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Periodical Department

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

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MACHINE
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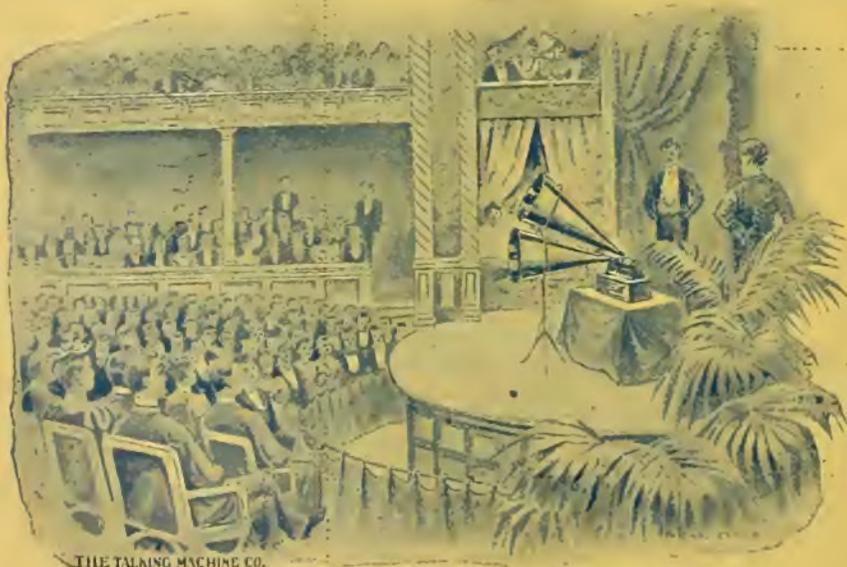
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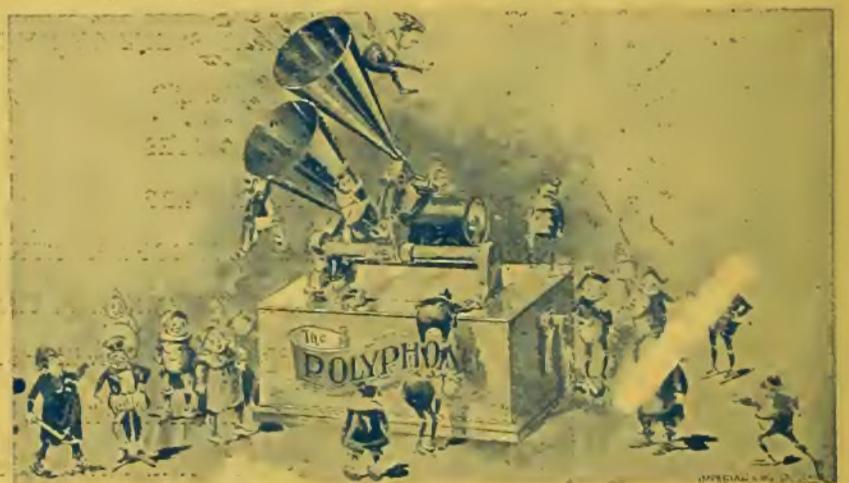
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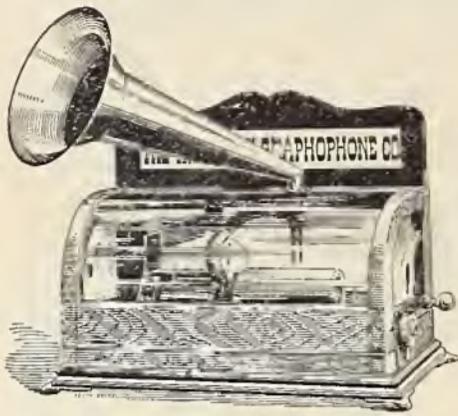
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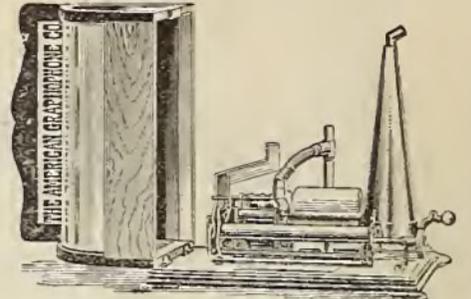
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The Phonoscope

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

Vol. II.

NEW YORK, DECEMBER, 1898

No. 12

American Graphophone Company vs. National Gramophone Company

UNITED STATES CIRCUIT COURT,
FOR THE SOUTHERN DISTRICT OF NEW YORK.

AMERICAN GRAPHOPHONE COM-
PANY, Complainant,

vs.

THE NATIONAL GRAMOPHONE COM-
PANY and FRANK SEAMANN.

In
Equity

DEFENDANT'S BRIEF ON MOTION FOR
PRELIMINARY INJUNCTION.

BY MR. GUSTAV BISSING.

(Continued)

"The difficulty of tracking the groove increases as its width and depth diminish. With record grooves equal in size and shape, the reproducer will follow a pitch of ten to the inch as readily as it will one of one hundred; but should the reproducer, for any reason, leave the groove it might, in the case of the coarse pitch travel along on the surface of the record cylinder between the grooves, while with the fine pitch the space between grooves being too narrow to support the reproducer the motion of the cylinder throws it to one side or the other and into the groove. If, in the case of the coarse pitch the width of the groove is made equal to the *pitch*, the tracking will be less difficult than in the case of the finer pitch, as there is no place for the reproducer to rest outside the groove, and when the groove is large it is more effective in guiding the reproducer. A disturbance that would throw the reproducer out of a fine groove would not interfere with the tracking of the large one. We were for a long time embarrassed in our work by the difficulty of reproducing from a narrow and shallow record. On the one hand, the success of the method of engraving depended upon reducing to a very fine hair-like line the cross-section of the record groove. On the other hand, it was utterly impossible with the reproducing instrumentalities of the time to reproduce from such a record. This difficulty was so great that we gave up for a time all hope of producing satisfactory results by the rubbing method of reproducing and made numerous experiments with other methods, as by jets of air and other fluids. After conceiving the idea of the yielding pressure reproducer, which brought us back to the rubbing method, it required a great number of experiments to determine the construction of a reproducer which would automatically track such a fine groove as could be made by the engraving method and maintain constant contact therewith at uniform pressure."

What Mr. Tainter here says about a narrow groove requires a word of explanation. Manifestly he needed a groove which was narrow in an absolute sense measured by the ordinary standard of things about us. But the Chapman photograph sufficiently shows that his groove, in a sense relative to the depth, was quite broad. Nor should confusion arise from the shape of the cutting style shown in the Bell & Tainter Patent. The style there shown has sides meeting at an acute angle. But it is to be remembered that only the extreme point of the style operates in cutting, for the depth of the record grooves in the wax cylinder is not over one five-hundredth of an inch. So small a dimension it would be impossible to indicate in a drawing made to scale, which is the case with the drawings showing the cutting tools in the patent. How the extreme point is shaped, the patent does not and cannot tell. The Chapman photograph shows how the tool must have

been shaped to make the blank which was bought from the agents of complainant's corporation. This, then, disposes of the lateral adjustment of the stylus mounting.

But in addition to the slight flexibility laterally, it is manifestly also necessary to have a flexibility to the support of the stylus in a vertical direction toward and from the bottom of the record groove, for manifestly if the diaphragm be rigidly mounted in a vertical direction then it would be necessary to so adjust it that normally the point of the stylus will reach to the bottom of the deepest record groove. When, therefore, the shallower record grooves come into play, there will be a useless amount of friction and wear and a corresponding distortion of the record. Therefore, Bell and Tainter allowed sufficient flexibility in a vertical direction in mounting their reproducing stylus, so that the stylus could gravitate to the bottom of the groove and could rest with a yielding pressure against the record at the bottom of the groove. Manifestly, we repeat, the whole idea of Bell and Tainter's construction is to have the reproducing stylus rest with a yielding pressure against the bottom of the groove, for here their record is found and here the undulating line imparts motion to the stylus in a direction perpendicular to the surface of the wax cylinder. Both the lateral and the vertical flexibility of Bell and Tainter's universal joint, then, assist in permitting the stylus to get to the bottom of the record groove. This is the sum and substance of the function of the flexible mounting for the reproducing stylus.

This, then, was the second feature of the invention claimed by Bell and Tainter, namely, the combination with their wax cylinder of a loose mounting in a lateral and vertical direction in the support for the stylus, having, it is true, an exceedingly minute compass, but still a compass large enough to enable the stylus to automatically fall into one of the two adjacent grooves from the ridge between the grooves, or, when placed within the purview of the groove, to gravitate down the very slightly inclined and rather wide side wall of the groove to the bottom of the groove, where the sound record is actually found. The peculiar shape of the sound-record groove of Bell and Tainter, shallow and exceedingly wide in comparison, was made necessary by the fact that, with the engraving or cutting process, a deep groove would have encountered so much resistance in the recording operation as to make the sound record untrue to the original sound. A shallow groove was necessary. This shallow groove, however, required some means by which the stylus could be automatically guided to the bottom of the groove, and that means, as adopted by Bell and Tainter, was the loose mounting of the stylus support. This flexible or universal mounting, as we have said, has a compass not necessarily larger than one one-hundredth of an inch.

The combination of the peculiar wax-like sound record of Bell and Tainter with the flexible or universal mounting for the reproducing stylus which we have described has been held patentable both by Judge GROSCUP and by Judge SHIPMAN; and, so far as we are aware, these two features—the wax cylinder with a cut or engraved record of the shape described *per se* and the wax cylinder with a cut or engraved record of the shape described in combination with the flexibly mounted stylus—are all that have been held patentable up to the present time to Bell or Tainter by any United States Court.

We may now turn to the work of Mr. Emile Berliner as embodied in the well-known Gramophone, the infringing character of which is alleged in the bill of complaint.

Just as Bell and Tainter found the basic ideas of their invention in the Edison Phonograph and

just as they, adopted certain changes to make this type of Phonograph successful, so Berliner found the basic ideas of his invention in the Scott Phonograph and later in the theories of the Frenchman Cros, and after years of experiment hit upon plans which put the impractical and uncommercial ideas of these earlier scientists into practical and commercial form.

The Scott Phonograph, which is well known to students of science and is described in the Lyons affidavit and in the Berliner Franklin Institute lecture, is a device for recording but not for reproducing speech. It consists of a membrane carrying a stylus, which bears against a rotating cylinder covered with lamp black. As the cylinder rotates, sounds are uttered in the vicinity of the diaphragm and the diaphragm is set into vibration. By means of these vibrations the style removes the lamp black in the cylinder along an undulatory line. The action is precisely like that of writing with a stylus on a smoked-glass plate. The stylus does not move perpendicular to the surface carrying the lamp black, so as to make a groove with an undulating bottom or a groove of varying depth, but, we repeat, the style is moved laterally only, so as to make a laterally undulating line upon the surface of the cylinder, which accurately pictures the sound which has been uttered against the diaphragm.

The French Cros carried Scott's idea further, and attempted not only to record sound in the manner set out by Scott, but also to reproduce the sound thus recorded. Without going here at large into the processes detailed by Cros, which are fully set out in the affidavit of Mr. Lyons, it may be said that he suggested the inscription of the sound record along a laterally undulating line on the surface of a smoked plate, and then, by a process of photo-engraving, the making of a metal plate carrying in its face a groove of even depth, but with lateral undulations corresponding to the sound waves. From this groove of even depth, with the sound record on the side walls thereof, he proposed to reproduce the sound.

