

*How to use and  
care for the*  
**ACOUSTICON**

*The Private Wireless Telephone  
of the Deaf*

## FOREWORD

Good hearing is essential to your happiness and welfare. Without it you are at a disadvantage wherever you go and whatever you do. You stand on an unequal footing with other men and women, and that fact is emphasized to you a dozen times a day.

How you may *safely* and *surely* increase your capacity to hear is the most important question in the world to you.

This the Acousticon will enable you to do better and with more lasting satisfaction than any other known appliance or device; *but to get the best service from it you must use it properly.*

We urge you, therefore, to read this little book through carefully before you attempt to adjust or make any use of the accompanying instrument.

Do not then throw the book aside. See that it is placed where it can readily be referred to at any time. The Acousticon is an electrical mechanism, designed to supplement an impaired sense. It is not liable to become disarranged or get out of order; but as is the case with all pieces of mechanism, slight difficulties may at times occur which you can yourself easily correct by referring to the special paragraph in the following pages covering that point. This can be found at once by consulting the index.

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*Be patient and be persevering.* Remember, it has probably taken a longer time than you are aware for your deafness to reach its present stage. It may have been years since your ears have responded fully and accurately to all of the sound impulses reaching them, and in that case it may take a little time to accustom them once more to the swift, sure movements which are absolutely essential to good hearing.

But practice with the magnified sounds brought to them by the Acousticon will soon restore much of their lost facility. All that is necessary is for you to make up your mind to get from the instrument the best it is capable of giving you.

*Never lose sight of the fact that the big thing, the all-important thing to you is to hear, and keep on trying till you do hear.*

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**HER POSITION SAVED BY THE ACOUSTICON:**

*"I am Assistant Matron of a Children's Home and was just about ready to give up because my hearing would not permit me to do my full duty. Oh, the joy to know I can take my place in the public office when needed and also answer my private telephone, and so many things I cannot begin to tell you!"—Bertha Weidner, Smithfield, Ohio.*

**THE PARTS OF THE ACOUSTICON**

Every Acousticon is composed of four major and three minor parts.

The major parts consist of Transmitter, Earpiece, Cord, and Battery; the minor parts, of Headband, Handle, and Carrying Case.

The Earpieces are outwardly the same for all types of Acousticons. The other parts vary in size and pattern according to the type of the instrument.

The Acousticon will reach you with the Transmitter, Earpiece, and Cord, properly connected together, inside the Carrying Case, and accompanied by one or more Batteries ready to be attached to the loose ends of the Cord. Only one Battery is attached to the loose ends of the Cord at one time.



Sound Regulator on the Back of the Transmitter

**HEARING EQUALS THE NORMAL:**

"I wrote you that my mother was obtaining excellent results from her Acousticon; at the present time she is becoming more and more acquainted with the various sounds and can hear fully as well as a person with normal hearing."—Stephen E. Preble, Milton, N. H.

**ADJUSTING TYPES SRB AND SRD**

1. *The Transmitter*—The function of the Transmitter is to receive and magnify the sound waves brought to it by the air.

On the back of it, you will note a curved row of six nickel buttons and a nickel lever which can be moved from button to button by a touch of the finger. This is the Sound Regulator. (See cut page 1.)

The six nickel buttons or points represent six different volumes or degrees of sound obtainable from the one instrument. When the lever is on the point marked "Loud," at the extreme right, the ear receives the greatest volume of sound the instrument yields. When it is on the point marked "Soft," at the extreme left, the sounds are magnified the least. Every intermediate point from right to left represents a gradual decrease in the strength of the tones as heard.

The adjustment of this lever is of vital importance to your successful use of the instrument. Experiment with it till you get it just where you require it. If you are very hard of hearing, you may need it at the extreme right, or "Loud" point; if your deafness is of medium degree, you will probably get the best results by having it on one of the middle points; if you are only slightly deaf, you may secure sufficient strength with it pushed over to the "Soft" point at the extreme left. We suggest that you test it first with the lever on one of the middle points and then move it to the right or the left as you find that you require more or less strength of tone for good, clear hearing. *Be sure to see that the tip of the lever rests on the button, not on one of the intervening spaces.*

2. In the case with the instrument, you will find a plain, black brooch. Decide on which ear you wish to use the Earpiece, then on the opposite side, well up on the breast, pin the brooch through the outer or under garment from the inside, so that only a section of the pin is exposed.

On the back of the Transmitter, directly above the Sound Regulator, you will see a nickel clasp. Open this by pressing on the upper end and slip it over the pin. It will spring back into place as soon as you release it, holding the Transmitter in correct position.

For ladies who desire completely to conceal the instrument from sight, the best place for the Transmitter is in the hollow of the arm, just above the breast, under the thin outer garment. It should be tied in position with a yard of tape or ribbon. To attach the tape, insert it under the clasp at a point about ten inches from one end, then carry the short end across the back of the Transmitter, give it a turn around each plug, slip it back under the crosspiece to tie it and leave the end free.



Wearing the Acousticon Completely Concealed  
See next page for Sketch Showing Correct Position of  
Hidden Parts

Now bring the long end entirely around the body under the arms, letting the Transmitter rest just in front of the shoulder on the proper side (see section 2, page 2) and tie the two ends securely in front. This holds the Transmitter so flat against the chest that even a severely plain gown may be worn over it without the set of the garment being disturbed.

