

# THE PHONOSCOPE

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

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

Vol. II

No. 9

New York, September, 1898



## Principal Features of this Number



"THE PHONOSCOPE" Gold Medal Awarded to  
Frederick W. Hager

THE MORSE WATCH

LETTERS

OUR TATTLER

HELPED BY A TALKING MACHINE

ANSWERS TO CORRESPONDENCE

PIRATES AND PARROTS

OUR FOREIGN CORRESPONDENCE

A NEW MACHINE

GENERAL NEWS

BUGLER OF SAN JUAN

TALENT EMPLOYED FOR MAKING RECORDS

MARRIED BY PHONOGRAPH

NEW CORPORATIONS

IT IS FALL. By Cal Stewart

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

THE LATEST POPULAR SONGS. List of the Latest Metro-  
politan successes

NEW FILMS FOR PROJECTING DEVICES

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PUBLISHED MONTHLY BY

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4 East 14th Street,

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Owing to unavoidable circumstances in our previous issues this journal has been delayed, and as it is entered as second-class matter, we are not allowed to skip an issue, nevertheless, the news contained therein is always up to date. We make this statement in answer to numerous inquiries.

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

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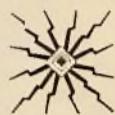
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- S175 Dancing in the Dark
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- S177 Medley of Irish Airs
- S178 Tally Ho Waltz
- S179 Boston Tea Party
- S180 Kansas City Star March
- S181 The Old Church Organ
- S182 Enquirer Club (Two-Step)
- S183 British Patrol
- S184 Gumbo Medley
- S185 Cotton Blossoms
- S186 My Angeline (Two-Step)
- S187 The Darkies Dream
- S188 Conterno's Forumation March
- S189 Niagara (Two-Step)
- S190 The Coon Town Guards
- S191 My Coal Black Lady (Medley)
- S192 Down in Ole Tampa Bay
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- S194 Belle of New York March
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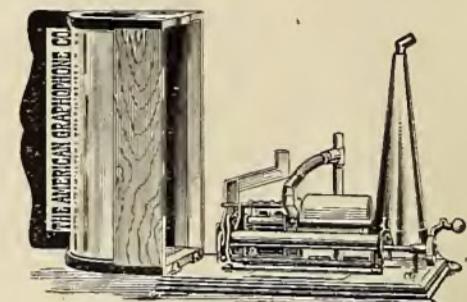
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From the N. Y. Evening Telegram :  
\* \* \* \* Lieutenant Bettini has a most interesting laboratory in this city, and he has been much favored by the great European artists that have been heard in public in this country, both on the dramatic and operatic stage. I spent a delightful afternoon in his laboratory yesterday, and was astounded to hear in turn a reproduction, perfect in every detail, of the voices of these great artists : Mmes. Calve, Melba and Nordica ; MM. Tamagno, Tasalle, P. Plaunon, Maurel and Signori Aucona, Nicolini and Campagnini, Tonnas Salvini, Coquelin, Sarah Bernhardt, Ellen Terry, Lillie Langtry, Mme. Rejane and her leading man, M. Maury, have each spoken into the Bettini Phonograph. Ex-President Benjamin Harrison and "Mark Twain" have each left a record of their voices behind them.



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# The Phonoscope

(Copyrighted, 1896)

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

Vol. II.

NEW YORK, SEPTEMBER, 1898

No. 9

## "The Phonoscope" Gold Medal Awarded to Frederick W. Hager

The contest for the gold medal which was offered by "THE PHONOSCOPE" to the artist making the most creditable violin record was held at the Pittsburgh Exposition, under the auspices of the Stieren Home and Commercial Phonograph Company on Tuesday, September 30. After a thorough and impartial test the five judges, consisting of three members of Sousa's Band and two prominent record-makers of Pittsburgh, awarded Mr. Frederick W. Hager, of New York City, the medal offered

withheld from the judges who were thereby constrained to judge solely on the merit of the record.

We have previously published Mr. Hager's biography in one of our earlier issues. We deem it proper to also call attention to the parties who so successfully took the record of Mr. Hager's efforts—Mr. John Kaiser and Mr. Henry J. Hagen, of the firm of Harms, Kaiser & Hagen, who deserve great credit.

time of their assignment. He then became a member of the firm who purchased their record plant and continued in the same capacity until the record-making firm called The Phonograph Record and Supply Company entered the field in Reade Street in 1897 and was a member of this firm up to its insolvency the following year, when he took charge of the laboratory of the United States Phonograph Company of Newark, N. J., until May, 1898, when he again entered into the original record business with Mr. John Kaiser and The T. B. Harms Publishing Company and formed the present concern of Harms, Kaiser & Hagen. His entire time and interest was spent in taking records for the various firms from his entrance in the field, making ten years in all, and his prominence was due to his earnest and progressive methods, always leading with excellent results.

Mr. John Kaiser's first appearance was in 1891, when he was employed in the New York Phonograph Company. He at first shaved cylinders, but, being a thorough mechanic, he won the attention of Mr. Hagen and was made his assistant the following year, and followed in this capacity along with Mr. Hagen after the time of the Phonograph Record and Supply Company's departure, when he introduced the horn known as the "Kaiser Horn," and became connected with Lieutenant Bettini and the *Judge* Publishing Company, where he conducted the record department and also enlarged the horn business and brought it into prominence. In May of 1898 he and Mr. Hagen once more united as partners in making records, and it resulted in the formation of the present concern known as the firm of Harms, Kaiser & Hagen and once more the two are interested in the interesting capacity of record-makers, and their hard labors are being rewarded by magnificent results.

Following is a statement made by the Judges:

PITTSBURGH EXPOSITION, October 1, 1898.  
Exhibit of the Stieren Home and Commercial Phonograph Company:

We, the undersigned judges, award the gold medal to Mr. Frederick W. Hager; his violin solo "Traumerie" proving the best record of the fourteen entered. Tone, volume and execution were duly considered. The average of the other contest records were surprisingly good and speaks well for the five other artists who entered the contest.

Signed.

TH. W. GUNTHER,  
JOHN GERNERT,  
J. S. DUSS,  
M. K. MOSELEY,  
F. F. HOWE,

[THE PHONOSCOPE wishes to extend its sincere thanks to the Stieren Home and Commercial Phonograph Company for the time, trouble and expense which they have exercised in carrying out and successfully terminating this interesting contest. We wish also to gratefully acknowledge the assistance rendered by Messrs. Th. W. Guenther, John Gernert, J. S. Duss, H. K. Moseley and F. F. Howe who acted as judges.]



FREDERICK W. HAGER

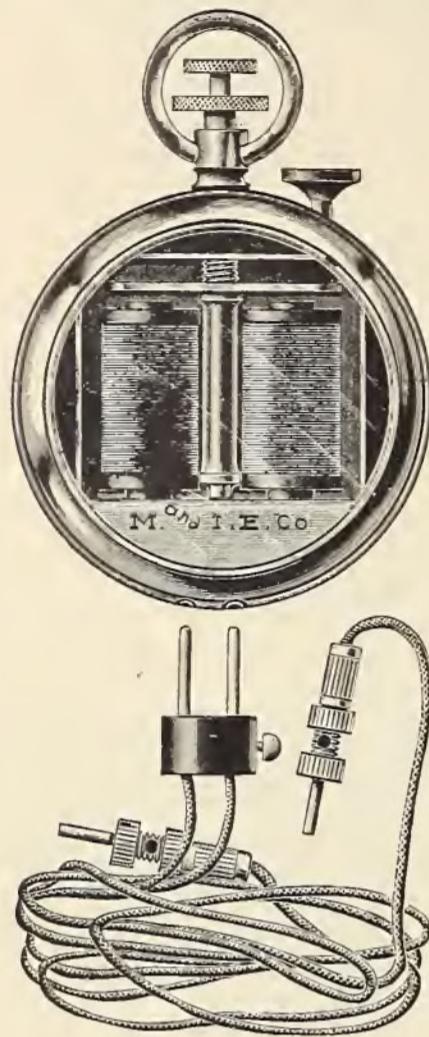
by "THE PHONOSCOPE." In the opinion of the judges his rendering of the selection "Traumerie" surpassed the efforts of the other contestants. Mr. Douglass Bingham, of Pittsburgh, Pa., followed a close second. The balance of the records were, however, extremely praiseworthy and deserving of special mention.

In order to secure impartiality the records of all contestants were reproduced alternately, the machines so adjusted that the announcement was

Mr. Henry J. Hagen entered the phonograph business in its early days, when it was but in its experimental stage, in the year 1888. He was employed in the Edison Laboratory in 1890. He took charge of the record-making department of the New York Phonograph Company, then on Fifth Avenue, near Eighteenth Street. The firm later consolidated with the North American Company and Mr. Hagen was placed in their record department and was chief record-maker up to the

## The "Morse Watch"

A Secret Telegraph Sounder.



The secret sounder, the Morse Watch illustrated in this issue of THE PHONOSCOPE, opens to our readers a new line of thought in phonetics.

This instrument derives its name from that of the illustrious founder of American telegraphy, the science to which it is dedicated and the fact of its mechanism being contained in a standard 18-karat watch case. The name of Morse watch, therefore, is more than a mere appellation; it is a tribute to genius and a description of the purpose and physical characteristic of the instrument.

In the very compact space included in the watch case is mounted a complete telegraph sounder and key, the mechanism of which is so designed that by screwing out or in the larger of the two thumb screws enclosed by the watch ring a range of sound is obtained, from the loud click of the desk instrument to a faint but perfectly readable click only heard when the Morse watch is held against the ear, insuring secrecy to the receiver.

The smaller thumb screw inclosed by the ring adjusts the tension upon the armature of the sounder and the relation of its action to that of the larger screw is such that the operator can quickly obtain any adjustment of his instrument by the use of one hand and a minimum of turns to the screws.

The only other projection upon the absolutely plain surface of the watch case is that of the sending key, the knob of which extends just far enough out of the case to give the operator a comfortable and secure control of his key without the key being in any wise an obstruction; the proximity of the knob to the ring affords protection from catching when being put in or taken from the pocket.

This key, notwithstanding its extreme compactness, is a thoroughly reliable and practical device.

The contact is made between two platinum points and in order that the circuit may be closed the knob is so arranged that by a few turns it forces the key down and keeps the circuit closed for receiving until the knob is turned back, when the key is again open and ready for sending; by the same means of turning the knob, the stroke of the key is regulated.

The Morse Watch is also manufactured without the key and in either form it may be wound to any resistance employed in electric telegraphy.

An ingenious plug in dial pin form has been devised to attach the instrument to a pair of flexible silk cords having at their other ends a pair of the celebrated "Manditips," a glance at the illustration of which will show their universal uses.

The head band, not shown in the illustration, but furnished as part of the apparatus, consists of a silk or mohair elastic head band three-quarters of an inch wide and a nickel-plated catch and adjuster to hold the Morse Watch against the ear when used as a secret sounder.

The foregoing are some of the many features which particularly adapt this instrument to the use of students, typewriters, broker and newspaper offices, inspectors, linemen, train-despatchers, the military service and wherever it is requisite to obtain quiet or small weight and bulk, or defeat noise.