That is to say, while the Edison Phonograph had the sound record in the form of a groove with an undulating bottom, Cros' idea was to have the sound record along the sides of a groove, the bottom of which was entirely even. So, too, while Edison reproduced by moving a reproducing stylus perpendicular to the face of the record material, Cros proposed to reproduce by moving the stylus laterally in a direction parallel to the face of the record material. Now, Berliner, after four years of constant experiment, devoted to this subject alone, was enabled, without departing from the fundamental principle of Cros, to put his ideas into practical form, just as Bell and Tainter, after their experiments, succeeded in putting the ideas of Edison into practical form without departing from the fundamental principle of Edison.

Berliner, although ignorant of Cros' work until after his own experiments had well progressed, effected this improvement on the Cros conception by using, as his original record plate, a zinc plate covered with a very thin fatty film instead of Cros' smoked glass plate, which fatty film Berliner removes along a laterally undulating line of even depth by the recording stylus. After having removed the material of the fatty film along the laterally undulating line, the zinc plate is placed in an etching bath, and the material of the zinc plate is eaten out along a groove having undulations in a lateral direction, but having a uniform depth, depending merely upon the time of the immersion of the zinc plate in the etching bath. When the groove has been etched to a sufficient depth, the zinc plate is removed from the etching bath and placed in an electro-plating bath, where it is electroplated with copper. The copper plate thus obtained has on its face, in a raised form, a ridge

of even height, but with lateral undulations corresponding to the sound record. This copper plate is then used to impress the sound record into hard rubber plates, which have been temporarily softened by heat. One copper plate may thus be used to impress as many as a thousand rubber plates. Each rubber plate carries the sound record in the form of a spiral groove of even depth with lateral undulations corresponding to the sound record.

Such a hard rubber plate is one of the important inventions of Mr. Berliner and is covered in his Patent No. 548,623, dated October 29, 1895, a copy of which is annexed to defendant's affidavits. Its advantages are obvious. First of all it carries a more accurate representation of the sound than any record tablet yet devised. This is due to the fact that there is no substantial resistance to the motion of the recording stylus in recording sound, for the fatty film on the zinc plate may be made almost infinitesimally thin, and what little resistance there is must be uniform. In the Phonograph wax records, the wax offers considerable resistance to the recording stylus, for the groove must be of appreciable depth in order to do good work in reproducing and besides the resistance to the recording stylus varies with the depth of penetration, so that the sound record is distorted to this extent. Again, the rubber record is hard and indestructible, so much so that the indentation by the copper plate must be effected when it has been softened by heat. It would be physically impossible to cut or engrave it with a stylus actuated by sound vibrations. Again, it has the capacity for unlimited reproduction in a cheap and simple manner, one pressure with the copper plate impressing the entire record of all the sounds. In the wax record, each record must be made separately by directly cutting the sound record upon it, sound by sound. Again, since the record in Mr. Berliner's rubber plate is at the sides of the groove instead of the bottom, the stylus need not, and does not, bear with any pressure against the record on the side walls of the groove, so that there is no distortion of sound in reproducing due to initial pressure and consequent friction.

But there is another feature of Mr. Berliner's invention in which he improves on Cros, and that is the combination of the peculiar hard-rubber record which we have described with the mounting for his reproducing stylus. As appears from Mr. Berliner's patents, and also from the model exhibit of the Gramophone, Mr. Berliner has discarded all the screws and gears used by prior inventors and all of the complications incident thereto, among them the necessity for the minute lateral and vertical play of the Bell and Tainter joint, and has boldly caused the record groove itself to do the work of propelling the stylus and the whole reproducing apparatus from its outermost to its innermost convolutions. This invention is also one of a most important and valuable character. It dispenses with all the complications considered necessary before his invention thereof in a manner as simple as it is possible to conceive. This idea has been patented to Mr. Berliner in his Patent No. 534,543, and more particularly in claim No. 5. It has been considered by all who have had reason to examine the subject as one of the great steps in the art of sound reproduction.

If we consider the history of the two inventions of Bell & Tainter Graphophone and of the Berliner Gramophone, it will be apparent to any one skilled in patent matters, from the very history of the art, that there can be no conflict between two inventions developed along such different lines. It is apparent, without any technical consideration of claims or patent specifications, that nothing which Bell & Tainter has done can interfere with the work of Berliner. Berliner started from Scott and developed the ideas of Cros. Bell & Tainter started from Edison and developed the ideas of Edison. Berliner converted the theories of Cros into a practical sound-reproducing machine. Bell & Tainter converted the ideas of Edison into the practical Graphophone.

Berliner, among other things, took the metal record of Cros, with its laterally undulating grooves of even depth, and, by many improvements on the processes of Cros, converted it into a hard-rubber record with a laterally undulating groove of even depth. Bell & Tainter took the tin foil cylinder of Edison with its groove having an undulating bottom and converted it into a wax cylinder with a groove having undulating bottom. Berliner used a mounting for his reproducing stylus, which should have a compass from the innermost convolutions to the outermost convolutions of the record, so that the stylus would be propelled across the whole record by the groove without the necessity of screws and gears. Bell & Tainter

took the rigidly-supported stylus of Edison, and, while retaining the screws and gears of Edison, gave it the tiniest possible amount of play, so that the stylus would automatically adjust itself to the bottom of the record groove.

We need merely inspect the Chapman photographs which show a cross-section of the record grooves of the Bell & Tainter wax cylinder and of the Berliner hard-rubber plates to convince ourselves that the only possible argument, however stretched it may be, which could be advanced in favor of a conflict between the Bell & Tainter and Berliner inventions has no foundation in fact. This argument manifestly is that since the lateral adjustment of mounting which Berliner employs for his stylus is wide enough to take in all of his grooves, that it must also be wide enough to take in a single groove or two adjacent grooves, and therefore, this lateral motion will permit of an adjustment of the stylus within the record groove. But when we come to examine the photographs, we find that whereas the record grooves of the Graphophone wax cylinder are very shallow and have a long slope, very much like the roll of a gently undulating prairie, the record grooves of Berliner are like little cup-shaped depressions in an absolutely flat plane. In the Berliner tablet there is a U-shaped groove or perhaps a semi-circular groove, and between two adjacent grooves there is an absolutely flat space about two times as wide as the width of a single groove. Furthermore, the stylus substantially, though loosely, fits the Gramophone groove. This being the case, it is manifestly a stretch of language to talk about adjusting the Gramophone stylus within the Gramophone groove. You might as well talk about adjusting a billiard ball in the pocket of a billiard table. You put the ball over the pocket and let it drop into it; that is all the adjustment there is. So in case of the Gramophone stylus, you put the stylus over the groove and let it drop in, and when it gets in it stays there. There is only one place for it, and that is the right place. Nor is it possible to have the Gramophone stylus automatically select between two adjacent grooves, because if, in the Gramophone, the reproducing stylus falls on the flat space shown in the photograph between two adjacent grooves, it would stay there, and no amount of tapping and shaking could get it off this flat portion. When on the other hand, we look at the photographs of the Graphophone grooves and see that here there is not a question of simply putting a stylus into one place, where it naturally belongs, but that it is a question of putting the stylus on any one of a dozen places, whether on the ridge between the two adjacent grooves or anywhere along the side walls of the groove, we can readily imagine what the automatic adjustment of this stylus to the bottom of the groove means. There are twenty places where the stylus may go, and only one right place, and this right place is found, automatically, by the loose adjustment of the stylus.

To make this matter still more clear, we need only refer to the common practice, necessary with every Graphophone of tapping the instrument every now and then, so as to shake the stylus down into the bottom of the record groove. Any one who has long used a Graphophone, is familiar with this practice. It brings about the functions upon which Bell & Tainter have laid so much stress, of automatically adjusting the stylus to the bottom of the record groove. But there is no need for such tapping in a Gramophone. All you have to do is to look at the instrument and see that it would be useless. The stylus fits the groove when it is in place. If the stylus is not in place tapping cannot help you. If the stylus is in place, then tapping is unnecessary. So, whether the stylus is in the groove or out of the groove, on the flat space between two grooves, there is no use of tapping, which means there is no automatic adjustment of the stylus. The attempts of complainants' experts to make out such an automatic adjustment would never have been made had they made microscopic photographs of their own and defendants' devices.

We have thus shown the history of the development of the Graphophone and have shown the two ideas about it which have been held patentable, which are first, the wax cylinder with its *cut* record having a groove with an *undulating bottom* and *sloping walls*; and, second, the combination of this same wax cylinder with a mounting for the reproducing arm, having a minute amount of flexibility to admit of the automatic adjustment of the reproducing stylus along the gently sloping wall of the groove, so that it may find the bottom of the groove where the record is. We have set forth, too, the history of the Gramophone, the

two features of most importance here being, first, the *hard rubber* record with a *lateral undulating groove of even depth* produced by *indentation*; and, second, the combination of this record with the mounting having a wide lateral range so as to propel the stylus from one end of the record to the other. We have finally shown that this lateral motion of the reproducer in the Gramophone has no function of effecting an automatic adjustment of the stylus either within a groove of a Gramophone record or between two adjacent grooves, and that there is no yielding or gravity pressure between the Gramophone stylus and the record which is formed at the side walls of the record groove. That is to say, we have shown that it is impossible for Bell and Tainter to have a patentable claim reading on a patentable improvement in their own device, which shall at the same time read on the Berliner Gramophone.

We have next to consider the decisions of the Courts to see whether they substantiate the views we have herein expressed, and here we first examine the opinion of Judge GROSCUP in the *Amet* case (74 F. R., 799.) After reciting the general principles which underly the operation of reproducing machines, Judge GROSCUP, in speaking of the labors of Bell & Tainter, says:

"The chief mechanical problem before the inventors was the making of a suitable and practical substance of deposit or record."

The opinion then proceeds to point out the well-known character of their wax record with its cut or engraved groove and its sloping walls, and the general method by which sound reproduction is effected from such a record. Thereupon the opinion quotes claims 22 and 24 of the patent No. 341,214, and proceeds in the following language:

"It will be seen that, in order to follow the groove accurately, the reproducer must be loosely mounted, and this is accomplished by the universal joint described in the patent. Much stress is laid by counsel for complainant upon the patentability of the adaptation of this universal joint to the purpose of the Graphophone. If the validity of the patent depended upon this contention I would be disposed to hold against it for *I can see nothing novel about the joint except its new use, and such adaptation to new use is not, in my judgement, patentable invention; but while this element, separately considered, is not invention, the combination which embraces it, in my judgement, is.*

We have here a clear statement to the effect that in the opinion of Judge GROSCUP the universal mounting of the reproducer in the Graphophone, when that reproducer is considered by itself and aside from the wax record, is not a patentable invention. We have furthermore the express holding of the Judge that the combination of this reproducer with the wax record is patentable, for it is to be remembered that the wax record was the only one before the Judge. To emphasize this point, we quote the following sentences from the decision:

"Without complainant's record the defendant's device would be useless. It is never used except in connection with complainant's record. In the practical use, therefore, of defendant's device one of the elements of complainant's combination is actually and necessarily employed."

As further emphasizing the point that Judge GROSCUP considered the combination of the wax record and of a loosely mounted reproducer the patentable invention of the patent before him, we quote the following (*italics ours*):

"The *substance* upon which the record is cut and the reproducer thus loosely mounted, by which it is enabled to follow the undulations of the groove, together constitute an effective portion of the mechanism. Either without the other would be useless for the purpose of a Graphophone or a Phonograph. Together they bring about a successful result. They therefore constitute a patentable combination."