The Transmitter must always be worn slots outward. It may tip back a little but should never be allowed to tip forward as that interferes with its action. Never wear it attached to a chain or in such a position as to rub against a button or any hard or metallic substance as that will produce a harsh, grating sound. Do not wear it under any garment that is not thin enough to permit the sound waves to pass



Outline Sketch of Photograph on Page 3, Showing Correct Position of Every Part of the Hidden Acousticon

through it without being dulled or muffled. A very deaf person had better wear it fully exposed.

3. *The Battery*—In the top of the Battery there are two sockets, one larger than the other. To attach it, merely press the plugs on the loose ends of the Cord firmly into these sockets and give each a turn to the right to tighten it. Fit the larger plug into the larger hole and the smaller into the smaller.

The Battery may be worn or carried in any position and as completely covered up as desired. Men generally carry it in vest or hip pocket, while women thrust it into the front of the blouse or the belt or tuck it under the edge of the corset, in front or at the side; some prefer to make a special bag or pocket



Attaching the Battery

for it, which they hang from the belt. The only thing to guard against is any strain on the Cord that may break it or pull the plugs out.

4. *The Earpiece*—On the back of the Earpiece is a small, metal switch with fluted edge which slips from end to end of a short, curved channel. This switch controls the electric current from the Battery that carries the sound



Earpiece, Back View, Showing Switch That Controls the Electric Current

waves to the Earpiece where they can be heard. When the switch is at the *lefthand* end of the channel, indicated by the word OFF, the current is turned *off* and the Acousticon is consequently silent or "dead." To hear with it, merely slide the switch over to the right, or ON, end as far as it will go.

*Do not leave the switch at the right, or ON, end of the channel when the Acousticon is not in use.* As you remove the Earpiece from your ear, shut off the current at once by moving the switch clear over to the left.

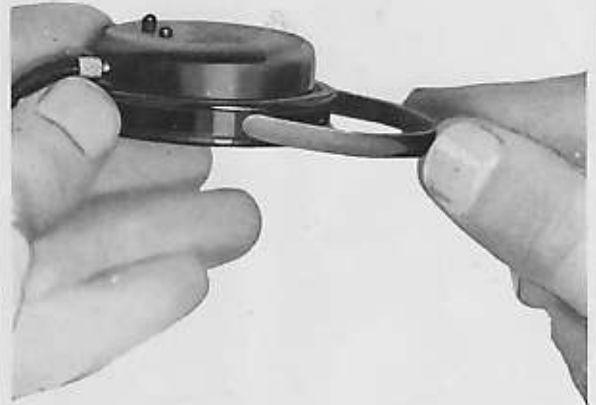


Earpiece, Front View, Showing Orifice to be Placed Over Opening Into the Ear

**NATURAL HEARING CLEARER:**

"I think the Acousticon a wonderful instrument; it appears to have made my natural hearing somewhat clearer."—Miss Margaret C. Jones, 1309 Miller Street, Utica, N. Y.

5. *The Headband.*—The Headband is designed to hold the Earpiece to the ear, leaving the hands free while the instrument is in use. To attach it, note that the face or cap of the Earpiece is a quarter of an inch wider all around than the back and about a quarter of an inch thick through at the edge or rim. This rim has a groove running completely around it, exactly corresponding in size to the width of the band forming the small, circular extension, or spring bow, on one end of the Headband.



Fitting the Spring Bow of the Headband into the Groove in the Cap of the Earpiece

Take the Earpiece in one hand and with the thumb and finger of the other grasp the Headband directly behind the spring bow (see cut). Place the tips of this bow against the above-described groove in the cap of the Earpiece (see cut) and press forward till the ends of the bow open and it slips snugly into the groove.

Never try to fit the spring bow around the back of the Earpiece. It will not hold there.

Observe that the Earpiece, when in place, can easily be turned around to bring the Cord end up or down or in any desired position. This is an advantage of the greatest importance, especially to ladies who desire entirely to conceal Earpiece and Cord beneath the hair.

**HER FRIENDS INSISTED ON HER KEEPING IT:**

"Although a little discouraged at first, I have found that the Acousticon not only aids my hearing but is really improving it. Several of my relatives have called to see the instrument in use and all insisted that I should keep it."—Mrs. Anna C. Clements, 1495 Edgecater Avenue, Chicago, Ill.

The Headband consists of two flexible steel bands working on a pivot at either end. This permits them to be spread well apart. Slip the underneath band out and down till it will clasp the back of the head when in place, then



Adjusting Earpiece and Headband

take the Earpiece in one hand and the free end of the Headband between thumb and forefinger of the other hand. Hold the Earpiece to the ear (see cut) and draw the other end of the Headband out and over till it slips easily into place on the head. Adjust the bands to sit comfortably and securely and be sure to see that the opening in the face of the Earpiece is directly over the opening into the ear.

**HEAD NOISES DISAPPEAR:**

"The head noises that I used to have before I used the Acousticon have entirely disappeared. I hear better when I am not wearing it than I did before I used it."—Mrs. Ellen Taylor, 41 Court St., Norwich, N.Y.

The Earpiece should sit close to the ear. If the Headband feels much too tight for comfort, remove it and bend it enough in the middle to give more room between the two ends. Do not make it too loose; any slight feeling of pressure will quickly disappear as you become accustomed to using it. It is a good idea for women to cover the bands with ribbon or velvet. That makes them softer to the head and prevents the hair catching in the joints.



