effect  
RECORDS = = = = = \$2.50                      BLANKS = = = = = \$1.50

### The Five Dollar Graphophone

A Graphophone cheap but not a cheap Graphophone

This new Graphophone, as marvelous in its performance as in its price, is well-made and reproduces musical and other records brilliantly and perfectly. Clockwork motor.

PRICE - - \$5.00

Including Reproducer, 10-inch Japanned tin horn

PRICE, with recorder added - - - \$7.50                      When accompanied by a recorder this Graphophone can be used for making records. The \$5.00 Graphophone is furnished when desired with a hand cabinet of neat design and a nickeled horn.

PRICE - - - - - \$10.00                      Including—Bent wood hand cabinet, 10-inch Nickeled horn, Reproducer and Recorder.



The Five Dollar Graphophone

The Graphophone has been found to be the most satisfactory machine for exhibitors to handle. Outfits are arranged especially to suit the needs of the exhibitor. When a large amplifying horn is used the reproductions of music are loud enough to fill large exhibition halls.

This Company's establishment is manufacturing headquarters of the world for all Graphophone and talking machine supplies. COLUMBIA RECORDS have become famous because they are made under the direction of the most expert record makers. Our facilities enable us to supply records unrivalled in quality at less than the cost at which others can make inferior ones.

Amplifying Horns, Musical and other Records and Supplies of all kinds can be obtained at any of our offices . . . . .

WRITE FOR CATALOGUE B-N

## COLUMBIA PHONOGRAPH COMPANY DEPARTMENT B-N

143-145 Broadway, Corner Liberty Street, New York City

Retail Branch: 1155-1157-1159 Broadway

PARIS, 34 Boulevard des Italiens

CHICAGO, 211 State Street

ST. LOUIS, 720-722 Olive Street

SAN FRANCISCO, 723 Market Street

PHILADELPHIA, 1032 Chestnut Street

WASHINGTON, 919 Pennsylvania Avenue

BALTIMORE, 110 E. Baltimore Street

BUFFALO, 313 Main Street

BERLIN, 55 Kronenstrasse



# Lyric Phonograph Company

**REMOVED**

57 West 28th Street  
NEW YORK CITY, U. S. A.

Original Records Only

NEW IMMENSE  
VOLUME RECORDS

Original Lyric Trio

Grand Records now being  
made, one at a time

Send for the 20th Century Surprise  
Records of the Church Organ

VIOLIN, CORNET, VOCAL TRIOS,  
DUETTS, AND SOLOS

Lyric Phonograph Co.

57 W. 28th STR., NEW YORK CITY, U. S. A.

SEND FOR NEW CATALOGUE



ESTELLA MANN



We are Manufacturers and do not  
care to sell Retail

AGENTS WANTED ALL OVER  
THE COUNTRY

*The Electroscope*

Price, formerly, \$100

Reduced to \$75

Liberal Discounts to Agents

*The Imperial*

Cheapest and Best Spring-Motor

Picture Machine

A Sure Winner

Price, \$40.

100,000 Views constantly on hand, Suitable for  
All Picture Machines at Low Prices

The American Electroscope Co.

INCORPORATED



CRANES

CRANES



Why have that large Stand for your Horn, which is  
always in the way when you can have a neat, nickel  
plated contrivance which can be attached to any  
talking-machine and increase to the beauty of the  
same? Can be detached from the machine and folded  
up instantly. Does not interfere with machine in any  
way. Strong, durable and attractive. Will hold any  
size horn on the smallest machine.

