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Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.



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TO SWEET MISS STEARNS

By one whose impediments include a thlight lithp.

My thweet Mith Thtearnth, my ardor burnth
Like Martinique'th volcanic urnth.

Whothe fiery, hot, abythmal hole
Ith naught compared with my poor thoul ;
Which, burning, theething, toward thee turnth.

Could heart have that for which it yearnth,
My longing thoul full well dithernth

The blithful rapture thou could'tht dole

My thweet Mith Thtearnth.

And if my heart with gladneth learnth
That thou wilt give it what it earnth

Contented, it will play the role

Of happy Keeper, taking toll

From lipth that curl like froneded fernth

My thweet Mith Thtearnth.

EUGENE LEE.

NOTES.

¶ I met Eugene Lee the other day. "Why so glum 'Gene?" said I. "Just had a lovely triolet refused by *Life*" said he. I looked it over—and bought it. While the sentiments are rather hot, especially for this weather, still the verses just exactly suit a purpose I have in view. Among my readers are many language students; and one

difficulty in making perfect talking Records is the sibilant. Without practice, the hiss of an "s" the siss of a soft "c" and the sizz of a "z" more than likely will record like a "th". Eugene's verses are full of sibilants. It is therefore a capital exercise for any one who wants practice in recording. Substitute the "s" sound for every "th" as printed, and you have a lesson paper of much value; aside from the tender sentiments expressed. When you can repeat all three verses to the Phonograph, and make a Record in which the "s" really and truly sounds like an "s," you can thank Eugene Lee for his unconscious educational influences.

¶ A friend of mine, with whom I am well acquainted, airs his views on the subject of music in the Parks, in the *New York Sun*. I quote him in full, and also add a few of my own observations. "It won't do to sneer at the public's musical judgment. Music is an art broad enough to minister to all moods and dispositions. Some people may choose to go through life to the tune of the Dead March in Saul, but most men prefer a more cheerful measure. There are times when we want the Fifth Symphony; and others when The Suwanee River satisfies us. On these hot summer nights Wagner and Brahms and Tschai-kowski may be a burden; dance music, minstrel music, ragtime is what we crave. Good music it is, too, of its kind. When it strikes up, little feet begin to move and can't be kept still; and after all, the pleasure given to the owners of these little feet is the best justification of ragtime melodies. The purists in music have plenty of opportunity for indulging their tastes; let them leave to the children their few chances to listen to the music they like."

¶ So it is with Edison Records. They make music for the millions. They echo all over the world. Musical music for the musiclover is all right in its way ; but the musical purist cannot have his way *all* the time. That is why we continue to list coon ditties, ragtime airs and sentimental ballads ; and *shall* continue to list them as long as there lives a class of people whose musical education never passes childhood's state.

¶ The views of the Edison Works at Orange, N. J. that illustrate Mr. Openeer's article on the making of Edison Moulded Records, are issued from time to time as supplements, as the paper on which THE PHONOGRAM is printed would not do justice to the delicacy of the engravings. To regular subscribers, these supplements are issued free.

¶ This notice will doubtless be read by many holders of *sample copies* and others who may be interested in the subject. To these I would suggest that they become direct subscribers, sending thirty cents at once to the Publisher. The four engravings in this number, make twelve so far issued. Subscriptions received *at once* will be dated back to the JUNE PHONOGRAM (if so desired) thus including the entire series of these rather interesting prints.

¶ Artist proofs of these sixteen half-tones, printed on enameled paper, cut to a somewhat larger size, suitable for framing, will be mailed from time to time by the Publisher on receipt of fifty cents, to cover the cost of postage, packing and printing.

¶ Unless you have a Model C New Reproducer, and are playing Edison Moulded Records on your Phonograph, you do not know the *possibilities* of the instrument.

Edison Moulded Records. How Made.

(Commenced in June number)

THE piece is sung or played or recited, as the case may be; making a Record on each of the Phonographs on the rack. Every one of these Records is tried, to judge of the balance of tone.

They are inspected with the utmost care and are tested in every way, even to being narrowly scanned under a powerful microscope.

After passing this test, the most perfect one is selected to be used in making the Master Mould.

The Master Record is then taken over to Mr. Edison's own private Laboratory and gold plated. It is placed between two gold electrodes. Then the air is exhausted, and a

spark is passed into the vacuum. This in turn produces a thin vapor of gold, which is deposited in the finest imaginable layer upon the Record. A thick backing of copper is then electroplated over the gold. Then the wax is removed, leaving in place of a cylinder, a thin tube.

This is the Master Mould.

Now we go back to the big red building, to the Moulding Room, on the ground floor. The door is closed. No one can enter; for there are secrets in all trades, and there are two or three very important ones in this particular industry.

But the way the Moulding is done is not unlike the manner in which the Blanks for the former style Records are made.

This is done at the Wax Plant, at the other end of the works, a "step" of nearly a quarter of a mile. First

we pass the Cement Plant; an experimental village of buildings in which Mr. Edison worked out the successful details of his new process for making Portland Cement.

