

THE PHONOSCOPE

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

Vol. 1.

No. 2.

New York, December 15, 1896.

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Principal Features of this Number.

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A PHONOGRAPH STUDIO. Where Voices of Noted Artists are stored.

EDISON'S AUTO-TELEGRAPH. An instrument to reproduce Sketches 1,000 Miles Away.

TALKING MACHINES. The New Multiplex Phonograph. The Commercial Graphophone. The Metaphone. Phonographic Clocks.

AUTOMATIC SLOT MACHINES. Description of the most Elaborate Slot Machine Ever Made. The Automatic News-boy. The Coin-in-the-slot Bicycle.

'GRAPHS, 'PHONES AND 'SCOPES. The Stethophone. The Cycle-Telegraph.

THE X-RAYS. Its Successful Practical Uses. An X-Ray Machine with no X-Ray.

BATTERIES. The "S and S" Battery. An Orange Battery.

HORNS. For recording and reproducing.

PICTURE PROJECTING DEVICES. The Vitascope, Phantoscope, Cinematographe, Biograph, Projectoscope, Magniscope, Cinagraphoscope, Animotoscope, Kinematograph, Eidoloscope, Viveoscope, Veriscope and Cinemetroscope.

FOREIGN CORRESPONDENCE. Letters from Cuba, England and Germany.

NEW RECORDS FOR TALKING MACHINE. New Records Manufactured by the Leading Companies.

THE LATEST POPULAR SONGS. List of the latest Metropolitan successes.

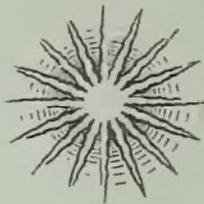
NEW FILMS FOR PROJECTING DEVICES.

ITEMS OF INTEREST. Trade Notes. Answers to Correspondents. Exhibitors' Directory. General News Relating to Inventions Appertaining to Sound and Light.

PUBLISHED BY
THE PHONOSCOPE PVB. CO.
NEW YORK, U.S.A.

Are You Interested In Musical Records?

WHAT WE DO.



WE GUARANTEE ABSOLUTE SATISFACTION.

We handle High-Class Original Records only.

We Personally Test all Records sold by us.

We Guarantee all Records we handle.

We Refund Money if Records are Not Satisfactory.

We Advise our Customers of the Newest, Latest and Best Records.

We Strive to Please Our Patrons in every way.

We Ship Goods Promptly C. O. D. to all Parts of the World.

Send us your name and permanent address and we will mail you our handsome Illustrated Catalogues. The following is a partial list of the records we have in stock—all of which are loud, clear, free from blasts and are GUARANTEED. Price \$1.00 each.

YOU TAKE NO RISKS WHEN YOU ORDER FROM US.

SELECTIONS BY ISSLER'S ORCHESTRA.

- "Titl's Serenade"—Piccolo and Cornet Duet by Schweinfest & Dana.
- "Nightingale and Frogs"—Piccolo Solo " " "
- "I'll Follow Thee"—Piccolo Solo " " "
- "Laughing Polka"—Very Humorous.
- "Night Alarm"—Fire Bells; Horses' Hoofs; Firemen's Gong, etc.
- "El Miserere" (from Il Trovatore)—Cornet Solo by Dana.
- "La Paloma"—Spanish Air with Castanets.
- "Santiago Waltz"—Spanish Air with Castanets.
- "Till We Meet Again"—Beautiful Waltz.
- "King Cotton March"—by Sousa.
- "El Capitan March"—from John Philip Sousa's latest opera.
- "Birds of Spring Yorke."
- "Dancing on the House-tops"—Song and Dance with Clogs.
- "Virginia Skedaddle"—Negro Shouts, Clogs, etc.
- "Wing Dance"—Negro Shout with Clogs, Cock-crow and chicken-cackle.
- "El Capitan Lanciers"—with figures called.
- "Selections from Geisha"—from new Japanese Musical Comedy.
- "Happy Days in Dixie"—new and pleasing by author of "Rastus."

SONGS BY MR. LEN SPENCER.

- "I Thought I Was a Winner"—latest negro hit.
- "Martha Jane Green"—Negro Wench Song with Dance.
- "Alabama Coon" (always popular)—Baby cry and clog effect.
- "Put Me Off at Buffalo."
- "New Bully"—One of Spencer's best.
- "Mrs. 'Enery 'Awkins"—Chevalier's success.
- "Oh, Mr. Johnson"—A Rag Time Melody; Immensely Popular.

SONGS BY J. W. MYERS.

- "Sweet Rosie O'Grady."
- "Laugh and the World Laughs With You."
- "Everybody Has Their Day."
- "She Might Flirt With Others."
- "Sweetest Story Ever Told."

SONGS BY GASKIN.

- "You're So Good, Daddy"—Sure to be Popular.
- "Sweet Rosie O'Grady"—All the Rage.
- "Just Tell Them That You Saw Me"—Paul Dresser's Great Success.
- "I Told Them That I Saw You."
- "She May Have Seen Better Days."
- "Drill, Ye Terriers, Drill!"—(with drill effect, shouts, etc.)

BAND SELECTIONS BY SOUSA.

- "Off To Camp"—Drum Solo and Bugle Call (new and catchy).
- "Manhattan Beach March."
- "Handicap March."

GILMORE'S BAND.

- "Hapsburg March."
- Grand March "Tannhäuser."
- Sextett from "Lucia."
- "William Tell" Overture.
- "Semiramide" Overture.
- "Poet and Peasant" Overture.
- "Zampa" Overture.

VOSS'S FIRST REGIMENT BAND.

- "Jolly Coppersmith"—with Anvil and vocal chorus.
- "Forge in the Forest"—with Cock-crow and Anvil.
- "American Cadets' March."
- "Spanish Fandango"—with castanets.
- "Darkies' Dream"—with Clogs and Shouts.

INSTRUMENTAL SOLOS.

- "Patrol Comique"—Piccolo Solo.
- "Bobolink Schottische"—Piccolo Solo.
- "Irish Reel"—Piccolo Solo.
- "Medley Jig"—Piccolo Solo.
- "Fire-Fly Galop"—Xylophone Solo.
- "Mocking-Bird"—with variations—Xylophone.
- "Home, Sweet Home"—with variations—Xylophone.

TALKING RECORDS.

- Reading of the 23d Psalm and the Lord's Prayer.—Very Loud and Distinct. (A splendid record for church work).
- Hon. W. J. Bryan's Crown of Thorns and Cross of Gold Speech.—The peroration of the famous address that won him the Presidential nomination at Chicago. Very loud and distinct. Applause. No announcement.
- Major McKinley's Speech on the Threat to Debase the National Currency. As delivered by the distinguished Republican nominee at Canton, July 11th. Very loud and distinct. Applause. No announcement.

A TRIAL ORDER IS SOLICITED, TERMS, C. O. D.

American Talking Machine Company,

HENRY C. SPENCER,
... Manager.

Hartford Building, Cor. Broadway & 17th St., New York.

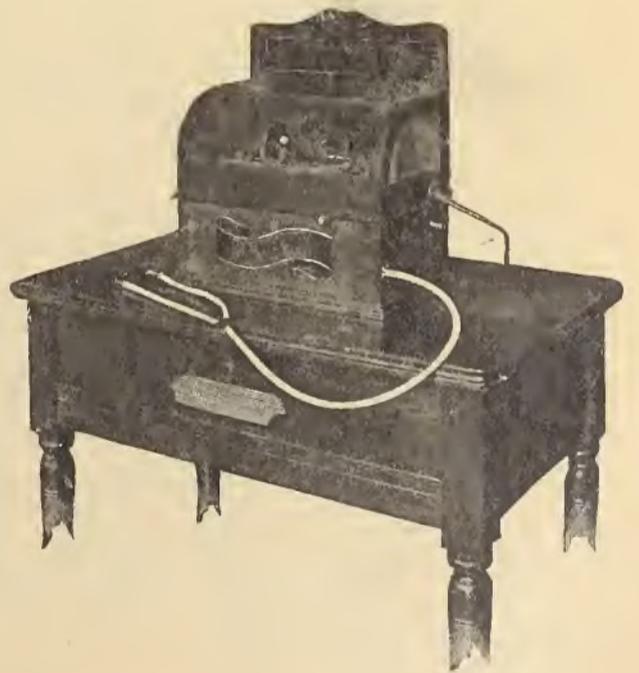
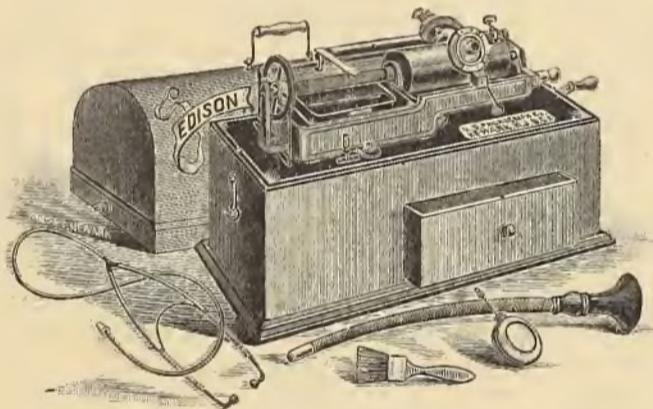
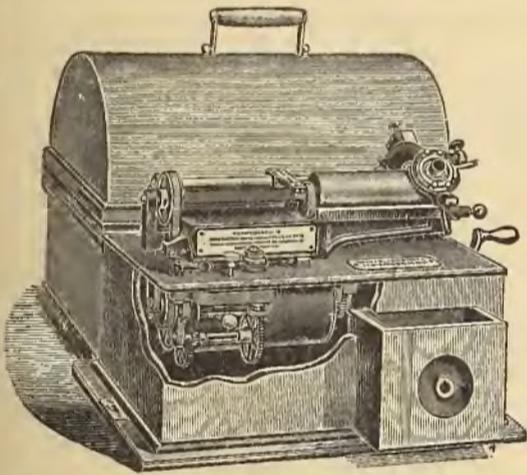
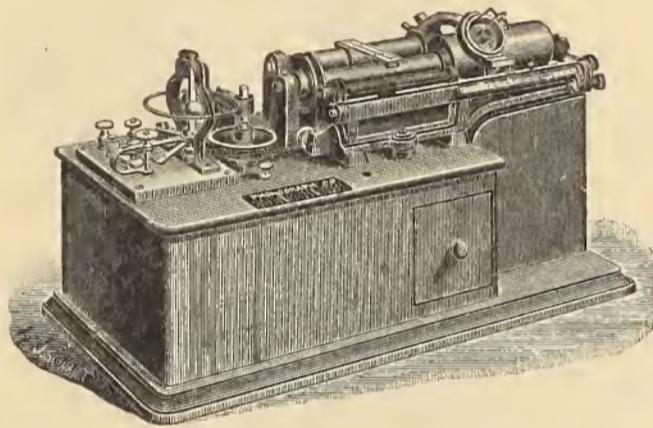
WE GIVE THESE MACHINES AWAY

For Full Particulars ❁ ❁

❁ ❁ Write to Us.

The Phonoscope Publishing Co.,

822 BROADWAY, NEW YORK, U. S. A.



Dan W. Quinn,

Up-to-Date
Phonograph Vocalist.

SPECIALTY.—DISTINCT AND CLEAR ARTICULATION.

Selections from all of the latest comic opera and musical comedy successes.



Have made over 15,000 records for the Chicago Talking Machine Company, within five months.



Made over 5,000 records for the Columbia Co.



Always abreast of the times.



An unlimited repertoire of the best comic songs.



Made over 300 records for the U. S. Phonograph Co. each week for two years.



Made 1,500 records for the New England Company.

Have made for the Ohio Company and other Companies 5,000 records.

I DESIRE to state that during the last five years I have sung over 2,500 different songs before the Edison Phonograph, some people are not aware of this fact; make a few inquiries and be convinced. Most of my work was for the U. S. Phonograph Co. as I was under exclusive contract for two years with that company, and I bear willing testimony to the fair and business-like treatment received at their hands. I also desire to take this opportunity of expressing my thanks to the Chicago Talking Machine Company for their kindness to me during my several weeks' stay with them. I am under no contract whatever, and free to sing for any one desiring my services. I shall always be glad to do all in my power to advance the interests of any company who may desire to engage me to sing. Cordially yours, DAN W. QUINN, 506 West 20th Street, New York.

I have Imported 10,000 Feet of Extra Fine Quality RUBBER TUBING

There are four things absolutely necessary to give a successful exhibition of the Talking Machine: Good records, good diaphragm, good machine, and a proper medium to transmit the sound to the listener.

If you use hearing tubes, you must have a hard flexible tube that will transmit sound quickly and sharply. A soft, mushy one that will absorb and deaden the sound before it is transmitted to the ears, is useless.

A great many concerns in this country have succeeded in making tubing that gives good results, but it is not serviceable, and cracks and becomes useless after little use.

I have secured the U. S. agency for the finest tubing made for Talking Machines. Its peculiarly hard, but flexible quality serves to transmit the sound in a most wonderful manner, giving fully twice as loud a reproduction as ordinary tubing.

Sample sent free on receipt of stamp.

Complete one way hearing tube mailed on receipt of 37c. (cost price). Tubing 4½ cents per foot.

RUSSELL HUNTING,
45 CLINTON PLACE, NEW YORK. U. S. A.

New York, Dec. 12, 1896.

"I have this day purchased a 4-way hearing tube from Mr. Hunting, and after a careful test, I find that it transmits sound from the 'phone diaphragm at least twice as loud as the tubing which was furnished with my machines.—It is the best tubing I have ever seen.

E. L. BLAUVELT,

"Manager, Broadway Phonograph Parlor, New York."

The Phonoscope.

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

Vol. I.

NEW YORK, DECEMBER 15, 1896.

No. 2.

Edison's Auto-Telegraph.

Will Reproduce Sketches 1,000
Miles.

Thomas A. Edison's new autographic telegraph, on which, in conjunction with Patrick Kenney, he has been for many months at work, will revolutionize the whole system of newspaper illustration from distant points.

By the aid of the autographic telegraph it will be easy for the artist to transmit by wire any kind of sketch with the certainty that it will be reproduced at the other end of the line.

"There is nothing absolutely new in this idea," said Mr. Edison lately, to a World reporter. "It is simply a development of the old Cassella system, in which the transmission was made along a sort of pendulum. I had thought out and perfected the machine some years ago, when the telephone came along and stopped me. A business man desiring to give a practical description of a design in dry goods prints or in forms could make his meaning readily clearer over the telephone.

"It afterwards occurred to me that the perfection of this little instrument might benefit my friends in the newspaper profession, and it is for them that I have designed it. I want to say that no newspaper has or will have a monopoly in the use of the auto-telegraph. I shall reserve the patent and sell the machines to any newspaper that comes to buy it.

"The process is simple enough. The artist makes his sketch in the usual manner. It does not matter what it may be. Directly the drawing is finished he wraps it around the little cylinder on top of the machine; he presses a button and in that same instant while the machines revolves the man in another room, say a thousand miles away, is reproducing that sketch.

"He isn't necessary, as the cylinder removes a tiny steel needle finger, touches it and in that moment establishes the electrical connection at the other end, where another needle or finger, just as you choose, is touching another cylinder.

"When the needle has traveled over all the lines of the original sketch you would see on the receiving paper at the other end a series of lines occupying positions corresponding with those in the original sketch. After each revolution the needle drops a trifle and when the lines come around again the dots are a little lower. And when the needles have gone from the top to the bottom of the cylinder you thus have a reproduction of the drawing.

"I can say now that the instrument is ready for use. You could handle it at once with absolute certainty. Before I attempt to put it in the market I shall try to reduce it to a portable size so that the artist sent to Chicago or St. Louis may carry it in his pocket, dump it down on any kind of telegraph table and transmit the drawing with just as much ease and as little ceremony as he would use in telegraphing a 200-word story.

"Oh," said Mr. Edison, rumpling his hair with the characteristic gesture which has become famous, "I don't expect to achieve any marvelous thing with this little improvement—I don't say invention. The model belongs to Casella. I have only tried to get something to help the work of the newspaper boys. I don't look for a large sale or an extended market. Only the big dailies here and in Europe will have any use for it or care to buy it.

"We can now use the instrument at 500 miles with ease, at 1,000 with reasonable accuracy, and before I have finished will try to span the continent from 'Frisco to New York."

A Phonograph Studio.

Where Voices of Noted Artists are
Stored.



SARAH BERNHARDT LISTENING TO THE BETTINI
MICRO-PHONOGRAPH.

Actors and singers of a century ago who made history in their social meetings in the green room, would no doubt have been astonished had they been told that their most noted successors would meet to talk or sing into a machine that would faithfully reproduce their voices. There is a pleasant room on the eighth floor in a big building on Sixteenth street, New York City, where men and women who are footlight favorites meet to laugh and talk, smoke cigarettes and exchange gossip. Their chief business there is to record in the phonograph some of the gems of operas or striking passages in plays. But incidentally there is a deal of enjoyment in hearing repeated the voices of other artists, perhaps on the other side of the world. The room is the studio, work shop and office of an inventor who has made many valuable improvements on the wonderful machine—the phonograph.

He has a very large acquaintance among noted entertainers who come to this country, and his studio has become a resort for them. Nearly all the noted visitors leave their photographs, on which are written sentiments of a more or less personal nature, and these are arranged on the wall in an attractive way. Taking one as an example there is a picture of Mme. Rejane, with this sentiment: "Ah, c'est admirable; j'ai n'en revie pas. Merci!"

Taken altogether, there are stored away on cylinders, in properly labeled boxes, the voices of some of the most famous professional artists and singers in the world, and the collection is unequalled anywhere. There are songs by Yvette Guilbert, who sang into the phonograph on her recent visit to this country. When the writer visited the studio lately, Yvette's voice sounded from the phonograph, one of her English songs, "I Want You, My Honey." Then the voice gave "La Soularde" and an imitation of Bernhardt's style of delivery in a favorite character. Then followed a selection from "Izeyl," by Bernhardt herself, with all the passion in which the passage was recited on the stage. By way of variety Mr. Farko of the "Artist's Model" company gave a laughing song that was infectious. It was accompanied by the piano and was a revelation to those who have only heard the phonographs in the ferry houses and saloons.