Send for Sample \$1.50 Each Special Discount in Quantities

THE Greater New York Phonograph Co.  
61 West Eleventh Street

CRANES

CRANES



# THOS. A. EDISON'S PHONOGRAPHS

RECORDS, 50 CENTS

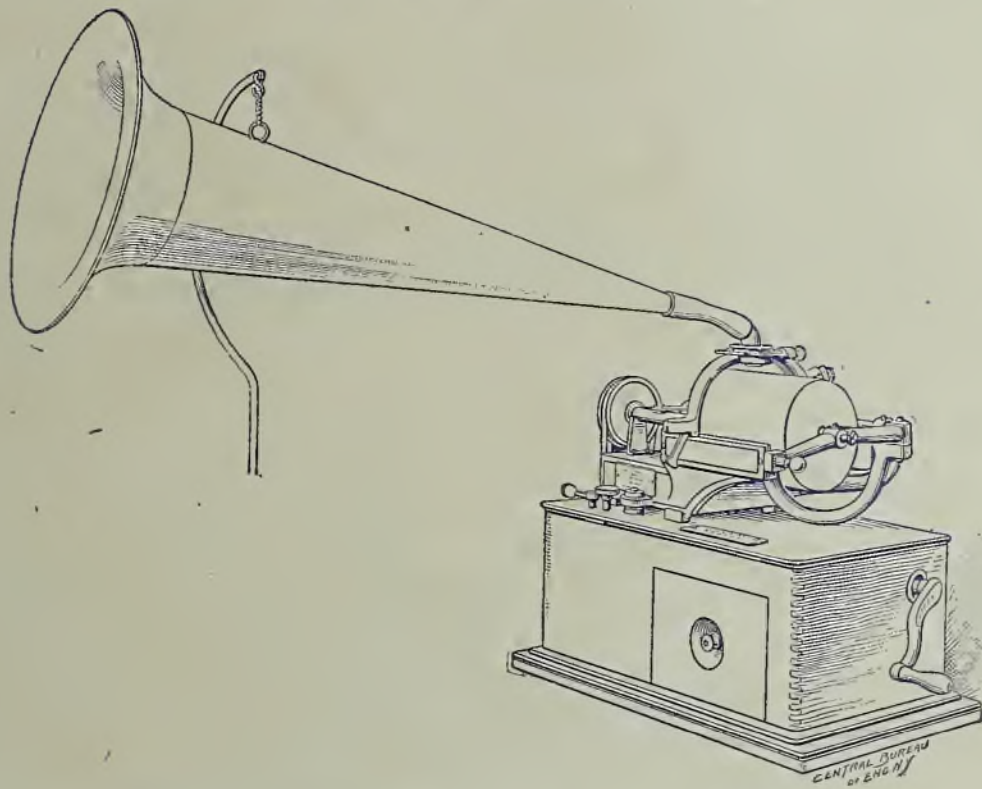
BLANKS, 20 CENTS

PHONOGRAPH SUPPLIES. PRICES ON APPLICATION

*Edison's Laboratory  
Thomas A. Edison  
Chicago, Aug 29/95*

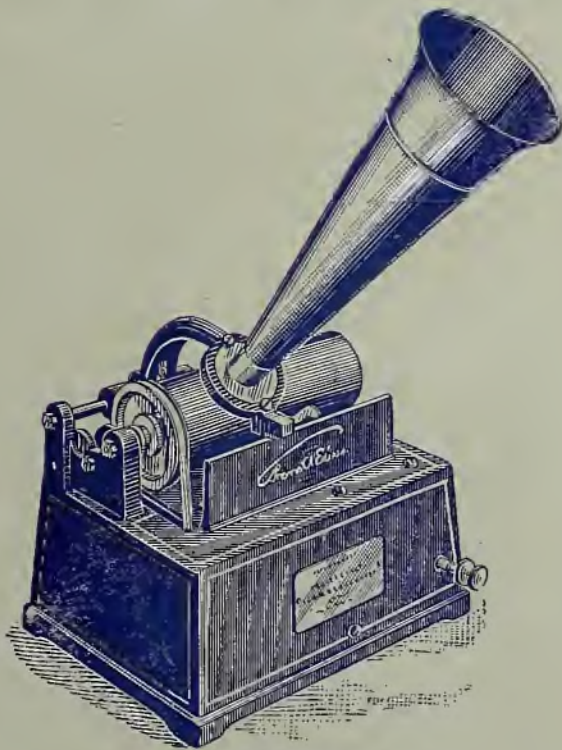
*Mr. C. E. Stevens is engaged in the sale  
of various apparatus manufactured  
by myself. I consider him perfectly  
reliable and trustworthy.*

*Thomas A. Edison*



EDISON'S CONCERT PHONOGRAPH, \$125.00

GEM, \$7.50, STANDARD, \$20.00, HOME, \$30.00, TYPE S. M. & M., \$75.00



Gem Phonograph \$7.50

BATTERIES

FAN MOTORS

X-RAY APPARATUS

ELECTRO DENTAL

AND SURGICAL OUTFITS

Automatic Numbering Machines

New Improved '99 Model EDISON PROJECTOSCOPE . . . \$85.00

(Animated Picture Machine)

New Improved '99 Model COMBINED PROJECTOSCOPE AND  
STEREOPTICON . . . . . \$110.00

ORIGINAL FILMS - - - \$7.50

Write for complete catalogues in English and Spanish of all  
apparatus manufactured at the Edison Laboratory and address  
all orders for genuine Edison goods to . . . . .