Here stood, until very recently, the old building known as the Black Maria.

When the Kinetoscope was first introduced, nearly all the subjects were taken in this peculiar structure. It was arranged so that it could be revolved on a great central pivot; as it was then necessary that bright sunlight should fall directly on the objects photographed. Quicker lenses and more sensitive films have changed these conditions; and now there is a large studio in New York, fitted up expressly with stage scenery for the work, where all moving pictures except out-door views are taken.

The Wax Plant is reached at last.



"—*the Black Maria.*"



*"Here are manufactured the Blanks
on which all Master Records are made."*



*"—the Cylinders are first
reamed out to gauge, then
edged and rough turned—"*



*"Each man and each machine
has an appointed part to play:"—*

Here are manufactured the Blanks on which Master Records are made. The entire Phonograph World is supplied from this group of buildings.

The Edison Blank is chemically pure. It has no successful rival in the market. There are no Records worth having that are not made on Edison Blanks.

Other cylinders made in imitation of his, and cast in the same form, lack the qualities essential for Record making, and other characteristics that give a Record permanent value.

In the far end of the melting room, are several large, circular, rotating tables; set around the edges of which, are round iron pins, which form the cores of the moulds. Concentrically around each of these pins, is placed a brass sleeve.

The composition is taken from the melting vats in a can, and poured

into the moulds. The tables are constantly rotated, thus bringing the moulds, which cool very rapidly, round to the workers on the opposite side of the table, where the cylinders are removed.

The moving table brings the moulds back to the starting point, where they are again filled from the pouring can.

The cylinders are cast with an interior spiral thread, which adds somewhat to the strength of the cylinder, and forms the bearing surface when the Record is placed on the mandrel of the Phonograph.

After they have cooled, the cylinders are first reamed out to gauge, then edged and rough-turned, and given a finishing cut, the final turning being done with a fine sapphire knife. The Blanks are then inspected. Those that show the least

sign of imperfection, such as a hair crack or a failure to meet the gauge test, are rejected. The Blanks are now ready for the important work of making the Master Records.

This we have already seen. We have caught up with our story, and have really finished it.

But before leaving, let us have a look into the mammoth machine shops. Just the same as any other big shop, to the uninitiated ; full of belts, pulleys, lathes, presses and busy workmen. Here are made the three hundred and odd separate parts that make up the Phonograph. Each man and each machine has an appointed part to play : how well they do it is attested by the final results. Phonographs are made with the accuracy of a scientific instrument.

(To be continued.)

**MODERN LANGUAGES TAUGHT BY MAIL
WITH THE AID OF THE PHONOGRAPH.**

The International Correspondence Schools, Scranton, Pa.

NINE ADVANTAGES.**I. IT IS CONVENIENT.**

The "instructor" is always subject to the beck and call of the student. The student can move from place to place while studying—we teach wherever the mails reach. By means of the hearing tubes attached to the Phonograph the student can hear the instructor's voice without fear of disturbing others near him, and while the hearing tubes are in the student's ears, he cannot be disturbed by noises and conversation which would make language study impossible by any other method. The student has no engagements to keep with a personal instructor—he studies when he is most interested to learn.

2. THE STUDENT LEARNS EASY.

We learn to hum a popular air by hearing it repeated on the street. Any one can learn to imitate a sound, if he only hears it often enough. Students by our method learn the foreign sounds unconsciously by hearing the instructor's voice repeated on the Phonograph; they practice speaking these sounds aloud by means of the cleverly arranged drills, and are interested to do so because the Phonograph recitation is to test their pronunciation in the same lesson.

Writing in the foreign language is taken up naturally in connection with the student's written exercises in the Grammar.

Translation is accompanied by the sound of the instructor's voice in the Phonograph lessons, where English

equivalents appear beside the foreign expressions. The student, by the combined method, is instructed most effectively.

Grammar is studied in connection with the Conversational Lessons after the student has learned how to speak. We transform the study of ordinary dry grammatical rules into interesting exercises, in which the student observes the construction of expressions in the printed lessons, while he hears them repeated in the foreign tongue on a Phonograph.

3. WE GUARANTEE CORRECT PRONUNCIATION.

Our instruction records are standards of correct foreign pronunciation. Each record of the native voice is carefully tested before it leaves our instruction department, and once in the hands of our students can never change in accent, inflection, or pronunciation. The advantage of the Phonograph in this respect is apparent, since it cannot possibly mispronounce a word or carelessly give the student a wrong understanding of a sound. The personal instructor is not nearly so reliable.

4. THE PHONOGRAPH IS BUILT FOR REPETITION.

Repetition is the keynote of our success, just as it is of all effective teaching. When fitted with our special repeating attachment, the Phonograph is admirably suited to our purpose, furnishing in the home an almost living instructor that will repeat a word or sentence instantly by the throw of a lever—once or a thousand times, if desired. The Phonograph with the repeating attachment saves the student a vast amount of vital force; there is no need of asking repeated questions—a simple motion of the hand saves the effort.