**Attaching the Handle**

Another Way to Spring the Bow into the Rim of the Earpiece. Be Sure to See that it is Slipped Well into the Groove

6. *The Handle*.—Some people prefer to hold the Earpiece to the ear when required for use instead of wearing it continuously. For this purpose, a twice-telescopic Handle is provided with each Acousticon. To attach it, merely press the spring bow on the top into the groove in the rim of the Earpiece as described on page 7 in directions for attaching the Headband. The Handle may be used

**IS HEARING AND ENJOYING LIFE ONCE MORE:**

"I am more than pleased with the Acousticon. I am hearing and enjoying life once more. My natural hearing seems improved."—Mrs. Julia Stonking, Armstrong Mills, Ohio.

either slid together as received, or drawn out either once or twice as preferred. See illustration on page 17 showing it folded together and extended to full length. The latter is the easiest way to use it for prolonged conversation or while listening to sermons, lectures, etc.

7. *The Carrying Case.*—The convenient, substantial Carrying Case provided with every Acousticon is to hold the instrument when not in use. Slip each part into its compartment, pull the plugs from the Battery so the cover can be closed, loosely coil the Cord on top of all, and close the Case. This will keep the instrument safe and protect it from dust and dampness while not in use.

**ADJUSTING TYPE SRA**

8. The SRA Acousticon may be used either as a two-piece or a three-piece instrument as preferred. It will reach you with Earpiece and Transmitter connected together with the Cord required for the two-piece form, and with the Posts to which the Battery is to be attached in place.

*The SRA In Two-piece Form*—To use the SRA as a two-piece instrument it is only necessary to insert a Battery into the leather Battery Holder, press the Posts extending from the bottom of the Transmitter firmly into the Battery sockets, slip the strap of the holder through the metal slot on the back of the Transmitter and fasten the snap catch. The Acousticon is then ready for use.

When using the instrument in this form, men generally thrust the Battery into one of the breast pockets of the vest. This brings the Transmitter just above the edge of the pocket, in the best position to catch the sound waves. The Earpiece is then slipped into the opposite pocket, ready to be drawn from it and held to the ear as needed. The Cord may either cross the front of the vest like a watch-chain or be passed through the armhole and under the vest to the other side. When worn in this way, the instrument is entirely concealed when not in use. *Always carry the Transmitter on the*

**RECEIVES GREAT BENEFIT:**

"Words are inadequate to express the great benefit I receive from your wonderful instrument—one must use it for some time before realizing its great benefit."—Mrs. Elizabeth Flannery, 419 Brighton Place, E. St. Louis, Ill.

*opposite side from the ear to which the Earpiece is held.* See illustration of an SRA Acousticon in use in this form.

*Changing the SRA to Three-piece Form*—To change the SRA to a Three-piece Acousticon similar to the SRB, remove the Battery and unscrew the two metal Posts. In the Case you will find an extra three-branch Cord and a



The SRA Acousticon in Use in Two-Piece Form

nickel Clamp with screw holes and screws that exactly fit the holes from which the Posts were removed. Screw this Clamp in place.

*To Change the Cord*—At the Earpiece, the Cord plugs are held in place by two screws sunk into the back, directly below the switch, and at the Transmitter by two similar screws in the opening just above the point where the plugs enter the rim. To remove the Cord, use the small screw-driver you will find in the Case to loosen the screws enough to allow the plugs to slip out easily. Do not take the screws all the way out.

**NATURAL HEARING IMPROVES:**

"I find that I can hear better when I do not use it than I could before I had used it. It seems to have awakened something in my ears that now responds without the Acousticon."—Geo. B. Snyder, Wilmerding, Pa.

Straighten out the extra, three-branch Cord and note that it consists of three sections, all starting from one joint. The longest section goes to the Earpiece, the medium to the Transmitter, the shortest to the Battery. The two plugs on the ends of each section are different in size. Fit the larger plug on the Earpiece section into the larger hole, the smaller into the smaller hole and tighten the screws. Do the same with the plugs on the Transmitter section, taking care to see that the Cord lies straight, not twisted; then attach the Battery by pressing each plug into the socket of corresponding size. A slight turn to the right will help to make the Battery plugs hold firmly. The instrument is now ready for use.

For directions for adjusting the Sound Regulator, attaching the Transmitter to the person, disposing of the Battery, adjusting the Earpiece with Headband or Handle, and switching on the current, see sections 1-6.

**TYPE SRFD (TWIN-DISC CONVERTIBLE ACOUSTICON)**

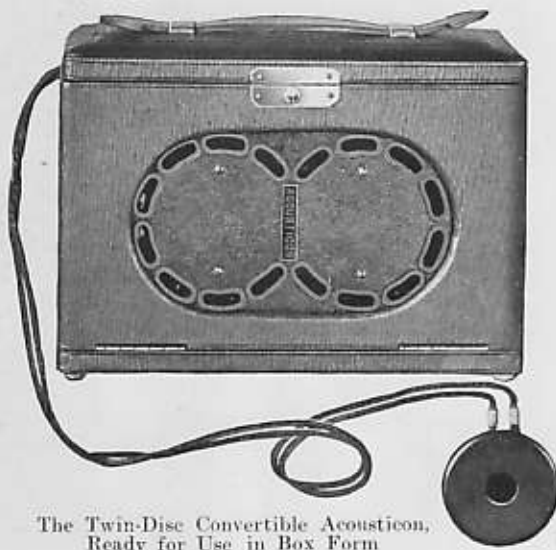
9. The Twin-disc Convertible Acousticon may be used either in box form as illustrated (see cut) or removed from the Case and worn on the person as the SRD is worn. It will reach you with Transmitter and Earpiece connected together by the long Cord, and the Transmitter attached to the open front of the Case, ready for use in box form.