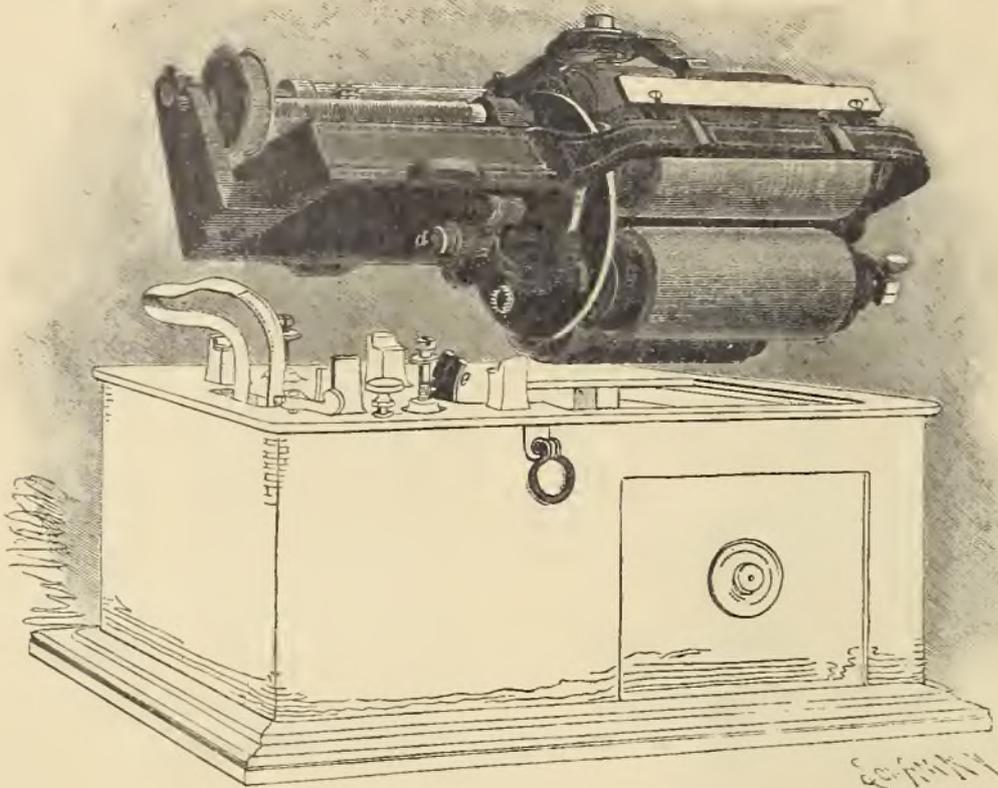
The next cylinder was one labeled "Melba," which was truly wonderful; the phonograph reproducing her wonderful voice in a marvelous manner, especially on the high notes which soared away above the staff and were rich and clear. Mark Twain interrupted the singer with a few remarks on the experience he had had in trying to make practical use of the instrument. The humorist is now on his lecturing tour around the world and the record he made in the phonograph was taken in December, 1893.

The capacity of the phonograph was then tested with a banjo solo, and the peculiar twang of the instrument could be heard even in the adjoining rooms. A cornet solo followed, with a piano accompaniment. Mrs. Lillie Langtry's voice followed in a selection from her play of "Gossip." It was obtained on her last visit to this country. John Drew then told a story. It was told at a dinner in January last given by Clyde Fitch in New York, at which there were many artists as guests. His story was about an experience he had in a little country town with James Lewis. A funny allusion was made to Mr. Lewis' dialogue in the hotel office with a bucolic person, who had witnessed the play on the same evening, and Mr. Drew was interrupted with laughter by Mrs. Drew. The phonograph faithfully reproduced the merry tones of Mrs. Drew and her husband's comments. A Nordica cylinder replaced that of Mr. Drew and the notes of a refrain from one of the operas resounded through the room. It would be tedious to name all the artists represented in the collection. Some, however, should be mentioned. Among them were Victor Maurel, the well-known baritone singer, who is remembered by New Yorkers in his first appearance in this country in 1873; Bensaude, another baritone not perhaps so well known, but who has a fine voice; Tomaso Salvini, who rolled out a grand passage from "Othello" in the Italian translation; M. Coquelin, the famous French actor, whose visit to this country will be remembered; Pol Plancon and Mme. Saville, the beautiful Frenchwoman who warbled a bit from the opera of "Rigoletto," and another from the opera of "Carmen." Then there were Lola Beeth, Ellen Terry, Julia Neilson and Olga Nethersole. Signor Nicolini has a cylinder to which he sang on his last visit to this country with Mme. Patti three years ago. Nicolini was never much of a singer and the phonograph of to-day does not give him even justice as it has been considerably worn from repetitions given to those who wanted to hear Mme. Patti's husband sing. Sigrid Arnoldson's voice was heard in a cylinder to which the artist sang three years ago.

All these and very many more cylinders are packed away in pretty wooden boxes and put carefully into a cabinet with glass doors that occupies one side of the laboratory. On another side are instruments in the process of manufacture. The artists who call at the studio are in the habit of using the cylinders to test their voices and in this way they make a practical use of the machine. When they are in good voice they register their notes on a cylinder and put it away. By reproducing the notes they are enabled to compare their voices with their own records at the time comparison is needed for study. When singing the artist is unable to hear and judge correctly of the quality of their performance. Another use which the phonograph is put is to send messages to relatives far away who want to hear the sound of the voice. Our host predicted that it will soon be practicable for persons traveling to step into a room at a hotel, record a long missive in a few minutes conversation and dispatch the cylinder, perhaps half way around the world.

The Phonograph

ord a spring attached to the extremity or right-hand end, forces connection of the mandrel in the main shaft and an automatic dowl-pin at



The Multiplex Phonograph.

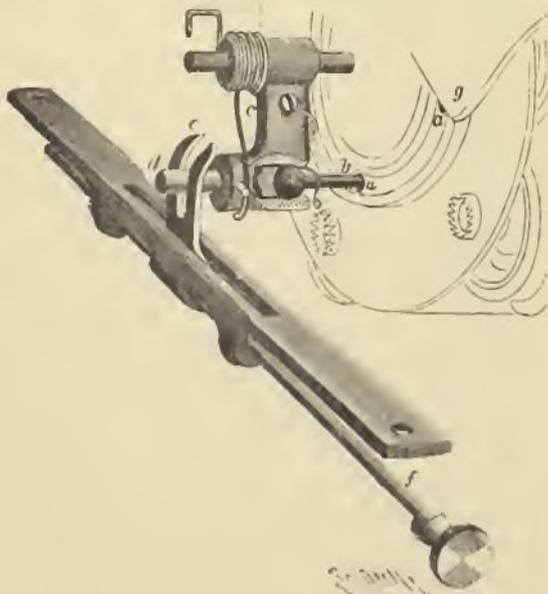
That the multiplex attachment will aid the phonograph as a commercial article, must be admitted by practical minds when the merits of the invention are thoroughly investigated. It is so simple in mechanism, and so practical in detail, that a glance at it is sufficient to cause any one to wonder why the original invention should have not embodied its principles as a primary instinct.

The illustrations which appear above render anything like a technical description unnecessary. A casual inspection is all that is required to explain the principle involved in the operation of the attachment.

You simply lift the body of the Edison machine off and put the "Multiplex" in its place, there being a slot in the framework where the screw fastens it to the back, and for regulating the tension of the belt, similar to the Edison pattern.

The rotation of the Multiplex group in the regular order is controlled by the means of a compound reacting ratchet lever, the knob of which is seen protruding in front of body box.

One movement revolves the Multiplex group and brings the next cylinder in position. When the mandrel is in position to reproduce its re-



taches itself to the main frame, thereby giving absolute firmness, and steadiness, while the record is being recorded or reproduced.

When the Multiplex is used as a slot machine, the mandrels are numbered in regular order. These numbers are intended to designate the various records in the repertoire of the machine, and to enable the patron to make a selection from numbered list which is on an announcement card.

If the record in position when you approach the machine does not suit your fancy, you have simply to take your choice from the index on the top extension of the phonograph, and pull the lever back and forth until the desired number revolves into position. Then drop a nickel in the slot and a reproduction of the record begins. Should the record not please you, another one can be brought into place by simply pulling lever while the machine is running.

The system by which the mandrel frame of the Multiplex attachment is filled or emptied is very simple, and involves no more labor than that of loosening several thumb screws.

The mandrels which are to be moved are revolved to the top in consecutive order, and are taken out one at a time when they appear in position. The frame is refilled in the same manner.

The foregoing detail concerning the mechanism and operation of the Multiplex attachment are sufficient to give all who are familiar with the use of the phonograph a clear and concise idea of its construction. It is virtually an improved substitute for the single cylinder machine, combining all of the desirable features, and meeting the demand in an unlimited sphere of employment, which the other, by reason of its physical limitations, cannot fill.

The idea of economy, which is the point of all valuable invention, impelled the inventing of this machine, which would quintuple the action and resources of the original without any increase of expense save that of the attachment alone. Following this line of thought, there was suggested to the inventor a Multiplex group of five cylinders with the view of placing them in the cabinet of the slot machine without making any alterations on the cabinet or doing violence to any of its mechanism.

The Multiplex, as now constructed, can be used for any business purpose, public or private entertainment.

There is no reasonable limit to the capacity of the machine, so far as the number of cylinders are concerned.

The attachment can be furnished with five, ten, fifteen, or twenty cylinders, and where exigencies require the cylinders can be made double the length of those used in the slot machine.

As a talking machine and office accessory the phonograph should assume the dignified practical scope of employment presaged as its higher and most useful mission.

There is no reason now why it should not fill every demand of the business man, lecture room, college, professional man, and is, in fact, of primary importance.

As a prospective factor of this kind the world welcomed its advent, but its use was hampered because it was inadequate by reason of its abbreviated resources to perform the duties assigned to it.

The whole trouble was in the single cylinder, which did not allow sufficient space for the mass of dictation necessary associated with the routine of daily business.

When the space on one record blank was reached the only alternative was to remove the cylinder and insert a new blank. This occasioned no little annoyance, and consumed valuable time, besides giving an intricate detail to office work, which seriously interfered with its dispatch.

The Multiple attachment removes this defect; its five or more cylinders give all the space necessary for this amount of dictation, from one sentence on to a book of five hundred or more pages.

The pause between filling one cylinder and beginning another involves no more labor or time than that of pulling the eccentric rod, which instantly throws the desired cylinder into position.

The Multiplex for commercial business purposes can be manufactured to meet any demand. When made for particular purposes they are especially designed to meet the emergencies involved, as the case may be, with five, ten, fifteen, or twenty cylinders, and twice the length of those now in use, if desired.

The Multiplex attachment fits the phonograph for position especially in the schools, colleges, and lecture rooms of the country, as a source of instruction in any study or from any great teacher.

Phonographic Clocks

The phonograph is well known, but as usually constructed it is a tolerably large instrument. An English firm, however, has succeeded in getting such an instrument into an ordinary-sized drawing-room clock. There are many amusing and useful possibilities of this phonograph clock. Imagine sitting in a room with not a soul near and suddenly hear the "Star Spangled Banner" or a voice in a sudden, mahatma-like fashion crying out: "Don't forget." With a phonograph clock, now a trade novelty, all this is made a possibility. The phonograph is set to go off like an ordinary alarm, and the hands are set for the phonograph to commence its operations at a certain time, either to amuse or startle friends or to give a gentle reminder that you have an engagement or have at a given time to perform some business.

Novel Application of the 'Phone

A novel application of the phonograph is recorded by New Ideas. A telephone company uses the phonograph to notify subscribers that their calls cannot be answered because the number called is "busy." An ordinary office phonograph is connected to a solid back, long-distance transmitter by means of a soft rubber tube, the tube being centered to a mouth-piece of the transmitter. From this transmitter the ordinary telephone connections are made to a spring jack or switch, appearing on each section of the switchboard. Whenever a subscriber calls a number that is "busy," as soon as the operator learns this she inserts the caller's plug in the "busy" spring jack connected to the phonograph, which throws out the words "The wire is busy, please call off; the wire is busy, please call off," in a most industrious manner.

It may be new to most of our readers that the nickel 5-cent pieces now in use are not of equal size, but that the one with a V. stamped on it is considerably larger than the one stamped with a 5. This is important when approaching nickel in the slot machines, where the smaller nickel generally fails to act, and the confiding customer loses his money through no fault of the machine, but through an inexactness on the part of the mint.

The Graphophone

An Illustration of Its Practical Uses

The advancement made in newspaper work is in no way shown more prominently than in reporting long speeches. During the past few months, the readers of the Louisville (Ky.) Courier-Journal have read page after page of closely printed speeches made the night before and have no doubt often wondered how it was possible that a full and accurate report of three or more speeches, each one taking an hour, more or less, in the delivery, could be given to them at breakfast, in a comparatively short time. When it is known that the work was done so that it could be set up in type by 1:30 o'clock in the morning, the result is more a matter of wonder.

The reports of the late campaign meetings, where long speeches were made, can be taken as a fair example of the work that must be done. The stenographic report for the Courier-Journal was handled by Mr. Clarence E. Walker. His force consisted of himself and one other expert stenographer and four typewriter operators. Besides these he pressed into service a system of improved graphophones, which renders easily possible with a small force what would require perhaps a half dozen stenographers and twice as many typewriters.

Mr. Walker used five machines in reporting a meeting. One of these is the recording machine, while four are reproducers. The recording machine stands alone, while the other four are placed in a group forming a square. Clustered around this group are the typewriter operators with their machines. Attached to all the machines was a current of electricity ready to be turned on.

At the Palmer-Buckner notification meeting Mr. Walker sat at his table on the stage ready to take a stenographic report of the speeches. Mr. Walker took the first speech for fifteen minutes and then made way for his partner, Mr. F. M. Williams. While Mr. Williams was talking stenographic notes, Mr. Walker hurried to the rear of the stage, where the machines and operators were in readiness. He seated himself at the graphophone which stood alone, and placed a cylinder in the machine. He repeated his notes deliberately to it, and in ten minutes the cylinder had been filled. Each cylinder holds about eight pages of typewritten matter, or what would be a column in the Courier-Journal. Mr. Walker shut off the current and handed the cylinder to one of the typewriter operators. She placed the cylinder in her machine, which is a "reproducer," placed in her ears the couveyor, which is a pronged pronged piece of rubber tubing attached to the "reproducing diaphragm," and turned on the current.

The cylinder began to revolve, and every word Mr. Walker had spoken was reproduced. The words often tumbled out so rapidly that it was impossible for the typewriter to keep pace with them. She simply turned a small lever to her right, which stopped the revolutions of the cylinder instantly. This enabled her to catch up and was frequently resorted to. While the typewriter was transcribing the cylinder, Mr. Walker was filling a second cylinder, which was in due time finished and handed to a second operator. When he finished his notes he relieved Mr. Williams, who proceeded to the rear of the stage and also dictated to the graphophone. In this way the stenographers alternated until the speeches were complete. And when the last speaker had finished, the stenographers and typewriters were only about fifteen minutes behind them which meant about half an hour's hard work.

Of course there were a hundred pages or more of typewritten matter, handled by different persons, and some may wonder how all of those pages could be so arranged to fit in without a mistake. This was done by a system of marking. For instance, the matter on the first cylinder was marked A-1-2-3-4 up to eight, which completed it. The second cylinder was B-1-2-3-4 and so on, and the third cylinder C-1-2-3-4. When they were all completed it can be seen how handily the pages were arranged in their exact order.

As rapidly as the pages were turned out by the typewriters they were hurried to the Courier-Journal office by messengers on bicycles,

and by the time the last speech was finished most of them were in type. Thus one great practical use of the talking machine was illustrated.

The wonders of the graphophone were exhibited last month by Manager H. S. Woodhull, of the Columbia Phonograph Company, 919 Pennsylvania avenue, to some admiring friends. A Columbia 'phone was put in operation. It rendered good music, sang ballads, and made speeches. The wires to the offices of the company in Baltimore, New York City, Columbia, Harrisburg, and York, Pa., were opened, and in each of these places the graphophone in the local office was heard with distinctness. The managers of each of the offices telephoned that the graphophone was heard as plainly as it would have been if it was in the room where they were.—Washington Post.

The Metaphone.

The Metaphone, of which we gave full description in our November issue, has been renamed the "Echophone." It has been reconstructed and improved and is now ready for the market. In the first machines the glass rod which transmitted the sound to the diaphragm, was not an absolute success, as it was continually "falling out of track." This defect has been remedied by applying a small spring to the base of the glass tube which furnishes sufficient downward pressure to hold the stylus in track.

The machine in its present state is very attractive in appearance and serves to illustrate the wonder of the talking machine in its simplest form.

'Graphs, 'Phones * * * and 'Scopes

The Cyclo-Telegraph

Mr. Leo Kamm, an inventive Englishman, has perfected what he calls a cyclo-telegraph, which is carried a coil of wire with which he has combined an instrument which is practically a combination of typewriter and telegraph. The whole is mounted on a bicycle, on which is carried a coil of wire with which connections are made by means of an earth rod, used to complete the circuit. The apparatus weighs seven pounds. Five miles of wire are carried. Each mile of wire weighs ten pounds. It is very fine and very light, but answers the purpose.

The telegraphing is not recorded in the usual way. The message is printed on paper by the typewriter-like instruments, of which there is one at either end of the wire. The line can be operated by anyone who typewrites, and the services of a telegrapher are not required. So says the inventor, and he ought to know.

As it is fitted on the bicycle, the apparatus is intended for laying telegraph lines for military purposes. When one end of the wire has been made fast to the telegraph receiver the one constructing the lines has only to mount the wheel and ride to the point at which it is intended to end the line. When the wire has been unwound from the drum a bell rings and gives warning of that fact.

With this invention, Mr. Leo Kamm says that not only will the ordinary difficulties of field telegraphy be overcome, but the work will be done with a speed and precision never dreamed of by army officers.

The Stethophone

The "stethophone," by which physicians are enabled to distinguish the difference of sound of the action of healthy and unhealthy organs, has been invented by Rev. B. Marsh, of Blackheath, Wentworth County, Canada.

William A. Eddy, the scientific kite flyer, who has succeeded in taking pictures by a camera suspended in midair, has discovered that such pictures can also be taken at night, owing to the common use of electric lights.

* * * 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. * * * * *

Boston, Dec. 8, 1896.

The Phonoscope Publishing Company.

Gentlemen: Would you allow me to use up a little space in your valuable journal? I am a traveling phonograph exhibitor and am very much interested in the business; present and future. In visiting the different cities in different parts of the country, I am very much amused by the great wail that the exhibitors offer up in reference to duplicate records. Now, I am not praising duplicates, but I should like to ask some of the exhibitors what difference it makes to them if the records they purchase are made with a pickaxe or a plow, so long as they give a good, loud, clear and brilliant reproduction. It seems to me that anyone would prefer a good duplicate to a bad original.