5. IT SAVES TIME AND MONEY.

Self-tuition with the aid of a book has proved a most inadequate method of learning a language. A living instructor is expensive, especially a good one, and at the rate of two or three lessons a week, the tuition would soon amount to much more than the price of one of our scholarships, and no such mastery of the language could be gained as we guarantee to graduates of our Schools.

Besides the saving of money, it may be said that oral instruction is almost taken out of the list of preferred methods of language instruction if the student is at all desirous of saving time. Students by our method can study during their spare time or during working hours; no time is lost in keeping appointments, nor does the student have to prepare for the reception of the instructor.

[*To be continued*]

MUSICAL MUSIC FOR THE MUSICLOVER.

56. Overture to Semiramide. This is a beautiful selection from the opera of the same name, composed by Rossini and first produced in 1823. Our Record, by the Edison Band, is one of the treats in store for the musiclover who has yet to hear it as produced by the New Moulded Process.

85. Selection from Robin Hood. Composed by Reginald DeKoven, a writer of to-day. This is a light opera and has been very favorably received in this country. This, too, is a Band Record.

92. Star Spangled Banner. The words of this American National Melody were composed by Francis Scott Key while he was a prisoner on board a British ship during the bombardment of Fort McHenry, Baltimore, Md., during the War of 1812. The air is an ancient flute solo, entitled "To Anacreon in Heaven." As played by the Edison Band, it rouses the patriotic enthusiasm even to-day as it did in by-gone times. WILLIAM BANTA.

NEW EDISON MOULDED RECORDS

¶ Edison Moulded Records are made only in Standard size.
 ¶ Both Standard and Concert Records may be ordered from this list. Order by Number, not by Title. If Concert Records are wanted, give the number *and* letter C.

- 8077 Auction Sale of a Bird and Animal Store
with imitations Spencer & Girard
- 8078 Facilita, Air and Variations *Cornet* Liberati
- 8079 Just Next Door *Sentimental song* James McCool
- 8080 Selection from Chinese Honeymoon *Orch.* Peerless
- 8081 Oh, didn't he ramble *A Primrose & Dockstadter*
Hit; Comic song with orch. accompaniment Collins
- 8082 Jenny Lee *Sentimental song* Harlan
- 8083 The Warbler's Serenade *With whistling solo* Band E
- 8084 Violets *Song with Orch. accompaniment* Thompson
- 8085 Parody on Good Bye Dolly Grey *Comic song* North
- 8086 Squatter Sovereignty *Xylophone with*
Orchestra accompaniment Hopkins
- 8087 Blooming Lize *Serio-comic song* Collins
- 8088 Loin du Pays *Valse Tzigane* *Orchestra* P
- 8089 Auction sale of household goods *with imitations*
 Spencer & Girard

- 8090 Overture Hungarian Lustspiel *Xylophone with Orchestra accompaniment* Hopkins
 8091 Aladdin and his Lamp *Comic song* Denny
 8092 I've got my eyes on you-oo-oo *Serio-comic song with Orchestra accompaniment* Thompson
 8093 The Mansion of Aching Hearts *Sent'l song* Harlan
 8094 My Castle on the Nile *Coon song with Orchestra accompaniment* Collins
 8095 Cupid's Garden *Intermezzo* Orchestra P
 8096 Rehearsal for the Huskin' Bee *Comic descriptive male duet* Harlan & Stanley
 8097 On Emancipation Day *Coon holiday song with Orchestra accompaniment* Collins
 8098 Rip Van Winkle was a lucky man *Medley March introducing "Josephine My Joe"* Band E

¶ These selections are now made by Moulded Process. Their manufacture, by former process, is discontinued.

- 2631 Sounds from Africa *Banjo* Ossman
 3608 L'Estudiantina Waltz *Clarinet* Tuson

¶ New Catalogue numbers have been given to the following Moulded Records. Old numbers are also given.

- | NEW | OLD | | |
|------|------|------------------------------------|---------------------------------|
| 8099 | 6705 | The Mocking Bird, with variations | <i>Violin</i> D'Almaine |
| 8100 | 2219 | Trip to the County Fair | <i>Male Quartette</i> E. Q. |
| 8101 | 7952 | Belle of Kentucky | <i>Band, with Cornet Solo</i> E |
| 8102 | 3820 | Ingersoll at Tomb of Napoleon | <i>Talking</i> Spencer |
| 8103 | 3805 | Casey Courting his Girl | <i>Talking</i> White |
| 8104 | 144 | The Old Church Organ | <i>Band</i> E |
| 8105 | 535 | Forge in the Forest | <i>Orchestra</i> E |
| 8106 | 672 | Frolic of the coons | " P |
| 8107 | 135 | Semper Fidelis March | <i>Band</i> E |
| 8108 | 54 | Overture to Merry Wives of Windsor | " E |
| 8109 | 49 | Night Alarm | <i>Band Descriptive</i> E |

NATIONAL PHONOGRAPH COMPANY
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ZONIC T M P T O O T