The "Morse-Watch" when mounted with a key is also employed as a pocket or practice instrument, the manufacturers furnishing, when so requested, a neat double cell edition of dry battery in a case of very small dimensions.

stock) have evidently been bought through some jobber that had a few sample machines which were sold cheap to close out their stock.

The phonographs, etc., which they advertise were purchased through a recognized New York dealer; but not at a figure to merit them quoting any such prices as they do in the circular you sent us.

The dealer who originally supplied them as mentioned above, has recently cancelled their orders and refused to sell them any supplies.

Your supposition about graphophone dealers having to sign a contract (not to cut prices) is correct, although, we are sorry to say, a good many "scheme goods" firms sign these contracts with no intention of living up to them.

It is very difficult to answer your question in reference to original records. The fact that a record is an original does not add any value to it. The value is governed by the following question: "Who made the record?" An original record of such talent as Gaskin, Spencer, Quinn, Myers, Hunting, Ossman, Emmet, etc., is a staple article with a recognized value. An original record of Bill Smith, Charley Brown, or Sam Simpson might be worth only the price of the blank it was on.

The original question must always be accompanied by the following: "Of who?" "Of what?"

Mr. J. A. Foster of your city is a reputable dealer and can give you the rest of the information you desire.—ED.]

### MY DEAR CAL:

In conclusion to my lengthy letter I thought if you know some of THE PHONOSCOPE people I would like you to read this part of my letter to them and have them make an item of it in the next number, as I think it would interest them to get this kind of stuff, not that I want my name made prominent, but I want a nice notice for Mr. Arthur Pryor Henry Higgins and also Mr. Charles Gernert as piano accompanist.

Sousa's band has been at our exposition and Arthur Pryor, their great trombone soloist, promised me when here last spring, he would play me a record this time. He was as good as his word and also had Mr. Henry Higgins, their cornet soloist, come with him. We went to the studio of my friend Charley Gernert, who teaches piano and he accompanied them on his piano. Mr. Pryor played as his trombone solo "The Palms," which you have heard. Mr. Higgins played as his cornet solo "Nadaline." They also played me two duets for trombone and cornet, one was "One Word" the other "Bridal Rose." These records I prize very highly on account of the greatness of the artists.

You no doubt know all about the gold medal so kindly offered by the enterprising little PHONOSCOPE for the best violin record, through Stieren in this city. They have selected the judges and do me the honor to make me one of the five. Professor Guenther, leader of our best band, "The Greater Pittsburg," John Gernert, a teacher of violin and for years the leader of Bijou Orchestra (and brother of Charley who played for us), John Duss who is head of the Economy Society of Economy, (which society you no doubt know of) and who represents a million and more of money, he also has his own band and with it made the hit at the G. A. R. encampment at Cincinnati this month, Mr. Howe, an electrician and phonograph crank, and yours truly, who you know, knows a good record when he hears it. I think (leaving me out) they have made an excellent selection, and they are doing all they can to make it a success.

I was going to have a man enter the contest, but when I heard all the good ones from "down East" were in it, I had my man stay out.

Yours,

H. K. MOSELEY.

## 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.

PROVIDENCE, R. I., October, 10, 1898.  
EDITOR OF THE PHONOSCOPE:

DEAR SIR:—Enclosed find a circular offering Edison phonographs and records, also graphophones and records at cut-prices.

I have purchased a number of graphophones and Columbia records, paying regular prices for same and have been assured that no one is permitted to sell at less prices. The parties from whom I bought state that the Columbia Company do not sell any goods to dealers unless they sign a contract, agreeing not to cut prices. If this statement is true, how do these parties get their goods?

I have also been informed that original records cannot be sold at less than \$1.00, yet, as you see, this circular offers to furnish them at 65 cents.

Is there more than one grade of Edison or Columbia records?

If you will kindly give the space and time to answer these inquiries and also to give me any information you can in regard to this company, it will be appreciated by the writer and no doubt by many others who are interested in graphophone and phonograph business.

Yours very truly,

"J. W."

[J. W.—In accordance with your request we have made inquiries in reference to the firm and subjects mentioned. We submit you the following facts:

The firm mentioned in the circular sent us is doing a small business—principally on paper. They have never bought phonographs or graphophones in quantities to enable them to legitimately give the discount they quote. They have never bought any machines, records or supplies from the Columbia Phonograph Company, consequently the graphophones they offer for sale (if they have many in

## Our Tattler

One of the frailties of mankind, and woman-kind, also, for that matter, is a disposition to snore. One of the weaknesses of mankind, and woman-kind, also, for that matter, is a disposition to deny point blank that they do so no matter how much evidence to the contrary they are confronted with. There are people who do not snore at all, of course, and they are justly held in high regard by those who know them. They are, however, the exception rather than the rule. Most people snore at times—some more, some less. Some snore at every opportunity and snore as if their being depended upon their doing so, but yet when accused, will barefacedly deny that they ever snored in their lives. On rare occasions a man, one who, as it were, has caught himself red-handed in the act, awakening with the echoes still resounding in his chamber, will admit that he snores a little. But a woman—never! She will deny it till she is black in the face and hold a lasting grudge against the accuser.

This yarn is regarding a Waverly couple who both indulge in this undignified practice. To facilitate its spinning we shall call him John and her Mary. They are married and live comparatively happy despite the fact that each puts up with considerable annoyance on account of the other's snoring. Years ago before John was married he had the reputation among his bachelor friends of being the best single handed snorer in the state, and as he has grown much stouter with the passing years, it may safely be devined that his ability in that line has not suffered any. What is more, he snores and makes no bones about it, having long ago become callous to criticism. It was with a full knowledge of his fault, however, that Mary married him. He listed that with his other evidences of unworthiness when he proposed to her. He did not deceive her in the slightest particular, and she accepted his snore along with his poverty. Now it may have been a coincidence that Mary was a pretty fair hand at snoring herself, which John was not slow in finding out, but it is only fair to say that she did not know it, else she might have confessed to John as he had done to her. She did not even suspect any thing of the kind, and as John was a doting husband, during the early years of their married life he carried the secret locked deep in his breast and guarded it most carefully. We have said that John was a doting husband, and he is yet, but evidently he has not that delicate consideration for the feelings of his better half that he used to entertain, for of late whenever his wife accuses him of snoring, which is not infrequently, he retaliates in kind by saying that "there are others," etc. At this she always bristles up and a dialogue about as follows ensues:

"Now, John, you're not serious. Tell me honestly that you ain't."

"But I am, my dear."

"You really mean to say that I snore?"

"To be honest with you, that's what I mean—at times perfectly awful."

"Oh, you're just as mean as you can be. I know very well I don't."

"And how do you know?"

"Well I just know, that's all."

In what follows the reader will perhaps agree that John has developed a streak of meanness. While engaged with his wife in a colloquy similar to the foregoing, he was possessed with an idea that gave him no end of delight and he passed a whole evening chuckling over it. Among the effects of the household of which John is the head is a phonograph, and the idea that so amused John was to make a record of his wife's snore. One night, after lodge, assuring himself that Mary was

sleeping soundly, he put the instrument in order and conveyed it stealthily to their bed-room. A few days afterward Mary again accused him of snoring and he retaliated in the usual way. Then he led her gently to the phonograph, produced a record from the bottom drawer of the desk, and adjusted it carefully on the machine. Mary watched him with curious wonder, little dreaming how near was his complete humiliation. The machine started. There was the usually scratching and then came the well known voice of John mingled with it. "A nocturnal serenade by Mrs. Mary — taken by her husband on the night of July 22, 1898." Then followed the evidence of Mary's guilt, too natural to have been counterfeited, and Mary had to listen to the end, for John held both her hands lovingly but firmly within his own. When he released her, she reached for the phonograph and it has been out of order ever since.

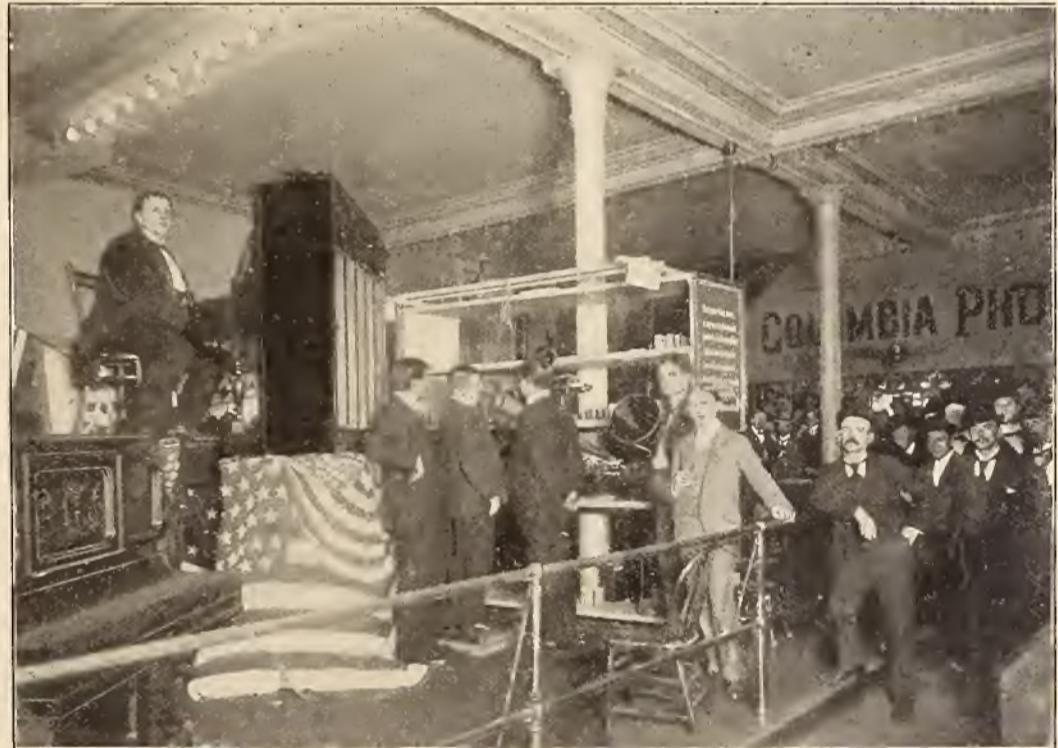
## Helped by a Talking-Machine

The soldiers at Bellevue Hospital have been entertained during their convalescence with graphophone concerts. Miss Bell Reed has written a letter to the Columbia Phonograph Company in which she says: "I want to thank you in behalf of the soldiers in Bellevue for your very generous donation of cylinders. You can readily realize what it has been to them. They tell me that from six o'clock in the morning until nine in the evening they listen to the music and hardly realize the hours; whereas before this diversion came to them,

the days dragged most heavily. One young soldier depressed and homesick to speak when I first saw him, is cheerful and improving in health now and credits his first treat to the graphophone with the turn for the better in his condition. There are so many cases of its exhilarating effect to cite that I will mention but one in closing. The army bugle calls were put within hearing of a very wan, listless regular; suddenly his eyes brightened, his breath came fast and with a radiant face he raised himself in bed and cried 'Oh! splendid! I am the bugler of the 8th, and that is perfect!' So while your donation was most generous and spontaneous, I would like you to know that the good that it has already brought to our sick heroes is beyond calculation."