*The Twin-disc Convertible in Box Form*—To open the Case, press the nickel button in the front to the right till the catch is released. Inside the Case you will find an extra Cord. Lay that aside and lift out the Earpiece. In the same package with the cased instrument will be found two Batteries, one nearly twice the size of the other. The larger of these will be found to fit exactly into the left-hand compartment in the Case, back of the Transmitter. Slip it into this compartment and press the plugs on the loose ends of the Cord attached to Transmitter and Earpiece into the sockets, fitting the larger plug into the larger socket and the smaller into the smaller.

**HEARING IMPROVED:**

"My hearing now in the last six months is better, whether due to the use of the Acousticon or other conditions I cannot say, as yet."—Anne B. DeChene, M.D., Tonopah, Nev.

Just inside either end of the Case, close to the front, you will find a projecting pin. By pressing both of these in with the thumbs, you will release the front of the Case which will then fall forward, bringing the Sound Regulator into view. For full directions for the adjustment and use of this important part see section 1, page 2.



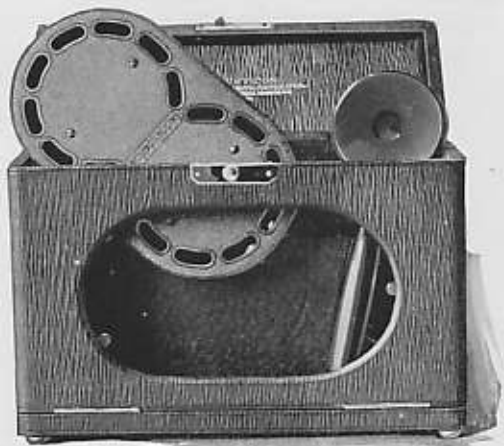
The Twin-Disc Convertible Acousticon, Ready for Use in Box Form

With the lever of the Sound Regulator adjusted to one of the middle points, as advised in section 1, lift the front back into place, pressing it in till the catches snap fast. In the top of the left-hand end of the Case you will observe a notch and will find a knot tied in the long, or Earpiece, section of the Cord, just above the joint. Lay the Cord in the notch with this knot inside to prevent the Cord from being pulled too far out of the Case. Close the cover and the Acousticon is ready for use. Directions for attaching Headband or Handle to the Earpiece, switching on the current, etc., will be found in sections 4-6.

The Case of the Twin-disc Convertible Acousticon acts as a sounding-board, increasing the volume and clarity of the spoken word. For this reason, many people prefer to use the

**NATURAL HEARING IMPROVED:**

"It also improves my natural hearing."—Mrs. Margaret A. Jennings Lewis, 1151 Harvard Avenue, Roseburg, Ore.



The Twin-Disc Convertible Acousticon Detached from Its Case

instrument in box form even while moving about. For those who find it more convenient to wear than carry it, it is designed to be readily detachable from the Case.

*Changing the Twin-disc Convertible to Wearable Form*—Let down the front of the Case as directed above and note that the Transmitter is held in place by three nickel clamps, two at the left end and one at the right. The one at the right is hinged and can be raised by a touch on the short end. Lift this and slip the Transmitter from its place. Detach the long Cord and substitute the shorter one. For full directions for doing this, see, under section 8, page 11, "To Change the Cord."

With the shorter Cord properly connecting Earpiece and Transmitter, attach the smaller Battery to the loose ends and the instrument is ready to be adjusted to the person. Directions for the best and most convenient way of wearing Transmitter and Battery will be found in sections 2 and 3, pages 3 and 4.

**THE MULTI ACOUSTICON**

10. The Multi Acousticon is specially designed for use as a desk or table instrument. Many seriously deaf men and women, however, especially those holding public office or

**AN ALL-AROUND BENEFACTOR:**

"Mentally and physically the Acousticon is a benefactor."—H. F. Duryea, Demonstrating Dept., Eastman Kodak Co., Los Angeles, Calif.

actively engaged in club life, carry it with them wherever they go for the sake of the clearer and wider range of hearing it assures them.

The instrument will reach you with all but the Battery enclosed in the Case. To open the Case, place the fingers against either end of it and the thumbs on the nickel buttons of the two catches. Press these buttons *outward* till the catches are released and lift the cover.

Earpiece and Transmitter will be found properly connected together by the Cord. Lift out the Earpiece and straighten out the Cord. Back of the Transmitter you will find an empty compartment, partly covered by the earpiece container. Take out the container, slip the Battery into the compartment and replace the container. Press the plugs on the two loose ends of the Cord firmly into the corresponding sockets in the Battery.

Note that a knot is tied in the Cord, about four inches from the joint. The purpose of this knot is to prevent the Cord being drawn or jerked so far out as to loosen the plugs. In the top of the left-hand end of the Case you will notice a notch. Lay the Cord in this, with the knot *inside*, and press the lid down till the catches snap into place. The instrument is now ready for use.