Whenever the general run of exhibitors get a bad record they immediately cry, "Oh! that's a duplicate;" when they get a good one they say, "That's a fine record; it must be an original." Let me tell them it is just the other way. When they get a good, loud, clear record it is generally a duplicate and the hum ones originals. I'll tell you why. Most all of the phonograph singers sing to five or six hours at a time, and about two of the records are good; the rest are only fair.

Now, which is best, a duplicate from the good ones, or one of the bad originals?

When I send for records I get some good and some bad. I don't lose any sleep over it; I know how hard it is to make a good record, and if I get my share of the good ones I am satisfied. Why don't we run around to our printer and want the type he uses to print our circulars? Why don't we ask our photographers to give us all negatives when he furnishes us pictures? When I buy records, I buy them for the results they give, I don't care whether they made with a tack hammer or a steam engine.

I notice one of the New York phonograph companies, who used to toot and toot in every paragraph, on every page, of their circular, "These are original records"—has reduced their records to 50 cents each, and dispensed with their pet "toot." How about this? I predict that in five years we will have all duplicates. As for myself, I would rather buy two hundred records for one hundred dollars, and run chances, than to give one dollar each for them and only have one hundred.

The way things are being run now in the business, your going to get "done" anyway, so we might as well take it easy and "let nature take its course," as Casey says. G. A.

Pottsville, Pa. * * * * * The optical illusion in your title makes the E appear much larger than the H, caused by the darts issuing out of the trumpet. Nevertheless, they are of equal size. Operating the phonograph in the open air has not affected my records any, but they are more susceptible to cold than heat. Records produce much better at midnight than at high noon. The cause of it, I attribute, to the humidity of the air, it being denser or heavier at night.

I would not use cotton batting to brush dust from records, but only the soft camels hair brush, which is furnished with each machine.

Talk about ignorance of operators. I recently met a gentleman who tried to adjust the style to locate the music with the speed regulating thumbscrew of the phonograph standard speaker. In regulating it myself to proper adjustment, he remonstrated with me for interfering with the machine and what I did it for. He of course, did not know who I was. I received his thanks afterwards. Yours, C. F. D.

[We do not know what the "speed regulating thumb screw of the phonograph standard speaker" is, but trust Mr. D.'s views will interest, or amuse, some of our readers.—Ed.]



AUTOMATIC LUNCH COUNTER, WITHOUT WAITERS.

Slot Machines

Automatic Lunch Counter, Without Waiters.

One of the most elaborate applications of the "nickel-in-the-slot machine" is that which forms the subject of the above illustration, which shows the interior of a café in the Potsdamerstrasse, Berlin, equipped with automatic lunch counters. There are several establishments of the same kind in this and other German cities which are controlled by what is known as the Quisisana Company. It will be seen from the illustration that in place of the ordinary counter served by waiters there is a set of ornamental cabinets ranged along one side of the room which have a shelf projecting at a convenient height, upon which are placed the necessary glasses or cups. Above the drinking vessels are the faucets and a slot to receive the coin. The customer places a glass or cup beneath the faucet bearing the label of the drink which he desires and the money is inserted in the slot. The apparatus will then automatically, without further action of the buyer, deliver the liquid. The establishment in question offers a customer the choice of a large variety of drinks, the various liquors being obtainable at all seasons of the year, and the iced drinks of summer being replaced by a variety of hot drinks in the winter.

The liquors, etc., are kept in glass vessels and the hot drinks in nickel tanks surrounded by a hot water bath which is heated by gas. In order to insure perfect cleanliness no rubber is used, the liquids being conducted to the faucets through silver tubing. The measuring out of the drinks is controlled by clockwork located within the casing of the stands. Each stand is provided with an automatic spraying nozzle for cleaning the cups and glasses. It is located in the center of a disk which is provided with a groove to receive the rim of the inverted glass. Upon pressing down, a spray of water rinses out the vessel.

The eatables, such as sandwiches, cakes, etc., are contained beneath a large bell glass, as shown in the third stand from the right. The glass contains about one dozen sandwiches, each of which is placed in a paper dish. They are arranged in a circle upon a revolving tray, and whenever the purchase coin is put in the slot the tray revolves far enough to bring a sandwich opposite an opening through which it is automatically presented to the purchaser. Other stands provide hot chicken, beef or other meats, and, indeed, the Quisisana café has a bill of fare which would compare favorably in point of variety with a first-class restaurant of the common type.

The Slot Machine In House Keeping

We are living, we are dwelling,
In a mighty handy time;
'Tis an age when there's no telling
What we can buy for a dime.

It was thus, or something like it, that Longfellow spoke; if not in precisely those words at least that was about what he meant, and the facts fully justify the assertion. The truth is, there never was such an age in all time as this, nor such times in all the ages as now, with living so easy for poor folks. They can get more for their money in these times—especially since the defeat of the "free silver" heresy—which doesn't, as some seemed to think, mean a free distribution of silver to all corners, than they were able to get in earlier times, and, what is fully as important, it is easier to get the "wherewithal" than it was once upon a time.

These remarks are suggested by the story that comes from Paris, by way of "the old country," of the wonderful doings of the "drop-a-cent-in-the-slot" machine, which has actually been developed into an apparatus of some utility, instead of being largely a nuisance as it is known in this country, where it is still in its primitive state. The slot machine in Paris has been "evolved" into a purveyor of hot water, at a cent a gallon, and poor people who found

it expensive and uncomfortable to maintain fires in small tenements during the hot summer days, have recourse to the hot water slot machines, and their wants are supplied with little trouble or expense.

The way it is done is this: The slot machines are a part of the street lamps, which are large and ornamental columns, with a reservoir for water. The heat of the lamps is utilized to boil this water instead of being allowed to waste itself in the air. The machine stands at the foot of the lamp, and a cent dropped in the slot brings the desired flood at any time of day or night. Each machine is capable of supplying fifteen gallons of hot water per hour, or a gallon every four minutes.

It is estimated that \$500,000 worth of heat power is wasted in New York annually in street gas lamps, which might be saved and made a convenience and a blessing, by means of this hot water heating attachment. They would be cheaper than fires and more comfortable, as before intimated, to the dwellers in close tenements. The plan has been introduced into England and has become popular. The slot machine has also been utilized there by the gas companies, and a small coin dropped in the slot of a gas machine gives a consumer so many cubic feet of gas. When that is gone, if he wants more light he can repeat the operation. In this way he doesn't have to pay for leaky meters, the company can't overcharge the consumer, and the consumer can't "beat" the company. Again, the slot machine has been utilized to assist railroad passengers who desire to read. A cent in a slot starts a little electric lamp on a side bracket convenient to his head, and there he is.

But these blessings are all elsewhere. In time, perhaps, the slot machine in the United States will cease to be merely ornamental and become practical and useful.

The American Talking Machine Company, Henry C. Spencer, manager, are rapidly filling orders for the new "Columbia" graphophone.**

An Automatic Bank

The automatic machine idea has been turned to new account in Italy. Put a coin in the slot and take out a receipt and the thing is done. The workingman's "honest penny" is banked without the trouble of going to a savings bank or postoffice. When a sufficient number of receipts have been collected they can be exchanged for a "libretto" at the regular savings bank. Interest at 4 per cent. is paid on deposits, and the depositors are entitled to a share of the profits derived from the bank's operations.

The Automatic News-boy

The automatic newsboy, an ingenious machine in which the penny-in-the-slot principle is applied to sale of newspapers, was on exhibition at the Astor House, New York, last month. The machine can be set to deliver newspapers of any price or size simply by dropping the required coin in the slot and turning a crank. The boxes are made in various sizes, so that the capacity may be according to requirements. The machine can also be made and regulated for any size paper or magazine.

It is intended for use in hotels, stores, railway and elevated stations, suburban districts and in public conveyances. The inventor is W. S. Barnett, who also devised the Ferris wheel, jack-pot and other card-playing machines.

Coin-in-the-slot Bicycles

Slot machines are the latest addition to the bicycle outfit introduced at Berlin. They are attached to bicycles that are rented and those using them must drop a nickel into the machine to keep the wheels in motion. A Frenchman has succeeded in the construction of a bicycle that can be taken apart and carried in a bag without inconvenience.

—The penny-in-the-slot machines have at last made their appearance in Springfield, Mo. It is satisfactory to know this, as it shows that Springfield is not entirely beyond the elevating influences of civilization.

Doings Among the Phonograph and Graphophone Exhibitors.

At a fair given in Brooklyn last month Mr. C. H. Oxenham, with a phonograph exhibition, added much to the amusement of those who attended, and succeeded in getting a "record" for his mysterious little machine that he considers one of the most novel ever taken. The "record" included a chorus by young folks, the screams of a fainting woman, and a song by three Windsor Terrace Chinamen. The screams belonged to Mrs. Jeremiah Earle, and the Chinese song was executed by Charles Washen Foo, a laundryman residing on Adams place, and his two assistants. The young folks had just finished one verse of their chorus when Mrs. Earle, who was sitting near the phonograph, uttered two sharp screams and fainted away. In an instant there was confusion and the chorus was about broken up, but Mr. Oxenham kept the singers together and the second verse was sung without interruption. Then the three Chinamen were put in front of the funnel and went through their little act with about as much giggling as would be expected of three school girls, and then it was all over. Mr. Oxenham did not think that Mrs. Earle's screams would be reproduced, but the machine had been only too alert, and that lady then had the opportunity of not only hearing how a woman screams when she faints away, but her own screams. She could not be induced to listen to them, however. This particular cylinder proved quite a drawing card and resulted in big and unexpected receipts.

Mr. Frank Thayer, one of the leading Western exhibitors, reports business as very dull in the West.

D. H. Armstrong is giving very successful exhibitions with the Phonograph in Arizona. His catalogue of records is very neat and illustrates the class of exhibition that is bound to succeed.

~ Our Tattler ~

Myers tells me that some one sent him an order for a record of the song, "I Love to See My dear Old Mother Work."

The man who wrote the song, "It Never Came Back" should see the "Home." A great chance for a companion song.

Some one said Walcott leads (ain't that a wonder), but he'll never get there at 50c a bunch. They fade too quick.

The people in Topeka who know "George," will be pleased to know that he "rides a bike" now. And the wind—

'Tis easy enough to be pleasant,

When life flows by like a song;

But the man worth while,

Is the man with a smile.

When the "push" in his battery's gone.

Corbett and Fitzsimmons would be a frost in front of the kinetoscope. But if you could get a good strong phonograph—well I guess yes.

I heard this in a phonograph parlor the other day: Proprietor—"Excuse me, this is a bad nickle." Patron—"Is it? Well, you just gave it to me in change." Proprietor—"Did I?" Patron—"Yes." Proprietor—"Oh."

The funniest thing in the business is Len Speucer, who weighs a good 200, singing "Wait, Mr. Postman, Wait," and trying to imagine he's a little one, as suggested by the song.

An exhibitor tells us it is a fact that his phonograph "talks louder" at midnight than in the day time. I heard a phonograph last Sunday in a Raines law hotel and I was surprised. I never knew she spoke so loud.

I understand that a scientist has invented an instrument to photograph your thoughts. I'd like to see a photo of mine when I looked at the motor of my "Home," after I'd wound it up too hard.

Lincoln once said: "You can fool some of the people all the time, all the people some of the time, but you can't fool all the people all the time." But still the two Mc's and Bryans are great sellers.

Some of the song writers should sing their songs to the 'Phone or 'Graph, and hear them reproduced before they publish them. I tried to wrestle with "Her Thoughts Seemed Fixed on Something Far Away" in a patter song, the other day, and had to bend my face back into shape again.

Why do all the song writers always have their "demure, innocent, pious, simple, gawkish, tender, bashful maidens go to the Bowery and on Broadway to see things? What's the matter with Fourteenth street and Fifth avenue for a change? They're there just the same.

I spoke last month about the Prince of Wales scratching his head, etc., as reproduced by the cinematograph. I see one paper explains it thus: "The movement referred to is simply a momentary placing of the hand to the ears, probably to brush away an intrusive fly." I've always heard it said that there were no flies on Al. How about this?

I've corns on my fingers from writing, and a dislocated jaw from pronouncing some of the names of projecting machines, but I'm going to tackle this one if I lose a finger. Chronothanatotetron! Oh! Ain't that a bird? and I understand that it was invented by a woman in Arkansas, and turns with a crank (I mean the machine). I'm going to call mine the Trunup-movinpicturesonascreenscope, and do 'em all up.

The phonograph has a surprising number of friends. The phonographs in ferry stations and other public places are listened to with expressions of rapt delight that is amazing. It cannot all be a scientific interest in the marvel of the apparatus, and if it isn't what is it? Refined-looking women who would be shocked to find themselves in the music halls where the songs are sung on the stage cloister around the phonograph with delight. They not only do that, but also they go to accept a free treat of music from some one who has paid an honest penny for it.

General News

As predicted in this column last month, a New York Phonograph company has gone out of the business. The firm of Miller & Hagan, known as the Phonograph Record and Supply Company, have sold out. Their stock was bought up by a number of New York parties, principally G. Bettini and Russell Hunting.

The Columbia Phonograph Company have in preparation a new machine which they will style the "Columbia Type B." We have seen the model of this machine. It is, or will be, one of the most practical talking machines on the market. It is the same style as the present Columbia, fitted with a spring motor which will run one hour with a single winding, and will be supplied with cylinders 6½ inches long, upon which a selection of fifteen minutes duration can be recorded.

We understand that Mr. C. G. Childs has severed his connection with the Ohio Phonograph Company.

The Columbia Phonograph Company have leased the whole building over their Broadway parlor, and are going to move their headquarters from Washington to New York.

We have tested a battery manufactured by the Southern Battery Company, which, in our opinion, far outclasses anything in that line yet put on the market.

We have heard some vocal records taken by Chicago Talking Machine Company; that are sold for 50c, which far surpasses some offered by rival companies for \$1.

We have received illustrations and information pertaining to the Kinematograph, the leading English projecting machine, now being exhibited at the Royal Aquarium. Full description and illustrations of this machine will appear in our next issue.

We have had an interesting interview with Mr. Moore, of the Multiplex Phonograph Company. He is very enthusiastic over the Multiplex. We share his enthusiasm, and recommend his Multiplex attachment to all users of the 'Phone.

There are 2,827 automatic slot machines in the city of Brooklyn. These figures were compiled from a census taken by the city authorities who contemplate levying a tax on same.

man H. Howe's Phonograph exhibition, reports man H. Howes Phonograph exhibition, reports business in Pennsylvania as Al.

Mr. Thos. Wardell has let his Phonograph parlor in Lowell, Mass. He says "winter business in Lowell is very bad. I cannot understand why people are so changeable. In spring, summer and fall they spend money freely, but in winter—not a cent."

The International Film Company have been vigorously at work perfecting their new projecting machine. They claim it will surpass any yet on the market. Judging from the trial exhibition, which we were fortunate enough to attend, their claim is a just one. A full description and illustration of this machine will appear in our January issue.

Mr. C. S. Rhea, of the Traveling Edison Exhibition Company, Messrs. Wainwright & Rock, of Edison Vitascope Company, New Orleans, and Mr. J. P. Harris, of Eden Musée, Pittsburg, Pa., were in New York last month purchasing films, etc. for their "projectors."

Raff and Gammon report that there is a good demand for the Vitascope for church fairs, etc.

The San Antonio Phonograph Company have taken some very fine Spanish Records for Phonograph and Graphophone.

The Columbia Phonograph Company have a new style recorder and reproducer for their Graphophones. It is made of aluminum and is far superior to the old style of rubber.

Mr. Dan W. Quinn, the popular baritone, has added a number of new songs to his repertoire, principally among which are all the selections from Lillian Russell's musical comedy, "The American Beauty."

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ADVERTISING RATES FURNISHED ON APPLICATION.

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

We have received several letters from people interested in the Phonograph, Graphophone and Gramophone, commenting approvingly on our editorial and heartily welcoming our appearance in the field. It gives us great satisfaction to note that by taking up a stand absolutely independent of any particular interest, we have taken a step approved of by every one disinterestedly interested in the spreading of talking and kindred machines. We are not here to sound the praises of any particular machine or firm. We represent the public and not any manufacturer or brand.

We look all around for whatever we may think of interest to our readers in any field coming within our scope, whether it bear a high-sounding name culled from the ancient tongues, or whether it be the product of an obscure Vermont Reuben. We want stuff, not gas. We do not advertise one machine and run down another. We shall persist in telling our readers all about the business, not a part only, assured as we are that the inherent merit will bring forth the best machine in due course. We shall not lend a helping hand in cornering a good machine, because somebody else wants it so. On the contrary, we shall uphold the truth from first to last.

In the interests of a great science we advocate truth in all things, scrupulously, religiously. We should like to see talking machines as common in our homes as sewing machines or pianos are to-day. This end can only be attained by removing from the mind of the public all this halo of mystery which still clings in a measure to these inventions which for simplicity, practicability and scope surpass any made during this century.

We want to familiarize the public with talking machines by giving it freely and unreservedly all the advantages of our long experience and that of our numerous friends throughout the land.

It is surprising to note the very bad mistakes some of our journalists make in trying to give their readers news about matters they are entirely ignorant of. The following is a sample:

"I wonder if the Gramophone is going to displace the Stenographer. Of course it will not do away with the typewriter, for that is an essential part of the business. But it saves the time of the stenographer, which, in these days of time-saving, is an important thing. A man who uses a gramophone constantly, tells me that it is like having two stenographers. He talks into his machine and hands the records over to his typewriter, who reads them off on her gramophone and writes them out on the typewriter. A man must know pretty well what he is going to say to the gramophone, unless he

wants to be taking his words back all the time. There are a good many arguments in its favor. One is that a man can get up in the middle of the night and talk into his gramophone, when it might be impossible to get hold of a stenographer. And only think of the inspired poet with a gramophone! He may wake up from a beautiful dream and, before it is forgotten, read it off into his "gram" (the other instrument is called the 'phone') at white heat. And then, again, there is nothing embarrassing about a gramophone. A latter-day poet might be embarrassed at times to dictate his verses into the ear of a stenographer, particularly a young lady stenographer; but to pour them into the recording cylinder of a gramophone would bring no blush to his cheek—nor to the instrument's."

To any one who has a Gramophone, or is familiar with talking machines, this article is very amusing. We can assure the writer of the above that he need not wonder or worry, as the Gramophone will never displace the stenographer. In fact the Gramophone never has, and never will be used for commercial purposes, as its inventor, Mr. Emile Berliner has designed this instrument with a view to its being used in the household for entertaining purposes only, and as it does not record but simply reproduces, the article above is very far from the point.

When writing about scientific machines, why not hold strictly to facts, and not fancies.