## Answers to Correspondence

[In answer to "A. G. G." who evidently is not well posted in record-making, we will say that "an original record" and "a master record" are not synonymous terms. An original record may become a master record if other records are duplicated from it. Nor does it follow that "a master record must be an original record." A duplicate record (one made by secret process from another record) may in turn be and become a master if duplicates are made from it. Some companies sell duplicates only; other companies sell originals only. Originals are not only louder and clearer, but are usually more durable.—ED.]



The above is an illustration of the evening exhibitions of record-taking at the Columbia Phonograph Company's parlors which are drawing vast crowds nightly and are becoming immensely popular. The entertainments are under direction of Mr. Harry C. Spencer and the reproductions from the records taken of the various artists are so perfect as to evoke great enthusiasm on the part of the public. Among those who have entertained in the

parlor recently were: Billy Golden, in his negro shouts and whistling solos; Geo. P. Watson, in yodling specialties; the only Geo. W. Johnson; Chas. P. Lowe, xylophonist; "Casey" Hunting and others. Fred Hylands presides at the piano and during the intermissions plays many of his original compositions to the delight of the large audience. The parlor record-taking exhibition has indeed made a hit and has evidently come to stay.

# THE PHONOSCOPE

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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.

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

## Pirates and Parrots

A pirate is a thief. He usually plies his nefarious trade on the high seas, but, as in the days of Shakespeare, "There be land rats and water rats; land thieves and water thieves." A pirate always steals some valuable thing and when a pirate is captured he is quickly placed in the common jail as being unworthy to associate with honest men. A pirate is one without honor.

A parrot repeats as he hears. Without brains, without a conscience and without originality the prattling green bird swears, sings or laughs as he has heard others swear, sing or laugh. The parrot uses the product of others brains in such a silly and ludicrous manner that it has long been a laughing-stock in its capacity as a bird and a disgusting chatter-box in the eyes of men.

What an unique being, then, must a pirate-parrot be! There is such a pirate-parrot in the record-making business. In his capacity as a pirate-parrot this compound individual, this man bird, steals valuable matter and pirate-like appropriates it bodily to his own use. True to his nature, he steals nothing but valuables. No ordinary substance, no mediocre conception and no common thing is worthy his attention for a minute; he selects the choicest for his booty. After having knavishly appropriated the valuable thing to his own use then his double character as a pirate-parrot asserts itself. Over and over again the senseless bird repeats in a senseless manner its stolen story. It is then sold to the public for private gain. In this trickery is the record buyer deceived. The pirate-parrot is the culprit.

"Casey" records were originated by Russell Hunting. These original and humorous selections have for several years been the author's legitimate stock in trade. They are the bona-fide product of the brain of a man and a recognized asset of merit in the record-making art. The entire legitimate talking-machine trade recognize the "Casey" records as being a staple article in its commerce. At this juncture the pirate-parrot stealthily makes his appearance and recognizing the article of merit pirate-like steals it and parrot-like repeats it.

He not only pilfers the titles of the "Casey" records but the matter contained therein word for word. These records are then advertised and sold as the "Celebrated Casey Records," with the intention to defraud the public.

Here is a fair warning direct to the pirate-parrot: Desist. If you continue along the present line of

work we propose to let the readers of THE PHONOSCOPE know who you are and "where you are at."

If you—like the nigger in the song—can't give up your rough and rowdy ways, if you must steal, give some credit to the man you rob, at least, let the public know that he originated the matter you stole.

It is no great wonder that the magnitude of Mr. Edison's invention scares some. Although the talking-machine has been on the market some years, still the public is deficient regarding its scope. A traveler recently here from Manchuria would hardly believe that his speech in English could be immediately reproduced and accurately. But he was convinced forthwith. When later this foreigner with simple habits was asked to speak his own language in front of the horn, his surprise knew no bounds. He supposed the machine was for English use, but it promptly proved its universal value by reasserting his exact language.

The bark of a dog, the mew of a cat, the bray of an ass, the chatter of a monkey and the talk of a man all cause wave sounds, which wave sounds when directed onto the recording diaphragm are instantly recorded. These sounds so recorded may be reproduced at will and the matter of language has nothing to do about it. Any noise which produces wave sounds sufficiently voluminous to vibrate a very thin glass disc can produce a record. The chatter of an African monkey the bark of an American dog or the talk of a man from Asia are all well provided for by Edison's master invention.

## Our Foreign Correspondence

EDINBOROUGH, Scotland, August 23, 1898.

## EDITOR OF THE PHONOSCOPE:

Dear Sir:—While trying to get a little rest in this section of the world, it has been impossible to withstand the temptation to devote a little time to business, and I have thought that your readers in America might be interested to know a little about the talking-machine business as I find it here.

I have been surprised in visiting all the large cities not to find any phonograph parlors; in fact, the only phonographs I have seen have been one or two slot machines in places similar to the Eden Musee in New York and several exhibited on the beaches with the old time hearing tubes attached. I have not seen in any large cities, stores with the phonograph in the show windows and the business of the firm devoted to phonographs.

Liverpool, Edinborough and Glasgow are magnificent cities, densely populated, and the people doubtless have as great a love for music as we in America, and if the phonograph could only be introduced by enterprising people there is no reason why there should not be as large a demand for it as in America.

I think the fault can be traced to the door of the company who own the patent rights for Great Britain. While they seem to be, from all that is told me, an excellent organization, with agencies from one end to the other of Great Britain, I think it is the exorbitant prices they ask and the excessive royalty demanded for the use of machines which prevents the general adoption of the phonograph here for commercial purposes and as a means of entertainment in the home and to give exhibitions.

The Edison Standard phonograph which sells in America for \$20 sells here at 6 guineas, 10 shillings, or \$33.75, and musical records sell here for 5 shillings, or \$1.25, and are of a very poor grade at that.

One exhibitor informed me that he had paid already £100 royalty for the privilege of exhibiting a Class M Edison phonograph. This is money enough to purchase outright in America ten of the machines at the proper trade discount.

Another party whom I saw had just received notice of a suit to pay £10 royalty for the privilege of exhibiting a \$10 Eagle graphophone for one year.

Such excessive royalties discourage the exhibitors and the general public from purchasing the machines. If the phonographs could be sold outright and at American prices and discounts, there would be as large a business done here as in America.

There is also a large demand here for good records of popular English songs, but it would be impossible to supply these from America on account of infringing the patent rights here, and also because the Edison-Bell English machine has 200 threads to the inch as against our 100 on the American machine.

If phonographs could be sold here as in America and American manufacturers and dealers were free to sell here I would prophesy an immediate boom in the talking-machine line, greater than has been the boom in America during the last year.

This country is away ahead of ours so far as coin-slot-machines are concerned. Here we find penny-in-the-slot outfits for everything—sweetmeats, cigarettes, matches and at the watering places an endless number of penny-slot machines showing different animated scenes, such as football games, horse races, guillotine scenes, etc.

The animated picture business seems to have taken strides in advance of the talking-machine, and doubtless for the reason that there is no patent infringement here. Nearly everything is of English or French make, and very little of American; in fact they do not like our American films because of the great number of pictures taken to the second. Here the pictures run from 14 to 25 only to the second. The people prefer these slow pictures because it makes more to the film in a given length and the scene is shown for a longer time upon the screen. The machine is not operated so fast and the consequent wear upon both films and machines is less. The film subjects are nearly all local and those I saw were very interesting and well made mechanically and artistically.

The Mutoscope has made its appearance here, and I believe there is a company organized called the London Mutoscope Co. I have seen their parlors in Liverpool, Glasgow, Edinborough and London fitted up similar to those of the home company on Broadway in New York, and I have no doubt they have parlors in many of the other large cities. These are the only people I have met so far who seem to have adopted American ideas in this special line of business.

Very truly yours,

F. M. PRESCOTT.

## A NEW MACHINE

We have received advises from one of our Western correspondents that there is a new machine on the market called the "Polyphone." The manufacturers claim that this machine reproduces twice as loud as either the phonograph or graphophone. It has two diaphragms which reproduce simultaneously, thereby giving twice the volume of sound. Up to the time of going to press we have been unable to examine this machine, but promise our readers a full description of it in our next issue.

## General News

Sapphire shaving blades have given way to blades of diamond.

Nine out of ten hospitals and insane asylums have a phonograph or graphophone for the entertainment of patients.

For the first time in many months the Columbia Company can now furnish upon demand every record listed in their catalogue.

The demand for Mr. Wm. F. Hooley's basso records is very great. He is kept busy singing to keep the public supplied with the "good old songs."

Mr. G. Bettini was unexpectedly called to Paris a few weeks ago. We understand that the people over there are very enthusiastic over his Micro attachment.

Mr. and Mrs. Talbot of the Norwich Talking Machine Company were in New York City recently. They placed some fat orders with the various companies.

Mr. Franklin Moore, of Washington, D. C., succeeds Mr. A. L. Suessman as manager of the retail branch of the New York office of the Columbia Phonograph Company.

The Greater New York Quartette composed of Harding, Jones, Porter and Hargrave are furnishing the campaign music throughout the State this fall. They are seasoned singers and make a sure hit.

Mr. S. H. Dudley's popularity is increasing. He has succeeded in making some fine records for the Edison and Excelsior Companies and has added a number of new songs to his already large list.

Freddy Hylands the star pianist of the Columbia Company recently ejaculated as he sighed over a wilted collar: "I am hired to play and draw my salary for playing, but still this company insists on making me work."

Messrs. Reed & Dawson, wholesale dealers, report business as very brisk. The sales for their violin and cornet solos and brass trios are very large. They deserve to be successful as they are hustlers.

After a business trip to Jacksonville, Fla., Mr. Peter La Maire has returned to fill an exclusive engagement with the Columbia Phonograph Company. He is making records of his inimitable yodling specialties.

The paper record-taking horns manufactured by Mr. Wm. C. Jones are being generally adopted by the leading record-takers, who speak in the highest terms of their excellence for the work for which they are specially designed.

It has been ascertained by investigation and definite inquiry that every single vessel of the U. S. Navy had a talking machine (in addition to the male story-tellers) of some kind aboard throughout the recent commotion with the Spaniards.

In a recent conversation, one of the leading record-takers said of Mr. AtLee: "We have tried taking records of fifty or sixty whistlers during his absence, but none of them displayed the artistic finish and marvelous execution which Mr. AtLee possesses."

Graphophone users will find that if the little rubber gaskets which support the diaphragm of the reproducer are renewed occasionally, better results will be obtained. These rubber gaskets are liable to get hard and lose their elasticity because they are constantly under great pressure.

Miss Cora M. Banner is one of the few ladies who understands the phonograph business thoroughly. This young lady is also a stenographer and typewriter and is at present connected with the Edisonia Phonograph Company, of Newark, N. J., where she holds the position of secretary.

It is quite evident that the Fibre Diaphragm which is placed on the market by The Greater New York Phonograph Company has become a staple article. One customer expressed himself as follows: "Having given the Diaphragm a trial can say that it gives excellent results and will be glad to recommend it."