We conclude by quoting the following sentence from the decree in the *Amet* case, found in Vol. 74 of the Federal Reporter, page 1008:

American Novelties. The "Foreign Buyer"

Foreigners who are in the Market for 'Graphs,' Phones, 'Scopes and novelties. Descriptive Circulars and Quotations, if sent to the following, may bring some customers

DEALERS IN ELECTRICAL MATERIAL, Etc.

India

H. J. Cooke & Co., 13 Bentinck St., Calcutta.
Dey, Sill & Co., 20 Lall Bazar St., Calcutta.
Elkerton & Co., 173 Dhurrumtollah St., Calcutta.
India Rubber, Gutta Percha & Telegraph Works, Ltd., 1-1 Fairlie Pl., Calcutta.
James Murray & Co., 11 Dalhousie Sq., Calcutta.
Oriental Telephone & Electric Co., Ltd., 89 Olive St., Calcutta.
F. Osler & Co., 11 Old Court House St., Calcutta.
Steel, Octavious & Co., 14 Old Court House St., Calcutta.
Calcutta Electrical Supply Corporation, Ltd., Calcutta.
Bombay Electric Co., 9 Meadows St., Bombay.
F. Fisher & Co., 8 Esplanade Rd., Bombay.
C. Jost & Co., 13 Hornby Rd., Bombay.
A. F. Thomas & Co., 301 Lohar St., Bombay.
Deschamps & Co., 13 Mount Rd., Madras.
Oriental Telephone & Electric Co., Rangoon.
Du Bern & Co., Rangoon.
Erskine Howarth, Ltd., Singapore.

DEALERS IN MUSICAL INSTRUMENTS, (ORGANS, PIANOS, Etc.)

India

T. E. Bevan & Co., 13 Old Court House St., Calcutta.
N. L. Dey & Co., 10 3 Lower Chitpur Rd., Calcutta.
Dwarkan & Son, 267 Bow Bazar St., Calcutta.
Harold & Co., 3 Dalhousie Sq., Calcutta.
H. Hobbs & Co., 5 Old Court House St., Calcutta.
Mundie & Co., 3 Bow Bazar St., Calcutta.
Mohin Bros., Lower Chitpur Rd., Calcutta.
Army & Navy Co-operative Society, Ltd., Hummum St., Bombay.
G. Bose & Co., Kalbadevi St., Bombay.
B. X. Furtado, Kalbadevi St., Bombay.
Gexer & Co., Church Gate St., Bombay.
E. C. Harrison, Old Freemasons' Hall, Nesbit Rd., Byculla, Bombay.
Kanny & Co., 59 Meadows St., Bombay.
Knight, Weymouth & Co., Apollobunder, Bombay.
Marks & Co., Ltd., 43 Esplanade Rd., Bombay.
J. Neuberger, Meadows St., Bombay.
S. Ro-e & Co., Rampart Row, Bombay.
A. C. Schneider, Meadows St., Bombay.
M. Schroff & Co., Kalbadevi St., Bombay.
Soundy & Co., Ltd., 51 Hummum St., Bombay.
L. Steffenauer & Co., Church Gate St., Bombay.
T. S. Ramchandra & Co., 11 Forbes St., Bombay.
C. Chathen & Bros., Jeremiah St., Vepery, Madras.
Croom Bros., Mount Rd., Madras.
Misquith & Co., 3 Mount Rd., Madras.
J. D. Perriman, Chapel St., Madras.
Misquith & Co., Rangoon.
Misquith & Co., Armeniau St., Singapore.

DEALERS IN MICROSCOPES, SCIENTIFIC INSTRUMENTS, OPTICAL GOODS AND THERMOMETERS.

India

C. Ardesher & Co., 178 Dhurrumtollah St., Calcutta.
Cooke & Kelvey, 20 Old Court House St., Calcutta.
K. Dasch & Co., 54 Wellington St., Calcutta.
S. K. Das., 4 Esplanade, Calcutta.
Dey Mullick & Co., 20 Lall Bazar St., Calcutta.
Hamilton & Co., 8 Old Court House St., Calcutta.
Lawrence & Mayo, 16 Old Court House St., Calcutta.
N. Lazarns, 1 Mangoe Lane, Calcutta.
Fred W. May, 19 Lall Bazar St., Calcutta.
Jas. Murray & Co., 11 Dalhousie Sq., East, Calcutta.
Solomons & Co., Government Pl., North, Calcutta.
A. Stephen & Co., 19 Chowringhee Rd., Calcutta.
S. R. Botlaw, 11 Colootollah St., Calcutta.
Army & Navy Co-operative Society, Ltd., Hummum St., Bombay.
T. S. Bennett & Co., Meadows St., Bombay.
Dinshaw M. Dustoor & Co., Meadows St., Bombay.
D. Fernandes & Co., Meadows St., Bombay.
Kemp & Co., Ltd., Elphinstone Circle, Bombay.
Lawrence & Mayo, Esplanade Rd., Bombay.
D. M. Madon, Kalbadevi St., Bombay.
Marks & Co., Ltd., 14 Esplanade Rd., Bombay.
V. J. Powell & Co. Hornby Rd. Bombay

G. S. Rale & Co., 82 Meadows St., Bombay.
Thacker & Co., Ltd., Esplanade Rd., Bombay.
Treacher & Co., Ltd., Esplanade Rd., Fort, Bombay.
H. Vogel & Co., Meadows St., Bombay.
Framjee Pestonjee Bhungara, Mount Rd., Madras.
J. Harris & Co., 159 Popham's Broadway, Madras.
Lawrence & Mayo, 16 Mount Rd., Madras.
P. Orr & Sous, Mount Rd., Madras.

DEALERS IN PHOTOGRAPHIC MATERIALS.

India

John Brees, 18 Chowringhee Rd., Calcutta.
Dey, Sill & Co., 20 Lall Bazar St., Calcutta.
H. C. Gangooly & Co., 12 Mangoe Lane, Calcutta.
Harry Dass Dutt & Co., 23 Boseparah, Bag Bazar St., Calcutta.
W. Newman & Co., 4 Dalhousie Sq., Calcutta.
Shib Churn Dutt & Co., 1 Hastings St., Calcutta.
Smith Stanistreet & Co., 9 Dalhousie Sq., Calcutta.
Army & Navy Co-operative Society, Ltd., Fort, Bombay.
F. deLair & Co., 47 Forbes St., Bombay.
Fruckshaw Dadabhoj, Girgaum Rd., Bombay.
Kemp & Co., Elphinstone Circle, Bombay.
J. Neuberger, 51 Esplanade Rd., Bombay.
Philips & Co., Esplanade Rd., Bombay.
Treacher & Co., Esplanade Rd., Bombay.
Babajee, Sakharan & Co., Esuf Bldgs., Bombay.
New Friend & Co., Delhi.

Phonographs Must Pay Taxes

The proprietors of the Denver, Colo., Phonograph parlors, and there are a number of them, must pay a special tax for the operation of their business.

Collector Howbert arrived at that decision only recently, and his deputies notified several Phonograph men that they must obey the law. These parlors come under the clause of "shows for money" in the act passed June 13 last.

The question as to whether or not these Phonograph parlors were exempt was propounded first by Collector Flannagan at Austin, Texas. That official in a letter from Acting Commissioner Wilson of the Treasury Department was advised thus:

"Although the public is not charged for admission to the parlor, hall or place of exhibit, yet as Phonographs are kept there by the proprietors of the establishment for the purpose of making money, they are to be regarded as shows for making money."

There are seven or eight Phonograph parlors in Denver, and the tax must be paid by the proprietor of each. The special tax amounts to \$10 per year, but as this law was effective July 1 last and has not been paid, Collector Howbert says he will be compelled to collect an additional \$5.

New Corporations

Mutual Phonograph Company, Chicago., capital stock, \$10,000. Incorporators, Phil. A. Frye, Ernest C. Henry and Commodore P. Frye.

The Animated Photo Projecting Company, has been organized in this city by C. R. Higgins, of New York, J. Cushing Daniel, of Brooklyn and W. V. Steenburgh, of New York.

Articles of incorporation were filed in San Francisco by C. W. Kohlsaas, S. H. Friedlander, J. L. Phelps, Thomas E. Ryan and Samuel Samter for the exhibition of the Mutoscope on the Pacific Coast and for the purpose of conducting various amusement enterprises. The capital stock is \$1,000,000.

Douglas Talking Machine Company has been incorporated in Chicago, Ill., for the purpose of manufacturing machines. Capital, \$1,000. Incorporators, Lewis E. Curtis, H. M. Munday, Edmund Adcock.

A Reminiscence of My Railroad Days

DEDICATED TO
ENGINEER JOHN HOULIHAN
Of the Pittsburg and Lake Erie Railroad

By Cal Stewart

Well, John, I read your poetry,
And laughed till I nearly cried
Seem' how you became an Engineer
And got on the right hand side
It made me think of days gone by,
When I was one of you fellers, too,
What used to run an old machine,
And go tooting the country through.
But the engine that I had, John,
Was far from a "Nancy Hanks."
She was old, and worn, and logy,
And just chuck full of pranks,
And she was wonderfully got up, John,
Full of bolts, and valves, and knobs,
And the boiler wouldn't hold water,
Gosh, it wouldn't hold cobs.

But I was younger then, John,
And I didn't care a cuss,
So I'd pull the throttle open
And just let her wheeze and fuss,
The road that I was running on,
Was out in the woolly west,
Two streaks of rust and the right of way,
Was putting it at its best,
So we sort of plugged along, John,
And didn't put on any frills,
Never thought of doing anything,
But double all the hills,
I tell you those were rocky times,
And we hadn't no air brake,
And fifteen miles an hour, John,
Was darn good time to make.

And there was as good a lot of boys,
As you could meet with anywhere,
Rough and ready open up,
And always on the square,
I'd like to see them all again,
And grasp each honest hand,
But some of them, like me, have quit,
Some have gone to another land,
I have changed somewhat since then,
Just a little more steady grown,
But I often think of my Rail road days
As the happiest ones I've known,
And, John, I often watch the trains,
As they go whizzing by,
And as I think of Bill, or Jim, or Jack,
There's a tear comes in my eye.

Perhaps you'd like to know, John,
Just why I quit the rail,
And as some feller once said,
"Thereby hangs a tale,"
I was going along one night,
At a pretty lively rate,
The old machine a doing her best,
And me forty minutes late
When all at once there came a crash,
I felt the old track yield,
And fireman, machine and I,
Went into a farmer's field,
There's little more to say, John,
They laid me up for repairs,
But my fireman, poor fellow,
Hadn't time to say his prayers

So now you have my story, John,
Still you don't know how it feels
To know you've got to plug around
On a couple of flat wheels,
But it doesn't bother me, John,
Gosh, not for a minute,
I'm as happy as the day is long,
And feel just strictly in it.
But sometimes I like to meet the boys,
And talk them days all over,
And I feel as gay and chipper,
As a calf in a field of clover,
But the happiest days I've known, John,
The ones that to me seem best,
Was when I ran an old machine
Away out in the woolly west.

THE PHONOSCOPE

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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.

