

CANADIAN MUSIC TRADES JOURNAL

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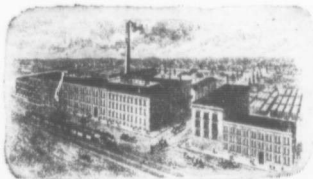
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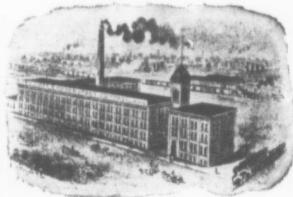
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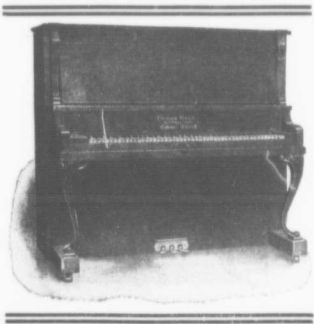
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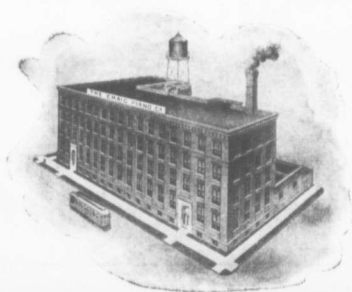
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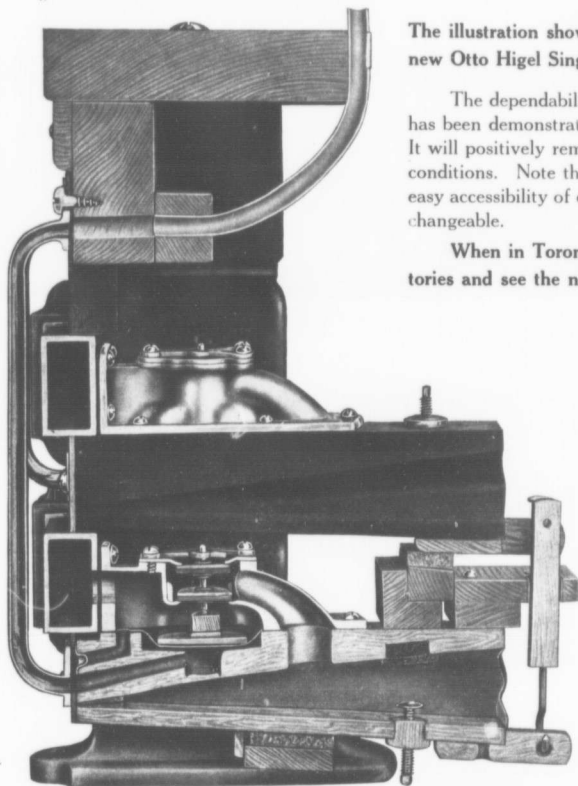
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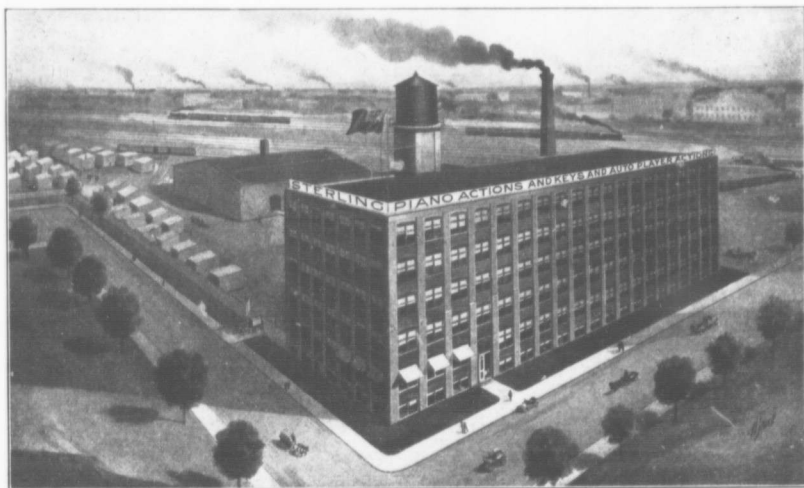
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The Man



The Miracle

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**CANADIAN
MUSIC TRADES JOURNAL**

Issued Monthly

In the interests of the Musical Industries in Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise, Sheet Music and all kindred trades.

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The Trade Outlook from an Optimist's Viewpoint.

ALL of the Journal's readers may not be as optimistic as the man who contributes the following but it is at least agreed that pessimism is not justified.

"Under the invigorating and cheering atmosphere of our incomparably glorious Indian summer hustling for business should prove rather more a pleasure than travail. This being, moreover, the season when the brains and brawn of the manufacturer and distributor are stimulated and nerved to provide for the prospective largest consumption of the year, the progress and the result of the hustle should promise satisfactory returns. Our country has rarely before been prepared for such a vast absorption of not only all the necessities and comforts but even luxuries of life as it is just at present.

"The harvest of our foodstuff crops has surpassed the quantity of previous years and what is more to the point they are in greater demand than ever before and at much more remunerative profit except in famine times. And these producers are certainly in a much more prosperous condition to spend more liberally and even lavishly their unexpected gains for holiday supplies than they have been in many years past.

"The steel trade, the barometer of the country's prosperity, has not only recuperated from its recent depression, but is forging far ahead of its average output in normal times. The recovery from depression and demoralization has been rapid and the elimination of most of the weak spots is clearly indicated in the insolvency returns for the third quarter. Commercial conditions in practically every section and in nearly all lines reflect improvement, the betterment in some instances being striking, and with agricultural success being assured and the banking position exceptionally strong there is widespread optimism regarding the future outcome.

"The music industries ought to share in these bright prospects from now on and particularly during the few remaining months of the year, which close the holiday season. Reports from various travellers in the trade centres of the country are inspired not only by the same hopeful views, but more so by tangible effects of increased demands for the holiday trade.

"The talking machine industry knows how to help itself and is bound to show by its persistent hustling

and live publicity a substantial advance in the progress of its production, but it is the piano industry which also ought to make proportionately progressive strides in these propitious times when there is an abundance of money and an affluence of trade to gratify the tastes for a good instrument.

"It only remains for the piano industry to employ the same efficiency as it does in the preparation of its product, in the means of publicity to divert some of the golden stream that is flowing now through this country into its own pockets. No matter how busy our piano factories may be just now to fill orders for the holiday trade, they should not permit themselves to be too busy to miss the opportunity to hold the advance through timely publicity."

The Returning of Acceptances a Matter of Neglect Rather Than Attempt to Delay Payment.

THAT there is a serious indifference to their obligations on the part of retailers—not particularly in the music trades—but in all lines of business, is the impression one gets from the complaints of distributors and manufacturers selling to the retail trade. To hear the manufacturer or his chief accountant express himself in forcible language about one of his customers, on receiving from his bank the monotonous message that "So and So's draft has been returned," is so common as scarcely to excite comment.

Unfortunately it is true that an unduly large percentage of dealers will let even their acceptances be returned to the drawer without any explanation or any word to justify themselves, and to let a draft be returned because it was for a few cents more than the statement called for is by no means an unheard of act.

Retailers, perfectly sound financially, rated as good customers and good pay have been known to let an acceptance mature without arranging to meet it, which might easily be the result of perfectly legitimate reasons but common courtesy demands that a letter be written the payee. To have his bank account unexpectedly charged back with amounts of paper that he has discounted is worrisome enough but to receive no word of explanation, not even a reason endorsed on the returned bill is to say the least annoying, but it is more than annoying. It is a serious matter to the wholesaler or distributor who in addition to financing his own purchases of stock, materials, wages, etc., must borrow money to finance his customers, many of whom neglect to give him that consideration to which he is entitled by the common usages of business.

In the majority of cases it is not intentional discourtesy on the retailer's part. It does not occur to him that there may be ninety-nine others guilty of the same neglect creating a serious situation for the firm or person who can reasonably expect him to meet his obligations as they mature or in the event of that being impracticable or impossible taking into his confidence that firm and stating an approximate date on which he expects to have the funds necessary to liquidate the obligation. This miscellaneous draft returning habit is largely the result of a careless indifference rather than a studied attempt to delay the payment.

The clerk who is fired with ambition is not likely to be fired.

Metal vs. Wooden Action for Player Pianos.
Manufacturer Criticizes Article in Journal As Unduly
Boosting Metal Action.

THE Journal is in receipt of a letter from a firm of piano manufacturers objecting to the tenure of an item that appeared in these columns as tending to create a misapprehension in the minds of dealers concerning the relative merits of the metal and wooden actions for player pianos. The particular item complained of appeared in the Journal's report of the music trade exhibits at the Canadian National Exhibition, published in the September issue and formed the last paragraph of a half column under the heading, "The Metal Action and Electric Player," and was as follows:

"The metal player action at the Exhibition this year almost completely edged the wooden action off the stage and already the latter is being referred to as the 'old style.' Up to a few weeks ago only one or two makers of player pianos featured the metal action but simultaneously a number of firms decided to introduce it this season. As a result the Exhibition opening found the metal action player the outstanding feature of all but one or two exhibits. It was so strongly exploited and is being so well advertised that many player piano 'prospects' this season will be so schooled on metal action merits that they will request it of their own volition."

"We were certainly surprised," says the Journal's correspondent, "to see the boost you gave the metal action, when you know that we still use the wooden action and still believe that it is the best action."

The paragraph complained of is part of a reportorial account of the music exhibits at the Canadian National Exhibition at Toronto. Even detached from its sequence as published in the Journal, where it occupied the extreme tail end of a procession of exhibition topics it still says "at the Exhibition." That is, the Journal was talking of the metal player action as featured at the Fair in Toronto and the item now complained of was intended to be a statement of fact with no idea of a "hoost" for any specific commodity. One manufacturer has expressed his criticism of the item hence this reference to it.

As this Journal holds no brief for the metal player action any more than for the wooden player action it cannot read into the item complained of something that was not intended. This Journal is not ambitious to abrogate to itself the rights and duties of the player piano manufacturers who are competent to properly boost their own products whether player pianos containing wooden or metal actions or whether pianos containing neither.

On again reading the item, however, the Journal agrees that it was somewhat general in stating that the metal action was the outstanding feature of "all but one or two exhibits." From memory, at least four firms can be named who did not include metal action players in their exhibits and if any good purpose could be served no doubt the firms who made exhibits would readily supply information even now for publication as to whether they featured metal action players or not.

The question resolves itself into the fact that there is a diversity of opinion among manufacturers as evidenced by their respective products, as to whether the metal or the wooden action for player pianos is the most satisfactory article, musically, mechanically and financially and until they decide the question the Journal disclaims credit for any desire to boost one against the other as being entirely out of its province.

Credit is Based on Character.

"CREDIT, in my mind, is based on character, capability and capital," says the credit manager of Carter's Ink Co. in an article in Printer's Ink. "While the capability of a merchant is a visible characteristic, it is somewhat difficult to tell whether he is a crook or not."

"A man with character and capability is a good credit risk in most cases. He will make up in energy and ideas what he lacks in capital. Such a man is a better customer for us than a man with capital who is short on capability."

"I preach profit rather than gross sales to my men. After all, it is the profit the salesman can show from his territory that lets him hold his place on the company's payroll. Goods poorly sold are out of proportion to the profits made on the sale."

"Don't understand me to mean that I want my salesmen to be credit men. That isn't the idea. It is the information which the men can bring me that I want, rather than their judgment on a man's credit."

"There are many ways in which a man can size up a dealer. One of the simplest plans is to observe other merchandise in the dealer's store."

"If the salesman sees goods made by a concern which is known for its tight credit policy, he can assume that the dealer is a fairly good prospect or he wouldn't have the merchandise in stock."

"Bank references as a rule are not conclusive in establishing the credit of a retailer. The banker will say that the dealer has such and such a balance, but he will seldom give information that may hurt the retailer's credit."

"When I tell my men that the picking of good credit risks will mean more sales in a year I have to prove it. I explain that a man who buys a bill of \$30 and pays for it in sixty days can, on the average, be sold only six times a year."

"If that dealer paid for his order in thirty days it would give the salesman a chance to sell him just twice as many times a year. In the first instance, the year's business would amount to \$180, in the second the total would be \$360. By separating quick-paying dealers from the slow ones, the salesman has actually doubled his gross sales, and the company's profits have kept step with them."

Rosewood trees are found in South America and in the East Indies and neighboring islands. There are half a dozen kinds. The name is not taken from the color of the wood, as is generally supposed, but by reason of a roselike fragrance which it possesses when first cut. Some of the trees grow so large that planks four feet broad and ten feet in length can be cut from them. The broad planks are principally used to make tops for pianos. The rosewood tree is remarkable for its beauty.—Exchange.



YOU CAN

- Prevent your pianos ordered from us, being exposed to snow and sleet—dampness and wet.
- Prevent your pianos from being shipped in cold, damp weather and checking the minute they are put in a warm room.
- Prevent your stock being short for your Christmas rush.
- Prevent your pianos, which you will need promptly for your Holiday business, reaching you late.
- And you can be sure that you will secure extra Christmas business. Providing you

Order Your Pianos From Oshawa—Now

The holiday season is fast approaching—Christmas—the busiest piano time of the year, will be here before you know it. Take our advice and don't get "caught short" on your stock.

Don't wait until the last minute to order your holiday stock.

To be sure of pianos for Xmas business, your orders should be sent us **AT ONCE**. We can then give you order the proper attention which we give all orders. **Don't have to wire the last minute—send in your order TO-DAY—NOW.**

THE WILLIAMS PIANO COMPANY, LTD.
OSHAWA ONTARIO

Sole Manufacturers of "The Artist's Choice" New Scale WILLIAMS Pianos
 and the "Maester-Touch" player piano made complete in our factory.

Selling the Player Piano.

Salesman Says Retailers Apathetic.
Tells How He Does It.

A RETAIL salesman with a high per centage of player contracts to his credit was asked how he did it. Without admitting that his work was specially meritorious he proceeded to read the retail trade in general a lecture on its apathy toward the player piano.

"First of all," said he, "the man retailing the player must understand it and be able to play it well, otherwise his enthusiasm for it, if he has any at all, must be only artificial. To play it well requires hours of painstaking practice on a single piece. To be able to play well naturally means enthusiasm and this is the kind of enthusiasm that the 'prospect' can be infected with.

"Of course different 'prospects' size up differently, but with few exceptions, when a customer asks to be shown a piano—I am now speaking of floor work—I do not commence advising a player, as I have heard other men do, but I lead the customer direct to the instrument and demonstrate it as a piano. If the customer commences to object that a player is not being considered I explain that I merely wish to show the sound of this instrument which is an exact duplicate of the piano except that it has a player in it and which I do not even show, until the right moment.

"I have often done this, almost to the point of closing the sale for the piano, when natural curiosity overcame previous prejudice or objection and the customer commenced asking questions about the player. Then it is easy enough to emphasize the additional advantages of the player, which in no manner whatever interferes with the piano. In short, to piano 'prospects' I undertake to sell the player as a piano and not as a player piano. I believe that is just where so many men in retailing fall down on player selling. It is no salesmanship to sell a player to a man or woman who wants a player and comes to you saying so, but I believe it is salesmanship to show to the piano 'prospect' a player in such a way that he or she becomes desirous of owning it."

The British 33 1-3% Tariff.

HOW the new tariff introduced in Britain will affect the music industries is shown from one viewpoint by Mr. John E. Dallas of the London, England, banjo, mandolin, guitar and supply firm bearing his name. Mr. Dallas makes public this statement: "The new Budget has not been opened to the world sufficiently long for its action on the musical profession to be felt to any great extent, but the trade are already hard hit to cope with the vastness of the 33 1-3% tariff which will be imposed on all foreign made instruments and, presumably, their accessories. When we come to think that by far the greater number of musical instruments are imported, some instruments entirely and a great many others almost entirely, we begin to appreciate the wide field this will cover. At first this will undoubtedly be a big source of revenue for the Government, although it is to be hoped that gradually English makers will come to the fore under the new regime. It is the thin end of the wedge of Tariff Reform, and yet it has been welcomed by the community

at large as a prerogative which we have done well to exercise, not only to combat a renewal of the German commercial invasion, but also to prevent an advantage being taken of us whilst our attentions are occupied in other directions, by neutrals whose ruling is in the hands of thick-skinned conscienceless 'money-grabbers.'

"At present a large majority of the mandolins used in England were of Italian origin, and it is doubtless whether even with the new impost it will pay England to manufacture the cheaper class of goods. Violins were imported in huge quantities from Germany; here again the cheaper article which has worked so much havoc in the professional world will receive a staggering blow. Doubtless English manufacturers of these goods will find many continental firms establishing factories in England, and this alone will warrant the introduction of the tariff by providing an abundance of labor after the war, and assisting in discharging the huge debt which is steadily piling up against us. The pianoforte trade in particular will undergo an upheaval; in fact, owing to the lack of labor it is already only coping with half of the demand, so that in this branch of the trade alone employment could be found for several thousand men."

Brown Mahogany Finish for Cases.

HOW to secure a brown mahogany finish for piano cases is thus explained by a contributor to *Veneers*, who says in his article: "First prepare the wood as for any other high-class finish, sponging and sanding to remove all the fuzz. Then prepare a stain by dissolving walnut crystals in water heated to a temperature of about 150 degrees F. If the water is too near the boiling point it is liable to melt the crystals into a gummy mass, in which case dissolution will be very slow. The usual way to prepare stain is to pour the water on the stain powder, but with walnut crystals we have the exception to the rule. Pour the crystals into the water and stir well until they are thoroughly dissolved. Use the stain when cold.

"There are various shades of brown mahogany, the same as there are various shades of almost every other finish, and the only thing the writer would care to suggest in this connection is: do not get it too dark. Keep your stain light enough to produce a clear, transparent color.

"There is a shade of brown mahogany on the market that has met with considerable favor. It is more quiet and lifeless than that produced by walnut crystals, and for that reason is admired by many. It is more difficult to make than the other, but a little care will produce good results. First dissolve six ounces of bichromate of potash in one and one-half gallons of water. Coat the wood with this and allow it to stand until quite dry. Then take one-half pound English oak powder, five ounces brown mahogany powder and two and one-half ounces jet black nigrosine. Dissolve these in six quarts of water, and, after sanding the wood with fine paper to remove any fuzz raised by the first stain, put on a good, even coat.

"This stain may not produce a uniform color on all the parts, in which event it would be well to have a stain for touching up, which may be made as follows: Take three ounces bichromate of potash, one-quarter ounce

nigrosine, one-quarter ounce brown mahogany powder, one-eighth ounce red mahogany powder and four ounces chromic acid. Dissolve these in one quart of water, and reduce small quantities with water, as needed, to the required shade.