Mr. I. W. Norcross, of the Norcross Phonograph Company, first started by using twelve horns while making his band records; then increasing the amount to sixteen, twenty-five, thirty-five, he has at last reached forty and there is no telling when he will stop. A new quartette has been introduced by this Company, which, he claims, will be the best in the market.

A system of mirrors that shows everything in the store to a passer is the novel attraction to the otherwise handsome store of the Edisonia Phonograph Company, Newark, N. J. Manager Petit has added 10,000 records of song music, etc., to his stock, and offers everything in the phonograph line at moderate prices. A branch salesroom has been opened in Paterson, N. J.

The new Horn Support which has been placed on the market recently has met with great success which it deserves as it is an improvement over the old style stand which rests on the floor and is always in the way. This stand is adjustable to any size horn and can be raised up or down at will of the operator and improves the general appearance of the machine. When not in use it can be folded up.

F. C. Tuttle who commands most of the phonograph trade in New Haven, Conn., recently attempted to get a record of a selection played on the Trinity Church organ in that city. His attempt was a failure. Perhaps he did not know that it has long been an accepted fact among record-makers that a church organ is the only instrument which will not make a record of some kind. No concentrated wave vibrations can, with ordinary mechanical devices, be derived from the pipes of a grand organ.

Mr. F. M. Prescott, of the Edison Phonograph Agency, was called home very suddenly from his European trip by the resignation of his partner, Mr. C. E. Stevens, whom he had left in charge of the business of the firm; Mr. Stevens resigning to start in a competitive business.

Immediately upon Mr. Prescott's return he and Mr. Stevens came to an understanding, Mr. Prescott purchasing Mr. Stevens' share in the business, as per advertising notice which appears elsewhere in this issue.

At the Pittsburgh Exposition the Stieren Home and Commercial Phonograph Company had quite a novel exhibit, consisting of gold-plated exhibition phonographs, silver-plated ones, rough, partly finished and completed records; appointments of all sorts in the rough, partly and fully finished. It was through the efforts of Mr. F. G. Stieren, treasurer of the company, who but lately returned from an extended trip to New York, Philadelphia, Bridgeport, Conn., and Orange, N. J., that this exhibit was secured to this city. While East Mr. Stieren took up an exhaustive study of the art of producing records of which ample demonstrations were made at the booth. The exhibit was free. Here also was held the contest for the gold medal which THE PHONOSCOPE will present to Mr. Hager.

Our representative, Mr. E. B. Tarbuck, gave a very interesting phonograph entertainment for the benefit of the sick soldiers of the Seventy-first Regiment, who have been recuperating after their hard service, at the country residence of Mr. A. Jeffreys, 71 Lincoln Avenue, Newark, N. J. Among the guests were: Mayor Seymour and wife, of Newark, N. J.; Mr. Johnson, Newark City Council and wife; Miss Glorieux; Mr. and Mrs. Lamdon and Mrs. Plummer of New York City; Judge Ricord, of Newark, N. J., Mrs. Hunt and son. Mr. Hunt made a very good vocal record during the performance. Mr. AtLee, the popular whistling soloist, very kindly gave three selections accompanying himself on the piano. Mr. Tarbuck attempted to record a selection played on the organ by Miss Lillian Jeffreys, and while the execution of her playing was fine the cylinder failed to receive it.

The season is now "on" in the talking-machine trade. This business has its seasons as do all others. Returning to the city home from the outdoor summer life the owner of an instrument desires his records looked over and the machine inspected for the use of the family during the long winter nights. No purchasable instrument can supply such a variety of entertainment and the public know this fact. More and newer records are desired and this demand for miscellaneous supplies makes the business good. From now on till New Years, which is really very close at hand, the sale of machines will be greater than at any other season of the year. Thousands of talking machines were given as Christmas presents last year and indications are that this season will eclipse last year's record in regard to sales. At least four styles of machines will be offered the public this holiday season which they could not obtain last Christmas.

Our friend Mr. Len Spencer seems to bear a charmed life. Not satisfied with letting pianos and other little things fall on him, he lately had a bout with a Broadway cable car. Mr. Spencer seems doomed to rise from the ashes and don't seem to care how deep the pile comes.

While riding home in a cab one day last month, the horse became frightened and dashed up Broadway at a frightful speed. The driver was thrown to the ground terribly injured and the cab smashed against a cable car. The driver, horse, car and cab were scraped, scarred and battered but Len crawled out from under the cab wearing the same old smile. After brushing a few splinters off his coat, he remarked, "Who got up this party?"

Most of the spectators were white with fright and fear but Len seemed to enjoy the fun. He escaped with a little scratch on his forehead which has since healed up. Len says he has a new song which he is going to call, "Stop Throwing Cable Cars at Yer Honey Boy."

## Miss Roso Marston

Few people, perhaps, know that the designs for the new \$2.00 bills issued in 1896 and now in general circulation, were first paintings in oil made from the best obtainable models who posed for them.

Among the many models who posed for this design, Miss Roso Marston, whose home is in New York City, figured prominently. In five sittings she posed for the three figures—Steam, Electricity and Manufacture.

Miss Marston was at that time a child of thirteen years, but with wonderful facial expression, which she still retains, being able at will to make herself appear older or younger than she is. This ability makes her unusually useful as an artist's model, as may be seen by the use Mr. Blashfield made of her.

The fact that Steam and Electricity are represented by boys shows how an artist may at times use a young girl's figure to advantage in portraying the opposite sex. Miss Marston also posed for the arms and legs of little Electricity and the general outline of the body, as well as the full face of Steam, an older youth. Her profile was also used for certain features in the painting of Manufacture, represented by a mature woman.



Miss Marston is about seventeen years old. She is a purely American girl, having been born in New York, her parents both being Americans. She is famous among New York artists for her beauty and perfect figure. She is one of the very few models in the city who have perfect feet and hands.

Miss Marston has written the following about herself in response to request:

"As to anything concerning my work, you know the old proverb, 'Self-praise is no recommendation,' but as I haven't anyone but my mother and dog to tell this little story, I suppose I must tell it myself."

"In 1891 I was playing the boy part in Kate Claxton's 'World Against Her' Company. I went for photographs to the late Napoleon Sarony; and right here let me say he was one of the dearest old gentlemen I ever met. He told my mother ab ut my hands and feet. Through him I made my début as a model, and have posed for all our leading artists, sculptors and photographers.

"Augustus St. Gaudens and Daniel Chester French have made angels of me for memorial windows and cemeteries; F. S. Church, J. Wells Champney, ideal heads, etc.; E. H. Blashfield and the late Olin Warner, our two-dollar certificate, the Waldorf-Astoria Hotel and Washington Library decorations."

"I am found in wax, bronze and on medals; still, with all this I have found time to go back to my first love and have played a season as page for Miss Relian in Augustin Daly's Company, and later was the Cupid in 'Nature.' Just now I am thinking

of going into vaudeville, as I have arrived at the age limit when I can dance and sing in New York. A model's work is agreeable and profitable and the artists are gentlemen, but the work is not progressive, and I will not always be young and in demand, so I must make hay while the sun shines, as I wish to own an Island home for my mother, dog and bird."

Miss Marston has posed for a series of scenes which can be seen on exhibition at the parlors of the American Mutoscope Company on Broadway where she is at present engaged as cashier.

Mr. Adolph Gall, a former resident of this city, and one of the perfecters of the Mergenthaler linotype machine, is in town visiting friends. Mr. Gall is an expert machinist and a few months ago accepted a position under Thomas A. Edison at his laboratory in Orange, N. J.

Mr. Gall has lately invented a reproducing machine for the phonograph, which has greatly simplified the making of new cylinders for the various machines on the market. Previous to Mr. Gall's machine invention all the duplicate cylinders used on phonographs were made by having one phonograph play into another. This, however, proved very unsatisfactory, as the records were in most cases faulty and did not reproduce well. Mr. Gall's arrangement works on the principle of a lever. A tongue of a long arm fits into the grooves as it turns, cuts a corresponding record of a perfect record on a wax cylinder and on another blank cylinder. This has been the means of multiplying the output of the National Phonograph Company at Orange, and has been one of the most valuable suggestions yet made in the case of phonographs.

Mr. Gall talks entertainingly about Edison. In speaking of the great inventor he said :

"We never know what Mr. Edison is thinking about. He will come up with a new idea every few minutes and then again we will not see him for a week.

"He is the most careless, easy-going man you would want to see, and yet with all that he has a brain that fairly flashes at you. When in conversation with you, you can tell you are talking to a master. He knows what he is talking about at all times. I have seen him when I know he has had no sleep for 36 hours and he is just as bright as ever.

"With all due respect to Mr. Edison, he is the slouchiest man in his dress that I ever saw, to be

able to dress better. He doesn't care what he wears. He will buy a suit of clothes and come into the laboratory with it on just as it came from the store. Then he will invariably sit down where it is dustiest or where some chemicals have been spilled.

"He is an inveterate tobacco chewer. Sometimes he runs short on tobacco, and then he will come around among the workmen and borrow a chew. It strikes us as funny to see a man of his wealth and calibre asking us if we have a chew to spare. He always gets his chew, but you may depend upon it that shortly afterward he comes around with a whole basket full of chewing tobacco and distributes it. There's nothing mean about Edison.

"He is now working on his magnetic ore-separator, and has spent several fortunes in his mines. He is confident that some day he will get back all the millions he has sunk in his new venture."

## The Bugler of San Juan

When Edward Marshall, the newspaper correspondent was wounded at Las Guasimas, he was aided in the field by a soldier who, Marshall says, saved his life by stopping the flow of blood. It was not until after this service was rendered him that Marshall noticed that the soldier's hand was badly wounded—three of the fingers hanging by mere shreds. This man, who, despite his own injury, stopped to render a service to a comrade, was bugler Cassi, of the Rough Riders. It was he that sounded the charge through the thicket of Las Guasimas, and it was his bugle calls that thrilled the men and cheered them on over the heights of San Juan. Cassi is in New York now, and the same bugle calls that were sounded at San Juan are being distributed in a curious way all over the country. Cassi sounds his bugle calls, beginning with the first order to charge, before a talking-machine and makes a record which can be reproduced by anyone owning a talking-machine. He is doing this in the record-making department of the Columbia Phonograph Company. The bugle calls, as he makes them interpolated with verbal orders, make a complete description of a day of battle. The reproductions are clear and retain the spirit of the original. Cassi is an old regular army bugler and is regarded such a master of his instrument that he was chosen to blow "taps" over the grave of General Grant.



Until the organization of this well-known quartette, the making of quartette records was an uncertain and unsatisfactory business. Four ill-assorted singers would be hastily thrown together and changes constantly made making good work impossible. The Excelsior Quartette has completely revolutionized quartette record-making, and is the only permanent organization which is

known to do this class of work to the highest degree of perfection.

As a proof of the excellence of the work of these gentlemen it is only necessary to say that they are now doing the work of all the leading companies (with one exception). The Excelsior and Musical Company have more than seventy numbers by this quartette.

## Talent Employed for Making Records



Miss Estella Mann

We print above a life-like picture of Miss Estella L. Mann, who, as we have had occasion to say in another issue, stands pre-eminent as a maker of female records.