An exhibition of the Graphophone Grand took place in the Astor gallery, at the Waldorf-Astoria, recently and there was a large and interesting audience present. The opening address which was recorded by Mr. J. J. Fisher, was reproduced on the machine, every word being clear, distinct and natural in tone. Following is a copy of the address:

"LADIES AND GENTLEMEN :

As I entered this hall I overheard a conversation in relation to my origin, and as that is a point on which I am rather sensitive I ask your indulgence for a few explanatory remarks. A gentleman spoke of me as the latest invention of Edison. That is a mistake. In 1877 Mr. Edison did attempt to reduce to practice certain ideas in relation to recording and reproducing sounds, but that old tin-foil Phonograph was a mere toy of no practical value and was very soon dropped by himself, as well as by the public. In 1886, nearly ten years later, Dr. Bell and Professor Taintor, of Washington, patented the discovery that sounds could be recorded by a process of engraving on a wax-like material. That discovery which was embodied in the original Graphophone, is the life of the talking-machine art, which has no existence before it was made and could not exist without it. In 1888, Mr. Edison borrowed the discovery of Bell and Taintor and used it in an instrument to which he gave the name borne by his abortive attempt of 1877. That new Phonograph has always been tributary to the Graphophone patents, and it is now made under a license from the American Graphophone Company, the owner of those patents. The question of the authorship of this invention has been several times judicially examined. In a recent decision in favor of the American Graphophone Company, the Court (Judge Shipman) speaking of the failure of the early Edison Phonograph and comparing it with the Graphophone said: "Bell and Taintor made an actual living invention which the public are able to use." In me, ladies and gentlemen, as I said at the beginning, the discovery of Bell and Taintor has received its highest development, and if you will permit me to say so, the results I give you approach so near to perfection that I do not expect to be surpassed very soon. The credit for the original discovery belongs to Bell and Taintor. The credit for carrying that discovery to its ultimate development in me is due to Mr. Thomas H. Macdonald, who stands now by my side. So much for history. You see, ladies and gentlemen, that I have rather a high opinion of myself and really, when I contemplate my own possibilities, my value as a time and money saver to the business man, the clergyman, and the literary man, my value as a teacher of languages and other studies which appeal to the ear; when I consider all that I am able to contribute to the amusement, the entertainment, the edification and consolation of mankind, I am amazed at my own modesty. Just think of it, I command the whole realm of sound, other instruments can discourse sweet music, but which of them has so varied a repertoire as mine? Which can approach even the variety covered by our simple program here to-day? What but the talking machine can sing you a comic song or render an

anthem, can recite for you an amusing story, or the Lord's Prayer, according to your taste? What but the talking machine can record and reproduce your own voices and the voices of your families and friends? What would not any of us give for a faithful record of the words of our loved ones who have gone before? Or of the voices of the great dead? What price would be too great to pay for a record of the voice of Grant, or Sherman, or Sheridan, or Lee or Jackson, for a reading by Dickens, or Thackeray from his own works, from Hamlet's soliloquy by Edwin Booth, for a speech of Lincoln, or Douglass, or Conklin, or Blaiue? But this is a theme on which I could go on forever, so, without detaining you longer, I will simply add that anyone desiring further information on this fascinating subject can obtain it at either of the offices of the Columbia Phonograph Company, whose numbers are on the program."

[Contrary to expectations this machine is scarcely larger than the ordinary Graphophone; it has a giant's voice, but not a giant's body. The only thing noticeable about it is that the mandrel and cylinder are about four and one-half inches in diameter. The reproduction is distinctly audible in any part of a large hall, and can be heard as far as the human voice can be heard; the extra loudness and volume being due to the great speed at which the machine runs. The machine has resulted from experiments made by T. H. Macdonald, manager of the factory of the American Graphophone Company.—ED.]

The following letter is so interesting and truthful relative to the entire patent situation in Great Britain also the stand which the Edison Bell Company take in the manner of procedure against a poor man that we feel confident it would make very interesting reading matter for our numerous readers.

KIRKGATE, LEEDS.

I should have sent you a £5 for what you offered me in your last letter, but as I had gone into law with the Edison Bell Company and did not know how it might end I waited a while to see if I could move in the matter safely. It appears that on the day the writ came due in Chaucery court of London, my solicitor appeared, but they did not, and of course we naturally thought the Edison Bell Company had given the game up, but a few days after they got an order of the court to serve one with a writ of discovery, as to machines I had, also records and wherefrom and a lot of harassing questions, and I was to appear the 16th of this month. As I had spent all I could afford in law, I told my solicitors to let the affair drop if they could, by not acknowledging the receipt of news from me, etc. How they've gone on I don't know as yet, and although I am very anxious, as you may guess, as to their intentions. You see they have money, while I am poor and they can go a long way further than I can and so reduce me to beggary and ruin if they choose to do so and I feel sure they're not going to give me a chance if they can help it. However, I await watchfully further developments. At the same time it does seem very peculiar when you come to go into the facts, as they transpired from the very first up to to-day.

First, six years ago the Edison Bell Company raided all the slot machines (North American Edison) in use in England and said they were infringements of Edison Bell's patents and they should seize them unless the people who had them either paid them £20 or purchased an Edison Bell machine from them for £60. This had the effect of people hiding their machines and dropping out of business.

Next they got at the sellers and makers of all the machines, parts, wax records, etc., who were in the trade in England. This caused a big law suit and the London Phonograph Company and some others fought the Edison Bell Company for some time, all at once news came, not through the newspapers, or law reports, but quietly wafted by the very people who had been fighting the Edison Bell Co., that the Edison Bell Co., had beaten them and they had been granted the privilege of acting as agents and called themselves "Edisonia," notifying all others that "they should take proceedings against any one not paying a royalty to them or the Edison Bell Company." This looks strange, doesn't it? on the face of what has now taken place; please note these remarks. The Edisonia offered the Eagle Graphophone and a few appendages for £7.7.0 (price in Washington was 40 odd shillings) also asking buyers to pay a small royalty per year, if they used the Graphophone for anything but their own family or out of their own house. Disgusting idea this, wasn't it? They also offered to let anyone exhibit if they paid £10 royalty and seemed

to have worked hand and glove with the Edison Bell Company. This goes on for a while, though the Edison Bell Company offers a new idea and on their own account advertises the sale all over England of the Edison machine you offer me to be shown and sold by a lot of big newspapers for £4 bare machine, or £7 with a few extras (horn, etc.) This is the last of their ideas, at least the latest, but now the papers are flooded with advertisements, Gramophones for £2, records for same at 1/6, Graphophones at all sorts of prices, records at any price, and Edison Standard, Home, Domestic and North American M type all at upset prices to get a sale.

I enclose you a sample advertisement cut from one of the biggest of our weekly papers, the "Answers," belonging to a big firm of wealthy publishers in London, so you may guess there's a screw loose somewhere, where, I don't exactly see, perhaps you can enlighten me; in the mean time Phonographs are dead out here, everybody knows all about them, etc., so I shall try and get out of my little lot, at best price I can and wait while I see how the land lies, unless you can propose a better place; fact is, unless you have the very best machine, the very best records, and the very, very best show, the Phonograph is a gone coon.

I dare say if I could sell out and get a compact smart looking show, small if possible to carry without such a lot of adjuncts, some nice tubes, and glass case not too large, but showy and some rattling good records, with a thoroughly good machine, I should be inclined to give Blackpool another try next season, but it would be with something that is really tip top and people would stay and spend money and time with one, better than are doing with the regular army of Phonographs to-day, or it would be of no earthly use. I have lots of friends in good position all over the country who would be pleased to see me doing well at anything and I am getting no younger day by day, so don't want to harass myself with a white elephant, as we say here.

Now, I think it's time I'd done my grumble, old friend, for so I must call you, although we only met once and that for so short a time, still I fancy when I wrote to Washington and the Columbia Phonograph Company you'd very likely see my letters, etc. So I feel as if we had known one another years.

Well, I really hope your business will be a success; you deserve it for you are a real tree and I thoroughly believe a conscientious man, mind, I do not speak from my own knowledge but from others I have met who have traded with you in my line, and they, one and all speak exceedingly well of the varied bits of biz they've done and been satisfied all through, and if the Edison Bell Company could only be quieted down, there is a fine opening for your best goods over here, in Leeds, Manchester, L'pool, London, Glasgow, Edinboro, Sheffield and lots more places if they were properly worked and a feeling of security and honesty promulgated between buyer and seller. It does seem a pity to let things go by when such an opening appears, why, if I had my way, the idea would be to get a lot of every kind of goods Edison makes and that has his name on, as guarantee, then take a large room in, say Glasgow for a start, advertise it as free and give them a show and let them see the lot and also put the prices on each for cash (or any other way that would be found secure from losses) I would say, stop here two or four weeks and all the time notify other towns, when we might be expected and also where and what we were doing, boom it all over, take a fair price for the goods and I'm sure it would be a success.

However, you can think these matters out probably much better than I can—only that's an idea I had just this present crisis. T. S. G.

Great Fun Ahead

There is a craze for taking pictures in France which will soon strike here. Americans are seldom blind in matters of this kind but Frenchmen are certainly leading in this popular pastime. It is not the camera craze that is referred to but the taking of pictures by the Cinematograph. This machine is little larger than the various makes of cameras and can be carried about like an ordinary satchel. It can be directed toward any scene, a crank turned and the series of pictures taken. Entertainments are given by the reproduction of these scenes. Many private parties are given by wealthy people who have given up camera work and horseless carriage fad and taken up the Cinematograph as a diversion.

It cannot be long before the American people will take up this entrancing study with great zest. The expense is not great but the fun is.

Trade Notes

First-class blanks are being manufactured in France.

The selling price of all standard make horns has been greatly reduced.

The Columbia record-making plant will probably be removed to Bridgeport April 1st.

Mr. Bettini has many new devices for talking-machines which will be ready in the near future.

Old records are now in great demand by enthusiasts who aim to possess valuable collections.

Columbia salesmen are allowed twenty-five per cent of all sales they may make outside of the salesroom.

"Perpetual Motion" as played by the Metropolitan Band has met with great success. G. Peluso is the composer.

"She Was Happy Till She Met You" is the title of a song with which Dan W. Quinn has met with great success.

Mr. Norcross, of the Norcross Phonograph Company, deserves credit for his latest record entitled "The Old Church Organ."

Records made on the automatic banjo are surely a frost. They sound so mechanical that customers refuse to purchase them.

Fred Hylands has published his "Darky Volunteer" and dedicated it to Vess L. Ossman, "the foremost banjoist in the country."

The Edison National Company expect to have ready for the market in six weeks a machine to compete with the Graphophone Grand.

Leon F. Douglas, of Polyphone fame, has been east a few days looking after his interests. He reports enormous sales of his invention.

With increased capital and enormous sales Messrs. Reed & Dawson are now enabled to offer first-class records of any description at reasonable prices.

A Hamburg inventor has devised a penny-in-the-slot machine which sells milk and keeps the glasses clean, closing when it is empty. It is to be used especially for schools.

The talent of the Columbia Phonograph Company have presented Mr. Vic. H. Emerson with a handsome gold watch. Dan W. Quinn delivered the presentation speech.

Cassi, who was the bugler for the Rough Riders during the Spanish war, and who made bugle records for several of the talking-machine companies, has been appointed Lieutenant of the Havana police.

The American Graphophone Company has entered suit in the United States Circuit Court against Messrs. Hawthorne & Sheble of 604-6 Chestnut Street, Philadelphia, to enjoin an alleged infringement of the Graphophone patents.

"Michael Murphy" series of records are destined to become very popular; some we have heard are very fine. "Michael Murphy as a Dressmaker" must be heard to be appreciated. This series is originated by Joseph Gannon and sold by the Greater New York Phonograph Company.

Arrangements have been made with the Columbia Phonograph Company whereby the Polyphone Company secure special records of all the singers and bands now in the exclusive employ of the above company. They are devoid of the usual announcement.