The Multi Acousticon As Used by Busy Executive at His Desk

**PATIENCE WINS:**

"I was so discouraged the first few days I had a notion to send it back, but now I'm glad I had patience until I got used to it."—Mrs. Wm. Miller, Cincinnati, Ohio.

On the front of the Case, near the top, you will find a small, black switch. When this switch points to the figure 4, all four discs of the Transmitter are open to the entrance of sound waves. The two lower ones can be instantly cut off, leaving only the two upper ones active, by moving the switch over till it points to the figure 2. For conversation at short range or with anyone having a high-pitched, penetrating voice, two discs will often be found to give sufficient strength of tone, and you will effect a great saving in Battery power by thus reducing the volume of sound waves admitted to the magnifying chambers.

On the left-hand end of the Case as it faces you, you will find the Sound Regulator. This is to be used precisely the same whether two or four of the Transmitter discs are open. For full directions for the adjustment and use of this important part, see section 1. For directions for attaching Headband or Handle to the Earpiece, switching on the current, etc., consult sections 4-6.

**ACOUSTICON USERS' TROUBLES AND THEIR REMEDIES**

11. *When the Acousticon Gives No Sound*—Look first to see whether the current has been turned on—that is, if the switch on the back of the Earpiece is pushed well over to the *right*.

If the trouble is not located there, inspect all the plugs to make sure that every one is firm in its socket.

Your Battery may have become exhausted through neglect to turn off the current last time you used the instrument. (See page 6.) Test it as directed in paragraph 21, and if you get only a weak response or none, substitute a fresh Battery for the exhausted one.

Never allow the Transmitter to tip forward; it cannot operate satisfactorily in that position. Keep it erect or tipped slightly backward as directed in section 2.

12. *When the Sound is Weak*—This may be caused by a nearly exhausted Battery; you should test your Batteries frequently as

**PRACTICE BRINGS SUCCESS:**

"Continued use with practice tends to improve the natural hearing."—H. R. Fitzgerald, Secy. and Treas. Riverside & Dan River Cotton Mills, Danville, Va.

directed in paragraph 21, page 20. If the Battery is in good condition, move the lever of the Sound Regulator a point or two nearer "Loud." You may not be feeling as well as usual and that may have temporarily affected your hearing.

13. *When the Sound is Thin and Intermittent*—This indicates that you are wearing or carrying the Transmitter tipped forward. Always wear it so that it will be upright or tipped slightly backward (see section 2).

14. *Clicking or Grinding Sounds*—These indicate a loose plug; find and tighten it. Or the metal parts of the Acousticon may be touching something metallic about your clothing.

15. *Whistling Sounds*—These are caused by the Earpiece and Transmitter being brought too close together and partially facing one another. Never wear them on the same side of the body. Keep the Earpiece close to the ear and if whistling occurs, move the Transmitter farther to the other side or lower it a little. If this does not correct the trouble at once, turn off the current for an instant and then turn it on again.



Handle Folded Together and Extended to Full Length

16. *When the Acousticon Sounds Noisy*—This is a trouble experienced only by beginners. There is no noise in the Acousticon itself; but just as a mirror reflects every object within its focus, so the Acousticon picks up and transmits to the listening ear every sound within its range. A deaf person is not accustomed to hearing the many noises about the house and in the street which are continually heard but automatically disregarded by persons with normal hearing. Consequently he has lost the habit of ignoring them, and when they are again made perceptible to him by the Acousticon, just at first they seem to be very noticeable. The only thing to do is to pay as little attention as possible to them till the easily acquired habit of disregarding them is re-established.

Sometimes the user's own voice sounds distressingly loud and harsh to him. This passes away with increasing familiarity with the instrument. Noises in the head may also manifest themselves just at first; but they will soon cease to be noticed.

### THINGS TO AVOID

17. *Be very careful not to let Earpiece or Transmitter fall.* When the Headband is used, be sure that the free end does not snap against the opening in the Earpiece in removing it from the head.

Never bend the Cord too sharply nor subject it to undue strain.

*Do not use one Battery continuously until exhausted. You will effect a notable saving in Battery expense by always keeping two on hand and using them alternately.*

Do not let your Batteries become nearly or quite exhausted before ordering fresh ones. Allow plenty of time for the new ones to reach you before the old ones entirely give out. You will find it safest and cheapest in the end to open a battery deposit account and leave a standing order for Batteries to be mailed to you on regular dates. See section 23.

Never use a nearly exhausted Battery when keeping an important engagement. Attach a fresh one for the occasion and finish up the old one when any interruption, due to the sudden giving out of the remaining power, will not seriously matter.

### TESTING AND REPLACING CORD AND BATTERY

18. *The Cord*—In order that it may be soft and pliable and yet capable of conveying the electric current that operates the instrument, the Acousticon Cord is made without great tensile strength. It should not, therefore, be subjected to severe strain nor sharply bent or twisted. Loose coiling will not harm it.

19. *Testing the Cord*—To discover whether a Cord is broken, switch the current on and hold the Earpiece to the ear. Grasp the Cord close to each plug in turn and move it back and forth. If a clicking sound is heard, that indicates that the Cord is broken or loose in one of the plugs. You should order a new one at once or send the old one back to be repaired. The Acousticon Cord can easily be detached (see under section 8, "To Change the Cord") thus avoiding the expense and trouble of returning the whole instrument when the Cord gives out—an advantage possessed only by the Acousticon.