She is the only lady who has successfully recorded songs and ballads by the old masters. Miss Mann has an extensive catalogue of grand opera selections, including the difficult Cavatinas and Arias, which she sings perfectly with sweetness of voice and musical precision. This will be readily understood, when it is known that Miss Mann is a graduate of the College of Music of Cincinnati, where she was a pupil of the eminent master, Signor Lino Mattioli. While her voice is mezzo-soprano, she has a range of two octaves and five tones extending into the soprano range. Miss Mann sings from low F sharp to a high D. This lady was soloist with the great Sousa for a whole season. Miss Mann has great "chic" in the light comic songs of the present day and is now busy preparing some of the best numbers from "The Runaway Girl," "The Charlatan," and the other successes of this season.

Miss Mann's records are being made exclusively for the Lyric Phonograph Company, and they are keeping her busy, as the demand for her work is continually increasing.



Joseph Weber

Mr. Joseph Weber, whose likeness appears above, is a singer of German songs. Mr. Weber, as his name will imply, is of German descent and, being possessed of a remarkably well-trained baritone voice, he is a record-maker of no ordinary ability. His records have that full, round tone that is always sought after by buyers who want and who know good records when they hear them. Mr. Weber sang with the ever famous Gilmore at Manhattan Beach for three successive seasons. He has also been with Denman Thompson, McCaull, Evans and Hoey and a long list of other well-known managers.

Mr. Weber is singing his German songs for the Lyric Phonograph Company exclusively, who have just received a large order for his records. Success to him.



Original Lyric Trio

As will be seen by comparing the likenesses in the above cut to the others on this page Miss Mann, Mr. Havens and Mr. Hooley are the three soloists who make up the Original Lyric Trio. These people have been wonderfully successful in their record making. Singing, as they do, selections from the concerted numbers from both grand and comic operas, they are beyond the place on the ladder of fame, where they need to fear competition. In fact, the Lyric is the only trio in the market having a lady member, which lends more value to their records. They are busy now, day and night, filling large orders.



Jack Simonds

We present herewith a character picture of Mr. Jack Simonds. This gentleman is a new comer in the phonograph world and is making as his picture shows, some very funny and witty stories under the title of "Mulcahey." He writes all his stories and is rapidly coming to the front in his line. He does not confine himself to Irish stories, but tells some in "darkey" dialect. Mr. Simonds, like most

of the phonograph artists, is a graduate from the stage. He has been with all kinds of companies; operatic, dramatic and vaudeville. His last engagement was with W. S. Hart, playing in the "Bells," the "Lady of Lyons," "Man in the Iron Mask," etc., where he acquired a liking for "Shakespearean" readings. He has studied in this line and is now a splendid reader. He also reads from Whitcomb Riley's Poems. Mr. Simonds is making records exclusively for the Lyric Phonograph Company.



John Havens

The accompanying picture is a speaking likeness of Mr. John Havens, a well-known and popular singer of tenor solo records. Mr. Havens has been very busy making a long list of his records for a Western concern and is, as he puts it, "up to his neck" in business. Mr. Havens' extensive catalogue of comic opera selections, has been made up from those operas in which he has worked. He has been before the public as a comic opera singer for a number of years and has made a good many friends in that time. Many of them are users of the home phonograph and take great pleasure in having his records, so that they can hear Jack, as he is called by his friends, sing his favorite songs. Mr. Havens has a keen conception for comedy and sings comic and coon songs in a very pleasing manner. His friends, however, are not his only customers, for he is kept busy night and day filling orders for his records. Mr. Havens is manager of the Lyric Phonograph Company.

Mr. Hooley, bass soloist, has been identified with the Lyric Phonograph Company ever since it went into business. He is too well-known to lovers of good records to need an introduction from us.

Mr. Hooley is soloist at St. Francis Xavier's Church, where he has been for years. He has studied under the best teachers the country affords and as a result is possessed of an elegant voice, full and rich in tone. He says that he is greatly in love with the phonograph business and that, no doubt, has a good deal to do with the splendid quality of his records.

His catalogue is very long, containing the best numbers of the great masters and selections from grand and comic operas. Mr. Hooley is of Irish parentage and sings Irish songs and ballads as only a singer thus favored can.

• Early in November Len Spencer's Greater New York Minstrels will open in Orange, N. J., under the management and proprietorship of the genial "Len." The roster of the company embraces many artists prominent in the talking-machine business. Among others are the Diamond Comedy Four, Billy Golden, comedian; Vess L. Ossman, banjoist; Steve Porter, in illustrated songs; Roger Harding, tenor balladist; the Three Murray Brothers, musical experts; the Wizard, Golden; Frederick Rose, descriptive vocalist; the Greater New York Quartette and in conclusion Golden, Spencer and Harding in their great plantation act entitled: "In Front of the Old Cabin Door." We predict crowded houses and a successful trip for the boys.

## Married by Phonograph

Barclay, a little town in Northern Manitoba, has achieved distinction. It has established a record. It is the only town in Canada where marriages are performed by phonograph.

Barclay is near the southwestern shore of Lake Winnipegosis, within sight of Duck Mountain. The map-makers have ignored its being, and even the postal authorities have not honored it with recognition. Few knew of its existence until recently. Now it is the talk of all Canada. The boom is so great that John Barclay is said to have amassed a fortune.

John Barclay settled there years ago, commenced in a modest way, and by perseverance acquired an extensive farm. He started with six log huts. Around these as a nucleus a village sprang up. The town grew to be of such importance that it was added to the parish of the Rev. Arthur M. Blackwood, the circuit minister.

Once a year the farmers went to Winnipeg to dispose of the season's crop and buy clothing and food to tide them over the long cold weather. Once in four years there would be an influx of people from the surrounding country, to attend the meetings of the Rev. Mr. Blackwood. On such occasions he would perform the rites of baptisms, the burial and marriage ceremonies, and minister to the spiritual wants of his congregation. It was a noteworthy event.

Youths tried to arrange their engagements to meet the coming of the parson. Many a maiden's mind was hastened to a definite answer.

But it was inconvenient. If a person died and the parson had left town even a few minutes before, his virtues had to wait four years for ministerial extolment. If a maiden tarried in reply to love's urging, cruel fate repaid her for her indecision. But there seemed no help for it. John Barclay could suggest nothing. The town was not rich enough to afford a preacher.

Barclay had a son, John Barclay, Jr. Like his father and some other men, he loved. The object of his affection was Miss Lillian Armitage, the daughter of the foreman of the farm. John, Jr., was up-to-date, read all the periodicals his father could afford, and his attention had several times been called to the phonograph. He determined to get married somehow. Brother Blackwood was three years and a half distant. By chance he saw an advertisement of the phonograph. That gave him an idea. Why couldn't folks be married by phonograph?

He consulted by letter Augustus Stauffer, the Magistrate of Winnipeg.

"According to the statutes of Winnipeg and Her Majesty, and under the circumstances," replied the Magistrate, "you are justified in the course which you propose to pursue."

This decision carried weight with the Armitage family. Not that the girl needed urging, but the father and mother were conservative. Their consent gained, Father Barclay readily acquiesced. The day was set, invitations were sent, the gods were propitious.

In fact so favorable were the circumstances that Miss Edna Claverton, also of Barclay, and Mr. Harry Pringle decided to take the same measures. A double wedding was announced.

Then other young men of the neighborhood conceived the idea of getting married in the same way.

So the country was aroused and turned out in force. On the wedding morning wagons of every description dotted the plains. Every available farm-house was utilized. People came in processions. There was not room enough in the church.

So they took farmer Barclay's barn, carried the pulpit over from the church, set the phonograph on top and borrowed an organ.

Scoffers declared the machine would not work. Calamity howlers were sure nothing good could come of such an unheard-of proceeding. But the people most interested paid little attention.

The hour came, the choir sang "Blest Be the Tie that Binds," and the young folks lined up before the altar and awaited with beating hearts while the farmer pressed the button.

Alas! the machine began to play "God Save the Queen." It was heartrending.

But farmer Barclay came to the rescue. He requested every one present to sing "God Save the Queen," which they did with a right good will. John, Jr., had changed the cylinder, meanwhile, and this time no one was disappointed. The "marrying machine" was a success. John and Lillian, Harry and Edna were radiant in their praise. They almost fought afterward for the possession of the machine which had been so instrumental to their happiness. But no one questioned that they were married legally and in order.

For had not a justice of the peace pronounced the words into the ear of the machine, and did not the cylinder give back his very words, the fathers supplying the blanks left for the names of the contracting parties?

Six other couples were married the same evening. The news spread like fire. Cupid was again victorious.

Eight weddings on the first day was a pretty good record. But more were to follow. The fame of the "marrying machine" spread rapidly, and within three months twenty-eight marriage ceremonies had been performed by the new method—fifty-six lives made happy by a single thought.

The Rev. Mr. Blackwood arrived unexpectedly in town. No one knows to this day how he ever broke the continuity of the circuit. People hint that he was shocked at the inroad upon his legitimate fees. However, he came, and his wrath was great.

He told the young people they had not been married by the laws of the Church of England; that God would not favor nor prosper unions so contracted; resigned his pastorate and shook the dust of Barclay from his feet. The young folks did not worry over that.

They have made improvements in the service since the day of the double wedding. They sent to Chicago and obtained the shortest ceremony known to man, so that they rival the Milwaukee clergyman in the number of marriages they can accomplish in a single day.

Edison's blessings to mankind are enormous. Don't forget the marrying phonograph when you make up the list.

## New Corporations

The Edison American Phonograph Company is the title of a new corporation which will have its headquarters in Kansas City, Mo.; Capital stock, \$20,000. Incorporated by W. A. Remfry, T. J. Guth and J. Harvey Foster.

People's Slot Machine Company has been organized at Portland, Me., for the purpose of dealing in a weighing, lifting and grip machine, operated by placing a coin in a slot; capital stock, \$500,000, nothing paid in. Officers; President, W. H. Jordon, Treasurer, John T. Fagan.



### IT IS FALL!

Written by CAL STEWART

DEDICATED TO MRS. ADA TAYLOR GIBBS, ANNAPOLIS, MD.

The days are getting shorter, and the summer birds are leaving.

The wind sighs in the tree tops, as though all nature was grieving,  
The leaves they drop in showers, there's a blue haze over all;  
And a feller is reminded that once again it's Fall.

It is a glorious season ; the crops most gathered in,  
The wheat is in the cranary, and the oats are in  
the bin,  
A feller just feels splendid, right in harmony with  
all,  
The old cider mill a humin'; 'gosh, I know it's Fall.

I hear the Bob White whistling down by the water  
mill,  
While dressed in gorgeous colors is each valley  
knoll and hill;  
The cows they are a lowing, as they slowly wander  
home,  
And the hives are just a bustin' with the honey  
in the comb.

Soon be time for huskin' parties, or an apple pare-  
ing bee,  
And the signs of peace and plenty are just splen-  
did for to see.  
The flowers they are drooping, soon there won't  
be none at all;  
Old Jack Frost has niped them, and by that I  
know it's Fall.