Ed. H. Cahill, who was formerly with the Columbia Company, has, with partners, formed the Interstate Phonograph Company with office in the St. James building. Besides dealing in machines and supplies they will inaugurate the exchange of records system.

Harry B. Norman, although new in the business, has made a hit with his "Rolling Mill Kelly" series. His first trial was with the Lyric Phonograph Company; since then he has made records for several other Phonograph companies, among them the National Phonograph Company.

A musical and Phonographic entertainment will be held at the Association Hall, Newark, N. J., February 1, under the auspices of the PHONOSCOPE Publishing Company, for the benefit of the Montgomery Street M. E. Mission at which several prominent Phonograph artists have kindly volunteered their services.

A. O. Petit, general manager of the Edison Company, Newark, N. J., is prepared to furnish everything in the line of talking-machines, records, horns and general supplies, at the shortest notice. Mr. Petit has been engaged in the business for the last twelve years and has established branch stores at Paterson, Plainfield and Bloomfield.

Messrs. J. W. Stern & Co., together with their Phonograph department—the Universal Phonograph Company—will occupy their entire five-story building situated at No. 34 East 21st Street, where, with increased facilities and commodious apartments, they invite the trade to "come and take the records off the rack while they are being made," thus insuring them that they are original.

"Casey" records made by Mr. Joseph Gannon, are now being placed on the market by the Greater New York Phonograph Company. These records are worthy of special mention being loud and distinct; no collection is complete without a few of these "Caseys." This company has met with great success with their chemically prepared linen fibre diaphragm and adjustable horn crane.

Our representative has seen the new five dollar Graphophone. This appears to be only an improved Eagle Graphophone. The discount to wholesalers is but twenty per cent. We do not see why the manufacturers could not have offered the Eagle in its place, with an additional discount to make the net figure which is quoted on this machine, as there is almost no appreciable difference between it and the Eagle model.

The President of the Denio Smoke Company, of Rochester, N. Y., Mr. W. L. Denio, was in the city recently. He has succeeded, after long experimenting, in perfecting a new attachment for recording on the Phonograph and Graphophone. It is claimed that records made with this new attachment are the best for volume, the tone being large and full. The experiments in this city have been conducted by a well-known expert in the business.

Fire recently damaged the two-story building known as the New Zealand Building. A large portion of the damage was due to the water which was poured into the building while the firemen were extinguishing the flames. One of the stores in this building is occupied as a Phonograph parlor; the damage to this parlor being estimated at \$1,000. Fortunately, the Norcross Phonograph Company, which occupies half of the second story, escaped without any injury.

An enterprising company in Portland, Me., has decided to experiment in the exchanging of records. They intend to exchange old records for new ones

of your own selection, allowing you twenty-five cents on your old records. The old records may be played out and weak, but so long as they are not cracked they will be taken in exchange. This idea will enable you to keep up with the times and have the latest records without having a large number of ones that you do not use because they are out of date.

C. M. Campbell, President of the American Parlor Kinetoscope Company, has purchased the buildings and ground at 3,234 and 3,236 Water Street, Georgetown. This company has occupied the premises since last summer. At present the factory is working night and day and employ a large force of employees. An order for 1,500 machines has recently been completed for John Wanamaker, of Philadelphia. Orders at present are so far ahead of the output that they have decided to enlarge the factory.

Mr. Leo Lefebvre, the general agent of the well-known house of Pathé Frères, of Paris, has been visiting this country in the interest of his firm and has made his headquarters with Mr. F. M. Prescott, of the Edison Building, New York, and is leaving for France with a good knowledge of the talking-machine and animated picture business as it is conducted in America. Mr. Lefebvre is a very pleasant gentleman to meet and has made a host of acquaintances.

We have seen catalogue of Messrs. Pathé Frères, Paris, in which they illustrate and advertise graphophone recorders and reproducers at a list price of ten francs each, or \$1.90. We understand that they allow a liberal discount from this list price to jobbers. As we all know, the price of these articles in this country is \$5.00 list each. This shows the enormous profit in these articles, and what the price may be some day when there is no patent restriction in the United States.

Being a thorough business man but not adapted to the Phonograph business, Mr. Stephen Giles has decided to devote his time to the fruit business. Mr. Arthur S. Alexander and Mr. A. Allen Stafford have purchased his stock in the Excelsior Phonograph Company and will hereafter manage affairs for the above concern. Mr. Alexander and Mr. Stafford started business on a small scale having a small counter in a drug store in Brooklyn, working their way up gradually, opening two elaborate stores on Fulton Street, Brooklyn. They have concluded that it is cheaper to make their own records, hence their latest venture.

There is on exhibition in the office of Mr. F. M. Prescott a photograph of a new animated picture machine, which is about to appear on the market. This machine is without spool bank or any receptacle for endless film. With the advance of the animated picture business there is less call for a repetition of films, the audience desiring to see new films. This new machine has reels which have a capacity of 2,000 feet, more than enough for one exhibition. We will give to our readers in the next issue an illustration of this machine, with a fuller description and its advantages over the present types.

Our representative has seen in the show room of Mr. F. M. Prescott in the Edison Building, New York, what is probably the largest brass horn ever made for Phonographic purposes. The horn is of polished brass and measures eighty-four inches from tip to mouth. The diameter of the bell is forty inches. It requires two men to carry this immense horn. Mr. Prescott has informed us that he had this horn made up especially for use with the Graphophone Grand at Koster & Bial's Music Hall, New York, where he has just closed an engagement for a limited time for the Graphophone Grand. Through the kindness of Mr. Prescott this machine and horn will also be used in the Musical and Phonographic Entertainment to be given under the auspices of the PHONOSCOPE Publishing Company for the benefit of the M. E. Church, Montgomery Street, Newark, N. J. A special stand has been devised for this enormous horn, made of one-inch pipe.

Our Tattler

Pasted on one of the horns in a large Phonograph establishment in New York City may be seen the following inscription: "A test, I attest, that will test your nerves best is a test while testing detestably that 'tis the best of a test and the test of the best; O, me, how I do detest testing.
Signed, MRS. KING.

John M. Petersen, who for thirty years has been in the optical business in Williamsburg, at No. 100 Broadway, has complained that he is being forced out of his place of business through Frederick Courtney Barber, a young man who has opened a store adjoining Mr. Petersen's where Gramophones are for sale. According to Mr. Petersen Mr. Barber's employees do nothing from early morn until midnight each day but operate the many Gramophones in the place. On Saturday when the optician was about to make a sale, from some of the Gramophones came the words, "Get your money's worth." Mr. Petersen became exasperated, and told friends that he will complain to the Board of Health. Mr. Barber gives free concerts, and says that any person who objected to the Gramophone is certainly not musically inclined. Mr. Petersen has put out a sign which states that he will sell out at reduced prices.

"I heard an interesting story the other day in regard to an old set of Vitascope pictures," said a veteran in the show business. "It was a well-known film, representing a fire department chasing down a city street, with a big crowd of excited people in the background, and what made it especially striking was the fact that it came preciously near including an accident—something not down on the programme, as the reporters like to say. If you have ever seen this particular set you will remember a light buggy which swings suddenly into view just as the last engine rushes past. It is easy to see that the driver has lost control of his nag, and the way the brute rears and plunges is enough to put a fellow's heart in his mouth, but right on the brink of the catastrophe the picture flickers out and leaves you wondering what happened next. I understand now that this same film is about to play an important role in a big damage suit. It seems that a woman in the crowd was badly hurt by the horse, and has brought action against the driver, who is a man of wealth. He insists that he was unable to govern the horse, and proposes to introduce the series of pictures in evidence—that is to say, he intends to, provided the court will permit it, and meanwhile he has bought a couple of copies of the film at a fancy price. They were the only ones extant, and showed signs of pretty hard usage, but they brought out the runaway incident and that was all he wanted. I am told this is the first time anybody has attempted to use a Vitascope record as evidence in a lawsuit, and if the film is admitted it will establish a mighty interesting precedent. With moving-picture trimmings, the courtroom would be formidable rivals of the theatres."



We are pleased to illustrate for the first time the new five dollar Graphophone. It will be seen not to vary much from the Eagle model, except that the reproducer is placed upon the top of the record, and the sound comes straight away from the reproducer to the horns. This is a decided improvement in the model. It also has a recorder, but no shaving attachment. This machine is always on exhibition in Mr. F. M. Prescott's show room.

The Phonograph Mission

The Newest Method of Preaching the Old Gospel

Science and religion have kissed each other in the newest kind of Christian work. The latest scientific wonder has been made to proclaim the old, old gospel. The Phonograph has been "baptized" into the kingdom, "licensed" to preach, and judging by the crowds that throng to hear its voice, has become one of the most popular pulpites of the day.

This unique innovation was started by Rev. C. H. Woolston, pastor of a large church in Philadelphia. He purchased the best Phonograph on the market, and began using it in his Sunday services. He would have the scripture read by the Phonograph, reproducing the reading of a great preacher like Dr. T. DeWitt Talmage or Dr. C. H. Parkhurst. Or he would have a song rendered by a famous Christian soloist or quartet. The plan worked like a charm. The people listened with straining ears to the voices from the unseen. As the instrument grew in favor, he sometimes allowed it to preach the sermon, conduct a song service, or lead in prayer. Many conversations were recorded as the result of its strange and sweet influence.

Here is the press account of the first service at which the Phonograph was used by Dr. Woolston: "Occupying a prominent position on the pulpit platform at the East Baptist Church, was a Phonograph. The big bell-shaped funnel of the instrument was between Rev. C. H. Woolston, the pastor of the church, and Rev. J. P. Snyder, the assistant pastor, and participated with them in the service of the occasion.

"Announcement had been duly made that 'a Phonograph sermon' was to be presented. The result was a congregation that could scarcely be accommodated, even with standing room, while many turned away in despair of seats. Innovation, though it was, the manner in which the Phonograph was used proved to be decidedly impressive. At times there was a perceptible tendency to applaud, but the forceful manner in which the preacher deduced lessons from his subject invested it with an influence that perfectly preserved its dignity.

"The Phonograph first participated in the service in connection with the scripture lesson. Mr. Woolston simply said: 'The lesson will be read by the Phonograph.' Then came out of the big brass funnel distinctly and loud enough for every one to hear the words of the twenty-third Psalm: 'The Lord is my shepherd; I shall not want, etc.' The congregation was so quiet that not a word of the psalm was lost; and when the tones of the Phonograph were silent there was an unmistakable buzz of surprise and approval throughout the church.

"The instrument was also used for a reproduction of 'Nearer My God to Thee' and the Psalms, but it was in the sermon that it attained its greatest prominence. Some of the congregation had understood that the sermon was to have been preached by the Phonograph, but the fact was that the Phonograph was practically the text of Mr. Woolston's sermon, and was frequently called upon by way of illustration. The scriptural text chosen, however, was Luke 19:40: 'If these should hold their peace the stones would immediately cry out.'

"The preacher asserted that the Phonograph as well as every other good thing, was perfectly adapted for harnessing to the chariot of God, and for being made to do His service." He told the story of the invention of the Phonograph, and gave several illustrations of its workings, always using records of sacred music by choirs, vocal soloists, or solo cornetists, and pointed out a number of lessons that were plainly deducible. He said it was a monument to the marvelous resources of the human mind, an illustration of unchangeableness, an invariable friend, and, more than all, a never-failing truth-teller.

"No record made on a Phonograph cylinder can ever be changed. The record is there just as it is made and can be reproduced at any time, just as the record of men's lives are made on the book of God, and will be unrolled to us on the Day of Judgement. Therefore, the Phonograph comes to us and says: 'Be careful what you say and do. If you make a slip, it cannot be rectified. You have your chance to do things rightly. If you make mistakes the record stands against you.'