Answers to ~ ~ ~ ~ ~ ~ Correspondents

All questions pertaining to Talking Machines, Picture Projecting Inventions, Automatic Coin-in-Slot devices, Amusement Inventions, etc.; will be cheerfully and fully answered in this column. Inquiries for this department should be addressed—Information Department, The Phonoscope, 822 Broadway, New York, U. S. A. * * * * *

The Phonoscope Publishing Co., etc.

Please give me lists of anything that would be of interest and bargains to a phonograph exhibitor, or would be money earners in a phonograph parlor. Do you know anything regarding the Bettini microphone attachment for phonographs and will it make a better record, or give a better reproduction than the Edison automatic reproducer or standard recorder, and do you know of any other attachment that improves the phonographs any. Is the Multiplex phonograph on the market, and the price of same. Who can I address in regard to it. Give me the best size and shaped horn for hall or church use for horn reproduction, and best material to use in its construction. Have tried most everything and want to overcome over-vibration, etc. Please give me a pencil sketch of same as to length, size of bell, etc. I believe I am the first to think of the Duplex speaker. The shape of the upper diaphragm contained is not right in the U. S. Phonograph Company's Duplex, nor is its connection, and is too heavy. Let me know, and oblige, very respectfully.

C. C. C.

P. S.—Is the add in Phonoscope, Nov. 15, 1896, for sale, Box 112, Sta. A., Boston, Mass., a reliable party so far as you know.

[We are in receipt of the above communication. Although you do not use and ? marks in your letter, it is very apparent that you intend to convey the idea to us that you wish to ask a few questions, which we cheerfully answer as far as lies in our power.

1.—Kinetographs, Kinetoscopes, Kinetophones, X-ray Devices, Automatic Picture Machines, Cosmoramas, Toy Kinetoscopes, Metaphones, Graphophones, Gramophones, a Visual Telegraph signal in the window, Automatic Optical Illusions, etc. 2.—Yes. 3.—Write and ask Mr. Bettini. 4.—No. 5.—Yes. 6.—\$150. 7.—The Multiplex Phonograph Co. 8.—Read article on horns,

this issue. 9.—We have ordered sketch. 10.—Do not quite understand.]

T. D.—[We do not know of any Phonograph of Graphophone that sells for \$10. Your friend probably had reference to the Gramophone.

M., Bangor, Me.—[The Phonograph, by all means.]

B.—[The only thing for you to do is to get a primary battery and charge it yourself. See our article on batteries—this issue.]

W. M., Atlanta, Ga.—[Mr. Edison is the inventor of the Vitascope. The scientific world in general concedes this to him, and we cannot find any proof to the contrary.]

J. H. C.—[The manner of hearing the Graphophone must be determined by the taste of the people to whom it is to be shown. It is a question as to the "best way." To obtain the best results, as far as tone goes, the tubes give the most natural and clearest reproduction.]

Mrs. F.—[The Edison Spring Motor is an absolute success. The body of your machine can be attached to it by simply using the two body-holding screws which are already on your phonograph.]

St. Louis X-Ray Co.—[Write to the International Film Co., 150 Worth street, New York.]

"Inquiry," St. Louis.—[No. No company or individual can supply you with good original records at thirty-five cents. They might give you a few at that price, but cannot do so legitimately.]

G. Paris.—[To obtain a good vocal record, elevate your machine so it is about five feet from the floor. Attach horn, and elevate it so the bell will be directly opposite singer's face. Have artist stand about eighteen inches from horn, and sing in natural tone without forcing his voice. Place piano directly behind singer. Do not use forte pedal when playing. The most important thing is to have a good diaphragm. If your recording stylus is dull, or your diaphragm glass too sensitive, you cannot get a good result.]

Geo. P.—[The various companies in the United States all keep a large stock of records. No company has the best. They all have good and bad records. Some make a specialty of some particular class of records to which they give their special attention, but no company has the best. They may have some of the best, but not all. Advise us what class of records you wish, and we may be able to help you out.]

A. E.—[We do not know where the "French" glasses come from. We do know, however, that three dealers in Paris, France, buy their diaphragm glasses here. We think that most of the "French" glasses are manufactured in or around Rochester, N. Y., U. S. A.]

J. C. C.—[We have never seen the Megaphonograph, and cannot find any one who has. We have seen and heard several phonographoscopes, but not the Megaphonograph.]

H. W. G.—[You cannot record on the Metaphone. We can supply you with one. Price, \$6.]

The suit brought by Reed & McFarland to obtain judgment on a note for \$1,900 given by W. F. Zoller and others was decided in favor of the latter by Judge Lamsou, in the Common Pleas Court at Cleveland, O., lately. The note was given to secure Reed & McFarland in the payment of a number of nickel-in-the-slot machines which they sold to Zoller. It was decided that the machines were gambling devices and contracts relating to them were invalid.

Prof. McKendrick, of Glasgow, Scotland, has been making experiments with the phonograph as a medium for transmitting sound vibrations to the deaf, and magnifying same so that rhythmic vibrations may be audible to them. Prof. McKendrick has obtained some very wonderful results by transmitting sound vibrations to a basin of salt water, which so magnifies them, that a deaf person placing his or her hands in the water, can recognize and partially hear the selection that is being transmitted.

[We have made arrangements to have one of our representatives call on Prof. McKendrick and procure our readers a full account of these experiments in the near future.—Ed.]

Our Correspondents

Portland, Ore.—We have received the November Phonoscope, have read its articles and its letters from the different parts of the country, and have been both pleased and edified. This number is certainly very interesting and must be of great value to all parties operating instruments pertaining to sound and sight. Especially will it be of great value to the phonograph operator. He who reads its columns monthly will be posted in all things pertaining to his business, that is, he will be "up to date," as it were. A few words in regard to business here in Oregon may not be out of place. The writer has been located in this city for 639 days, and so should be able to speak from knowledge. In the year 1895, business was all one could expect, and while it has not been nearly as good this year, yet we find no fault, and have no complaints to make. Of course the phonograph is in the nature of a luxury and everything in that class has suffered during the past year. However, we pin our faith to the Phonograph and certainly think it has come to stay. If the business has not been as good in this city during the past year as formerly it is because the pay roll has not been as large. Whenever and wherever there is a good pay roll, then and there will the Phonograph thrive. It is a fact that many people think it a toy, and I must confess that I have heard some machines operated that were hardly good toys, but the fact still remains that the Phonograph in good order, with first-class records, operated by one who understands his business, is the very marvel in machines. It stands in this the last decade of the nineteenth century, the most wonderful discovery ever made by man. The most wonderful form that man has ever seen is man himself, the most wonderful machine is the Phonograph. In fact, the Phonograph is almost a human being. I have in my case a cylinder, "Rocked in the Cradle of the Deep." I have repeatedly challenged any man in Oregon to sing this song, as well as my instrument sings it. I have another record, "Hot Corn Medley," by the Unique Quartette. I make the same challenge to any quartette in this State. The Phonograph is the marvel of all machines. The Phonograph is almost human. * * * * * Let us have the best instruments. Keep them in perfect order. Buy nothing but the best records and reproduce them as they should be; and we will improve the business and make the people hear us, whether they wish to or not. MONROE.

Vitascope Hall, Buffalo, N. Y.
 Vitascope Hall, the new auditorium, has been fitted up at large expense as a suitable place for the proper display of the marvelous possibilities of Edison's latest wonder-worker, the perfected vitascope.
 It has been tastily decorated in white and gold, with an inclined floor carpeted in Wilton velvet, nine rows of luxurious orchestra chairs arranged in sets of four on either side of the central aisle, a handsome stage with an elaborate proscenium arch, rich maroon plush hangings, incandescent lights, perfect ventilation and all the other accessories of a delightful place of entertainment.
 On the snowy screen adjusted just back of the proscenium arch, so as to carry out perfectly the illusion of a stage setting, the streets of New York, London, Paris, Berlin, Moscow and Hong Kong will be shown animate with life, the famous dancers of the world will indulge in Terschorean revels, noted pugilists will fight fiercely, volcanoes will pour forth their smoke, fire and lava, conflagrations with exciting scenes of rescue, huge ocean waves dashing themselves into foam on rocky shores, dead men will return to life and history repeat itself.
 In the vestibule, a palace of pleasure in itself, 28 Edison phonographs—the latest and best singing instruments made—have been placed for the diversion and instruction of everybody, as well as a number of kinetoscopes.
 The New York State Vitascope Company, of which the irrepressible M. H. Marks is general manager, is sponsor to this new enterprise, and this in itself is ample guarantee of a constant flow of entertainig as well as instructive novel-

ties to convert every occasional visitor into a regular patron. WILLIAMS.

Waterloo, Iowa.—The paper reached me yesterday and I am well pleased with it, and it should be in the hands of every one interested in the business. It should prove a valuable advertising medium for the different companies.
 If I had anything to sell I would certainly have a space all of the time. I am getting disgusted with all the different people that are advertising phonographs for sale (and phonograph supplies), and am going to change my letter-heading and have nothing for sale. What I want is good records and plenty of them. I see that Walcutt & Leeds are advertising their records for 50 cents each. Are they "dubbing" with the rest of them? I am short of bands, quartettes and solos and do you know of any place where I can get them; that is, good masters? I am getting fine records from Myers, but the last Gaskin records that I got were too loud and blasty. I find that Quinn records vary, some of them are good and clear and others blasty. I do not think that it is on account of the singer, but the way the records are taken. Hoping the paper will prove a decided success, I remain, yours sincerely,
 THAYER.

San Antonio, Tex.—Business in the South in the phonograph and kinetoscope line is very quiet at present. "Casey's" new songs and recitations are making the most money for me. I am taking some very fine records of Mexican songs and music. Why does not some one invent a mailing case for single records? All permanent parlors desire them. WINNIE.

Bangor, Me.—Business through Maine has been very good the past month for exhibitors. The Phonoscope received with pleasure in this section, and it is hoped it will be well supported by those interested in scientific and amuse-exhibiting sound and sight inventions to the ment inventions, as well as those also who are exhibiting sound and sight inventions to the public. The spring machines are almost entirely taking the place of electrical phones, and the cheaper grades are making rapid progress in filling the long looked for home entertainer at a moderate cost. GREENACRE.

Our Foreign = = = = Correspondence

The Editor of the Phonoscope, New York City.
 Dear Sir: On my return from Cuba I found your kind letter accompanied by a copy of the first issue of your journal. I am more than pleased with the get-up and substance of your publication, the want of which has long been acutely felt in the circles in Phonographs and Stereopticons. It will give me great pleasure to co-operate with you, and I feel sure that an account of my recent trip to Cuba will have the attention of your readers.
 For the past six years, you know, I have made annual business tours in Cuba and the other larger islands of the group generally known as the Antilles of the West Indies, and for that reason I can claim some knowledge of Cuba and the Cubans, especially as I speak their language, Spanish, like one of them.
 Cuba is a long, narrow island, extending some 800 miles from east to west, with its center due south of the lowest point of Florida, at a distance of about 100 miles. Its width varies, being narrowest between Havana and Batabano, and widest in the eastern parts. Nature has divided Cuba into three almost equal parts, the eastern rugged, mountainous, and wild, inhabited by a hardy set of people devoting themselves to agricultural and mining pursuits, with St. Jago de Cuba as capital; the central, generally known as the Camaguey, with Puerto Principe as capital, consists mainly of an immense plain, lined by hills and peopled by a most hospitable and honest race, who make an easy living chiefly by raising cattle; and lastly the western part, of which Havana is the capital, rich in sugar and tobacco.
 At the outbreak of the present war the census showed a population of 1,800,000, of which

only about 600,000 were pure whites. It can, therefore, be no matter for surprise that the Cuban army of liberation consists of colored people. Antonio Maceo, the famous guerilla chief, belonging to that race. Of the aboriginal Indians of whom Columbus found about 3,000,000, only faint traces are left, one of the leaders in the present war, Rabi, claiming descent from them.

The white Cubans are mainly descendants of Spaniards, whose characteristics they have preserved in a remarkable degree. They are fighting hard to-day to break the bonds in which Spain has kept them for nearly 300 years, and there is every indication that they will eventually succeed in shaking off the hateful yoke of the Spaniard.

In Havana itself, the only thing to indicate the fact of war existing in the island is the greater suspicion displayed towards strangers, a certain constrained air of the people you meet with in society, and an almost complete paralysis of business. Otherwise life goes on in the capital of Cuba as before, and the horrors so vividly pictured in certain sensational newspapers as of daily occurrence may be true, but nobody, in Havana at least, seems to know anything about them.

It is very different in Purto Principe, where I spent three weeks last October, and where I had many opportunities of observing the tactics both of the Spanish soldiers and the Cuban insurgents. The latter are nearly all agile, active young men, who being born and bred in the country know every inch of it and are perfectly inured to all its climatic dangers and hardships. Mounted on hardy native ponies they are here to-day and fifty miles away tomorrow, finding a friend and shelter in every hut. They are well-armed, mainly with Colts and the deadly machete. A more daring set of men it would be hard to find in any part of the globe; their sole object seems to be to tire out the raw recruits Spain has sent out to suppress them, and to leave to nature the task of exterminating them.

And there can be no doubt that here Dame Nature is again the great ally of the struggles for liberty, for so far ten Spaniards have fallen victims to the deadly fevers prevalent in the island to one killed in battle. These fevers scarcely ever attack the natives, but it is only by the greatest precautions that foreigners manage to escape them, precautions which it is impossible to expect or exact from ignorant recruits. They will persist in eating and drinking inordinately and the combination proves more effective than exposure to the rapid fire of machine guns.

Fighting in a strange and hostile land, the unfortunate Spanish soldiers cannot expect either help or shelter; traps and snares surround them, and the consequence is, that they only venture out in large bodies and that their movements are invariably lame and slow.

In the island of Cuba there are to-day about 150,000 Spanish with but 30,000 Cubans to face them, yet the end is not a doubtful one; it is only a question of time.

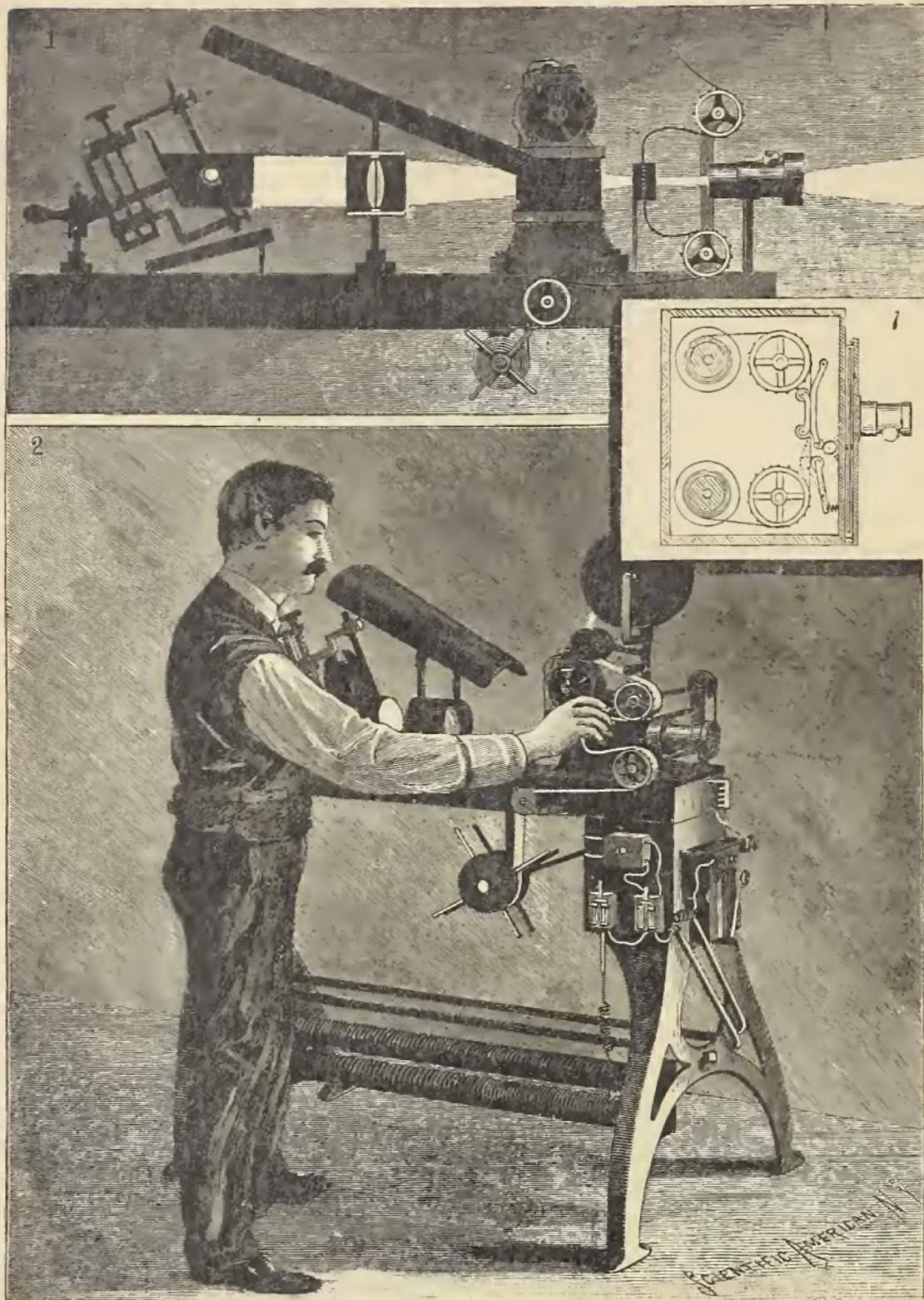
It is surely an indication of the complete helplessness of the Spanish forces, that Puerto Principe, although but 60 miles distant from its seaport, Nuevitas, and connected with it by a good railroad, is absolutely isolated, whenever the Cuban leaders have a mind to order it so. At will the telegraph lines are cut down, the railroad trains blown up, even the milk carriers are stopped from entering the city. Of the nine locomotives which the railroad company originally possessed only two are left. The others have been sent heavenwards by dynamite cartridges deftly placed on the rails by some reckless Cuban patriot. The devotion of the Cubans to the cause of liberty is unlimited; all they have they give "por la patria."

The headquarters of the provisional government are in the Cubitas Mountains, not far from Puerto Principe. From here the island is administrated without any regard being had to the Spaniards, who control only the towns. From here taxes are collected and mail forwarded just as easily as if the last Spaniard had already fled the island.

Before the war Cuba was a very remunerative field for phonograph and stereopticon exhibitors, which will be open again when the sun of liberty shall rise over this fairest portion of the new world. Respectfully yours,

J. H. B.

"Picture Projecting" Devices.



The Vitascope and Phantoscope.

