





# ADVOCATE & TIMES.

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RAYMAN N. J. MARCH 26TH, 1881

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**NOTICE.**  
The Republican voters of the First Ward will hold an adjourned meeting on Wednesday evening next, at the Savings Bank Building, to complete the ward ticket.

## REPUBLICAN CITY CONVENTION.

A Convention of Republican delegates to nominate a ticket for city officers will be held at Chamberlain's Hall, on Thursday evening, March 31st, at 8 o'clock.

## IMPORTANCE OF OUR NEXT CITY ELECTION.

It is impossible to exaggerate the importance of our coming Spring Election. With our convenience of access to New York, our excellent drainage, extended sidewalks, and our other advantages, we would now be sharing in the general returning prosperity but for our municipal mismanagement. This is the only loss that presses upon us. And it is enough.

It seems to be acknowledged that relief should come through our city government. It naturally should come through that source, because our present government is the successor to the one that created the debt, and is the official manager of our finances. The importance of this election is, therefore, manifest. Such officials will not be elected unless the people place them in nomination. If those who manage our affairs are not competent to get us out of our troubles they are no more blame-worthy than the people who nominate and elect them. They are but agents selected by ballot to express the views of the majority which elect them.

A serious matter of complaint against the majority in our present Council, is their indifference to the law and the orders of our Courts. When they refused to return the tax law the defiance reported by the Mayor, they had already decided to do it. They had already decided to do it. They had already decided to do it.

It will be remembered that two years ago when the Democrats gained possession of the U. S. Senate, they promptly and excitedly claimed the right and faithful officers of that body, giving the places to their own partisans. Such was their eagerness for the office that they would not wait for the regular session but made the changes at the extra session called in March.

It is a fact that the Democrats have been in the power of the city for two years. It is a fact that the Democrats have been in the power of the city for two years. It is a fact that the Democrats have been in the power of the city for two years.

## GARFIELD—PRESIDENT.

A good deal of excitement, pleasurable and otherwise, has been occasioned by some of Mr. Garfield's nominations this week. Ever since the announcement of his Cabinet, a quiet interest has been evident as to which, if either, wing of the Republican party would be specially favored in appointments to the most prominent offices in the gift of the President.

The general confidence felt in the wisdom and courage of Mr. Garfield was sufficient assurance that when he came to act it would be in such a way as to command the approval of the party which elected him, yet his position was one of such delicacy that in meeting the wishes of one part of his supporters, and thus, by any course he might pursue, offend some where all alike have been ardent in his cause.

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### GRAND OPENING

—OF—

### SPRING AND SUMMER DRY GOODS,

—AT THE—

## CORNER STORE,

### MAIN and CHERRY STs.

We have now on hand a fine assortment of seasonal goods, and will continue to open the latest styles every week as they are put in the market.

#### DRESS GOODS DEPARTMENT.

New Dress goods in all Wool suitings latest styles and Shades, Newest Dress Gingham, Seersucker Stripes, Calicoes and all Wool Cloakings.

#### HOUSEKEEPING GOODS.

Table Linen, from 25 cents to \$1.00 a yard. Table Napkins from 75 cents to \$1.50 a Dozen. Towels and Towelling from 5 cents a yard to \$3.50 a Dozen. Muslin Cambrics, Nainsooks, Flannels, Victoria Lawns, French Mulls, Organdies, and all kinds of the imported White Goods.

#### NOTIONS AND FANCY GOODS.

Beaded Gimps, Fringes, Buttons of all kinds, Ribbons, Ruffles, Laces, Neck Ties and Embroideries, Hosiery, Gloves, Corsets, Collars and Cuffs, Combs and Brushes, Fancy Soaps, and an endless variety of small wares.

#### GENTS FURNISHING DEPARTMENT.

White Dress Shirts, handkerchiefs and unadorned, Calico Shirts with Collars to match and Working Shirts without Collars, Overalls and Jackets, Neck Ties, Scarfs, Sleeve and Collar Buttons, Collars and Cuffs, Suspenders, Apron-half Hose and British Socks.

#### CARPETS, OILCLOTHS, MATTINGS, DRUGGETS & RUGS.

We keep the largest stock of these goods in Rahway and at the lowest possible prices.

Ingrain Carpets from 25 cents a yard to the best made. Hemp Carpets, Extra quality 25 cents a yard. Matting from 15 cents a yard and upwards. Oilcloth from 25 cents a yard.