Having demonstrated the success of the Phonograph in connection with his own church work, he set about to enlarge its sphere of influence. He finally hit upon the idea of the "Phonograph Mis-

sion," a plan for preaching the gospel to those who might not hear it otherwise. He had his choir and congregation sing into the Phonograph and sent the cylinders to the city clubs and homes of the wealthy. Dr. Woolston describes the mission as follows:

"The Phonograph Mission, which is now in operation in our church, furnishes free of cost, records of hymns as sung by the church, to all the club houses in Philadelphia—to every rich man's cabinet, and to the classes shut out of the church. Here is the first result: Our congregation of 500 voices one night last winter made a record of Rock of Ages. It was given to a club house on Broad Street, where a Phonograph is operated nightly for the pleasure of the members: our record was put on during the evening, and was repeated over and over again, and that night the club was closed earlier than common, and one of the men, as he brushed a tear from his eye, said: 'Well, that is the first time I have heard that old tune since I went with my old mother to the village church, far away.'

"Phonograph outfits are now in the high-up club houses and the homes of the rich, both of which are closed to the truth, but open to this method of singing the gospel, and this, the Phonograph Mission will do for the glory of God."

God bless the Phonograph "missionary!" In no manner a preface of that glad day foretold by the psalmist when "The floods shall clap their hands and the hills shall be joyful together," and all inanimate as well as animate nature shall break into singing before the coming of the Great King?

"I suppose I will be criticised for this innovation," says Dr. Woolston, "but I do not see why I should be. I see no reason why the Phonograph should not be used in church work as well as the magic lantern."—*Ram's Horn*.

Claims Original Patents

If the claims of Thomas Armat can be proven, and the best legal authorities claim that they can without difficulty, the many machines for projecting moving pictures on screens will be thrown out of the business and the only original, genuine Vitascope will alone continue to surprise and delight the people of the world.

The Animated Photo Projecting Company has been organized in New York, with a capital of \$100,000. The organization is composed of Charles R. Higgins, of New York; T. Cushing Daniel and Thomas Armat, of Washington; Selden B. Daniel, of Brooklyn, and William Van Steenburgh, of New York. The new company will at once enter suit against the manufacturers of the Projectoscope, Bioscope, Phantoscope, Biograph, the French Cinematograph, and the machines which they claim are direct infringements of patents obtained by Thomas Armat on his machine, the Vitascope, several years ago.

Further than this the new company will enter proceedings against all persons now using any of these machines for exhibition or other purposes.

Thomas Armat, the inventor of the original Vitascope, is a Washington man and was formerly a member of the firm of Daniel & Armat, in F Street. Armat conceived, elaborated and perfected the machine. The first exhibition of the Vitascope was given in the cellar of the building 1313 F Street, and a few friends and theatrical men witnessed the work of the wonderful invention.

Having secured all the necessary patents and a trade-mark, Armat paid a large sum of money for the privilege of placing Edison's name on the machine. Thus the Edison Vitascope attracted more attention than the Armat Vitascope ever could have and in a short time there were over one hundred of the machines in use.

Then came a long line of imitators with many "scopes" and "graphs," and all of these, Armat claims, are direct imitations of his machine and bold infringements of his patent.

The newly formed company is prepared to institute immediate proceedings against the makers and users of machines other than the Vitascope, and, according to the statements made, they will have no trouble in gaining their rights in every case.

The fight will affect exhibitions in this city, and if Armat wins his suit they will be forced to close or use the Vitascope.

There are nearly 1,000 Vitascopes in use in all parts of the world. At present the machine is being exhibited at Koster & Bial's.

Answers to Correspondence

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, 4 East Fourteenth Street, New York, U. S. A. ❀ ❀ ❀ ❀ ❀

In response to enquires of numerous new subscribers we wish to state that owing to unavoidable circumstances this journal has been somewhat delayed; however, the news contained therein is the latest and best obtainable. As "THE PHONOSCOPE" is entered in the New York Post Office as second-class matter "It must regularly be issued at stated intervals and bear a date of issue, and be numbered consecutively."

In response to "J. H. K." of Dallas, Texas, we will say that it is the general belief of all Phonograph men that twenty-five cents will be the prevailing price for standard records when the business really settles to a substantial basis. It is claimed that the use of a "permanent master" will bring about this result.

[If Mr. K— wishes detailed information concerning the "permanent master" it will be furnished him upon request. E.D.]

A Voice Magnifier.

Speeches in Parliament to be Heard in Hyde Park.

Provisional protection has just been granted for an invention that is said to carry the voice loudly and clearly for a distance of miles.

It is claimed by the inventor that the fitting of his apparatus in the House of Commons, and connecting it to Hyde Park, would allow of thousands of people hearing in clear tones every word spoken in the Parliamentary chamber.

This discovery of the power to magnify all sounds, both vocal and instrumental, has been made by Mr. Horace L. Short, consulting mechanical engineer, of New Malden, Surrey. The inventor has had a varied and world-wide experience, although only a young man. Educated at the Risley Grammar School, Derby, he was afterwards employed at the Stanton Ironworks in the Midlands, at Messrs. Crompton and Co.'s, electricians, and ultimately at the Chatham Dockyard. He resigned this last position to go to Mexico as chief engineer of the Compagnie Minerale de Panuco. It was there that he brought his experiments, with what is really a Phonographic voice-trumpet of great distance-covering capacity, to the pitch of what he regards as practical success.

A *Daily Mail* representative yesterday saw the instrument working indoors, and had an interview with Mr. Short, who took the apparatus to pieces in his presence. The simplicity of the discovery is, perhaps, the simplicity of the discovery is, perhaps, the most important part of the invention. Without divulging any details, which it is necessary to keep secret until the world have been granted, it may be stated that the apparatus consists of a Phonograph with special cylinders and bearing a funnel-shaped mouthpiece.

Most people have heard with tubes in their ears the records of the Phonograph. The new instrument gives forth the musical and vocal sounds in such volume as to be almost deafening in an ordinary sized room, and, as Mr. Short showed, he could increase this volume at will.

"My instrument," he said, "will work distinctly and with satisfaction over two miles, and this I have actually proved. It is only six months since I returned to England, but the experiments made in that time convince me that the voice can be conveyed over treble that distance with ease. My first idea of its use was for ship captains when in a heavy fog at sea, or for ships passing each other at night at a distance when their lights only were visible. Now, however, I realise that telephones can be made by the new sound-magnifier to amplify a

speaker's voice so that it will fill the largest hall. This will allow of a political speaker or professional vocalist entertaining three or four audiences seated in halls wide apart at one and the same time.

"In time of war the admiral in command will by means of my invention be able to issue his own orders by word of mouth to the different ships of his squadron. Lighthouses may speak to ships in dangerous positions, and the vessels themselves communicate in the same way with the coast by aid of this invention. Orderlies will no longer risk their lives, except where absolute secrecy is required, in carrying orders under fire from a commanding general to the battalions of his army.

"Just as the power of the eye has been increased so that the distance between the heavens and the earth has been considerably decreased, so has this discovery intensified the space over which the human voice, and sound generally will travel."— [Daily Mail, London.]

Claims to be the First Inventor of the Talking-Machine

THE PHONOSCOPE PUBLISHING Co.

In the Graphophone Company's suits against various parties, I have noticed for the first time, especially the present suit against the Gramophone Company, that they are endeavoring to hold up Bell & Taintor as the original inventors of the engraving of sound, which fact is not true from beginning to end.

Bell & Taintor, or the Graphophone Company are certainly not the first inventors of recording or duplicating records by the engraving method and up to the present date no company or person has yet been found, throughout the entire world, that has shown priority over the undersigned, of which the Patent Office can show by his prior applications filed years ago.

Not desiring to tire the reader with a long detail account of my connection with the talking-machine art, I will briefly state that the present Phonograph, Graphophone, or any other talking-machine company that make records by cutting out the material corresponding to speech or the vibrations from sound was invented by myself years before Bell, Taintor, Edison, or the Graphophone Company ever dreamed of it, and that it was first invented in Harlem, New York City, and that the papers were in the Patent Office years before Bell or Taintor went to Washington to conduct their experiments in a certain laboratory which resulted in the formation of the present Graphophone Company.

When the correct history of the talking-machine is published, which it certainly has not been as yet, it will show the original inventor of the principle that has made that interesting machine a success is T. W. Searing, who, in 1875, invented the engraving method and machine for recording speech and sound. Edison designed a somewhat modification of same invention in 1887 and known as the tinfoil perforated method.

Bell and Taintor conducted experiments at Washington in 1883 and was in close communion with the Patent Office, and they found that the engraving principle as invented by Searing years before, was the best, and in 1885 applied for a patent which was granted. This patent the Graphophone Company are now using to institute infringement proceedings against various parties.

About 1887, after eleven months of experimenting, Edison adopted the Searing engraving method also, and placed on the market the present electric Phonograph, and but a few years ago was struggling like the Graphophone Company is at the present time to prove priority of invention, but cannot while my evidence of work done in that line is known.

Edison, Bell, Taintor, and the Graphophone Company are entitled to the claim of being one of the first, but certainly are not the first by a number of years, and at a future date the public will be more fully informed of my work and connection with the recording and reproduction of sound.

In conclusion, wishing that they will prosper as in the past and have every success in the future while using the invention belonging by right of priority to

Yours truly,
T. W. SEARING.

It is Rumored That

— John Kaiser's fibre horn is just beginning to be appreciated.

— Mr. Carson is the best shaver of blanks in the business.

— We have a surprise in store in the line of a talking-machine that will retail for \$5.

— The "Tennessee Jubilee," rag-time march and cake-walk will be one of the season's hits.

— A five-dollar machine and twenty-five cent records will be the next surprise for the market.

— Leon F. Douglass and Henry Babson are going to Europe for the purpose of introducing the "Polyphone."

— The man who paid \$2,500 for a half interest in the automatic banjo has recently refused \$50,000 for his interest.

— Chas. E. Knox gave a very successful exhibition before a very appreciative audience composed of deaf and dumb people.

— Mitchell Marks, the manager of the Universal Company has the finest collection of original records in the city.

— John Philip Sousa is in ill health and that Mr. Prior is actually directing the concerts of Sousa's famous band.

— The first public exhibition in New York City of the Graphophone Grand was given by Mr. F. M. Prescott at a Smoker of the Democratic Club on New Year's eve.

— The Polyphone Company have several surprises in store in the way of new records and machines which they intend to spring on the public in a very short time.

— The National Phonograph Co., will suffer the entire loss of a car-load of goods sent to Peter Bacigalupi of San Francisco on consignment. The goods had just arrived when the entire Phonograph quarters were destroyed by fire.

— The United States Phonograph Company and the Consolidated Phonograph Companies, Ltd., both of 87 Orange Street, Newark, N. J., and formerly controlled by George E. Tewksbury and S. S. Ott, have sold out their entire interest to Messrs. Fox & Challenger of Philadelphia. We understand that Mr. Challenger will move his headquarters from Philadelphia to Newark. We wish him the very best prosperity.

Bull Fight is Held at the Stock-Yards For Moving Pictures

Matador is of Straw, but the Steer is Alive, and Having Been Goaded to Frenzy Nearly Kills a Cowboy Who Falls Into the Arena

A bull fight in which the principal roles were played by a dummy matador and a Texas steer was brought off without police interference at the Stock-Yards recently.