The above is an illustration of the Edison Vitascope, which is similar in detail and construction to the Phantoscope, invented by Mr. Chas. Jenkins, who has originated new ideas concerning the details of projection and of the mode of taking the original pictures.

His device for taking the views is shown in Fig. 5, exterior, Fig. 6. On a shaft is fixed a disk supporting four lenses, and geared to the shaft is a smaller shaft, arranged vertically, engaging a bevel gear on the axis of the film-winding reel. As the shaft is revolved by the handle outside, the lenses are brought respectively behind the opening in the front of the box and transmit the momentary image, as they pass the opening, to the moving sensitive film going in the same direction as the moving lens and at the same speed, the exposed film at the same time being wound up on the top reel. With the same apparatus the positive pictures on a roll of film may be reeled off from one spool to the other, being projected by the electric light in the rear, and illuminated by the rotating condensers, one for each lens, to the

eye looking through the lens aperture or upon a small screen, reproducing in sequence the motions as originally taken. By this method the use of slitted rotating disk shutters is avoided; there is greater illumination, more detail in the pictures and they may be made somewhat larger, which greatly assists in their better reproduction on the screen.

The pictures are made at the rate of twenty-five to a second, about three-quarters of an inch in diameter and one-quarter of an inch apart, on a continuous sensitized celluloid strip about one and a half inches wide, having perforations in its edges in which the sprocket wheels of the projecting device engage.

Fig. 1 shows the complete projecting apparatus for the Vitascope, having in the rear a compact Colt electric arc lamp, in front of that a condenser, next in advance of that the ribbon picture film traveling from the upper to the lower reel, and finally the lens for projecting the illuminated image on the screen. On the rear, between the condenser and film, is observed the electric motor for operating the feed mechanism. Fig. 2 is another view of the Vita-

scope complete showing the resistance coil used to modify the strength of the current, running lengthwise between the two ends of the stand, switches, etc., for regulating the application of the current. The film, after passing behind the lens, is wound up on the reel below.

When the apparatus is used in a theater it is placed in a cabinet surrounded by curtains in an upper gallery, the images being thrown forward upon a screen erected on the stage. In projecting pictures of this kind it has been usual to employ shutters operating in unison with the movement of the picture ribbon, but after a series of experiments it was found the same effect of motion could be produced by causing the ribbon itself to have an intermittent movement without the use of shutters at all, which greatly simplified the apparatus. Allowing that twenty-five images pass before the lens per second, it has been ascertained that the picture may remain stationary 11-12 of that interval and another picture substituted in the remaining 1-12 of the interval without destroying the continuity of effect as observed by the eye. The film-working device, based on this idea, will be seen more in detail in The Phantoscope, Fig. 4. The electric motor operates a main shaft, to which is geared a worm engaging a gear on the shaft of the main sprocket pulley that draws the picture ribbon downward at a uniform speed. Back of this shaft may be seen the main shaft, intended to rotate rapidly, on the end of which is a disk having a roller eccentrically fixed thereto. Just behind this is the standard, supporting spring tension fingers through which the film passes.

The operation is as follows: From the supply reel at the top the picture ribbon passes downward through the spring tension fingers behind the lens, and, as it is drawn forward by the main sprocket pulley, is quickly pulled downward by each rotation of the rapidly moving eccentric roller on the disk, which movement changes one picture for another. The sprocket pulley meanwhile takes up the slack of the ribbon, so that at the next rotation the eccentric roller quickly pulls the film down and makes the change. From the sprocket pulley the film is carried to the winding reel, operated automatically from the main shaft by means of a pulley, or, when it is desired to repeat the subject over and over, the endless film is allowed to drop into folds in a box located under the sprocket pulley, passing out of the rear upward over pulleys, arranged above the tension spring fingers, downward between them again to the main pulley.

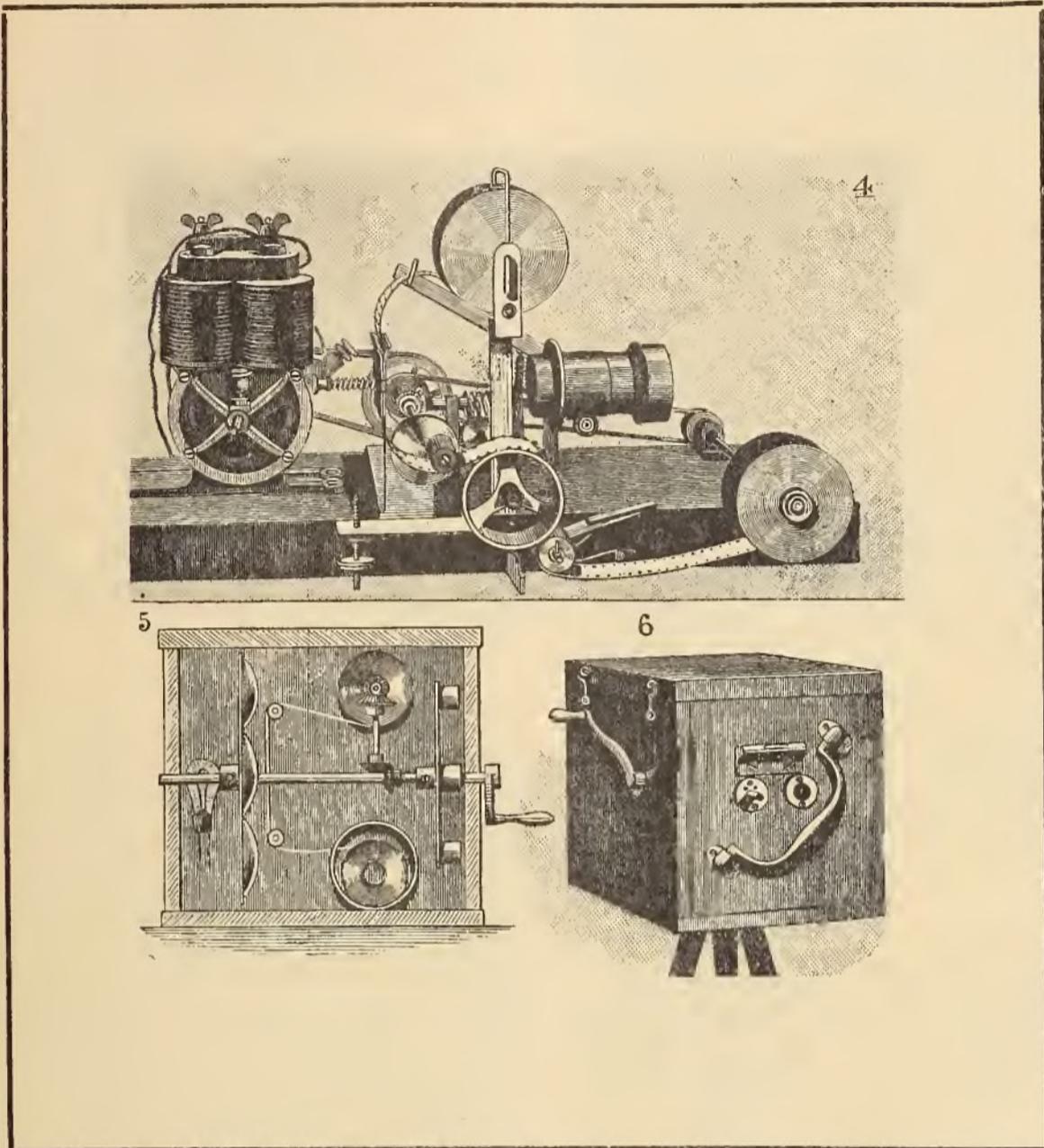
Fig. 7 is a diagram of a film-moving mechanism of an English inventor, Mr. Birt Acres, which has been successfully operated in London.

The picture film is taken from an upper reel passed over a sprocket pulley downward through a retaining clamp and over a second pulley at the bottom and winding reel. The film passes over both sprocket pulleys at a uniform speed, between a stationary and swinging clamp operated automatically from the shaft of the shutter and holds the film stationary when the opening of the shutter is behind the lens, during the interval the picture is projected on the screen. The clamp is then released, then the pivoted lever below, with a roller on the upper end and pulled inward at the other end by a spring, immediately takes up the slack (as shown by the dotted lines), and causes, by such sudden movement, the bringing of the next picture into position.

There are several plans for making the quick change necessary. That designed by Lumiere Brothers, of France, is said to be one of the most compact. The film is carried forward intermittently by a pawl and ratchet movement.

The effect of these enlarged pictures in motion on the screen is very pleasing and novel, those we have seen illustrating marching soldiers, railway trains approaching a station, street episodes, ocean surf, Niagara Falls, bathing scenes, dancing girls, and the life in aquariums being remarkable natural and effective.—Scientific American.

This paper has a very large circulation, and, to judge from our correspondence, very many very warm friends. It is a good advertising medium, and, as such, it commands advertising patronage. Our friends can help up in this direction, if, when corresponding with advertisers, they will kindly make it a point to mention The Phonoscope.



Where They Were Exhibited Last Month.

The Motorgraph

The Motorgraph, the latest and one of the most successful moving picture producing devices, has been secured by the R. H. White Co., of Boston, and with it exhibitors will be given free of charge to the patrons of this company. Exhibitions will be given daily, at 9, 10, 11, 12, 1, 2:30, 3:30 and 4:30 o'clock, until Christmas, and all are invited to witness the wonderful workings of this marvelous device. The exhibition hall is located on the third floor of the immense store, near the toy department, and any one of the seven elevators will leave passengers within easy reach of it. The immense room is made delightful and cosy with hangings of costly oriental tapestries, and at the farther end is the immense screen upon which the pictures are thrown, life size. The subjects were chosen with the greatest care, and at great expense, that they might be interesting to the women and children, and in no sense objectionable.

The motorgraph is operated under the direction of Mr. William H. O'Neill of Boston, who is an expert in magic lantern, stereopticon and motorgraph details and exhibitions. The pictures are wonderfully clear cut, distinct and full of interesting details. Saturday is children's day, and every entertainment will be carefully arranged, so as to make the day one that the little ones will not soon forget.

The Animotoscope

Galloping horses, flying birds, running water, gliding cars, moving, living beings were the order at the Y. M. C. A. auditorium Dec. 4. The occasion was the introduction to the public of the animotoscope, the new marvel which Lyman H. Howe, of Wilkesbarre exhibited for the first time.

Mr. Howe certainly has a winner in this wonderful machine and need not be afraid to exhibit where any of its earlier rivals have been seen. The pictures shown are various and perfect. The realism is wonderful and one involuntarily waits for the clamor of the fire bells or the clatter of horse hoofs as the pictures move upon the curtain.—Wilkesbarre (Pa.) Record.

The Projectoscope

Bijou Theatre, Harrisburg, Pa.
The projectoscope, Edison's latest invention, was given an initial exhibition to a select audience yesterday, including the mayor, city officials and members of the newspaper fraternity. In the afternoon the first public performance was given. It is the greatest attraction ever seen in this city, and the crowds will be big all week. This wonder of the electrical age will be here for two weeks in charge of G. J. Weller, one of Mr. Edison's representatives, who is under instructions to allow no one to see portions of the machine, for which patents are now pending. From first to last all the photographic reproductions thrown upon the large screen on the stage are astonishingly natural and realistic.—Harrisburg Patriot.

The Kinematograph

Auditorium Music Hall, Baltimore, Md.
It is claimed that the possibilities of this machine are not yet reached. Soon flowers will be seen to grow, summer and winter to advance and recede and human beings to develop on the magic screen. A Frenchman named Corday is perfecting the kinematograph, and bases all his work on Mr. Edison's kinoscope. The workings of that invention are well known and M. Corday proposes, instead of rapidly moving pictures, to show the gradual opening of a rosebud, the decay of blossoms, falling of petals, etc.

The Cinemetroscope

The show given by the Zickrick Ceinemetroscope Company in the Park Theatre at Butler, Pa., was attended by a large audience. The machine, although giving satisfaction, was not as good as if the views had been thrown from rear of the house instead of from back of stage, as the light from the instrument was too bright and could be seen through the canvas.

The Vitascope

Grand Opera House, Stamford, Conn.; Palace Museum, Minneapolis, Minn.; Heck & Avery's Museum, Cincinnati, O.; Portsmouth O.; Opera House, Jackson, O.; Proctors' Pleasure Palace, New York; Theatre Pomeroy, Ohio; St. Paul; Auditorium, Memphis, Tenn.; Opera House, Xenia, Ohio; College Chapel, Granville, Ohio; Opera House, Wheeling, W. Va.; Opera House, Danville, Ky.; Opera House, Vicksburg, Miss.; Corday's Theatre, Portland, Oregon; Boyd's Theatre, Omaha, Neb.; Academy of Music, Meadville, Pa.

The Cinematographe

Keith's Theatre, Boston, Mass; Keith's Theatre, New York City; 96 Youge street, Toronto, Ont., Canada; Association Hall, Brooklyn, N. Y.; Y. M. C. A. Hall, Newark, N. J.; Poli's Theatre, New Haven, Conn.; 615 Fulton street, Brooklyn, N. Y.; Hamilton, Ont., Canada; Bon Ton Theatre, Jersey City, N. J.

The Veriscope

The Veriscope people claim to have an apparatus by which they can take a continuous photograph covering two hours' time, if necessary. Mr. Hammenstein is negotiating for the use of this machine in New York, and will probably secure it.

The Magniscope

Hopkins' South Side Theatre, Chicago, Ill; Opera House, Muskegon, Mich. Edison Electric Exhibit, Milwaukee, Wis.

The Biograph

Columbia Theatre, Chicago, Ill; Koster and Bials, New York; Wonderlaud, New Haven, Conn.

The Rayoscope

(Somewhere in Massachusetts, Newburyport, we think, but are not sure.)

The Eidoloscope

Traveling with Rosabel Morrison production of "Carmen."

The Viveoscope

Theatre La Cross, Wisconsin.

The Cinagraphoscope

Pastor's Theatre, New York.

The Animatograph

Fort Dodge, Ia.

One of the most novel successful attempts at photographing is the talking of the Empire State express under full headway in a series of pictures, which, when flashed rapidly on the screen, shows the train as it comes into the camera's range and then sweeps by.

Palatine Bridge was selected as the site of operations, because the train slows down at that point, takes water while under motion and then starts up under full headway. It required the experiments of ten days before satisfactory results were obtained. The lens of the camera was left open and a roll of films seventy-five feet long was adjusted on clock-work, so that it could be run rapidly through the camera. It was arranged so that between 70 and 80 exposures were made in a second. The speed of the sensitive film was almost equal to that of the train and consequently there was no appreciable motion in the photographs.

The films were then developed and prepared for throwing on a screen nearly ten feet high. A similar clock-work to that with which the train is running in front of a calcium light and an observer can see the train coming in the distance just as in real life. It draws nearer and the fireman lets down the rope for the water trough. The water shoots out in a spray from the tender. The passengers can be seen moving their heads or adjusting a window shade. All the time the train grows in size until it flashes by. The effect is very fine. The principle, of course, is that the pictures are thrown on the screen so rapidly that they dissolve, unappreciably with each other.—Albany Argus.

What they wrote us about the Phonoscope.

London, England, Dec. 1, 1896

To the Editor of the Phonoscope, New York.

Dear Sir: I have pleasure in tending you my best thanks for the first number of your journal just received. It by far surpasses my most sanguine expectations, and I offer you my sincere congratulations.

The great evil of trade journals is their tendency to favoritism, making them in a great measure the trumpets of one particular firm, set or clique. Your first number is entirely free from this, and it does one's heart good to see how objectively and purely business-like you treat every subject of interest to your readers.

Competition is good in its place, but it is not the part of an editor to make himself its instrument. His rôle is rather that of a Judge in a trial by Jury; to lay before his readers the facts on all subjects of interest, plainly and simply, leaving it to his readers to decide as to the merits. This, I repeat, you have succeeded in doing to perfection in your first number, and I am sure your well-known tact and absolute independence of character will enable you to continue so in all subsequent editions.

Being an enthusiastic believer in the great future of the Phonograph, I have always regretted the intentional sand-throwing by certain parties, and I hail with delight the advent of a respectable journal, which will spread far and wide a true and intimate knowledge of this most interesting science. We want light, not darkness.

J. H.

Cincinnati, O., Nov. 19, 1896.

To Phonoscope Publishing Co., 822 Broadway, New York.

Gentlemen: A copy of your monthly magazine has been placed in our hands, and we find it of great interest. We are sending you to-day some copies of the Edison Phonographic News, a magazine devoted to the same general subjects as your own, which we have been publishing for the last three years. * * * * We will continue to send the News to you regularly and shall hope to receive yours in return * * * * We believe there is a large field in the line of business which your publication and our own represents, and be therefore welcome you to this field in which we have been engaged for the past five years, and shall hope that you will find the publishing of your journal monthly a pleasant and profitable venture.

With kind regards from the members of our company, yours, very truly, J. L. A.

Detroit, Mich., Nov. 23, 1896.

Phonoscope Publishing Company.

Gentlemen: We are in receipt of the first number of your publication, and perused same with considerable interest. We wish you success with the same and trust that your subscription list will be a large one, as our line of business is certainly in need of just such a journal. We shall be pleased to receive several sample copies which we shall endeavor to put to good use. * * * *

Will you kindly inform us where we can obtain information regarding the Metaphone, and where same is manufactured, etc., etc. * * * * *With best wishes.

The M. E. CO.

New York, Dec. 7, 1896.

The Phonoscope, 822 Broadway, New York.

Gentlemen: Allow us to say that although but one copy of The Phonoscope has been issued, we have received orders from California, Texas and Canada, and this morning two orders from European companies, which shows the widespread circulation your paper has acquired, and proving how valuable it will be to all dealers who handle inventions that your journal is devoted to. You have our best wishes.

THE INTERNATIONAL FILM CO.

Berlin, Germany, Nov. 29, 1896.

Phonoscope.

Dear Sirs: I am in receipt of the first number of your journal, which I have carefully read, and I wish to say if you keep succeeding numbers up to this standard of excellence, they would be cheap at one dollar per number. I am leaving Berlin, for London, where I intend establishing myself as a dealer in all kinds of talking machines, retaining an agency in Berlin. I will write you more fully with my subscription and London address within the next fortnight. With hearty greetings and wishing the Phonoscope a long and prosperous career, yours sincerely, J. N.

Minneapolis, Minn., Nov. 23, 1896.

The Phonoscope Publishing Co., New York.

Gentleman: I am just in receipt of a sample copy of the "Phonoscope," which is a real gem, and should find its way into every household, regardless of direct beneficiary results. A journal devoted to such important subjects, will undoubtedly prove a boon to all possessors of phonographs, graphophones, _____scopes, etc. Enclosed you will find one dollar for which please send to my address "The Phonoscope" for one year.