"A good shade of brown mahogany may be made with brown mahogany powder, the same as is usually mixed with red for the ordinary mahogany. Unless one has some very special reason for making one color in preference to another, the walnut crystals ought to give satisfaction. This gives a beautiful shade of brown that is soft and delicate and restful to the eye. Brown mahogany is usually filled with a black fiber, bodied up in the usual way and rubbed to a dull finish.

Making the Roll Department Unprofitable.

NO sane merchant, except for extraordinary reasons, would intentionally force any department of his business to a state of unprofitableness, but a deliberate policy of neglect could not well make the music roll department of many stores less satisfactory.

It is true that the history of the roll includes many discouraging experiences in the matter of cut prices, unclean perforations, careless arranging, unsatisfactory paper, but in this respect does not differ materially from any other industry, which before reaching a standard of efficiency passed through a variety of trying experiences.

The fact remains that the roll is still the link connecting the player piano with public interest. People do not buy the player piano because it is a musical instrument. Without the music roll it is nothing more than an ordinary upright piano, and the purchaser of it has a right to expect the dealer who sells it to give a roll service.

Everyone is familiar with the retailer's complaint that the roll department does not pay. One dealer making this complaint was asked what he did to make it pay. "Do you ever mention the rolls in your advertising? Do you show rolls in the window regularly, or even once in a while? Have you weeded the 'dead ones' out of your mailing list, or do you continue wasting postage on names of persons who never buy a roll? Do you carry even the standard titles, or do you merely order what your people select from the catalogue?" Any dealer may ask himself these questions.

Neglect of Reed Organ Trade Letting Profits Escape.

By Martin York.

IT is certain that a very large proportion, if not the majority of the dealers in musical instruments, are permitting a good share of their profits to escape by their neglect of the reed organ trade. This is particularly so in the West, and it is even more so in Ontario. The dealers have, we think ill-advisedly, given the cheap piano so largely the preference as to leave no margin for the perhaps less impressive instrument, however much more musical.

There could be no greater mistake than to suppose that the reed organ is a dead issue in the trade. Because the number of reed organ plants has become fewer and often prices have been reduced to the minimum, is not a certain sign that the ambitions of the organ makers have become satiated or that their energies have died

away. Quite the contrary. There are still reed organ industries whose energies are as great or greater than ever. There are many reed organs made to-day. The reed organ production is now confined to a few number of industries, but larger ones and better. And there is as great a diversity of style, as wide a degree of merit in the modern reed organ as in the pianos themselves. We have the cheap and inferior organs and the thoroughly well made and musically artistic reed organs, just as with the pianos. And this is one of the causes of the neglect, on the dealers' part, of the organ, which neglect, as we have said, is robbing them of a very good share of the profits of their business.

The cheap organ, the very cheap and inferior organ, has worked proportionately more harm to the reed instrument generally than the stencil piano has done harm to the legitimate piano. The fact that there exist reed organs whose sole claim to the dealer's notice is their extreme cheapness has served to force down not only the selling prices but also the regard, on the public's part, for reed organs in general. The impression is made that organs are not even, in a proper sense, musical instruments. Until the small grand pianos came into vogue the same fate referred to as affecting organs threatened the piano also. To some extent the idea of cheapness did impede the piano in certain classes, and the dawn of the true art piano has replaced the instrument upon its pedestal as the highest attainment, representing almost princely money value in the estimation of the wealthy and aesthetically critical class of musical people.

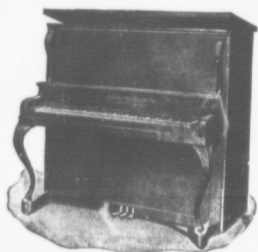
Reed Organ Not a Competitor of Piano.

The reed organ was never meant to compete with the piano. It is an instrument totally different in its musical effects. A big mistake on the dealers' part is in the habit of discouraging their customers' call for organs by recommending to them pianos instead. Very often there is a better margin of profit possible in a good organ than in a cheap piano. Certainly in time the organ will give way to the piano, and so the dealer may realize another profit in the exchange. These are very elementary things. Every dealer knows all about them. But many of the dealers nevertheless prefer to neglect the reed organ or to make it the fifth wheel to their business wagon. And this is so not only in large cities, but in smaller places as well. In the latter the dealer who is wise will stick to the reed organ and encourage its sale. For it is the instrument perfectly adapted to the country trade. It is still the ideal thing for the canvasser, for the man whose duty it is to break the way and do the pioneering.

And as long as it is still so easy to secure such old and famous reed organs as the Thomas, Karn, Goderich, Doherty, Dominion and Bell, the dealers have no excuse for permitting that branch of their business to languish.

Profitable to Rent Used Pianos.

USED pianos should form the larger part of the low-term business. While many dealers are becoming much more conservative in their selling terms, some are building up a profitable connection in renting the pianos taken in exchange. One that has been taken at an allowance of \$100 and rented at from \$3.00 to \$5.00 a month yields quite a satisfactory return on the amount invested.



Style 130

What About Xmas Trade?

Are you ready for it?

**The Sherlock-Manning
20th Century Piano and Player Piano**
is the line that will make Xmas business profitable.



Style 80

The people are buying Sherlock-Manning pianos and players now. Are you getting your share of trade?

\$9000 MORE IN SEPTEMBER
September 1915 sales total \$9000 more than same month last year.

If you are looking for a piano that will build up and increase business, one that sells easily, remains sold and sells others, representing the acme of advertising perfection; if you wish to represent a firm well abreast of the times,—

You Need the Sherlock-Manning Line

Get the benefit of our Advertising:—

Sherlock-Manning Instruments are being advertised in 18 Canadian Publications.

Daily we have the pleasure of referring enquiries to our Dealers.

We have scores of acknowledgments where sales have been made.

Read letter from Mr. Gloeckler.

Sherlock-Manning Piano Co.,
London, Ont.

Dear Sirs:—

Will you ship me six styles 70, 2 in Mah., 2 in Wal., and 2 in Fumed Oak.
I have neglected to thank you for the letter of G. Martin of Bradwell, Sask., who inquired of you re pianos some time ago. I immediately had my salesman call on him, and we sold the party he wrote about a 105 R.M.

Thanking you, I am,

Stewart Block, 20th St. East,
Saskatoon, Sask., Sept. 13th, 1915.

Yours truly,
(Signed) H. J. M. GLOECKLER.

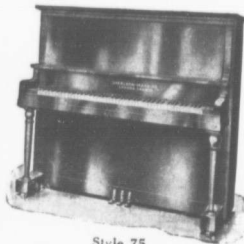
The Dealer featuring Sherlock-Manning is given every assistance

Let us Help You Make Money

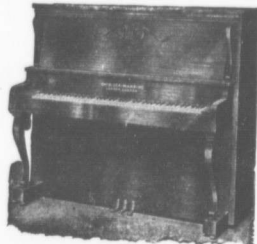
Get a stock for Xmas.

Don't wait till you have a customer who requires immediate delivery and refuses to wait for shipment from factory.

Get your Xmas Stock now



Style 75



Style 105

THE SHERLOCK-MANNING PIANO COMPANY
LONDON CANADA

Winnipeg Letter

CROP returns and reports of threshing operations form the most interesting literature at the present time for those in the music trades in Winnipeg. Naturally enough the dealers here are intensely interested in the success of the farmers, though anticipating no boom as a result of the crop, successful as it proved. The future looks brighter for sales and collections, and already trade has been given an impetus that, while not great, is healthy.

In a private letter from Mr. F. H. Wray, proprietor of Wray's Music Store, who is "somewhere in France," he states that the bandsmen, including himself, have been doing trench and guard duty. He states that he only sees the instruments occasionally. Wray's Music Store reports an improvement in trade.

Mr. Merrell reports a decided improvement in the Karn-Morris sales, especially from outside points. Collections are considerably better, and by the first of December money should be moving quite freely. The Karn-Morris Piano & Organ Co. report exceptionally good trade in small chapel organs to country churches. This firm had the pleasure of a visit from Mr. D. S. Cluff, the Company's wholesale representative. He reports good business in the West.

Mr. O. Wagner, manager of the R. S. Williams Co. here, reports a much brighter outlook for business. Country dealers, beginning to realize dull times are over, are sending in orders more freely for musical merchandise.

Mr. J. G. Whiteacre of Mason & Risch, Ltd., paid a visit to the firm's local branch on his way east from his home in Vancouver.

The employees of the Western branches of Mason & Risch, Ltd., have contributed one thousand dollars for the purchase of a machine gun. A cheque for this amount was forwarded and acknowledged by the Honorable, the Minister of Militia, Major-General Sir Sam Hughes.

Mr. Geo. H. Suckling, the enthusiastic manager of the Winnipeg Branch of Nordheimer Piano Co., is very optimistic in regard to trade for the next few months. Business is improving nicely with this firm, and Mr. Suckling says, they are getting "quality" trade.

Mr. R. C. Willis, local manager Doherty Piano Co., has no complaints in regard to business, both piano and phonograph sales being much improved. Collections also show a decided improvement over the previous month.

Columbia phonograph business is coming along nicely with Stanwoods Limited, many old friends and new customers finding their way to the dainty new phonograph parlors of Stanwoods Limited on Portage Ave.

Winnipeg Piano Co. report an improvement in piano and gramophone sales and collections, and express the fervent hope for continuance if not increase of same. They had large crowds in the store for several days taking advantage of the sale of sheet music at less than half the regular prices.

Mr. H. P. Bull, manager Cross, Goulding & Skinner, has a good report to give, a fair amount of business being done, especially in the country. Collections have cut down arrears considerably.

Miss Nellie Malcolm, the Winnipeg Scottish soprano and pianist, recently finished an engagement at the Toronto and London Exhibitions as pianist for the Sherlock-Manning Piano Co., with great success. Miss Malcolm returned to Toronto and played five numbers, her own arrangements, for the making of Solo-Artist Records, the Otto-Higel Co.'s hand-played rolls for player pianos. These numbers were: "Come Back to Erin," "The Perfect Day," "Unto the Hills Psalm," "The Rosary," "Il Trovatore."

Messrs. J. J. H. McLean Co. report an improvement in trade conditions, also collections coming in more freely.

Mr. Redmond of the J. J. H. McLean Co., who has been visiting in Picton, Ont., his summer home, for some time, is expected home shortly.

Mr. and Mrs. Harold Cadle have taken up their residence in Regina, where Mr. Cadle will act as salesman for the Heintzman Piano Co.

With Balson Bros. Edison phonograph business is fair, this firm are working hard for business, and are getting a fair share of it.



Mr. R. C. Willis the new manager of Doherty Piano Co., Ltd., Winnipeg branch.

Columbia Phonograph Co. still report a shortage of machines. This firm's November supplement is a big advance over other months.

Fowler Piano Co. report a visit from Mr. A. P. Willis, president, and Mr. R. A. Willis, vice-president of Willis & Co., on their return trip east. Both gentlemen were highly optimistic over the Western crop outlook and booked many orders for Willis goods. Business is looking much brighter with Fowler Piano Co., and although they do not expect a big business, they are looking for three or four months' fair trade.

Katharine Goodson, the English pianist, played to a large and enthusiastic audience at Central Congregational Church, under the auspices of the Ladies' Auxiliary of the 1885 Veterans. The Fowler Piano Co. furnished a concert Knabe grand for her use, and a Willis piano for her apartment at the Royal Alexandra.

It is said that the home of the mandolin and guitar is Italy and Spain respectively, but that the banjo is an American instrument.



Willis Art Piano Style "A"

THE "ACID TEST" OF USE

shows up the really great piano. To stand up to the demands of constant playing 365 days a year—year in and year out—is the only thing that distinguishes a truly good piano from a cheap one. WILLIS pianos are consistently good. They are one grade of quality—and that the very highest known—all the time. They give to dealers a selling strength which is a powerful business building force.

WILLIS Dealers have also the opportunity of securing the celebrated KNABE representation in districts not already arranged for.

STYLE "A."

Mahogany and walnut cases, double veneered inside and out, 7 1/3 octaves, trichord, over-string bass, patent registered plate with bushed pin block, three pedals, ivory key-board and ebony sharps, perfect repeating action, improved acoustic rim and rift cut maple bridges.

Height, 4 feet 5 inches.

Width, 5 feet 2 inches.

Depth, 2 feet 2 inches.

Weight Boxed, 850 pounds.



WILLIS & CO., LTD.

HEAD OFFICE :

580 ST. CATHERINE ST. W., MONTREAL, P.Q.

Factories—St. Therese, Que.



Montreal Letter

THE returns quite evidently justify all the enterprise and all the hopeful activity that the retailers who feature talking machine departments have put into effect to secure business this season. Backed by the publicity enterprise and other selling helps of the manufacturers and distributors the retailer's efforts have been directed at a readily responsive public. In the results of talking machine activity there is encouragement to feature pianos and player pianos with less of that apologetic hesitancy displayed by some during the last year or two and more of the confident hopefulness that conditions warrant. Only by consistent and continual going after sales is piano business maintained under favorable conditions, therefore in less propitious times it is necessary to increase the aggressiveness.

his removal from the hospital to his home. It is expected that he will be out and about within two or three weeks' time.

Business at the headquarters of Willis & Co., Ltd., is progressing in a way quite in keeping with the aggressiveness of firm and salesmen to get business. Each season sees the Willis line more firmly rooted in local public esteem and better known throughout the country. They also continue to feature Newcombe lines with their characteristic consistency.

"The improvement of the past month is indicative of a good fall and winter trade," said Layton Brothers, "sales of Mason & Risch instruments in players, grands and uprights continues good. Inquiries and sales of Sherlock-Manning and Layton Bros. pianos and Thomas organs have been quite successful of late."



View of Messrs. Layton Bros. show window as it appeared trimmed for "Edison Week." The tastily arranged contents of the window were indeed quite worthy of the house of Layton Bros.

Local reports make it quite clear that sales and prospects are in excess of the same period of a year ago.

About this time of the year and from now on the local dealers have many calls made upon them for supplying pianos gratis for Church concerts, programme advertising, etc., as everybody knows, and it is also known that they never refuse a request of any kind, unless, indeed, that it is so flagrant that it can readily be seen through with the naked eye.

A dissolution of partnership will take place shortly, it is said, with one of our local St. Catherine Street piano firms. As their plans are at present only in a premature state, next month we hope to be in a position to give the detailed facts.

Clarkson and Cowan, dealers in sheet music, have made an assignment for the benefit of their creditors.

The many friends in the trade of C. W. Lindsay will be pleased to hear that he has successfully recovered from his recent severe operation sufficiently to allow of

J. W. Shaw & Company are pushing energetically the sale of Gerhard Heintzman goods, whilst Shaw instruments are as popular as ever.

Fall activity is pretty well in evidence at the warehouses of C. W. Lindsay, Limited, and this firm anticipate that the same healthy tone which now exists will continue. Nordheimer *et al* goods handled are reported to be well to the fore.

Edison week was well observed in Montreal, and especially so by Layton Brothers, who had a most impressive window display of Edison goods, an illustration of which is reproduced in this issue. They have entered for the Edison prize window contest. They state that the recent good run of Edison business was apparent before Edison week.

It is said that the man who made two blades of grass grow where only one grew before is a philanthropist. William Lee, one of the De Luxe city salesmen of Layton Brothers, must be one of that sort, for it is said of

✦ CECILIAN ✦

IN THE FAMOUS CECILIAN ALL-METAL PLAYER AND PIANO are presented unique instruments which enable the dealer to command the trade of the more influential and prosperous people of his immediate neighborhood.

The distinctive features of these remarkable instruments open the door through which the dealer may approach any well-to-do person in his territory on an entirely new basis, no matter what they may have in the way of pianos or players, and achieve a transaction profitable to both dealer and customer. Thirty-two years' experience in the application of the quality idea in piano manufacturing has convinced us that we have the best interests of the dealer at heart in adhering to Cecilian standards of quality.

Cecilian owners appreciate Cecilian players and pianos, and their friendship and influence are constant beneficial factors for the dealer who sells the Cecilian line.

These are not idle statements but facts which have fully justified our strict adherence to ideals of quality in the manufacture of the Cecilian all-metal Player and Piano, both of which have won pre-eminence by reason of their intrinsic merit.

Dealers who adhere to the same ideals in selling will find in the Cecilian line a leader which can be consistently promoted on an equality basis in competition with any of the best players and pianos in the world.

Why not concentrate your selling energy and ability on this high class line, which is so complete it will cover every demand of your trade—absolutely?

THE CECILIAN COMPANY, LIMITED

Makers of the World's First All-Metal
Player Pianos

GENERAL OFFICES AND FACTORY:

1189 Bathurst St., Toronto.

RETAIL SALESROOMS:

420 Yonge St., Toronto.

him that he has made two customers and a fraction where only one had existed before for Mason & Risch lines, previous to his advent with the firm.

Gervais & Whiteside are Karn-Morris boosters, and report the closing of some nice sales lately, and are looking forward to a continuance of the same.

At the warerooms of J. A. Hurteau & Company, Limited, business is reported good in the demand for pianos, and orders for Pathéphones for immediate and holiday delivery splendid.

Mr. J. H. Mulhollin stated to the writer that business was all that could be desired in all lines, including Evans Brothers lines. Mr. Mulhollin said that he mentioned this just to show business conditions as far as he was concerned.

The Canadian Graphophone Company, wholesale distributors for Columbia products in the Province of Quebec, state that they are placing a large number of the more expensive types of Grafonolas, indicating that dealers in every section of the Province of Quebec anticipate a lively and profitable Columbia trade. "The advertising now appearing in the local dailies has succeeded in creating a still greater and wider demand for these goods," said the Canadian Graphophone Company.

Charles Culross, in addition to featuring to excellent advantage the Martin-Orme line, is specializing on Columbia products, and has already sold quite a number of Grafonolas and a large number of records. His stock in both machines and records is a most comprehensive one.

The trade is offering its sympathy to W. H. Leach, president of the Leach Piano Company, in the death of his wife, which occurred on October 11th, after a short illness. The funeral was attended by a large number of the trade. The popularity of the deceased was attested to by the large number of floral offerings received.

W. F. C. Devlin of the Martin-Orme Piano Company, Limited, Ottawa, Ont., passed through Montreal on his way to the Maritime Provinces. He speaks optimistically of present and future business possibilities of the trade throughout Canada.

Mr. A. P. Willis, president of Willis & Co., Ltd., has again picked up the threads of business after an absence of over two months' touring Western Canada. Mr. Willis was met at Regina by Mr. R. A. Willis, who returned with him. Some impressions formed by him are given elsewhere in this issue.

After spending a month at the plant of the Berliner Gramophone Co., Ltd., familiarizing himself with their lines and policy, Mr. A. G. Farquharson has returned to Toronto where his headquarters will be with His Master's Voice Gramophone Co., until Dec. 1st. He then removes to Winnipeg in the capacity of manager of Western Gramophone Co., distributors in the West of Victor and Berliner lines.

At the recent Ideal Home and Military Show held in the Arena, Charles Culross demonstrated the Martin-Orme electric player, and secured from this mode of publicity several good prospects.