The spectacle was arranged for the benefit of a moving picture photographer, and a crowd of spectators watched the contest in one of the pens belonging to G. F. Swift & Co.

Shortly before noon a long horned steer was turned into an inclosure where a stuffed effigy armed with a wooden sword awaited its coming. The animal had been goaded to frenzy and a number of cattle punchers disguised as pécadors, with imitation bandelleros prepared to scatter at the steer's entrance.

The mimic display nearly ended in a tragedy when one of the men tripped and fell back into the pen as the animal charged. Fortunately, the matador caught its eye and in an instant the straw man was hurled to the floor and impaled on the long horns. The delay gave the frightened cowboy a chance to reach safety.

While the angry steer alternately tossed his straw enemy in the air or trampled him under foot the camera clicked merrily. By the time the supposed matador had been slain many pictures had been secured. The closing scene was the lassoing of the steer by a man dressed as a Guacho.

New Films for "Screen" Machines

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

BATHING AT ATLANTIC CITY. You see the waves breaking on the shore, people walking around and the usual scenes and incidents, easily recognized by bathers, of old and ever popular Atlantic City. This picture must be seen to be appreciated. Children are seen with shovel and bucket digging holes in the sand, boys playing leap-frog, and the lover and his sweetheart making love under an umbrella, besides the bicycle riders and the pony carriages, etc., etc.

GOING TO THE FIRE AT ATLANTIC CITY. This picture was taken by permission of the Mayor and is a very fine view of the apparatus used by the seashore firemen. Interesting and exciting. The engine and hose-cart, as well as the hook-and-ladder, are seen in succession, racing as though it were a matter of life and death. This picture will please the little folks immensely.

BEACH AT ATLANTIC CITY. A natural as well as a good subject. This picture portrays all that is interesting, as well as what usually happens on the beach. Children, and even grown people, playing games, etc. A subject of this kind is bound to win an encore, and those who carry these pictures will be far ahead of their competitors, in that, no other film makers can offer them popular subjects that charm the eye, such as these do.

SHOOTING THE CHUTES. You not only see the Chutes, but also the Switchback, both moving. It is surprising to see the foam as the boat strikes the water, just as you have seen it, and you can scarcely realize that you are merely looking at a picture. You see jolly crowds of young men and women flying through the air, and after striking the water, it amazes every one to see them covered with the spray, hugging each other as though they were about to be upset. Very exciting.

JAPANESE VILLAGE. This is one of the finest pictures ever taken. To those who have never seen the Japs as they live, this picture will prove a source of enjoyment as well as serve to interest them of the peculiar habits of the Japanese. Here you see the Japanese as they are in Japan with their flowing robes of brilliant colors, and you forget that you are in Atlantic City, and can almost imagine that you are in a strange land.

JAPANESE WIRE WALKER. This picture was taken at Atlantic City in a Japanese Garden which was visited daily by thousands of people, and is a very fine scene. Warranted to interest anyone. A wire walker, and especially a Japanese, is not a common every-day scene, and we therefore take pride in placing this picture before the public, predicting for it a great future.

JAPANESE TEA GARDEN. This picture is a wonder. You see people walking across a bridge, while below in the water can be seen two Japs in a boat paddling around in their own peculiar style. The tables are arranged in beautiful designs, and the wily Jap waits on his customers in the costume worn in his native country, much to the amusement of those to whom he caters.

LIFE RESCUE. This is the most wonderful picture ever taken. Two people went out too far in the ocean to bathe; the gentleman was drowned, the lady saved by the life guards, who can be seen swimming out to her. The name on the boat can be easily discerned. This subject would fill any house to its utmost capacity.

BROADWALK. Shows baby carriages, promenaders, etc., and is a very amusing subject of interest to many. The crowd seen on the broadwalk is immense. You can see the faces plainly, and many no doubt will recognize some friend, who might have passed when this picture was taken.

SIXTY MINUTE FLYER. This train runs from Philadelphia to Atlantic City, a distance of sixty-five miles, in sixty minutes. It is the quickest train on earth. The signal can be seen changing color. Very exciting. While a train of cars is a common thing, every one is naturally interested in this giant steam horse, who travels at the rate of over one mile in one minute. This train has almost a national reputation.

CITY HALL, PHILADELPHIA. In this view can be seen moving people, cars, horses and carriages, and it would be a novelty to those who never saw the twenty million dollar buildings, to gaze on that immense pile of marble whose statue can be seen from almost any point in Philadelphia, and in many cases several miles out in the country. These buildings are surrounded by the Philadelphia Mint, Pennsylvania Railroad station, Masonic Temple and numerous stores and offices.

PHILADELPHIA R. R. STATION. This is a very interesting scene, and wherever shown would be applauded. A popular subject. This picture shows the elevated railroad station in Philadelphia, on busy Market Street, where every one is hurrying to and fro; dodging the numerous cars, wagons and bicycles. A very good picture.

DELAWARE RIVER. This is one of the finest pictures in this line. You can see dozens of large boats passing up and down the river, and the name on each boat can be easily discerned. Dozens of tug boats, the Camden and Gloucester ferry boats, and the usual pleasure crafts, plying between Philadelphia and different points, are objects of great interest to the majority.

DEDICATION OF WASHINGTON MONUMENT, PHILADELPHIA. This is one of the grandest pictures ever taken. As the President of the United States was here to unveil this magnificent monument, you can readily see how effective the reproduction of this picture would be.

New Records for Talking Machines

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

- A Dream of Paradise Frank C. Stanley
- Ah, My Son (Il Profite) Miss Mann
- At One Look of Love from Thee Atwood Twitchell
- At a Georgia Camp Meeting (Banjo) Ossman
- Baby's Kiss Edw. M. Favor
- Because Miss Mann
- Because from "The French Maid" Albert Campbell
- Brave Old Oak, The W. F. Hooley
- Canzonetta [Violin Solo] Frederie W. Hager
- Cavatina "Huguenots" Miss Lisle
- Casey as a Rough Rider Joe. Gannon
- Casey at the Wake Joe. Gannon
- Casey at the Dentist Joe. Gannon
- Casey as a Judge Joe. Gannon
- Casey as a Fortune Teller Joe. Gannon
- Casey as a Commercial Traveler Joe. Gannon
- Casey as an Insurance Agent Joe. Gannon
- Casey's Description of Columbus Joe. Gannon
- Casey's Description of his Fight Joe. Gannon
- Casey in a Restaurant Joe. Gannon
- Casey at Home Joe. Gannon
- Casey at the Phoue Joe. Gannon
- Casey as a Hotel Clerk Joe. Gannon
- Chaminade, "Madrigal" Miss Mann
- Charlatan Lyric Trio
- Clover Blossoms Kiss Thy Feet Madeira
- Come Where The Lindeus Bloom Madeira
- Dear College Chums Steve Porter
- Dear Old Rooster Billie Arlington
- Die Kapelle Herr Weber
- Down Ole Tampa Bay (Banjo) Ossman
- Eli Green's Cake Walk (Banjo) Ossman
- Elizabeth's Prayer [Tannhauser] Miss Mann
- Emmet's Lullaby Excelsior Quartette
- First Violin Waltz Rosey's Orchestra
- Follow the Man From Cooks Lyric Trio
- General's Duet [Queen's Mate] Messrs. Havens & Hooley
- Girl I Loved in Tennessee (Cornet Solo) Rosey's Orchestra
- Good-bye Sweet Day Albert Campbell
- Goodnight Trio Lyric Trio
- He Took It in a Pleasant Way Edw. M. Favor
- Hot Time in Mobile March Rosey's Orchestra
- Human Eye [Fortune Teller] Messrs. Havens & Hooley
- I'll Wait for You Jamie Steve Porter
- In Sight of the Harbor W. F. Hooley
- In the Barracks March (Banjo) Ossman
- I Guess I'll Have to Telegraph My Baby Frank C. Stanley
- I Live and Love Thee Miss Mann and Mr. Havens
- If They Had only Fought with Razors in the War
- In Sacramento Valley Frank C. Stanley
- In the Sacramento Valley Albert Campbell
- Irish Medley Excelsior Quartette
- It Was Not to Be Albert Campbell
- Just As the Sun Went Down Steve Porter
- Just One Girl Steve Porter
- Kelly's Address to the Woman's Branch of the Clan-na-gael H. B. Norman
- Kelly's Brooklyn Handicap Harry B. Norman
- Kelly's Dissertation on Marriage Harry B. Norman
- Kelly's Friend Casey Harry B. Norman
- Kelly's Recollections of His Family Harry B. Norman
- Let Me Dream Again Rosey's Orchestra
- Little Old New York "Hurly Burly" Dan Quinn
- May I? [Yankee Doodle Dandy] Miss Mann and Mr. Havens
- Medley of Popular Songs Imperial Quartette
- Mendelsohn's Wedding March Rosey's Orchestra
- Mikado (Selection) Rosey's Orchestra
- Miss Helen Hunt Dan Quinn
- Missing from the Ranks George J. Gaskin
- Moskowsky's Serenata Miss Mann
- My Lady Love Waltz Rosey's Orchestra
- My Old New Hampshire Home Albert Campbell
- My Old New Hampshire Home Frank C. Stanley
- Negro Wedding In Southern Georgia Excelsior Quartette
- No Coon Can Come Too Black For Me Len Spencer
- Norwegian Lullaby Madeira
- One Sweetly Solemn Thought Madeira
- On Thine Altar Miss Mann
- Oh That We Two Were Maying Miss Mann and Mr. Madeira
- Poor O'Hoolahan "Yankee Doodle Dandy" Quinn
- Pretty Queen Song and Dance (Banjo) Ossman
- Prologue [Pagliacci] Madeira
- Rastus Thompson Rag Time Cake Walk Rosey's Orchestra
- Reminiscences Billie Arlington
- Riding Through the Glen (Schottische) AtLee
- Salve Maria Miss Mann
- Shadow Song "Dinorah" Miss Lisle
- She Was Bred in Old Kentucky Excelsior Quartette
- She Was Happy Till She Met You Dan Quinn
- Since I've Got Money in the Bank Mr. Stanley
- Sly Cigarette "A Runaway Girl" Dan Quinn
- Soldiers in the Park "A Runaway Girl" Dan Quinn
- Spring Song (Gounod's) Albert Campbell
- Sunshine Will Come Again Excelsior Quartette
- Sweet Savannah Mr. Havens
- Talking Harry B. Norman
- Tennessee Jubilee March Rosey's Orchestra
- The Bold Dragoon [Fortune Teller] Miss Mann and Mr. Havens
- The Green Hills of Old Virginia Frank C. Stanley
- The Way to Kiss a Girl Mr. Havens
- They All Love Jack W. F. Hooley
- Tickle the Ear Schottische Rosey's Orchestra
- Twickenham Ferry W. F. Hooley
- Uncle Josh on a Bicycle Cal Stewart
- Uncle Josh at the Circus Cal Stewart
- Uncle Josh at Delmonico's Cal Stewart
- Uncle Josh at a Camp Meeting Cal Stewart
- Uncle Josh in a Police Court, N. Y. City Cal Stewart
- Village Choir Miss Mann
- Wacht Am Rhein Herr Weber
- Waltz Songs "Pirates Penzance" Miss Lisle
- What Happened to Jones Waltz Rosey's Orchestra
- When Thou Art Near Miss Mann and Mr. Madeira
- When the Mist Has Cleared Away Wm. Hooley
- You'll Get all That's Coming to You 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 * * * * *