Wishing the Phonoscope long life and prosperity, I am, very respectfully yours,

T. C. H.

Philadelphia, Pa., Nov. 30, 1896.

Mr. Editor.

Sir: Have been in this particular line of business for the past five years, and do certainly consider your bright paper of great value to talking machines, owners and all interested, and more so to those not acquainted with this one great invention. * * * * *

Wishing the "Phonoscope" long life, yours, J. S. W.

Montreal, Canada.

The Phonoscope.

Gentlemen: Your sample copy to hand. It is just the paper I have been looking for. I am a subscriber to two other phonograph journals, but they * * * * * with your publication. I enclose \$1 for one year's subscription and send you list of likely subscribers. * * * * * Yours truly, P. K.

Joplin, Mo., Nov. 30, 1896.

The Phonoscope Publishing Co., New York.

Gentleman: I am in receipt of copy of Vol. 1, No. 1, of the Phonoscope, for which please accept my thanks. * * * * * I consider the Phonoscope a long felt want among exhibitors, and wish you success.

How about your exhibitor's directory? I should like to have my name among the boys. * * * * * Respectfully yours,

G. H. W.

Jacksonville, Fla., Nov. 23, 1896.

The Phonoscope Publishing Co., 822 Broadway, New York.

Gentlemen: I have received the first issue of the Phonoscope, and am more than pleased with it. I consider it a most valuable journal of information and should be hailed with joy by all traveling exhibitors like myself. Please place my name on your subscription list. Enclosed you will find "price" of same. Yours truly,

A. J.

Cyrene, Mo., Nov. 18, 1896.

The Phonoscope Publishing Co., 822 Broadway, New York.

Gentlemen: I enclose one dollar in stamps for one year's subscription to the Phonoscope. Hope you will have success with your publication as this will fill the wants of many patrons along a scientific line.

We in Missouri have been much worried by cheap machines and worthless records, so that it makes it very difficult for a good outfit to make expenses. Yet the people of this State appreciate the best and are willing to pay for it.

G. M. G.

St. Catharines, Ont., Nov. 23, 1896.

Dear Sirs: I received a copy of your journal. All persons using any of the amusement machines should have the journal. I enclose \$1 for the coming year, and wish you every success. * * * * *

J. McC.

Austin, Tex., Nov. 23, 1896.

The Phonoscope Publishing Co., New York.

Sirs: He is a wise man who knows a good thing when he sees it, but he is a miser who fails not to benefit by that good thing. Yours, etc., R. L. R.

The Phonoscope Publishing Co.

Gentlemen: The sample copy at hand. We like its appearance very much, and wish you success, which we back up with a year's subscription.

The need of just such a medium is manifest, simply to protect phonograph users (if nothing more), from the many impositions they have been subject to by unprincipled dealers in supplies.

There may be a way to accurately duplicate records, but certainly they are not all "onto" it, and any one selling any such stuff as we have all seen in the past year or so, should be arrested for fraud. We pay for our records in advance, and if they are disposed to roast us, they have all the advantage.

I think I can show a dozen records bought from a Western city a few months ago, that any grand jury would vote an indictment for swindling in four minutes. * * * * *

Yours truly,

C. D. M.

Batteries.

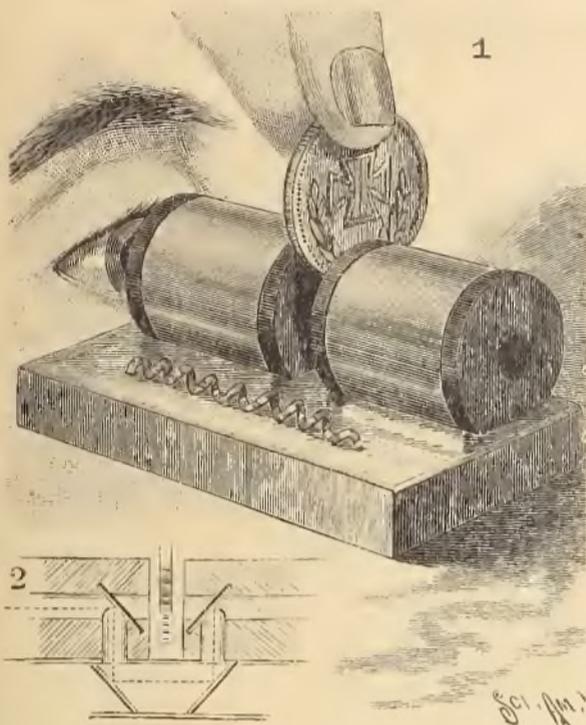
The "S and S" Battery

The Southern Battery Company have lately perfected and placed on the market an improved battery, under the title of "The S. and S. Battery," that embodies many new and desirable features. Realizing the constant annoyance and trouble that users of photographs and kinetoscopes have experienced with many of the older types of batteries, especially those who have had the connections eaten away or corroded by having them exposed to the corrosive influence of the chemicals, or so complicated in construction that in case of derangement, the battery must be sent to some distant point for repair, a constant source of trouble. The above company have brought out this new and perfected battery, which not only dispenses with all of the defects mentioned, but embodies other features of utility and reliability not heretofore attained in any constant current battery combined with the same degree of portability.

Among many of the new and desirable points possessed by this battery are the ease with which the solutions may be renewed in cases where the energy of the battery has only been partially exhausted, and where it is not expected to be put to operation again till some future time. Another point of merit is the absence of fumes and odors, and still another and probably the most important point of all, is the ease with which any of its parts may be replaced, in case of accidental breakage, by any one without any special electrical or mechanical ability. With this battery the exhibitor of either a phonograph or kinetoscope can make necessary repairs, and thus save time and money, which is the great desideratum, as it will not be necessary to interrupt his business by sending the battery away for repairs. A pair of pliers and a screw-driver, are all that is needed to make repairs.

An Orange Battery

During a lecture on the subject "Novel Electric Experiments," delivered before the South African Philosophical Society last month by A. P. Trotter, government electrician and inspector, the lecturer rang up the Cape Town telephone exchange and asked if any of the longer postoffice telegraph lines were clear. The Port Elizabeth line was then connected up, the lecturer observing that with the extremely sensitive instruments used in the government offices it was not necessary to use ordinary electric batteries for the signalling to such a distance as Port Elizabeth, disconnected the battery commonly employed and, plunging a steel knife and a silver fork into an orange, sent telegraphic signals by means of the feeble currents thus generated. He then asked the front row of the audience to join hands, and putting them in the circuit, sent signals through their bodies to Port Elizabeth and back by means of the orange cell. St. Louis Globe Democrat.



An X-Ray Machine with no X-Ray.

The simple toy illustrated in the above engraving has printed on the underside the rather high sounding title "X-Ray Machine. Wonder of the age!" But it is neither an X-ray machine nor a wonder. It is simply a reduced copy of an ancient trick. The two cylinders mounted on the base with a space between them are perforated axially and are supposed to represent coils. When the eye is applied to the end of one of these cylinders, objects may be clearly seen through them, and when a coin is slipped between the ends of the cylinders as shown in the cut, it offers no obstruction to the light. Objects can apparently be seen through the coin. Fig. 2 affords an explanation. The hole in each cylinder is intercepted by a mirror arranged at an angle of 45° with the axis of the cylinder, and in the base are two mirrors arranged parallel with the first two, as shown. A hole extends downward from the central hole of each cylinder, so that light entering at one end of the machine is reflected downward at right angles by the first mirror, thence forward by the second mirror to the third, which throws it up to the fourth mirror, by which it is reflected to the eye. It will thus be seen that the light never passes entirely through the cylinders, and the observer does not see through but around the coin.

The old device which preceded this was on a much larger scale, and was generally used in connection with a brick, which, of course, had the same transparency as the coin.—Scientific American.

Practical Uses of the X-Rays.

As a result of advanced surgical skill, aided by the latest electrical discoveries of Thomas A. Edison, the modern miracle of restoring sight to the blind is believed to have been performed in an unusual way by Drs. W. O. Bailey and A. V. Wendell, of Newark, N. J. The fact cannot be positively determined for a month or more.

Eight-year-old Mary Schoellner, of No. 248 Fairmount avenue, fell from the porch of her home two years ago, her head striking heavily against a stump. A physician who dressed the wound at the time did not notice any depression of the skull, and did not think that it was fractured.

In due season the wound healed and nothing further was thought about it until two months ago, when little Mary's sight suddenly failed and symptoms of meningitis were developed. Dr. Bailey's diagnosis satisfied him that something must be pressing upon the optic nerves.

Taking the little patient to Edison's laboratory, the physician, with the aid of the X-rays and the fluoroscope, examined the interior of

the child's head. They found that a depression caused some fragments of bone to press upon the brain, forming a clot of blood, which, in turn, pressed upon the optic nerve and caused blindness. The fact that she could distinguish the form of a plaque proved that the optic nerve had not been destroyed.

An opening was made in the top of Rosie's cranium, a depressed piece of bone removed, and the blood-clot carefully cut away. Yesterday Rosie was taken from the sanitarium to her home. She suffered no pain during or after the operation. Her eyes are carefully bandaged and will be kept bandaged for four or five weeks.

The physicians who witnessed this novel operation are hopeful that the little girl's vision will be fully restored; they are confident that it will be unless the optic nerve is atrophied. Had not the bone pressure been removed from the brain, it is considered certain that Rosie would have become ere long a victim of traumatic epilepsy. The result will be anxiously awaited by oculists and physicians everywhere, as well as by the relatives of the little girl.

Mary Schoellner said: "I am eight years old. I was operated upon by Drs. Bailey and Wendell. I have had no pain since the operation. I can distinguish the difference between light and darkness. If there is an object in front of me I can immediately see it, although not at all distinctly.

"I cannot tell the exact distance that an object is from me. Before the operation I could not see anything at all. All was black to me. I feel satisfied from what I have already experienced that I will recover my sight once more. I have been totally blind for two months. I have not been well or strong since the fall I had two years ago. Dr. Wendell is certain that I will recover.

Horns

For Recording and Reproducing.

There are three things absolutely necessary in "building" a successful phonograph or graphophone record, namely, good surface on blank cylinder, a good recording diaphragm, and a suitable horn to properly transmit the sound to the diaphragm.

A great number of phonograph and graphophone users are totally ignorant as to what constitutes a practical recording or reproducing horn. In traveling through the country every exhibitor (and professor) we meet uses a different size horn and each and every one is absolutely positive that his is the "proper thing."

To interest some of our readers who may be in doubt on this subject we quote the statements of Russell Hunting, an Eastern record maker who claims to have made horns out of every conceivable thing from wood to cloth:

"When I first started in making records I, of course, thought I knew it all, and thought Edison 'wasn't in it.' I immediately started in to make all kinds of diaphragms out of paper, mica, cardboard, tin, zinc, glass, etc., and burnt numerous gallons of 'midnight oil,' while making horns of all sizes and descriptions. I started in with a small tin horn about 10 inches long, and wound up with a rubber one large enough to hold all my worldly possessions. After spending days and weeks in this direction I reluctantly tried the horn that was supplied with my machine, and concluded that the people at the Edison works had done a little experimenting themselves, and knew almost as much as I did and perhaps a little more.

"This I say in regard to size; but I have found that the material used in making the standard horn is not as good as it could be. A horn manufactured of bell brass metal is far superior to those made of tin or zinc. (But don't waste your time with paper, lead, wood, glass, celluloid, iron, etc. Life is too short.)

"But you cannot record and reproduce successfully with the same horn. One that would give a full round tone in reproducing, would be inferior for recording—some things as it would make a 'tubby,' 'mushy' record.

"In recording it is necessary to use a smaller horn than in reproducing, as one of the secrets of good record making is to transmit the sound quickly to the diaphragm, and dispense with all extra material that has a tendency to echo and vibrate.

"The proper size for recording must be determined by the matter to be recorded. You surely would not use the same horn for recording a voice that you would for a brass band. The size for recording the ordinary voice (speaking) is the small 14-inch horn, talking about seven or eight inches from the bell. (A person with an ordinary voice cannot fill the large 26-inch horn.)

"In recording instrumental music, however, it is necessary to use a much larger horn to make a successful record, as the harmony of the instruments is benefited by having the quantity of space for reflection. In recording vocal records (singing) it is necessary to use a still different horn, a little smaller than the one used for instrumental, because, although the singing voice makes practically the same wave sounds as a small wind instrument, it has not the amount of overtone.

"For illustration make a record of a cornet solo using two horns, small and large, and change the horns two or three times during the process of recording while the machine is running and the artist is playing, the change from the thin tone record through the small horn to the full tone of the large one will become apparent at once. Repeat this experiment with the voice (talking) and the result will be just the reverse.

"In reproducing it has been determined, strange as it may seem, that one horn answers for all purposes. A large bell-shaped horn, built on about the same angle as the bell of the brass band instrument called the tuba, reproduces talking, vocal and instrumental records with as great a degree of perfection as is possible to attain. This horn rather aids talking and other vocal efforts as it adds a round fullness to the tone. I do not write the above claiming that all who own a talking machine should have a variety of horns. I merely give my opinion for the benefit of those who have the inclination and time to experiment with a view to better results than they are obtaining at present."

Legal Notices.

The Phonograph-Graphophone Suits

Judge Kirkpatrick, on Dec. 11, filed five decrees in the Circuit Court, at Trenton, N. J., in cases in which Thomas A. Edison and the United States Phonograph Company are interested. The decrees are all assented to by counsel for the parties to the suit, and are as follows:

The Edison Phonograph Company vs. Edward O. Rockwood,* for infringement of patented phonogram blank. It is decreed that the defendant be assessed one dollar, and a perpetual injunction issue against him from further infringement.

Another decree is given for an infringement of another patent on the same blanks. In this case Rockwood is also ordered to pay to the Edison Company one dollar, and a third decree discontinues the entire suit.

In the suit of the American Graphophone Co. vs. the Edison Phonograph Works, a decree is entered requiring the defendant to pay to the complainant one dollar, and a perpetual injunction is issued restraining the further infringement of a patented transmitter. A second decree discontinues the action.

In the suit brought by the American Graphophone Company against the United States Phonograph Company, of Newark, N. J., G. E. Tewksbury and V. H. Emerson, a decree was entered discontinuing the suit and dismissing the complainant's bill without costs.

*Mr. Rockwood was the New York manager for the Columbia Co., and the American Graphophone Company.

Deputy Sheriff Butler has received an attachment against the Cathoscope Electrical Company of 50 Broadway for \$3,325 in favor of Edwin Hammerschlag. He was to have \$5,000 cash and \$75,000 stock of the company for the patents. The Cathoscope is an apparatus for exhibiting Roentgen rays. The company was incorporated in June last under West Virginia laws, with a capital stock of \$500,000. Raff & Gammon also obtained an attachment against the company lately for \$816, but subsequently countermanded it at the sheriff's office.

New Films

... FOR ...

Screen Machines.

STORM ON THE SEA-COAST.—Showing a raging surf dashing high over an old pier.

SOUND MONEY PARADE IN NEW YORK.

THE CELEBRATED NEW YORK BAND MARCHING UP 5TH AVENUE, N. Y.

WASH-DAY AT HOME.—Showing mischievous Children.

SPINNING IN OLDEN TIMES.—Very interesting.

STREET DANCERS.—True to life and full of action. Showing children dancing to music of hand-organ.

FEEDING DUCKS.—One of the farm life series.

AFTER SCHOOL.—This film will interest any audience.

THE POULTRY YARD.—From the farm life series.

LOVE NEVER RUNS SMOOTHLY.—Or the angry mother.

THE CAVALRY CHARGE.—This was taken at West Point and is full of action.

U. S. CAVALRY WATERING HORSES.

SEA WAVES BREAKING ON THE SHORE.

U. S. CAVALRY DRILL AT WEST POINT.—Very sharp, the glistening of the sabers is shown.

BABY'S QUARREL.—Two babies in high chairs: very effective and amusing.

STREETS OF CAIRO.—Showing four Egyptian Girls in full native costumes executing the fascinating "Midway" dance.

WINE GARDEN SCENE.—This is a scene which may be witnessed by a visitor at a noted German wine garden in Harlem. Shows a number of people seated at tables drinking, etc., two of whom are playing cards.

FEEDING THE DOVES.—A typical farm scene showing a beautiful girl and her baby sister dealing out the morning meal to the chickens and doves. The doves and chickens form a beautiful spectacle as they flutter and flock around the givers—a beautiful picture, which would appeal to the sentiment of any audience.

EAST SIDE DRIVE—CENTRAL PARK, N. Y. Taken at the fashionable driving hour and shows many stylish equipages drawn by spirited and high-bred horses.

PARK POLICE DRILL.—LEFT WHEEL AND FORWARD.

PARK POLICE DRILL.—MOUNT AND DISMOUNT.—These two films show a full battalion of New York's famous mounted police, commanded by Sergeant Eagan, drilling in preparation for the Annual Horse Show, held at Madison Square Garden.

A MORNING BATH.—In which a dusky African mother is seen to immerse her struggling infant in a tub of foaming suds. This is a mirth provoking subject.

CLARK'S THREAD MILLS.—Showing about 500 employees (men, women and children) leaving this great factory at the end of their week's toil, their faces lighted up with happiness in anticipation of the day of rest at hand. The facial expression of each of this vast army of toilers is clearly defined.

THE BURNING STABLE.—Shows a barn actually burning, from which four horses and a burning wagon are rescued by the firemen and stable hands.

MOUNTED POLICE.—CHARGE.—Shows a battalion of New York's famous mounted police in full dress uniform. From the distance the mounted officers are seen approaching the audience at a break-neck gallop and as they halt for the inspection of the reviewing officer, each horse and rider is brought into life size.

THE GREAT MCKINLEY PARADE.—Thousands of men in line and spectators, with banners flying and flags waving.

THE RUNAWAY IN THE PARK.—Shows a horse and carriage approaching at a furious rate, closely pursued by two mounted officers. A most exciting subject.

Any or all of the above films can be purchased through the Phonoscope Purchasing Bureau, 822 Broadway, New York, U. S. A.

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.