*When returning the Cord, or any other part of your Acousticon, for repair or replacement, be sure to put your name, plainly written or printed, BOTH INSIDE AND OUTSIDE of the package.*

20. *Lengths and Prices of Cords*—Acousticon Cords are regularly carried in stock in the following lengths:

Cords for Type SRA:	Each
In two-piece form, No. 82-B—	
35 inches .....	\$1.50
In three-piece form, No. 98-D—	
32 inches .....	1.50
Cord for Types SRB and SRD (Twin-disc):	
No. 98—32 inches .....	\$1.50
Cords for Type SRFD (Twin-disc Convertible):	
In wearable form, No. 98—	
32 inches .....	\$1.50
In box form, No. 123—76 inches....	2.25
For distant use, extra-durable, 30 feet..	5.00
Cord for Multi:	
No. 123—76 inches .....	\$2.25
"Hip-pocket Cord" (Battery end extra long), 46 inches .....	\$2.00
Cords of any special length or pattern desired will be made up to order (prices on request). White Cords will be supplied at an additional charge of \$1.00 each.	

When ordering Cords, always mention the type of your instrument as stamped on the back of the Transmitter.

21. *Testing the Battery*—To discover whether the power of a Battery is exhausted, move the lever of the Sound Regulator over till it rests upon the point marked "Loud," switch on the current, hold the Transmitter and Earpiece face to face, and slowly draw them away from one another for from fifteen to eighteen inches. This should produce a sharp, whistling sound. If there is no sound or the sound is scarcely audible, that indicates that the Battery is exhausted and should be replaced by a fresh one.

22. *Ordering Batteries*—Always order Batteries by number, as follows:

For Type SRA, No. 2-R.

For Types SRB and SRD (Twin-disc), No. 5.

For Type SRFD (Twin-disc Convertible), small, No. 5, large, No. 24.

For Multi, regular size, No. 215; extra long-lived, No. 415.

Batteries should be kept in a cool, dry place. It is not necessary to disconnect the Battery from the Cord except to change it for another, as switching off the current at the Earpiece prevents all waste of power.

23. *Battery Deposit Account*—Owing to the small amount of power needed to operate the Acousticon, your Battery may become almost exhausted before any warning decrease in the strength or clarity of the sounds heard is observable. In this condition, the last of the power may give out at any moment, leaving you with your instrument temporarily "dead" unless you have a fresh Battery at hand with which to replace the exhausted one.

You can best avoid the inconvenience and often serious embarrassment of such an occurrence by opening a Battery deposit account at our nearest office and arranging for Batteries to be sent to you at regular intervals. Full particulars about how to open a deposit account will be furnished on request.

24. *Low Upkeep and Great Durability*—Once you have become the owner of an Acousticon, the expense of its maintenance is comparatively trifling. Unless an accident occurs, it should last you many years, and the results of accidents, even, can as a general thing be readily repaired.

#### AN EXACT TEST:

"Before I got the Acousticon I could hear a clock tick 3 feet away. Now I can hear the same clock tick 17 feet without the Acousticon and 34 feet with the Acousticon."—J. R. Leech, Syracuse, Neb.

#### GENERAL ADVICE

25. *Practice*—Regular and sufficient practice with the Acousticon is highly important to the beginner. The instrument should be used at least one or two hours daily in conversation with as many different persons as possible. In this way, the best adjustment for the Sound Regulator under varying conditions will be quickly learned and you will become accustomed to and therefore cease to notice irrelevant sounds, the apparent increased strength of your own voice, etc. It will also help to arouse the dormant activity of the hearing center of the brain, thus assuring you much more alert as well as better hearing.

26. *Feed Both Ears*—To obtain the best hearing possible, which is the thing Acousticon users desire above all else, it is better to place the Earpiece on the "good" ear. The ear itself, however, is so much benefited by exercise with the instrument that the "bad" ear should not be wholly neglected. "The ear feeds on sound," said Dr. H. E. Cook of Cornell University, in addressing a meeting of the Medical Association on this subject, "just as the muscles feed on exercise or the body on food." Sound waves, in short, are Nature's food for the ears, and they are the only means of stimulating these delicate organs that should ever be employed by anyone save a highly trained ear specialist.

Even though you may experience much greater difficulty in hearing with one ear than with the other, do not, therefore, fail to give the "bad" ear every possible chance to improve. Make a point of transferring your Earpiece to it whenever you are near enough to any speaker or the person speaking has a sufficiently clear voice for you to make out at all with that ear what is being said. In this way, you will gradually tone it up and improve it till in time it may give you almost if not quite as good service as the other one.

27. *The Pitch of the Speaker's Voice*—The Acousticon greatly magnifies all sounds passing through it. That makes it unnecessary and undesirable for the person addressing you while you are using it to speak in a loud tone.

**ENJOYS PUBLIC ENTERTAINMENTS:**

*"My Acousticon has been invaluable to me, as it has enabled me to hear sermons, plays and concerts; without it I should not have been able to hear any."*—Mrs. A. E. Friswell, Eastguth, Pembroke, Bermuda.