Reading and writing orders is the kind of indoor sports with George T. Bader, one of Willis & Company's top notch salesmen. As to the reason of his increase of business month by month he said, "The public realize the value of quality, and despite all other com-

peting lines on the market of either long standing or new in the field, the representation controlled by his house continues to increase right along, and to gain new friends daily."

STRENUOUS WORK SELLING PIANOS IN WEST, IN SPITE OF TREMENDOUS CROP.

Much Grain Being Stacked—Threshing Impossible to Finish This Year—A. P. Willis Makes Business Survey.

QUITE unaffected by the physical stress of a tour of the Western Provinces covering a period of over nine weeks, Mr. A. P. Willis, president of Willis & Co., Ltd., Montreal, spent a few days in Toronto on his way home. Mr. Willis was met at Regina by his son, Mr. Robert A. Willis, who accompanied him on the balance of the return trip. The westward journey through the mountains was over the C. P. R. main line, and the return through the Crow's Nest Pass. Mr. Willis visited all the larger centres and many of the smaller places west of Winnipeg, taking ample time to make a minute business survey of the territory visited.

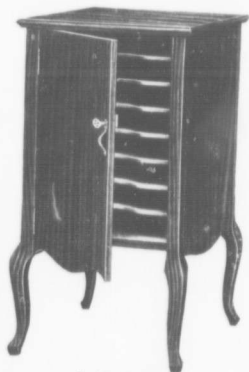
In the far West was noticed a perceptible scarcity of cash, and though conditions were such as to seriously affect piano selling in British Columbia, the business was not entirely at a standstill. The volume, however, has been far below the level of normal times, but to say that no pianos are selling at all would be incorrect. The trade in Vancouver, for example, has suffered and is still suffering, not only from the financial stringency, but by reason of unwholesome selling methods. The dealers have also had the serious competition of families selling their pianos at sacrifice prices because of removing from the city or for other reasons. The placing of contracts for war munitions with Vancouver firms has put many thousands of dollars in circulation there.

In the Middle West piano salesmen could do little more than talk during the summer. The farmers were not in a buying mood until their crops were a certainty, and the piano men could only do missionary work with prospective purchasers. Several more weeks were occupied with harvesting operations, when the farmers were too deeply engaged to give the piano salesman time, and the same applied again during the threshing operations. The dealers, however, anticipated a very decided impetus to business with threshing operations completed or well under way, and ordered stocks accordingly. They are working strenuously to dispose of their purchases.

The threshing, Mr. Willis observed, would not be finished this year. The acreage increase and heavy yield have made demands upon the threshing outfits which could not be increased proportionately, because of the cost and because of the machines and men not being available. This means that not only will threshing be continued until Christmas of this year, but farmers will be threshing the 1915 crop after they are through seeding next year.

Thousands of acres of wheat are being stacked by farmers who can afford to wait, and who realize that to prevent damage they must resort to stacking,

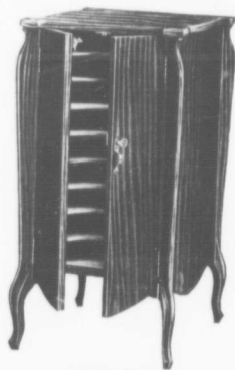
ORDER EARLY, BUSINESS IS COMING



No. 80, 81, 82
Fitted with Shelves for Columbia or Victor

Two New Ones
for the
Christmas Trade
Fitted with Shelves for Albums

Note the space under, just the thing for
hardwood floors



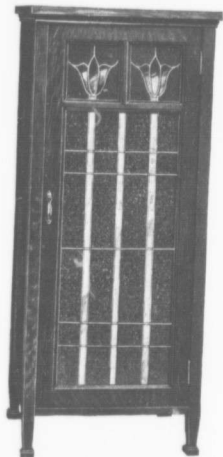
No. 83, 84, 85
For Victor IX. Note the top cut to fit
base of machine



Newbigging Cabinet Co.

LIMITED

HAMILTON - ONTARIO



No. 44, with leaded glass panels, adjustable
steel rod shelving

Everything in
Talking Machine
and
Player Roll
Cabinets

Let us have your order early even if you
do not want goods shipped until later,
it helps us out in the rush season



For Edison A 80.

hitherto almost unknown in the West, and for which work there has been a scarcity of experienced men. The better-off farmers are also establishing their own granaries, so that they will be in the position of selling their own grain only when they consider the market right. In this connection it is of interest that the Government elevators have a capacity of twenty-two and one-half million bushels this year, as against three millions in 1911, and still more elevators are being erected.

The crops of the Middle West were so successful that much money will circulate to the Pacific Coast as well as eastward. It is estimated that the crops will have a value of between three hundred and four hundred millions of dollars, but this will by no means be put into circulation immediately.

"In passing through the country during the harvesting season," said Mr. Willis, "the traveller formed the impression that a week's work made no visible reduction in the work to be done." In some fields he observed as many as five waggons drawn by three horses each at work, and it seemed as if there was not room to pass between the stooks so close together were they."

The scarcity of mixed farming was noticed by Mr. Willis, and is always commented upon by eastern visitors to the West. This is beginning, however, and it is expected that the next few years will witness considerable progress in this direction.

"The Western people are intensely loyal," he said, "and concerning the present war have but one idea, the defeat of the Teutons and Turks. In the Middle West are many of the better class Englishmen, who make excellent farmers and the highest type of citizen. He also remarked that settlers from the United States made splendid Canadians.

Concerning his own business in the West, Mr. Willis stated that the Willis line is being well placed. He remarked that his firm had been early in getting their best styles in the educational institutions of the three provinces, also many families removing from the east had taken Willis instruments with them, so that they had become well known.

"Wherever I went," said Mr. Willis, in concluding his interview, "I noticed the Canadian Music Trades Journal, and it was always like meeting an old friend to see it."

POPULAR PIANO MAN OF LONDON WEDS.

Mr. Clifford Gray, manager of the Mason & Risch branch at London, is receiving the congratulations of his many friends in that city and other places in Ontario on the occasion of his marriage to the daughter of Mr. Arthur McClary, of the McClary Mfg. Co., Ltd. Mr. Gray has made many friends since removing to London, and the bride was one of the most esteemed young ladies of that city, as was attested by the profusion of costly gifts. The young couple spent their honeymoon on a visit to New York, Boston and other cities. The gift of Mason & Risch, Ltd., was a handsome cabinet of silver. Mr. N. H. Conley of that firm was among the out-of-town guests at the wedding. His personal esteem for Mr. Gray was evidenced by a beautiful gift from his family.

AN EFFICIENCY CHAT WITH EMPLOYEES. Employers Never Can Get Too Many Good Workers, Says Financial Manager of Layton Bros. to His Office Staff.

The financial manager of Layton Bros., Montreal, Mr. William Stobie, recently treated his office staff to a little efficiency talk that has timely inspiration for any office staff or selling staff anywhere in the country. His message to his "fellow-workers" is here reproduced.

"During the next few weeks we shall be passing through a time of particular stress in this business. Not only will special efforts have to be put forth to increase sales, to obtain fresh prospects, and to boost business generally, but greater activity will prevail in the tuning and repair departments.

"This of itself will increase the detail work in the office where already the rush of preparing statements and statistical reports is making itself felt.

"There is nothing more disheartening in the world to the willing worker than to find his work gradually gaining on and overwhelming him, therefore it behooves us each and everyone to discover how we can achieve greater efficiency—how we can contrive to do in fifteen minutes that job that used to take us half an hour. No efficiency that is worthy of the name can ever be accomplished without concentration. Whatever you do, do it with your whole heart and soul, and your whole energy.

"Cut out all unnecessary talk and gossip. No one can do his best in work while gossiping about his or her neighbors or thinking about the moving pictures he or she went to last night or intends going to to-night or to-morrow night, and who, that is earnest or intent on good work, can perform it with the fullest satisfaction while an incessant chatter is going on all around?

"Remember a business is a huge machine. The human beings that run it are all parts of the great wheel that drives the machine. No one of us from the boss to the youngest office boy can be the whole wheel. Each is a part—a cog if you will, but if one cog or pin fails to do its work properly it will clog the movement; the whole wheel will suffer and perhaps the machine itself will break down.

"Be punctual. Remember only fifteen minutes lost each day, six days in a week, fifty weeks in a year, represents over nine complete days' work lost in that year.

"Go about your work cheerfully and obligingly, and you will find others will meet you and treat you in the same spirit. Do not go about with a frown, or as if the cares of the world were on your shoulders. Remember Shakespeare's words, 'A merry heart goes all the way—a sad one tires in a mile.' Work as if the business were your own and you were working for yourself—for you are, all the time.

"If the business machine goes to smash through lack of interest on the part of the employees, you know as well as I do that your job will be gone, but on the other hand if all co-operate and make a success of the venture, not only is your position assured, but the latent capital in your efforts will bring you an increased dividend in advancement and salary increase.

"Bear in mind that employers never can get too many good workers, and they never want to lose a good one when they have got him or her if they can help it.

Heineman Motors
"THE MOTOR OF QUALITY"

"Made in the U.S.A."

**Six different styles playing from
one to eight Phonograph Records
with one winding**

*Write for New
Complete Catalog*

OTTO HEINEMAN

45 BROADWAY, NEW YORK

2701 ARMITAGE AVENUE, CHICAGO

There are too many chances to be taken with new help to render it profitable to change, so if you do your work well, remember you are consolidating your position.

"Have confidence in yourself. There is no surer way of inspiring confidence in others than in having confidence in yourself. Remember you come of a race that has never been beaten. Let that superb courage animate your business life, that has been shown daily by our comrades in the firing line, and when things appear at their blackest and overwhelming odds seem to be against you, call up that sturdy stout-heartedness that enabled those far off ancestors of yours to defy Caesar's legions—that covered the British navy with imperishable glory even in defeat off the Falkland Islands about a year ago; that enabled the British Army on the Marne in the darkest days of the war to foil the overwhelmingly superior numbers of a relentless and implacable foe—think of General Gordon in Khartoum—of Capt. Scott in the Antarctic—think of the loss of the Titanic, then ask yourself with a record like that if you, a Briton, can afford to let anything get the better of you.

"Do your utmost to succeed and rest assured that you will reap the reward. Rightly applied there can be no effort wasted."

PETERBORO DEALER REPORTS BETTER TRADE.

Mr. J. M. Greene of the J. M. Greene Music Co., Peterboro, was among recent trade visitors to Toronto. "Trade so far this season is an improvement over last year," reports Mr. Greene. "The farmers are able to pay cash for their purchases, their crops being much better than last year, except the potatoes, which were a failure." Mr. Greene notes an improvement in the percentage of cash sales. His firm feature New Scale Williams pianos and players and Edison phonographs.

LIBEL ACTION GOES AGAINST JOURNAL, BUT PLAINTIFF WAIVES DAMAGES.

In the Supreme Court for Ontario, sitting in Toronto, a jury awarded Berliner Gramophone Co., Ltd., of Montreal, \$1,500 damages in the libel action of that firm against John A. Fullerton, proprietor of the company publishing Canadian Music Trades Journal. The verdict also carries costs.

The action was the result of an article that appeared in the Journal for the issue of November, 1914, entitled "Kaiserism in the Talking Machine Trade, Exclusive Line Contract Much Discussed," and which the Plaintiffs claimed reflected on their methods of securing agencies.

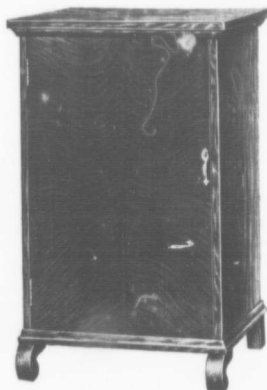
Two witnesses were called for the Plaintiffs to show that in reading the article they formed the opinion that it referred to the plaintiff company.

No witnesses were called for the defence. In his charge Mr. Justice Lennox intimated to the men of the Jury that if in their opinion the article was libelous the plaintiffs were entitled to damages for a substantial amount.

Just as the Journal goes to press we learn that plaintiffs' solicitors have been instructed to waive damages accepting only the costs of the case.

THREE NEW CABINET STYLES.

Elsewhere in this issue appear illustrations of two new talking machine cabinets being introduced by the Newbigging Cabinet Co., Ltd., of Hamilton. The one is designed for the Victrola IX., with top cut to fit the base of the machine. The other is suited to either Columbia or Victor machines. The engraving here



The New Bigging Cabinet for Pathéphones.

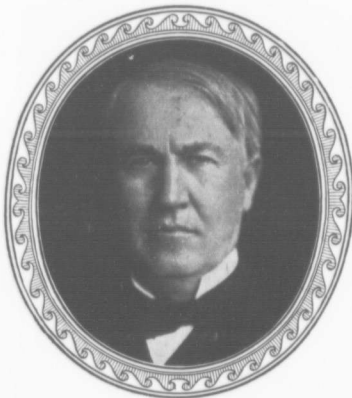
shown illustrates a type of cabinet used extensively by Pathéphone dealers. It is a large cabinet fitted with shelves, so that the large Pathé records may lie flat, and is made in oak and mahogany. The Pathéphone and this cabinet in combination make a handsome outfit.

THE ART OF COLLECTING.

Asserting by way of introduction that 95 per cent. of the country's business is done on credit which necessitates collecting, Mr. R. J. Cassell, collection manager of Grinnell Bros., the large music house with branches in Canada and the United States, has written a book on the "Art of Collecting." This book treats such subjects as Collection System for Instalment Business, Collecting City Accounts, Credit Problems of the Small Dealer, Collection Letters, Legal Phases of Collecting, and many other topics of vital importance which no dealer selling on time can afford to overlook.

This book is full of worth-while tips and suggestions on the finer points of collecting, showing how to make use of the telephone call, the registered letter, the telegram, the awkward call, and other unusual ways of proceeding to liquidate overdue accounts. It also reproduces different series of letters by way of suggestion to the dealer for communicating with debtors under various circumstances.

Every one of the eighteen chapters bears the impress of a writer who has been through the mill, and one who has reached the conclusions he has as a result of actual experiences in the difficult yet very necessary work of making collections. "The Art of Collecting" is published by The Ronald Press Company, 20 Vesey St., New York City. Price, postpaid, \$2.00.



Edison Has Found the Way to a Perfect Re-creation of Music

That's vital news for you Mr. Piano and Music Dealer!
It means that your clientele will listen and then purchase

The Edison Diamond Disc Phonograph



Because it is a musical instrument of the highest class. The Tone-Tests that Christine Miller and others have given with their own Diamond Disc Records prove that the Artist's Tone is the Edison Tone.

We need comparatively few more high-class Music and Piano Dealers to represent us in places where we have no dealers.

Apply to-day; to-morrow may be too late.

Thomas A. Edison
INCORPORATED

103 Lakeside Avenue, Orange, N.J.



The Talking Machine of To-day.

WHEN an Eastern Ontario salesman was upholding the truly musical properties of talking machines generally and the make he represented in particular before a customer the other day, he soon found that the party looked upon the talking machine of to-day as the same instrument it was eight or ten years ago. Such prospects are growing fewer every month, but they are still by no means rare.

This salesman put forward the argument that a long list of the world's recognized artists were not only willing but anxious to make records. He dwelt on the point and hammered it home, but was met with the remark that "of course they were—for the money there was in it." The idea of emphasizing the musical qualities of sound reproduction by means of talking machines and records may be advocated from another angle, where this very superficial comeback would not hold. As a matter of fact it does not hold anyway, for the famous vocalists, violinists, orchestras and other artists could not afford to lend their talent in such a manner just for the money there is in it.

But it would surprise a prospect of the class in question to know that in England one of the important factors in the musical life of various centres is the local Talking Machine Society, made up of machine owners who meet once or twice a month for a musical evening. In Sheffield the president is a choirmaster and musician of high rank. At one of their recent meetings a lecture on the reproduction of musical sound and the science of music was followed by a vocal duet record competition, which was won by a certain record.

At a meeting of the South London Phonograph Society a competition was held for records of tenor voices, each member taking what he considered his best tenor record. It goes without saying that a group of music-lovers to be entertained by a competition of this nature must have a good choice of songs, sung by vocalists with good voices, and recorded very accurately by the record-makers.

It is well to frequently talk the reception the talking machine gets from musicians and lovers of music who are in no way interested in the industry other than what satisfaction they can buy. The place of the talking machine in the households of the highest in the land is now a matter of selling history. Indeed in some homes they have two. A New Brunswick gentleman has two machines—a fine expensive type in his drawing room, and a portable one in the den upstairs.

There is no excuse for any salesman who is not fortified to meet the arguments of any person ignorant of the capabilities of the talking machine of to-day.

The Talking Machine vs. Pianos.

THAT the talking machine has saved the situation during the financial crisis that has been put on the music industries in common with nearly every other line of business is the confident claim of many retailers who talk from the wisdom of their own experience. This is not to say that the piano business would have gone to the wall but for the talking machine but it is to say that many retailers credit their ability to keep afloat to their talking machine departments.

The piano is still the backbone of the music industries and it may be that many dealers as well as manufacturers have been too pessimistic in their conclusions of times being unpropitious for customary aggressiveness in seeking piano business. An argument in favor of the talking machine has always been that it is saleable when piano selling is lively either to piano owners or to those who cannot afford pianos, and again when piano selling sloughs off the talking machine is still saleable because its price brings it within reach of so large a percentage of the people of any town, city or community.

Whether or not the piano man features the talking machine at the expense of his piano department is for himself to decide unless the firm whose pianos he handles is in a position to demand that his opinion be heard. But the fact remains that the advertising and featuring of talking machines and records brings greater returns under conditions of the past year or two than the same efforts directed in piano featuring might be expected to do. To say the least it is interesting as a development to consider the standing of talking machines in establishments where as recently as five years ago they were treated as an indifferent side line.

Dealers Unite in Using Red Stickers on Approval Packages.

SENDING out records on approval was the chief subject of discussion at a meeting of the Detroit Music Trades Association. There was no doubt that the approval system was being abused. One of the dealers present stated that it was the rule of his store to put a red sticker on all packages of records going out on approval, and this sticker called attention to the fact that records must be returned within twenty-four hours, and that the customer must keep at least one-third of records sent on approval. He stated that this was rigidly enforced. The members passed a resolution favoring the adoption of a similar plan. The secretary was ordered to have some tickets printed at once and to distribute them among the members of the association. In this way every dealer will be working along the same lines and no customer can say that he is being favored or being discriminated against. The public will get the same treatment on approval records from all the dealers.

A Five to One Proposition.