Descriptive Songs and Ballads.

| Title. | Publisher. | Author. |
|---|-------------------|---------|
| An Revolt, Sweetheart. 6. | Trevalyn | |
| A Picture of My Best Girl. 3. | Moreland | |
| A Dream of My Boyhood Days. 3. | Dresser | |
| Bright Happy Days. 6. | Walker | |
| Bunch of Violets. 8. | Schoonmaker | |
| Christmas Bells. 2. | Cohan | |
| Calvé. 8. | Leslie | |
| Dreams of My Own Land. 6. | Dean | |
| Don't Tell Her That You Love Her. 3. | Dresser | |
| Don't Forget, My Boy, you're leaving home. 6. | Wheeler | |
| Don't give Up the Old Love for the New. 6. | Thornton | |
| Down in Tomale Town. 4. | Amans | |
| Dearest in the World. 8. | Keiser | |
| Dream (Two Keys). 8. | Bartlett | |
| Daisy Flower. 8. | Farrell | |
| Eyes of Brown, Eyes of Blue. 3. | Miller | |
| First Love, Dearest Love. 6. | Penn. | |
| Going for a Pardon. 6. | Thornton | |
| His Last Thoughts Were of You. 6. | Marks & Stern | |
| In the Baggage Coach Ahead. 3. | Davis | |
| I'll Be Home To-morrow Night. 6. | Howard | |
| In the Language of the Flowers. 1. | Cohurn | |
| I Love You, Dear. 6. | Stromberg | |
| I Love You So. 3. | Northrup | |
| I Wish You Were Here To-night. 3. | Dresser | |
| I Will Be Your Sweetheart. 2. | Cohan | |
| I'm Louely Since My Baby's Gone. 4. | Emmerson | |
| It's Sunshiny Weather, Because We're Together. 1. | Ford & Bratton | |
| Jst Another Girl Who Left a Happy Home. 4. | Petrie | |
| Johnnie. 4. | G. Evans | |
| Kiss Me Good-night, Mother. 1. | Moran | |
| Kathleen. 6. | Mora | |
| Love When I Gaze. 8. | Keiser | |
| Love's Avail. 8. | Clark | |
| Love Makes the World go Round. 5. | Smith & Englander | |
| Love, I Adore You. 5. | Cooper & Osborne | |
| Love's Sonvnr. 6. | Felst | |
| Let me Call You my Sweetheart Again. 6. | Thornton | |
| My Dad's Old Vloinn. 1. | Golden | |
| My Gert. 1. | Golden & Outcault | |
| Mother Was a Lady. 6. | Marks & Stern | |
| My Pretty Kathleen. 8. | Keiser | |
| Make Love All 'Round. 8. | Howson | |
| No one Ever Loved You More Than I. 6. | Marks & Stern | |
| On Sunday. 3. | Flynn | |
| Once She Was Mother's Girl. 3. | Graham | |
| Polly. 1. | Blandford & Chase | |
| Pebbles on the Beach. 1. | Mann & Starr | |
| Picture a Girl So Fair. 1. | Fagan | |
| Remember She's a Girl. 2. | Cohan | |
| Serenade. 5. | Smith | |
| Summer Girl of Brighton Beach. 1. | Rogers | |
| She's a Stranger to Him Now. 1. | Campbell | |
| Streets of a City Grand. 1. | Gillespie | |
| Sunday Night in Lover's Lane. 1. | Ford & Bratton | |
| She's been a Mother to me. 1. | Ford & Bratton | |
| She Might Flirt With Others, Still She Loves but me. 4. | Marlon | |
| Sun Dial Song. 6. | Stevens & Houson | |
| Those Lost Happy Days. 6. | Felst | |
| Two Heads are Better Than one. 5. | Goodwin & Morse | |
| They All Love Maggie Grady. 3. | Slafer | |
| The Teacher and the Boy. 6. | Marks & Stern | |
| Tell Her That we Love Her Just the Same. 4. | Petrie | |
| The Belle of Hogan's Alley. 6. | Bernard & Blake | |
| The Sweetheart I Left at Home. 6. | Bralsted | |
| The Desert Way. 1. | Bralsted | |
| Phine Eyes. 1. | Hutchison | |
| Trusting Only You. 3. | Davis | |
| Telling the Old Tale of Love. 1. | Hutchison | |
| The Old Fashioned Girl Is the Girl for Me. 3. | Glassmaier | |
| Whisper Your Mother's Name. 6. | Bralsted & Carter | |
| When It Is Love at First Sight. 1. | Mock | |
| When the Girl you Love Is Many Miles Away. 6. | Cohan & Koepen | |
| Wont' Somebody Give me a Kiss? 4. | Smith | |
| What Would You Say? 3. | Miller | |
| Windows of Her Soul. 8. | Rosa | |
| You're so Good, Daddy. 1. | Starr | |
| You'll be Sorry When I'm Gone. 3. | Rosenfeld | |
| You, Only You. 4. | Keene | |
| Yes, Sweetest of Words to Me. 8. | Osborne | |

Comic Songs.

| | |
|----------------------------------|--------------------|
| As They Did in Days of Yore. 1. | House & SeEVERS |
| And Then he Woke up. 2. | Johnson |
| Appearances Were Against Her. 6. | Stromberg |
| All Over Town. 1. | Ill. & J. Dillon |
| Bold Pierre. 5. | Smith & Englander |
| Cod Fish Ball. 1. | J. & H. Dillon |
| Come Play With me. 5. | Hawtrej & Plumpton |
| Com. Prou-A-Voo. 5. | Golden |
| Come Back O'Riley. 5. | Stahl |
| Down to Coney Isle. 1. | Gilmore & Leonard |
| Flanagan's Fancy Ball. 3. | Gilmore & Leonard |

NOTE.—The publishers are designated as follows: 1. Whitmark & Sons; 2. Spaulding & Gray; 3. Howley, Haviland & Co.; 4. Petrie Music Company; 5. T. B. Harris & Company; 6. Jos. W. Stern & Company; 7. Carleton & Cavanagh; 8. Ditson & Co. We have received lists of numerous other new songs, too late for classification in this issue.

| | |
|---|---------------------|
| Games we Used to Play. 6. | Marks & Stern |
| Handicap Vocal. 6. | D. Reed, jr. |
| Honeymoon Vocal. 6. | D. Reed, jr. |
| Hugh McCue. 2. | Cohan |
| Hogan's Home Again. 1. | Gilmore & Leonard |
| I am so Different From the Rest. 4. | H. W. Petrie |
| I'll Tell my Big Brother on You. 1. | Edgar Selden |
| If I Were Really a King. 5. | Smith & Englander |
| In a Quiet Little Way. 1. | Ford & Bratton |
| Isabelle (a Girl who is one of the Boys). 1. | Ford & Bratton |
| Johnnie Took the one I Wanted. 1. | J. & H. Dillon |
| Lesson In Kissing. 8. | Orme |
| Mary Black From Hackensack. 2. | Lew Dockrader |
| Moonlight on the River. 1. | Golden & Dolen |
| Meet Me at the Fountain. 1. | Solomon |
| Music Hall Girl. 2. | Orme |
| Oriental Echoes Vocal. 6. | Reed |
| Oh! Aunt Jane. 4. | Petrie |
| Oothcey Koochey. 5. | Goodwin & Morse |
| Parlor Sofa Politics. 6. | McLanghlin |
| Pebbles on the Beach. 6. | Starr & Mann |
| Pretty Jenney Slattery. 1. | Lawlor & Blake |
| Rootie Tootie. 2. | Golden |
| Singing in a Trolley Car. 1. | Fuchsins |
| The Maiden Didn't Know a Single Thing. 6. | Bralsted and Carter |
| The Real Thing, March Song. 4. | Petrie |
| The Day the Farmer Came to See the Town. 4. | Keen |
| That's What—By Gosh. 4. | Parker |
| There are Things That Cannot be Explained. 1. | Horwitz & Bowers |
| There'll Be Murder There To-night. 1. | Bryant |
| That's Why the Moon Is Smiling. 1. | Cohan |
| When It's a Boy. 4. | Goodwin & Morse |
| You're all Right, But You Won't Do. 3. | Goodwin & Morse |
| You're Not the Only Pebble On the Beach. 6. | Bralsted and Carter |

Coon Songs.

| | |
|---|---------------------|
| Aln't I Your Honeyboy no More? 3. | Davis |
| A Little Yeller Coon. 1. | Johnson & Cole |
| Black Four Hundred Ball. 3. | Dryden & Mitchell |
| Dere's a Bully Gone to Rest. 7. | Carleton & Cavanagh |
| De Bully's Weddin' Night. 3. | Brke |
| Dead Swell Colored Lady. 3. | Schackford |
| Dancing With the Girl You Love. 2. | Hart |
| Dat's My Baby, Dat's My Honey. 1. | Williams & Hogan |
| Eighth Battalion on Parade. 1. | Irwin & Cohan |
| Hot Tamalle Alley. 2. | Irwin & Cohan |
| I'se Your Nigger If You Wants me, Liza Jane. 3. | Dresser |
| I Can't Give Up My Rough and Rowdy Ways. 2. | Emmerson |
| I'm Lonely Since my Baby's Gone. 4. | Graham |
| I Want Them Presents Back. 1. | West |
| Looking for a Bully. 6. | Howard |
| Louiser. 1. | Francis |
| My Gal Is a High Born Lady. 1. | Fagan |
| Mister Johnson, Turn Me Loose. 1. | Harney |
| My Coal-Black Lady. 1. | Jefferson |
| Raccoon and the Bee. 1. | Abeles |
| Slew Foot Sal. 2. | Bogart & O'Brien |
| That'll be all Right, Bahy. 2. | Cook |
| When Miss Maria Johnson Marries me. 2. | Williams & Walker |
| Yer Baby's a Comin' to Town. 1. | Kelly |

Waltz Songs.

| | |
|--|--------------|
| Elsie, From Chelsea. 6. | Dacre |
| Grace O'More. 6. | Witt |
| Give Him the Moon to Play With. 2. | Dacre |
| I Will be Your Sweetheart. 2. | Cohan |
| I Love my Girl. 6. | Rosey & Reed |
| My Young Man. 6. | Stromberg |
| My Young Man. 6. | Stromberg |
| Mollie Morin. 2. | Reid |
| On the Benches in the Park. 6. | Thornton |
| She's the Sweetest Little Girl In Town. 6. | Trevalyn |
| She's the Comfort of Their Home. 6. | Rogers |
| Sweet Rosie O'Grady. 6. | Nugent |
| What Will Your Answer Be? 2. | Perry |

Miscellaneous.

| | |
|---|---------------|
| All Over Town. 2. | Deane |
| Booze, Glorious Booze. 2. | Dillon & Levl |
| Boys, She's a Dream. 6. | D. Reed, jr. |
| By a Brook Sat a Lady. 6. | Marks |
| Caprice, a great character song. 6. | Marks |
| I'm Saving up to Buy a Home for Mother. 2. | Cohan |
| Like a Good Little Girl Should do. Ford & Bratton | |
| Modern Century Girl. 6. | Packford |
| Old Jim's Christmas Hymn. 2. | Gray |
| Send me a Picture of the Old Home. 1. | Arnold |
| World You Ask. 5. | Smith |
| When the Light is Turned Away Down Low. 2. | Spaulding |

Exhibitors' Directory

Wants and For Sale

Brooks, W. T.,
127 Main St., Memphis, Tenn.

Gladden, M. C.,
Lowell, Mass.

Greenacre, George,
Bangor, Maine,

Kaiser, John,
Care of "Phonoscope,"
822 Broadway, New York.

Lalime, A. G.,
Worcester, Mass.

Mowry, Edw. S.,
Middletown, Conn.

Toney, A. T.,
Spokane, Wash.

Thayer, Frank,
Waterloo, Iowa.

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.

FOR SALE—One kinetoscope and five films; one Edison phonograph, 24 records, and one battery, \$50; one Edison X-ray outfit, 5-inch induction coil and 3 Crookes tubes, \$40; one nickel-in-the-slot graphophone with six records, \$35. Address Phone Co., care of Phonoscope, 822 Broadway, New York.

FOR SALE—25 selected fine exhibition records, for horn use in hall or theatre, \$18.75; as fine as ever were made. Address Cash, Phonoscope, 822 Broadway, New York.

FOR SALE.—Collection of 100 records, bands, orchestras, vocal solos, by Gaskin, Myers, Hunting, Quinn, Spencer, Leachman, etc. Crnet solos, Piccolo solos, Quartettes, Xylophones, Chimes, Whistling, etc., all in first-class condition. Price, \$45. Address, M. L. H., care of Phonoscope, 822 Broadway, N. Y.

FOR SALE.—One Automatic Speaker, \$3; one Standard Speaker (new), \$5, regular price, \$9. Address, Cash, care of Phonoscope, 822 Broadway, N. Y. City.

FOR SALE.—Six new Edison Home Phonographs. Price, \$33.50 each. Address, James M. Davis, 1874 Third avenue, New York.

FOR SALE.—Six Edison Kinetophones, practically as good as new, for \$100 each. They cost \$300 each. Also 2 Kinetoscopes at \$67.50 each. In splendid condition. Will divide the lot if desired. Address, K., care of "The Phonoscope," 822 Broadway, New York.

FOR SALE—Bijou graphophone paring knife, new; will sell for \$2. Address Myers, care of Phonoscope, 822 Broadway, New York, N. Y.

FOR SALE—One electric motor phonograph, \$55; one spring motor phonograph, \$35; one Chicago motor, \$10; one projecting and kinetoscope, \$100. Address A. T. M. B., care of Phonoscope, 822 Broadway, New York.

WANTED—A duplicating machine for making duplicate records; also second-hand talking machines. Address H. O., care of Phonoscope.

FOR SALE—5 phonographs; good as new; \$55 each; 3 type M, 2 Type E; all in first-class condition. Address W. M., care of Phonoscope.

FOR SALE—10 very fine recording diaphragms, \$60; bought from the late Phonograph and Record Supply Co. Address Hunting, care of Phonoscope, 822 Broadway, New York.

FOR SALE, CHEAP.—Half interest in a phonograph business, consisting of phonographs, kinetoscopes, X-ray apparatus, supplies, etc.; located in the West. Address G. S., care of Phonoscope Publishing Co., 822 Broadway, New York.

We have purchased a number of toy kinetoscopes, being the first lot of a number of hundred thousand that will shortly be put on the market.

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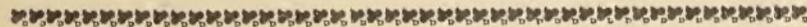
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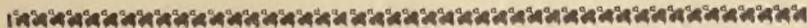


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I would like to call attention to the fact that I am making my own records, and can guarantee each one first-class in every respect, loud, and each word distinct, and also without that disagreeable noise found in duplicate records. My records are of the highest grade only, unequalled for brilliancy, loudness and general excellence.

My repertoire is larger than that of any other American singer. I have been with the best theatrical companies ever seen in this country, and my reputation as a singer is well known.

I have also made phonograph singing a special study, and am now ready to furnish the best records of all the latest and most popular, descriptive, sentimental, sacred and comic songs.

THE PRICE OF ALL MY RECORDS are \$1 each, or \$10 per dozen. * * * * Special inducements offered to purchasers buying in lots of fifty or more. Terms invariably cash. C. O. D. orders from remote points must be accompanied by sufficient deposit to defray express charges both ways. Not responsible for damage caused by transportation. No records sent out on approval. Catalogues gratis.

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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.

Vocal, (Singing.)

| Title. | Talent. | Sold by. |
|--|---------------|----------|
| A Main Girl. | Hunting. | H. |
| Ah! There. | Hunting. | H. |
| A Frisco Girl. | Quinn. | A. M. |
| A Hot Time in the Old Town. | Gaskin. | W. & L. |
| All Over Town. | Quinn. | Ch. |
| Arrah Go On. | Hunting. | H. |
| All for the Love of a Girl. | Myers. | M. |
| And Then He Woke Up. | Hunting. | H. |
| A Dream of My Boyhood Days. | Myers. | M. |
| As They Did in Days of Yore. | Quinn. | Ch. |
| All Coons Look Alike to Me. | Myers. | M. |
| Au Revoir, Sweetheart. | Myers. | M. |
| American Goldfish. | Quinn. | U. S. |
| All'erta Sentinella (in Italian). | Stoppa. | U. S. |
| A Riterata d'e Maremare (in Italian). | Stoppa. | U. S. |
| Aln't I Yer Honey Boy No More. | Myers. | M. |
| Billy Daly's Girl. | Quinn. | Ch. |
| By a Brook Sat a Lady. | Myers. | M. |
| Bella Figlia del Po (in Italian). | Stoppa. | U. S. |
| Bill Johnson, the Monkey and the Dago. | Gaskin. | W. & L. |
| Come Back O'Reilly. | Quinn. | A. M. |
| Come Play With Me. | Quinn. | A. M. |
| Come Play With Me. | Myers. | M. |
| Chin Chin Chinaman. | Quinn. | U. S. |
| Castagna (in Italian). | Stoppa. | U. S. |
| Casey on Parade. | Hunting. | H. |
| Chevalier's Old Kent Road. | Hunting. | H. |
| Chimmie Fadden. | Quinn. | Ch. |
| Dat New Bully. | Spencer. | Col. |
| Denny Murphy's Daughter Nell. | Gaskin. | W. & L. |
| Dear Little Jappy-Jap-Jappy. | Quinn. | U. S. |
| Den, Yer Don't Get Stuck. See! | Quinn. | Ch. |
| Doolin and His Bike. | Quinn. | Ch. |
| Don't Give Up the Old Love for the New. | Quinn. | Ch. |
| Dear Old Pals. | Quinn. | Ch. |
| Dreaming of Love. | Quinn. | Ch. |
| Drink Up, Boys. | Quinn. | Ch. |
| Danze delle Memorie (in Italian). | Stoppa. | U. S. |
| Down on the Banks of de Mississippi Ribber. (Negro.) | Quinn. | Ch. |
| Elsie From Chelsea. | Quinn. | A. M. |
| Every Boy Has Quarrelled with His First Sweetheart. | Myers. | M. |
| Every Night I See that Nigger Standing 'Round Spencer. | Quinn. | Ch. |
| Fnnicull Fnnicula (in Italian). | Stoppa. | U. S. |
| Gounod's Ave Maria. | Quinn. | Ch. |
| Gounod's Message d'Amour. | Quinn. | Ch. |
| Going for a Pardon. | Quinn. | Ch. |
| Give Him the Moon to Play With. | Quinn. | A. M. |
| He Didn't Get Exactly What He Thought He Would. | Hunting. | H. |
| Hole in the Wall. | Quinn. | U. S. |
| Hugh McCue. | Quinn. | Ch. |
| He's No Common Kind of Coon. | Quinn. | Ch. |
| Hurrah For Bill McKinley. | Favor. | Col. |
| Hogan's Home Again. | Myers. | M. |
| Hot Tamale Alley. | J. M. Stokes. | W. & L. |
| Hot Time in the Old Town To-night. | Gaskin. | W. & L. |
| Hot Tomale Alley. | Gaskin. | W. & L. |
| I Thought I Was a Winner. | J. M. Stokes. | W. & L. |
| I Don't Love Nohody. | Quinn. | Ch. |
| In the Baggage Coach Ahead. | Quinn. | U. S. |
| It Don't Seem Like the Same Old Smile. | T. Murray. | W. & L. |
| I'll Take My Dolls and Go Home. | Gaskin. | W. & L. |
| I Thought I Was a Winner. | Gaskin. | W. & L. |
| I Never Knew I Loved You So. | Myers. | M. |
| I Want Dem Presents Back. | Myers. | M. |
| If I Were Really a King. | Myers. | M. |
| Interfering Parrott. | Quinn. | U. S. |
| I Can't Give Up My Rough and Roud'ish Ways. | Quinn. | U. S. |
| I Thought I Was a Winner. (Vocal.) | Spencer. | Col. |
| If I Were Really a King. | Quinn. | A. M. |
| Is Yer Mammy Always With Ye? | Quinn. | A. M. |
| Irene McNulty. | Hunting. | H. |
| I Did It—But I'm Sorry That I Did. | Hunting. | H. |
| Jack's the Boy. | Quinn. | U. S. |
| Jack's the Boy. | Quinn. | Ch. |
| Just in the Same Old Way. | Myers. | M. |
| King's Song from 1492. (Vocal.) | Favor. | Col. |
| Love I Adore You. (Ballad.) | Quinn. | A. M. |
| Lucky Jim. (Comic.) | Quinn. | A. M. |
| Louisiana Lou. | Favor. | Col. |
| Like a Good Little Girl Should Do. | Quinn. | Ch. |
| Loved Ones Are Waiting. | Myers. | M. |
| Love, I Adore You. | Myers. | M. |
| Mary's Learning Something Every Day. | Hunting. | H. |
| Maybe Mary Didn't See New York. | Hunting. | H. |
| My Daddy's a Policeman. | Quinn. | A. M. |
| Meet Me at the Fountain. | Quinn. | A. M. |
| My Beautiful Irish Maid. | Gaskin. | W. & L. |
| Mary Black From Inceusack. | Hunting. | H. |
| Miss Jones. | Hunting. | H. |
| My Gert. | Myers. | M. |
| My Young Man. | Myers. | M. |
| May'm, May'm, Come Tell Me That You Love Me. | Myers. | M. |
| My Sweetheart At Home When a Boy. | Myers. | M. |
| Molly, on the Trolley. | Gaskin. | W. & L. |
| May Me Mary Didn't See New York. | Gaskin. | W. & L. |
| My Polly's a Peach. | Quinn. | Ch. |
| Manola. (in Italian.) | Stoppa. | U. S. |
| Move Up, Johnson. | Quinn. | Ch. |
| Miss Olive. | Quinn. | Ch. |
| My Young Man. | Quinn. | Ch. |
| My Gal's a High-born Lady. | Quinn. | Ch. |
| My Little Country Girl. | Quinn. | Ch. |