**C. E. STEVENS, Selling Agent, 44 BROAD STREET**

CABLE ADDRESS: ESTABAN, NEW YORK  
CODES: A. B. C.. A1 LIEBERS, COMMERCIAL

**Edison Building, NEW YORK, U. S. A.**



# The Only Reproduction OF THE **FITZSIMMONS-JEFFRIES FIGHT**

COPYRIGHTED. ALL RIGHTS RESERVED

IN ELEVEN ROUNDS  
SHOWING THE KNOCK-OUT  
CLEAR, SHARP AND BEAUTIFULLY DISTINCT IN DETAIL  
THE GREATEST MONEY-MAKER YOU CAN GET

Each round is so realistic as to almost compel the spectator to imagine himself seated in the arena of the Coney Island Sporting Club, witnessing the world-famous Fistic Battle between the two well-known giants, for the championship of the world.

A MOST WONDERFUL REPRESENTATION  
IN LIFE-MOTION PICTURES

Remarkable for its beauty in point of photography and truthfulness in its reproduction.  
Nothing so realistic has ever been witnessed.

THE MUSCLES OF THE FIGHTERS and their every movement during the world-renowned battle is PLAINLY IN VIEW OF THE AUDIENCE  
STRIKE WHILE THE IRON IS HOT

THIS SUPERIOR SET OF FIGHT PICTURES IS NOW READY

We have the only reproduction of this great fistic battle. Men who are quick to grasp the opportunity will realize a small fortune within the next few months with this marvelous set of fight films.

Length of the Complete Set of Films, SEVENTEEN HUNDRED FEET

Code Word for Complete Fight, ACAPARO

**PRICE,** Including Announcing Slides, **\$400**

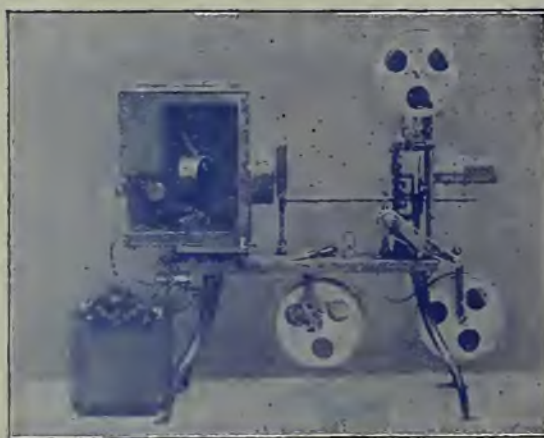
To get your order in quickly, send your order with one-half deposit by telegraph

SEND FOR SAMPLES BY MAIL

## COMBINED CINEOGRAPH AND STEREOPTICON 1899 MODEL

Simplest, lightest, smallest, most perfect and durable machine made. Absolutely no noise, no flickering or vibration. Picture cannot jump in the framing plate or on the screen. No spool bank to injure and scratch films. The Cineograph may be used with electric, calcium or acetylene light.

The Cineograph has reels capable of holding 2,000 feet each of film, enough for one exhibition. Spool banks and endless films are things of the past, as no audience



cares to see films repeated; they wish only to see a good assortment of all different films. By means of a new and improved rheostat, the electric light used with the Cineograph is more powerful than used with any other machine.

Price of Cineograph complete, as per illustration, with rheostat, electric arc lamp and calcium burner, also stereopticon attachment for showing stereopticon views and complete instructions for operating, \$100.

Complete equipment for making and using calcium light with all necessary instructions, \$75.

Complete outfit for acetylene light, \$40.

Write for new list of Films

Films, \$7.50 each, per fifty feet, over 300 subjects. Passion Play films, \$11. per 50 feet.

Write for catalogue of our Time Dating Stamps, \$6.00 each. Bicycles, \$25.00 each. X-ray apparatus and other electrical novelties.

**F. M. PRESCOTT,** OFFICE AND SALESROOM:  
No. 44 BROAD STREET

EDISON BUILDING, NEW YORK, N. Y.

CABLE ADDRESS: FUSE, NEW YORK  
LIEBERS, A1, A. B. C. DIRECTORY,  
HUNTINGS AND PRIVATE CODE USED

LOCAL AND LONG  
DISTANCE TELEPHONE  
CALL: 1510 BROAD