Through habit, many will continue to do this, but you should ask them to lower their voices. You will hear what is said more easily if a natural tone is used, especially if, just at first, the speaker will take the trouble to speak a little more slowly and distinctly than usual. Even this slight effort on the part of those conversing with you will no longer be required as soon as you have become used to the instrument. Your friends will then find it as easy and natural to talk with you as with those whose hearing is unimpaired.

**28. *The Acousticon in General Conversation***

—If you have been unable to hear general conversation for some years, you cannot expect, even with the aid of the Acousticon, immediately to acquire this faculty again. The ears must first learn through practice once again to pick up sounds coming to them from different angles.

The same would be true if by some wonderful medical or surgical treatment your ears could be entirely restored to their normal state. However well they could transmit the sound waves to the auditory nerve and the brain, the art of quickly and readily interpreting these, lost through disuse, would have to be relearned by practice.

In order to get as much of this important practice as possible, lose no chance to listen to whatever general conversation goes on about you. Adjust the Sound Regulator of your instrument to the point that brings the tones of the different voices most clearly to you, then center your attention upon each speaker in turn by looking directly at him or her. At the table or in a roomful of people, make it a point to seat yourself where you can as nearly as possible face all who are present. Sound waves travel most strongly in a direct path; consequently, they reach you, so seated, with their strength and clarity least affected by distance.

**29. *Let Your Eyes Help You***—Many beginners have the mistaken idea that in order to test the real efficacy of the Acousticon they should lower or close the eyes instead of following the natural impulse to look directly at the speaker. That is wrong. People with normal

hearing always look at one another while talking together. This not only keeps the mind on what is being said, but it greatly increases the quickness of comprehension, as the eyes help out the ears. If this is a good and necessary thing for the person with normal hearing to do, it certainly is still better and wiser for the person who is overcoming a long-established incapacity to hear.

**30. *Testing the Efficacy of the Acousticon***—

As far as testing the efficacy of the Acousticon is concerned, the best way to determine just how much help it is to you is to switch off the current in the middle of a conversation or remove the Earpiece from the ear for a moment and note the difference.

**31. *Regulating for Music***—As a rule, in listening to music you should have your Sound Regulator at or near the "Soft" adjustment. Music has a peculiarly penetrating quality, making the same increase of strength required for the human voice both unnecessary and undesirable. If the music sounds too loud even with the Regulator at the "Soft" point, it may be modulated by placing the Transmitter inside the dress or coat by turning it face inward, or it may be covered with a piece of velvet or plush which will muffle it and make the music softer and sweeter.

**32. *The Acousticon at Church or Theatre***—

The beginner is apt to experience some difficulty in hearing with the Acousticon at church and public entertainments. This is due to the longer distance the sound waves must travel to reach the ears. The farther they travel the weaker and less distinct they become. For this reason, until your ears have been sufficiently re-awakened and stimulated by the use of the Acousticon to respond to comparatively light impressions, you cannot expect to attend church or theatre and satisfactorily hear all that goes on. That may come in time, but just at first you will derive most benefit from the instrument at home and in business and social intercourse.

**33. *The Acousticon Greatly Worth While***—

The Acousticon is the most powerful aid to defective hearing obtainable the world over, but it is not "a new pair of ears". If your deafness is such that even with its great magnifying power you still cannot hear every sound, both near and far, as normal hearers do, you should

#### NATURAL HEARING BECOMES BETTER:

*"I have also thought that I could hear much better without it than before I used the Acousticon."—William Judge, Manlius, N. Y.*

at least realize what a comfort and relief it is to others as well as to yourself that you can now be conversed with, without the speaker being compelled either to raise his voice to a noticeable degree or place his lips close to your ear.

By thus making it easy for others to talk with you, you will find that much more conversation is directed to you and that people will seek you out as never before as soon as they understand that doing so no longer means an exhausting strain on the throat and the embarrassment of a raised voice. This alone more than justifies your adopting the Acousticon as your constant, inseparable friend and companion even if there were nothing else to gain through use of it. *But always remember that what the Acousticon is to you the first week or even the first month you use it is only the beginning of what it can and will do to enrich your life and widen its usefulness as time goes on and you learn to know and understand it better.*

34. *The Danger of Delay*—A very common and likewise very dangerous position too often taken in connection with deafness is that one is not deaf enough to begin using an artificial aid to hearing. If you are deaf at all, you should at once begin to use an Acousticon for part, at least, of every day. This is necessary, not only to enable you to hear without nervous strain, but also to preserve your hearing at its present stage and gradually improve it.

If you will compare your hearing today with what it was from three to five years ago, you will find that with nothing to check its growth, your deafness has steadily increased. This increase will as steadily continue unless you take means to preserve the activity of your ears. There is nothing more weakening for them than the ever-widening intervals during which no sound waves of sufficient strength to be heard by you reach them. These periods of inactivity make them ever less and less able to do their work, and thus what the doctors call a "vicious circle" is created. The less you hear, the less exercise in hearing your ears receive, and the less of such exercise they get, the deafer you must inevitably become.

#### EXCEEDS ANTICIPATION:

*"I never thought I would be able to hear so well with the Acousticon, and the more I use it the better I like it. The unusual noise does not affect me as it did at first."—Mrs. Nettie Odren, Montgomery, Mich.*

By greatly increasing the number of clear, definitely distinguishable words, tones, and sounds of every kind that are able to make their way through to the aural nerve and the brain, the Acousticon overcomes this one great cause of the steady growth of deafness once the trouble has got a start. It is, therefore, of the most vital importance to you that you begin daily use of an Acousticon at once, and *keep it up*. Let no consideration whatever stand in the way of your doing this.