WHILE appreciating that the great field of profit in the talking machine department is in the record end of the business many retail salesmen show their partiality for machine sales. To them the machine sale is "big game" and they consciously or otherwise adopt an attitude toward the record sale as if selling it were a mere "piker's" game. They think of it only as

Columbia



Cohen "in bad" again! He pleads with the operator; he wrangles with the attendant; he jangles with the wrong party on the wire; he sheds moans and coppers all through the funniest Columbia Record you ever heard. Other side of Record finds Cohen actually jailed—Arrested for Speeding—"Oi Yoy, Oi Yoy!" It's Joe Hayden at his mirthfulest, and exclusive to Columbia! Your dealer wants you to hear him .85—day. Sold at

While we're at it, let's have more of the Fun Kings out

Never a Dull Moment in Your Home for Family or Visitors
With These Stars of Joyland Ready to Entertain

- JOE HAYDEN.**
A1516 {Cohen on the Telephone.
{Happy Tho' Married.
- RAYMOND HITCHCOCK.**
A5231 {Ain't it Funny What a Difference Just a
{ Few Hours Make?
{And the World Goes On.
- A5257 {In the Days of Old.
{Recollection.
- BILLY MERSON.**
R1757 {The Spaniard that Blighted my Life.
{I'm so Spiteful.
- R1631 {I'm Going Away.
{The Wreck of the Dover Express.

- BERT WILLIAMS.**
A1853 {Never Mo', Orchestra accompaniment.
{Purpostus, Orchestra accompaniment.

- WEBER & FIELDS.**
A1855 {Trust Scene, Joe Weber and Lew Fields.
{Restaurant Scene, Joe Weber and Lew Fields.
- A1168 {Mosquito Trust, Joe Weber and Lew Fields.
{Heinie at College, Joe Weber and Lew Fields.

- BILLY WILLIAMS.**
R1563 {Here We Are Again.
{When Father Papered the Parlor.

Hear Jay Laurier in "Silly-Billy Brown" and "Sneezing" (R1825). Listen to Nat Wills in "No News, or What Killed the Dog," and "Two Darky Stories" (A1765). Then there's Golden and Hughes in "My Uncle's Farm" and "Minstrels" (A5173). Frank Tinney in his "First Record" and his "Second Record" (A1854) is very funny, and our old favorite, Cal Stewart, in the "Uncle Josh" series, old favorites (A1715 and A1742).

Your Columbia dealer will gladly play any of these records for you—free of charge. Ask him for complete Columbia Record list, or if you cannot secure it write to



Music Supply Co.

Ontario Distributors of Columbia Products

36 Wellington St. E.

Toronto



an individual record proposition rather than sales of half dozen, dozen or even two dozen lots to a customer.

It has been estimated that the purchaser of a machine is eventually good for five times the cost of the machine in records and that if he does not spend five times as much on records as on his machine there must be something wrong. The average may be high as related to actual experience but as a possibility it is low. If the estimate is too high it is because of the anxiety of so many in retailing machines that they overlook the record profits.

It is very commendable to be ambitious to make a good showing in machine sales. But this ambition may run to the extent of merely turning out record customers for a competitor. In this five to one proposition the odds are in favor of the record.

NEW RECORDS

EDISON RECORDS FOR NOVEMBER.

CONCERT LIST—\$1.00 each.

- 28218 O Dry Those Tears (Teresa Del Riego).....Helen Stanley
Soprano, orchestra accomp.
28217 Una furtiva lagrima—Elixir d'Amore (Gaetano Donizetti),
Karl Jörn
Tenor, orchestra accomp.

REGULAR LIST—70 cents each.

- 2728 Absent (John W. Metral).....Hardy Williamson
Soprano, orchestra accomp.
2740 Ah! Could I But Once More So Love, Dear (W. Aletter),
Emory B. Randolph
Tenor, orchestra accomp.
2747 The Call of the Motherland (Edward W. Miller),
Frederick Wheeler and Male Chorus
Baritone, orchestra accomp.
2725 Chasse aux Papillons—Serenade (L. Fontbonne).....Weyert A. Moor
Flute, orchestra accomp.
2743 Dat's What I Call Music.....Edna Bailey
Recitation

- 2724 Firefly (My Pretty Firefly), (Grogan and Piantadosi),
Irving Kaufman and Chorus
Tenor, orchestra accomp.
2729 A Flower of Italy (D. Agostino).....Isidore Moskowitz
Violin, orchestra accomp.
2730 Garden of Roses Waltz (Ellis Brennan).....New York Military Band
2732 If You Can't Sing the Words, You Must Whistle the Tune (Herman
Darewski).....Billy Murray
Tenor, orchestra accomp.
2738 Mother Macree (Olcott and Ball).....Walter Van Brunt
Tenor, orchestra accomp.
2727 My Big Little Soldier Boy (Mabella Carolyn Church),
Glen Ellison and Chorus
Baritone, orchestra accomp.
2736 My Hula Maid—The Passing Show of 1915 (Leo Edwards),
Gladys Rice and Irving Kaufman
Soprano and tenor duet, orchestra accomp.
2742 Parla Waltz (Arduini).....Guido Giardini
Whistling
2739 Porcupine Rag (Chas. J. Johnson).....New York Military Band
2734 Raging the Scale—Fox Trot (Edward B. Claypole),
Jandus' Society Orchestra
For dancing
2723 The Relic Hunters.....Billy Golden and James Marlowe
Negro Vaudeville Sketch with Banjo
2733 Spring Flowers (R. Mattiozzi).....Mary Carson
Soprano, orchestra accomp.
2741 They All Did the Goose-Step Home (Mills, Scott and Godfrey),
Irving Kaufman and Male Chorus
Tenor, orchestra accomp.
2744 Treasure Waltz—Gayety Harp (Gipsy).....Hungarian Orchestra
2731 Twinkle Waltz (Vanderpool and Reimer).....Charles Daub
Nyxophone, orchestra accomp.
2726 Waipio Medley.....William Smith and Walter K. Kolomoku
Hawaiian Guitars
2746 We'll Never Let the Old Flag Fly (C. F. Kelly),
Frederick Wheeler and Male Chorus
Baritone, orchestra accomp.
Where the Water Lilies Grow (Harold Gray).....Royal Fish and Chorus
Tenor, orchestra accomp.
2737 Woodland Songsters—Waltz (C. M. Ziehrer),
American Symphony Orchestra
2745 You're My Girl (Meher and Silbermann),
Walter Van Brunt (Introducing Helen Clark in Refrain)
Tenor, orchestra accomp.

COLUMBIA DECEMBER RECORDS.

10-INCH—85 CENTS.

- A1844 Toy Shop Symphony, (Hagar), Descriptive, Prince's Orchestra,
Christmas Morning With the Kiddies, (Hagar), Descriptive,
Prince's Orchestra.
A1835 American Patrol, (Mecham), Nylophone solo by Howard
Copp, with orchestra accomp.
Call to Arms, (Imaginative Present Day Descriptive), Peerless
Quartette, Orchestra accomp.
A1847 Bounce Me John, I've Rubber Heels On, (McCarthy and
Fisher), Peerless Quartette, orchestra accomp.
Beatrice Fairfax, Tell Me What To Do, (Monaco), Dan W.
Quinn, tenor, orchestra accomp.
A1846 Ballymooney and Biddy Melroe, from "Chin Chin," (Lowry),
James F. Harrison, baritone, orchestra accomp.
My Own Home Town in Ireland, (Solman), Will Robins,
tenor, orchestra accomp.
A1850 Listen to That Dixie Band, (Cobb), Collins and Harlan, baritone,
and tenor duet, orchestra accomp.
On the Good Ship Whip-poor-will, (Donaldson), Collins and
Harlan, baritone and tenor duet, orchestra accomp.
A1849 In the Glory of the Moonlight, (Wenrich), Henry Burr, with
Columbia Mixed Quartette,
If it Takes a Thousand Years, (Ball), James Reed and J. F.
Harrison, tenor and baritone duet.
A1848 Back Home in Tennessee, (Donaldson), Collins and Harlan,
baritone and tenor duet, orchestra accomp.
I'm All Alone, (Herman and Fox), Ethel Costello and Henry
Burr, soprano and tenor, orchestra accomp.
A1845 Blue Danube Waltz, (Strauss), Royal Marimba Band,
The Three Jewels, (Monaco), Two-step Royal Marimba Band.
A1843 Down in Bom-Bombay, (Carroll), Accordion solo, Guido Deiro,
Put Me to Sleep With An Old-Fashioned Melody, (Jentes),
Accordion solo, Guido Deiro.
A1837 Little Alabama Coon, (Starr), Henry Burr, tenor, orchestra
accomp.
Sweetest Girl in Dixie, (R. J. Adams), Henry Burr, tenor,
orchestra accomp.
(New Besta Records from England.)

(Continued on page 41.)

W. H. BAGSHAW

Lowell, Mass., U.S.A.

Oldest and Largest Manufacturers of
Talking Machine Needles

WORLD'S RECORD SHIPMENT OF

63,000,000

NEEDLES IN TEN DAYS



As surely as Fremstad, Casals, Ysaye, Bonci, Neilsen, Bispham and other artists draw great audiences to hear them, so surely do Columbia Double-Disc records by these self-same artists draw business to Columbia dealers.



(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company

365 Spadina Ave., Toronto



For
**Christmas
Trade**

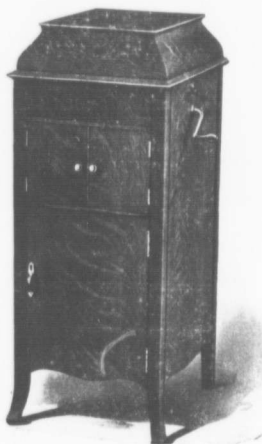


IT WILL PAY YOU TO SHOW
AND RECOMMEND THE

PHONOLA

DISC TALKING MACHINE

The Ideal Christmas Gift
For Any Home



It is made in Canada, by Canadians. There is no duty—no war tax, added to the price. It gives the customer bigger value than any other sound-reproducing instrument he can buy, and the dealer gets a better profit. The agency proposition is open. You can handle anything else you like with the Phonola. The Phonola will play any needle disc record and play it better. It has several exclusive features—notably, the noiseless, smooth running, durable motor.

The Retail Prices are \$20, \$30, \$40,
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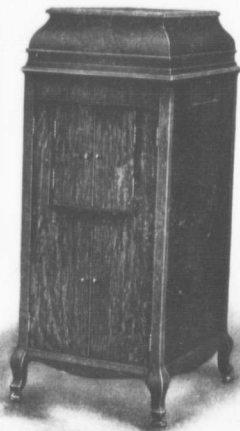
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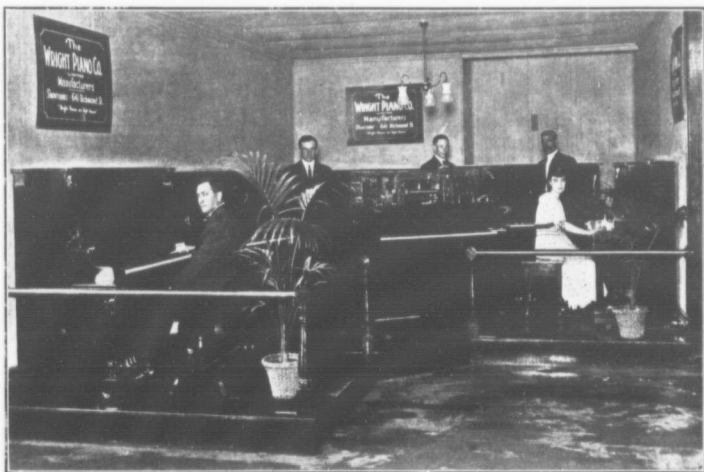
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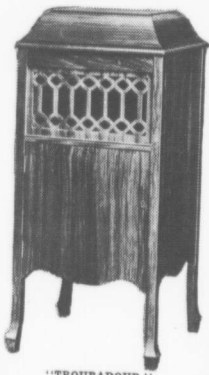
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Violin-Making Industry to be Established in England.

AN interesting letter appeared in the October issue of *The Strad*, the London, England, violin paper, from Mr. Albert J. Roberts, dealing with plans for the introduction of violin-making on a large scale in Britain. This question is equally of importance to the trade in Canada for whom the letter is here given:

It will probably interest your readers to learn that the first factory for the manufacture of British violins has been installed at Hampstead with appliances, motor power and machinery for the production of instruments which are to compete in price and surpass in quality the hitherto exclusively German product.

During the past ten years thousands of German violins have been supplied to scholars in the elementary schools all over the Kingdom. In this way as in many others we have contributed towards the construction of that militarism which now threatens our very existence as a nation. But to-day there is spreading abroad a deep and sincere resolution that "Never again" will we spend our money regardless of whether it goes into the pockets of our friends or our foes. "British goods for British buyers" must be the ambition of every manufacturer and "British buyers for British goods" the reciprocal spirit of every purchaser.

The year 1915 will bear record of the birth of many a British industry that is to adorn the annals of our future commerce. Our brothers from over-seas have sealed with their blood a closer tie of mutual interest and kinship than history has ever known, and we the mother country will see to it that we fall short in nothing that may be reasonably expected of us in response to the call. Germany will doubtless make its own violins in future, but the 25,000 imported yearly into England and the Colonies are cancelled forthwith, henceforth and for ever.

We have in Great Britain skilled and enthusiastic makers, who have devoted their lives to the study of the work of the old Italian masters, and their skill and knowledge must now be combined, organized, developed and transmitted to the rising generation.

Violin-makers are, however, often intensely conservative, extremely jealous, and sometimes foolishly fanatical about their pet theories. They cannot realize that a confere can be quite sincere in his belief in some theory which in their minds has been "exploded" long ago. They will not discriminate charitably between the man who, seeking after truth is deceived by his own deductions, and the man who purposely sets out to deceive others.

The progress and development of the art and industry is therefore impossible under present conditions. To-day, however, traditions will have to go by the board. It is the day of the iconoclast, but it is also the day of

the builder. It is above all "The Day" of the British Violin. Never has there been such an opportunity for the national adoption of the art of violin-making. Hitherto, France and Germany have enjoyed the monopoly of the world's markets. Henceforth it must be France and England. To-day we stand shoulder to shoulder with our allies in the field; to-morrow we stand loyal to the bond of a common sacrifice together in the market place.

The British Violin-makers' Guild is out for a coalition government; that is, it will be a council with but one aim and object:—the development of violin-making as a British industry. To this end all forces must be organized.

I have had a life-long experience as a professional player and dealer in violins. I have visited all the principal Continental centres of the violin-making industry and acquainted myself with their methods, and now I am imbued with the conviction that "my bit" is the task of establishing violin manufacture as a British industry. I am sure that the project will be watched with keen interest by all patriotic musicians.

Arrangements are being made for the employment of disabled soldiers and sailors; there are also vacancies for improvers and a few articleed pupils desirous of learning the art of violin-making, under the guidance of the skilled staff of English, French, and Russian instructors now engaged.

Every violin-maker who is willing to co-operate is invited to write to the secretary of the British Violin-makers' Guild, who will forward particulars of the first meeting of craftsmen to consider the best means of organizing the existing labor in this country for the purpose of establishing the art of violin-making as a British industry. The assistance of several prominent makers, as well as timber and varnish experts, has already been promised.

Breaking-in the New Drum.

QUITE natural is it for the fellow buying his first drum to ask the salesman—how should I break-in a new drum? Is there any danger of my spoiling it from not knowing how to go about breaking it in? Do you really think it is necessary to loosen the drum heads every time the drum is played? As one bandsman said, "I know good drummers who never touch their drum from one week to another, and they do not break any more heads than some who spend fifteen or twenty minutes a day adjusting their drum to suit the weather."

In this connection it is interesting to note what George Burt Stone has to say on the subject in his column in the *Jacobs' Orchestra Monthly*. Mr. Stone writes: "The breaking-in of a new drum is the daily playing on it—straining the heads exactly right, adjusting the tension to suit the temperature, and taking general care of it. When a new drum is received from the factory it probably has been tightened once or twice, just enough to test the drum to be sure it is a good sharp, snappy-toned instrument and to strain the heads evenly. It is then shipped with the heads loosened, because if they were tight the drum in transit might be placed near a hot radiator and the heat would very likely cause the heads to break. When you receive a new drum you find it must be tightened in order

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"The tension of the heads also will change with the temperature. You will find it inadvisable to tighten heads quite as much on a rainy day for, although the best drums are not materially affected by damp weather, the heads are liable to break if subjected to too high a strain in damp temperature.

"The top head should be strained a little tighter than the snare head in order to get the best results. This is why the separate tension style of tightening on snare drums is the more popular. An even strain must be placed on each point of the head, i.e., each rod or ear should be tightened as much as the others—no more, no less. If half the rods are tightened more than the other half, the head will be pulled down on one side, causing the drum to appear out of shape and in time affecting the tone.

"The snares must be adjusted just so—not too tight, not too loose. This is something you will have to experiment with for yourself, and the best way of doing so is to tighten the snares to an extreme tension, then loosen slowly while tapping the batter head lightly with the stick until you have eliminated the "tubby" tone, which is caused by the snares being too tight.

A drum incorrectly tightened will often prove troublesome until put back into condition. I do not consider it necessary to loosen the drum heads after using unless the drum is to be left in a warm room or closet over night, where the temperature is considerably higher than that in which the drum has been played. An extremely high temperature will cause the heads to strain to the breaking point. In an ordinary room, however, when the drum is in a bag it is not necessary to change the tension. As a matter of fact, drum heads will stand a good deal more tension without breaking than you might think. Two-thirds of the trouble found with the average drum is owing to the fact that the heads are not tightened anywhere near up to their proper tension for the best tone and easiest rolling.

Rods vs. Rope Tighteners on Drums.

A DRUMMER who used a single-head drum because he could pack his traps and things inside for travelling equipped of one who knows if a set of six thumbscrew rods would be an improvement over the rope tighteners. The drum was an 8 x 30.

The authority quoted in the preceding paragraph to whom this enquiry was addressed, replied: "Rods will not improve the tone, but will greatly facilitate the quick and even tensioning of the head. I therefore advise rods on small bass drums, and especially on narrow-single-headers. Oftentimes there is a sudden change in the atmosphere of a hall or theatre which necessitates a change of tension, and this, while a very difficult matter with cord and ears, is a very simple one with rods. I suggest that at least ten or twelve might be better for the drum you mention."

It is said that Stradivarius made his violin necks shorter than those built at the present time.

CHAMPIONING THE FRENCH HORN.

By Ross Hickernell, Mus. B., showing that from the standpoint of acquiring a playing knowledge and securing a position the French Horn should be more widely used.—From Jacobs' Orchestra Monthly.

OF all the instruments of the brass family, none is more interesting and important, possesses greater beauty of tone or has recourse to more satisfactory literature than the horn. Notwithstanding this fact it is one of the most neglected by students of music in this country. Inquiry regarding the reasons for such neglect seems to reveal that the instrument is too difficult to master, is not so popular as a solo instrument and that it offers less in the way of engagements.