The musk rat has built himself a house down by  
the old mill pond,  
The squirrels are laying up their store from the  
chestnut trees beyond;  
While walking through the orchard I can hear the  
ripe fruit fall,  
There's an air of quiet comfort, that only comes  
with fall.

The wind is cool and bracing, and it makes you  
feel first-rate,  
And there's work to keep you going from early  
until late;  
So you feel like giving praises unto him who  
doeth all,  
Nature heaps her blessings on you at this season  
and it's Fall.

The nights are getting frosty and the fire feels  
pretty good.  
I like to see the flames creep up among the burn-  
ing wood;  
Away across the hill-tops I can hear the hoot owl  
call,  
He is looking for his supper, I guess he knows  
it's Fall.

And though the year is getting old, and the trees  
will soon be bare,  
There's a satisfactory feeling of enough and some  
to spare,  
For there's still some poor and needy who for our  
help do call,  
So we'll share with them our blessings and be  
thankful that it's Fall.

## New Films for "Screen" Machines

**POLICE BOATS ESCORTING NAVAL PARADE.** Shows the two police boats, "Robert A. Van Wyck" and "Patrol" heading the great naval parade. They are steaming along at full speed, their propellers churning the water into white swirling eddies as they pass. The picture is taken at quarter of eleven as the procession is approaching the Battery, from the anchorage off Staten Island.

**THE FLEET STEAMING UP NORTH RIVER.** Affords a magnificent nearby view of the port side of the "Brooklyn," as she slowly forges ahead of the yacht on which our artists were stationed. Every detail is brought out with wonderful clearness. The bright sunshine plays on her grim armor plated side, showing every porthole, 1-pounder, 6-pounder, 5-inch and 8-inch guns. The jackies are lined up along the rails, spotless in holiday white.

**VICTORIOUS SQUADRON FIRING SALUTE.** The Flagship "New York" reached Grant's tomb at precisely 11.30, and four seconds after the picture begins, fired the first shot of the national salute of 21 guns. The "Massachusetts" follows example, close behind. As she approaches, the smoke thickens. The "Oregon" now comes into sight. By this time the firing has become general; and as she looms up through the thickening smoke her outlines grow more and more distinct, until she finally emerges into full view. The effect is magnificent. One can only wonder how the "men behind the guns" could have aimed so accurately and with such deadly effect in their victorious fight with the Spanish ships. This entire view is without doubt the finest moving picture film that has ever been taken. Not only are the smoke effects superb, but the detail and definition of the picture leave absolutely nothing to be desired.

**REVIEWING THE "TEXAS" AT GRANT'S TOMB.** The background is formed by the commanding heights of Riverside Park, on the crest of which Grant's Tomb rears its snow white dome against the sky. The bow of the "Texas" swings into view; and Old Glory seems to wave right through the screen, so close were our artists.

**U. S. CRUISER "BROOKLYN," NAVAL PARADE.** Taken after the salute was fired, as she swung around to port to take position for the trip down the Hudson. Several tugs and small yachts are in the foreground, gaily decked with flags and bunting. Excursion crafts of every description are seen in the background, toward the Jersey shore. Admiral Schley's twin-starred flag of blue flies from the main mast together with other small flags, evidently a signal of some kind.

**U. S. BATTLESHIP "OREGON."** Here is the wonderful war vessel that does so much credit to her Pacific coast builders. A 10,000 mile journey without a mishap; and then, without repairs or overhauling of any kind, active and glorious service at Santiago. She dashes by at full speed, preceded and followed by hosts of yachts, tugs, river steamboats and excursion crafts of all kinds. Her commander, the brave Captain Barker, stands on the bridge with his navigating officer. Strung along on her decks are the crew, in picturesque fashion.

## 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 & & & & &

Birds of Spring Yorke Atlee  
Bye, Bye, Mr. Jonson John C. Havens  
By the Banks of the Shannon Arthur Deagan  
Cavalleria Rusticana (Intermezzo) Jno. Yorke Atlee  
Dear College Chums Frank C. Stanley  
Dreaming, Dreaming, "The Serenade" Miss Helen Hunt  
Don't Speak Unkindly of Her Porter  
Duet Carmen Miss Mann and Mr. A. Madeira  
Duet from "A Runaway Girl" Miss Mann and J. Havens  
Duets from "The Charlante" Miss Mann and J. Havens  
Flee as a Bird Wm. F. Hooley  
Forgiveu Arthur Deagan  
Frog Song Len Spencer  
From the Depths Madeira  
Fusileers of Cherry Hill, "Yankee Doodle Dandy" Hunt  
Good-Night (Dorothy) Original Lyric Trio  
Hambone Medley Excelsior Quartette  
Hesitate, Mr. Nigger, Hesitate Frank C. Stanley  
He Enlisted With the U. S. Volunteers Porter  
Hot Corn Medley Excelsior Quartette  
Houlihan Lost His Nose, "Yankee Doodle Dandy" Hunt  
I Wonder What is that Coon's Game? Len Spencer  
If They'd Only Fought 'Wid Razors in 'De Way Spencer  
Intermezzo Russe (Frauke) Jno. Yorke Atlee  
'Tis Then You'll Know John C. Havens  
Jack's the Boy S. Holland Dudley  
Jewel Song (Faust) Miss Estella L. Mann  
Kiss Me Honey, Do, "Hurly Burly" Miss Helen Hunt  
King Cottou March Metropolitan Band  
Lost Chord Wm. F. Hooley  
Lullaby Serenade Arthur Deagan  
Macrh Trio "Fatinitza" Original Lyric Trio  
Mama's Black Baby Boy Excelsior Quartette  
Mama's Pumpkin Colored Coon Excelsior Quartette  
Melba Waltz Song Miss Estella L. Maun  
Miss Liberty Porter  
Mulcahey's Dollar and a Half Shirt Jack Simonds  
Muleteer of Tarragona Madeira  
My Anu Elizer Frank C. Stauley  
My Ann Elizen Len Spencer  
My Heart is Fair Frank C. Stanley  
My Image in Thy Soul John C. Havens  
My Maudie, She's All Right, "Yankee Doodle Dandy" Miss Helen Hunt  
No Coon Cau Come too Black For Me Len Spencer  
Nothing in the House to Good for Reilly Jack Simonds  
Not the Sort of Girl, "A Runaway Girl" S. H. Dudley  
Oh! That We Two Were Maying Miss Mann and Mr. A. Madeira  
Polonaise (Mignon) Miss Estella L. Mann  
Poor O'Hoolahan John C. Havens  
Prologue (Pagliacoi) Madeira  
Punkin Center and Pawpaw Valley Railroad Cal Stewart  
Rag-Time Liz Miss Helen Hunt  
Rhapsodie Table D'hote, "French Maid" Miss Hunt  
Salva Maria Miss Estella L. Mann  
Seventh Son of a Seventh Son Len Spencer  
She's More to be Pitied than Censured Porter  
She Was Bred in Old Kentucky Albert Campbell  
Since Thou Art Mine John C. Havens  
Slumber, O! Seutinel (Falka) Miss Mann and J. Havens  
Stay Away From Emmeline, "Hurly Burly" Miss Hunt  
Sylvan Reveries (Waltz) Jno. Yorke Atlee  
Tapioca Excelsior Quartette  
That Sweet Face at the Door Albert Campbell  
The Arrow and the Song Wm. F. Hooley  
The Boy Guessed Right, "A Runaway Girl" S. H. Dudley  
The Goblins, "A Runaway Girl" S. H. Dudley  
The King's Highway Wm. F. Hooley  
The Minstrel Boy Madeira  
The Moth and the Flame Albert Campbell  
The Sly Cigarette, "A Runaway Girl" S. H. Dudley  
The Wound Upou Thine Arm, "Bohemian Girl" Mann and John Havens  
The Will-O-The-Wisp Wm. F. Hooley  
The Yeoman's Wedding Song Wm. F. Hooley  
Trio from "A Runaway Girl" Original Lyric Trio  
Trio from "The Charlante" Original Lyric Trio  
Twenty-seven Beils by the Waterbury Watch, "French Maid" Miss Helen Hunt  
What Would Your Answer Be? Arthur Deagan  
When I Know that Thou Art Near Me Miss Mann and Mr. A. Madeira  
Would You Ask? Campbell  
Woman, Lovely Woman, "The Serenade" Miss Hunt  
Uncle Josh in Central Park Cal Stewart  
Uncle Josh at Castle Garden Cal Stewart  
Uncle Josh and the Bunco Steerers Cal Stewart  
Yankee Dewey Frank C. Stanley

## 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 & & & & & &

Arouse, Columbia Arouse Charles Puerner 2  
As the Clock Strikes Two W. A. Stanley 8  
Baby You Done Me, 'Deed You Did Ed. Rogers 4  
Better Than Gold 4  
Break the News To Mother Chas. K. Harris 4  
Bowery After Dark, The John F. Wilson 4  
By the Banks of the Shannon M. B. Garrett 7  
Chappie With the One Glass Eye, The John Stromberg 10  
College Chums Forever Andrew Le Roc 5  
Cluck, Cluck, Cluck John Stromberg 10  
Cupid's Dream (Waltzes) Warner Crosby 5  
Darktown is Out To-Night Will Marion 1  
Dashing Broadway Swells, The Walter Hawley 5  
Daisy Dixey's Dan Harold M. Vernon 2  
Dear College Chums Chas. K. Harris 4  
Don't Say Good-Bye Forever Gilmore and Lenard 3  
Don't Give Up the Old Love for the New 3  
Filibuster, (The March Two-Step) Richard H. Barker 1  
Give Me Your Eye? Shepard N. Edmunds 1  
Good Mister Mailman J. E. Howard 2  
Gold, Wine and Kisses (Gavotte) John W. Bratton 1  
Gone Astray Herbert Dillea 5  
He Certainly Was Good to Me A. B. Sloane 10  
Her Absent Son Ed. Rogers 1  
His Time Will Come M. H. Rosenfeld 3  
Hoodoo Coon, A Hattie Starr 1  
I Don't Like You Honey Any More A. Le Roc 5  
I Don't Like No Cheap Man Williams and Walker 3  
I Love Dat Man E. J. Simms 5  
I Love My Dolly Best Malcolm Williams 5  
I Want My Lulu Karl St. Clair 9  
I've Been Faithful To You Chas. K. Harris 4  
I'll Fight For the Flag I Love L. W. Jones 1  
I'll Kiss You Good-Bye, Soldier Malcolm Douglas 8  
If Pictures Could Only Speak H. Von Tilzer 8  
Katie O'Neil M. B. Garrett 7  
Kiss Your Goosie Woosie Bennett Scott 9  
Lakewood Society, Waltzes Walter V. Ullner 8  
Life's Dances A. B. Sloane 10  
Li Hung Chang John Stromberg 10  
Little Huckleberry Fay Templeton 2  
Louisiana Pastime (March Two-Step) J. B. Michaelis 1  
Love Comes Abegging Frederick Gagel 1  
Love Lorn Lobster, The John Stromberg 10  
Make No Mistake Dutchie and Belli 1  
Marie Louise Monroe H. Rosenfeld 7  
Mary Ann McCue Jay Mack 4  
Mary Ellen Simpkins Bike Frank Abbott 2  
Mazie! Mazie! Are You Crazy Malcolm Williams 5  
Molly Mine John A. O'Keefe 1  
My Heart's Delight 3  
My Sweet Eileen C. E. Baer and Boyd Dougherty 4  
My Sweetest Girl Leander Richardson 2  
My African Queen Barney Fagan 4  
My Ann Elizer Malcolm Williams 5  
My Old Fashioned Girl Fred Hylands 9  
Oh Ebenezer Dave Reed 3  
Of Course: or, a Gay Coquette S. B. Weiler 5  
On the Boulevard Joseph E. Howard 4  
Organ Grinder's Serenade, The Chas. K. Harris 4  
Oh, Sue! I'm Surprised at You J. E. Nicol 5  
Old Man's Story, The Harry Castling 7  
Perhaps She Is Somebody's Mother Al Trahern 5  
Priucess Charming, (Waltzes) Elmer de Lacy Bennett 8  
Rough Rider's Patrol, The Elmer de Lacy Bennett 8  
Say It Came From Me? Thos. F. Morrissey 1  
She Is More To Be Pitied Than Censured W. B. Gray 9  
Sweet May McVey M. H. Rosenfeld 3  
Tell Me Who You Love? Howard & Emerson 2  
The Lady With the Rag-Time Walk Armstrong Bros 9  
The Old Folks Are Longing For You, May Ford & Bratton 1  
Tim Reilly Henry F. Blaese 4  
Trolley Party (March) M. B. Garrett 7  
Van Courtlandt (March) R. E. Saucé 5  
Vigina Ma Baby Harry Jonas 2  
Virginian, The (March and Two-Step) Louis Teichman 1  
When I Come Back Walter Hawley 4  
When You Bid Your Mother Good-Bye Al. J. Patton 1  
While Uncle Sam Goes Marching Into Cuba Couchous 7  
When Thou Art Near G. J. Couchous 7  
While the Dause Goes On Chas. K. Harris 4  
Witmark Minstrel Overture Isidore Witmark 1  
Won't Somebody Give Me a Kiss? 5  
Words Cannot Tell Richard Stahl 2