Fine grades of Carpets in Extra Super Ingrain and Brussels. We sell from samples the samples are all of the latest patterns and guarantee lowest New York prices for best made goods. Because these samples are only the best makes of carpets, goods that are making in the towns today, consequently no old stock or auction goods but the purest stock the market can show, and by ordering through us you know you are getting a good Carpet. All Carpets guaranteed as represented at time of sale, and we deliver goods to your house free of express charges. When you have to go out of town for goods, call and examine our stock; no trouble to show goods.

#### AGENTS FOR

Nonpareil Unadorned Shirts, the best \$1.00 Shirt ever made.

—AND—

Mine, Democrat Reliable Patterns.

What to wear 15 cents, Portfolio 15 cents, Quarterly Journal 5 cents.

Catalogues free by calling at the Store.

### KENDALL'S SPAVIN CURE.

Read below the wonderful effects as a treatment for the human family:

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BY SENDING DIRECT FROM FACTORY TO PURCHASER.  
Avoiding Agents' commissions, Middlemen's profits, and all expenses, we can sell this Beautiful Organ for

# \$60. Marchal & Smith Organ Co., \$60.

NO. 8 WEST ELEVENTH ST., NEW YORK.

We are determined that every one shall have an opportunity to test this magnificent Organ. We therefore put the price at \$60, and send on Fifteen Days Trial.

## ORGANS!

THE CABINET AND PARLOR ORGAN has fairly won a position in public favor equal to the Piano-Forte, and is sure to be a popular musical educator of future millions.

In the manufacture of these instruments the United States lead the world. In quality of tone, excellence of mechanism, beauty of design, and economy of materials, our country stands confessedly and immensely in advance of all others. The general principles which have led to this excellence are open to all, and the measure of comparative excellence among American manufacturers may be found in the tests to which each manufacturer submits ALL the instruments which his factory produces.

Our System is the only one that puts each Organ on its own merits, by submitting it to tests where no one can mislead in its favor, and where every interest is to find defects, if any exist. An Organ that passes triumphantly through such crucial tests may surely claim to be second to none in the world, and the purchaser may well feel secure in having an Organ that stands first in its class.

Such instruments—freed from the needless and wasteful expenses of Agents and Dealers, with their elaborate warehouses—can be furnished DIRECT FROM FACTORY at prices greatly less than must be asked for them under the enormously expensive system of selling through Agents and Dealers.

## OUR SYSTEM OF SALES!

OUR SYSTEM OF SALES should be fully understood by every one who is interested in the purchase of an Organ or a Piano. If it is adopted by the purchaser, it is absolutely certain to secure him a thoroughly satisfactory instrument. It protects the purchaser from every imposition, and makes deceit impossible. Having tested this system for more than TWENTY YEARS WITHOUT ONE DISSATISFIED PURCHASER, we know it will give entire security wherever a purchase is made.

Our plan of business must commend itself to every one who will take the time to examine and understand it. It avoids all expenses and all the risks which add so largely to the cost of Organs and Pianos. It gives to every one an opportunity to test their instrument in their own home, and know that it is satisfactory in style, and pleasing in music.

It places the purchaser under no obligations till he is thoroughly suited. Under this system the purchaser is entirely free from the tax of middlemen, while the manufacturers, in submitting their instruments to inspection, where favoritism is impossible, MUST SEE THAT INSTRUMENTS OF SUPERIOR EXCELLENCE only are sent to their customers.

A moment's consideration will convince the most skeptical of the entire safety of our plan, and the certainty of securing a good instrument from us.

We invite such tests as will be sure to discover imperfections, if any exist. We ask our customers to assume no obligations whatever till they are fully assured of the excellence of their instruments. Under these conditions it would be certain loss to us to send an instrument that is not in every way perfect.

This system is not an untried experiment. It has stood the test of time, and during the past twenty-one years thousands of our instruments have been sold under its terms, with not one case of dissatisfaction.

ITS ECONOMY AND CERTAINTY enable us to make prices extremely low, and its justice to both the manufacturer and the purchaser wins for us the warm good will of all.

Every instrument is carefully boxed and delivered on board of cars here, without extra charge, but we do not prepay the freight. With every instrument we send a *Small and Instruction Book* with music, making a complete outfit for a thorough education on the Organ or Piano.

An assurance that we deal fairly with all is found in the fact that the purchaser can keep the instrument in his parlor for fifteen days. If at the end of ten days it is not entirely satisfactory he may call expert musicians to test it, (those not interested in other makers' instruments). If at the end of the fifteen days it does not fully come up to his expectations and our representations in every respect, he can hold the instrument subject to our order, and we will at once refund the money he has paid, and also will repay the freight.