The impression that the instrument is too difficult for the average player to learn to play is so deeply rooted that it amounts frequently to a superstition. Many will not even attempt to acquaint themselves with its playing principles. It is true that, because of its extremely long and narrow tube, its tone is more difficult to control than the other instruments of the brass family, and that to play it successfully requires a very sensitive embouchure and a highly developed sense of pitch. These are requisites, however, which belong not alone to the horn player.

In point of difficulty the horn does not begin to equal the cornet, which because of its short tube—the shortest of the brass family—requires the highest breath pressure and lip tension of any of the wind instruments. And while the tone of the horn is more elusive it is obtained by a much lower rate of vibration than the cornet, and consequently less lip tension, making possible longer and more satisfactory periods of practice with correspondingly less fatigue. This is a point in its favor which can best be appreciated by the cornet player who is habitually "played out."

As to its desirability as a solo instrument, it can be said that its literature is quite extensive and of a high character musically. Quite in contrast to, and in relief from, much of the so called popular clap-trap written for cornet.

The writer regrets he has not taken time to obtain figures for the purpose of comparing the possibility of engagement. But it can be said without fear of contradiction that the woods are full of cornet and trombone players, while one must go gunning for a horn player. Yet the number of positions for horn in first class organizations outnumbers cornet and trumpets combined. There are, or should be for a sufficiently well balanced concert band, four to five cornets and trumpets against four horns, making a tie. In the symphony orchestra, there are but two or three trumpets as against four horns—making a majority of one to two in favor of the horns.

But the real reason for the lack of interest in the horn, we fancy, is not so much those which have been stated, as the fact that it is an uncommon instrument. It is superseded in most of the amateur bands throughout the country by the E flat alto or melophone, and the prospective player rarely comes in contact with it or knows of its existence, while the other brasses are more or less familiar to all, and, naturally enough, he

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It is to be regretted that this condition exists, and that, because of it, we are accepting an inferior tonal quality in one of the most important sections of the wind band. The writer therefore suggests that band leaders urge their alto players to adopt the horn, which they may do with very slight inconvenience, believing that the increased interest which the so vastly superior instrument affords, will largely solve the well known and distressing "alto question."

The suggestion may well be accepted also by discouraged cornet players. The writer knows several very successful horn players who adopted the instrument only after struggling unsatisfactorily for years with the cornet. And while he is not depreciating the cornet by any means, he knows that, for reasons stated, the percentage of really successful cornet players is very small, and believes that many a good horn player is lost in the making of a poor cornet player.

HAD ENQUIRIES FOR 2,100,000 HARMONICAS.

An interesting peep into the condition of the musical merchandise trade is afforded by the statement made incidentally in a communication from the National Musical String Co. of New Brunswick, N.J., who said: "We had an enquiry some little time ago for two million harmonicas, and one quite recently for one hundred thousand. In the latter case, price was no object, provided we could deliver the goods. We, of course, had to refuse both orders, owing to our crowded condition."

The National Musical String Co., in addition to manufacturing the Bell Brand Harmonicas, make the well-known Black Diamond and Bell Brand Strings.

SHEET MUSIC TRAVELLER HOME FROM WEST.

Chappell & Co's traveller, Mr. T. D. Thompson, has returned from a trip through to the western coast, and as on former occasions, reports a very cordial reception extended by music dealers in the Western provinces. Mr. Thompson was more than pleased with the record crop that is now being threshed there, and with the consequent improved tone to business. "Of course 'Til the Boys Come Home is our big seller now," said Mr. Thompson. "Also it is most pleasing to note the reception accorded two of our newest songs, Land of the Long Ago, by Lillian Ray, and Mayourneen, Roamin', by MaeShane O'Neill, which are being successfully introduced in nearly every one of the large centres."

NEW SONG BY THE COMPOSER OF "THE SUNSHINE OF YOUR SMILE" HAS A RECORD "SEND-OFF."

If it is true that "you can't keep a good man down," it is equally true that "you can't keep a good song back." This has certainly proved true in the case of "The Land of the Long Ago," by Lillian Ray, which was published quite recently by Chappell & Co., Limited. According to advance arrangements, this song was placed on the New Issue list for November, but the fact of a few sample copies finding their way into the hands of dealers, set it going in a remarkable way, and large orders have been placed for it. It is a sentimental song

of a good class, and has been written with the capabilities of the average vocalist in view, being very tuneful, by no means difficult, and of moderate compass.

RE-FILING MANDOLIN PLECTRUM.

To an enquirer who asked how a mandolin plectrum should be re-filled when it becomes blunt, an authority says: "Take a very fine file, or a sharp penknife, and make a bevel on the right side of one face and on the left side of the other. In this way a new striking surface will be made."

"ONE VOICE ALONE" AND OTHERS.

Among the new music out at West & Co's London, England, headquarters, is a simple little song with an easily acquired melody entitled "One Voice Alone," by Claude B. Yearsley, who produced such an extremely pleasing waltz in "Dear Soul." Another song to the fore in West & Co's music is "Somewhere in Conema," by Katie Moss.

Two song cycles of importance are "Sea Poems," containing three songs by C. Whitaker Wilson; and "At the Sign of the Dragon," by Herbert Mackenzie. The latter includes four numbers: "At the Sign of the Dragon," "The Stranger's Song," "The Larks in the Sky" and "The Pedlar's Pack."

NEW MUSIC

- | | Copyrights entered at Ottawa |
|---|------------------------------|
| 30879. "Off to Fight the Germans." Two-Step March for Band. By Philip E. Layton. Montreal, Que. | |
| 30887. "Keep Step with Johnny Canuck." Music by J. H. Horne. Words by Gertrude Cornish Knight. Port Arthur, Ont. | |
| 30891. "Things are Getting Better Every Day." Lyric by Alfred Bryan. Music by Jack Wells and Albert Gumble. | |
| 30892. "On the 7.28." Lyric by Stanley Murphy. Music by Henry I. Marshall. | |
| 30893. "Plantation Days." Lyric by Bobby Jones. Music by Billie J. Morrissey. | |
| 30894. "In Honolulu." Lyric by Stanley Murphy. Music by Henry I. Marshall. | |
| 30895. "Good Scout." One-Step, Two-Step or March. By Mel B. Kaufman. | |
| 30896. "In Old Madeira." Words and Music by James Brockman. Nat Osborne and Geo. Graff, Jr. | |
| 30897. "Canada's Loyal Sons." By Lillian McMurry, Toronto, Ont. | |
| 30903. "Don't Forget." Words and Music by Rev. J. D. Morrow, Toronto, Ont. | |
| 30906. "Everybody Loves a Little Bit of Irish." Music by Chester W. Smith. Words by Louis Wesley. | |
| 30907. "Memories." Words by Gustave Kahn. Music by Eghert Van Alstyne. | |
| 30908. "Going to Ploos." (Rag One Step). By Karl Kaffee. | |
| 30909. "When the Stars in the Skies." Words by Richard Bartow. Music by Robert B. Stirling. | |
| 30910. "Come on Along." (Fast Trot). By Eghert Van Alstyne. | |
| 30911. "The Raggy Fox Trot." By Laurence E. Giffin. | |
| 30912. "Because It's You." (Words and Music). By Helen Trix. | |
| 30913. "Bimba Mia." Hesitation Valse. By William J. C. Lewis. | |
| 30914. "Marching 'Thru' Berlin." Words by Jack Shepard. Music by Theo. J. Huff, Vancouver, B.C. | |
| 30923. "Will Daddy Come Home To-night?" Words and Music by Edwin J. Pull. | |
| 30925. "Rose Garden." (Waltz). By Harry J. Lincoln. | |
| 30926. "Old Reliable." March Two Step. By Abe Lench. | |
| 30930. "Canada's Song, or, A Song of Glorious Deeds." Words by Herbert L. Brewster. Music by Paul S. Duffy, Moncton, N.B. | |
| 30931. "His Dream of the Golden West." Words and Music by Sarah McIntyre, Vancouver, B.C. | |
| 30934. "Sometimes in Dreams." Words by Gustave Kahn. Music by Theo. H. Northrup. | |
| 30935. "Love Comes A-Stealing." Words by Gus. Kahn. Music by Eghert Van Alstyne. | |
| 30936. "I Want to Watch Over You." Words by Alfred Bryan. Music by Albert Gumble. | |
| 30937. "Rose of the World." Words by Richard W. Pascoe. Music by Chas. Blake and Laella Lockwood Moore. | |
| 30941. "Y. O. U." Words and Music by Wilson MacDonald, Victoria, B.C. | |
| 30946. "The Allies' March." By Edwin J. Pull. | |

Hawkes & Son, music publishers of London, have opened a branch at New York, under the management of Frederick Harris of the Toronto firm of Hawkes & Harris Music Co.

STANDARD BOOKS THAT SHOULD BE STOCKED BY EVERY DEALER

Bellairs' Pianoforte Primer

A modern method for piano used and endorsed by many leading teachers, schools and colleges. The aim of this primer is to eliminate mechanical drudgery and to encourage the young student to take real pleasure in this branch of study.

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The most complete book of the kind on the market.

Fontaine Scale and Arpeggio Manual

For Violin—used by all leading violin teachers.

GOOD SONGS IN DEMAND

Somewhere in France.....Herbert Ivey
Canada, Fall In.....Edward W. Miller
Don't Forget.....Rev. J. D. Morrow
Archie's in the Flying Corps.....

J. C. Fetherstonehaugh
Our Own Canadian Boys.....Dorris A. Wilbers
Canadian Highlanders.....Ernest R. Bowles
Admiral's Broom.....F. Bevan
Heroes and Gentlemen.....F. Peckett
Come, Sing to Me.....Jock Thompson
Little Red House on the Hill.....La Touche
Somewhere a Voice is Calling.....Tate
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EDWARD LOCKTON

SONG

MUSIC BY
CLAUDE B. YEASLEY.

Andante (Not fast)

VOICE

PIANO

One voice a.

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THE BOSWORTH EDITION.

Four works being featured by the British publishing house of Bosworth & Co. that are worthy of note are "Mozart's Sonatas," edited by Graham P. Moore, their celebrated "Chopin Album," containing 33 choice works of that composer and his portrait, the new family "Giant Folio" of piano music, and the volume of "Beethoven Sonatas."

Messrs. Bosworth & Co. make a specialty of good teachable pieces by modern composers of repute, as evidenced by their carefully graded pieces and shilling albums. They also publish four great British piano methods—Beringer's Tutor, Graham P. Moore's First Principles, Ward's Progressive Method and Wickin's Rapid Method. The firm's B. C. music paper is manufactured in large quantities.

BRIC-A-BRAC.

Critics agree that when "Bric-a-Brac" was recently produced in London it won instant success before one of the biggest and most distinguished audiences any revue has played to yet. Miss Gertrude Millar brought down the house with one of Lionel Monckton's happiest inspirations, "Toy Town," and also with the singing of her adventures on a bus ride from "Chalk Farm to Camberwell Green." The Daily Telegraph says of the music in "Bric-a-Brac" which is the work of Lionel Monckton and Herman Finck that between these two composers they have served up the jolliest of jingles and now that the first composer has found his way into the happy-go-lucky domains of revue, the whistling

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Afton Water Hume	La ci darem Mozart
Alice, where art thou? Ascher	Last Rose of Summer Irish
Annie Laurie Scott	L'Argentine Kettner
Aria from Lucrezia Donizetti	L'invitation a la Valse Weber
Ash Grove Welsh	March and Soldiers' Chorus (Faust)
Beautiful Isle of the Sea, Thomas	March from Norma Bellini
Blue Bells of Scotland Scotch	March in F Smallwood
Blue Danube Waltzes Strauss	Marches des Troubadours, Roubier
Bridal March Wagner	Marseillaise, La de Lisle
Cherry Ripe Kern	Maypole Smith
Come Back to Erin Clairibel	Melody in F Rubinstein
Come o'er the Stream Hogg	Melody of Love Englemann
Cuckoo and Wanderer, Volkmann	Mermaid's Song Weber
Danse des Fees Reissiger	Off in the Stilly Night Irish
Dear Little Shamrock Jackson	Old Folks at Home Foster
Fantasia and March Tannhauser	Red Sarafan Russian
Farewell (Lebewohl) Wagner	Red, White and Blue, The, Retreat March Glover
Gay Chorus Balfé	Santa Lucia Neapolitan
Home, Sweet Home Bishop	Shepherd Boy's Song Wilson
Home to our Mountains, Verdi	Signal March Kleber
I dreamt that I dwelt Balfé	Thou Bonnie Wood Barr
Il Bacio Arditi	Upon the Lake Volkmann
Il Corricolo de Crau	Valse Joyeuse Kinkel
In Sheltered Vale Fischer	Weber's Last Waltz Weber
In the Watermill Volkmann	Ye Banks and Braes Scottish
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Joyful Peasant Schumann	
Juanita Norton	

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repertory of the man on the street should be appreciably extended.

"One blessing about Bric-a-Brac" says the Pall Mall Gazette, "is the complete absence of ragtime. The Lionel Monckton and Herman Finck melodies are graceful and musically always, and from the musical point of view Bric-a-Brac is a very notable improvement upon some of its clangorous neighbors."

The Lionel Monckton songs from "Bric-a-Brac," published by Chappell & Co., Ltd., are: "Toy Town," "A Hundred Years Ago," "Neville," "Chalk Farm to Camberwell Green," "Roses," "Glad to See You're Back," and "Parisienne."

A BROWSE AMONG JOSEPH WILLIAMS', LTD.,
MUSIC.

"Impromptu in C Major," op. 27 (Felix Swinestead), and a short, easy song, "Summer Love" (E. Kars), are two issues by Messrs. Joseph Williams, Ltd., London, to which attention is being called, as well as to the analytical edition of Beethoven Sonatas edited, phrased and fingered by Stewart Macpherson, the Professor of Harmony and Composition at the Royal Academy of Music.

In the Berner's Edition which is one of the outstanding sections of the catalogue of Joseph Williams, Ltd., a few of the works now being featured are: "Vittorio Ricci's 25 Solfegeges," for soprano or tenor by Italian composers and singing masters of the XVII, XVIII, and XIX centuries—edited and arranged mostly from manuscripts with directions as in expression, phrasing, respiration and additional piano accompaniment by Vittorio Ricci; "Handel Twelve Pianoforte Pieces," taken from the second and third parts of this composer's complete pianoforte works; "Sonatina Album," by various composers; "York Bowen Stray Thoughts," Op. 8; "Le Couppé—The Alphabet," Op. 17, containing 25 very easy studies for the piano; and "Progressive Studies," Book I, Grade I and Primary.

The series of six Selected Short Pieces for pianoforte is also published by Messrs. Joseph Williams, Ltd. The individual numbers are: "To a Pink Rose" (B. Leslie), "Romance in F" (Chas. Tourville), "Serenade in B Flat" (M. Watson), "Bird of Day" (Chas. Tourville), "Romance in D Flat" (Florian Pascal), and "Grande Valse" (Schulhoff), arranged by Chas. Tourville.

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NEW ROMANTIC IRISH SONG, "MAVOURNEEN ROAMIN'."

Since the days of Tom Moore—and probably before—the poetry of Irish life, in all its wealth and variety, has found expression in undying song. In spite of that, and of the flood of so-called "Irish Songs" that is poured on the market to-day, a new song, Irish in name and character, comes along which, from the first, rings true from beginning to end, and is worthy of being placed alongside such classics of Irish Song as "The Snowy Breasted Pearl." Such a song is "Mavourneen, Roamin'." It is genuine throughout. The poet, Gordon Johnstone—his words are more than "verse,"—and the musician, MacShane O'Neill, are completely *en rapport* with each other. Through it all one can feel those curious influences of misty glens, vivid green

hillsides and great grey seas that have left their mark on Irish character, and have intensified that love of the "ould shpot" with all that elung about it. What can be more expressive of that "home-spell" than these lines:—

"Whisper down the yester year;
'Tis a faint we are a-waitin'
And a-longin' for you dear!"

The song is published in three keys by Chappell & Co., Limited, and has been very favorably received by the trade and profession.

"WHAT NOTS."

Referring to a parcel of Chappell & Co.'s new music, the London Daily Telegraph said the other day: "The best thing in it is a set of seven little songs—"What



The closer the competition the surer the sale; because the closer the competition the closer the comparison. If everyone made comparisons before buying, everyone would buy Columbia Grafonolas. It is the rare exception for Columbia product to lose out in competitive sale.



(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

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Nots" he calls them—by Mr. T. C. Sterndale Bennett. These are humorous effusions, settings of well-known comic verses, and very delightful they are. The composer is a very different type of musician from the purveyor of the average comic song. His accompaniments are beautifully written, not at all like the ordinary meaningless supports to the voice; and while they emphatically want playing, they are not in the least ponderous. "Timbuctoo"—not Thackeray's sham prize poem, but the old quatrain about the cassowary and the missionary—is a little gem in its mock Orientalism."

BOOSEY & CO.'S LATEST NOVELTY LIST.

"One Morning Very Early," by Wilfrid Sander-son; "Buttercup Time," Percy Bowie; "Loning," C. Linn Seiler; "Love's Melody," Herbert Oliver; "Where Pond Lilies Gleam," Lois Barker; "Nuthin'," Libble Davidson Carpenter; "Strike Up a Song," Merlin Morgan; "The Bells of Lee," Stephen Adams; "The Garden of Your Heart" (Duet), Francis Dorel.

HOW CLARA BUTT BECAME A COLUMBIA ARTIST.

The story of how Madame Clara Butt came to head the Columbia Company's recording programme for this season is one of the most interesting stories of the day, says the "Sound Wave," of London, England. The famous contralto learned that Mr. W. H. Squire, the composer-cellist, had recently been recording in 'cello solos for Columbia, and asked if she might be privileged to hear some. Although Mr. Squire's records had not been issued, it was arranged that test-pianos should be placed at the "divine Clara's" disposal. Hearing them, Madame Butt expressed considerable surprise at the extraordinary results secured in the recording, and became greatly interested when informed that it was due to the new Columbia recording process. It was suggested that she might like to make tests herself by the Columbia process, and to this proposal very readily assented. The experimental records proved so satisfying to the singer—exacting though she naturally be—that the natural sequence was a long-term contract to record exclusively for Columbia.

SINCE EIGHTEEN FORTY.

"Since 1840" is the title of an interesting historical brochure, written as nobody but Geo. H. Suckling could write it. This is published by the Nordheimer Piano & Music Co., Ltd. It is a tribute to the "House of Nordheimer" upon the occasion of its seventy-fifth anniversary. Mr. Suckling, who is now the western manager of the firm, with headquarters at Winnipeg, first became associated with the Nordheimer firm in 1870, and is therefore in the position of having accumulated many reminiscences, some of which are so entertainingly set forth in "Since 1840." His facile pen, characteristic style, excellent memory and long connection with the house, make his story of interest by everyone in the trade, and no doubt the "House of Nordheimer" will readily forward a copy of the booklet with its compliments to any reader of the Journal who may ask for it.