Note.—The publishers are designated as follows: 1 M. Witmark & Sons; 2 T. B. Harms & Co.; 3 Jos. W. Stern & Co.; 4 Chas. K. Harris; 5 Myll Bros.; 6 O. Diston Company; 7 Couchous; 8 Gagel Bros.; 9 W. B. Gray; 10 Win. Pilling.

## Exhibitors' Directory

Kaiser, John,  
18 East 22d St., N. Y.

Brooklyn Talking Machine Co.  
1182 Bedford Avenue

Phonographic Exhibitor  
Moving Picture Exhibitor Brooklyn, N. Y.  
"Sim Hedley" (Originator of Sim Hedley's Trip to Boston.)  
"Nuff Said," Now is your chance. Send for list and prices  
of records. Orders filled promptly. Address  
SIM. HEDLEY, FRESNO, CAL.

**THE SILVER DIAPHRAGM FOR THE GRAPHOPHONE**  
The Composition Diaphragm for the Phonograph improves the Tone, Lessens the Harsh and Blasting Noises, cannot Break. Sent by mail for 30 cents. Inserted in Reproducer for 40 cents.  
Silver Diaphragm Co., Greenfield, Mass.

### ARTISTIC WHISTLING SOLOS BY JNO. YORKE ATLEE With Piano Accompaniment

"Mr. Atlee is the most famous whistler of the present day. His runs and trills are marvelous. For finish and brilliancy his execution has never been equalled. The records are all clear and enchanting. They are the most unique and striking contributions ever made to our art and command astonishment and wonder."—COLUMBIA PHONOGRAPH COMPANY.

Anvil Chorus  
Annie Laurie  
Bischoff's Bobolink  
Birds of Spring Yorke  
Cavalleria Rusticana (Intermezzo)  
Chirp, Chirp, Polka  
Devil's March (Suppe)  
Golden Robin Polka  
Home, Sweet Home  
Intermezzo Russe (Franke)  
Love's Golden Dream is Past (Waltz)  
Lullaby, from Erminie

Marching Thro' Georgia (ending with Yankee Doodle)  
Medley of Popular Coon Songs, (rag time)  
Sleeping, I Dreamed Love  
Suwanee River  
Sweet Bye and Bye  
Sylvan Reveries (Waltz)  
The Mocking Bird (preceded by bird imitations)  
When will the Birds come Back, (Waltz)  
Would I Were With Thee

VOCAL SOLOS, WITH WHISTLING REFRAIN  
Dat Whistlin' Yaller Dinah (with Clogs and Shouts)  
Ma Jasper and his Whistle  
Our Whistling Servant Girl  
The Whistling Coon

Whistling Crazy  
Whistling Susanna (with Clogs and Shouts)  
Imitations of Birds, Animals, etc.  
Laughing Song

All Talking-Machine Companies can supply records from the above list

PERMANENT ADDRESS: Care PHONOSCOPE

## EXCELSIOR AND MUSICAL PHONOGRAPH CO.

57 WEST 24th STREET, NEW YORK

ORIGINAL HIGH GRADE MASTER RECORDS ONLY

We carry a large stock of Excelsior Quartettes and Duets, the Best in the Market.



Solos, by Mr. Wm. F. Hooley, the famous Basso

Mr. S. Holland Dudley, Baritone, whose Records stand First in Clearness and Perfect Enunciation

Mr. Cal Stewart's Yankee Dialect Stories

Cornet Solos, Loud and Musical by Mr. W. Paris Chambers

Whistling Records by John Yorke AtLee

Orchestra Bell Solos, Banjo Duets, Excelsior Band and Orchestra Records

Violincello Solos, German Songs, Italian Songs, and other Novelties

SEND FOR CATALOGUE

## Wants and For Sale

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

**FOR SALE.**—My private collection of Records is acknowledged to be one of the very finest. I have 150 more than I wish, most of them are master records by J. W. Myers, etc., make me an offer for the lot. James T. Clyde, 203 W. 80th St., New York.

**FOR SALE.**—New and second-hand Talking-Machines, Kinetoscopes, Batteries, Films,

Records, Tubing, etc., etc. Address E. B., care of Phonoscope, 4 East 14th St., New York.

**FOR SALE.**—Edisons Latest, The Standard Phonograph. Price \$20.00 complete, weighs only 17 pounds; with this machine you can Record, Reproduce and Shave just the same as with the high priced machines. Address Greater New York Phonograph Co., 4 East 14th Street, New York.

**FOR SALE.**—Records, Records, Records. We will act as Purchasing Agent for those desiring records of any description: Regular rates; satisfaction guaranteed. Address, G. W., care of Phonoscope, 4 East 14th Street, New York.

**FOR SALE.**—Complete talking machine outfit consisting of 1 Eagle Graphophone with carrying case, 6 master records, 3 blank cylinders, 2-way hearing tube, horn, 1 bottle of oil and 1 oil can. Price \$15. J. W., care Phonoscope, 4 E. 14th Street, New York.

## ADVERTISEMENT OF DISSOLUTION

Notice is hereby given that the partnership lately subsisting between us, the undersigned, Frederick M. Prescott and Charles E. Stevens, carrying on business at No. 44 Broad Street, Borough of Manhattan, City of New York, under the style of the "Edison Phonograph Agency" was on the twelfth day of September, 1898, dissolved by mutual consent.

Frederick M. Prescott will pay and discharge all liabilities, and receive all moneys payable to the late firm.

(Signed) F. M. PRESCOTT.

(Signed) C. E. STEVENS.

Dated New York, September 13, 1898.

I hereby give notice to the trade that the business of the Edison Phonograph Agency will be continued and conducted in the future under my sole management.

(Signed) F. M. PRESCOTT.

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

## RECORDS

## RECORDS

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

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254½ Morrison St., Portland, Ore.

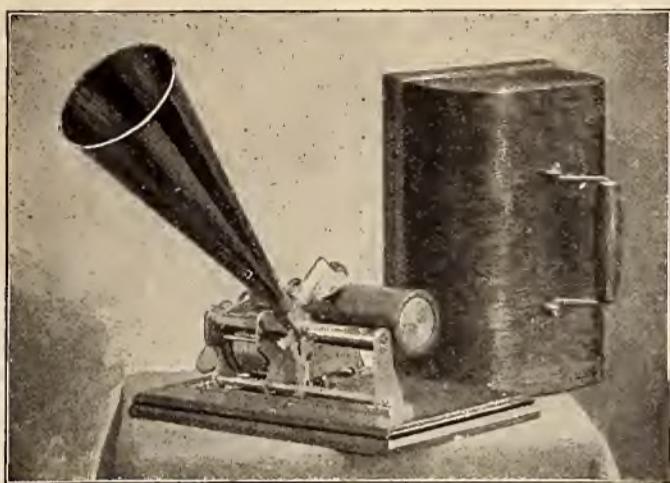
Designing, Model Work and Experimental Work; Spring Motors a Specialty. Invented and Designed the Spring Motor known as the "Edison Motor."

Also Repair all Kinds of Talking-machines; Workmanship the Best. Prices Reasonable, write for Estimates.

FRANK L. CAPPS,

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NEWARK, N. J.



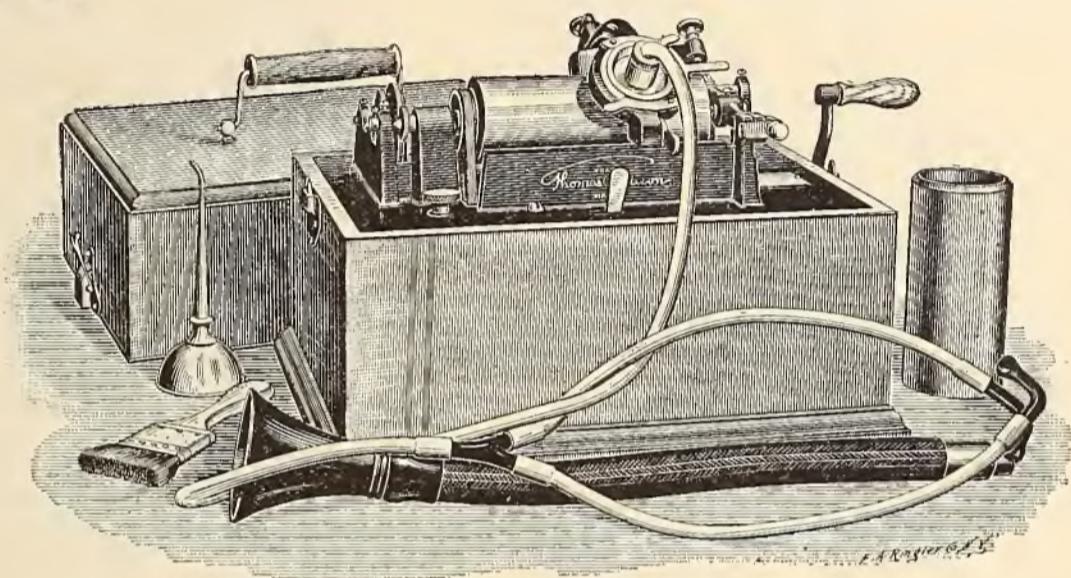
The Eagle Talking Machine, \$10.