- All Bound Round With a Woolen String Charles Seamon 1
- Arouse, Columbia Arouse Charles Puerner 2
- As the Clock Strikes Two W. A. Stanley 8
- At a Georgia Camp Meeting Kerry Mills 3
- Belle of Blackville Lane, The Irving Jones 9
- Blackville Derby Ball, The Irving Jones 4
- Boy Without a Sweetheart, A Geo. Coban 9
- Bowery's Not the Same, The Armstrong Brothers 9
- Cinderella Ford & Bratton 1
- Cluck, Cluck, Cluck John Stromberg 10
- College Chums Forever Andrew Le Roc 5
- Come Back to Your Old Love Again Hattie Starr 1
- Coontown Carnival Louis Myll 5
- Daisy Dixey's Dan Harold M. Vernon 2
- De Pickaninny's Dream Hattie Starr 1
- De Sweetest Little Chocolate Drop in Town M. May 3
- Everybody Have a Good Time Irving Jones 3
- Get Your Money's Worth Irving Jones 3
- Give Him the Moon to Play With Harry Dacre 9
- Good Mister Mailman J. E. Howard 2
- He Don't Know Where He's At Walter P. Keen 9
- He Certainly is a Sweet Black Man Irving Jones 3
- Her Front Name Was Sally J. Herbert and Max Gabriel 1
- His Wife and Baby Boy Charles Graham 9
- Hotel Clerk, The Jos. W. Standish 1
- Hottest Coon In Dixie Will Marion 1
- Hottest Ever, The Chas. B. Brown 4
- How'd you Like to be the Iceman Hef and Moran 9
- I Couldn't do a Thing to You Sterling and Von Tilzer 3
- I Don't Play no Favorites Al Johns 3
- I Love My Dolly Best Malcolm Williams 5
- I Love Dat Man E. J. Simmes 5
- I Love None but Baby and You Nate Jackson 5
- I Love You in the Same Old Way Ford & Bratton 1
- I Love You That Is All Jos. Kelly 1
- I Thought I Heard Somebody Calling Me Al Johns 3
- I'll Break Up This Jamboree Sidney Perrin 1
- I'll Kiss You Good Bye, Soldier Malcolm Douglas 8
- I'll Use My Gattling Gun on Him Plunk Henry 3
- I'd Hate to Trust My Future Life With You M. Belle 9
- I'm Done Dealing in Coal Eddie James 3
- I'm Not Particular Murray and Leigh 9
- I'm a Mean Coon When you Rile Me Emma Westou 3
- I've Got Him Dead Arthur Dunn 1
- If They'd only Fought with Razors in the War I. Jones 3
- If I'd Only had my Razor in de War Louis A. Lesure 9
- If Pictures Could Only Speak H. Von Tilzer 8
- Just as the Tide Went Out Barney Fagan 1
- Kill It Kid Nat Lucas 3
- Kiss Your Goosie Woosie Bennett Scott 9
- Kitty Glenn, Tell Me When Barney Fagan 1
- Lazy Bill A. B. Sloane 1
- Let me Bring my Clothes Back Home Irving Jones
- Little Huckleberry Fay Templeton 2
- Lookin' For a Little Recreation J. A. Silver 1
- Ma Genuine African Blonde Geo. R. Wilson 4
- Make Room for Me Barney Fagan 3
- Make No Mistake Duffie and Belli 1
- Mary Ellen Simpkins Bike Frank Abbott 2
- Melindy Henry S. Haskins 3
- Miss Hazel Brown The Larkins 3
- Mister Your Room Rent's Due Elmer Bowman 3
- Molly Mine John A. O'Keefe 1
- My Dear Old Daddy Minnie Belle 1
- My Own Sweet Nell O'Neil A. J. Frankland 4
- My Sunday Dolly Ford & Bratton 1
- My Sweetest Girl Leander Richardson 2
- Perhaps She Is Somebody's Mother Al Trahern 5
- Patriotic Maid, The Minnie Belle 9
- Paint Me a Picture of the Old Fireside Dennis Mackin 1
- Place a Light to Guide Me Home Jack Fay 1
- Ragtime Liz Alfred Arons 1
- Razzer Dance E. L. Bailey 1
- Rough Rider's Patrol, The Elmer de Lacy Bennett 8
- She Is More To Be Pityed Than Censured W. B. Gray 9
- Since Johannah's got that Rag-time in Her Head Grant and Grant 3
- Sweet Face of My Mother Robert Recker 1
- That Gal Belongs to Me Al Johns 3
- Tell Me Who You Love? Howard & Emerson 2
- The Lady With the Rag-Time Walk Armstrong Bros 9
- The Lassie Who Loved a Soldier Chas. Graham 1
- The're Always Taking Me for Someone Else Frank Leo 1
- This Wedding Cannot Be Harry S. Miller 1
- Tim Reilly Henry F. Blaise 4
- Vigina Ma Baby Harry Jonas 2
- When I Come Back Walter Hawley 4
- When the Mighty Ship Begins to Roll Gussie L. Davis
- When You Ain't Got No Money, Well You Needn't Come
- When You Were Sweet Sixteen James Thornton 1
- Round A. B. Sloane 1
- Won't Somebody Give Me a Kiss? 5
- Words Cannot Tell Richard Stahl 2
- You Aint One, Two, Three Eddie James 8
- You've Done Cooked your Goose with Me Eddie James
- You Don't Handle Nuff Money for Me Irving Jones
- You May Go, but This Will Bring You Back B. Harney
- You Missed Yo' Man Irving Jones 1
- Your Meal Ticket's Done Punched Out E. J. Simmes

LATE INSTRUMENTAL PUBLICATIONS

- Around the Circle (March and Two-step) L. Beiliner 5
- Ballet Girl, The Theo. Bendix 1
- Cupid's Dream (Waltzes) Warner Crosby 5
- Cyrano Waltzes Frank M. Witmark 1
- Dancing Girl, The (Waltzes) Robert Cone 5
- Day Dream Waltzes Samuel B. Weiler 1
- Hawaiian Annexation March Fred Gagel 1
- Jolly Musketeer, March Julian Edwards 1
- Just One Girl, Waltz F. W. Meacham 1
- Lakewood Society, Waltzes Walter V. Ullner 8
- Princess Charming, (Waltzes) Elmer de Lacy Bennett 8
- Second Polonaise in E Minor J. A. Silberberg 1
- Van Courtlandt (March) R. E. Sauce 5
- Vampire, The (Two-step March) Warner Crosby 5

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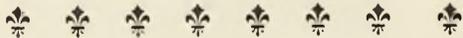
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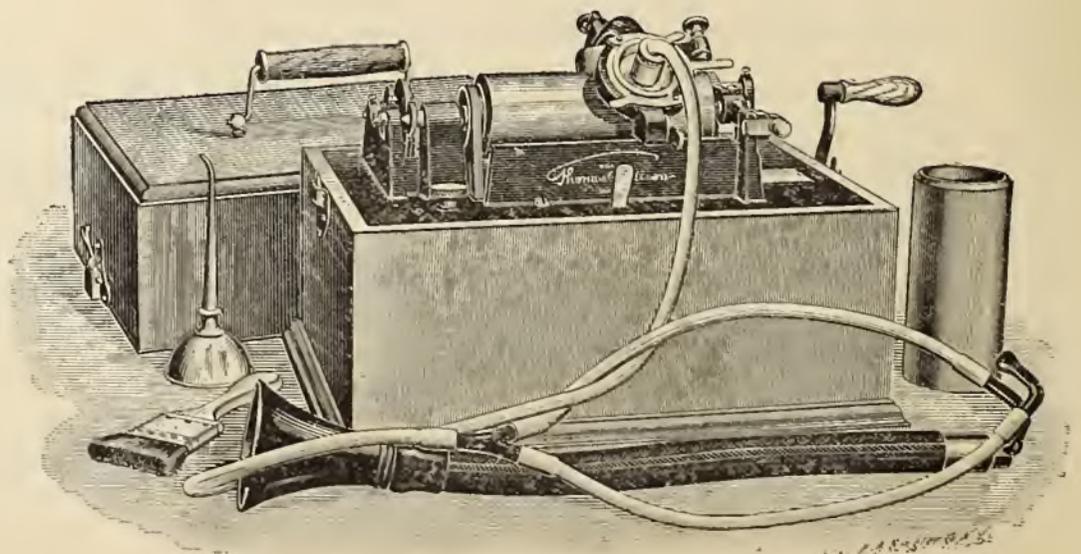
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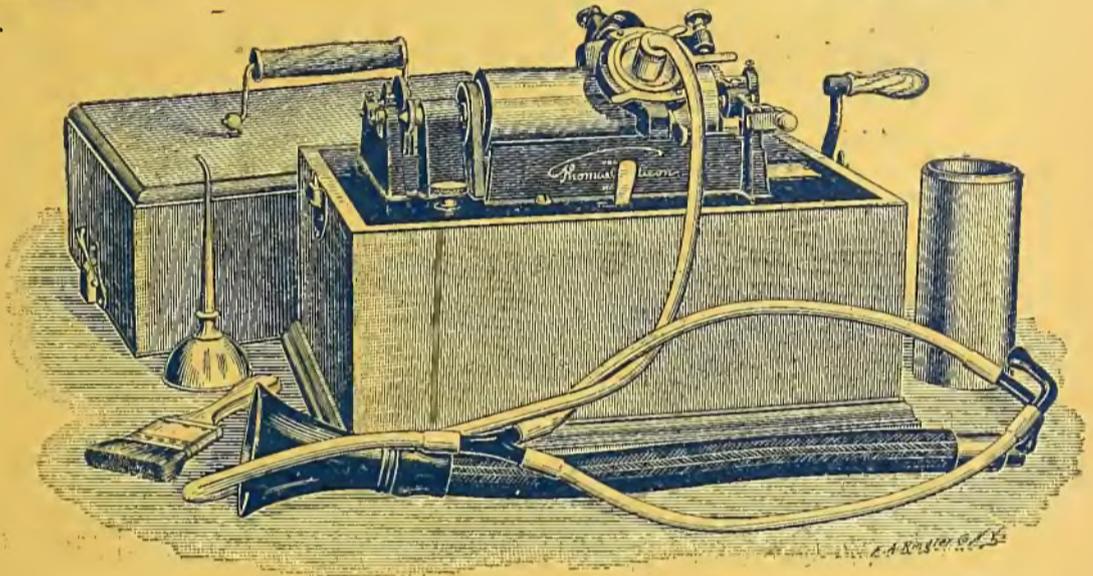
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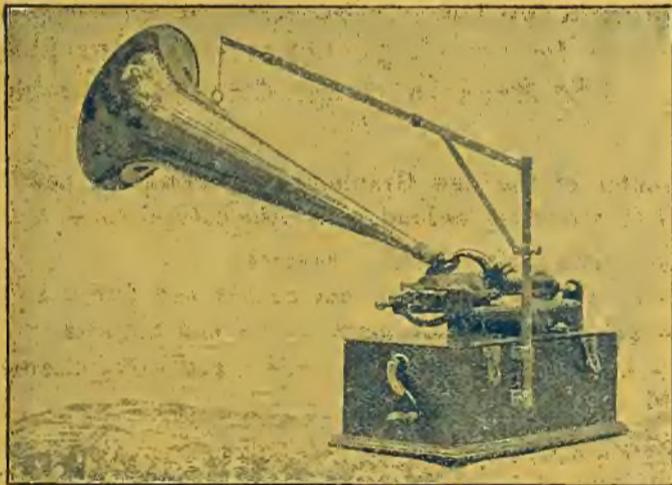
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