CAT HAD REFUGE IN PLAYER PIANO.

Plaint from Owner of Instrument in Ontario Town.

A player piano owner in a small town in Ontario had some trouble with her player piano and on the suggestion of the manufacturer of the instrument related her troubles to the action manufacturer in the following manner:

We are in trouble with our player piano. It's the one we got almost two years ago from _____, and was delivered to us at _____ Ave., Toronto. We moved here last Nov. and had Mr. _____ tune the piano before leaving and was all right until recently, used it very, very little during the summer.

We can get the lower register to sound, but the rest is dumb, have to pump more to get it to play at all. As you know we have had a very wet season but we have had all the doors and windows open all the time so I hardly addict it to weather conditions.

Once I found our cat coming out of the top door where music rolls are, so I wondered if she had knocked some little dog or something out of order. The hand action seems quite all right. I've taken off little block as indicated and blown dust out.

Can you suggest any remedy? I wrote the manufacturer and he referred me to you as he is not familiar with the player action.

Thanking you Mr. _____ and hoping that you may have some idea of the trouble.

Mrs. A. B. L. _____

Two weeks after the above letter was written the action manufacturer's reply brought the following cheering news on a postal card.

"Thank you for your letter of 19th re our player piano. It's all right again. I opened it up and got it warm and it went as of old, so 'twas not the fault of our twenty-one year old cat. Had it not come right we would have had your man come. Thanking you again.

WANTED.

Competent man who understands the manufacture of player and automatic action in all its branches, full knowledge of machinery concern, sober, efficient, capable of handling men, wishes a steady position with a reliable house. First class references. Address N. S., c/o Canadian Music Trades Journal, 56-58 Agnes St., Toronto.

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A South African firm, with headquarters in East London, asks for catalogues and price lists from Canadian firms prepared for export in organs. Apply Canadian Manufacturers' Association, Toronto, quoting reference number 1153.

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(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
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Trade News

For the Pupils' Concert of the Plamondon School of Singing at the Monument National in Montreal, Willis & Co. supplied a Knabe grand piano.

Mr. E. C. Scythes, general manager Nordheimer Piano & Music Co., Ltd., is absent from headquarters in Toronto on a business trip through the Maritime Provinces.



A GROUP OF PIANO MEN AT THE FREDERICTON, N.B. EXHIBITION.

Top row from left to right:—C. E. Tanney (Sherlock-Manning traveller for Eastern Canada), Mr. Ross (C. H. Townshend Piano Co. St. John, N.B.), Mr. Seacord (Lounsbury Co., Moncton, N.B.).
Row seated from left to right:—Mr. Fred Townshend (C. H. Townshend Piano Co., St. John), E. O. McDonald, Fredericton, N.B., dealer), Geo. S. Topping and Enoch Blundall (Amherst Piano Co., Ltd.).

Mr. Steele, who has been covering the territory immediately to the west of Toronto for Heintzman & Co., has been appointed manager of that firm's branch in Hamilton, succeeding A. L. Gartlwaite.

Mr. C. E. Tanney, of the Sherlock-Manning Piano Co., London, has returned home well satisfied with the results of an extended visit to the Maritime Provinces. While in the east Mr. Tanney assisted retailers of his firm's lines at the various fall exhibitions.

Messrs. Fletcher Bros., Ltd., are erecting splendid new premises in Victoria, B.C. The new store, which is L shaped, having window space on two streets, is well situated on Government St., and it is expected to be ready for occupancy by Christmas. A more detailed reference to this store will be made at a later date.

The property of Mr. George L. Orme, of the Aylmer Road opposite the Royal Ottawa Golf Club, Ottawa, has been sold to Mr. A. A. Fournier of A. A. Fournier, Ltd., departmental store, Wellington Street, for \$20,000 cash.

The property consists of the fine twenty-room residence erected by Mr. Orme four years ago and approximately five acres of ground.

Leave was granted the Berliner Gramophone Co., Ltd., of Montreal, to appeal from the decision of the Master in Chambers, and later confirmed by Chancellor Boyd, which gave A. B. Pollock, of Berlin, Ont., power to put in as a defence to a patent action an attack on the validity of the company's patent, which alleges illegal importation and non-manufacture.

Mr. J. W. Woodham, manager Foster-Armstrong Co., Ltd., has returned to that firm's office in Toronto from a tour of the trade in the Maritime Provinces. He reported a healthy improvement in business over his last trip and quite a decided feeling of more favorable trading conditions. The Foster-Armstrong Co. manufacture Haines Bros. and Marshall & Wendell lines.

"We are having a fairly prosperous fall trade after all," said Mr. Frank Stanley of Toronto, to the Journal, referring to the state of business, "and I am immensely pleased to see that in spite of the war and



Mr. E. O. McDonald, the Fredericton, N.B., dealer, caught with the smile that never comes off.



Snapshots of Mr. C. F. McDonald, Halifax and Truro, who is seen in a characteristic pose.

the various disturbing conditions, business is keeping up so well. We have found our new location assists us materially to get in touch with new business, and when ordinary conditions are restored we hope to do a very satisfactory business indeed."

PIANO MAN NOW OCTOGENARIAN.

Founder and President of Mason & Risch, Ltd., Celebrates Eightieth Birthday.

When Mr. T. G. Mason, the venerable president and founder of Mason & Risch, Ltd. reached his office in their stately headquarters building on Yonge Street, Toronto, on the morning of October 25, he was greatly surprised and correspondingly delighted with the evidences of kindly expressions there. His office and the board room adjoining were transformed into a bower of floral greetings in honor of his eightieth birthday. The members of the various departments of the business in this graceful way expressed their congratulations and good wishes, as well as giving expression to the very great esteem in which their president is held by themselves, an esteem developed by a daily intimacy extending over a long period of years.

On Mr. Mason's desk there was also a heap of letters and telegrams from the Mason & Risch branches,



Mr. T. G. Mason, President and Founder of Mason & Risch, Ltd.

and from hosts of personal friends in all parts of the country who cherish the most kindly feelings and respect for him, engendered by the courteous personality which is the real ear-mark of sterling character.

Though an octogenarian, Mr. Mason is physically and mentally active and alert. While taking no active part in the actual management of the business, except in an advisory capacity, he is intensely interested in the growth of his firm. Almost every day he walks down to the warehouses, and as he enters the building has always a cheery salutation for any member of the staff he may meet. This year he was absent for four months, having spent the summer at Lake Simcoe, returning in the early autumn refreshed and ready to face the rigors of another Toronto winter.

Mr. Mason, who has always been an enthusiastic patron of art and music, was born in Ivy Bridge, Devonshire, England, in 1835, and came to this country with his parents in the year 1842. This was in the old ocean sailing-vessel days—the voyage taking more than six

weeks. After living in Montreal for a short time, the family came to Toronto via Ottawa, Rideau canal and boat from Kingston, and it was here that the Mason children were educated and entered into various occupations.

T. G. Mason's early business experience was with a music company, of which he finally became the general manager. In the year 1871 he entered into partnership with V. M. Risch in the sale of musical instruments—beginning in 1877 the manufacture of the celebrated Mason & Risch pianos. From this time until about 15 years ago, when his nephew, Henry H. Mason, assumed the general management of the company, the careers of T. G. Mason and Mason and Risch are so closely allied that the history of the one is that of the other.

Before the year 1877 the manufacture of pianos in Canada had practically no existence. Such establishments as existed were on a small scale, and the appliances used were inadequate for the production of strictly first class instruments. The real trade in Canada was being done by a few importing houses, who handled American pianos exclusively. Finally, Messrs. Mason and Risch (who up to this time had been importers exclusively) conceived the idea that a piano built by Canadians on conscientious and artistic lines would sure to be appreciated in this country. They immediately proceeded to put their ideas into existence, and in 1877 they turned out the first artistically constructed instrument which could claim to be entirely the product of Canadian skill and enterprise. The result was phenomenal; the question suddenly became not "How to dispose of such pianos as were modestly put forward," but "How to fill their ever-increasing orders." This, however, was soon overcome by the erection of a factory replete with modern appliances, which has constantly been added to and extended.

ALLEGED PLAN OF BUYING PIANOS ON INSTALLMENTS AND SELLING THEM FOR NOMINAL SUM LEADS TO ARREST.

Charged with obtaining \$50 by fraud from Mrs. Nellie Ford, of McGill Street, Fred Howe, who claims to be a Brantford baker, was arrested by Policeman Thompson yesterday.

It is stated that informations have been lodged against Howe by several Queen and Yonge Street piano dealers. It is alleged Howe purchased pianos on the instalment system and had the instruments moved to his place of abode, subsequently removing them to shops of second-hand musical dealers, where he sold the pianos for from \$50 to \$75 each. With each piano purchased Howe moved to another lodging house.

Mrs. Ford declares that Howe sold her a piano for \$50. She happened to be walking through a departmental store when she saw him and she followed the man until she located the constable and placed him under arrest. It is stated by the police that the frauds have been going on since September 1st. All the instruments have been recovered.—Toronto Mail & Empire.

For the twelve months ended July, 1914, Canada's musical instrument imports were \$2,134,000. For the same period in 1915 they were reduced to \$1,166,000, which practically all came from the United States.

THOMAS Double Manual With Pedals

The Most Perfect Practice
Pedal Organ ever
manufactured

Approved by SIR FREDERICK
BRIDGE, M.V.O., M.A., Mus. Doc.
Oxon. (Organist Westminster Ab-
bey), during his recent visit to
Canada.

Twelve Stops, Two Manuals
(C₂ to C₄, 61 Notes)

Six Sets of Reeds

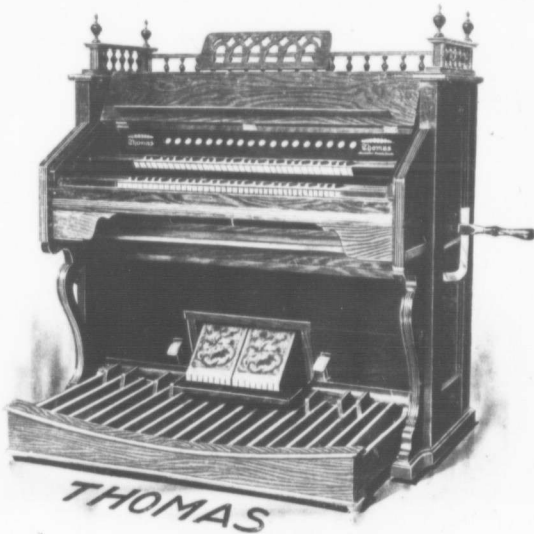
(Five of 61 Notes and one of 30
Notes).

The measurements of manuals
and pedals, and the location and
compass of the registers, are the
same as in a pipe organ, the stops
running throughout. The pedal
clavier is concave and parallel,
but can be had concave and radiat-
ing if desired. It occupies the
proper position and is according to
the rules of the R.C.O.

Sufficient knee room is allowed
for pedalling, so that the student
may practice with ease, and later
transfer to an ordinary pipe organ
without discomfort or disadvantage.

Blow Sticks fold up when not in
use.

THOMAS
ORGAN AND PIANO CO.
Woodstock - Ontario



MENDELSSOHN PLAYER PIANO



NEW STYLE "F" 88 NOTE PLAYER PIANO IN MAHOGANY

are equipped with a Player
Mechanism that is distinctive
in all its details, and capable
of producing the most delicate
musical results.

Durability and capacity for
standing in Tune.

Agents wanted in territory
where the Mendelssohn line is
not represented.

Write for Catalogue.

Factory and Warerooms:

**MENDELSSOHN
PIANO CO.**

110 ADELAIDE ST. WEST
TORONTO - CANADA

FRANK STANLEY TAKES OVER PATHE AGENCY.
Purchases M. W. Glendon's Stock of Machines
and Records.

The Pathe representation in Ontario has just been acquired by Frank Stanley, Toronto, who takes over the stock of records, Pathephones and supplies purchased from M. W. Glendon. Mr. Glendon, who secured the agency over a year ago, has been handling the line from premises in the Kyrie Building where he maintained an office from which to look after his piano accounts.

Mr. Stanley has adequate display facilities in his new store on Yonge Street and will carry a representative stock of Pathephones and records for both wholesale and retail trade. On opening up in his new premises this season he added the Columbia line under the management of Mr. Harry Pratt, whose department is now largely increased.

Mr. Glendon, though successful in business, is by choice a tiller of the soil and now purposes giving all his time to his fruit farm at Bronte, which he purchased several years ago.

For the concerts of the Canadian Musical Festival in Toronto last month the Nordheimer Piano & Music Co. supplied a Steinway grand piano.

D. W. KARN MOVES TO TORONTO.

Mr. D. W. Karn, founder of the Karn Piano & Organ Company, now the Karn-Morris Piano & Organ Company, has removed from Woodstock to Toronto where he has taken up permanent residence. Mr. Karn's removal means that Woodstock is losing one of its most progressive citizens. He has been prominent in the industrial and civic life of Woodstock for upwards of half a century, having been Mayor, Councillor, Chairman of the Water and Light Committee, and having been a leader in many social and philanthropic movements in the city. About six years ago Mr. Karn retired from active business and public activities, and has since been taking more leisure.

**VANCOUVER FIRM INCORPORATED TO HANDLE
WILLIS LINE.**

"Willis Pianos Limited," is the style of a newly incorporated firm, with a Province of British Columbia charter, to take over the business of Harmony Hall of Victoria. Mr. W. A. Willis of Victoria is managing director, and Mr. Chas. Dodd of the same city, secretary-treasurer. Mr. A. P. Willis, head of Willis & Co., Ltd., Montreal, is president, and Mr. Robert A. Willis, vice-president of the same firm, is a director. The new company is capitalized at \$50,000.



A recent shipment of pianos and organs ready to leave the Sherlock-Manning factory at London, Ont., en route for New Zealand.

PHONOLA FOR WEDDING PRESENT.

A Phonola disc talking machine, manufactured by Pollock Mfg. Co., Ltd., Berlin, Ont., was purchased by the officers of Williams, Green & Rome of that city to present to Mr. Hodgins, the manager, on the occasion of his wedding. They selected the type containing the resonating chambers, and purchasers and recipients were delighted with the instrument and sweetness of tone.

COLUMBIA PRESIDENT VISITS CANADIAN MANAGER.

Mr. Philip T. Dodge of New York, President Columbia Graphophone Co. and connected with various other large enterprises paid a visit to Canadian headquarters during the latter part of October. He spent a half day with the firm's new manager, Mr. Ralph Cabanas, and was an interested visitor in the factory. He was much impressed with the possibilities of the Canadian market and with the promise of this country's future.

Mr. Cabanas recently visited Montreal and Quebec in the interests of Columbia lines. Considering the necessity of assimilating entirely new trade conditions, newspapers, geography, climate, etc., Mr. Cabanas states that he feels quite at home already in Canada and imbued with the spirit of optimism so apparent.

THE BEST-PHONE IN CANADA.

The latest sound reproducing machine to claim the interest of the trade is named the "Best-Phone." The Canadian agency is in the hands of Messrs. J. J. Brophy and E. G. Bryson, formerly connected with the Edison laboratory and who have done considerable demonstration work in Canada for the Edison line.

The "Best-Phone" is a concealed horn machine, to retail at \$25.00. It has duplex sound box fitted with diamond point and adjustable to play either lateral or horizontal cut records, i.e., it is designed to play Edison or any make of needle disc records.

Messrs. Brophy and Bryson, under the name of Best-Phone Distributing Co., have located at 406-408 Yonge Street, Toronto, where they invite dealers to address them in connection with exclusive agencies.

Mr. W. F. C. Devlin, the energetic salesmanager of the Martin-Orme Piano Co., Ltd., Ottawa is on a business trip in the Eastern Provinces.

NORDHEIMER RECITALS.

The House of Nordheimer has decided to give a number of artist recitals this season, and announces a series of three to be given before Christmas. These recitals will be of high artistic order and free to the friends and patrons of the house. The first will be on Nov. 24th, when Paul Wells, pianist, will be the solo artist, assisted by Miss Marjorie Dennis, whose career as an operatic star seems assured, Blake Lister, tenor, and Frank Converse Smith, violinist.

The second recital will be given on the 1st of Dec. when Madame Djane Lavoie-Herz, the famous pianist, will play an interesting programme, assisted by the charming soprano, Mrs. Denison Dana, and Frank Blachford, violinist.

The Christmas series will end on December 7th, when Ernest Seitz, whose masterful artistry has won him a host of admirers, will preside at the piano, his fellow artist being Arthur Blight, the Canadian baritone and George Bruce, 'Cellist.

Anticipating a large attendance, the House has decided that admission will be by cards of invitation only, to be procured at the Company's headquarters, 220 Yonge Street.

"POPULAR EDITION" PLAYER ROLLS.

In addition to the new player music listed in the Universal Music Co.'s announcement this month, they have issued the following rolls in the Metrostyle-Themodist "Popular Edition," to sell at 30 cents:

6052	Alabama Jubilee, One-Step	.....	Gobb
6078	Baby (Swing High, Swing Low)	.....	Harris & Bennett
6158	Calliope	.....	Chaminade
6134	Come Across, One-Step	.....	Kaufman
6240	Come Along with Me, Fox Trot	.....	Harris & Bennett
6112	Dawn	.....	Yannah
6090	Diety-Dee, Fox Trot	.....	Morgan
6060	Doodle-ODdle-Dee, Fox Trot	.....	Morse
6214	Eileen (From Old Killarney)	.....	Allen Spurr
6238	Everybody's, Fox Trot	.....	Leo Bennett
6184	Good-bye Broadway	.....	Bennett
6096	Good-bye, Girls, I'm Through	.....	Caryll
6234	Golden Youth, Hesitation Waltz	.....	Caryll
6094	Lavender and Cream, March	.....	I. Reidel
6188	Meadowbrook Fox Trot	.....	Caryll
6062	My Little Dream Girl	.....	George Roney
6170	Oh, Promise Me	.....	Kraus
6180	Old Homestead, Fox Trot	.....	Koven
6124	Punchinello	.....	Penn
6102	Ruben Fox Trot	.....	Herbert
6076	Sleepy Moon	.....	Claypoole
6068	Somebody Knows, Fox Trot	.....	von Tilzer
6104	Star Spangled Banner	.....	von Tilzer
6244	To Lou, One-Step	.....	Jeff Brannen & Arthur Lange

Mason & Risch pianos were used exclusively by the Boston Grand Opera Company and Pavlowa Imperial Russian Ballet, on their recent visit to Toronto.



The rapidly growing popularity of Columbia Grafonolas and Columbia Double-Disc Records, together with the solid and fair policy of the Company, cannot safely be ignored by any piano dealer.



(Write for "Music Money," a book "full of meat" for those dealers interested in quick and frequent turnover of capital.)

Columbia Graphophone Company
365 Spadina Ave., Toronto

BRITISH GOVERNMENT BUYS DRUMS IN CANADA. BRITISH GOVERNMENT BUYS BUGLES OF DOMESTIC MANUFACTURE.