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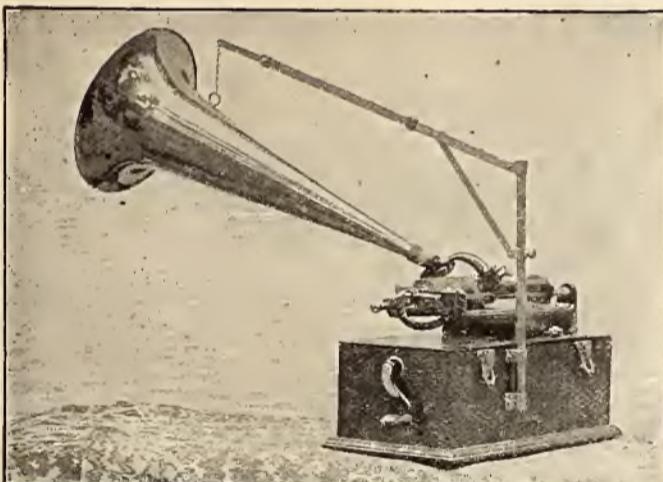
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THE Greater New York Phonograph Co.  
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PRICE 50 CENTS EACH

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NEW YORK CITY

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Chemically Prepared Linen  
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This Diaphragm does away with all the blare, blast or tinny sound which is so commonly the case with glass or metal Diaphragms without in any way decreasing the volume and at the same time imparts a most natural tone to the record, delighting all who use them.

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

The following testimonials should convince the most skeptical person.

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DEAR SIR.—In reply to your inquiry concerning the fibre diaphragms sent me for trial will say that I am very much pleased with them. They give a highly satisfactory reproduction with the Edison Automatic and from what tests I have already given them in recording, I find them exceedingly fine.

Yours very truly,  
I. W. NORCROSS, JR.

MUSICAL PHONOGRAPH RECORD CO., 57 West 21st Street.  
DEAR SIR.—I have given the fibre diaphragm you so kindly sent me a thorough test, and found it all you claim it to be. It gives a smooth, loud reproduction without blast, takes away the nasal quality, and is equally as good for recording purposes.

I am sure that all phonograph dealers will recognize its merits upon the first trial.  
Sincerely yours,  
ROGER HARDING.

JOHN BAZANT, Esq.,  
DEAR SIR.—The diaphragms which you sent us for trial are very satisfactory in every respect for reproducing, being free from blast and giving the tone a round and natural sound with no metallic resonance.

THE PHONOSCOPE PUBLISHING CO., 4 East 14th Street,  
NEW YORK, July 28, 1898.

THE PHONOSCOPE PUBLISHING CO., NEW YORK, August 3, 1898.

DEAR SIR.—In reply to your inquiry concerning the fibre diaphragms sent me for trial will say that I am very much pleased with them. They give a highly satisfactory reproduction with the Edison Automatic and from what tests I have already given them in recording, I find them exceedingly fine.

Yours very truly,  
I. W. NORCROSS, JR.

THE PHONOSCOPE PUBLISHING CO., NEW YORK, June 27, 1898.

DEAR SIR.—I have given the fibre diaphragm you so kindly sent me a thorough

test, and found it all you claim it to be. It gives a smooth, loud reproduction without blast, takes away the nasal quality, and is equally as good for recording purposes.

I am sure that all phonograph dealers will recognize its merits upon the first trial.  
Sincerely yours,  
ROGER HARDING.

THE PHONOSCOPE PUBLISHING CO., NEW YORK, August 3, 1898.

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THE PHONOSCOPE PUBLISHING CO., NEW YORK, August 3, 1898.

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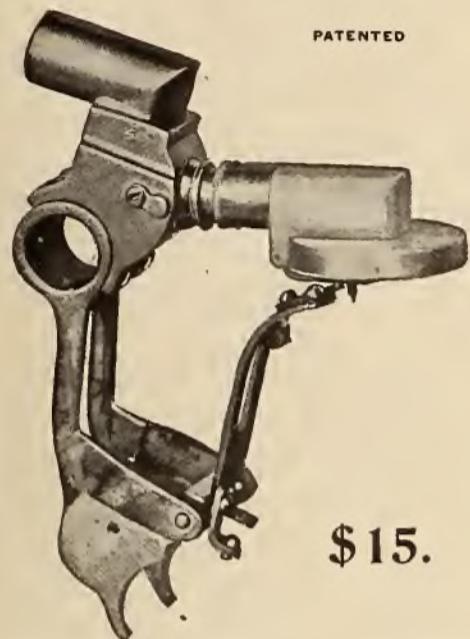
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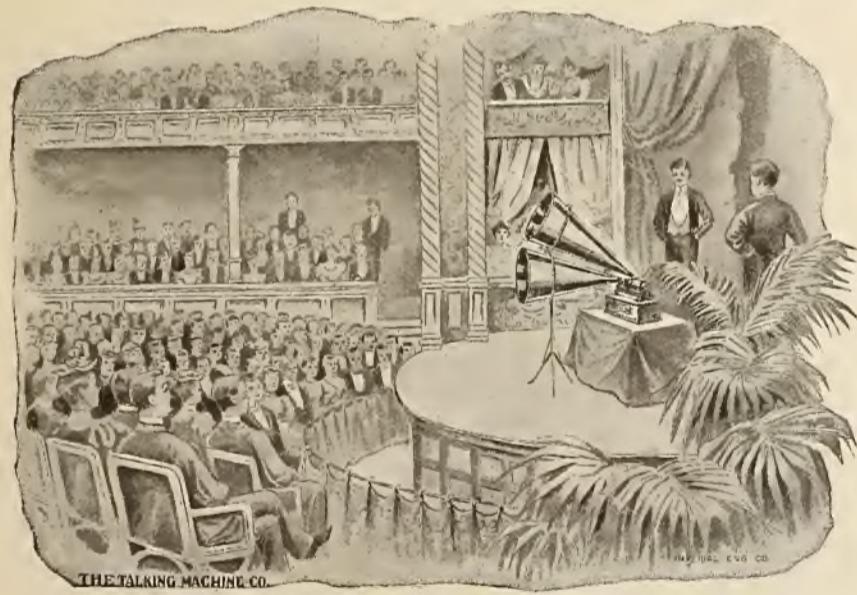
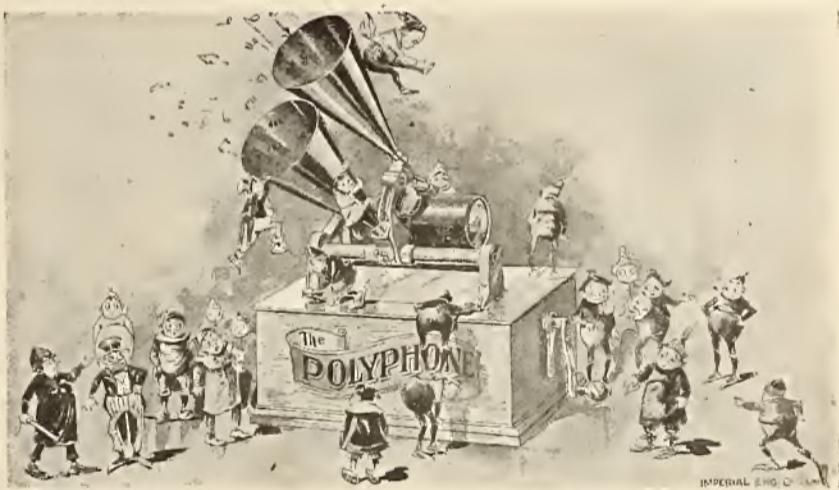
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assistance to you.



View of Portion of Hawthorne &amp; Sheble's Salesroom



View of Horn Stand Room, Horn Forming Room, Etc., Hawthorne &amp; Sheble's Factory



## HAWTHORNE & SHEBLE

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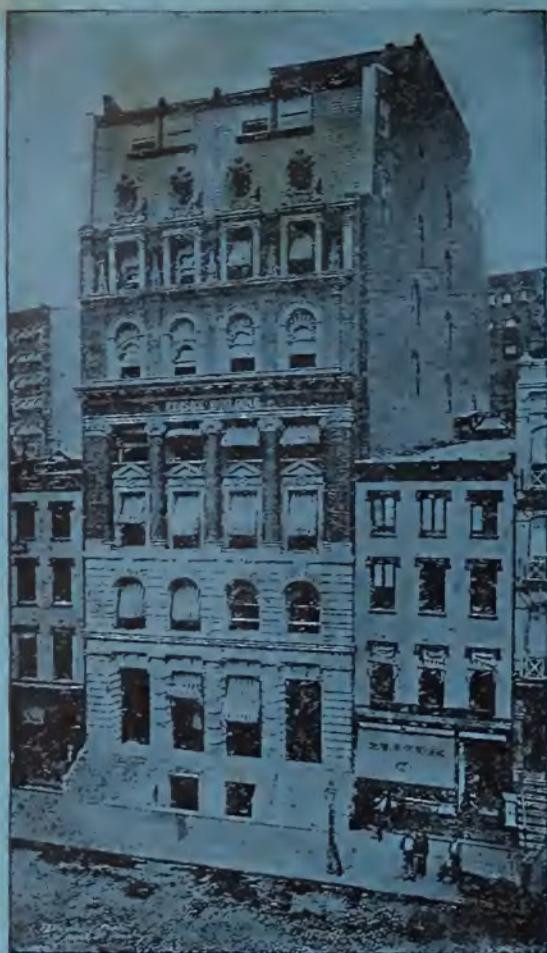
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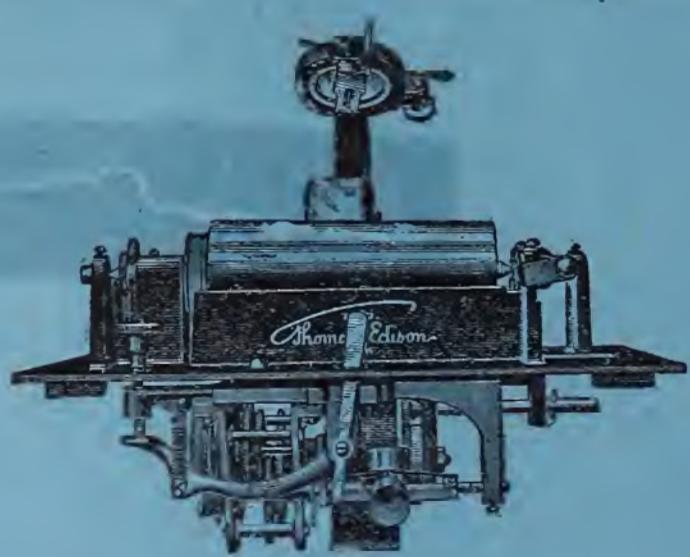
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Write for Descriptive Circular and Discount in Quantities



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### EDISON PHONOGRAPH AGENCY

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F. M. PRESCOTT, MANAGER

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Write for  
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Machine on Exhibition in our Showroom

Send for Illustrated Catalogue No. 6

EDISON BUILDING, NEW YORK, N. Y.