## REFERENCES.

The most valuable of references are those which are made to persons who have thoroughly tested us and our instruments, and to speak from experience in regard to both. We lay thousands of these references before the purchaser.

If our references were to the banks with which we do business, and mercantile acquaintances with whom we exchange business favors, they might be received with doubt or looked upon with suspicion of favoritism. But in referring to those who have completed their transactions with us, and who can therefore have no object or personal feeling to influence the information they might give, we offer the best informed and most disinterested of all references.

## OUR TERMS.

We sell for cash only. We guarantee all our instruments for six years, and send them for fifteen days' trial on the following conditions:

- 1st. The price of the instrument may be sent by draft on New York, or Post-office Order, or by Express, prepaid, and we will immediately ship the instrument. After it has been tested for fifteen days, if it is not perfectly satisfactory, we will return the money and the freight which has been paid.
- 2d. The purchaser may send with his order the guarantee of some bank or a responsible business man that the instrument will be promptly paid for or returned to us, and we will immediately ship it for fifteen days' trial. If the instrument is returned we pay freight both ways.
- 3d. If the purchaser is perfectly responsible, and will furnish us with good, substantial reference (some bank or business house of good commercial standing) to that effect, we will write to them, and if their report is satisfactory we will ship the instrument, and the purchaser need not pay until he has fully tested it at his own home for fifteen days. If the instrument is in any way unsatisfactory the purchaser will please hold it subject to our order and we will pay all freight charges he has paid.
- 4th. If the purchaser prefers we will ship to the cashier of any bank (if there is one convenient) express agent, postmaster, or any responsible citizen of his own town whose business commercial rating renders it safe for both of us, and on their receipt of the instrument the purchaser need not pay until he has fully tested it at his own home for fifteen days. If the instrument is in any way unsatisfactory the purchaser will return it to them and draw his money again, and we will pay the freight both ways.

These are our terms of payment. They certainly are fair, liberal, economical, and perfectly just. We will not be responsible for money deposited in banks or private hands in case of their failure. The money is deposited at the risk of the depositor until we receive it.

## EVILS OF THE OLD SYSTEM.

The sale of pianos and organs is conducted so expensively under the old system that it is impossible for the purchaser to secure a good instrument without paying double what he ought. Consider the expensive rental clerk hire, commissions to teachers, tuners and canvassers, the cost of horses and wagons to carry the instruments through the country; the time and risk to be covered by each sale, and the few sales that each dealer makes, all these wasteful expenses compel a price which is in most cases quite double what we ask for an instrument equally as handsome and really superior in tone and mechanism.

Our twenty years' labor has not been in vain, and we are justly proud of its great success. It would be a pleasure to ask the reader to go with us over the history of our Organs and Pianos during the last two decades. Every page of it is bright with recorded improvements, and every year has marked some wonderful steps in advance, till now we can offer beautiful instruments at prices which bring them within the reach of all.

Our system of business has become simple and inexpensive. Organs and Pianos that in by gone times were carried from factory to Dealer, from Dealer to Agent, and from Agent to Salesman, we now send direct from our factory to the purchaser's parlor at a great saving of expense.

## THE MARCHAL & SMITH PIANOS AND ORGANS,

OFFICE, NO. 8 WEST 11TH STREET, NEW YORK.

The following explanations of the details of our Organs are made for the purpose of showing their magnificent qualities and the immense superiority of our system of construction. It is the most complete, thorough and effective ever known.

Purchasers have found it difficult to get a description that makes plain to them the musical capacity and contents of an organ.

Our description makes plain the power, variety, beauty and excellence of every part of our organs, and it also gives information which will be found valuable in explaining the technical terms used by other manufacturers.

## THE REEDS.

The Reed is a metal tongue which is fastened to a frame by a rivet or clamp at one end, leaving the other end free to vibrate in the current of air which is drawn through the frame. These reeds in their frames are placed in rows or sets raised according to their tone, from the largest and lowest bass to the highest and smallest treble reed. They are made fast upon a board specially prepared for them, and beneath each reed the board is morticed to permit the free passage of the air through the reed. Two, three and sometimes more rows are arranged together upon the board in parallel lines.

The board is then used as the top of a thin box which is made air tight and is called the *wind chest*. To the bottom of this box or wind chest is attached the bellows, by the use of which the wind is forced through the reeds producing the music.

In order to produce the tones in musical succession or combined harmonies, valves are attached to the morticed holes in the reed board to prevent the passage of the air without the will of the performer.

With these valves the keys are connected in such way that when the player presses a key the valve under it is opened for the passage of air to vibrate the reed and sound the note. The valve is held securely to its place by a spring which yields to the pressure or the finger of the player upon the key.