A direct result of the war is the opening up of export trade to England in Canadian made drums. Whaley-Royce & Co., Ltd., Toronto, successfully tendered, during the summer months on a large drum contract and are delivering one hundred "Imperial" bass and snare drums per week.

These are being made in the firm's own plant and the materials used are also made in Canada.

In addition to manufacturing drums for the British Government, Whaley-Royce & Co. are working their brass plant to the extreme limit in turning out bugles and trumpets for the Canadian Government. This department of the firm's business has been enlarged by the addition of machinery and men, both of which are being worked overtime.

The Whaley-Royce brass instrument branch is an interesting department with its variety of processes through which the bugle passes in process of manufacture. Many bandsmen interested in military matters are taking occasion to see for themselves band instruments actually made in Canada, and many men in khaki are to be seen visiting the premises of Whaley, Royce & Co., Ltd.

DECEMBER PLAYER MUSIC.

The December list of player piano music prepared by the Otto Higel Co., Ltd., Toronto, includes no less than twenty additions to their catalogue of Star Music Rolls. In the hand played records is another selection played by Miss Malcolm, the Winnipeg pianist. The complete December list is here given.

SOLO-ARTIST RECORDS.

501974 Apple Blossoms (Englemann)	\$.70
501956 Best Loved Melodies	1.00
Introducing: (1) Berceuse from Jocelyn; (2) Melody in F; (3) Intermezzo from Cavalleria Rusticana; (4) Humoresque.	
501983 Christmas Song (Adams) .....	.55
501896 Highland Melody (Popular Scotch Songs)	1.00
Introducing: (1) Coming Thro' the Rye; (2) Blue Bells of Scotland; (3) Annie Laurie.	
501964 If Dreams Came True. Waltz Graziosa (McArthur) ..	.70
.. Played by the Composer.	
501914 Little Grey Mother Who Waits All Alone. The (de Costa)	.70
501945 (1) Love is Best of All (Herbert) .....	.85
(2) All For You.	
From "The Princess Pat"	
501905 Unto the Hills. Sacred Song (Paraday) .....	.85
.. Played by Miss Nellie M. Malcolm.	
501924 When You Dream of the Girl You Love (Johnson) ..	.70
501925 Without Thee. Meditation (Roberts) .....	.85
SODANT MUSIC ROLLS (Donaldson)	
012173 Back Home in Tennessee. March and Two-step (Hill)	.55
012123 Dominion of Canada. March and Two-step (Hill) ..	.55
012153 Good Luck. Two-step of the Alps. March Song (Manley) .....	.55
012183 If It Takes a Thousand Years. Song (Hall) .....	.55
012134 Jalousie. Valse. Song of the Alps. March Song .....	.70
012193 Keep the Home Fires Burning Till the Boys Come Home. March (Novello) .....	.55
012113 March of the Alps. (Hughes) .....	.55
012103 Spring Bird. Intermezzo (Olman) .....	.55
012143 Two Hills Are Better Than One. From Cousin Lucy" (Kern) .....	.55
012163 Valcartier. March and Two-step (Pearshall) .....	.55

STAR MUSIC ROLLS.

x131 Sunny Jim. March and Two-step (St. Clair).
x132 Student's Glide. March and Two-step (Bowers).
x133 Tally-Ho. Fox Trot (Wellinger).
x134 Lake of the Woods. Waltz (Barry).
x135 In the Sweet Bye-and-Bye. Three verses (Dawber).
x136 Jesus Christ Is the Son of the Father. Three verses (Wadistic).
x137 Lead, Kindly Light. Three verses (Dykes).
x138 Old Hundred. Three verses (Bourgeois).
x139 Little Grey Home in the West. Song (Lohr).
x140 Shadow Time. Three-step (Johnson).
x141 When I Leave the World Behind. Ballade (Berlin).
x142 You're the Queen of a Perfect Day. Song (Williams).
x143 Sprinkle Me With Kisses. Fox Trot (Ball).
x144 At That Old Plantation Ball. One-step (Donaldson).
x145 She's the Daughter of Mother Machree. Song. (Ball).
x146 To Lou. March Song (Lang).
x147 There's a Little Warm Affection In the Corner of My Heart. Song (Friedland).
x148 I Want An Old Fashioned Girlie From An Old Fashioned Town. Song (Solomon).
x149 Palms. The. Sacred Song (Faure).
x150 Irish Beauties. March and Two-step (Wenrich).

CANADIAN PIANIST MAKES RECORDS FOR PLAYER PIANO.

Miss Nellie M. Malcolm, a well known pianist of Winnipeg and who is known to many of the trade through her skilful piano and player demonstrating at the Toronto and London exhibitions, has recorded five rolls for player pianos for the Otto Higel Co., Ltd.

In their November list of Solo-Artist Rolls are three titles played by Miss Malcolm. These are "Come Back to Erin," "Perfect Day" and "Trovatore."

SIX STANDARD SONGS ARRANGED AS DUETS.

A volume of six standard English songs arranged as soprano and contralto duets with new accompaniment by Ernest Neuton is a new Enoch & Sons' publication being introduced by the Anglo-Canadian Music Co., Ltd. The individual titles are: "I've Been Roaming," "Cherry Ripe," "The Peace of the Valley," "Love Was Once a Little Boy," "On the Banks of the Allan Water," and "The Coach to Balmain."

DON'T FORGET.

The well known pastor of Dale Church, Toronto, Rev. J. D. Morrow, who has worked so strenuously among the athletes of this country and who has tackled an enormous undertaking in securing the erection of the Dale Church is the author of both words and music of a new song entitled "Don't Forget." This sincere appealing song is dedicated to our soldier boys and is being widely displayed in Toronto and elsewhere. Anglo-Canadian Music Co. are publishers.

ARCHIE'S IN THE FLYING CORPS.

"Archie's in the Flying Corps," a new song out, is by a local composer, Mrs. J. E. M. Fetherstonehaugh. The title page, an artistic suggestion of the aeroplane manoeuvring above a city, is particularly appropriate to the song itself which is dedicated to the officers and men of the Royal Flying Corps by special permission of Sir David Henderson, K.C.B., D.S.O. Anglo-Canadian Music Co. are publishers.

SOMEWHERE IN FRANCE.

Herbert Ivey's "Somewhere in France" is growing in popularity. During the last month it has had a good sale and the number seems destined to push its way into the front rank of the more prominent war songs of the day. It is a Metzler & Co. publication and is wholesaled in Canada by Anglo-Canadian Music Co.

CHAPPELL & CO.'S NEW MUSIC FOR NOVEMBER.

New Songs:—"Land of the Long Ago" (Lilian Ray), "Ici-Bas" ("The Perfect Love") (Guy d'Hardelot), "I Love My Love" (R. Coningsby Clarke), "A Summer Garden" (Montague F. Phillips), "The Little Rose-Clad Window" (Dorothy Forster), "Thank God for a Garden" (Teresa del Riego), "The One of All the World" (Hermann Lohr).

Vocal Album:—"Seven What-Nots" (T. C. Stendale Bennett).

Pianoforte Music:—"Evensong" (Easthope Martin).

Orgn Music:—"Evensong" (Easthope Martin).

A Statement

re

Berliner vs. Fullerton

In the Supreme Court of Ontario a Jury has returned a verdict awarding Berliner Gramophone Co., Ltd., of Montreal, One Thousand Five Hundred Dollars (\$1,500) damages, and costs, in the action brought against John A. Fullerton, editor of Canadian Music Trades Journal, for the publication of an article in the issue of November, 1914, entitled "Kaiserism in the Talking Machine Trade. Exclusive Line Contract Much Discussed."

The Journal now deems it fitting to say that it has decided to accept the verdict, without thought of appeal. The Journal, having been adjudged wrong in publishing the article referred to, hereby tenders an unsolicited apology to Berliner Gramophone Co., Ltd., for the publication of the article referred to, and hereby unqualifiedly withdraws any imputations of unfair or extreme methods in securing exclusive line contracts.

The Journal has been informed that the solicitors of Berliner Gramophone Co., Ltd., have received instructions to waive the collection of the damages, to which they are entitled by the Jury, and that on the Journal paying the costs of the action the case is to be finally disposed of.

The Journal takes this means of placing on record its appreciation of the act of Berliner Gramophone Co., Ltd., in foregoing its right to collect an amount of money which might, in its opinion, impair the efficiency of the Journal in its service to the music industries of Canada.

(Signed) JOHN A. FULLERTON,

Editor, Canadian Music Trades Journal.

Toronto, Nov. 5, 1915.

TRADE NEWS.

Mr. Wm. Thomson, the well known dealer of Vancouver, who divides his time between that city and his home business in Glasgow, has returned to his Canadian headquarters after a year's absence.

Mr. A. A. Pegg of the Nordheimer Piano & Music Co. finds the motor car recently purchased by him a profitable acquisition in the pursuit of business, both in and out of the city.

Mr. James G. Whiteacre of Vancouver, the Mason & Risch western manager, was a recent visitor to his firm's headquarters in Toronto, where he spent a couple of days.

"Canadian Highlanders" by Ernest R. Bowles (Anglo-Canadian) was sung by Arthur Blight at the recent Sons of Scotland concert in Massey Hall, Toronto, and was given a cordial reception.

Mr. J. A. Croden, general manager of the Williams Piano Co., Ltd., Oshawa, is on a business trip through the West. This is his first visit to the Western trade in the interests of New Scale Williams lines and the other makes of Williams Piano Co.

The Toronto branch of the Bell Piano & Organ Co., Ltd., announces a removal sale to dispose of their stock before removing from their present premises at 146 Yonge Street. The change of location of the Toronto branch is a result of the reorganization of the Canadian business of the company.

H. F. Barthelmes is asking for a declaration of the court that he is a shareholder of J. M. Loose & Sons, Ltd., Toronto, for an order for defendants to pay into court an amount of money purported to have been paid on shares in the company and for an order to have account taken of dividends due the plaintiff.

At the Criminal Assizes in Toronto, Mr. Justice Clute sentenced Norman Ryan, twenty years of age, to 12 years in the Central Prison on charges of robbery and violence. The charges included robbing of Sterling Actions & Keys, Ltd., office in April of \$1,500 and shooting at one of the young ladies there who attempted to prevent the stealing.

Mr. A. E. Grimsdick, appointed by the English High Courts receiver of the Canadian business of the Bell Piano & Organ Co., Ltd., has been in the country for the past two or three weeks looking into the company's affairs. At the time of going to press Mr. Grimsdick had no statement for publication but it is expected an early reorganization will be effected.

Mr. E. van Gelder of I. Montagnes & Co., which firm are Canadian distributors of the Sonora phonograph, reports gratifying results from his efforts in placing Sonora agencies. Messrs. Montagnes & Co. announce a policy of exclusive territory to dealers. The Sonora is shown at a considerable range of prices and can be had with electric motor.

"The past six weeks have been a great improvement in trade," report the Mendelssohn Piano Co. of Toronto, who also add, "business is still below the factory output but all indications pointing to a brighter outlook." A number of good player sales have been made by this firm with a good percentage of cash entering into the transactions.

Columbia dealers are being notified of the introduction of three types of Grafonolas with electric

motor. These are the "De Luxe," "Nonpariel" and "Mignonette." The list price with electric motor is sixty-five dollars additional. The motor is adaptable to either alternating or direct current. The Columbia Company also announce the inauguration of a live advertising campaign in daily and weekly newspapers.

Mr. F. H. Proecker, head of the National Talking Machine Co., Ltd., Winnipeg, who are western distributors of Phonola talking machines visited Toronto recently. Mr. Proecker's firm also wholesale a general line of fancy goods in addition to Phonolas and Odeon, Fonitipia and Jumbo records. When in Toronto he met Mr. A. B. Pollock, head of the Pollock Mfg. Co., Ltd., manufacturers of the Phonola and arranged for his Christmas stock.

A feature of Edison week in Toronto was the "Ton-test" recital arranged by the R. S. Williams & Sons Co., Ltd. The artists were Thomas Chalmers and Arthur Ely in conjunction with the Edison. Mr. Chalmers sang in unison with the phonograph to show the audience how the Edison recording was so true to life that the reproduction could not be detected from the original. The R. S. Williams & Sons Co. gave daily recitals during Edison week and a dozen Toronto picture houses played the Edison.

MONTREAL DEALERS DISSOLVE PARTNERSHIP.

Messrs. Gervais & Whiteside, the well known Montreal retail dealers, have dissolved partnership. Mr. W. J. Whiteside continues the Karn-Morris agency at the old stand while Mr. E. A. Gervais opens up at 582 St. Catherine Street West with the Cecilian and Mendelssohn agencies.

The Gervais and Whiteside partnership was formed in 1911. Mr. Whiteside, who has had long experience in piano manufacture and retail, is well known in Ontario having been a resident of Hamilton prior to his removal to Montreal. He was formerly English salesmanager for C. W. Lindsay, Ltd.

Mr. Gervais' experience covers a period of over thirty years during which time he has been associated with several leading makes.

TWO YEARS IN PENITENTIARY FOR PIANO FRAUDS.

In the Toronto Police Court T. O'Connor pleaded guilty on behalf of his client, Fred Howe, to four charges of stealing pianos and obtaining money. He stole a piano from W. Long, obtained \$50 by fraud from Nellie Ford, obtained a Grafonola and 12 records from Gerhard Heintzman and stole a piano and stool from Mulholland & Co.

Mr. Corley, Crown Attorney, explained that Howe, under many aliases, had bought pianos on the time system and then sold them for small sums to innocent people. He had been convicted of similar crimes in Paris, Ont.

The prisoner was committed to the penitentiary for two years on each charge, the terms to run concurrently.

The Talking Machine Dealers' Association of Baltimore plan to have some form of entertainment for its members following the monthly business meetings.

IN THE COLUMBIA DECEMBER LIST.

Columbia dealers will find the December list one of the most versatile ever submitted to them and they will appreciate the good recording. There are stunts by costley vaudeville luminaries, popular songs, many dances, instrumentally novelties, Hawaiian music, grand opera and sacred.

Frank Tinney, one of the highest paid comedians in the world, is heard on both sides of No. A1854. These are his first and second records and so funny is he that he can be repeated several times over which is more than can be said of many so-called humorous records. In his banter with the orchestra leader he remarks that he is not satisfied with "only \$10,000 for making this record" but he finds that the good joke he wants to tell can't be put on the record because it would spoil the sale of the records in England—then he tells the joke. On the other side one of the jokes concerns the likeness of an old maid to a ripe tomato and anyone will appreciate why it "laid there" when he "got it over, all right" in England.

Weber and Fields are considered by many to be very funny and in the original were a special-one-night drawing card when Loew's theatre was opened in Toronto. They give a "Trust Scene" and a "Restaurant Scene" on A1855.

Bert Williams is another top-notchier among the comedians and his great, deep voice seems to give the necessary touch to his "Never Mo'" and "Purposus."
"Bounce Me John, I've Rubbers Heels On" makes an immediate hit for those wanting something popular. The bouncing air and equally bouncing wording promise to make A1847 a lively seller.

On A1846 is "Ballymooney and Biddy McGee," from "Chin Chin," sung by James F. Harrison, baritone, also sounds like a "hit" as does "What an Irishman Means by 'Maehree,'" sung by Harry McClaskey, tenor. This is on A1860.

Corinne Rider-Kelsey's rare soprano voice and feeling interpretation put something new into two classics on record No. A5733. These songs are "Ye Banks and Braes of Bonny

Doon," and the way she sings it would surely delight the soul of the late lamented Robert Burns if he could hear her rendering of it. "Love's Old Sweet Song" is the other selection.

The youngsters have not been overlooked in the December list and the "Toy Shop Symphony" and "Christmas Muzzling With the Kiddies" not only bring pleasant memories to adults but fill the kiddies with pleasant anticipation. In the first named are all the familiar sounds heard in a toy shop such as trains whistling, horns blowing, clocks striking, dolls crying, etc., etc. This is number A1844.

On A5726 Prince's Orchestra offer Parts one and two of Leonore Overture No. 3 by Beethoven. The dealer can readily recommend this to his professional musician or student customers. They will applaud it.

A new tenor is heard on the Columbia list in the person of Hardy Williamson who sings "Mother Maehree" and "Maehusha" for record A1857. The one song shows his wonderful range while in the other is depicted the remarkable sweetness of his voice.

Julia Clausen, contralto, gives a couple of artistic songs on A5732. She sings "Rinaldo" in Italian, and "Shadows."

ADVERTISING GETS RESULTS.

In a recent letter received by The Music Supply Co., Toronto, from their dealers at Brockville, Ont., the Robt. Wright Co., that firm said: "We are sending you under separate cover a Times and Recorder. We are running this ad. in the weekly paper, also in two other editions, and have found to-day a great benefit from this. We notice that your ad. for the Columbia people is also in. We have hardly been able to look after the people in this department to-night. We made a demonstration in our large window, putting in practically every machine of yours that we had in stock, with a large cotton sign hung up, and other smaller ones mixed in with the machines."

In the advertisement referred to the Robert Wright Co. emphasized the fact that they carried in stock every 85c. and \$1.25 record in the Columbia catalogue. A part of their publicity efforts included the distribution of 6,000 circulars throughout their territory.

A. J. Frieman, proprietor of the Canadian House Furnishing Co. of Ottawa, is another enterprising customer on The Music Supply Co.'s list. At the Ottawa Fair they exhibited a full line of Columbia Grafonolas. The centre of attraction was the Grafonola Grand, the \$650 electric model built on the lines of a grand piano. This one so appealed to Mrs. Frieman that it was installed in the Freeman home.

JAPANO-AUSTRALIAN TRADE IN PIANOS AND VIOLINS.

The head of a large Australian firm, who prior to the war did a large trade with Germany, has visited Japan at the instance of the Government, to promote Japo-Australian trade. The report submitted by this gentleman contained this reference to musical instruments: "Japan-made pianos and violins are of a fine make, and Japanese makers have now a fine chance to replace German instruments in Australia. Should efforts be made to introduce them to Australia, Japanese factories can easily double their output. The import of pianos to Australia from Germany has amounted to \$1,376,500 a year."

Is it impossible for Canadian instruments to be made for the Australian market?

THE "MOUNTAIN" BRAND
METRONOMES
READY FOR DELIVERY

Instead of importing it is better to manufacture the lines that can be made in Canada. Having this in mind we believed that Metronomes could be made in Canada of as good a quality as the imported article. We investigated, and experimented, and now have produced a thoroughly satisfactory article.

It is in handsome mahogany finish, with absolutely reliable mechanism—wholly a made-in-Canada product. It is neatly boxed for delivery by parcel post or otherwise.

Give our Violin G String No. 14 a trial. Price to the trade 75 cents per dozen, coiled or straight.