| Title. | Talent. | Sold by. |
|---|---------------|--------------------|
| Nigger With a White Spot. | Gaskin. | W. & L. |
| Nellie, Darling. | Gaskin. | W. & L. |
| Nellie Casey's Roof. | Myers. | M. |
| Nit, Nit, Nit. (Comic.) | Quinn. | A. M. |
| Oh, I Don't Know. (Comic.) | Quinn. | A. M. |
| Ootchey Kootchey (Lost, Strayed or Stoleu). | Quinn. | A. M. |
| Oh! What a Disappointment. | Hunting. | H. |
| Once or Twice. | Hunting. | H. |
| Oh! It Is Sad. | Hunting. | U. S., W. & L., H. |
| On Sunday. | Myers. | M. |
| O' Gust, Original Polka. | Be. | Be. |
| Only a Tangle of Curis. | Be. | Be. |
| Oh! Mister Johnson, Turn Me Loose. | Quinn. | Ch. |
| Oh! Aunt Jane. | Quinn. | Ch. |
| Perle de Brazil. (With Flute.) | Be. | Be. |
| Put Me Off At Buffalo. | Spencer. | Col. |
| Phoebe Johnson. | Quinn. | Ch. |
| Pride of the London Stage. | Quinn. | U. S. |
| Parlor Sofa Politis. | Quinn. | Ch. |
| Rory Darling. | Myers. | M. |
| Rosemary, That's For Remembrance. | Gaskin. | W. & L. |
| Rastus on Parade. | Quinn. | Ch. |
| Rosy O'Grady. | J. M. Stokes. | W. & L. |
| Rond His Bed I'm Going to Creep. | Quinn. | Ch. |
| Rosemary, That's for Remembrance. (Vocal.) | Gaskin. | Ch. |
| Routie Tootie. (Comic.) | Quinn. | A. M. |
| Say, Are You Single? | Hunting. | H. |
| She Never Comes Home Till Morning. | Hunting. | H. |
| Something She Said to John. | Hunting. | H. |
| Somebody Has My Heart. (Ballad.) | Quinn. | A. M. |
| She Never Comes Home Till Morning. (Comic.) | Quinn. | A. M. |
| She Knew It All The Time. (Vocal.) | Hunting. | Ch. |
| Send Back the Picture and Ring. | Gaskin. | W. & L. |
| Serenata di Mefistofele. | Be. | Be. |
| Sorry for the Girls. | Hunting. | H. |
| She's the Only Real Thing in New York. | Myers. | M. |
| Se Fossi: Romanza di Quaranta. | Be. | Be. |
| She Knew It All The Time. | Hunting. | H. |
| Sweet Mollie Morin. | Quinn. | Ch. |
| Sweet Mary Mullane. | Quinn. | Ch. |
| Sweet Rosie O'Grady. | Quinn. | Ch. |
| Se Fossi: Romanza di Quaranta. | Be. | Be. |
| Sweet Rosie O'Grady. | Myers. | M. |
| Savannah Sne. (With Clogs.) | Quinn. | U. S. |
| She's My Girl Now. | Myers. | M. |
| Santa Lucia. (in Italian.) | Stoppa. | U. S. |
| The Yellow Kid of Hogan's Alley. | Hunting. | H. |
| The Home Team Won the Game. | Hunting. | H. |
| The Poor Girl Didn't Know the Difference. | Hunting. | H. |
| The Bicycle Girl. | Hunting. | H. |
| The Poor Girl Didn't Know the Difference. (Comic.) | Quinn. | A. M. |
| The First Sweetheart is the Best of All. (Ballad.) | Quinn. | A. M. |
| The Charming American Girl. | Quinn. | A. M. |
| The Girl With the Naughty Wink. | Quinn. | A. M. |
| The Blow Almost Killed Papa. | Hunting. | H. |
| That Naughty Little Twiukle in Her Eye. | Hunting. | H. |
| The Maiden Didn't Know a Single Thing. | Hunting. | H. |
| Things I'd Like to See. | Be. | Be. |
| The Old, Old Home. | Myers. | M. |
| Two Heads Are Better Than One. | Myers. | M. |
| The Bully's Wedding Night. | Spencer. | U. S. |
| The Chilly Widow. | Gaskin. | W. & L. |
| The Chilly Widow. | Quinn. | Ch. |
| The Summer Girl of Brighton Beach. | Myers. | M. |
| They All Love Maggie Grady. | Myers. | M. |
| The Forgotten Word; or, What D'ye Call it? | Quinn. | Ch. |
| That's What I want "Santie" to Bring. | Quinn. | Ch. |
| The Handicap March. | Quinn. | Ch. |
| The Hole in the Wall. | Quinn. | Ch. |
| The Amorous Gold Fish. | Quinn. | Ch. |
| The Interfering Parrot. | Quinn. | Ch. |
| The Pride of Shanty Town. | Quinn. | Ch. |
| The Dear Little Jappy, Jap-Jappy. | Quinn. | Ch. |
| 'Twas a Sad Trip Coming Back. | Gaskin. | W. & L. |
| There'll Come a Time. | Gaskin. | W. & L. |
| Under the Trees on the Cycle Path. | Quinn. | A. M. |
| Un Primo Baio: Romanza. | Be. | Be. |
| Very Sorry to Hear It. | Hunting. | H. |
| Vedo U'ombre. (In Spanish.) | Stoppa. | U. S. |
| When Miss Maria Johnson Marries Me. (Negro.) | Quinn. | A. M. |
| When Its a Boy. | Quinn. | A. M. |
| Whistling Coon. (In French.) | Stoppa. | U. S. |
| When We Go to Church as Lovers and Come Back as Man and Wife. | Myers. | M. |
| When It's a Boy. | Myers. | M. |
| Whisper Your Mother's Name. | Myers. | M. |
| Whisper Your Mother's Name. | Quinn. | Ch. |
| Where Am I At? | Quinn. | Ch. |
| You Don't Have to Marry the Girl. | Hunting. | Ch. |
| You've Been a Good Old Wagon. | Quinn. | Ch. |
| You've Been a Good Old Wagon. | Myers. | M. |
| You're Not the Only Pebble on the Beach. | Quinn. | Ch. |
| You're So Good, Daddy. | Myers. | M. |
| Yer Baby's Comin' to Town. | Myers. | M. |
| You'll Be Sorry When I'm Gone. | Myers. | M. |

| | | |
|---|--------------|---------|
| Casey, as an Auctioneer. | Hunting. | H. |
| Casey's Address to the Montgomery Guards. | Hunting. | H. |
| 23d Psalm and Lord's Prayer. (Reading.) | Spencer. | Col. |
| Casey on Bowery. | Hunting. | Ch. |
| Casey's Wooden Wedding. | Hunter. | H. |
| Clancy's Mistake. | J. W. Kelly. | W. & L. |
| Hiram's Visit to New York. | Hunting. | H. |
| Hiram's Girl, Hanrah. | Hunting. | H. |
| Hiram on Superstition. | Hunting. | H. |
| Old Jed Prouty Crossing the Track. | Bangs. | Ch. |
| P. T. Barnum's Side Show Shouter. | Bangs. | Ch. |
| Rock Me to Sleep. | Cunningham. | Ch. |
| Society Setting a Hen. | Bangs. | Ch. |
| The Country's Welfare. | J. W. Kelly. | W. & L. |
| The Funny Story. | Bangs. | Ch. |
| The Champion Snorer. | Bangs. | Ch. |
| The Smack in School. | Bangs. | Ch. |
| The Face on the Bar Room Floor. | Cunningham. | Ch. |
| The Face on the Bar Room Floor. | Hunting. | H. |
| The Cock Fight. | Beckenhaugh. | Ch. |
| The Irish and the Germans. | J. W. Kelly. | W. & L. |

Orchestra.

| Title. | Played by. | Sold by. |
|-----------------------------------|---------------------|--------------|
| Black America March. | Issler's. | Col. |
| Cake Walk Patrol. | Bonnell's. | Ch. |
| Chicago Athletic Club March. | Bonnell's. | Ch. |
| Darkey Tickle. | Issler's. | Col. |
| Geisha Selections. | Issler's. | U. S. & Col. |
| I'll Follow Thee. (Piccolo Solo.) | Issler's. | U. S. & Col. |
| Major McKinley March. | Issler's. | U. S. & Col. |
| Napoleon March. | Bonnell's. | Ch. |
| Oh! Uncle John March. | Bonnell's. | Ch. |
| Passicalle Intermezzo. | Bonnell's. | Ch. |
| Royal Purple March. | Columbia Orchestra. | Col. |
| Symposia Waltz. | Bonnell's. | Ch. |
| Zenda Waltzes. | Bonnell's. | Ch. |
| Zephyr Dance. | Bonnell's. | Ch. |
| The Nightingale and the Frog. | Issler's. | Col. |

Band.

| Title. | Played by. | Sold by. |
|--------------------------------|------------------------------|----------|
| Boys' Brigade March. | Wash. Military Concert Band. | Col. |
| Blending of the Blue and Grey. | U. S. Marine. | Col. |
| Circus Galop. | Sonsa's. | Col. |
| Darkville Dance. | Voss's. | U. S. |
| Enquirer Club March. | Wash. Military Concert Band. | Col. |
| German National March. | Gilmore's Band. | Col. |
| Medley of Southern Airs. | Voss's. | U. S. |
| Off to Camp. | Voss's. | U. S. |
| El Capitan. | Sonsa's. | Col. |
| Pilgrim's Chorus. | Gilmore's. | Col. |
| Rastus on Parade. | U. S. Marine. | Col. |
| The Broadway Two-Step. | Washington M. Conc. | Col. |
| The Handicap March. | U. S. Marine. | Col. |
| Yale Two-Step. | Washington M. Conc. | Col. |

Instrumental, (Solo.)

| Title. | Played by. | Sold by. |
|------------------------------------|--------------------|----------|
| CORNET. | | |
| Arhucklenian Polka. | Levy. | Be. |
| Alce, Where Art Thou. | Levy. | Col. |
| Du, Du. (German Song.) | Levy. | Col. |
| Don't Be Cross. | U. S. Marine Band. | Col. |
| Hearts. (Cornet.) | Jules Levy. | Col. |
| Levy Concert Polka. | Levy. | Be. |
| Lizzie Polka. | Levy. | Be. |
| The Palms. | U. S. Marine Band. | Col. |
| Lizzie Polka. | Levy. | Be. |
| FLUTE. | | |
| Gounod's Serenade. | Levy. | Be. |
| ZITHER. | | |
| Dream Waltz. | Levy. | Be. |
| Selection From Faust. | Levy. | Be. |
| Stephanie Gavotte. | Levy. | Be. |
| XYLOPHONE. | | |
| Paucing in the Sunlight. | Chas. P. Lowe. | Col. |
| Bohemian Girl. | Levy. | Be. |
| Du, Du, Medley. | Chas. P. Lowe. | Col. |
| Carnival of Venice. | Levy. | Be. |
| Plantation Medley. | Levy. | Be. |
| Pretty Dark Blue Eyes. | Levy. | Be. |
| CLARINET. | | |
| Lullaby From Ermnie. | Andrea Coda. | Col. |
| Amid the Odor of Roses. (Piccolo.) | Schwanfest. | Col. |

Note—The following abbreviations designate the firms and individuals who sell the records listed above: Ch., Chicago Talking Machine Co.; Col., Columbia Phonograph Co.; W. & L., Walcutt & Leeds; U. S., United States Phonograph Co.; M., J. W. Myers; Be., G. Bettlul; H., Russell Hunting; A. M., American Talking Machine Co.

Talking.

| Title. | Talent. | Sold by. |
|-----------------------------------|---------|----------|
| American Packing Association. | Kelly. | W. & L. |
| An Irishman at the Hoffman House. | Kelly. | W. & L. |

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The Strongest and most Durable Battery made; no connections located in the cells where they can be reached by the chemicals.

All parts are interchangeable and can be easily replaced in case of breakage by any one without special knowledge of the business.
It can be easily handled without getting the chemicals all over you.
This Battery especially recommends itself to those exhibiting Kinetoscopes and Phonographs, and is equally well suited to any similar exhibiting purpose where a strong and constant current is desired, and is also especially adapted for running Fans, Lights, etc.
When the above valuable points are taken into consideration you cannot afford to use any other, even as a gift.



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THE EDISON HOME PHONOGRAPH,

A Machine for the Millions.

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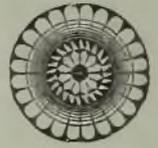
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RUSSELL



HUNTING

THE ORIGINAL "MICHAEL CASEY."

I am devoting my entire time, energy and facilities to originating and manufacturing Talking Records for Talking Machines. Benefited by over six years' experience and experiment, I can supply you with a meritable record at a reasonable price. * * * * *

I do not copy, imitate or mimic others. I originate, manufacture and sell my own records.

Price of Records ORIGINALS ONLY, 80c.

Remember

I am the originator of the Casey series—which have been the standard talking records for the past six years.

Remember

That there are "Casey" Records on the market which are not manufactured by me, but are made by others, using my subjects, in order to deceive the public.

Remember

A poor article is never imitated, GOOD ONES ALWAYS ARE. Imitation is the highest flattery.

Remember

That certain unprincipled individuals and corporations are duplicating my work, thereby deceiving the public by furnishing a record about one-third as loud as the original.

Remember

"Casey's" are the Standard Humorous Talking Records. There have been over 50,000 manufactured and shipped to all parts of the English speaking world, giving universal satisfaction.

Remember

"Casey" Records are loud, clear and distinct, and are especially recommended for horn use.

Remember

That all genuine "Casey" Records are recorded and tested by me, and are absolutely guaranteed.

NEW RECORDS. * NEW SERIES.

By RUSSELL HUNTING.

NEW CASEYS.

CASEY'S WOODEN WEDDING.

Casey thanks his friends for their wooden presents, made of wood. He called the figures to a dance. Music by full orchestra. All full.

CASEY AS AN AUCTIONEER (NO. 1).

Casey tries to sell a pug dog. Pair of gentleman's pants and a photograph picture of Napoleon Boneypart. Exciting bidding.

NEW SERIES.

HIRAM'S VISIT TO NEW YORK.

Hiram relates his experiences. Says he spent almost 60 cents in three days. Just threw money away.

HIRAM'S VIEWS ON SUPERSTITION.

Says he don't believe in the unlucky thirteen, as he would rather have \$13 than \$12.

HIRAM'S GIRL—HANNAH.

Tells about his girl Hannah. A lovely girl; weighs 300 in bathing. Hiram is very enthusiastic about her feet and nose.

NEW SONGS.

CASEY ON PARADE.

HE DIDN'T GET EXACTLY WHAT HE THOUGHT HE WOULD. ONCE OR TWICE.

I DID IT, BUT I'M SORRY THAT I DID.

AND THEN HE WOKE UP.

THE BLOW ALMOST KILLED PAPA.

OH! HOW SAD, MY MOTHER-IN-LAW IS DEAD!

ARRAH, GO ON.

VERY SORRY TO HEAR IT.

SHE KNEW IT ALL THE TIME.

MARY BLACK FROM HACKENSACK.

THAT NAUGHTY LITTLE TWINKLE IN HER EYE.

IRENE McNULTY.

NEW SONGS.—THIS MONTH!

THE YELLOW KID OF HOGAN'S ALLEY.

THE HOME TEAM WON THE GAME.

MAYBE MARY DIDN'T SEE NEW YORK.

MARY'S LEARNING SOMETHING EVERY DAY.

AM THERE!

SAY, ARE YOU SINGLE?

SOMETHING SHE SAID TO JOHN.

THE BICYCLE GIRL.

A MAINE GIRL.

SHE NEVER COMES HOME TILL MORNING.

I KNOW IT, I WAS THERE.

THE POOR GIRL DIDN'T KNOW THE DIFFERENCE.

SEND FOR DESCRIPTIVE LIST.

RUSSELL HUNTING,

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