As the valve usually admits the wind to more than one set of reeds a control of each set separately is secured by placing over each reed an air tight chamber one end of which may be opened at the performer's will. By this contrivance two or more reeds may be operated together or separately by the action of one valve by leaving the chambers closed over the reeds that we would have remain silent. This is accomplished by making the chamber open at one end and hanging the end piece by a hinge so that it may be raised to admit the air or closed to exclude it. This free end of the chamber is attached to the stops, by the use of which the action of the reed in playing is controlled.

which, under various beautiful combinations, are used in our different styles of Parlor Organs.

**THE CELESTE.**—This is the sweetest of all the stops and as it is the most popular, it has our first attention. In our Organs the reeds which this stop controls receive the utmost attention. Their voicing and tone is exquisitely delicate, and their effect is surpassingly sweet. Language cannot express the charm which is given to every musical effect in the entire Organ by this beautiful stop. Our arrangement of this stop gives the effect of two sets of three octaves each, so carefully tuned in contrast, that the combined effect surpasses in sweetness anything ever before attained in the Parlor Organ. The *Reeds* which this stop controls are of three octaves, arranged with ingenious skill to give the novel and charming effects.

**THE SUB BASS.**—Next in popular favor comes the *Sub Bass*. Its rich round swelling fullness adds volume and body to the lighter effects of the brighter stops. Our arrangement of this stop is quite simple, and more effective in rich tone, and grand power, than can be found in any other Organ. The reeds which this stop controls, are sometimes placed in an independent wind chest, attached to the top of the reed board back of the action. We have introduced another arrangement of these reeds, which, in many combinations is vastly superior to the independent chest.

By placing the reeds in line with the other reeds in the lighter combinations, we produce a most amazing improvement in its power and quality.

**THE DIAPASON.**—Our arrangement of this stop has many important advantages, adding to the marked superiority of our Organs in evenness, power, and sweetness in all of the combinations with which it enters. It, in combination with the *Flute*, or *Celeste*, or *La Brillante* gives a rich fullness that is thoroughly satisfactory. The reeds which are controlled by this stop are set upon the reed board, and are fully explained under the head of *The Reeds*. The *Diapason* set extends across the entire five octaves, but to give the performer complete command of all its rich combinations, it is so divided that the bass and treble may be used separately when combinations with other stops are desired.

**4. THE FLUTE.**—This stop gives us a bright clear brilliant tone infusing life and animation into every combination in which it is used. Our arrangement of the Flute brings out the most pleasing effects, and gives the performer great advantages in making sweet, and melodious combinations, with brilliant and striking effects. When used with the *Diapason* it gives a most attractive combination of richness and purity, with sweetness and brilliancy of tone. The skillful performer will find in our *Flute* a wide field for the exercise of judgment and taste, in making selections from the endless variety which its combinations offer.

**5. THE PRINCIPAL.**—This stop is a complement of the *Flute*. It fills out and completes the usefulness of that splendid stop. Its use is to give the more substantial qualities that belong to the *Flute* set. In our division of the musical mechanism, we have secured the most perfect command of every possible musical combination. Our arrangement of this set is such, that its beautiful qualities may be brought to aid in brightening or softening any or all of the other sets, as the player may desire.

**6. THE DULCIANA.**—What the Principal and Flute are to each other so are the Dulciana and Diapason. The magnificent results of our system of construction are secured by such a division of the music producing mechanism,—the reeds and stops, as will permit of their being used on every possible combination. This result is beautifully shown in the relations which these stops have to each other. The rich fullness of the Diapason is both by the aid of this stop extended through the entire five octaves or by using either one separately the bass or the treble may be effected alone at the performer's will.

**7. THE LA BRILLANTE.**—In this stop we give to the world one of the great improvements that has been made for many years. A beautiful *La-Brillante* Solo. The striking effects of this powerful and beautiful stop at once command the attention of the listener. It opens new fields for grand and beautiful combinations and makes the instrument the most remarkable and attractive in musical power and variety that ever has been made. Bold, free, firm and rich, the tone commands attention by its power, charms by its rounded fullness, and challenges inquiry by its fresh and brilliant novelty.

**8. THE CELLO.**—This stop is a novel stop, giving effects different from the ordinary reeds. It is a *Concettissimo* solo, but it enters into many pleasing combinations with the other sets when skillfully managed.

It adds to the range of musical effects, and is a beautiful and useful stop.