I. MONTAGNES & CO.

RYRIE BLDG.,
YONGE AND SHUTER
STREETS Toronto

Importers Musical Merchandise
Wholesale Only

Piano and Organ Manufacturers Meet

Annual Convention at Toronto, Preceded by Dinner at National Club

Large Attendance—Good Representation—Discussions Harmonious—Exhibition Matters Predominated
Satin Finish and Better Terms again Endorsed

Export Trade, Giving of Benches with Pianos also Discussed

Ventilation of Exhibition Building Again Up

Association Gives \$500 to Patriotic Fund. Harry Sykes, Woodstock, the New President

A DECIDED atmosphere of optimistic good humor pervaded at the gathering of members of the Canadian Piano and Organ Manufacturers' Association in Toronto on the evening of November 15. This was the occasion of the annual meeting of that body, which was held in the rooms of the National Club. In point of attendance, representation and interested discussions, this was one of the best meetings ever held by the Association. The unusually large turnout was a particularly pleasing feature and favorably commented upon by all those present.

The business of the convention was preceded by the complimentary dinner that has been a feature for so many years that it has become a recognized institution in connection with this yearly gathering. Twenty-four guests were served in the exclusive style of the National Club steward.

In the absence of the president, Mr. David Allan of Guelph, and the first vice-president, Mr. G. Y. Chown of Kingston, Mr. Harry Sykes, second vice-president, occupied the chair. Two additional firms were added to the membership roll, viz., The Cecilian Co., Ltd., and Mozart Piano Co., Ltd., both of Toronto.

Ventilation at the Exhibition.

The opening number on the programme of discussions was a familiar old friend, having to do with the ventilation of the Manufacturers' Building at the Canadian National Exhibition. As every interested person knows, this is the building in which the music trade exhibits are made. Many a visitor has doubtless cut short his inspection of the pianos and organs because of the uncomfortable and unhealthy atmosphere, due to the lack of ventilation of the building.

This year the conditions were so intolerable that a petition demanding relief was signed by practically every booth holder in the building. The petition was not presented at the time, as it was feared that it might injure the Exhibition at a time when the management was faced with many other important problems. It was decided that the exhibitors be called together and a strong committee formed to take the matter up with the Exhibition authorities with a view to definite action to give relief.

Storing Piano Boxes at the Exhibition.

The storing of piano boxes at the Canadian National Exhibition is another matter that has caused the music trade exhibitors inconvenience, if not actual loss. The complaint has been made that because the piano boxes

have been exposed to the elements, that it has been necessary to ship pianos from the Exhibition in wet boxes.

The matter was finally referred to the Exhibition Committee for action, with two suggestions, one that an effort be made to have the railways allow the unpacking of pianos in their shipping sheds, and the boxes to remain there. The alternative suggestion was that a central storage warehouse be secured, where all boxes could remain until the close of the Exhibition.



The New President, Mr. Harry Sykes, of the Thomas Organ Co., Woodstock.

More Music Pavilions Required.

The Secretary reported that the problem of securing space for intending exhibitors had become very acute, there being now applications from two firms desiring to exhibit next year, and for whom there is no accommodation available. It was pointed out by some of the members present who were on the Exhibition Committee when the first agreement with the Canadian National Exhibition Association was made, that the entire space against the north and south walls of the Manu-

facturers' Building was to be set apart for piano and organ exhibits. At that time there were not enough firms to use all the space, and booths were cut off for exhibits of other lines. It was thought that an attempt should be made to secure additional space for new exhibits. It was decided, however, that before taking definite action the Secretary should communicate with all the piano and organ manufacturers, asking if they desired to exhibit next year, and asking the present booth holders if they purposed continuing to exhibit. From the replies it could be ascertained if any of the present spaces would be available, and then it could be decided what steps should be taken to arrange for additional accommodation.

Satin Finish.

The members expressed their satisfaction with the results of the innovation at the Exhibition this year concerning the display of satin finish instruments. As per resolution at a previous general meeting, and in accord with the sentiment of retailers all over Canada favoring the satin finish, it was decided to exhibit only instruments with satin finish cases in the outer stands at the Canadian National Exhibition this year. So well were the exhibitors pleased with the result that it was decided to have this mark of progress apply to next year also. A resolution was therefore unanimously carried:

"That satin finish instruments only be displayed on outside stands at the Canadian National Exhibition of 1916."

In the discussion of this question expressions of approval were made as coming from various progressive retailers and prominent visitors who expressed appreciation of this artistic treatment as an evidence of progress and refinement, highly creditable to the Canadian trade.

Terms of Credit.

The necessity of a minimum basis for credit sales was re-affirmed. As a result of the discussion which emphasized the serious danger of laxity in the matter of credits, it was decided to again send out a circular letter bringing this matter to the attention of retailers. On July 12 of last year the retailers were circularized in this connection and asked to endorse the following as a minimum basis for future credits:

"That not less than five per cent. of the sale value be required to be paid down on all sales of pianos, organs or other musical instruments, and that monthly payments equal to at least one-half of the initial cash payment be demanded."

Soldiers Not Using Manufacturers' Building.

A circular had been addressed to the exhibitors in the Manufacturers' Building stating that the building would be required for military purposes, and advising the exhibitors to remove their booths and fixtures. Considerable objection was made and the decision was protested against, as it was not coupled with any declaration on the part of the Exhibition management that they would be responsible for damage or loss. After consideration it was found by the Exhibition management that many of the booths were of such a permanent and expensive nature that it would be impracticable to remove them. It was finally decided that the military authorities should use some of the other buildings,

which were found equally suitable. To the relief of the music trade exhibitors, therefore, their booths will not be interfered with.

Giving Away Accessories to Stimulate Sales.

This topic is one that has always excited keen interest and ready discussion. In 1907 an agreement was entered into covering this matter, one clause of which was:

"It being distinctly understood that the spirit of this agreement is that the piano, organ or musical instrument with regard to which a sale is being made, shall be charged for at its full retail value, and that sales shall not be induced by the giving of additional or expensive accessories."

It was contended that the spirit of the agreement had been broken by some firms in supplying benches instead of stools with piano sales. It was thought that there was no excuse for this departure, inasmuch as the purchasers were demanding benches in order to conform with the style of piano and with household furniture. It was decided to modify the agreement in so far as the benches and stools were concerned, by adopting the following resolution:

"That accessories be limited in sales of pianos to either a bench or a stool, but that neither of these articles were to cost more than five dollars."

It being understood by this that if a purchaser demands a more expensive or specially constructed stool or bench, that the additional amount is to be obtained from him in connection with that particular accessory.

Re Increased Duty Charges.

At the time the Dominion Government announced the introduction of its War Tax it was suggested by one of the members that action be taken by the Piano and Organ Manufacturers' Association, with a view to the increasing of the duty on imported pianos and musical instruments. The Association thought, however, that it would be unwise to take action, the feeling of the meeting being that the Government was deeply enough engaged in the conduct of the present war to be entitled to release from questions which could be taken up under more favorable conditions and at a time when they would receive greater consideration.

Re Certificates for Tuners.

This question, which had received the attention of the Association at a former general meeting this year, was again brought up. It was decided, however, that the Association could not undertake to examine and grant certificates to tuners, as the matter was considered to be one for the attention of individual firms. Because of the distinct and different makes, and the fact that the manufacturers are naturally called upon to furnish qualified men for tuning or repairing, it was thought, made any action unnecessary at the present time in the matter of regulating tuners.

To Exhibit Only at Regular Stands.

A resolution was passed expressing the decision of the Association that pianos, player pianos and organs should not be exhibited at the Canadian National Exhibition, except in the booths provided for them, without a reference to the Secretary and permission from the Exhibition Committee.

This decision was the result of a complaint that an

electric player piano at the exhibit of the Toronto Hydro Electric System was contrary to the Exhibition agreement. A demonstrator with this instrument was said to have been overzealous and endeavored to make a sale to a couple of gentlemen who happened to be themselves piano manufacturers.

Subscription to Patriotic Fund.

The action of the executive committee earlier in the year in setting aside five hundred dollars for the Patriotic Fund was unanimously approved.

Export Trade.

The matter of export trade was introduced by the Secretary who read from the Nov. 8 weekly bulletin of the Dominion Government's Department of Trade and Commerce a report by the Trade Commissioner, Mr. W. J. Egan, at Cape Town.

This report accompanied by illustrations gave considerable information concerning prices in which the manufacturers showed an interest. It was agreed that the handling of export trade was a matter for individual effort and could not be handled by the association.

The report referred to showed illustrations of instruments formerly supplied by Germany. One of the cheaper makes was of a very fancy pattern, a cross-stringed instrument, iron framed throughout, ivory keys, and finished in black or walnut polish. The price was 490 marks, f.o.b. Hamburg, which before the war was equal to \$116.60.

Another instrument which the Commissioner stated had a large sale in Africa was 360 marks, f.o.b. Hamburg, or \$85.60.

Of another sample illustrated the Commissioner said: "This instrument was sold at £24 10s. f.o.b. Hamburg, packed in zinc lined cases and for prompt payment there was allowed a discount of 2½ per cent. The maker of this piano had various models, ranging from £22 to £42 which always gave satisfaction both in the solidity of construction and the action of the piano. The specialty of this manufacturer was the splendid seasoning of his timber, fitting it for the extreme changes of climate in South Africa." The piano shown was 4 feet 2 inches high and 4 feet 10 inches wide, burl walnut, rosewood or finished in black.

Election of Officers.

The recommendations of the nominating committee were accepted without dissent, the Secretary being instructed to cast a ballot for the election of the various officers.

Honorary President: David Allan, Bell Piano & Organ Co., Guelph, Ont.

President: H. Sykes, Secy. Thomas Organ Co., Woodstock.

First Vice-President: G. Y. Chown, Wormwith Piano Co., Ltd., Kingston.

Second Vice-President: C. A. Bender, Heintzman & Co., Ltd., Toronto.

Treasurer: Fred Killer, Gerhard Heintzman, Ltd., Toronto.

Secretary: James G. Merrick, 4 Queen St. East, Toronto.

EXECUTIVE COMMITTEE.

R. S. Gourlay, Gourlay, Winter & Leeming, Ltd., Toronto; W. N. Manning, Sherlock-Manning Piano Co.,

London; Henry H. Mason, Mason & Risch, Ltd., Toronto; Albert Nordheimer, Nordheimer Piano Co., Toronto.

EXHIBITION COMMITTEE.

Henry Durke, Mendelssohn Piano Co.; T. J. Howard, Newcombe Piano Co.; John E. Hoare, The Cecilian Co., Ltd.

NOMINATING COMMITTEE.

E. C. Thornton, Karn-Morris Piano & Organ Co., Woodstock; F. W. Bull, Williams Piano Co., Oshawa; Henry H. Mason, Mason & Risch, Toronto.

Those present and the firms represented were:

NAME OF FIRM	REPRESENTED BY
Thomas Organ & Piano Co.	H. Sykes
	John G. Dunlop
Gourlay, Winter & Leeming, Ltd.	Robt. S. Gourlay
	Albert H. Gourlay
Mason & Risch, Ltd.	Henry H. Mason
Heintzman & Co., Ltd.	Chas. A. Bender
	Chas. T. Heintzman
The Sherlock-Manning Piano Co.	W. N. Manning
The Williams Piano Co., Ltd.	F. W. Bull
	W. B. Puckett
Mendelssohn Piano Co.	H. Durke
The Nordheimer Piano & Music Co., Ltd.	Addison A. Pegg
Karn-Morris Piano & Organ Co., Ltd.	E. C. Thornton
	A. E. Windsor
Gerhard Heintzman, Ltd.	F. Killer
	S. F. Baulch
Cecilian Co., Ltd.	John E. Hoare
	A. T. Pike
Newcombe Piano Co., Ltd.	T. J. Howard
Stanley Pianos	Frank Stanley
Mozart Piano Co., Ltd.	G. Domelle
	Cecil N. Sinkins

James G. Merrick, Secretary.

Address of Retiring President, Mr. David Allan.

We have reached another milestone, and the year soon to close has not brought the volume of business we so eagerly hoped for; but, under conditions so unprecedented we could not look for big things; for these, we must do some waiting.

In the feverish desire to get business there has been some cutting of prices, which is to be regretted, because, no matter how limited the extent to which it has been done, it has had an undesirable influence even outside the area in which it has taken place. Stability of selling prices is desirable, especially at a time when cost of production is above normal.

The general scarcity of money has induced more careful scrutiny, and a limitation of credits, something much to be desired, and further efforts in this direction will result in healthier trade conditions.

The habit acquired by some salesmen of "talking down" the goods of other houses (though found only in spots) is to be regretted, as unfair and undignified. It is natural to assume that no manufacturer would countenance it; they can however do something to bring about better conditions, by having their direct representatives use their influence on the misguided dealers in an endeavor to eliminate it, and bring about general uplift and improvement in selling methods.

A few months ago I took occasion to direct attention to the inefficiency of tuners and their inability to make required adjustments in player pianos. This is a matter which should be followed up, as it is a very important one to every manufacturer of players. Perhaps it might be possible to create a class for instruction in this line at some central point, such as the Toronto Technical School, and make the fact known to tuners, so that they could avail themselves of the opportunity.

I desire to thank the members of the Association for the consideration and support accorded me during my term of office.

KING GEORGE'S MEN.

"King George's Men" is the title of a new swinging patriotic song by Isabel Rutter, a Toronto musician. The words are by that well known writer of verse, Jean Blewett, whose poems are familiar to most Canadians. The song is now being introduced in trade circles by the publishers, Whaley-Royce & Co., Ltd., who have had such a splendid run to date, with Irene Humble's "We're from Canada." The latter song quickly forged its way into the front rank of patriotic songs and continues to be asked for in quantity orders.

Mr. William Moore of the T. Eaton Co's Toronto musical instrument department, is receiving the congratulations of his friends upon his marriage on November 10. Mr. and Mrs. Moore spent some time in New York on their honeymoon.

BRITISH DUTY OF THIRTY-THREE AND ONE-THIRD PERCENT. INJURES CANADIAN TRADE IN MUSICAL INSTRUMENTS.

IN putting into effect a tariff measure of 33 1/3 per cent, it is the opinion of many that the purpose of the British Government is to discourage the purchase of luxuries during the war. Musical instruments are therefore treated as a class of merchandise that can be done without. Obviously, if the Government desired to encourage home manufacture or create a source of revenue the classification would have been somewhat different. So far as the music trades are concerned the finished materials for manufacture are treated the same as the finished article.

Efforts to have the tariff modified in favor of Canada and the other British Colonies have been unsuccessful as have efforts to enter free of duty goods in transit prior to the enactment of the tariff.

Referring specifically to parts "The Pianomaker" of London, England, said: "It was generally assumed that the duty would be charged on the invoice value, so that therefore some surprise was aroused in the trade when when it was found that duty was levied not only on the invoice value, but also on the freight, insurance and other charges. One of our correspondents has pointed out to us that the total import duty on a consignment of sound-boards from America represents 56 1/4 per cent. of the value of the goods."

The outbreak of the war found the British piano manufacturers in what, from this side of the Atlantic, appeared to be a very humiliating position as a result of their own business. They had depended on Germany for supplies, whether because of superior German enter-

prise, English free trade, absence of patriotism, or all three, does not now matter. The fact remains that a serious situation arose for the British piano manufacturers when trade between Germany and England abruptly ceased.

The cutting off of piano and supply imports into England from Germany opened up a prospective market for the Canadian trade and a number of firms with commendable enterprise went after this business. The sudden introduction of the British tariff budget came as a serious blow to the plans of the Canadian houses and to the trade of those firms already established. The organ manufacturers have had an English connection of many years but in the opinion of several firms affected this business will be killed.

A Canadian firm received from its British agents the opinion of the latter expressed as follows: "We are in for a bad time here as the customers are not willing to pay an extra third for their instruments, so it just means the Canadian factories will lose the British trade."

During the British House of Commons debate on the budget as affecting musical instruments Sir Alfred Mond asked the Chancellor of the Exchequer if a preference would be given Canada but was given a negative reply.

Sir Alfred Mond said: "I have had a very strong appeal made to me by a large firm of musical instrument makers in Canada, who want to know what the Dominions have done during this war that a prohibitive duty should be levied upon them, or whether any exemption is going to be made for them. I would suggest to the right hon. gentleman that there is a point well worthy of his attention. It is not unnatural that those who are coming over to fight for us, spending their lives and treasure in the service of the British empire, should find it rather strange that we should exclude their goods from this country for the benefit of home manufacturers."

"The Pianomaker" in commenting upon Canada's interest says: "If the proposals were framed according to the principles of Tariff Reform, a preference would have been granted on musical instruments and parts coming from the Colonies. We have the greatest sympathy for the Canadian manufacturers of musical instruments and parts. Canadians form part of the British Empire, and they feel justly aggrieved that no preference should be given to their products. They may be assured, however, that the time will come when the fiscal position of the British Empire will make due provision for the claims of blood. As we have said before, the import duty is not of protective character, and the Canadians, like the British pianoforte manufacturers, must accept the situation."

It is reported that a number of sheet music publishers in the United States are combining their forces to place a disc talking machine record on the market, similar to the "Little Wonder," and which can be retained at ten cents each.

The Detroit Credit Men's Association has decided to maintain a permanent fund for the prosecution of fraudulent debtors. An expert is to watch the cases before the bankruptcy court and prosecute where the evidence makes it advisable to do so.

Your Protection
IS THE
Gerhard Heintzman Reputation

A mediocre pianist may hope to attain ultimate perfection, but a mediocre piano—never. Your customer's disappointment over an unfortunate selection is measured only by his love of music. The more he enjoys fine music the more keenly will he feel his mistake. It is indeed a difficult problem unless he will be guided by reputation. Reputation leads to the

GERHARD HEINTZMAN

Canada's Greatest Piano

And to Gerhard Heintzman Dealers

We have always made them the highest grade, but it is our thousands of friends who have made them famous.

Gerhard Heintzman Ltd.

TORONTO

Head Office, 41-43 QUEEN STREET WEST
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Mr. Philip E. Layton, of Layton Bros., Montreal, and a much-appreciated customer of our house, visited us during the Toronto Exhibition, and told us "that our advertising is good."

If that be the case, it is simply because *THE GOODNESS OF THE PIANO* has been the inspiration.

Advertising did not "MAKE" the Mason & Risch Piano—goodness is its foundation stone, and advertising is but the message that carries the *news* of this goodness to every nook and corner of this great country.

Our advertising lets the people know that the Mason & Risch is popular, but it is the piano *itself* that proves to all *WHY* it is popular.

And while we are proud that our advertising pleases, there is another feature of it that arouses a more serious and earnest pride. We are proud of our advertising—because it is *more* than pretty, or strong, or effective—it is the TRUTH-TELLING advertising. What we say of the Mason & Risch Piano in our advertising is based absolutely on what the Mason & Risch Piano *is*. Our advertising will ever advertise what the Piano will verily.

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Toronto