#### THE JUDGES' OR TRIPLE MULTI ACOUSTICON

This unique device is specially designed to meet the need of the man of powerful intellect and large affairs overtaken by severe deafness. It consists of three Multi or four-disc Transmitters framed in a single, square Case. Stood on desk or table before him, this three-sided Acousticon provides him with the clearest and widest possible range of hearing power to the right and the left as well as straight ahead. A small switch placed on the table, close to his hand, enables him, unseen, with a touch of the finger to concentrate his whole hearing power in any desired direction.

The deaf judge on the bench, the lawyer conducting a case, the president of a great corporation presiding at a directors' meeting, etc., etc. finds himself in complete control of the situation with the small, thin Earpiece of a Triple Multi Acousticon at his ear.

This powerful device will be sent to any interested person for Ten Days' Free Trial. Full particulars on request.



## THE CHURCH ACOUSTICON

35. The Dictograph Products Corporation provides for churches, public halls, etc., a special type of Acousticon by which those in the audience who are hard of hearing may be enabled to hear the preaching, music, etc. The powerful Transmitter is placed on the reading desk, facing the speaker, and wires are carried down and under the floor to any part of the auditorium and connected with Earpieces installed in the seats. A deaf person in a seat provided with an Earpiece need only hold this to the ear in order to hear all that is said or sung within the wide range of the Transmitter.

Regular church attendants suffering from impaired hearing may have Earpieces placed in their own pews, regardless of the distance from the pulpit, thus enabling them to share fully in the service while seated with their own families instead of being compelled to remain either a mere spectator throughout or sit apart from the others in one of the front seats. Earpieces may also be installed for the use of hard of hearing strangers visiting the church, a neat card in the vestibule calling their attention to this most helpful accommodation provided by the church for their comfort and convenience.

The Church Acousticon is sent on four weeks' free trial either to an individual member or to the church as a body. If your own place of worship is not yet furnished with this necessary aid to the great number of sufferers from deafness to be found everywhere, write us for descriptive circular and full particulars about how to arrange for a free trial installation.

The church makes provision for the spiritual welfare of all classes and all conditions of mankind save the deaf. Why should they alone be excluded from its helpful ministrations?

## Dictograph Products Corporation

220 West 42nd Street, New York City

### *Acousticon Branch Offices:*

<b>BOSTON 11, MASS.</b> 1117 Blake Building, 59 Temple Place	<b>CHICAGO, ILL.</b> 1230 Lytton Bldg., State St. & Jackson Blvd.
<b>PHILADELPHIA, PA.</b> 610 Commonwealth Bldg. 12th & Chestnut Streets	<b>PITTSBURGH, PA.</b> 904 First Nat'l Bank Bldg. 511 Wood Street
<b>SAN FRANCISCO, CAL.</b> 554 Monadnock Bldg., 681 Market Street	<b>LOS ANGELES, CAL.</b> 525 Security Bldg. 510 South Spring Street
<b>DETROIT, MICH.</b> John C. Stephen Optical Co Shop 136 Book Building, 1247 Washington Blvd.	<b>ROCHESTER, N. Y.</b> N. A. Woodbury 443 Granite Bldg. Main & St. Paul Sts.
<b>KANSAS CITY, MO.</b> 402 Sharp Bldg. 18 East 11th Street	<b>SEATTLE, WASH.</b> Seattle Optical Co. 715 Second Avenue
<b>ST. LOUIS, MO.</b> James R. Bettis 1300 Syndicate Trust Bldg. 915 Olive Street	

### *Authorized Acousticon Agencies in Other Countries:*

<b>AUSTRALIA</b> Adelaide, Lamson Store Service Co., Ltd., Hindmarsh Bldgs. Brisbane, Lamson Store Service Co., Ltd., 113 Eagle Street Melbourne, Lamson Store Service Co., Ltd., Collins Street Sydney, Lamson Store Service Co., Ltd., Dak- ing House, Rawson St.	<b>ENGLAND</b> London, General Acous- tic Co. (Gt. Britain), Acousticon House, 18 Hanover St., Han- over Sq., W. 1.
<b>CANADA</b> Toronto, T. Eaton Com- pany, Ltd. Montreal, J. A. Ander- son & Company, 205 Mansfield Street	<b>HOLLAND</b> Nijmegen, American Acousticon Agency, 47 St. Anna Straat
<b>CHILI</b> Santiago, Spencer & Waters, Huerfanos 946, Casilla 627	<b>ITALY</b> Milan, V. Moysé, 1 via Castello
<b>CUBA</b> Havana, Cuba Electrical Supply Co., 88 Obispo	<b>JAPAN</b> Osaka, Katsuye Shoten Osaka Office, 18, 2 Chome Utsubo Minamidoori, Nishi-ku Tokio Katsuye Yoshida Sho- ten, 20, Hasegawacho, Nihonbashi-ku.
<b>DENMARK</b> Copenhagen, W. Demant, 2 Frederiksberggade	<b>MEXICO</b> Mexico, D. F. La Casa Calpini, Ave. Madero, No. 27
	<b>NEW ZEALAND</b> Christchurch, John R. Proctor, 200 High St.
	<b>PHILIPPINE ISLANDS</b> Manila, Electrical Supply Company