**9. THE MELODIA.**—This stop gives us a most pleasing modification of the Diapason. Under the old system of construction every aim was towards the increase of power, swells and forte stops were used to increase the force, and new devices were sought for to add still further to the power. The softer, sweeter qualities were neglected and in consequence one half of the effects were entirely lost sight of. By our *Melodia* we add one of these soft, pure, sweet melodious effects which give a vastly wider range to the organ.

**10. THE ECHO.**—In this stop we catch another of the beautiful effects which, under the old system, were lost to the organ. The beautiful, sweet, softened effects of this stop are well expressed by its name, which suggests the many pleasing combinations into which it enters with the other stops.

**11. THE DULCET.**—This stop gives us a soft effect, which is charming in the production of the quiet passages of songs or the softer strains of instrumental music. The *La Brillante*, and *Celeste*, and *Dulciana*, and *Flute* give life, animation and enthusiasm, but the *Dulcet* is for the softer effects, and, when skillfully used, it is one of the most pleasing stops in its quiet charm.

**12. THE CHRISTINA.**—This stop is a beautiful modification of the charming *Vox Humana*. As the *Celeste* is the sweetest of all stops, this *Christina*, in its modifications of it, brings out new beauties. Our arrangement of this stop preserves all the excellence and gives such variations as increases its value and multiplies its usefulness. It unites the charming effect of that brilliant stop to the more subdued beauty of softer qualities.

**13. THE COUPEL.**—This stop is a mechanical arrangement by which the player can double the power of the organ. It connects the keys together in such a way that when one is pressed down it opens the reed one octave above so that two notes are sounded for every one the player touches. Our arrangement of this stop is most excellently effective. It adds brilliancy and power to every stop, and by doubling its capacity it combines in one organ the value of two. The immense value of this stop is seen at once.

**14. THE FLUTE FORTE AND MELODIA FORTE.**—These two stops have their place in some of our organs. Their use is to give force to the *Flute* and *Melodia* sets of reeds. This is accomplished by an attachment that opens the swells which cover these reeds, leaving the music free from their softening influence. It comes more free but not so soft and sweet to the ear. The same effect is obtained by the use of the knee swell, but in the knee swell the effect is general, having connection to all the stops. These stops are used to give special force, leaving the remaining stops free from their effects.

**15. THE VIOLA AND AEOLINE.**—These two stops are sometimes used by us. When a greater variety is desired we use these to produce some of the less marked effects. As arranged by us these minor effects are very pleasing when properly used. They give a new and pleasing variety to the Organ. They fill out and complete every possible effect that can be obtained in a Parlor Organ.

**16. THE GRAND ORGAN.**—This stop is one of the most valuable improvements of modern times. By its use the entire contents of the Organ may be combined in one grand burst of harmony. Our arrangement for the use of this stop by a knee swell enables the performer to bring the entire force of the Organ as a grand swell without removing his hands from the keys. The most beautiful effects are put at the performer's command by this magnificent stop.

**17. THE VOX HUMANA.**—This stop produces that wavy tremolo effect which is so greatly admired in the softer solo effects. It is applied to the treble only, and when used with judgment most excellent effects are produced. Judgment and taste are needed in the use of this stop. Our arrangement of the *Vox Humana* is simple and effective, and puts all its best effects completely at the performer's command.

**MARCHAL & SMITH ORGAN CO.**  
By Sending DIRECT FROM FACTORY TO PURCHASER, \$60  
Avoiding Agents' commissions, Middlemen's profits, and all expenses, we can sell this Beautiful Organ for \$60.  
With Solid Walnut Case, 5 Octaves, 15 Stops, 4 Sets of Reeds, Coupler and Swells, Combination of Power, Purity, Variety and Sweetness of Tone, with every Mechanical and Musical Excellence.  
**IS BEAUTIFUL STOPS**  
(1) Diapason  
(2) Dulcet  
(3) Dulciana  
(4) Celeste  
(5) Clarinet  
(6) Cello  
(7) Coupler  
(8) Vox Humana  
(9) Flute  
(10) Flute Forte  
(11) Melodia  
(12) Mezzosoprano  
(13) Soprano  
(14) Grand Organ  
4 Sets of Reeds:  
(1) Diapason  
(2) Dulcet  
(3) Dulciana  
(4) Celeste  
An Organ each with every Mechanical and Musical Excellence.  
Diapason Solo, with Coupler, which doubles the power.  
Mechanical height, 4 octaves and 15 stops.  
4 Sets of Reeds.  
Coupler and Swells, Combination of Power, Purity, Variety and Sweetness of Tone, with every Mechanical and Musical Excellence.  
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4 Sets of Reeds.  
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